

2018 | 2019 SEASON

Opera SAN JOSÉ

Celebrating 35 YEARS of Excellence

MOZART'S
*The ABDUCTION
from the Seraglio*
SEPTEMBER 15-30, 2018



Message from General Director

Larry Hancock

Thirty-four years ago, on October 6, 1984, Opera San José opened Mozart's *The Magic Flute* in the Montgomery Theater.

Frank Fiscalini was the board president, Irene Dalis, our founder, was the executive director, and David Rohrbaugh was the music director, and Jan Popper, who established the first university opera work shop on the West Coast at Stanford and founded West Bay Opera, conducted. Barbara Day Turner was listed under music preparation, and she later founded and directs the San Jose Chamber Orchestra. Daniel Helfgot, a young Argentinian stage director with a large number of productions to his credit, directed our very first production.

There was already a history of opera performance in San José that went back to 1977 under the name of SJSU Opera Workshop (among others) that included nearly all members of this starry-eyed gang. But 1984-85 was our first season as a 501(c)(3) public benefit corporation. The company was so small that it still depended on students from San José State to take on much of the administration, and nearly everyone in administration also performed on stage, and if they couldn't sing they worked back stage; Irene's secretary was also the wardrobe mistress.

That first season, annual expenses amounted to \$375,590 and the income was \$389,799. Irene was able to salt \$14,209 in a cash reserve that by 2008, she had grown to nearly \$4 million. The industry standard in those days was to amass the equivalent of one annual budget as a cash reserve, which remains a good goal for a long-term functional cash reserve. After 2008 that savings account kept the company alive, and it was only in 2016 that we had a small (\$10k) surplus at the close of the season, but we did not have that happy ending last season. Now, we are very much dependent on contributions from individuals, and bequests have begun to play a very important part in slowing the rate of withdrawal from the reserve. I offer my heart-felt thanks to those who are helping reverse this trend of annual withdrawals from the cash reserve. Opera San José remains a fiscally sound company only because of the prudence of Irene Dalis and the careful management of our staff in avoiding unnecessary expenditures.

As to our 35th season, I hope you enjoy the company premiere of Mozart's *The Abduction from the Seraglio*, with elaborate scenery made possible by the support of The Packard Humanities Institute, and Jake Heggie's epic *Moby-Dick*, made possible by a grant from the Carol Frank Buck Foundation. We will also present *Pagliacci*, one of the most effective of the Italian verismo operas, and what I feel is a truly rewarding production of *Madama Butterfly*.

Since our arrival in the California, Opera San José has become a nationally respected institution. Conductors, stage directors, singers, and agents contact us regularly seeking work in San José, and the quality of our productions is admired nationally. But Irene's long-time theme has been maintained, "We don't import stars, we export stars."



presents

MOZART'S

The ABDUCTION from the Seraglio

Opera in three acts

Music by Wolfgang Amadeus Mozart

Libretto by Gottlieb Stephanie

First performed July 16, 1782 at the Burgtheater, Vienna.

Sung in German with English spoken dialogue and English supertitles.

Performances of *The ABDUCTION from the Seraglio* are made possible in part by a Cultural Affairs grant from the City of San José and a grant from The Packard Humanities Institute.

Performance Sponsors

September 15: Fred and Peggy Heiman

September 23: George and Susan Crow

CONDUCTOR

George Manahan

ASSISTANT CONDUCTOR

Ming Luke

STAGE DIRECTOR

Michael Shell

SET DESIGNER

Steven C. Kemp

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Rebecca Bradley

Kendra L. Green

MUSIC STAFF

Veronika Agranov-Dafoe

Victoria Lington

The performance will run approximately 2 hours and 45 minutes, including one 15 minute intermission and one 20 minute intermission.

