



Opera San José



Giacomo Puccini's

LA RONDINE

November 11 – 26, 2017



Larry Hancock
GENERAL DIRECTOR

What's Next

The next thing up is *Cinderella*. The young Alma Deutscher will soon be in San José where she will perform her violin concerto with Symphony Silicon Valley (December 2 and 3) here in the California Theatre, after which she will go into rehearsal with Opera San José for the American premiere of her opera, *Cinderella*. How lucky for Opera San José that the Packard Humanities Institute chose us to help produce this astonishing work by this phenomenally gifted young composer who has credits across Europe for her compositions and performing skills as a violinist and a pianist. Her *Cinderella*

received its world premiere in Vienna, with the support of famed conductor Zubin Mehta. The reviews were ecstatic: "Here, someone with a great deal of empathy delves into the characters. And she also understands how to build scenes, keep them in tension, and orchestrate dense atmospheres. Alma Deutscher proves talented at humor as well as melancholy" (*Der Standard*, Vienna). "This composer can capture wonderfully different moods of the soul. The sad ballad of *Cinderella*, which is constantly recurring as a leitmotiv, the despair of the unworldly prince-poet, who shows no interest at all in the affairs of government, the evil of the ladies' trio: everything is congenially cast into music. It all sounds truly inspired ... there is nothing arbitrary or left to chance" (*Der Neue Marker*). We are very much looking forward to opening the American premiere of this remarkable opera, composed by the even more remarkable Alma Deutscher.

On Friday evening, February 9, we will host our annual General Director's Dinner, which was established when Irene Dalis was General Director. This as-dressy-as-you-like (but not stuffy) dinner party takes place on the stage of the California Theatre, so space is limited. This season we will recognize Opera San José Board member Jeanne McCann for her decades of unflagging support. The entertainment will consist of the most delicious music in opera: those guilty pleasures that, even if a bit sentimental, are so beautiful you can't help but love them. Roomy tables of eight, white-glove service, unusual and delicious dishes and wines, superb singing, and the camaraderie of opera lovers make this a highlight of the year.

This February, *The Flying Dutchman* will feature more guest artists than any other opera in OSJ's history, four of them making their company debut. Noel Bouley has the title role. Though an American, he has been with the Deutsche Oper Berlin for four seasons, where he has garnered enthusiastic receptions for many roles, and has proven his worth as a Wagnerian. He is making his debut as The Dutchman with Opera San José, a role he will repeat on his return to Germany with Opernhaus Chemnitz. Kerrianne Otaño will sing Senta, a young woman obsessed with freeing The Dutchman from his eternal curse. Ms. Otaño has been hailed for her "Verdian richness, power, and expressivity" (*The Dallas News*), and has performed roles in several Wagner operas, though her dramatic range includes roles as wide ranging as the Countess in Mozart's *The Marriage of Figaro* for Opera Memphis and Micaëla in *Carmen* for Fort Worth Opera. Singing Senta's father, Daland, we have engaged Gustav Andreassen, a true bass. *Opera News* described him thus, "The extraordinary potent bass of Gustav Andreassen was all black tone — sonorous, distinctive, with fine musicianship and dramatic flair." *The New York Times* reported, "Gustav Andreassen was fabulous in the role of the Grand Inquisitor [in Verdi's *Don Carlo*]."

Just one more thing: Paula Poundstone's grand "Night at the Opera" as part of our fundraiser Casino Royale. Saturday, April 21. I can hardly wait!



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.

Opening Night Performance Sponsor:
Fred & Peggy Heiman

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

The performance will run approximately 2 hours and 30 minutes,
including one 15 minute intermission and one 20 minute intermission.

2017 - 2018 Thirty-Fourth Season

Mozart's **COSÌ FAN TUTTE** September 9-24, 2017

Puccini's **LA RONDINE** November 11-26, 2017

Deutscher's **CINDERELLA** December 16-21, 2017

Wagner's **THE FLYING DUTCHMAN** February 10-25, 2018

Verdi's **LA TRAVIATA** April 14-29, 2018

Cast IN ORDER OF APPEARANCE

Yvette
Bianca
Prunier
Magda
Lisette
Suzy
Rambaldo
Gobin
Ruggero
Rabonnier

Maya Kherani
Katharine Gunnink
Mason Gates
Amanda Kingston
Elena Galván
Teressa Foss
Trevor Neal
Dane Suarez
Jason Slayden
Babatunde Akinboboye

Chorus

SOPRANOS

Nicole Cooper
Rahel Erki
Amy Goymerac
Shaina Levin
Erin O'Meally
Lindsay Roush
Jessica Williams
Paulette Penzvalto

ALTOS

Jenny Hartshorn
Michelle La Jeunesse
Elizabeth Laus
Amy Worden
Savannah Swan
Catherine Williams

TENORS

Christian Barajas
Josh Bongers
Nic Gerst
Dan Leal
Andrew Metzger
Nicholas Molle
AJ Rodriguez

BASS

Babatunde Akinboboye
Norman Espinoza
Dario Johnson
Malcolm Jones
Gabe Manley
Lazo Mihajlovich
Brandan Sanchez
Brendan Stone

Supernumeraries

Case Bontrager
Cameron Esfahani **11/16 Performance*
Michael Mastre
Chris Tucker
Stephen Zilles

Dancers

Ty Danzl
Tristen Montesino
Alysa Reinhardt
AJ Rodriguez

2017-18 ARTIST FELLOWSHIP SPONSORS

Mason Gates
Katharine Gunnink
Amanda Kingston

Trevor Neal

Dane Suarez
Brad Dalton

Mary and Clinton Gilliland **Exclusive Sponsor*
Gibson Walters Memorial Fund
Profs. John Heineke &
Catherine Montfort
Don & Jan Schridek
Amici di Musica Bella
Doreen James
San José Opera Guild
Anonymous sponsor
Anonymous sponsor
San José Opera Guild

Orchestra

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

PICCOLO

Mary Hargrove

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 Kassiss

HARP

Karen Thielen, *Principal*

ONSTAGE PIANO/CELESTE

Veronika Agranov-Dafoe
Victoria Lington

ORCHESTRA MANAGER

Mark Veregge

Synopsis

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.

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.

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. 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.

Dress to kill for Opera San José's Gala Fundraiser

CASINO ROYALE

Saturday April 21st

3:30pm - 10pm \$200 per person

California Theatre

345 South First Street, San Jose



A night of games of chance, dining, singing, and comedy await you at the intimate California Theatre. Eat in style at the gourmet food stations while you gamble the night away!

Join the Hold'em Tournament, bid on auction items, or just look stunning and enjoy the electric atmosphere of this casino affair!

Entertainment starts at 8PM with the hilarious Paula Poundstone, as she hosts and entertains along with Opera San José soloists and chorus.

For tickets call (408) 437-4450
or go to operasj.org



Program Notes

By Larry Hancock

For American audiences Giacomo Puccini (1858-1924) is last in the long line of Italian opera composers that began with Jacopo Peri in 1600 when he premiered the very first opera, *Euridice*. For many Americans, Puccini is not only the last significant Italian opera composer, he is their absolute favorite. While most would likely agree that Verdi is the most respected and Rossini is perhaps the most entertaining, Puccini wins our hearts. He leaves us breathless with *Tosca* and *Turandot*, wringing out our handkerchiefs with *Suor Angelica*, chuckling with *Gianni Schicchi*, and heartbroken with *La bohème* and *Madama Butterfly*. We are genuinely moved by Puccini operas, and though he is America's favorite Italian composer, over the decades since his death we have neglected three of his operas, *Le villi*, *Edgar*, and *La rondine*.

Puccini's first and second operas, *Le villi* and *Edgar*, may not merit professional productions, but *La rondine* certainly deserves to be heard. This opera, about a summer romance, does not end in searing fury like *Tosca* or a tragic suicide like *Butterfly*, or a bitter, bitter death like *La bohème*; like *Turandot*, it has a kinder conclusion. *La rondine* has all the hallmarks of Puccini at his very best: it overflows with an unquenchable desire for joy, it is brimming with vitality and heartfelt passion, and it boasts Puccini's fluid, brilliant, even ecstatic musical language. However, even before its world premiere this opera was dealt a bad hand.

