2018 | 2019 SEASON



Opera SAN JOSÉ

Celebrating 35 YEARS of Excellence

Music by JAKE HEGGIE Libretto by GENE SCHEER

MOBY-DICK

February 9-24, 2019





Message from General Director Larry Hancock

I suspect that it is impossible to say in few words what Melville's *Moby-Dick* is about. It seems to be about everything.

It may be doubtful that anyone can say precisely what any great work of literature is about. *In Search of Lost Time*, *War and Peace*, *Middlemarch*, *Great Expectations*, *Moby-Dick*...The words string along, leading into deeper knowledge page after page, clearer understanding character by character, so that after 800 pages of, say, *Middlemarch*, you put the book down and know...what? That humanity is...what? That life is lived... how? By whom? But you know you've learned something.

The search for a more concise meaning is a bit easier after epic literature has been put in the crucible of opera and rendered. Opera, using music, with its layered emotions, penetrates instantaneously on many levels and at once. The sounding of a single chord can convey a whole page of description.

Composer Jake Heggie and librettist Gene Scheer have distilled Melville's epic from 24 hours and 38 minutes (the duration of the audiobook) to three hours of music. Anything that is not essential to the narrative, and a great portion of Melville's revolutionary novel is not narrative, has been set aside, and as a stage doesn't provide scene changes by beginning new paragraphs, some words that were spoken in different times and other places have been moved into the here and now, and realizations in the novel that emerge only after long introspective monologues are expressed in a flash, expanded in meaning by an entire orchestra. Much meaning and emotion is conveyed by the 46 musicians in the pit, and a visceral shout from 35 men in the chorus joined by 12 soloists can replace a lot of text. But despite that distillation, the opera has the impact of an epic experience with its 93 performers passionately taking part.

Below are some thoughts from Stage Director **Kristine McIntyre** after having created this production and directed it twice before coming to San José.

Despite what they told you in high school, *Moby-Dick* isn't the story of a man chasing a whale. Of course, it is at some level–Ahab's monomaniac obsession with the White Whale drives the action of the story and sets the Pequod on an inevitable course that leads to almost total destruction. Many good men die. The whale is almost the only survivor. It's a dark tale.

But the heart of story, the light at the end of the tunnel that makes this a great work for the opera stage, is somewhere else. At its core, <code>Moby-Dick</code> is the story of a friendship. It's about how connection with another human being can literally save your life – and maybe your soul. The friendship between Queequeg and Greenhorn starts, as so many of them do, with misunderstanding and suspicion. But very quickly it becomes about discovery, engagement, mutual respect and a profound connection that spans cultures and diverse backgrounds. Together, they embark on a great adventure. And their friendship is about our immense human ability to connect to others and see the world through someone else's eyes, if only for a brief shining moment.

Darkness and light. Destruction and survival. *Moby-Dick* represents both what is best and worst about us – that our ability to hate and our desire to destroy is surpassed only by our ability to love. It is a story that is elemental, universal, and at its core, deeply human.

And yes, it's also about a whale.



MOBY-DICK

OPERA IN TWO ACTS

Music by Jake Heggie Libretto by Gene Scheer

First performed April 30, 2010 at the Dallas Opera in Dallas, TX.

SUNG IN ENGLISH WITH ENGLISH SUPERTITLES.

Performances of *Moby-Dick* are made possible in part by a Cultural Affairs grant from the City of San José and grants from the Carol Franc Buck Foundation and the Janet Q. Lawson Foundation. New orchestration funded by the Eugene McDermott Foundation.

OPERA SAN JOSÉ PERFORMANCE SPONSORS

2/9: Glen Gould & Bunny Laden 2/24: Cathy & Dick Lampman

Moby-Dick is a co-production with Utah Opera, Pittsburgh Opera, Chicago Opera Theater, and Gran Teatre del Liceu. Barcelona.

