



Opera San José

Verdi's

LA TRAVIATA

APRIL 14 - 29, 2018

at the California Theatre





Larry Hancock
GENERAL DIRECTOR

What's Next

Up next is our annual fundraiser, this year featuring Paula Poundstone here in the California Theatre. It will take place on Saturday, April 21, and we're calling it Casino Royale, as we will fill the lobbies with gaming tables of many kinds, as well as dining tables, and an array of food and beverage stations. The doors will open at 3:30pm for gaming and hors d'oeuvres, followed by dinner. Then we move into the theatre for a quick auction and the second half of the evening, when Paula Poundstone will entertain us with her witty and wry

brand of comedy, after which she will be joined on-stage by a range of soloists and members of the Opera San José Chorus for excerpts from many of opera's greatest hits.

I can hardly wait! First, I find Paula Poundstone to be one of the best comedians working today, and making my annual contribution in exchange for gambling chips seems like I'm getting away with something...I hope you can join me and our Board of Directors for this unusually elegant and lighthearted fundraiser that is all about having fun. No speeches, just games, great food, and terrific beverages, followed by hilarious comedy and grand singing. Just call our box office (408-437-4450) to reserve your place at the table.

After that, we are all very much looking forward to next season. For the first time, we will produce Mozart's comedy, *The Abduction from the Seraglio*. We've been a bit shy of this important masterpiece as it has unique requirements, asking for an experienced soprano with power, agility, wide range, and sensitive acting in spoken dialog, as well as a basso profundo, and a serious acting role with no singing. In addition, it requires elaborate scenery. All this would not have been possible without special funding from The Packard Humanities Institute, for which we are very grateful. *The Abduction from the Seraglio* will open the season.

In the November slot, we will present *Pagliacci*. This is a very powerful two-act opera that more and more often companies are producing without an accompanying one-act, and for two good reasons. The new trend in opera is to commission works that run about the same length as a movie, as younger ticket buyers complain that operas are too long, and the one-act operas that generally accompany it (as *Cavalleria rusticana* is too costly) just don't satisfy. American audiences all but boycott one-act operas...

We will have another Opera San José premiere when we open Jake Heggie's opera *Moby-Dick* in February. This epic opera is also outside OSJ's normal reach, but with generous funding from the Carol Franc Buck Foundation, we have been able to participate as a co-producer in a new production that is being performed by Utah Opera in Salt Lake City, Pittsburgh Opera, Chicago Opera Theatre, and finally at the Gran Teatre del Liceu in Barcelona.

We will close the season with Puccini's immortal *Madama Butterfly*, and will bring back Brad Dalton's production, which is the most satisfying *Butterfly* I have ever seen. I am very eager to have it back in the California, and I hope you will find these operas as interesting as I do.



Opera San José

PRESENTS

LA TRAVIATA

Opera in three acts

Music by Giuseppe Verdi
Libretto by Francesco Maria Piave

First performed March 6, 1853 at the Teatro
La Fenice in Venice, Italy.

Sung in Italian with English supertitles.

Performances of *La traviata* are made
possible in part by a Cultural Affairs grant
from the City of San José.

April 14th Performance Sponsor:
Elizabeth F. Adler

CONDUCTOR

Joseph Marcheso

CO-CONDUCTOR

Dennis Doubin 4/27 & 4/29

STAGE DIRECTOR

Shawna Lucey

CHOREOGRAPHER

Michelle Klaers D'Alo

SET DESIGNER

Eric Flatmo

COSTUME DESIGNER

Elizabeth Poindexter

LIGHTING DESIGNER

Pamila Z. Gray

WIG AND MAKEUP DESIGNER

Christina Martin

PROPERTIES MASTER

Lori Scheper-Kesel

CHORUS MASTER

Andrew Whitfield

ASSISTANT STAGE DIRECTOR

Jimmy Marcheso

PRODUCTION STAGE MANAGER

Bethanie Baeyen

ASSISTANT STAGE MANAGERS

Emi Komatsu

Philip Jacke

MUSIC STAFF

Veronika Agranov-Dafoe

Victoria Lington

The performance will run approximately 2 hours and 45 minutes,
including two 20 minute intermissions.

