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Opera San José Presents Jake Heggie & Gene Scheer's

Moby-Dick

SAN JOSE, CA (January 17, 2019) – On February 9th, Opera San José's 35th season continues with *Moby-Dick*, by 2018 Grammy Nominated composer Jake Heggie (Best Contemporary Classical Composition, *Great Scott*) with a libretto by Gene Scheer.

The Bay Area is home to a number of internationally celebrated composers, and 17 years ago Jake Heggie became a major international player when he premiered *Dead Man Walking* at the San Francisco Opera. It went on to become one of the most performed and highly lauded contemporary operas of the century, and his *Moby-Dick*, which premiered at the Dallas Opera in 2010, has now been presented in opera companies from Australia to Washington D.C. and Calgary to Los Angeles. Opera San José is very pleased to be a co-producer of a new production of *Moby-Dick* headed by Utah Opera with fellow co-producers Pittsburgh Opera, Chicago Opera Theatre, and the Gran Teatre del Liceu in Barcelona. This epic is one of the most absorbing dramas for the opera stage, requiring not just brilliant singing, but fully-fledged actors who can sing these powerful roles. *Moby-Dick* is an event not to be missed.

This production from Opera San José is funded in part by a City of San José Cultural Affairs grant and a grant from the Carol Franc Buck Foundation.

Moby-Dick will be sung in English with English supertitles. Runtime is approximately two hours and forty minutes. Opera San José presents six performances of this opera, opening in San José's California Theatre on February 9, 2019, closing February 24, 2019. The California Theatre is at 345 S. First Street in downtown San José.

Dates: Performances: February 9, 10m, 14, 17m, 22, and 24m.

Time: "m" indicates matinee at 3PM; all other performances are at 8PM

Location: California Theatre, 345 South 1st Street (between San Carlos and San Salvador), San José, CA

Tickets: Tickets are available by calling (408) 437-4450, online at OPERASJ.ORG, and at the Opera San José Box Office at 2149 Paragon Drive in San José. Prices range from \$10 for students ages 25 and younger with a current student ID. Tickets are \$55, \$75, \$95, \$115, \$145, \$179, and \$185 for adults.

Moby-Dick Preview

January 29, 2019 from 12PM – 1PM, San Jose Institute of Contemporary Art, 560 S. First Street in downtown San José. Free vocal preview with members of the cast. For information, call Opera San José at (408) 437-4450.

Introduction to Opera

General Director Larry Hancock will present a free 45-minute talk to ticket holders about the opera at the California Theatre before each performance of *Moby-Dick*. The talk begins at 6:30pm prior to evening performances and at 1:30pm prior to Sunday matinees. No reservations required.

Moby-Dick Symposium

Friday, February 8, 2019 from 3:30PM – 5:30PM. KQED Silicon Valley Arts, Culture and Tech reporter Rachel Myrow will moderate two panel discussions featuring *Moby-Dick* composer Jake Heggie and principal artists from the production at the California Theatre Rehearsal Room. Purchase tickets at OPERASJ.ORG (\$20 per person) or call (408) 437-4450.

Press Room: www.operasj.org/news-events/press-room

To learn more about *Moby-Dick*, please visit OPERASJ.ORG

Performances supported, in part, by a Cultural Affairs grant from the City of San José and a grant from the Carol Franc Buck Foundation.

Moby-Dick CAST BIOGRAPHIES

Joseph Marcheso is the Music Director and Principal Conductor of Opera San José. For the 2018-19 season, he serves as principal conductor for the company premiere of Heggie's *Moby-Dick* and Puccini's *Madama Butterfly*. Mr. Marcheso has conducted twenty productions for OSJ, including Wagner's *The Flying Dutchman*, Verdi's *La traviata*, the West Coast premiere of Puts' and Campbell's *Silent Night*, *La bohème*, Verdi's *Rigoletto*, the world premiere of Mark Weiser's *Where Angels Fear to Tread*, Puccini's *Tosca*, Mozart's *The Magic Flute*, Humperdinck's *Hansel and Gretel*, Puccini's *Suor Angelica/Gianni Schicchi*, Gounod's *Faust*, Rossini's *La Cenerentola*, Massenet's *Manon*, Bizet's *Carmen*, Donizetti's *The Elixir of Love* and *Lucia di Lammermoor*.

As staff conductor and cover at the San Francisco Opera, Mr. Marcheso worked the productions of *Les Troyens*, *Jenufa*, *Show Boat*, *The Flying Dutchman*, *Die Meistersinger*, *Partenope*, the San Francisco premieres of Jake Heggie's *Moby-Dick* and John Adams' *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 Adam's *The Girls of the Golden West*. Upcoming assignments include *Die Walküre* and *Götterdämmerung* for the SFO *Ring* in Summer 2018 and Jake Heggie's *It's a Wonderful Life*.