Puccini hated the very idea of war, and on hearing of the declaration of The Great War he is reported* to have shouted, "War, war! It is the end of civilization!" On that same day, Puccini was horrified to receive a telegram from his son Antonio announcing that he had joined the armed forces, and to make it even worse, Puccini was in the throws of a love affair with a German countess who suddenly found herself an enemy alien and was forced to leave Italy. During this time of clamorous confusion Puccini was in the midst of a commission from the Viennese Carltheatre for *La rondine*. Of course, there was no possibility of executing a contract with enemy Austrians and the premiere of *La rondine* would not take place in Vienna.

During the course of the war Puccini experienced a precipitous fall from grace. He would not support this war with his words or his money, and he would not take part in fundraising efforts to support the conflict. He lost many of his best friends, including Arturo Toscanini. Artists from England, France, and Italy, as well as the international press, reviled his operas. After the war much was forgiven as Puccini donated a great deal of money for the care of injured veterans, but *La rondine* didn't premiere after the war, that opening took place even before the United States entered the conflict.

Puccini finished *La rondine* in October of 1915, as the war raged on, but his publisher, Ricordi, refused to publish the opera for a number of complicated reasons, not least that the commission was from an Austrian theatre, so Puccini turned to Casa Sonzogno, Ricordi's rival publishing house. Sonzogno published *La rondine* and sold the world premiere rights to Monte Carlo, a neutral state, and the premiere took place on March 27, 1917.

The cast was impressive, featuring Tito Schipa as Ruggero and Gilda Dalla Rizza as Magda. Dalla Rizza was so impressive that she became Puccini's favored soprano for whom he wrote several more roles, including *Suor Angelica* and Liu, and she became

known as the Eleonora Duse of opera. Excellent casting aside, upon its premiere *La rondine* was attacked as an “enemy opera” by French newspapers, which made it impossible for other companies to take up the work. Puccini’s defense, that the opera was set in France and written in Italian by an Italian librettist, Giuseppe Adami, that the composer was Italian, and that the publisher was an Italian firm, fell on deaf ears. *La rondine* was off to a bad start. However, that did not prevent the opera from traveling abroad, and by May it was seen in Buenos Aires to much success. It was next produced in Bologna and then the Teatro Dal Verme in Milan in October. Vienna did not see *La rondine* until 1920, but Puccini was not happy with the quality of the production. Puccini would be dead before the Metropolitan Opera and La Scala would mount the work.

One of Puccini’s stated goals for this project was to write a romantic comedy in the style of *Der Rosenkavalier* (R. Strauss), which premiered in 1911 and was enormously successful, establishing Strauss as a leading opera composer (his earlier operas, *Salome* and *Elektra*, were shocking to many). While Puccini’s score does reflect the high gloss of *Der Rosenkavalier*, as well as its waltzes and conversational moments, what impresses is Puccini’s unmistakable musical language that is unabashedly influenced by the French impressionists, the oriental gestures of *Butterfly*, and the mayhem of the Café Momus scene in *La bohème*.

Adami’s libretto, while filled with quick wit and surprising turns of phrase, especially in Act I, also gives vent to lively street talk and very romantic expressions of high-flying love poetry in Acts II and III. Puccini’s conversational tone in much of the opera, while not surprising for Puccini who exercises this kind of intimate exchange in most of his operas, takes the natural flow of language to a new level in *La rondine*. The contrast between banter and impassioned melody emphasizes both, and may be a trick he learned from Strauss, as *Rosenkavalier* exhibits this same device that heightens the high moments by contrasting them with more subdued moments of conversation. This is particularly effective in communicating to the audience in a subtle way the deep unhappiness of Magda in her bought-and-paid-for relationship with the financier Rambaldo.

About a decade ago a Covent Garden production of *La rondine* toured the United States (San Francisco Opera and the Metropolitan Opera), and was simulcast internationally by the Met, but there have also been charming productions by Teatro La Fenice (Venice) and the Washington National Opera (D.C.), among others, that have clearly shown us that *La rondine* merits a place in the international repertoire. We are happy to revive our 2010 production for San José.

* Puccini, a Biography, Mary Jane Phillips—Matz

Cast and Artistic Team



Babatunde Akinboboye

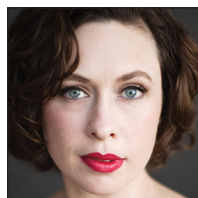
BASS

HOMETOWN: LAGOS, NIGERIA

RECENT ENGAGEMENTS: British Major in *Silent Night* with Opera San José, Marcello in *La bohème* with Opera San José, and Schaunard in *La bohème* with Opera San Luis Obispo

UPCOMING ENGAGEMENTS: Daggoo in *Moby Dick* with Utah Opera in 2018

HIGHLIGHTS: Regional Finalist of the Metropolitan Opera National Council Audition. Finalist in the International Eisteddfod Vocal Solo Competition in Llangollen, Wales.



Teresa Foss

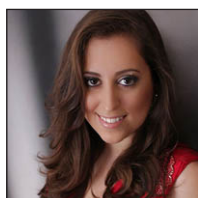
SOPRANO

HOMETOWN: CARMEL, CALIFORNIA

RECENT ENGAGEMENTS: Berta in *The Barber of Seville* with Opera San José, Anna/Ensemble in *Rags* with Theatreworks Silicon Valley, Soloist, Fresh Voices Festival XVII, and Goat Hall Productions.

UPCOMING ENGAGEMENTS: Soprano soloist, Silicon Valley Gay Men's Chorus, Dec. 2017

HIGHLIGHTS: Nominated for performing awards with Theatre Bay Area, Bay Area Critics Circle, AriZoni Theatre Awards and Broadwayworld.com. Theatre Bay Area Titan Award finalist, and Center for Cultural Innovation Quick Grant recipient.



Elena Galván

SOPRANO

HOMETOWN: ITHACA, NEW YORK

RECENT ENGAGEMENTS: Frasquita in *Carmen* with Florida Grand Opera, Oscar in *Un ballo in maschera* with Florida Grand Opera, and Konstanze in *Abduction from the Seraglio* with Opera Ithaca.

UPCOMING ENGAGEMENTS: Soloist with Out of the Box Opera in their Opera Diva Cage Match.

HIGHLIGHTS: Second Place in the Lois Alba Aria Competition in Houston, Texas.

Encouragement Award from the Los Angeles District and in the San Francisco District of the Metropolitan Opera National Council Auditions.

Cast and Artistic Team CONTINUED



Mason Gates

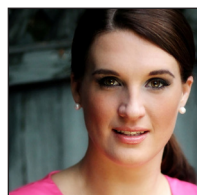
TENOR

HOMETOWN: SAN JOSÉ, CALIFORNIA

RECENT ENGAGEMENTS: Title role in *Albert Herring* with San Francisco Conservatory of Music Opera Theatre, Don Basilio in *The Marriage of Figaro* with Livermore Valley Opera, Jonathan Dale in *Silent Night* with Opera San José.

UPCOMING ENGAGEMENTS: The Steersman in *The Flying Dutchman* with Opera San José and Gastone in *La traviata* with Opera San José.

HIGHLIGHTS: Two-time recipient of the encouragement award from the Metropolitan Opera National Council Auditions, and San Francisco District Winner - Metropolitan Opera National Council Auditions.



Katharine Gunnink

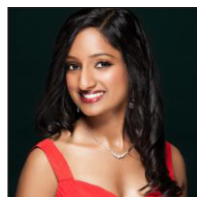
SOPRANO

HOMETOWN: CLOVERDALE, CALIFORNIA

RECENT ENGAGEMENTS: Mimi in Puccini's *La bohème* with Opera San Luis Obispo, Lady with a Cake Box for Argento's *Postcards from Morocco* with Sin City Opera, and Student Matinee Performance of Anna Sorensen in *Silent Night* with Opera San José.