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 16-23, 2017

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

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

Cast

**Casting subject to change without notice*

Violetta Valéry
Flora Bervoix
Annina, Violetta's Maid
Alfredo Germont

Giorgio Germont

Gastone, Vicomte de Letorieres
Baron Douphol
Marchese D'Obigny
Doctor Grenvil
Giuseppe, Violetta's Servant
A Guest
Messenger

Amanda Kingston
Christina Pezzarossi
Erin O'Meally
Pene Pati
Dane Suarez (4/15, 27)
Malcolm MacKenzie
Trevor Neal (4/15, 27)
Mason Gates
Philip Skinner
Babatunde Akinboboye
Colin Ramsey
Kevin Gino
Noah DeMoss
Lazo Mihajlovich

Chorus

SOPRANOS

Anne Hepburn Smith
Jannika Dahlfort
Erin Fasone
Nicole Lopez-Hagan
Melissa Mallory
Jessica Williams
Jamie Woodhull
Nicole Cooper

ALTOS

Jennifer Hartshorn
Gwendolyn Kuhlmann
Michelle LaJeunesse
Fallon Nunes
Savannah Swan
Mayo Tsuzuki
Catherine Williams
Amy Worden

TENORS

Christian Barajas
Ken Cioffi
Nicolas Gerst
Kevin Gino
Dan Leal
Michael Mendelsohn
Nicholas Molle

BASSES

Stephen Boisvert
Case Bontrager
Clark Brown
Noah DeMoss
Matthew La Rochelle
Lazo Mihajlovich
Brandan Sanchez

Supernumeraries

Josh Esquivel
Hollis Marcus
Gillian Moran
Don Nguyen
Jerry Seelig
Lorraine Seelig

Covers

Congcong Wang, *Violetta*
Michelle LaJeunesse, *Flora*
Gwendolyn Kuhlmann, *Annina*
Michael Mendelsohn, *Gastone*
Stephen Boisvert, *Baron Douphol*
Matthew LaRochelle, *Marchese D'Obigny*
Brendan Stone, *Doctor Grenvil*
Christian Barajas, *Giuseppe*
Noah DeMoss, *Messenger*

Dance

CHOREOGRAPHER

Michelle Klaers D'Alo

DANCERS

Tristen Montesino

Courtesy of The New Ballet Studio Company; Sponsored by Mark and Elizabeth Striebeck

Alysa Reinhardt

Courtesy of The New Ballet Studio Company; Sponsored by Mark and Elizabeth Striebeck



The Opera San José production of *La traviata* features a reproduction of "Love and Life" c.1884-5; George Frederic Watts 1817-1904; Tate, Presented by the artist 1897; Photo: © Tate, London 2018.

Orchestra

1ST VIOLIN

Cynthia Baehr, *Concertmaster*
Alice Talbot, *Assistant Concertmaster*
Matthew Szemela
Chin Le
Virginia Smedberg
Rochelle Nguyen
Michael Grossman
Eugenia Wie

2ND VIOLIN

Claudia Bloom, *Principal*
Susan Stein, *Assistant Principal*
Sue-Mi Shin
Sergi Goldman-Hull
Gulnar Spurlock
Andrew Lan

VIOLA

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

CELLO

Lucinda Breed Lenicheck, *Principal*
Evan Kahn, *Assistant Principal*
Paul Hale
Nancy Kim

BASS

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

FLUTE

Isabelle Chapuis, *Principal*
Mary Hargrove

PICCOLO

Mary Hargrove

OBOE

Patricia Emerson Mitchell, *Principal*
Pamela Hakl

CLARINET

Mark Brandenburg, *Principal*
Ann Lavin

BASSOON

Deborah Kramer, *Principal*
Carolyn Lockhart

FRENCH HORN

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

TRUMPET

William B. Harvey, *Principal*
John Freeman

TROMBONE

Kathryn Curran, *Principal*
Bruce Chrisp
C.L. Behrens

CIMBASSO

Scott Choate

TIMPANI

Mark Veregge, *Principal*

PERCUSSION

James Kassis

HARP

Karen Thielen

ORCHESTRA MANAGER

Mark Veregge

ORCHESTRA LIBRARIAN

Tim Spears

Synopsis

ACT I, *Paris 1887: Violetta Valéry's salon*

Violetta, a beautiful courtesan, is hosting a party to celebrate her recovery from an illness. Her patron, the Baron Douphol is in attendance. Gastone (Vicomte de Letorieres) has brought along his friend, Alfredo, a young man who has long admired Violetta from afar. When they are introduced, Alfredo raises a toast to her health with a spirited brindisi (“*Libiamo ne’ lieti calici*”—Let’s drink to happiness). As her guests move to the ballroom to dance, Violetta suddenly feels faint. She sends everyone on ahead, and sits a moment to recover. Alfredo returns and confesses that he has loved her since the day he first saw her (“*Un dì, felice, eterea*”—One happy, ethereal day). At first, she protests that love means nothing to her, but something about Alfredo charms her. She hands him a camellia and tells him he may return when the flower has wilted. Alone, Violetta muses on the possibility of finding true love (“*Ah fors’ è lui*”—Perhaps it is he.), but concludes that freedom trumps love (“*Sempre libera*”—Always free). Alfredo’s voice is heard in the distance singing about the marvels of love, highlighting the conflict in Violetta’s heart.