In 2013 he was on the conducting staff for Washington National Opera's *Manon Lescaut*. He has conducted Hailstork's *Joshua's Boots* for the young artists of Opera Theatre St. Louis

and *Turandot* and *Il trovatore* for Festival Opera. Previously Mr. Marcheso was the Music Director for the Amato Opera in New York City.

Acting as both assistant conductor and chorus master for *Moby-Dick* is **Christopher James Ray**, who makes his OSJ debut in the 2018-19 season as assistant conductor and chorus master for Leoncavallo's *Pagliacci* and Heggie and Scheer's *Moby-Dick*. Recent engagements for Mr. Ray include joining the music staff of the renowned Bayreuth Festival where he worked on productions of Wagner's *Der Fliegende Holländer*, *Lohengrin*, *Götterdämmerung*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Parsifal*.

For the 2017-18 season, Christopher served as Interim Music Director for Opera at the Rudi E. Scheidt School of Music at the University of Memphis where he led performances of Mozart's *Così fan tutte* and Copland's *The Tender Land*. Additional conducting credits include Handel's *Alcina* at the Pennsylvania State University, Nico Muhly's *Dark Sisters* at Texas Christian University, Mozart's *Le nozze di Figaro* for Land of Enchantment Opera, and Florida State Opera's productions of Heggie's *Three Decembers*, Glass's *In the Penal Colony*, Menotti's *The Old Maid and the Thief*, and Britten's *The Beggar's Opera*.

In 2014, he made his professional conducting debut leading a double bill of Puccini's *Gianni Schicchi* and Leoncavallo's *Pagliacci* with the Mississippi Opera, and later that year he conducted performances of Mozart's *Così fan tutte*, Puccini's *Suor Angelica* and *Gianni Schicchi* with Opera in the Ozarks.

As assistant conductor, Mr. Ray has worked with New York City Opera (*Brokeback Mountain*), Salzburg State Theater (*Brokeback Mountain*), North Carolina Opera (*La bohème*, *Così fan tutte*, *Le nozze di Figaro*), Sarasota Opera (*Le nozze di Figaro*, *Don Carlos*), Opera on the James (*Carmen*), Opera on the Avalon (*Die Zauberflöte*), Syracuse Opera (*Die Fledermaus*) as well as the Memphis and Portland (ME) Symphonies.

A protegee of American composer Carlisle Floyd, Christopher is a sought-after interpreter of Floyd's works. In addition to serving as the assistant to the composer, Christopher recorded an album of Floyd's songs with the celebrated mezzo-soprano Susanne Mentzer. It is available through GPR Records on the Naxos label.

Kristine McIntyre makes her directorial debut in the 2018-19 season, directing the company premiere of Heggie's *Moby-Dick*. Ms. McIntyre has directed more than 80 operas across the U.S. with a focus on new, contemporary, and American works. Productions include Jake Heggie and Gene Scheer's *Moby-Dick* (Utah Opera, Pittsburgh Opera), Heggie's *Dead Man Walking* (Lyric Opera of Kansas City, Des Moines Metro Opera, Madison Opera), the world premieres of Louis Karchin's *Jane Eyre* (Center for Contemporary Opera, New York) and Mark Lanz Weiser and Amy Punt's *The Place Where You Started* (Portland State University). Other recent projects include Britten's *Billy Budd* and *Peter Grimes* as well as *As One* (Kaminsky / Campbell / Reed) and David T. Little's *Soldier Songs* (Des Moines Metro Opera), Jonathan Dove's *Flight* (Pittsburgh Opera, Austin Lyric Opera), Jake Heggie's *The End of the Affair* (Lyric Opera of Kansas City) and *Three Decembers* (Des Moines Metro Opera), Robert Aldridge's *Elmer Gantry* (Tulsa Opera), Carlisle Floyd's *Of Mice and Men* (Utah Opera, Austin Opera, Tulsa Opera), the world premier of Kirke

Mechem's *John Brown* (Lyric Opera of Kansas City), new productions of Weill's *Street Scene* and Copland's *The Tender Land* (Michigan Opera Theater) and Lee Hoiby's *Bon Appétit*, a staged concert version of Barber's *Vanessa* (Toledo Opera) and the world premiere of Gans-Morse's *The Cantic of the Black Madonna* (Newmark Theater, Portland).