UPCOMING ENGAGEMENTS: Student Matinee Performance of Senta in *The Flying Dutchman* with Opera San José.

HIGHLIGHTS: 2013 Irene Dalis Competition First Place Winner.



Maya Kherani

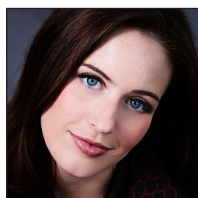
SOPRANO

HOMETOWN: THE WOODLANDS, TEXAS

RECENT ENGAGEMENTS: Despina in *Così fan tutte* with Opera San José, Britomarte in *The Chastity Tree* with West Edge Opera, and Susanna in *The Marriage of Figaro* with West Bay Opera.

UPCOMING ENGAGEMENTS: Mahler's *Symphony No. 4* with Espressivo Orchestra, Semele in *Semele* with Pocket Opera, TBA World Premiere with Opera Parallele.

HIGHLIGHTS: 1st place and Audience Favorite (Tier II) at the James Toland Vocal Arts Competition, McGlone Young Artist Award from Central City Opera, and two Encouragement Awards from the Metropolitan Opera National Council Auditions (MONCA).



Amanda Kingston

SOPRANO
MADISON, WISCONSIN

RECENT ENGAGEMENTS: Fiordiligi in *Così fan tutte* with Opera San José, Erste dame in *Die Zauberflöte* with Madison Opera, and Adina in *L'elisir d'amore* with Pacific Opera Project.

UPCOMING ENGAGEMENTS: Violetta in *La traviata* with Opera San José. Gala with Opera San Antonio, and Mimi in *La bohème* with Opera San Antonio.

HIGHLIGHTS: Winner of the Lois Alba Aria Competition, Winner of the Lucy Morgan Award in the Shreveport Singer of the Year Competition, and District Winner and Regional Finalist in the Metropolitan Opera National Council Auditions.



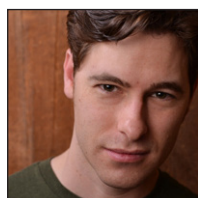
Trevor Neal

BARITONE
DALLAS, TEXAS

RECENT ENGAGEMENTS: Killian in *Der Freischütz* with Virginia Opera, Sciarrone in Puccini's *Tosca* with Opera North, and Bonze in Puccini's *Madame Butterfly* with Ash Lawn Opera.

UPCOMING ENGAGEMENTS: Germont in Verdi's *La traviata* with Opera San José and *Elijah* with Dartmouth Symphony.

HIGHLIGHTS: Winner of San Francisco District of MET Opera auditions.



Jason Slayden

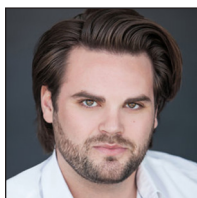
TENOR
NEW YORK CITY, NEW YORK

RECENT ENGAGEMENTS: Tybalt in *Roméo et Juliette* with Lyric Opera of Chicago, Lt. BF Pinkerton in *Madama Butterfly* with Annapolis Opera, and Gabriele Adorno in *Simon Boccanegra* with Pacific Opera Victoria.

UPCOMING ENGAGEMENTS: Rodolfo in *La bohème* with Pacific Opera Victoria.

HIGHLIGHTS: Gerda Lissner Foundation First Prize, George London Foundation encouragement award, and Santa Fe Opera's Richard Tucker Memorial Award for apprentices.

Cast and Artistic Team CONTINUED



Dane Suarez

TENOR

HOMETOWN: PRINCETON, ILLINOIS

RECENT ENGAGEMENTS: Ely Parker in Glass's *Appomattox* with Washington National Opera, Joe in *La fanciulla del West* with New York City Opera, and Don José in *Carmen* with Opera Memphis and Aspen Music Festival.

UPCOMING ENGAGEMENTS: Rodolfo in *La bohème* with Pacific Opera Project, Erik in *The Flying Dutchman* with Opera San José, and Alfredo in *La traviata* with Opera San José.

HIGHLIGHTS: National Semi-Finalist in the 2014 Metropolitan Opera National Council Auditions, 2017 Semi-Finalist in Opera Birmingham Competition, 2017 Finalist in Giulio Gari International Vocal Competition.

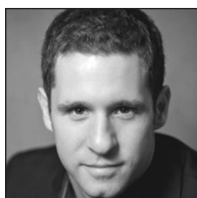


Christopher Larkin

CONDUCTOR

Christopher Larkin makes his company debut in 2017-18, conducting performances of Puccini's *La rondine*. Maestro Larkin's conducting credits include Washington National Opera's productions of Saint-Saëns' *Samson et Dalila* and Bellini's *I puritani*, New York City Opera's *Don Giovanni* (Mozart) and *La bohème* (Puccini), Verdi's *La traviata* with Santa Fe Opera, Puccini's *Tosca*, Gounod's *Roméo et Juliette* and Mozart's *The Marriage of Figaro* for Houston Grand Opera, Donizetti's *La fille du regiment* for Cincinnati Opera, and Rossini's *Il viaggio à Reims*, Mozart's *Abduction from the Seraglio*, and Britten's *Turn of the Screw* for Portland Opera, among others.

Training and developing young singers has always been of tremendous importance to Maestro Larkin, as shown by his work with the Houston Opera Studio, Wolf Trap Opera, Manhattan School of Music, San Francisco Conservatory, Indiana University, The New England Conservatory of Music, and Oberlin Conservatory. For several summers he has conducted a program of opera scenes with the young singers at the New National Theatre in Tokyo and has twice been invited by Marilyn Horne to conduct at The Music Academy of the West, leading *Il viaggio à Reims* and *La bohème* for that program.



Andrew Whitfield

ASSISTANT CONDUCTOR / CHORUS MASTER

During the 2017-18 season, OSJ's resident conductor and chorus master Andrew Whitfield serves as assistant conductor and chorus master for Mozart's *Così fan tutte*, Puccini's *La rondine*, Wagner's *The Flying Dutchman* and Verdi's *La traviata*. Last season, Mr. Whitfield conducted Rossini's *The Barber of Seville*, was assistant conductor of Puccini's *La bohème* and chorus master for all four 2016-17 season productions.

He recently conducted a concert of opera arias and scenes for Monterey Opera, Donizetti's *Lucia di Lammermoor* at Festival Opera, Puccini's *La bohème* and Verdi's *La traviata* at the Virago Theatre. Last fall he participated in San Francisco Opera's production of Wagner's *Lohengrin*. He assisted Ian Robertson in the preparation of the choruses for the *Verdi Requiem* at the The Grand Teton Music Festival, conducted by Donald Runnicles.



Candace Evans

STAGE DIRECTOR

Candace Evans makes her directorial debut with OSJ in the company's 2017-18 production of Puccini's *La rondine*. Recent engagements for Ms. Evans include directing Richard Strauss' *Salome* for Opera San Antonio, an abridged version of Catalani's *La Wally* for Dallas Opera in tandem with the world premiere, *Everest*, *Three Decembers* for the Fort Worth Opera Festival, and her new production of Rossini's *The Italian Girl in Algiers* for Opera Southwest. Ms. Evans was recently honored by the legendary Teatro Colón, when her production of *La Viuda Alegre* was voted in the top three operas of the season by the Argentinian National Music Critics Association.

Her directing of Bizet's *Carmen* and Tchaikovsky's *Eugene Onegin* for Madison Opera, as well as Lehar's *The Merry Widow* for Dallas Opera, also received critical acclaim. Relocating to Dallas from New York City, Ms. Evans taught for the theatre/music department at Southern Methodist University from 1994- 2000. She now lectures nationally, with an essential component of her work including the use of neutral and character masks to encourage physical connection for opera singers.

