

2018 | 2019 SEASON



Opera SAN JOSÉ



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Leoncavallo's



PAGLIACCI

NOVEMBER 17 - DECEMBER 2, 2018

PRESS KIT





Opera San José

presents

Leoncavallo's

PAGLIACCI

Opera in two acts

Music by Ruggero Leoncavallo

Libretto by Ruggero Leoncavallo

First performed May 21, 1892 at the Teatro Dal Verme in Milan.

Sung in Italian with English supertitles.

Performances of *Pagliacci* are made possible in part by a Cultural Affairs grant from the City of San José and a grant from The Applied Materials Foundation.

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IN ORDER OF APPEARANCE

Tonio
Canio
Nedda
Beppe
Silvio

Anthony Clark Evans
Cooper Nolan
Maria Natale
Mason Gates
Emmett O'Hanlon

Covers

Trevor Neal, *Tonio*
Dane Suarez, *Canio*
Katharine Gunnink, *Nedda*
Andrew Metzger, *Beppe*
Thomas West, *Silvio*

Chorus

SOPRANOS

Laura Barragan
Nicole Cooper
Jannika Dahlfort
Rachel Freed
Juanita Harris
Shaina Levin
Jessica Williams
Amy Worden

ALTOS

Gaby Catipon
Gabriella Crolla
Taylor Dunye
Jennifer Jensen Hartshorn
Amy Mendon
Fallon Nunes
Deanna Payne
Catherine Williams

TENORS

Ken Cioffi
Nicolas Gerst
Dario Rodriguez Jackson
Dan Leal
Andrew Metzger
Nicholas Mollé

BASSES

Clark Brown
Malcolm Jones
Lazo Mihajlovich
Don Nguyen
Brendan Stone
Thomas West
Henry Wright

Supernumeraries

Torie Chavez

Lance LaShelle

Alysa Grace Reinhardt *courtesy The New Ballet School*

Emmett Rodriguez *courtesy The New Ballet School*

Sally Virgilo *courtesy The New Ballet School*

The New Ballet School

Youth Chorus

Joy Sakai, *Opera San José Youth Chorus Assistant*

RAGAZZI BOYS CHORUS

Andrew Altofer

Nathan Cheung

Sam Dickey

Daniel Dittrich

Olivier Kondo

Carter May

Diego Ramirez

Armaan Sharma

Nikhil Srinivasan

Tom Vosganian

Joan Addicott, *Chorus Master*

Kent Jue, *Associate Artistic Director*



VIVACE YOUTH CHORUS

Shrivalli Addepally

Ella Calvert

Leila Calvert

Maya Calvert

Margaret Gardella

Pallas Lemarchand

Sofia Oberg

Medha Sarkar

Ellie Shauchenka

Juliet Steuer

Peggy Spool, *Artistic Director*

Kathy Yuan, *Program Coordinator*



CONDUCTOR

Christian Reif

ASSISTANT CONDUCTOR

Christopher James Ray

STAGE DIRECTOR

Chuck Hudson

SET DESIGNER

Andrea Bechert

COSTUME DESIGNER

Cathleen Edwards

LIGHTING DESIGNER

Kent Dorsey

WIG AND MAKEUP DESIGNER

Christina Martin

PROPERTIES MASTER

Lori Scheper-Kesel

CHORUS MASTER

Christopher James Ray

PRODUCTION STAGE MANAGER

Darlene Miyakawa

ASSISTANT STAGE MANAGERS

Rebecca Bradley

Chloe Schweizer

MUSIC STAFF

Veronika Agranov-Dafoe

Victoria Lington



Opera San José

1ST VIOLIN

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

2ND VIOLIN

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

VIOLA

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

CELLO

Evan Kahn, *Principal*
Paul Hale, *Assistant Principal*
Nancy Kim
Dina Weinshelbaum