CHICAGO OPERA THEATER SPONSORS Julie & Rodger Baskes Patricia Kenney & Gregory O'Leary Virginia Tobiason

CONDUCTOR

Joseph Marcheso

ASSISTANT CONDUCTOR

Christopher James Ray (conducts 2/22 & 2/24)

STAGE DIRECTOR

Kristine McIntyre

ASSISTANT STAGE DIRECTOR

Jimmy Marcheso

SET DESIGNER

Erhard Rom

COSTUME DESIGNER

Jessica Jahn

LIGHTING DESIGNER

Pamila Z. Gray

ORIGINAL CHOREOGRAPHER

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Christopher James Ray

ORCHESTRAL REDUCTION

Cristian Macelaru

PRODUCTION STAGE MANAGER

Erin Thompson-Janszen

ASSISTANT STAGE MANAGERS

Emily Bradley Emi Komatsu

MUSIC STAFF

Veronika Agranov-Dafoe Victoria Lington

The performance will run approximately 2 hours and 40 minutes, including 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

Ahab Richard Cox
Greenhorn Noah Stewart
Starbuck Justin Ryan
Queequeg Ashraf Sewailam
Pip Jasmine Habersham
Gardinan Travan Noal

Gardiner Trevor Neal **Flask** Mason Gates

StubbEugene BrancoveanuDaggooBabatunde AkinboboyeTashtegoKevin Gino (2/9, 2/10, 2/14, 2/17)

Nicolas Gerst (2/22, 2/24)

Nantucket Sailor Chester Pidduck Spanish Sailor Kiril Havezov

Covers

Alex Boyer, Ahab Shaunette Sulker, Pip
Dane Suarez, Greenhorn Vincent Grana, Gardiner
Eugene Brancoveanu, Starbuck Xavier Joseph, Daggoo
Babatunde Akinboboye, Queequeg Jeremy Ryan, Nantucket Sailor
Chester Pidduck, Flask Lazo Mihajlovich, Spanish Sailor
William Lee Brown, Stubb

Moby-Dick

Chorus

TENORS

Josh Bongers
Alex Boyer
Ken Cioffi
Nicolas Gerst
Kevin Gino
Jose Hernandez
Dario Jackson
Dan Leal
Andrew Leidenthal
Greg Melton
Andrew Metzger
Don Nguyen
Michael Orlinsky
Chester Pidduck
Luis Rodriguez

BASSES

Babatunde Akinboboye Clark Brown William Lee Bryan **Emzy Burroughs Jim Cowing** Reid Delahunt Carter Dougherty Chris Filipowicz Vincent Granna Kiril Havezov Malcolm Jones Xavier Joseph Lazo Mihailovich Trevor Neal Brendan Stone Jason Vincent

Dancers

Jeremy Ryan

Dan Suarez Arthur Wu

Ty Danzl courtesy of The New Ballet Studio Company Joshua Jung courtesy of The New Ballet Studio Company Emmet Rodriguez courtesy of The New Ballet Studio Company Anthony Shtov courtesy of The New Ballet School

Natalie Desch, *Répétiteur*Michelle Klaers D'Alo, *Ballet Master*

Supernumeraries

Warren D. Finch

Orchestra

IST VIOLIN

Cynthia Baehr, Concertmaster
Alice Talbot, Assistant Concertmaster
Matthew Szemela
Valerie Tisdel
Chinh Le
Virginia Smedberg
Rochelle Nguyen
Marie Flexer

2ND VIOLIN

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

VIOLA

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

CELLO

Evan Kahn, *Principal*Michael Graham, *Assistant Principal*Nancy Kim
Dina Weinshelbaum