Cast and Artistic Team CONTINUED

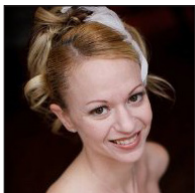


Elizabeth Poindexter

COSTUME DESIGNER

Elizabeth Poindexter serves as costume designer for the 2017-18 productions of Mozart's *Così fan tutte*, Puccini's *La rondine*, and Verdi's *La traviata*. Previous OSJ design credits include Puccini's *Tosca*, the world premiere of Weiser's *Where Angels Fear to Tread*, and Humperdinck's *Hansel and Gretel*. Costume design credits for other companies include work for American Musical Theatre of San José, California Shakespeare Festival, and the San Jose Repertory Theatre.

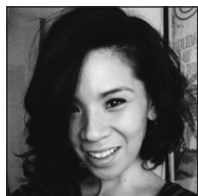
As a member of the design faculty of the Television, Radio, Film and Theatre Department of SJSU she designed over 150 productions. She is an active member of the Costume Commission of the United States Institute for Theatre Technology and a founding member of the Bay Area Costumers' Alliance.



Michelle Klaers D'Alo

CHOREOGRAPHER

Michelle Klaers D'Alo makes her company debut in the 2017-18 season as choreographer for Puccini's *La rondine*. Ms. D'Alo attended both the San Francisco Ballet School and American Ballet Theater ABT® School. She received her B.A. in Dance from University of California, Irvine in 2002 under the William J. Gillespie Scholarship. Ms. D'Alo danced for Inland Pacific Ballet, Redlands Festival Ballet and Inland Dance Theater. In 2004, she joined the original cast of Disney's *Snow White* directed by Eric Shaeffer and choreographed by Karma Camp, in the role of the "Bluebird". She continued to perform for Disney for many years. She joined the faculty of The New Ballet School, teaching the ABT® American Ballet Theater Curriculum and became an ABT® Affiliate exam teacher in March of 2016.



Alyssa Oania

COSTUME COORDINATOR

Alyssa Oania serves as costume coordinator for the 2017-18 productions of Puccini's *La rondine*, the North American premiere of Alma Deutscher's *Cinderella* and Verdi's *La traviata*. Ms. Oania has been designing and creating costumes for OSJ since 2002. Her work has been featured in *Carmen*, *The Marriage of Figaro*, *La Cenerentola*, *Manon*, *La bohème*, *The Barber of Seville*, *Tosca*, *La voix humaine*, *The Pearl Fishers*, and *Madama Butterfly*. Other costume credits include work for Ballet San José, San José Repertory Theatre and American Musical Theatre of San José.

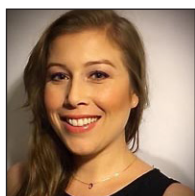
Cast and Artistic Team CONTINUED



Kent Dorsey

LIGHTING DESIGNER

Kent Dorsey returns to Opera San José in the 2017-18 season as the lighting designer for Puccini's *La rondine*. Previously, Mr. Dorsey's designs have been featured in OSJ's productions of Rossini's *The Barber of Seville*, Puccini's *Madama Butterfly*, *Suor Angelica* and *Gianni Schicchi*, and all four productions of the company's 2010-11 season: David Carlson's *Anna Karenina*, Puccini's *Tosca*, *The Barber of Seville* and Puccini's *La bohème*. His opera work includes Scenery, Projection and Lighting Design for the world premiere of Myron Fink's *The Conquistador* (San Diego Opera). Sir Peter Maxwell Davies' *The Lighthouse* directed by Jack O'Brien (San Diego Opera & Chicago Opera Theatre), *La bohème* and Saint-Saen's *Samson et Dalila* (Palm Beach Opera) Wagner's *The Flying Dutchman* directed by Lillian Garret-Groag (Virginia Opera) and Donizetti's *Lucia di Lammermoor* directed by Colin Graham (Greensboro Opera).



Christina Martin

WIG AND MAKEUP DESIGNER

Christina Martin returns during the 2017-18 season as wig/make-up designer for Mozart's *Così fan tutte*, Puccini's *La rondine*, Wagner's *The Flying Dutchman* and Verdi's *La traviata*. Ms. Martin made her company debut the previous season, designing wigs and makeup for Rossini's *The Barber of Seville*, Kevin Puts and Mark Campbell's *Silent Night*, and Puccini's *La bohème*.

Ms. Martin graduated from San Jose State University in 2007, and began working for Opera San José the same year. She is a Bay Area native who has been working in the wig and makeup industry throughout Northern California for such companies as the San Francisco Ballet, American Conservatory Theater, and Opera Parallele. She is currently employed with the San Francisco Opera as a principal makeup artist, show foreman, and a wig shop artisan. As a Regional Member of Hollywood's Makeup Artists and Hairstylists guild IATSE Local 706, Ms. Martin has had the pleasure of working for film, television, and multimedia, along with opera and theater.

OPERA SAN JOSÉ BOX OFFICE
ADMINISTRATION OFFICES
2149 Paragon Drive
San Jose, CA 95131
(408)437-4450 M-F, 9am-6pm
www.operasj.org

CALIFORNIA THEATRE BOX OFFICE
408-437-4450 Open 90 minutes prior
to performance and when Opera San José is
in residence at the theater.

GROUP SALES
Dennis Keefe, Box Office Manager
408-437-4450, boxoffice@operasj.org
groups of 10 or more receive special rates.

GUEST APPEARANCES
Opera San José artists or speakers are
available to community groups, corpora-
tions, and schools. Contact Lettie Smith at
smith@operasj.org or call 408-437-4464.

LEAVING THE HOUSE OR LATECOMERS
If, for whatever reason, you must leave the
performance, you will only be readmitted at
the next intermission. Latecomers will not
be admitted during performance. Patrons
arriving late may watch the performance on a
television monitor in the lobby.

LISTENING DEVICES
Please ask an usher to direct you to the coat
check.

WARNING
The use of cameras and all kinds of recording
equipment is strictly forbidden.

EXITS
The lighted exit sign nearest your seat is the
shortest route out of theatre. In case of an
emergency, please do not run, **Walk Through
The Nearest Exit.**



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



THE PACKARD HUMANITIES INSTITUTE
LOS ALTOS, SANTA CLARITA, CAMBRIDGE



OPERA HAS BEEN PART OF YOUR LIFE.

MAKE IT PART OF YOUR LEGACY.

In addition to the satisfaction that comes from knowing you have made a difference in the lives of others, the best gift plans combine your philanthropic giving with your financial needs and tax-planning strategies. Through creative gift planning, you can secure your own future, as well as ours.

There are many ways to remember Opera San José in your estate plans. You can name Opera San José as a beneficiary in your will or trust, or bequeath an insurance policy or an IRA/401(k) account. You can even establish a charitable gift annuity, which will provide you with a monthly payment and immediate tax deduction, with the remainder of the trust becoming a gift to the company after your passing. Naming Opera San José in your estate plan also qualifies you to become a member of the Irene Dalis Legacy Society.

For more information about planned giving and the Irene Dalis Legacy Society, please contact Noritaka Okada, Individual Giving Manager at 408-437-4460, or Opera San José Board Director Jeanne McCann at 408-268-6681.

To ensure that your gift accomplishes your goals according to your wishes, we recommend that you obtain the professional counsel of an attorney who specializes in estate planning.