BASS

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

FLUTE

Isabelle Chapuis, *Principal*
Mary Hargrove

PICCOLO

Mary Hargrove

OBOE

Patricia Emerson
Mitchell, *Principal*
Pamela Hakl

ENGLISH HORN

Pamela Hakl

CLARINET

Mark Brandenburg, *Principal*
Nicole Galisatus

BASS CLARINET

Nicole Galisatus

BASSOON

Deborah Kramer, *Principal*
Carolyn Lockhart

FRENCH HORN

Meredith Brown, *Principal*
Caitlyn Smith-Franklin
Eric Achen
Alex Camphouse

TRUMPET

William B. Harvey, *Principal*
John Freeman
Rick Leder

TROMBONE

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

TUBA

Forrest Byram, *Principal*

TIMPANI

Mark Veregge, *Principal*

PERCUSSION

James Kassis

HARP

Karen Thielen, *Principal*

ORCHESTRA MANAGER

Mark Veregge

ORCHESTRA LIBRARIAN

Tim Spears

SYNOPSIS

ACT I, *A village in Southern Italy, c. 1900*

A troupe of commedia dell'arte actors is thrown out of town because their lead actor Canio neglected to pay for a permit to perform. An Actor introduces himself to the audience as the Prologue, saying that the story we are witnessing is a scene from real life played by actors expressing genuine human feelings ("Si può?" – A word?). As he speaks, he dresses himself in the costume of Tonio the Hunchback to become one of the players himself.

The traveling troupe parades into the church square of another village on a summer feast day. Canio invents the evening's scenario around the troubles of his own character, Pagliaccio. A villager invites the actors to a tavern before the performance; both Canio and Beppe accept while Tonio decides to remain behind, causing another villager to joke that Tonio the Hunchback wants to seduce Canio's wife, Nedda. Canio warns everyone that while he may play a cuckold on-stage in real life he will not tolerate other men making advances on Nedda ("Un tal gioco, credete me" – Such a game is better not played). As church bells ring for a processional Vespers of the Virgin Mary, the men head off to the tavern leaving Nedda and the rest of the troupe behind.

Troubled by her husband's suspicion ("Quel fammia avea nel guardo" – What flames were in those glances), Nedda muses on the freedom of the birds overhead ("Stridono lassù" – Birds without number). Tonio eavesdrops and then confesses his love to her, but Nedda mocks his advances. When he becomes violent with her she defends herself, and Tonio leaves furiously uttering an oath of vengeance.

Nedda's secret lover Silvio arrives from another village and urges her to run away with him after tonight's performance. Nedda eventually agrees to his proposal. Tonio overhears the two lovers and hurries off to inform Canio, who bursts in on the pair just as they are kissing farewell with the words "Til tonight! And then I'll be yours forever!" Silvio escapes before Canio can identify him and Nedda refuses to divulge her lover's name. Canio threatens her with a knife, but Beppe stops him from becoming violent in public. Tonio advises Canio to be patient since the guilty lover will surely reveal himself at the performance that night. Consumed by Nedda's infidelity, Canio releases his torment that he must play the clown while his heart is truly breaking ("Vesti la giubba" – Put on your costume).



Intermission (25 minutes)

ACT II

Silvio hides among the villagers who assemble to see the commedia, performed by Canio, Nedda, Tonio, and Beppe, which bears a striking resemblance to that afternoon's actual events: While her husband, Pagliaccio, is away, Colombina's secret lover, Arlecchino, serenades her ("O, Colombina"). Her buffoonish servant Taddeo returns from the market and tries to court her as well. Tonio, improvising his text as Taddeo, expresses his malice as he sings of Colombina's purity and innocence. His sarcasm is not lost on Nedda who is on stage with him, nor on Canio who awaits his entrance in the wings. Colombina mocks Taddeo and rejects his advances, and Arlecchino sends the audience of villagers into peals of laughter by chasing him off the stage.

The sweethearts plot to poison Pagliaccio when Taddeo bursts in to warn them that the suspicious Pagliaccio is about to return. Arlecchino slips out of the window but not before hearing Colombina's parting words to her lover, which Canio recognizes from their real-life argument that afternoon. Enraged, Canio improvises a new scenario, demanding that Colombina reveal her lover's name. Nedda responds as Colombina, denying everything. Blurring the line between illusion and reality, Canio answers that his face is pale not from the stage make-up but from the shame his wife has brought upon him ("No! Pagliaccio non so!" – No! I am Pagliaccio no longer!").

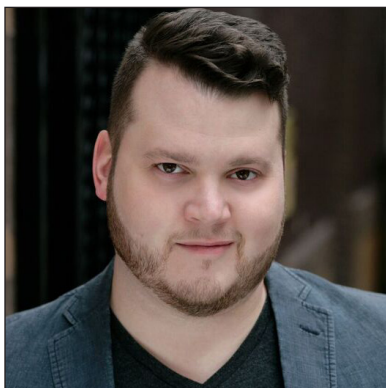
The crowd is confused but impressed by the truth of the acting. Nedda finally steps out of character, standing up for herself by swearing that she will never reveal the name of her lover. Too late, the crowd realizes that the players are not acting, as Canio stabs Nedda in a fit of rage. Revealing her lover's name, Nedda cries out for Silvio, who rushes toward the stage only to be met by Canio's blade. Amongst the carnage, Tonio becomes the Actor of the Prologue once again, addressing the real audience with the closing lines of the tragedy (The play is over!).