BASS

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

FLUTE

Mary Hargrove, *Principal* Laurie Seibold

PICCOLO

Laurie Seibold

OBOE

Patricia Emerson Mitchell, *Principal* Pamela Hakl

ENGLISH HORN

Pamela Hakl

CLARINET

Mark Brandenburg, *Principal* Mara Plotkin

BASS CLARINET

Mara Plotkin

BASSOON

Deborah Kramer, *Principal* Carolyn Lockhart

CONTRABASSOON

Carolyn Lockhart

FRENCH HORN

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

TRUMPET

William B. Harvey, *Principal* John Freeman

TROMBONE

Kathryn Curran, *Principal* Christian Behrens

TIMPANI

Kumiko Ito, Principal

PERCUSSION

Mark Veregge, *Principal* James Kassis

HARP

Karen Thielen, Principal

ORCHESTRA MANAGER

Mark Veregge

ORCHESTRA LIBRARIAN

Tim Spears

What's Next



Aaron Nicholson DEVELOPMENT & MARKETING DIRECTOR

ANNOUNCING THE 2019-20 OPERA SAN JOSÉ SEASON...and what a season it will be! Champagne's delicious bubbles will be overflowing in the season opener on September 14th, 2019 of *Die Fledermaus*. Johann Strauss wrote such a delightful confection that *Fledermaus* has become a darling favorite the world over. Marc Jacobs will return to direct this divine delight which follows the Eisensteins on a hilarious night of practical jokes, twisted trysts, and seductive waltzes. Topping off this musical parfait are the brilliant costumes and sets which highlight the romance and effervescence of this vintage, masterful operetta.

To celebrate the holiday season, OSJ will mount *Hansel and Gretel*. Bring the entire family to this fairy-tale opera and follow *Hansel and Gretel* as they wander through encounters with fairies, witches, and other creatures of the forest! Adults will appreciate the rich Wagner-inspired score while children will celebrate with the children onstage as angels and gingerbread cookies are freed from the bumbling witch's spell. Of course, the singing will be captivating for everyone. OSJ Music Director Joseph Marcheso will conduct one of his favorite scores, and Layna Chianakas will direct.

Verdi's *Il trovatore* has long been a staple of opera houses all over the world and for good reason. It is a dramatic story of love and revenge which is driven by the raw emotion of Verdi's score. Leonora and the outlawed Manrico are in love but Count di Luna wants Leonora for himself. Meanwhile, Manrico's mother, the gypsy Azucena, keeps hidden a horrible family secret. Directed by the truly insightful Brad Dalton and conducted by Joseph Marcheso, *Il trovatore* is an incendiary masterpiece which ultimately leads to tragedy!

Mozart's *The Magic Flute*, complete with dragon and forest creatures, an evil queen and a saintly father figure (think a low-voiced Dumbledore), will bring the season to a magical close. *The Magic Flute*, directed by Brad Dalton and conducted by Donato Cabrera making his Opera San José debut, features an enormous cast and truly unique sets and costumes. This *Magic Flute* will provide an uplifting close to a season we hope will bring you lasting memories of meaningful theatrical and musical experiences. Subscriptions for this season go onsale March 15th online and in the box office; Visit OPERASJ.ORG or call (408) 437-4450.

There is more! Our 35th Anniversary Gala is just around the corner and it will be a gorgeous evening at the California Theatre including a gourmet sit-down meal, live and silent auctions, a concert with special guests and alumni from Opera San José's resident company. Tickets are limited and \$200.00 each. Join us in celebrating OSJ's legacy.

Lastly, our final production of the season, *Madama Butterfly*, Puccini's most heart wrenching tragedy, runs April 13th through April 28th. This affecting production is one of the most popular in the history of the company and the world. *Madama Butterfly* is simply a must-see for newcomers to opera and seasoned veterans alike. I hope to see you there.

Synopsis

ACT I

Captain Ahab gazes out to sea in the early morning hours while his crew sleeps below deck. Harpooneer Oueegueg, a South Sea Islander, wakens Greenhorn (Ishmael in Melville's novel) with his praying. "All hands" is sounded and the ship's sails are raised while first mate Starbuck and third mate Flask discuss the Captain's enigmatic absences.

The crew sings of whaling and fortunes to be made and Ahab appears to tell them that the real reason for the voyage is to hunt for Moby-Dick, the white whale that severed his leg. He commands that no whales are to be taken until Moby-Dick is sighted, then nails a gold coin to the masthead for the first man who sights the monster. All cry out "Death to Moby-Dick." Starbuck finds the mission to be blasphemous, but Ahab is unmoved.