THE IRENE DALIS LEGACY SOCIETY

(as of July 31, 2017)

CHERYL ADAMS
TRICIA & TIM ANDERSON
MAGDALENE ARLOCK
BARBARA BARRETT
MARTHA BEST
ROBERT & DIANE CLAYPOOL
ROSE CRIMI
GEORGE & SUSAN CROW
WENDY DEWELL
DOROTHY & RICHARD DORSAY
DR. JAMES & SUSAN DYER
HOWARD W. GOLUB
FRED & PEGGY HEIMAN
JAMES JACKSON
JEANNE L. MCCANN
KEVIN MCGIBONEY & NANCY LUTZOW
D.G. MITCHELL
HEIDI MUNZINGER
DR. H. ANDREA NEVES
NANCY NIELSEN
W. D. PERKINS
ELIZABETH POINDEXTER
LEE & SHIRLEY ROSEN
MARTHA SANFORD
JAN & DON SCHMIDEK
JOHN SHOTT
DR. LARRY STERN
ROGER & ISOBEL STURGEON
MARILYN EVE TAGHON
LAWRENCE A. & GENEVIEVE H. TARTAGLINO
JAN TELESKY
MELITA WADE THORPE
MARGARET & DICKSON TITUS
ALBERT J. VIZINHO
BRADFORD WADE & LINDA RIEBEL
SHERYL WALTERS
MICHAEL & LAURIE WARNER
MR. & MRS. C. WHITBY-STREVEANS
RICHARD & PHYLLIS WHITNEY
THREE ANONYMOUS

Board of Directors

OFFICERS

Gillian Moran
Board President

N. Eric Jorgensen
Sr. Vice President
General Counsel

Laurie Warner
Vice President & Chair,
Governance Committee

Gerard L. Seelig
Vice President & Chair,
Audit Committee

Dr. H. Andrea Neves
Vice President & Chair,
Development Committee

Fred Heiman
Vice President & Chair,
Finance/Investments,
Treasurer, Long Range
Planning Committees

Jeanne McCann
Vice President & Chair,
Planned Giving and Special
Events Committees

Rita Elizabeth
Horiguchi
Vice President & Chair,
Nominating Committee

Glen Gould
Board Secretary

DIRECTORS

Barbara Brosh

Richard Dorsay, M.D.

Frank Fiscalini

Glen Gould

Fred Heiman

Peggy Heiman

Rita Elizabeth
Horiguchi

Jennifer A.R. Hsu

N. Eric Jorgensen

William R. Lambert

Jeanne L. McCann

Gillian Moran

Dr. H. Andrea Neves

Gerard Seelig

Marilyn Sefchovich

Vijay Vaidyanathan

Dr. Brian Ward

Laurie Warner

PAST PRESIDENTS

Maxwell Bloom
1983-1984

Frank Fiscalini
1984-1987

Gordon Brooks
1987-1989

Kitty Spaulding
1989-1992

Michael Kalkstein
1992-1994

Mary Reber
1994-1995

Martha Sanford
1995-1998

Richard O. Whitney
1998-2001

Frank M. Veloz
2001-2004

Joe Pon
2004-2007

George Crow
2007-2010

Laurie Warner
2010-2017

Mission Statement

Opera San José is dedicated to maintaining a resident company of opera singers with whom we present compelling, professional opera performances, while creating and providing cultural and educational programs that both enrich the opera-going experience and encourage future generations of artists and audiences. Opera San José also provides technical assistance to other organizations.

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.

Staff

Larry Hancock GENERAL DIRECTOR
Joseph Marcheso MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

Artistic/Music

ARTISTIC PLANNING
DIRECTOR, COURTESY OF
THE PACKARD HUMANITIES
INSTITUTE

Khori Dastoor

ARTISTIC ADMINISTRATOR
Elliot Yates

RESIDENT CONDUCTOR
Andrew Whitfield

GUEST CONDUCTORS
Peter Grunberg
Christopher Larkin

HEAD OF MUSIC STAFF
Veronika Agranov -
Dafoe

COACHING/ACCOMPANYING
STAFF

Veronika Agranov -
Dafoe
Ronny Greenberg
Victoria Lington
Ihang Lin

CHOREOGRAPHER
Michelle Klaers D'Alo

ORCHESTRA LIBRARIAN
Tim Spears
Noah Luna

SUPERTITLE CUEING
Nicholas Dold

Production/Technical

TECHNICAL DIRECTOR
John Draginoff

COSTUME DIRECTOR
Alyssa Oania

PRODUCTION MANAGER
Kelly Mack

STAGE DIRECTOR
Candace Evans

SET DESIGNER
Larry Hancock

LIGHTING DESIGNER
Kent Dorsey

COSTUME DESIGNER
Elizabeth Poindexter

WIG AND MAKEUP DESIGNER
Christina Martin

PRODUCTION STAGE
MANAGER
Nathan Erwin Brauner

ASSISTANT STAGE
DIRECTOR
Seamus Ricci

ASSISTANT STAGE
MANAGERS
Rebecca Bradley
Rachel Nin

MASTER ELECTRICIAN
Matthew Vandercook

HOUSE ELECTRICIAN
Bob Smay

ELECTRICIANS
Harris Meyers
Joseph Gorini
Sean Kramer

DECK STEWARD
Lesley Wilgohs

FLYRAIL OPERATOR
Cindy Parker

SCENE SHOP SUPERVISORS
Christopher Kesel

CARPENTERS
Steve Van Riper
Chris Tucker
Sean Kramer
Eric Lui

SCENIC CHARGE ARTIST
Renee Jankowski

SCENIC ARTISTS
Cristina Anselmo
Jerald Enos
Karen McNulty

SCENIC ARTIST
APPRENTICES
Rebecca Jankowski
Rachel Jankowski
Angie Favorito

PROPERTIES MASTER
Lori Schepler-Kesel

PROPERTIES ARTISAN
Christopher Kesel

IATSE LOCAL 134 CREW
Bob Moreno
Cindy Parker
Bob Smay
Lesley Willgohs
Kevin Driggs
Robert Mitts
Walker Havlice

PROPERTIES RUNNER
Alison Froke

STAGE HANDS
David Chambers
Eric Lui
Michelle Shuen

SCENE SHOP ADMIN
VOLUNTEER
Barbara Brosh

CUTTER/DRAPERS
Marina Agabekov
Emma Vossbrink

FIRST HANDS
Kitty Wilson
Larisa Zaiko

STITCHERS

Drea Cox
Neliy Davood Pireh
Anhar

WARDROBE CREW

Christina Huynh
David Radosevich
Emma Vossbrink

WIG AND MAKEUP SUPERVISOR

Christina Martin
IATSE LOCAL 706

WIG/MAKEUP ASSISTANTS

Sharon Peng
IATSE LOCAL 706

Lisa Poe

IATSE LOCAL 706

Resident Company

Mason Gates
Katharine Gunnink
Amanda Kingston
Trevor Neal
Dane Suarez

Guest Artists

Babatunde Akinboboye
Teresa Foss
Elena Galván
Maya Kherani
Jason Slayden

Administration

DIRECTOR OF FINANCE
Donna Lara

ACCOUNTANT

James Wai

HR ADMINISTRATION

Charmaine Olacio-
Vallejo

FACILITIES MANAGER

Jorge Vallejo

Development

DIRECTOR OF DEVELOPMENT

Aaron St. Clair
Nicholson

DEVELOPMENT MANAGER

Michelle D'Alo

WEBMASTER, EDUCATION, GRANTS

Lettie Smith

INDIVIDUAL GIVING MANAGER

Noritaka Okada

Marketing

DIRECTOR OF MARKETING

Aaron St. Clair
Nicholson

COMMUNICATIONS MANAGER

Bryan Ferraro

ART DIRECTOR

Chris Jalufka

PHOTOGRAPHERS

Pat Kirk
Robert Shomler

Box Office

MANAGER

Dennis Keefe

BOX OFFICE ASSISTANT

Yumiko Harada



Opera San José

**TO DONATE AND BE A PART
OF OUR STORIED LEGACY
CALL NORITAKA OKADA AT
(408) 437-4460**



Opera San José

CENTURY CLUB

Thank You, Opera San José Century Club Members!

Opera San José Century Club celebrates our loyal donors who have surpassed \$100,000 in cumulative giving to Opera San José.

We applaud your remarkable generosity and loyalty. We thank you for your outstanding investment preserving the culture of our community and the continued health of Opera San José.

We are deeply grateful to you.

Bravissimo!

Tricia & Tim Anderson	Profs. John Heineke & Catherine Montfort	Pamela & David W. Packard	Michael & Laurie Warner
Jean Brandt	Doreen James	Martha Sanford & Gary Hong	Richard & Phyllis Whitney
Catherine Bullock	Mary Louise Johnson	Jan & Don Schmidek	Five anonymous gifts
Mimi & Eric Carlson	Robert S. Kieve	Roger & Isobel Sturgeon	
George & Susan Crow	Jeanne L. McCann	Dave Thompson	
Mary & Clinton Gilliland	Mrs. Averill Q. Mix		
Howard W. Golub			
Fred & Peggy Heiman			

BRAVO! TO OUR DONORS, THE LIFEblood OF OPERA SAN JOSÉ!