Anthony Clark Evans

BARITONE

HOMETOWN: NAPERVILLE, IL



Tonio – Anthony Clark Evans makes his OSJ debut during the 2018–19 season, appearing as Tonio in Leoncavallo’s *Pagliacci*. Recent engagements for Mr. Evans include Riccardo in Bellini’s *I Puritani* with Lyric Opera of Chicago and an appearance in the annual Richard Tucker Gala at Carnegie Hall, as well as appearing as soloist in Angela Rice’s Easter Oratorio *Thy Will be Done* with the National Chorale at David Geffen Hall.

Performances during the 2016–17 season saw Mr. Evans’ debut with the Metropolitan Opera as the Huntsman in the new Mary Zimmerman production of Dvorak’s *Rusalka*, which was broadcast to theatres around the world as part of the Met’s Live in HD program. Mr. Evans also made his San Francisco Opera debut as Sharpless in the Jun Kaneko production of Puccini’s *Madama Butterfly*.

Honors and awards include being named a main prize finalist in the 2017 BBC Cardiff Singer of the World competition, Grand Finals Winner of the 2012 Metropolitan Opera National Council Auditions, a 2017 Richard Tucker Career Grant, and top prizes in the Gerda Lissner Foundation Competition, the Licia Albanese–Puccini Foundation Competition, Dallas Opera Guild Vocal Competition, Giulio Gari Competition, and the Mario Lanza Competition.

NOTES

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Cooper Nolan

TENOR

HOMETOWN: FORT LAUDERDALE, FL



Canio– Cooper Nolan makes his company debut during the 2018–19 season, appearing as Canio in Leoncavallo’s *Pagliacci*. Recent engagements for Mr. Nolan include Don José in Bizet’s *Carmen* with El Paso Opera and his European debut with Theater Kiel. For Santa Fe Opera, he appeared as Tybalt in Gounod’s *Roméo and Juliette* while covering Dick Johnson in Puccini’s *La Fanciulla del West*. Upcoming engagements will include a debut with Oper Frankfurt in the title role of Verdi’s *Stiffelio*.

During the 2014–15 season, Mr. Nolan was a Resident Artist at Minnesota Opera, performing Don Jose in *Carmen* and Trin in *La Fanciulla del West*, in addition to covering Nemorino (Donizetti’s *The Elixir of Love*), and taking part in the world premiere of Kevin Puts’ *The Manchurian Candidate*. In the summer of 2015, he joined the Apprentice Program at Santa Fe Opera, covering both Narraboth (R. Strauss’s *Salome*), and Teague in the world premiere of Jennifer Higdon’s *Cold Mountain*.

A recent graduate of Manhattan School of Music, Mr. Nolan was presented with the Richard F. Gold Career Grant from the Shoshana Foundation, given to the most promising graduate of the Voice program. A two-time Metropolitan Opera National Council Auditions District Winner, Mr. Nolan lives in New York City.

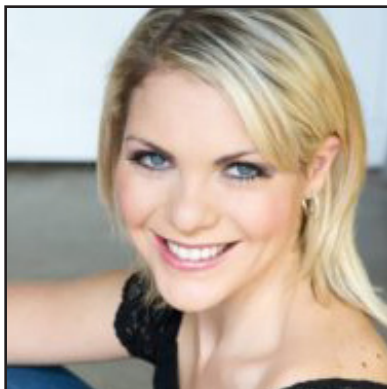
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Maria Natale

SOPRANO

HOMETOWN: TRABUCO CANYON, CA



Nedda – Maria Natale makes her company debut in the 2018–19 season as a member of OSJ’s resident company of principal artists, and appears as Nedda (Leoncavallo’s *Pagliacci*) and Cio-Cio-San (Puccini’s *Madama Butterfly*.) Most recently, Ms. Natale made her Opera Maine début as Violetta in Verdi’s *La traviata* and debuted with Sarasota Opera as Liù in Puccini’s *Turandot*. On the concert stage, she performed the soprano solo in Faure’s *Requiem* and Mozart’s *Missa Solemnis* with MidAmerica Productions at Carnegie Hall.