2018 | 2019 THIRTY-FIFTH SEASON

Mozart's *The ABDUCTION from the Seraglio* September 15-30, 2018

Leoncavallo's *Pagliacci* November 17-December 2, 2018

Jake Heggie & Gene Scheer's *Moby-Dick* February 9-24, 2019

Puccini's *Madama Butterfly* April 13-28, 2019

Cast

**Casting subject to change without notice*

Konstanze

Blonde

Belmonte

Osmin

Pedrillo

Pasha Selim

Rebecca Davis

Brittany Renee Robinson (9/30)

Katrina Galka

Matthew Grills

Ashraf Sewailam

Michael Dailey

Nathan Stark

Covers

Brittany Renee Robinson,
Konstanze

Maya Kherani, *Blonde*

Jacob Wright, *Belmonte*

Mason Gates, *Pedrillo*

Jason Sarten, *Osmin*

Kirk Eichelberber, *Pasha Selim*

Chorus

SOPRANOS

Nicole Cooper

Julia Grizzell

Catherine Williams

Jessica Williams

Jamie Woodhall

ALTOS

Gaby Catipon

Jannika Dahlfort

Teresa Foss

Deanna Payne

Jessica Winn

TENORS

Nicolas Gerst

Don Nguyen

AJ Rodriguez

Jeremy Ryan

Jacob Wright

BASSES

Jim Cowing

Andrew Leidenthal

James Schindler

Brendan Stone

Jason Vincent

Orchestra

1ST VIOLIN

Cynthia Baehr, *Concertmaster*
Alice Talbot, *Assistant Concertmaster*
Matthew Szemela
Valerie Tisdell
Chin Le
Virginia Smedberg
Rochelle Nguyen
Daniel Flanagan

2ND VIOLIN

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

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*
Teresa Orozco

PICCOLO

Mary Hargrove

OBOE

Pamela Hakl, *Principal*
Patricia Emerson Mitchell

CLARINET

Mark Brandenburg, *Principal*
Jeannie Psomas

BASSOON

Deborah Kramer, *Principal*
Carolyn Lockhart

FRENCH HORN

Meredith Brown, *Principal*
Eric Achen

TRUMPET

William B. Harvey, *Principal*
John Freeman

TROMBONE

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

TIMPANI

Mark Veregge, *Principal*

PERCUSSION

James Kassis
Frank Wyant
Nick Mathiessen

ORCHESTRA MANAGER

Mark Veregge

ORCHESTRA LIBRARIAN

Tim Spears

What's Next



Aaron Nicholson
DEVELOPMENT &
MARKETING DIRECTOR

Opera San José is 35 years old this season and that is something to celebrate. The festivities begin with Sonora DiVino which we are bringing back into our event line-up this year, albeit in a slightly different format. Join us for this one-of-a-kind experience on October 7th at 2 pm – 5 pm, amid the olive groves at the private winery, La Rusticana D'Orsa. Attendees of this event will experience, what I like to describe as the goosebump-inducing triumvirate; fine cuisine, beautiful singing (traditional Italian music accompanied by accordion), and exquisite locale. A true feast for the senses.

The second opera in our season is *Pagliacci*. It will be presented as a stand-alone production opening November 9th – 24th and it has caused a real stir. Companies nationwide are producing works of shorter length in an attempt to draw in those who shy away from the longer fare and so too is OSJ with *Pagliacci*. Whether you believe this verismo tour de force merits an evening unto itself or if you think it should be served only as a duo, one thing is certain, *Pagliacci* is a masterwork and the only Leoncavallo opera in the modern operatic canon. Please join in this experiment, decide for yourself by attending this most rewarding of tragedies and then let us know if you changed your mind. Write me at nicholson@operasj.org. I want to know your thoughts!

2019 begins with the anticipation of our premiere of *Moby-Dick*, set to open February 9th, 2019. This is a co-production between Opera San José, Pittsburgh Opera, Chicago Opera Theater, Gran Teatre del Liceu, and lead producer Utah Opera. To help us all understand better this whale of a tale we will host a symposium. KQED's Silicon Valley Arts, Culture, and Tech reporter Rachel Myrow will moderate two panel discussions featuring *Moby-Dick* composer Jake Heggie, Opera San José music director Joseph Marcheso, and several principal artists from our production. The symposium will begin at 3:30 pm on Friday, February 8th. Tickets for this event are \$20.

The *Moby-Dick* symposium will be directly followed by our General Director's Dinner that same evening, Feb. 8th with a reception starting at 6 pm and dinner at 7 pm. Once again, this black-tie affair will take its usual home on-stage at the California Theatre offering a chance to dine with General Director Larry Hancock and honored guests including Jake Heggie and Rachel Myrow. Enjoy our resident ensemble in concert and get an up close and personal look at the epic set of *Moby-Dick*. For more information about these or our other events and productions go to OPERASJ.ORG.