This listing reflects cumulative cash donations, pledges and matching gifts recorded October 1, 2016 to October 15, 2017

CORPORATE

\$50,000 and above

The Applied Materials Foundation

\$10,000 to \$49,999

Adobe Systems Incorporated

FOUNDATIONS

\$100,000 and above

Carol Franc Buck Foundation

The William and Flora Hewlett Foundation

The Packard Humanities Institute

\$50,000 to \$99,999

The David and Lucile Packard Foundation

\$10,000 to \$49,999

The Kieve Foundation

\$5,000 to \$9,999

Metropolitan Group

Lorraine and Gerard Seelig Foundation

\$1,000 to \$4,999

The Aaron Copland Fund for Music, Inc.

The Greenside Foundation

Italian American Heritage Foundation

The Markkula Foundation

Simon Strauss Foundation

The Donor-Advisors of the Surf Pony Fund
One anonymous gift

Under \$999

Amazon Smile

Larson Family Fund

Metro C2SV

Community Fund

Silicon Valley Creates

PUBLIC SECTOR

City of San José

National Endowment for the Arts

ORGANIZATIONS/CLUBS

\$5,000 and above

Amici di Musica Bella

San José Opera Guild

Under \$999

Amici D'Oro Club

Assured Life Association

Chinese American Women's Club of Santa Clara Co.

Friends of Opera San José

Nova Vista Symphony Association Inc.

Oshman Family Jewish Community Center

Opera Bridge

San José Woman's Club

Valley Village Resident Council

Matching Gift Donors

DOUBLE YOUR DONATION!

Many donors can increase their support and membership standing with Opera San José through their company's matching gift program, in which the company matches the gift of the donor. Nearly 1,000 companies match contributions for employees, their spouses, retirees, and directors dollar for dollar.

Applied Materials	GE Foundation	IBM Corporation	Pacific Gas & Electric Company
Brocade Communications Systems, Inc.	Google	Intel Corporation	SAP Software & Solutions
Chevron	Harris Bank	Johnson & Johnson	Shell Oil Company Foundation
Cisco	Hewlett Packard	Matterport	Synopsys
ConocoPhillips	Hewlett Packard Enterprise	Microsoft	Texas Instruments
eBay	The William and Flora Hewlett Foundation	Netflix	Volkswagen
Electronic Arts		Nvidia	
		Oracle	

INDIVIDUAL DONORS

PRODUCERS CIRCLE

\$50,000 and above

Ruth Laine Bauer
Werner Cohn
Mary & Clinton Gilliland

GENERAL DIRECTOR'S CIRCLE

\$25,000 to \$49,999

Prof. John M. Heineke & Prof. Catherine R. Montfort
Dr. H. Andrea Neves
One anonymous gift

CONDUCTORS CIRCLE

\$15,000 to \$24,999

Barbara G. Akin
Doreen James
Jeanne L. McCann
Mrs. Averill Q. Mix
Jan & Don Schmidek
Two anonymous gifts

DESIGNERS CIRCLE

\$10,000 to \$14,999

Elizabeth F. Adler
Jim Beatty
George & Susan Crow
Glen Gould & Bunny Laden
Fred & Peggy Heiman
Tom & Gillian Moran
Richard & Hannelore Romney
Marilyn Sefchovich
Dave & Carol Thompson
One anonymous gift

THEATRE CIRCLE

\$5,000 to \$9,999

Tricia & Tim Anderson
Anna M. Bagniewska & Denis St. Jean
Mandy Behe
Martha Best
Mimi & Eric Carlson
Dorothy & Richard Dorsay

Rita Elizabeth Horiguchi
Marjorie Johnson
Mary Louise Johnson
Eric Jorgensen
Dr. William R. Lambert
Mr. & Mrs. Robert Leeper
Joseph Marcheso
Dr. Jakob Nielsen & Hannah Kain
Don & Gretchen Nymoen
Kent Owen
Jackie Pighini
Laura Sternberg
Jan Telesky
Dr. Brian Ward
Michael & Laurie Warner
Mariquita West, MD
Dr. & Mrs. C. Whitby-Strevens
Richard & Phyllis Whitney

PARAGON CIRCLE

\$2,000 to \$4,999

Drs. Charlene Archibeque & Robert Melnikoff
Nevenka & Nebojsa Avdalovic
Dr. Alfonso Banuelos & Suzanne Wittrig
Nancy C. Bean
Robin Beresford
Bill & Ginny Berner
Josef & Phyllis Bismanovsky
Pamela & Craig Carper
Carolle J. Carter & Jess Kitchens
John & Agnes Caulfield
Paul & Marijane Chestnut
Richard & Doris Davis
Jane Decker
Kathy & Al DiFrancesco
Maureen Ellenberg
Donald & Janice Elliott
Bob & Alice Fenton
Frank Fiscalini

DOES YOUR COMPANY MATCH YOUR GIFT?

Georgiana & John Flaherty	Dr. Pieter & Jacqui Smith	Helen Conway	Jeanne Lyons
Vera Gert	Richard & Jo Anna Strawbridge	Alfio & Gerry Crema	Philip & Margaret Ma
Janice & Mel Goertz	Melita Wade Thorpe	Donald & Betty D'Angelo	Tom MacRostie
Mr. & Mrs. Eduardo Grisetti	Dr. May Loo &	Dr. & Mrs. Adnan Daoud	Katherine Mason
Andrea & Volker Hampel	Dr. William Thurston	Wendy Dewell	Kevin McGiboney & Nancy Lutzow
Mr. & Mrs. William H. Harmon, Jr.	Janice Toyoshima	Tom & Clara DiStefano	Mr. & Mrs. McKnight
Jim & Pat Jackson	Bradford Wade & Linda Riebel	Ellen Donnelly	Chris & Katie Metzger
Patricia E Janes, TTEE	Dr. Herbert Weil & Dr. Anabel Anderson	Dr. James & Susan Dyer	Barry & Rosemarie Mirkin
Bonnie Lee Kellogg	Imbert	Mr. & Mrs. John P. Eurich	D.G. Mitchell
Albert Klail	Nancy & Kenneth Wiener	M.M. Feldman & Rick Morris	David Muhlitner & Peggy Kilduff
Phil & Judy Livengood	Susan & Jonathan Wittwer	Shirley J. Foreman & Alberta Brierly	Tom Myers & Hartono Sutanto
Sylvia & Paul Lorton, Jr.	Six anonymous gifts	Mr. & Mrs. Argo Gherardi	Tony Nespole MD
Mr. & Mrs. Denis Lynch	SHOWCASE CIRCLE	Kathryn Hall & Richard Neilson	Adriane Niehaus
Joan Mansour	\$1,000 to \$1,999	David G. Hough	Paul & Jo O'Neil
Janet McDaniel	Joyce Allegro & Gerald Sheridan	Emily Hsi	Nancy Pyeatt
Barbara Molony & Thomas Turley	Daniel & Priscilla Amend	Dr. & Mrs. Pearce Hurley	Alice Ramsauer
Heidi Munzinger & John Shott	Richard J. Andrews	Mary Idso	Marjorie Rauch
Drs. Henry & Cynthia Natrass	Joseph & Frankie Armstead	Linda Izquierdo	Stephen & Denise Rawlinson
Diane K. Nelson & Marshall Marlowe	Shirley E. Bailey	Bonnie Jain	Marian Rees
Cynthia & Ken Newton	Emily & Stephen Berman	Jeraldine Johnson	Donald & Marilyn Richardson
Jane Oglesby	Rob & Letty Block	Michael Kalkstein & Susan English	Mr. & Mrs. Joseph Riggio
Ms. Linda Olcott	Leon Bonner & Redge Meixner	Mr. & Mrs. Paul A. Kuckein	Mr. & Mrs. Richard Rolla
Ahmad & Ruth Orandi	Michele Bonnett	Anders Kugler	Joy Sakai
James Palmer	Ken Borelli	Cathy & Dick Lampman	Jack & Judy Schneider
Bill & Lee Perry	Nina Boyd	Norman Lariviere & Carolyn Lund	MaryLou Schoone
Bob & Bonnie Peterson	Ann Brown	Cathy & Steve Lazarus	Connie & David Sealer
Randy Presuhn & Timothy Nguyen	David Burke & Victoria Burton Burke	Barbara & David Leeson	Mort & Alba Sherin
Walter & Ramona Reichl	Dr. Edward & Marjorie Cahn	Rob Lenicheck	Mr. & Mrs. R.W. Shomler
Mr. & Mrs. Joseph J. Rizzuto	Mary Esther Candee	Linda Lee Lester	Colette A. Siegel
Richard & Barbara Roof	Park & Joan Chamberlain	Izzy Lewis & Phil Park	Darby Siempelkamp & Michael Kresser
Lucinda Sanchagrin & Dennis McLean	Isabel Chiu, CPA	Russell Lindgren	Robert & Carmen Sigler
Robert Savoie	William M. Conlon & Judith E. Schwartz	Sally & Tom Logothetti	Alice & Robert Skurko
Patricia & James Schaaf		Maxine & Ray Lubow	Ms. Linda Snyder
J.H. Silveira M.D.		Scott Lurndal	Mary Stradner
			Janet & Robert Strain
			Nicholas Tikvica
			Jeanne Torre