Starbuck tutors Greenhorn in the art of whaling but is overcome with emotion, fearing he may never again see his wife and son. Suddenly, Stubb sights a pod of whales and Ahab arrives to forbid the hunt: Moby-Dick is the true target. The Pequod sails on, with Greenhorn and Oueequeg as lookouts. Ahab is oblivious to the splendor of the scene before him. Starbuck fears that Ahab has become unhinged and is truly mad.

Three Months Later

Months have passed with no whales captured, and boredom has set in. Stubb teases Pip, the cabin boy, but too much cavilling within the crew incites a brawl. Fortunately, a whale is sighted, and Starbuck convinces Ahab that the men must hunt. In the process, a whaleboat capsizes and young Pip goes missing.

The men render the slaughtered whale, and the oil is poured into leaking barrels. Pip is sorely missed and feared dead. Starbuck urges Ahab to put into the nearest port to repair the leaking barrels. But Ahab thinks only of Moby-Dick, and a violent quarrel with Starbuck ensues. As Ahab points a gun at Starbuck, a cry goes up that Queequeg has rescued Pip.

Starbuck, still fearing he will never again see his family, stealthily enters Ahab's cabin and considers killing the Captain. He finds he cannot and departs.

Intermission (20 minutes)

ACT II: One Year Later

As a storm approaches, the crew sings while Greenhorn and Queequeg talk of voyaging together to the Pacific Islander's home. Queequeg suddenly falls ill and is taken below deck. He tells Greenhorn that he is dving and requests a coffin be crafted for him.

Ahab, who thinks always and only of sighting Moby-Dick, demands to be lifted aloft to keep a lookout. A massive storm surrounds the ship while lightning bolts bounce around the deck. When St. Elmo's fire engulfs the mast and the sails, Ahab encourages the crew by claiming it is a sign from heaven.

The Next Day

The storm has passed. From a whaling vessel nearby, Captain Gardiner solicits the Pequod for help to find his twelve-year-old son who has been washed overboard. When Ahab stonily refuses, Pip calls out that he, too, is lost and cuts himself, spilling blood on Ahab. As the Pequod sails on, Ahab baptizes his harpoon with Pip's blood. Below deck, Greenhorn considers the insanity that has afflicted those on board the Pequod.

On deck, Captain Ahab reflects to Starbuck about his forty years at sea and wonders if his life's journey has had purpose. Sensing a kindred spirit in Starbuck, Ahab is about to agree to return home to Nantucket when he spies Moby-Dick. He orders the whaling boats lowered, and the hunt is on. Ahab insists that Starbuck remain behind on the Pequod.

The great whale destroys two boats, tossing men into the sea, and then assails the Pequod herself. All crew members are lost save Ahab, who ferociously attacks the whale, only to be dragged down under the waves.

Days later, Captain Gardiner finds Greenhorn half dead, lying on top of Queequeg's floating coffin. He is the lone survivor of the ill-fated voyage.

Synopsis courtesy of Kristine McIntyre, Michael Clive, and Utah Opera



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Dane Suarez, *tenor sponsored by* an anonymous sponsor



Brad Dalton, *stage director sponsored by* the San José Opera Guild

Cast and Artistic Team



Richard Cox. Ahab TENOR

HOMETOWN: CHATTANOOGA, TN

RECENT ENGAGEMENTS: Mozart's Die Zauberflöte with the Metropolitan Opera, Wagner's *Das Rheingold* with the Metropolitan Opera, and tenor soloist for Mahler's Das Lied von der Erde with Chicago Symphony Orchestra.

HIGHLIGHTS: Grants from the George London Foundation, Sullivan Foundation, and Opera Index Inc.



Noah Stewart, Greenhorn

HOMETOWN: NEW YORK, NY

RECENT ENGAGEMENTS: Guest Artist with the Hallé Orchestra. Cavaradossi in Puccini's Tosca with Reis Opera in Holland, and Puccini's Tosca with Michigan Opera Theater.