Upcoming projects include Catán's *Florencia en el Amazonas* for Madison Opera, a new production of *Flight* for DMMO, the L.A. premiere of Weiser's *The Place Where you Started*, a new version of her 50-minute bilingual *Barber of Seville* for Atlanta Opera, productions of Mozart's *The Magic Flute* and Leoncavallo/Pagliacci's *Cav / Pagas* well as a revival of her film-noir *Don Giovanni* for Palm Beach Opera, a new production of Puccini's *La rondine* for Oberlin in Italy and a new production of Berg's *Wozzeck*. In addition, her new *Moby-Dick* production will travel Chicago Opera Theater in 2019 and to the Teatre Liceu in Barcelona in 2020.

Ms. McIntyre began her career at the San Francisco Opera and then spent eight years on the directing staff of the Metropolitan Opera where she directed revivals of *La traviata*, *Il barbiere di Siviglia*, and *Luisa Miller*, and directed *La traviata* on tour for the company in Japan and for HD broadcast as part of the Renée Fleming gala. With a background in theater, she was the founder and artistic director of everyman, a San Francisco-based theater company for which she directed and designed critically acclaimed productions of works by Shakespeare, Ben Jonson, and Howard Brenton.

Ms. McIntyre has a Bachelor's degree in English Literature from Georgetown University and Master's in Theatre from the University of Hull in England.

Richard Cox makes his company debut as Captain Ahab in OSJ's 2018-19 production of Heggie's *Moby-Dick*. Recent engagements for Mr. Cox include a return to the Metropolitan Opera for Mozart's *Die Zauberflöte* (Live in HD), and debuts at the Palau de les Arts Reina Sofía in Willy Decker's production of Britten's *Peter Grimes*. He recently made an acclaimed debut with the Chicago Symphony Orchestra (with Maestro James Conlon), as the tenor soloist for Mahler's *Das Lied von der Erde*.

Other recent performances have included Loge in Wagner's *Das Rheingold* (Minnesota Opera and North Carolina Opera); Mitch in Andre Previn's *A Streetcar Named Desire*; Laca in Janacek's *Jenufa* for Des Moines Metro Opera; the San Francisco Symphony Orchestra in semi-staged performances of *Peter Grimes*; his debut with Washington National Opera for Wagner's *Der Ring des Nibelungen* (*Das Rheingold* and *Die Walküre*); Prinz Kalaf in Ferruccio Busoni's *Turandot* for the Bard SummerScape Festival; Bacchus in Strauss's *Ariadne auf Naxos*, Sergei in Shostakovich's *Lady Macbeth of Mtsensk*, and Tichon in Janacek's *Káta Kabanová* at the Teatro Municipal de Santiago de Chile; Froh in *Das Rheingold*, Malcolm in Verdi's *Macbeth*, to name just a few.

A former ensemble member at Oper Frankfurt, Mr. Cox appeared in several new productions there, including Ades' *The Tempest*, Strauss's *Arabella*, Britten's *Owen Wingrave*, and *Das Rheingold* (released on CD and DVD by Oehms Classics). He was also seen as Florestan in Beethoven's *Fidelio*, Peter Quint in Britten's *The Turn of the Screw*, the Bishop of Budoja in Pfitzner's *Palestrina* (released on CD by Oehms Classics), and Aegisth in Strauss's *Elektra*.

Noah Stewart makes his company debut in the 2018-19 season, appearing as Greenhorn in Heggie and Scheer's *Moby-Dick*. Recent engagements for Mr. Stewart include making his Scandinavian debut at Göteborg Opera as Don José in David McVicar's acclaimed production of Bizet's *Carmen* in Sweden, returning as guest soloist with The Hallé Orchestra and debuting his third solo UK tour entitled, "In Love Again", featuring songs of Hollywood stage and screen as well as handpicked classical favorites. He recently returned as guest soloist with The City of Birmingham Orchestra (U.K.), was guest soloist with The Hallé Orchestra and returned to Michigan Opera Theatre in Puccini's *Tosca*. This past summer he was guest artist with Friday Night Is Music Night with the BBC Concert Orchestra for BBC Radio 2, and recently debuted as Cavaradossi in Puccini's *Tosca* at Ries Opera in Holland. Upcoming appearances will feature him as guest soloist with The Hallé Orchestra, Cavaradossi in *Tosca* at Opera Birmingham (debut) and a return to Nashville Opera in the title role in Offenbach's *The Tales of Hoffmann* (role debut). In Spring 2012, he made a critically-lauded debut at Covent Garden as Hassan in Judith Wier's *Miss Fortune*, a role he premiered at the Bregenzer Festspiele in the summer of 2011. Other notable engagements include the roles of Rodolfo (Puccini's *La bohème*) and Don José (Bizet's *Carmen*) at Opera Columbus and Nashville Opera, the title role in Gounod's *Faust* at Atlanta Opera, Rodolfo at Florentine Opera and New Orleans Opera, the Prince (Adam's *A Flowering Tree*) at Chicago Opera Theater as well as the Gulbenkian in Lisbon; the roles of Cavaradossi, Ismaele, Nadir, Rodolfo and Pinkerton for Michigan Opera Theater; Luigi (Puccini's *Il Trittico*) for the Castleton Festival; Rodolfo and Cavaradossi with New Orleans and Florentine Opera and with the Orlando Philharmonic; Narraboth at the Arizona Opera and Radames at the Glimmerglass Festival. Outside the United States, he has sung Don Jose at Scottish Opera, Osaka at Opera Holland Park as well as Don Pedro Alvarado in Peter Sellars' acclaimed production of Purcell's *Indian Queen*, which premiered at the Bolshoi Opera, Teatro Real Madrid and Opera Perm.