Synopsis

ACT I, At the main entrance to Pasha Selim's summer palace on the Turkish coast

After months of searching, Belmonte, a Spanish noble, arrives seeking his beloved, Konstanze, who, with her maidservant Blonde and Belmonte's valet Pedrillo have been captured and sold as slaves to the Pasha. Belmonte intends to rescue them from the Pasha's palace. The first person he meets is Osmin, a gardener who watches jealously over the Pasha's wives. Belmonte asks if he has found Pasha Selim's palace, but Osmin ignores him as long as possible, then breaks into a tirade accusing Belmonte of wanting to carry off women from the seraglio. When Belmonte finally breaks through to Osmin and asks where he can find Pedrillo, Osmin loses his already explosive temper and orders Belmonte to get out or be arrested and tortured. Belmonte goes and very soon the flippant Pedrillo arrives. Osmin lets fly a burst of deadly threats, then leaves.

With Pedrillo still in the garden, Belmonte returns and the two are greatly relieved to find one another. It is especially good news that Belmonte has a ship waiting offshore to take them all to safety and freedom. Now, all they must do is figure out a way to get the four of them out of the palace and into a boat.

As soon as Belmonte and Pedrillo have left to make their plan, Pasha Selim and Konstanze arrive from an outing. The Pasha expresses his love for Konstanze and tells her that he is determined to win her affection. Konstanze explains that before her captivity, she was already in love and is promised to that man. She is firmly resolved never to break her vow, and Pasha Selim marvels at her steadfastness and finds that he loves her all the more.

Pedrillo returns with Belmonte and introduces him to the Pasha as an accomplished architect. As architecture is Selim's great passion, he welcomes Belmonte into his household. The first stage of the plan has gone smoothly until Osmin decides to block the entrance of Belmonte and Pedrillo into the palace. There is a scuffle.

Intermission (15 minutes)

ACT II, The same day, a garden within the palace walls

Osmin tries to convince Blonde that she is his property, given to him by the Pasha. Blonde tries to instruct him on how to deal with women, but it all ends with Blonde threatening to scratch out his eyes if he doesn't leave immediately. Osmin is astonished that Englishmen allow their women to behave like this, but leaves, as does Blonde.

Konstanze reflects on her present sorrow at having been separated from Belmonte, realizing that she has never before experienced heartbreak. Pasha Selim arrives to convince Konstanze of his sincere and deep feelings for her. She responds that while she will always hold him in high regard, she will never love him. Angered, he informs her that he could force her or submit her to all kinds of torture if she continues to refuse. She responds adamantly that he can do his worst; she will never break her vow.

Pedrillo tells Blonde that Belmonte has arrived to set them free. After Pedrillo deals with Osmin, they will all escape at midnight. Blonde rushes off to tell Konstanze while Pedrillo stays behind to ponder how he will overcome Osmin. He settles on enticing him to drink a generous amount of wine, though this is firmly against Islamic law. Succumbing to temptation, and unaccustomed to alcohol, Osmin becomes inebriated and passes out. The coast is clear for the reunion between Belmonte and Konstanze, which, as with Pedrillo and Blonde's reunion, has challenges

Intermission (20 minutes)

ACT III, At night, outside the seraglio

A scaffold erected by workers at Belmonte's direction, supposedly to facilitate an addition to the building, is ready as an escape route from the second floor. To signal that the ship is at the ready, Pedrillo sings a serenade. All seems well until Pedrillo's singing wakes Osmin who calls the guards. The Pasha is awakened by the ruckus and the scene pivots to reveal his private apartments.

Inside the Pasha's apartments

Osmin tells all, and Konstanze pleads for the life of Belmonte. Belmonte tells Pasha Selim that his father, Commandant Lostados, will pay any amount for their safe release. Selim rejoices that the son of Lostados, Selim's most hated enemy, is kneeling before him, pleading for mercy. He asks Belmonte what fate he would have should he be kneeling before Lostados. Belmonte admits that his fate would be bleak. Selim, however, announces that responding to injustice with injustice, and to violence with more violence, is misguided. He instructs Belmonte to be a better man than his father, which would be reward enough to Selim for his clemency.