UPCOMING ENGAGEMENTS: Cavaradossi in Puccini's *Tosca* with Opera Birmingham, title role in Offenbach's The Tales of Hoffman at Nashville Opera.

HIGHLIGHTS: Madama Butterfly and Judith Weir's Miss Fortune at Covent Garden, Purcell's The Indian Queen directed by Peter Sellars at Teatro Real and The Bolshoi, BBC Music Ambassador, Classic Brit Award Nominee 2012, and number 1 album for 7 consecutive weeks on the UK classical charts.



Justin Rvan, Starbuck BARITONE

HOMETOWN: NEW YORK, NY

RECENT ENGAGEMENTS: Edward Hopper in Hopper's Wife with New York City Opera, Walt Disney in the American premiere of *The Perfect* American with Long Beach Opera, and John Sorel in *The Consul* with Chicago Opera Theater.

HIGHLIGHTS: Berdret in Vincent d'Indy's Fervaal, in American premier with the American Symphony Orchestra (debut), Father in Hansel and Gretel at Avery Fisher Hall with The Little Orchestra Society, Etienne Grandet in *Naughty Marietta* at Alice Tully Hall with The Little Orchestra Society, and the title role in the New York premier of (Californian) Henry Mollicone's *The Emperor Norton* with Chelsea Opera.



Ashraf Sewailam, *Queequeg* BASS-BARITONE HOMETOWNS: NEW YORK CITY, NY & CAIRO, EGYPT RECENT ENGAGEMENTS: The Abduction from the Seraglio with Opera San José, Marriage of Figaro with San Diego Opera, and Il trovatore with Central City Opera.

UPCOMING ENGAGEMENTS: La bohéme with Austin Opera, Barber of Seville with New Zealand Opera, and La bohéme with Seattle Opera.

HIGHLIGHTS: Music Director of dubbing Disney cartoons in Arabic, and Arabic dubbing voice of Mickey Mouse and other Disney characters. Debuted as Stage Director in New York for Cunning Little Vixen. CD release of The Thirteenth Child. Summer 2019.



Jasmine Habersham, Pip SOPRANO HOMETOWN: MACON, GA

RECENT ENGAGEMENTS: Pip in Heggie & Scheer's Moby-Dick with Utah Opera, Lucy in Fellow Travelers with Minnesota Opera, and Mariola in Heggie & Scheer's Out of Darkness: Two Remain with Atlanta Opera.

UPCOMING ENGAGEMENTS: Katie Jackson in *The Fix* with Minnesota Opera and Clara in *Porgy & Bess* with Baltimore Symphony Orchestra.

HIGHLIGHTS: 2nd Place Winner in the Southeast Metropolitan National Council Auditions 2018 and Finalist in the 2017 Lotte Lenva Competition.



Trevor Neal. Gardiner BARITONE HOMETOWN: DALLAS, TX

RECENT ENGAGEMENTS: Germont in Puccini's La traviata with Opera San José, Fest Artist at Newport Music Festival, and Henry Davis in Weill's Street Scene with Virginia Opera.

UPCOMING ENGAGEMENTS: Sharpless in Madama Butterfly with Opera San José, Fest Artist with Newport Music Festival, and Songs of my Father a solo recital.

HIGHLIGHTS: 2017 Metropolitan Opera National Council Auditions LA District Winner and Region Finalist, 2018 Metropolitan Opera National Council Auditions LA District Encouragement Award, and 2018 Opera Birmingham Finalist.



Mason Gates, Flask TENOR

HOMETOWN: SAN JOSÉ, CA

RECENT ENGAGEMENTS: Pedrillo in The Abduction from the Seraglio, Gastone in La traviata, and Beppe in Pagliacci, all with Opera San José.

UPCOMING ENGAGEMENTS: Goro in Madama Butterfly with Opera San José.

HIGHLIGHTS: Metropolitan Opera National Council Auditions SF District Winner, Metropolitan Opera National Council Auditions LA Regional Finalist, and Brava! Opera Theater Vocal Competition Top 10 Finalist.