Donors CONTINUED

Nancy Valencia
Alice Weigel
Dennis & Marianne Wilcox
Neil Wilhelm & Laura Hill
Mr. & Mrs. Lawrence Williams
Manfred & Carol J. Wirth
Ellen C. Wynn
Bassam Zahra
Four anonymous gifts

SUPPORTERS CIRCLE

\$500 to \$999

Jane Alejandro
Mary T. Baia Monte
A. Bayman & M. Arlock
Martha Beattie
Mario & Rose Belotti
Donald H. Bentsen
Gene Bernardini
Ted Biagini
Marcia Bieber
Dr. Arthur & Susan Biedermann
Matthew W. Bien & Grace T. Lee
Donna & William Biretta
Patti Bossert & Charles Chew
LaVonne & Jean-Pierre Bouchez
Roger Bourland & Daniel Shiplacoff
Edward & Nancy Bowen
Jim & Carolyn Bowen
Michaela Brody
Robert & Mara Bronstone
Virginia L. Brown
Steve & Vicky Brozovich

Penny & Preston Brunst
Doris & Alan Burgess
Dick & Pat Calfee
Joyce Cammis
Virginia A. Carpio
Corinne Elliott Carter
Ms. Dennise M. Carter
Louise A. Chamberlin
Deal & Nancy Christensen
JoAnn Close & Michael Good
Mark & Maggie Cogdill
Arthur Colman & Pilar Montero
Dr. Michael & Joanne Condie
Cal & Carla Cornwell
Rose Crimi
Jonathan R. & Anne W. Cross
Elena & Ron Danielson
Sonia DeHazes
Joe & Carolyn Dickinson
Mr. & Mrs. G. Eric Doughty
Barbara Frank
Carolyn & Brian George
Mrs. Lucia & Jack Gilbert
David & Janice Gilman
Orville Goering
Gryphon Financial Group, Inc.
Philip & Kathleen Gust
Helen Hakanson
Larry Hancock
Charles F. Hanes
Helen Helson
Kali & Narada Hess
Fred & Leelane Hines
Ilene & Ken Imboden

Klaus & Maria Jaeger
Susan Jenkins
Dennis & Sheryl Johnson
Redjack Johnson
Dale & Jane Jordan
David & Jeanne Jorgensen
Alan & Carol Kaganov
Ray & Laurel Kaleda
Mary M. & Harry Kelly
Craig & Beverly Kemp
Victoria Knox
Mr. & Mrs. Jeff Kondo
Mr. Phil Kurjan
Doug & Rasha La Porte
Carol & Jim Lathrop
Judith Leahy
Shirley Leisses & Hicks Williams
Morton & Elaine Levine
Don & Dorothy Lewis
Sophia Liu
Don Lowry & Lynore Tillim
Anne & Dave Mack
Orla MacLean
Karen & David MacQueen
Peter Marra
Stephen Martin
A. Kirk McKenzie
Richard & Junetta McKewan
Howard McKinney
David & Erika Meinhardt
Stephen & Janet Miller
Duncan Missimer
Ken Odom
Gerald & Ellen Oicles
Gabrile Ondine
Jim & Alice Orth

Dr. & Mrs. Hans Orup
Denise Owen
Joseph Palmer & Nikki Kim
Janice Paull
Joyce E. Peloian & Gary McCrea
Marilyn Perry
Lorna C. Pierce
Marc Randolph
Tom Ranweiler
Arvo & Astrid Rehements
Carol Richardson Cole
Bryan Rodriguez & Jean-Marie White
Mr. & Mrs. Lee Rosen
Doron & Miriam Rotman
Karin Rumstedt
Fred Saunders & Lynn Evans
Norma & Charles Schlossman
Joyce & Campbell Scott
Ursula Shultz
Regina Sleater & Dean Dunsmore
Todd & Sandy Smith
Dane & Marnie Snow
Sandra M. Sobie
Betty Soennichsen
Al & Ruth Sporer
Jim Stauffer
Larry Stone
Elizabeth Striebeck
Beth Kay Taylor
Lynn Telford
Jeff & Catherine Thermond
Irene Thompson
Mary Alice & David Thornton
Anne & Peter Thorp

**LOOKING TO GIFT MATCH WITH YOUR COMPANY?
CALL NORITAKA OKADA AT (408) 437-4460**

Donors CONTINUED

SUPPORTERS CIRCLE

\$500 to \$999

Sheryl Walters

Karlette Warner &
Ward Hoffman

Dr. & Ms. Saul & Judith
Wasserman

Mrs. Geri Weimers

Daphne & Stuart Wells

Chip & Bonnie Williams

Nate & Carolyn Wilson

Brian & Linda Winter

Ms. Fern Wollrich-Jaffe
William Woodcock

Chien-Gsueb Wu

June C. Yamamoto

William & Patricia Zahrt

Fernando & Cecily
Zazueta

Drs. Robert &
Antonette Zeiss

Seven anonymous gifts

A REQUEST TO OUR DONORS: If we have made a mistake or omission, kindly bring it to our attention so that we may correct it. Please call Individual Giving Manager Noritaka Okada at (408) 437-4460.



DEDICATED DONATIONS

Mr. Robert Applebaum *in memory* of Rosalyn Applebaum

Carol J. Wilhelmy *in honor* of Cynthia Baehr

Bernadette Burns *in memory* of Jean T. Burns

Walt & Peggy D'Ardenne, Dr. James & Susan Dyer, Lilo & Karl Elser, J.H. Silveira M.D.,

Janet McDaniel, Irene Schneller *in memory* of Werner Cohn

Dr. Michael & Joanne Condie, Laurie Wickman *in memory* of Judith Cureton

Gizella O'Neil, Jean L. Reed *in memory* of Irene Dalis

One anonymous gift *in memory* of Adnan Daoud

Nina Boyd *in honor* of Frank Fiscalini

E. Kletter *in memory* of Adina Shira Kletter

Ross La Fetra *in honor* of Frank La Fetra

Larry Hancock, Norma & Charles Schlossman, Marilyn Sefchovich *in memory* of Olga Nespole

Sasha Sharma *in honor* of B.D. Sharma

Manfred & Carol J. Wirth *in memory* of George Stoeppel

Frank & Diane Snow, one anonymous gift *in memory* of Carol Thompson

Anne Louise Heigho *in honor* of Jane Vernon

David Hirsch *in honor* of Mitsu Wasano

Marsha & David Pollak *in memory* of Phil Yost

Special Thanks

Friends of Opera San José!