Intermission (20 minutes)

ACT II, *Countryside near Paris, three months later*

In love with Alfredo, Violetta has abandoned her urban life and moved away from Paris with him. Alfredo sings of their blissful domestic happiness (“*De’ miei bollenti spiriti*”—My youthful ardor). When their maid, Annina, returns from Paris, Alfredo discovers that Violetta has been secretly selling her possessions to support their lavish lifestyle. His pride wounded, Alfredo leaves immediately to recover her belongings and pay their debts. Violetta comes into the house looking for Alfredo and a servant delivers a party invitation from her friend Flora. Violetta is amused, as she has no intention of returning to her former life in the city. Her cheerful mood is brought to an end with the unexpected arrival of Giorgio Germont, Alfredo’s father. Although impressed by Violetta’s noble demeanor, he demands that she break off her relationship with Alfredo, explaining that their scandalous affair has threatened his younger daughter’s engagement (“*Pura siccome un angelo*”—As pure as an angel). Violetta begs him not to demand such a sacrifice, but finally agrees to separate from Alfredo (“*Dite alla giovine*”—Tell your daughter). After Germont leaves, she sends an acceptance to Flora and begins to write a farewell letter to Alfredo, who returns abruptly. She hides the note and tries to excuse her excited state by tearfully asking him to love her no matter what the future holds (“*Amami, Alfredo*”—Love me, Alfredo), before rushing from the house. Puzzled by her behavior, Alfredo sits down to await the expected arrival

of his father. A messenger delivers Violetta's letter just as Germont returns to console his son (*Di Provenza il mar, il suol*—The sea and soil of Provence). Alfredo immediately suspects that Violetta has gone back to her former patron, and bent on jealous revenge, leaves to confront her at Flora's party.

A brief pause

(Back in Paris, a few days later)

Flora Bervoix's Salon. Guests are enjoying a lavish masquerade and entertainment. Flora is surprised to learn from the Marchese that Violetta and Alfredo have separated. Alfredo arrives, and begins gambling recklessly. Violetta arrives with Baron Douphol who joins Alfredo at the gaming table and soon loses a small fortune to him. Supper is announced and Violetta remains behind to speak with Alfredo. She cautions him not to provoke the Baron, and implores him to leave. Misunderstanding her motives, Alfredo calls back the guests and throwing his winnings in her face, declares that he is repaying his debt. Arriving unexpectedly, Germont reprimands his son for so dishonorably humiliating a woman (*Di sprezzo degno sè stesso rende*—No man of honor insults a woman). Baron Douphol challenges Alfredo to a duel as the guests witness it all in horror.

Intermission (20 minutes)

ACT III (Violetta's bedroom)

Violetta's health has gravely deteriorated. Dr. Grenvil tries to cheer her, but as he departs, confides to Annina that her mistress has but a few hours to live. Alone, Violetta reads a letter from Germont, describing the outcome of the duel, and saying that he has informed Alfredo of her sacrifice and that his son is on his way to beg her forgiveness. Sensing that the end is near, she bids farewell to her days of happiness (*Addio, del passato*—Goodbye to the past). Annina rushes in to alert Violetta of Alfredo's arrival. The lovers are reunited, and Alfredo suggests that they leave Paris (*Paragi, o cara, noi lasceremo*). Violetta struggles to stand, but cannot; realizing the gravity of her illness, Alfredo calls for the doctor. Violetta appeals to God not to let her die, now that happiness is so near (*Ah, Gran Dio! morir sì giovine*—Ah, great God! To die so young). Germont arrives, followed by the doctor. Violetta gives Alfredo a portrait locket as a token of her love (*Prendi, quest'è l'immagine*—Take this portrait). Violetta is filled with a surge of strength. Feeling life return, but falls dead in Alfredo's arms.

Program Notes

By Larry Hancock

A Girl Who Was Led Astray

At the age of twenty-three, Rose Alphonsine Plessis was buried, under a slightly different name, in the Paris Cemetery of Montmartre, after a years-long battle with tuberculosis. By the age of twenty, she had reached the height of the Parisian demi-monde and was absolutely famous in Paris; she is more widely known today than she ever was in life, but she is not remembered because of literary, scientific, political, or academic achievements. She remains famous, worldwide, 165 years after her death, for gifts of a more transient nature. During her brief stay on earth she was noted for her beauty, intelligence, sensitivity, wild extravagance, and her ability to attract and hold the attentions and financial support of numbers of very wealthy men, and not necessarily one at a time.

Alphonsine Plessis is among the first of the 19th-century grandes horizontales, courtesans who were able to maintain lavish lifestyles and who influenced the dress and tastes of cultured women while inspiring the hopes of pretty shop girls. After her death, hosts of the Paris beau-monde turned out for the auction of her worldly goods, necessitated by the staggering debts she left behind. Charles Dickens was in attendance and reported, "One could have believed that [she] was Jeanne d'Arc or some other national heroine, so deep was the general sadness."