Eugene Brancoveanu, *Stubb* BARITONE

HOMETOWN: ARAD, ROMANIA

RECENT ENGAGEMENTS: Older Brother in Cities of Salt with Opera Movie NY, Director and role of Pasha Selim in Mozart's The Abduction from the Seraglio with Livermore Opera, and Falke in J. Strauss's Die Fledermaus in Freiburg, Germany.

UPCOMING ENGAGEMENTS: Darcy in Pride and Prejudice, Don Giovanni in Warsaw, Poland, and Escamillo in Carmen in Freiburg, Germany.

HIGHLIGHTS: Tony Award for role of Marcello in *La bohème*, 2005/2006 Adler Fellow with San Francisco Opera, and title role in *Orango* with LA Symphony under Esa-Pekka Salonen and Peter Sellars recorded for Deutsche Gramaphone.



Babatunde Akinboboye, *Daggoo* BARITONE

HOMETOWN: LOS ANGELES, CA

RECENT ENGAGEMENTS: Escamillo in *Carmen* with Pacific Opera Project, Private Manny Davis in An American Soldier with Opera Theatre St. Louis, and Marchese d'Obigny in *La traviata* with Opera San Iosé.

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



Kevin Gino, *Tashtego* (2/9, 2/10, 2/14, 2/17) TENOR

HOMETOWN: DIAMOND BAR, CA

RECENT ENGAGEMENTS: Ulysses in *Ifigenia in Aulide* with Ars Minerva, James Chiao in *Tenor by Night*, and Lorenzo in William Bolcom's *Lucrezia* with San Francisco Conservatory of Music. UPCOMING ENGAGEMENTS: Damone in *Acis and Galatea* with San Francisco Chamber Orchestra, and Goro (cover) in *Madama Butterfly* with Opera San José.

HIGHLIGHTS: Best Actor in a New Musical Nominee, Broadway World Los Angeles.



Nicolas Gerst, *Tashtego* (2/22, 2/24) TENOR

HOMETOWN: STOCKTON, CA

RECENT ENGAGEMENTS: Villager 2 in *Pagliacci*, *Abduction from the Seraglio* both with Opera San José, and *The Ring Cycle* with San Francisco Opera.

UPCOMING ENGAGEMENTS: Henry Mollicone's *Ladybird* and *Die Fledermaus*, both with Bay Shore Lyric Opera.



Chester Pidduck, Nantucket Sailor

TENOR

HOMETOWN: ST. LOUIS, MO

RECENT ENGAGEMENTS: Mr. Martini in *It's a Wonderful Life*, Zimmer Kellner in *Arabella*, The Mayor in *Cavalleria Rusticana / Pagliacci*, all with San Francisco Opera.

UPCOMING ENGAGEMENTS: *Carmen* and *Rusalka* with San Francisco Opera.

HIGHLIGHTS: Full-time chorus member with San Francisco Opera, Grammy award winner as chorus member with The Metropolitan Opera, and Nantucket Sailor in *Moby-Dick* with San Francisco Opera.



Kiril Havezov, *Spanish Sailor* BARITONE

HOMETOWN: SOFIA, BULGARIA

RECENT ENGAGEMENTS: Gianni Schicci in *Gianni Schicci* with West Bay Opera, Schaunard in *La bohéme* with West Bay Opera, and Bartolo in *The Marriage of Figaro* with Pocket Opera.

Cast and Artist



Joseph Marcheso CONDUCTOR

Joseph Marcheso is the Music Director and Principal Conductor of Opera San José. For the 2018-19 season, he serves as principal conductor for Jake Heggie & Gene Scheer's Moby-Dick and Puccini's Madama Butterfly. 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, Jenufa, 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's The Girls of the Golden West. Recent assignments include Die Walküre and Götterdammerung for the SFO *Ring* last 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.