Opera San José thanks Friends of Opera San José for their service to the company. To become a member of our volunteer auxiliary, Friends of Opera San José, and experience its many benefits, please send an email to FriendsofOSJ@earthlink.net or sign up at operasj.org/support/ volunteering.

Volunteers

Opera San José thanks the following volunteers for their service to the company. To offer your assistance as a volunteer, please visit operasj.org/ support.

Didier Benoit	Fred & Peggy Heiman	Lorraine Mazzeo	Joy Sakai
Dick & Pat Calfee	Rita Horiguchi	Pat Miller	Jim Stauffer
Carolle Carter	Olive Leeper	Heidi Munzinger	Kathryn Veregge
LaVonne Fraboni	Judy Livengood	Phil Park	Sheryl Walters
Miriam Frazier	Phil Livengood	Judi Rizzuto	Bobbi Wolner

In Kind

Opera San José would also like to thank the following donors for their generous in-kind goods and services:

Services: ALOM Technologies Corp., Joyce Allegro & Gerald Sheridan, Bright Event Rentals, Shaila Catherine, Diane Claypool, Citti's Florist, Marilyn & Frank Dorsa, Rita Elizabeth Horiguchi, N. Eric Jorgensen, Ms. Bonnie Lee Kellogg, Phil Park, Betty Poindexter, Linda Riebel, San Jose Convention Center, R.W. Shomler, Lettie Smith, Telesky Financial Services, Michael & Laurie Warner.

Supplies & Equipment: Barbara Barrett, Cal & Carla Cornwell, Gordon Biersch Brewing Company, Hawaii'S Own L.L.C., Heitz Wine Cellars, J. Lohr Vineyards & Wines, Joseph George Wine Shop, Koloa Rum Company, Lloyd Cellars, M·A·C, Cathy Miller, Charles Pehote, Lee Scoville, Nelson Tandoc.

Opera San José Endowment Foundation Supporters

Opera San José Endowment Foundation (OSJEF) is a separate 501(c)3 organization from Opera San José, and was established to insure that San Jose will always have opera in its future. OSJEF appreciates your help and support for the fiscal year (July 1, 2016 - June 30, 2017) and continuing in the future.

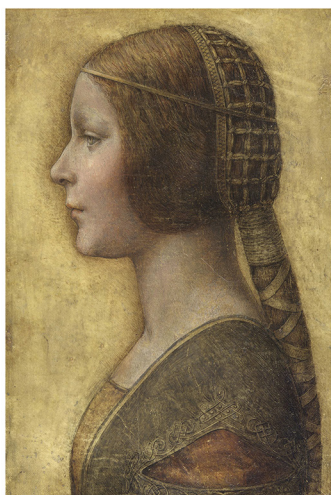
Jane Alejandro
Anna M. Bagniewska
& Denis St. Jean
Gene Bernardini
Jean Brandt
Mary Esther Candee
Pamela & Craig
Carper
Erie Carruthers
Judy Chamberlain
George & Susan
Crow
Richard & Doris
Davis
Dorothy & Richard
Dorsay
Dr. James & Susan
Dyer
Shirley J. Foreman &
Alberta Brierly

Michael & Judith
Gaulke
Drs. Lucia & Jack
Gilbert
Jim & Linda Hagan
Cheryl Holt
Gloria Chun Hoo
Dr. & Mrs. Pearce
Hurley
Jim & Pat Jackson
Dale & Jane Jordan
Norman Lariviere &
Carolyn Lund
Philip & Margaret Ma
Mr. & Mrs. Thomas G
Moore
Diane K. Nelson &
Marshall Marlowe
Ahmad & Ruth
Orandi

Janice Paull
Randy Presuhn &
Timothy Nguyen
Marjorie Rauch
Mr. & Mrs. Richard
Rolla
Mr. & Mrs. Lee Rosen
Jan & Don Schmidek
H. James Tellefson
Dave & Carol
Thompson
Jeanne Torre
Bradford Wade &
Linda Riebel
Shirley Leisses &
Hicks Williams
Penelope Williams &
Richard Bruner
Susan & Jonathan
Wittwer

Eight anonymous
gifts

CINDERELLA



·ALMA DEUTSCHER·

at the **CALIFORNIA THEATRE**
December 16 – 21, 2017

Sir Simon Rattle on Alma Deutscher

"Alma really is a force of nature. I don't know that I've come across anyone of that age with quite such an astonishing range of gifts. It's natural for her, it's play, and I think it was play for certain brilliant young composers, like Mozart, like Korngold. These are very unusual people who have this. There is a sense of phrasing which many people two or three or four times her age would be lucky to have. There is a sense of what the harmony does that seems to be completely inborn to her. This is not something you can teach. And I haven't really seen anything like it."

For more information
visit operasj.org
or call the box office at
(408) 437-4450

Opera San José Presents

A Hilarious and Glorious
"NIGHT AT THE OPERA"

Join Headliner and host
Paula Poundstone live
onstage at the California
Theatre, along with
soloists and chorus from
Opera San José on the set
of *La traviata*.

April 21st at 8PM

For tickets call (408) 437-4450
or visit operasj.org



Mom's Gift

by Phil Olson

*Everyone deserves
a do-over.*



Exchanging Choices
Oct. 27 - Nov. 19, 2017
408-679-2330
www.TabardTheatre.org
Our choices become us. Tabard.



Performances at
29 N. San Pedro St.
Downtown San Jose

OPERA SAN JOSÉ'S MILITARY VETERANS CHORUS

Conducted by Opera San José General Director Larry Hancock

Friday, December 8th at 8pm Trianon Theatre 72 N. Fifth Street, San Jose



Opera San José



Patriotic songs, spirituals, and sing-along Christmas carols as well as favorites such as *Shenandoah*, *Simple Gifts*, and *What A Wonderful World*.

All proceeds to benefit homeless veterans in Santa Clara County through *All The Way Home*.

Tickets \$20 available only through the Opera San José box office. Call (408) 437-4450 or go to operasj.org. Fully tax deductible.

Last year sold out. Buy tickets now!

The New Ballet

Hammer Theatre Center • Dec. 15-24

Box office: 408.924.8501

THE SAN JOSE NUTCRACKER

Featuring My Very First Nutcracker performances for young audiences.

"Innovative. Imaginative. A Home-Run."

- Metro Silicon Valley



Chris Conroy Photography



sanjosenutcracker.com

CINDERELLA



· ALMA DEUTSCHER ·

*The Packard Humanities Institute
and Opera San José
present the American premiere
of the new opera by the 12-year-old composer
Alma Deutscher
December 16–21, 2017.*

Zubin Mehta on Alma Deutscher

“One of the greatest musical talents today.”

Sir Simon Rattle on Alma Deutscher

“Alma really is a force of nature. I don’t know that I’ve come across anyone of that age with quite such an astonishing range of gifts. It’s natural for her, it’s play, and I think it was play for certain brilliant young composers, like Mozart, like Korngold. These are very unusual people who have this. There is a sense of phrasing which many people two or three or four times her age would be lucky to have. There is a sense of what the harmony does that seems to be completely inborn to her. This is not something you can teach. And I haven’t really seen anything like it.”

Daniel Barenboim on Alma Deutscher

“Everything that cannot be learnt, she has already.”

Anne-Sophie Mutter on Alma Deutscher

“It is absolutely extraordinary what this young girl has managed to achieve on the violin, the piano, and in her compositions. Her musical sensitivity and her powers of expression already at this age underline her exceptional talent.”



IF WE CAN use
DNA to diagnose the
RAREST of diseases,



IMAGINE

what we can do for the
CONDITIONS that
affect us **ALL.**

Medical innovation isn't just for the rarest of rare. Every day, we bring together the greatest minds to find new ways to both treat and prevent illness—no matter what state of health you're in. See everything we offer at stanfordhealthcare.org

IMAGINE WHAT WE CAN DO FOR YOU.



Stanford
HEALTH CARE

Richard Wagner's

THE FLYING DUTCHMAN

November 10th - 25th, 2018



Opera San José