The woman buried at the base of Montmartre is listed among the notables there as Alphonsine Plessis, though she called herself Marie DuPlessis (affecting noblesse), but she became internationally famous under other names: Marguerite Gautier, in the novel *La Dame aux caméllias* by Alexandre Dumas fils (son of the famous Alexandre Dumas who gave us *The Three Musketeers* and *The Count of Monte Cristo*); Camille, played by Greta Garbo, and many others, in the film of the same name; but most of all she is known as Violetta Valéry in Verdi's seemingly immortal opera, *La traviata*.

She was born in Normandy on January 15, 1824. Her father was the son of a prostitute and a priest. He owned a draper's shop, and was a gambler, a drunk and a brute. He married Marie-Louise Deshayes who came from more distinguished stock, but who made a bad marriage. They had two daughters, Rose and a younger sister, but eventually their mother left them with her cousin and fled the brutality of her husband. When Rose was eight years old her mother died and her father continued to leave the girls with various other relatives who had farms nearby. On one of these farms, when she was twelve years old, Rose was raped or seduced by a young farmhand. When this was discovered Rose was returned to her father.

Within the year, her father decided he was wasting resources sending Rose out as a laundress and he sold her outright to a bachelor of seventy who used her for a year then sent her back to her father. Not wishing to be responsible for her further, he sent Rose to live with relatives in Paris. Soon she would take cheap lodgings of her own in the Latin Quarter and make a meager living as a shop girl, but by the time she was sixteen, she discovered a more lucrative livelihood. She was unusually pretty, with porcelain skin, black hair, enormous dark eyes,

and was graced with a quick, intelligent wit and charming candor. She educated herself, improved her reading and writing skills, kept up with current events, and generally made herself more interesting for her clients. One of her greatest achievements was to appear sincerely and blushinglly innocent.

She began to use the name Marie and picked up a number of lovers who came from the highest ranks of French society. Among them were the duc de Guiche-Gramont, comte Edouard de Perregaux, and near the end of her life, even Franz Liszt. When she was twenty, she was taken up by the elderly and very wealthy comte de Stackelberg, who had been the Russian ambassador to Vienna. He kept her in high style, paying her bills, importing her carriage horses from England, and providing boxes in the best theatres in Paris, but she remained in need of deeper emotional connection.

Her apartment on the elegant boulevard de Madeline (reference to Mary Magdalene to whom Marie was particularly devoted) was filled with 18th-century furniture, paintings, silks and her modest collection of 200 books. Here, many of the brilliant minds of France gathered at her dinner parties, including Eugène Sue, Honore de Balzac, Theophile Gautier, and of course, Alexandre Dumas fils.

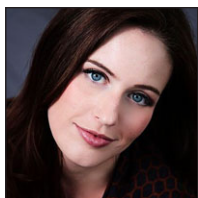
She met Dumas when they were both eighteen. The illegitimate son of one of the most beloved and famous French authors, he was not in the running to become one of her intimates until he was more established. It was two years before they had a more significant liaison, but one that lasted only one year, as the struggling writer was unable to contribute sufficiently to her enormously expensive lifestyle. It is reported that her day-to-day living expenses were in excess of 100,000 francs annually, and this does not include clothes, carriages, servants, housing, or travel.

While they were together Marie's tuberculosis was growing obviously worse and he insisted that she leave her frantic life in Paris and live quietly with him in the countryside. She did this but couldn't be satisfied with such a quiet life and soon returned to Paris. As her illness continued to make itself more evident, and she feared for her financial security, she accepted a proposal of marriage from her old beau, the comte de Perregaux. They were married in London, but it was a marriage in name only and soon she was back in Paris, where the marriage was not legal as Perregaux had not published the banns. Their last transaction would occur after her death when he had her body moved to a more fitting gravesite.

Just five months after her passing, Dumas published *La dame aux camellias*, which was published in a press run of 12,000 copies, all of which sold, but it was not until Dumas adapted the book into a drama that the work found its audience. In that audience was Giuseppe Verdi and his then mistress Giuseppina Strepponi. *La traviata* would premiere in Venice just two years later.

Today, though there have been more than 20 films, at least four ballets, and several plays based on the life of Rose Alphonsine Plessis, it is as Violetta Valéry that this young woman is known and celebrated. Obviously, this isn't because of her charms alone, but the many charms of this masterful score, which takes full advantage of the allure of its heroine and the finest examples of vocal expression of the nineteenth century. It was among the first operas we ever produced, and in all that time, audiences have continued to embrace *La traviata* as one of the most cherished evenings in an opera theatre.

Cast and Artistic Team



Amanda Kingston, *Violetta Valéry*

SOPRANO

HOMETOWN: MADISON, WISCONSIN

RECENT ENGAGEMENTS: Magda in *La rondine* with Opera San José, Fiordiligi in *Così fan tutte* with Opera San José, and Erste dame in *Die Zauberflöte* with Madison Opera.

UPCOMING ENGAGEMENTS: Violetta in *La traviata* with Pacific Opera Project, Mimi in *La bohème* with Opera San Antonio, and soprano soloist in Britten's *War Requiem* with Canterbury Voices Oklahoma City.