Ms. Natale’s other roles include Micaëla in Bizet’s *Carmen*, Fiordiligi in Mozart’s *Così fan tutte*, Mimì and Musetta in Puccini’s *La bohème*, Angelica in Puccini’s *Suor Angelica*, and Gilda in Verdi’s *Rigoletto*.

Ms. Natale is the recipient of many awards and grants from some of the most prestigious vocal competitions nationwide including as a finalist in the Loren L. Zachary Vocal Competition; grant recipient from the Licia Albanese–Puccini Foundation, Giulio Gari International Vocal Competition, and the Gerda Lissner Foundation; and the second prize winner of the Violetta Dupont Competition and the Gerda Lissner International Vocal Competition. In 2015, Ms. Natale was selected by the Metropolitan Opera Guild to sing in their masterclass with Maestro Plácido Domingo in Bruno Walter Auditorium.

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Mason Gates

TENOR

HOMETOWN: SAN JOSE, CA



Beppe –Mason Gates returns as a member of OSJ’s resident company in the 2018–19 season, appearing as Beppe in Leoncavallo’s *Pagliacci*, Flask in the company premiere of Heggie’s *Moby-Dick*, and Goro in Puccini’s *Madama Butterfly*. Last season, Mr. Gates appeared as Prunier in Puccini’s *La rondine*, the Steersman in Wagner’s *The Flying Dutchman*, and Gastone in Verdi’s *La traviata*. Other OSJ roles performed include Jonathan Dale in Puts and Campbell’s *Silent Night*, and his company debut as Don Curzio in the 2015–16 production of *The Marriage of Figaro*.

He received his Bachelor’s of Music from Brigham Young University in Utah, and his Master’s of Music from the San Francisco Conservatory of Music. A two-time recipient of the encouragement award from the Metropolitan Opera National Council Auditions, Mr. Gates was named Top 10 in the 2018 Brava! Opera Vocal Competition, as well as a Vocal Fellow at the esteemed Music Academy of the West.

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

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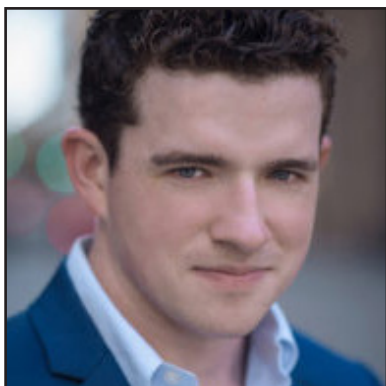
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Emmett O'Hanlon

BARITONE

HOMETOWN: MANHASSET, NY



Silvio –Irish-American baritone Emmett O'Hanlon makes his company debut during the 2018-19 season, appearing as Silvio in Leoncavallo's *Pagliacci*. Mr. O'Hanlon is currently a member of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago, appearing as Wagner in a new production of Gounod's *Faust*, and covering the roles of Valentin in *Faust*, Guglielmo in Mozart's *Così fan tutte* and Marullo in Verdi's *Rigoletto*.

The 2016 – 2017 season saw Mr. O'Hanlon's debut with the Lyric Opera of Chicago as 2nd Priest in Mozart's *Die Zauberflöte* and Dancaire in Bizet's *Carmen*. Mr. O'Hanlon also made his debut at Des Moines Metro Opera in a new production of Britten's *Billy Budd* singing Novice's Friend and covering the title role. In addition to his operatic and concert career, Mr. O'Hanlon has been a lead singer on Celtic Thunder's 2014 Celtic Cruise, 2014 Christmas Symphony Tour, and 2015 'Very Best Of' Tour. He is featured on the both the 2016 DVD and CD Legacy Vol I & II. As well, the 2016 re-release of their albums; Heartland, The Show, Take Me Home, Heritage, and Voyage I & II.

Honors and awards include being named a finalist in the 2017 Operalia competition, a finalist in the south regional finals of the Metropolitan Opera National Council Auditions, 2nd place in the Verismo Opera competition, 3rd place in the Gerda Lissner Foundation competition, and an encouragement award from the Opera Index competition.

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Opera San José

CONTENTS OF PRESS PACKET

Opera San José *Pagliacci* Calendar Release

Opera San José *Pagliacci* News Release

Opera San José *Pagliacci* Press Kit

Opera San José *Pagliacci* Program

California Theatre History

Headshots

Production Images

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