All rejoice, except Osmin.

Program Notes

By Larry Hancock

Wolfgang Amadeus Mozart. His was a charmed existence, but not an easy one.

Having been told from earliest childhood that he was the best, not only the best in his family, or among his acquaintances, or of his town: but the best in the world, how could he live up to that? He would live a life of unrelenting toil and tenacious, dogged effort.

By the time Mozart reached his early teens, he had already put in his 10,000 hours of concentrated, expertly guided practice and critically observed performance. By 14, he was thoroughly professional and technically equipped for anything his career might throw at him. However, unlike so many other prodigies, he didn't stop there, he continued to improve and develop and push himself as an artist, and by the time of his death at age 35 he had written more than 600 works, and these include hundreds of masterpieces in all major and minor musical forms, from four-hour operas and groundbreaking symphonies to dance music for piano solo. Some have described Mozart as the greatest musical genius of all time, which might be true, but certainly, he became the world's most accomplished composer during his brief life.

After a childhood of touring Europe, crisscrossing the continent from London to Rome and Paris to Vienna, he settled in his native Salzburg where his father had a position as the fourth-chair violin in the Archbishop's household orchestra. Salzburg is a charming town that in the Middle Ages was a wealthy capital with political stature in the Holy Roman Empire, but by the 18th century, it was no longer wealthy and not at all a cultural center. After having lived and worked in major capital cities, often performing for crowned heads, and receiving the adulation of aristocrats and famous musicians, Mozart found Salzburg intolerable.

Driven by a father who was obsessed by rank, wealth, and society, the boy was trained from earliest childhood to scorn his own class and disguise his humble birth. The desire to live among and like aristocrats was the driving force in the family. The accomplishment of that task rested on the boy's shoulders alone, while his father pocketed the income, including Mozart's earnings and gratuities as a performer as well as his salary as a servant of the Archbishop of Salzburg. From his earliest years, the child watched his father engage in deliberate, unblushing deception to generate as much money as possible. Mozart would engage in similar behavior while trying to escape servitude. He would become the first freelance composer.

At age 25 (1781), Mozart premiered his opera *Idomeneo* in Munich, commissioned by the Elector of Bavaria. While dallying there in the glow of success, he received a summons from the Archbishop to go immediately to Vienna for an extended stay prompted by the Imperial coronation of Joseph II, the new Holy Roman Emperor. In Vienna, it became Mozart's goal to leave the Archbishop's service, and as his father remained in Salzburg there was no effective counter-argument. His plan was to extract as much cash from the Archbishop as possible while lining up other work. Mozart goaded the Archbishop, flagrantly ignoring expected courtesies, and writing letters to his father that directly insulted his employer, knowing that his staff would read the outgoing mail. It all came to a great head. Mozart was fired on

the spot while quoting Coriolanus on his way out of the audience chamber: “Thus I turn my back. There is a world elsewhere!” There’s nothing like Shakespeare for a great exit line.

Mozart accomplished his goal: he was definitely unemployed. His tactics cost him money and sullied his reputation, especially in the eyes of his father, who no longer received Mozart’s salary. But before his dismissal, Mozart had already found a refuge in the home of old friends, and now, with no letter of recommendation and not even a formal release from service, his relationship with the Weber family became enormously significant. The widow Cäcelia Weber and her daughters Josepha, Constanze, and Sophie, but especially the 17-year-old Constanze, would determine the direction of the rest of his life.

Frau Weber rented out rooms in her apartment to make a living while trying to arrange advantageous marriages for her daughters. Mozart became one of her lodgers. Her eldest, Aloisia, on whom Mozart had a crush when he was a teenager, had married a successful actor and developed a reputation in Vienna as a superior singer. When court gossip brought news to Frau Weber that Mozart was to be awarded a major Imperial commission, she created an elaborate scheme to force Mozart to marry Constanze. It was a useless precaution, as Mozart was already truly, madly, deeply in love with the girl. Frau Weber’s underhanded efforts brought her only shame and destroyed any relationship she could have had with her daughter and son-in-law. Their marriage also irreparably damaged Mozart’s relationships with his father and sister, as from this point on Mozart’s income would be needed to support his wife and soon his children.