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.



Christina Pezzarossi, *Flora Boisvert*

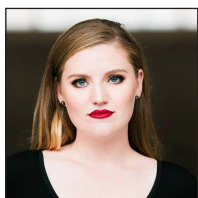
MEZZO-SOPRANO

HOMETOWN: MILES CITY, MONTANA

RECENT ENGAGEMENTS: Dorabella (cover) in *Così fan tutte* with Opera San José, apprentice artist with Des Moines Metro Opera, and Rosina in *The Barber of Seville* with Opera Iowa.

UPCOMING ENGAGEMENTS: Apprentice artist with Des Moines Metro Opera, Gertrude in *Romeo & Juliet*, and Paula in *Florencia en el Amazonas*, both with the Pensacola Opera.

HIGHLIGHTS: Encouragement Award, San Francisco District MONC Auditions.



Erin O'Meally, *Annina, Violetta's Maid*

SOPRANO

HOMETOWN: PINE BEACH, NEW JERSEY

RECENT ENGAGEMENTS: Helen in *La belle Hélène* with Pocket Opera, Yvette (cover) in *La rondine* with Opera San José, and Phoebe in *Women of the Guard* with Lamplighters Music Theater.

UPCOMING ENGAGEMENTS: Mabel in *Pirates of Penzance* with Lamplighters Music Theater.

HIGHLIGHTS: First Place in the Henry and Maria Holt Scholarship Competition 2018, First Place in the East Bay Opera League Competition in 2017, and received Third Place in the James Toland Vocal Competition Tier II in summer of 2017.

Cast and Artistic Team



Pene Pati, *Alfredo Germont*

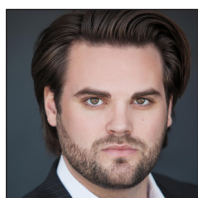
TENOR

HOMETOWN: AUCKLAND, NZ (BY WAY OF SAMOA)

RECENT ENGAGEMENTS: *Madama Butterfly* at Festival Opera New Zealand, *Symphony Under the Stars* in Wellington, NZ, and Sol3 Mio at Hawaii Opera Theatre.

UPCOMING ENGAGEMENTS: *L'elisir d'amore* with New Zealand Opera, Roberto Devereaux (cover) with San Francisco Opera, and Anna Bolena with L'opera Nationale de Bordeaux.

HIGHLIGHTS: District Sol3 Mio – Multi-platinum, Tucker Gala guest, and conductor of Orchestra Wellington – Symphony Under the Stars.



Dane Suarez, *Alfredo Germont*

TENOR

HOMETOWN: PRINCETON, ILLINOIS

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

UPCOMING ENGAGEMENTS: Title role in *Idomeneo* with Opera NEO, Pinkerton in *Madama Butterfly* with Opera San José, and Rodolfo in *La bohème* with Pacific Opera Project.

HIGHLIGHTS: 2014 semi-finalist Metropolitan Opera National Council Auditions, 2017 Mandelker Award with Sarasota Opera, and 2017 finalist at the Giulio Gari International Voice Competition.



Malcolm MacKenzie, *Giorgio Germont*

BARITONE

HOMETOWN: DAVIS, CALIFORNIA

RECENT ENGAGEMENTS: Scarpia in *Tosca* with Opera Omaha, Rigoletto in *Rigoletto* with North Carolina Opera, and Don Alfonso in *Così fan tutte* with Opera San José.

UPCOMING ENGAGEMENTS: Germont in *La traviata* with Opera Colorado, Peter (Father) in *Hansel & Gretel* with San Diego Opera, and Scarpia in *Tosca* with North Carolina Opera.

HIGHLIGHTS: Created the role of Roger Chillingworth in the world premiere of *The Scarlet Letter* for Colorado Opera, Metropolitan Opera debut in 2010, and over 150 performances with Los Angeles Opera.

Cast and Artistic Team CONTINUED



Trevor Neal, *Giorgio Germont*

BARITONE

HOMETOWN: DALLAS, TEXAS

RECENT ENGAGEMENTS: Rambaldo in *La rondine* with Opera San José and Killian in *Der Freischütz* with Virginia Opera.

UPCOMING ENGAGEMENTS: Newport Music Festival in summer 2018, Henry Davis in *Street Scene* with Virginia Opera, and Sharpless in *Madama Butterfly* with Opera San José.

HIGHLIGHTS: Grammy nomination for Tyberg Masses with South Dakota Chorale, Met San Francisco district winner, and Met Western Region Encouragement Award.



Mason Gates, *Gastone, Vicomte de Letorieres*

TENOR

HOMETOWN: SAN JOSÉ, CALIFORNIA

RECENT ENGAGEMENTS: Prunier in *La rondine* with Opera San José, Don Basilio in *The Marriage of Figaro* with Livermore Valley Opera, Jonathan Dale in *Silent Night* with Opera San José.