Notable orchestral appearances include the Birmingham Symphony Orchestra (UK), Scottish Symphony Orchestra, Royal Philharmonic Orchestra, Manchester Philharmonic, Gulbenkian Symphony Orchestra, Boston Symphony Orchestra, John Wilson Orchestra, Ulster Orchestra, Berkeley Symphony and San Francisco Chorale. Noah has performed on three BBC Proms concerts' as well as being named a BBC Music Ambassador and made his broadcasting debut at The Cardiff Singer of the World on the BBC.

Mr. Stewart's musical development started in Harlem, where he studied classical music at The Harlem School of the Arts. At age 12, his choir teacher encouraged him to pursue a music career, and he soon began doing voice-overs for Sesame Street and television school specials. Since Training at The Juilliard School, his debut album for DECCA became a major success in the United Kingdom, topping the classical charts for 7 weeks.

Baritone **Justin Ryan** makes his OSJ debut in Heggie's *Moby-Dick*, performing the role of Starbuck. Recent performances for Mr. Ryan include a debut this past season with Long Beach Opera and Chicago Opera Theater, where he appeared as the American animator-icon Walt Disney in the American premiere of Philip Glass' semi-biographical fantasia, *The Perfect American*. For New York City Opera, he delivered a performance of the painter Edward Hopper in Stewart Wallace's surrealist opera, *Hopper's Wife* in 2016.

Other career highlights include the role Count Almaviva in Mozart's *Le Nozze di Figaro* with Connecticut Lyric Opera, a concert of the music of Britten and Vaughan Williams with the Helena Symphony, a New York Opera Festival world premiere in Deborah Mason's *The Rape of the Lock*, and a return to Martha's Vineyard as Figaro in Wendy Tauscher's new production of Rossini's *The Barber of Seville*.

On the concert stage, Mr. Ryan recently appeared at Lincoln Center in a role debut in D'Indy's *Fervaal* with the American Symphony Orchestra, and returned to Avery Fisher Hall as the Father in the Little Orchestra Society's production of Humperdinck's *Hansel and Gretel*. Mr. Ryan can be heard as a recording artist on Evan Mack's *Angel of the Amazon*, released to critical praise in 2012 on Albany Records, and as the featured soloist in composer Tim Brown's collection of songs based on the poetry of Pablo Neruda, *Luces y Sombras* (Songs of Light, Songs of Shadow), available on Capstone Records.

The Los Angeles native was raised in San Antonio, Texas, is a graduate of Stephen F. Austin State University in Texas, and resides in New York City with his wife, the soprano Lara Ryan.

Bass-baritone **Ashraf Sewailam** made his company debut as Osmin in Mozart's *The Abduction from the Seraglio* and will be Queequeg in Heggie's *Moby-Dick*. Engagements for Mr. Sewailam during the 2017-18 season included directing Janacek's *The Cunning Little Vixen* for Dell Arte Opera, performing the role of Capitán in Catán's *Florencia en el Amazonas* with Madison Opera, Monterone in Verdi's *Rigoletto* with Opera Grand Rapids, Toledo Opera, and Opera Carolina, where he also performed Lignieres in DiChiera's *Cyrano*. On the concert stage, he sang a concert entitled *Eternal Spirit* with Boulder Bach Festival and a recital with pianist Kenneth Osowski at York College. Additionally, he has been recorded in a new opera by Danish composer Poul Ruders, *The 13th Child*.