For years, a rivalry existed between the Imperial family and Frederick the Great of Prussia, a contest to establish either Vienna or Berlin as the seat of German culture. Emperor Joseph II was a champion of German literature, and a few years before Mozart’s arrival he also championed German plays and German comic opera (Singspiel). He disbanded the Italian opera buffa company, discontinued French plays, and established an acting company for German plays and a company of singers of the finest order to perform Singspiel in the state theatre. His goal was to educate his people.

While Frau Weber was busy weaving her web around Mozart, his first Imperial commission was taking shape. Having immediately become a salon celebrity in Vienna, and having made a very favorable impression on Joseph II at a benefit concert, the director of the court theatres, Count Rosenberg-Orsini, and the actor who assisted him, Johann Gottlieb Stephanie the Younger (his older brother was also an actor) were casting about for a possible libretto for Mozart. In May, a prestigious librettist in Berlin, Christoph Friedrich Bretzner and composer Johann André opened *Belmont und Constanze, oder Die Entführung aus dem Serail*.

To welcome Catherine the Great’s heir Grand Duke Paul and his German wife to Vienna this seemed an ideal subject. Catherine was planning to seize Turkey, where the opera is set, it would appeal to the tastes of Grand Duke Paul and his wife, and Mozart, whom the Emperor was eager to exploit, would compose it. Stephanie delivered the libretto to Mozart by August 1, and Mozart was to have the opera composed and ready for performance by mid-September when the Grand Duke was to arrive.

Though much work was completed in haste, Grand Duke Paul delayed his visit and Mozart and Stephanie were able to slow down for a critical look at the source material. Bretzner concluded his version with Pasha Selim discovering that Belmont is his son, immediately ending their rivalry for the same woman. This ending was abandoned for an ending that would appeal to Joseph II, who thought himself an Enlightened Monarch. The general comic atmosphere was recast against the central conflict between Selim and Constanze, and each of them was redrawn as more elevated persons, and the heart of the opera would be found in Constanze's enormous bravura aria "Märtern aller Arten". In this unique aria, Constanze finds a depth of character she had not known, and Pasha Selim is forced to reconsider who and what she is and how to respond to her. It remained a comedy, but one that has been elevated by Mozart's chief obsession: what it means to be human.

The Singspiel, a form very similar to the early Broadway musical, had consisted mostly of popular music and folk songs incorporated into a comic play. This was not the case for *The Abduction from the Seraglio*. With the rewrites of the libretto, Mozart and Stephanie expanded the range of that art form to include more serious considerations. But more important than that, Mozart was set on establishing himself as a serious contender in the cutthroat music business of Vienna, and he did this in spades. He did it so well that opera historians tell us that he exposed the vapid, shallow thing the Singspiel had been up to that time; *Abduction* sounded the death knell for the Singspiel. Its last hurrah was Mozart's *Die Zauberflöte* (*The Magic Flute*). *The Abduction from the Seraglio* has remained in performance, at least in German-speaking countries, from its world premiere to the present date, and is the very first work to have remained continually in the operatic repertoire. The second is *The Marriage of Figaro*, and the third is *The Magic Flute*. It would be fair to say that *The Abduction from the Seraglio* is the first work of the modern operatic canon.

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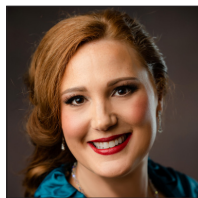
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Brad Dalton *is sponsored by* the San José Opera Guild

Cast and Artistic Team



Rebecca Davis, *Konstanze*

SOPRANO

HOMETOWN: NAPERVILLE, IL

RECENT ENGAGEMENTS: Marie in Smetana's *The Bartered Bride*, Agathe in Weber's *Der Freischütz*, and Rusalka in Dvorak's *Rusalka*, all with Staatsoper Hannover.

UPCOMING ENGAGEMENTS: Cio-Cio San in Puccini's *Madama Butterfly*, Helena in Britten's *Midsummer Night's Dream*, and First Lady in Mozart's *Die Zauberflöte*, all with Staatsoper Hannover.