UPCOMING ENGAGEMENTS: Beppe in *Pagliacci*, Flask in *Moby-Dick*, both with Opera San José.

HIGHLIGHTS: District Winner, San Francisco Metropolitan Auditions and Encouragement Award, San Francisco and Utah District Auditions.



Philip Skinner, *Baron Douphol*

BASS-BARITONE

HOMETOWN: JACKSONVILLE, FL

RECENT ENGAGEMENTS: Bass solos in Dvořák's *The American Flag* with the San Francisco Symphony, The Baron in *La traviata* with San Francisco Opera, and Eric Gold/Ghost of Bazzetti in the West Coast premiere of Heggie's *Great Scott* with the San Diego Opera.

UPCOMING ENGAGEMENTS: Scarpia in *Tosca* with the Sacramento Opera, Arkel in *Pélleas et Mélisande* with the West Edge Opera, and Henry in the world premiere of *Howards End, America* (Allen Shearer) at Z Space, San Francisco.

HIGHLIGHTS: Over 380 performances in 56 productions with San Francisco Opera, sang Edgar Ray Killen in the world premiere of Philip Glass' *Appomattox* with San Francisco Opera, and recently sang the Marquis de la Force in *Dialogues of the Carmelites* at the Metropolitan Opera.

Cast and Artistic Team CONTINUED



Babatunde Akinboboye, *Marchese D'Obigny*

BASS

HOMETOWN: NIGERIA / LOS ANGELES

RECENT ENGAGEMENTS: Dagoo in *Moby-Dick* with Utah Opera, Rebonier in *La rondine* with Opera San José, and Schaunard in *La bohème* with Opera San Luis Obispo.

UPCOMING ENGAGEMENTS: Private Manny Davis in *An American Soldier* with Opera Theatre St. Louis, and Escamillo in *Carmen* with Pacific Opera Project.

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



Colin Ramsey, *Dr. Grenvil*

BASS

HOMETOWN: GREENWICH, CONNECTICUT

RECENT ENGAGEMENTS: Father Palmer in *Silent Night* with Opera San José, Le Comte des Griuex in *Manon* with Opera Santa Barbara, and Speaker in *The Magic Flute* with Pacific Symphony.

UPCOMING ENGAGEMENTS: Figaro in *Le nozze di Figaro* with Norwalk Symphony, and *Madama Butterfly* with Santa Fe Opera.

HIGHLIGHTS: Encouragement Award from the George London Foundation, 3rd Place Rocky Mountain Regional Finals Metropolitan Opera National Council.



Kevin Gino, *Giuseppe, Violetta's Servant*

TENOR

HOMETOWN: DIAMOND BAR, CALIFORNIA

RECENT ENGAGEMENTS: Steersman (cover) in *The Flying Dutchman* with Opera San José, Padre in *Man of La Mancha* with Cinnabar Theater, and Tamino in *The Magic Flute* with Brevard Music Theater.

UPCOMING ENGAGEMENTS: Bastianello the Younger in John Musto's *Bastianello*, Lorenzo in William Bolcom's *Lucrezia*, both with San Francisco Conservatory of Music, and chorus for *Götterdämmerung* with San Francisco Opera.

HIGHLIGHTS: 2016 encouragement award, San Francisco District for Metropolitan Opera National Council auditions. 5th place, East Bay Opera League Vocal Competition.

Cast and Artistic Team CONTINUED



Lazo Mihajlovich, *Messenger*

BARITONE

HOMETOWN: BLOOMINGTON, INDIANA

RECENT ENGAGEMENTS: Chorus in *Così fan tutte* and *The Flying Dutchman*, both with Opera San José.

HIGHLIGHTS: Featured soloist with Phoenix Symphony, Captain in *Eugene Onegin* and Betto in *Gianni Schicchi*, both with the West Bay Opera.

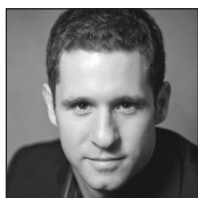


Joseph Marcheso

CONDUCTOR

Joseph Marcheso is the Music Director and Principal Conductor of Opera San José. For the 2017-18 season, he serves as principal conductor for Wagner's *The Flying Dutchman* and Verdi's *La traviata*. Mr. Marcheso has conducted eighteen productions for OSJ, including last season's West Coast premiere of Puts and Campbell's *Silent Night*, and Puccini's *La bohème*.