Soprano **Jasmine Habersham** makes her OSJ debut during the 2018-19 season, appearing as Pip in Heggie and Scheer's *Moby-Dick*. Roles performed recently by Ms. Habersham include Pip in Utah Opera's production of *Moby-Dick*, Pamina in Mozart's *The Magic Flute* with Opera Theatre of St. Louis, Papagena in *The Magic Flute* with Cincinnati Opera, Yum-Yum in the Gilbert and Sullivan's *The Mikado* with Kentucky Opera, Esther in Nottage's *Intimate Apparel* with Cincinnati Opera Fusion, and Clara in Gershwin's *Porgy and Bess* with Utah Festival Opera. She has also performed the roles of Papagena in *The Magic Flute* and as an Apparition in Verdi's *Macbeth* at The Glimmerglass Festival. Upcoming engagements will feature her as Katie Jackson in the world premiere of Joel Puckett's *The Fix* with Minnesota Opera, and Clara in *Porgy and Bess* with the Baltimore Symphony Orchestra.

On the concert stage, Ms. Habersham has performed as a featured soloist in numerous concert productions including Szymanowski's *Stabat Mater*, Schubert's *Mass in G*, Bach's *B Minor Mass*, Handel's *Messiah*, and Duke Ellington's *Concert of Sacred Music*.

A finalist in the Lotte Lenya Competition, she has also won numerous awards including 2nd Place in the 2018 Southeast Regional Metropolitan Opera National Council Auditions, The Strauss Award in the National Orpheus Competition, the John Alexander Memorial Award from University of

Cincinnati College-Conservatory of Music, and the Young Artist Guild Award from Central City Opera.

Ms. Habersham has participated in several esteemed young artists programs including The Glimmerglass Festival, Central City Opera, Kentucky Opera, and the Brevard Music Center. She received her Bachelor of Music degree in Vocal Performance at Shorter College and her Master of Music and Artist Diploma from the University of Cincinnati College- Conservatory of Music.

Baritone **Trevor Neal** returns as a member of the resident company in the 2018-19 season, appearing as Gardiner in Heggie's *Moby-Dick* and Sharpless in Puccini's *Madama Butterfly*. During the 2017-18 season, Mr. Neal appeared as Rambaldo in Puccini's *La rondine* and Germont in Verdi's *La traviata*. Other roles performed recently include Killian in *Der Freischutz* with Virginia Opera, Sciarrone in Puccini's *Tosca* with Opera North, and the Bonze in Puccini's *Madame Butterfly* with Ash Lawn Opera.

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

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

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

Tenor **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 also a festival artist at Utah Festival Artist two years in a row, as well as a Vocal Fellow at the esteemed Music Academy of the West.

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

Eugene Brancoveanu makes his company debut with the role of Stubb in *Moby-Dick*. He is a graduate of the American Institute of Musical Studies in Graz and the Universität Mozarteum Salzburg. He is also a recent winner of the National Young Opera Singer Competition in Leipzig, the International Music Award in Loenberg, and the International Opera contest “Ferruccio Tagliavini”. Recent engagements for Mr. Brancoveanu include Lancelot in *Camelot* with Virginia Opera; *Songs of a Wayfarer* in a return to Peninsula Symphony Orchestra; was baritone soloist in Mozart’s *Requiem* with Fresno Philharmonic Orchestra; directed *La bohème* and sang Marcello for Livermore Valley Opera; and sang the title role in Shostakovich’s rarely performed opera, *Orango*, with Los Angeles Philharmonic, Peter Sellars directing and Esa-Pekka Salonen conducting.

Nigerian-American baritone **Babatunde Akinboboye** returns during the 2018-19 season, appearing as Dagoo in Heggie and Scheer’s *Moby-Dick*. Mr. Akinboboye previously appeared with OSJ as Rebonier in Puccini’s *La rondine*, Marchese D’Obigny in Verdi’s *La traviata* and as a member of the Scottish army in Puts and Campbell’s *Silent Night*. Other recent performances featured him as Dagoo in Utah Opera’s recent production of *Moby-Dick* and Private Manny Davis in Opera Theatre St. Louis’ world premiere of Ruo’s *An American Soldier*.

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

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

Opera San José’s production of *Moby-Dick* includes set designs by **Erhard Rom**, costumes designed by **Jessica Jahn**, lighting design by **Pamila Z. Gray**, and wig and makeup designs by **Christina Martin**.

About Opera San José

Opera San José, performing at the beautiful California Theatre in downtown San José, is a professional, regional opera company that is unique in the United States. Maintaining a resident company of principal artists, Opera San José specializes in showcasing the finest young professional singers in the nation. In addition to mainstage performances, Opera San José maintains extensive educational programs in schools and in the community at large, and offers preview lectures and Introduction to Opera talks for all mainstage productions.

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