HIGHLIGHTS: 2012 Irene Dalis Competition winner, 2010 Merola Program with San Francisco Opera, and 2000 grand prize winner of the Chicago Bel Canto Competition prize to study with Carlo Bergonzi, Academia Verdiana in Busseto Italy



Brittany Renee Robinson, *Konstanze* (9-30 performance)

SOPRANO

HOMETOWN: MINNEAPOLIS, MN

RECENT ENGAGEMENTS: Konstanze in Mozart's *The Abduction from the Seraglio* with Opera Orlando, Sister Rose in Heggie's *Dead Man Walking* with Opera on the Avalon, and soloist at Opera + Jazz/Soul Concert with Out of the Box Opera.

UPCOMING ENGAGEMENTS: Madame Herz in Mozart's *Impresario*, Nella in Puccini's *Gianni Schicci*, Lucia in Donizetti's *Lucia di Lammermoor* all with Knoxville Opera.

HIGHLIGHTS: International debuts at the Semperoper Dresden, the Deutsches Theater München, The Charles Bronfman Auditorium in Tel Aviv, and the Teatro Petruzzelli in Bari, Italy in the roll of Bess and Clara with the New York World Tour of *Porgy & Bess*.



Katrina Galka, *Blonde*

SOPRANO

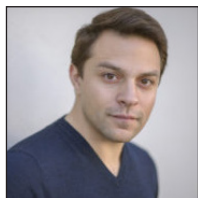
HOMETOWN: MILWAUKEE, WI

RECENT ENGAGEMENTS: Gilda in Verdi's *Rigoletto* with Portland Opera, Cunegonde in Bernstein's *Candide* with Arizona Opera, and Atalanta in Handel's *Xerxes* with the Glimmerglass Festival.

UPCOMING ENGAGEMENTS: Fritzi in the world premiere of Staud's *Die Weiden* with Wiener Staatsoper, Blonde in Mozart's *The Abduction from the Seraglio* with New Orleans Opera, and Frasquita in Bizet's *Carmen* with Seiji Ozawa Music Academy.

HIGHLIGHTS: Rosina in Rossini's *The Barber of Seville* with Arizona Opera, Blonde in Mozart's *The Abduction from the Seraglio* with Atlanta Opera, and Adina in Donizetti's *The Elixir of Love* with Portland Opera.

Cast and Artistic Team



Matthew Grills, *Belmonte*

TENOR

HOMETOWN: SANDY HOOK, CT

RECENT ENGAGEMENTS: Company member of the Bavarian State Opera 2013–2018, Count Almaviva in Rossini's *The Barber of Seville* with Seattle Opera, and Tobias Ragg in Sondheim's *Sweeney Todd* with San Francisco Opera.

UPCOMING ENGAGEMENTS: Kedril in Janáček's *From the House of the Dead* with the Bavarian State Opera, Orff's *Carmina Burana* with the Houston Symphony, and debut with the Berkshire Opera Festival singing Ernesto in Donizetti's *Don Pasquale*.

HIGHLIGHTS: First Prize in the Metropolitan Opera National Council Awards 2012, First Place in the Lotte Lenya Competition 2012, and winner of the Bjorn Ecklund Scholarship 2013.



Ashraf Sewailam, *Osmín*

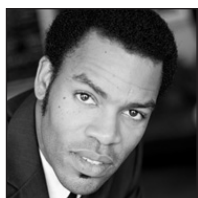
BASS-BARITONE

HOMETOWN: NEW YORK, NY (CAIRO, EGYPT)

RECENT ENGAGEMENTS: Ferrando in *Il Trovatore* with Central City Opera, El Capitan in Catán's *Florencia en el Amazonas* with Madison Opera, and stage director of Janáček's *Cunning Little Vixen* with LaMama, New York.

UPCOMING ENGAGEMENTS: Queequeg in Heggie & Scheer's *Moby-Dick* with Opera San José, Colline in *La bohémé* with Austin Opera, and Basilio in *The Barber of Seville* with New Zealand Opera.