As staff conductor and cover at the San Francisco Opera, Mr. Marcheso worked the productions of many operas including *Les Troyens*, *Źenůfa*, *Show Boat*, *Die Meistersinger*, *Partenope*, *Nixon in China*, and the world premieres of Mark Adamo's *The Gospel of Mary Magdalene*, Tobias Picker's *Dolores Claiborne*, Bright Sheng's *The Dream of the Red Chamber* and John Adams' *The Girls of the Golden West*. Upcoming assignments include *Die Walküre* and *Götterdammerung* for the SFO *Ring* this summer and Jake Heggie's *It's a Wonderful Life*. He was also on the conducting staff at Washington National Opera and has conducted Hailstork's *Joshua's Boots* for the young artists of Opera Theatre St. Louis as well as *Turandot* and *Il trovatore* for Festival Opera. Previously Mr. Marcheso was the Music Director for the Amato Opera in New York City.



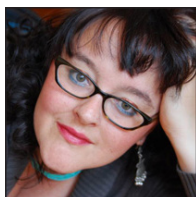
Andrew Whitfield

CHORUS MASTER

In the eight seasons that Andrew Whitfield has been with Opera San José he has prepared the choruses for 27 productions and has conducted 16.

In 2012 he joined the music staff of the San Francisco Opera for a production of *Lohengrin* and returned in 2016 for the world premiere of Bright Sheng's *Dream of the Red Chamber* conducted by George Manahan. This year he joined the music staff of the San Francisco Symphony as assistant/cover conductor for concerts featuring conductor Krzysztof Urbanski. He will return this spring for concerts featuring Susanna Mälkki, Pablo Heras-Casado, Edward Gardner and Semyon Bychkov. The spring will also take Whitfield to Minnesota Opera where he will prepare the chorus for a production of *Thaïs*.

Cast and Artistic Team CONTINUED



Shawna Lucey

STAGE DIRECTOR

Shawna Lucey makes her directorial debut in OSJ's 2017-18 production of Verdi's *La traviata*. Ms. Lucey is an American theater and opera director based in New York City. She completed her undergraduate degrees in Theater (BA) and Italian (BA) at the University of Texas at Austin. After working in the Barnard and Columbia Theater department as well as at the world-famous Bread and Puppet Theater, she moved to Russia in order to pursue a Master's degree.

Her first project in Moscow, directing and designing a puppet version of Primo Levi's *If This is a Man*, performed at the Moscow Art Theater and toured within Russia. During her five years in Russia, she pursued work with theater institutions while completing her MFA in Directing & Movement from the Boris Schukin Theatre Institute of the Vakhtangov Theater in Moscow. She studied with Andrei Droznin, Andrei Schukin, Sergei Zemtsov, and Igor Zolotovitski, covering the history of Russian theater training, including the techniques of Vsevolod Meyerhold, Evgeny Vakhtangov, Konstantin Stanislavski, and Michael Chekhov.

Ms. Lucey has since worked at the Santa Fe Opera, Houston Grand Opera, San Francisco Opera, Lyric Opera of Chicago, the Bolshoi Theater and Schauspiel Hannover. Upcoming engagements include directing *L'italiana in Algeri* with Santa Fe Opera, and *Tosca* with San Francisco Opera.



Dennis Doubin

CO-CONDUCTOR

Conductor Dennis Doubin makes his Opera San José debut in the 2017-18 season, conducting the April 27th and 29th performances of Verdi's *La traviata*. A member of San Francisco Opera music staff, Mr. Doubin recently conducted Puccini's *La bohème* at the War Memorial Opera House. He has led Henderson Symphony Orchestra (Nevada) in performances, and has worked at Los Angeles Opera where he assisted Plácido Domingo on Verdi's *Requiem* and James Conlon on two-time Grammy Award winning production of Weil's *Rise and Fall of the City of Mahagonny*. He has also collaborated with Seattle Opera's young artist program's tour of Tchaikovsky's *Eugene Onegin*.

At San Francisco Opera, Mr. Doubin works closely with many esteemed conductors and vocalists. A sought after pianist, Mr. Doubin has collaborated with many of opera's luminaries that include Renee Fleming, Anna Netrebko, Diana Damrau, Leah Crocetto, Dolora Zajick, Plácido Domingo, Ramon Vargas, Brandon Jovanovich, Michael Fabiano, Stephen Costello, Bryn Terfel, George Gagnidze, Ildar Abdrazakov and others. Mr. Doubin began his musical education at the Moscow Choral Academy and graduated from San Francisco Opera's Merola and Adler programs.

Cast and Artistic Team CONTINUED



Eric Flatmo

SET DESIGNER

Erik Flatmo's set designs are re-mounted for OSJ's 2017-18 production of *La traviata*. Mr. Flatmo's OSJ design credits include sets for *Tosca*, *Eugene Onegin* and *The Magic Flute*. As a freelance set designer based in San Francisco, Mr. Flatmo recently designed sets for *The Government Inspector* and *The Imaginary Invalid* for American Conservatory Theatre (A.C.T.). He has designed many productions at The Magic Theatre as well as the operas *La Cenerentola* and *Transformations* for San Francisco Opera's Merola Program.

Other design credits include projects with Joe Goode Performance Group, California Shakespeare Theatre, and Florida's Asolo Repertory Theatre.