HIGHLIGHTS: Recorded the role of Drokan in Ruders' *The Thirteenth Child* with Bridge Records (world premiere will be in Santa Fe Opera, 2019), music director of dubbing Disney cartoons in Arabic, and Arabic dubbing voice of Mickey Mouse and other Disney characters.



Michael Dailey, *Pedrillo*

TENOR

HOMETOWN: VIRGINIA BEACH, VA

RECENT ENGAGEMENTS: Basilio in Mozart's *Marriage of Figaro*, Lindoro in *L'Italiana in Algeri*, both with Opera San José. Arturo in *Lucia di Lammermoor* with Livermore Valley Opera, and tenor soloist in Mozart's *Requiem* with Berkeley Symphony.

UPCOMING ENGAGEMENTS: Mozart's *Litaniae de venerabili altaris sacramento* and Pärt's *Berliner Messe* with Sacramento Choral Society and Orchestra. Leonard Bast in the world premiere of *Howard's End, America* with Earplay and RealOpera.

HIGHLIGHTS: Apprentice Artist with Santa Fe Opera 2011 & 2012, Resident artist with Opera San José 2008–2012, and Apprentice Artist with Des Moines Metro Opera.

Cast and Artistic Team CONTINUED



Nathan Stark, *Pasha Selim*

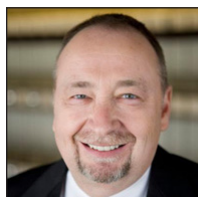
BASS

HOMETOWN: HUGHSON, CA

RECENT ENGAGEMENTS: Rocco in Mozart's *Fidelio* with Boston Baroque, Don Basilio in Rossini's *The Barber of Seville* with Opera Santa Barbara, and The Military Judge in Ruo's *An American Soldier*.

UPCOMING ENGAGEMENTS: il Commendatore in Mozart's *Don Giovanni* with Virginia Opera, French General in Puts & Campbell's *Silent Night* with Arizona Opera, and Bartolo in Mozart's *The Marriage of Figaro* with Opera Theatre of Saint Louis.

HIGHLIGHTS: First Place Classical Singers Association 2006, District Winner Metropolitan Opera National Council Auditions 2006, and Guest Soloist for former U.S. President George W. Bush and former first ladies Air Force One Exhibit 2006.



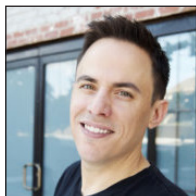
George Manahan

CONDUCTOR

George Manahan makes his company debut on the conductor's podium for OSJ's company premiere of Mozart's *The Abduction from the Seraglio*. As Music Director of both the American Composers Orchestra and the Portland Opera, Mr. Manahan's career embraces everything from opera to concert, and the traditional to the contemporary. He is the winner of the prestigious Ditson Conductor's Award for his support of American Music, and served as Music Director of the New York City Opera for fourteen seasons.

His guest appearances have included the Orchestra of St. Luke's, Jerusalem Symphony Orchestra, and the symphonies of Atlanta, San Francisco, New Jersey, and the Hollywood Bowl. He is a regular guest with the Aspen Music Festival, and has appeared with the opera companies of San Francisco, Philadelphia, Seattle, Chicago, Santa Fe, Opera Theatre of St. Louis, Opera National du Paris, Teatro de Comunale de Bologna, the Bergen Festival, and the Casals Festival.

Cast and Artistic Team CONTINUED



Michael Shell

STAGE DIRECTOR

Michael Shell returns in the 2018–19 season to direct the company premiere of Mozart's *The Abduction from the Seraglio*. Previously, Mr. Shell received critical acclaim for his direction of OSJ's West Coast premiere of Kevin Puts and Mark Campbell's *Silent Night* and Puccini's *La bohème*. He made his OSJ debut as stage director of Rossini's *The Italian Girl in Algiers* in the 2014–15 season.

Mr. Shell's "visionary" and "masterful storytelling" is steadily leading him to be one of the most sought after directors in the United States. His "thoughtful and detailed score study" is shown in character development and relationships onstage as well as the complete visual world he creates.

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



Ming Luke

ASSISTANT CONDUCTOR & CHORUS MASTER

Ming Luke returns during the 2018–19 season as assistant conductor and chorus master for the company premiere of Mozart's *The Abduction from the Seraglio*. Previously, Mr. Luke was on the podium for OSJ's productions of Donizetti's *Lucia di Lammermoor*, the company premiere of Andre Previn's *A Streetcar Named Desire*, Rossini's *The Italian Girl in Algiers*, to name a few.

Mr. Luke has worked with ensembles worldwide; highlights include conducting the Bolshoi Orchestra in Moscow, performances of *Romeo and Juliet* and *Cinderella* at the Kennedy Center, his English debut at Sadler's Wells with Birmingham Royal, conducting Dvorak's *Requiem* in Dvorak Hall in Prague, and over a hundred performances with San Francisco Ballet at the San Francisco War Memorial. He has been recognized nationally for his work with music education and has designed and conducted education concerts and programs with organizations such as the Berkeley Symphony, Houston Symphony, San Francisco Opera and others. Mr. Luke has soloed as a pianist with Pittsburgh Symphony, Sacramento Philharmonic, and San Francisco Ballet, and currently serves as Music Director for the Merced Symphony and Berkeley Community Chorus and Orchestra; Associate Conductor for the Berkeley Symphony; and Principal Guest Conductor for the San Francisco Ballet.

Cast and Artistic Team CONTINUED



Steven C. Kemp

SET DESIGNER

Steven C. Kemp has designed at Opera San José for 9 seasons starting with the west coast premiere of *Anna Karenina* and including *Cinderella*, *The Flying Dutchman*, *Così fan tutte*, *Silent Night*, *Lucia di Lammermoor*, *The Marriage of Figaro*, *Tosca*, *The Italian Girl in Algiers*, *Rigoletto*, *Il Trovatore*, *Faust*, *Idomeneo*, and *Falstaff* which was a finalist in the World Stage Design 2017 Exhibition in Taiwan. Other opera credits include designs for Des Moines Metro Opera, Sarasota Opera, Hawaii Opera Theatre, Opera Santa Barbara, New Orleans Opera, Kentucky Opera, Tulsa Opera, Opera Grand Rapids, Merola Opera, Indiana University and San Francisco Conservatory of Music. He has designed over 50 productions in NYC including the Off-Broadway revivals of *Tick, Tick...Boom!* and the upcoming *Ordinary Days* as well as numerous productions at regional theatres, international tours and for Holland America Line and Norwegian Cruise Line. Mr. Kemp received his MFA from UC San Diego.



Ulises Alcala

COSTUME DESIGNER

Ulises Alcala has designed costumes for theatre and opera at various companies in the Bay Area for the last 15 years.

Recent engagements include: *White* at Shotgun Players, *Quixote Nuevo* at the California Shakespeare Festival, *The Gangster of Love* at Magic Theatre, *The Merry Wives of Windsor* at The Oregon Shakespeare Festival and The Bay Area Children's Theatre national tours of *Strega Nona*. His opera credits include *L'Elisir d'Amore*, *Le Nozze di Figaro*, *Don Giovanni* and *Don Pasquale*, *La Finta Giardiniera* for The San Francisco Opera Center; and *Don Giovanni* for San Francisco Conservatory of Music. His designs for *Tongues* have been seen at the Kennedy Center American Theatre Festival, DC. Upcoming productions include *Sweet* at American Conservatory Theatre, San Francisco. Mr. Alcala is a professor of design at California State University, East Bay.

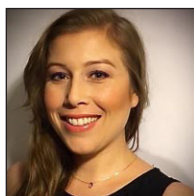
Cast and Artistic Team CONTINUED

Pamila Z. Gray

LIGHTING DESIGNER

Pamila Z. Gray returns during OSJ's 2018-19 season to create lighting designs Mozart's *The Abduction from the Seraglio*. Most recently, Ms. Gray served as lighting designer for last season's *La traviata*. 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.



Christina Martin

WIG AND MAKEUP DESIGNER

Christina Martin returns during the 2018-19 season as wig/make-up designer for Mozart's *The Abduction from the Seraglio*. Ms. Martin has designed wigs and makeup for several OSJ productions, including Mozart's *Così fan tutte*, Puccini's *La rondine*, Wagner's *The Flying Dutchman*, Verdi's *La traviata*, 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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