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.

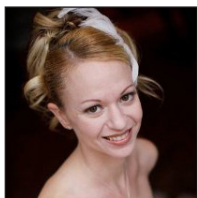
Pamila Z. Gray

LIGHTING DESIGNER

Pamila Z. Gray returns during OSJ's 2017-18 season to create lighting designs Verdi's *La traviata*. Most recently, Ms. Gray served as lighting designer for last season's Puts and Campbell's *Silent Night* and Puccini's *La bohème*. Other productions in which her work has been featured include *The Marriage of Figaro*, Verdi's *Rigoletto*, Humperdinck's *Hansel and Gretel*, Puccini's *Madama Butterfly*, and Strauss' *Die Fledermaus*. 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.

Before moving to California, she spent time in Houston, TX where she designed for The Alley Theatre, Houston Grand Opera, and Theatre Under The Stars, among others.

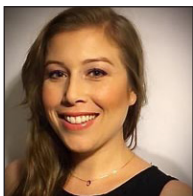
Cast and Artistic Team CONTINUED



Michelle Klaers D'Alo

CHOREOGRAPHER

Michelle Klaers D'Alo made 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.



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 José 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.

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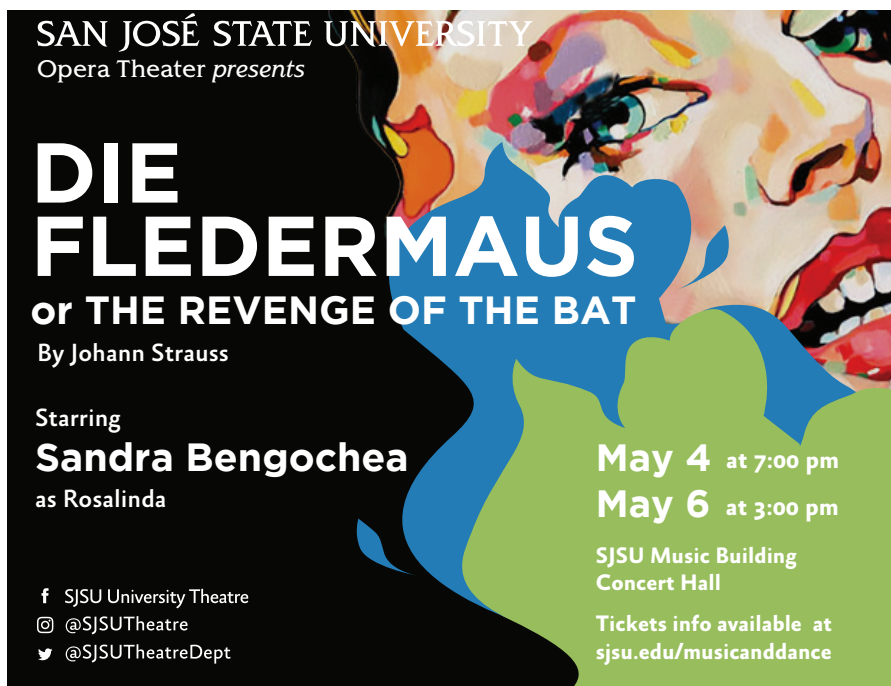
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"Friends of Opera San José is vital to our success. If you have the time and interest, I urge you to join Friends of Opera San José!" Larry Hancock, General Director



Opera San José




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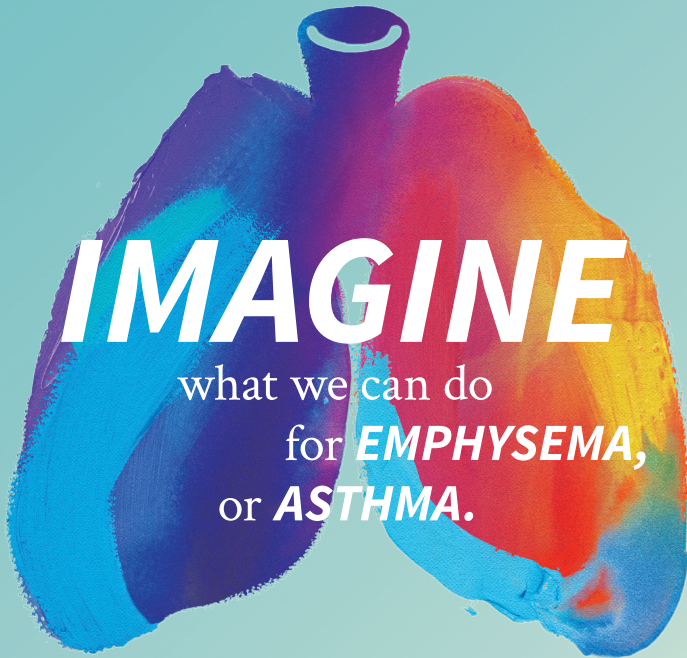


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