Kristine McIntyre STAGE DIRECTOR

Stage Director Kristine McIntvre has directed more than 90 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); 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 (Art Share, LA); new productions of Billy Budd (regional Emmy award) and *Peter Grimes* as well as *As One* (Kaminsky / Campbell / Reed), Glory Denied and Soldier Songs (Des Moines Metro Opera), Jonathan Dove's Flight (Pittsburgh Opera, Des Moines Metro Opera, Austin Opera), Jake Heggie's The End of the Affair (Lyric Opera of Kansas City), *Three Decembers* (Des Moines Metro Opera), Florencia en el Amazonas (Madison Opera), Elmer Gantry (Tulsa Opera), Of Mice and Men (Utah Opera, Austin Opera, Tulsa Opera), the world premiere of Kirke Mechem's John Brown (Lyric Opera of Kansas City), new productions of *Street Scene*, *The Tender* Land, Jenufa, Manon, Eugene Onegin, Lucia di Lammermoor and many

Upcoming projects include revivals of her film-noir *Don Giovanni* (Palm Beach Opera, Pittsburgh Opera), Moby-Dick (Chicago Opera Theater, Gran Teatre del Liceu Barcelona) and a new production of Wozzeck for Des Moines Metro Opera.



Christopher James Ray ASSISTANT CONDUCTOR & CHORUS MASTER

Christopher James Ray makes his OSJ debut in the 2018-19 season conducting performances of both *Pagliacci* and Heggie & Scheer's Moby-Dick. Recent engagements 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*. 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 vear 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.



Jimmy Featherstone Marcheso ASSISTANT STAGE DIRECTOR

Jimmy Featherstone Marcheso has been on the production staff at San Francisco Opera since 2010, working on over 50 productions. An in-demand assistant director and collaborator, his work has taken him to opera houses across the country including the San Francisco Opera, Santa Fe Opera, Portland Opera, Opera Santa Barbara, Opera San José, Arizona Opera, Opera Omaha, Opera Tampa and Virginia Opera.

A graduate of the San Francisco Conservatory of Music, he has performed at the Berkeley Repertory Theatre, 42nd St Moon and was on the first national tour of *Strega Nona*, the musical based on Tomie dePaola's classic children's book.



Erhard Rom SET DESIGNER

Erhard Rom has designed settings for over 200 productions across the globe. In 2015 he was named as a finalist in the Designer of the Year category for the International Opera Awards in London. His design work has been displayed in the Prague Quadrennial International Design Exhibition and at the National Opera Center in Manhattan.

His work has been seen at San Francisco Opera, The Royal Swedish Opera, Washington National Opera, and The Glimmerglass Festival among many others. Among his many credits are productions of Lucia di Lammermoor and Nixon in China (San Francisco Opera); Semele and La bohème (Seattle Opera); Falstaff, Alcina, and The Rake's Progress (Wolf Trap Opera); Valentino, Carmen, and Rusalka (Minnesota Opera). He has collaborated with many of the world's leading directors of opera, including Francesca Zambello, Nicholas Muni, Michael Cavanagh, Tomer Zvulun and Thaddeus Strassberger. His list of world premieres includes John Musto and Mark Campbell's Volpone and The Inspector, The Shining for Minnesota Opera and the 2011 Glimmerglass Festival production of A Blizzard on Marblehead Neck with music by Jeanine Tesori and libretto by Pulitzer Prizewinning playwright Tony Kushner. In 2014 he designed the European premiere of Kevin Puts's recent opera, Silent Night.



Jessica Jahn COSTUME DESIGNER

Jessica Jahn graduated from Rutgers University with degrees in Psychology and Dance, and danced professionally in NYC before beginning a career in design. She has had the opportunity to work on various projects with directors such as Tina Landau, Tommy Kail, Francesca Zambello, Charles Randolph Wright, Kevin Newbury, Michael Cavanagh, and artist Michael Counts, as well as writers/ composers Charles Fuller, Eisa Davis, Norah Ephron, Kevin Puts, Jake Heggie, Mark Campbell and Charles Busch.

Jessica has collaborated on projects including Love, Loss and What I Wore at the Westside Theatre, Die Mommie Die! at New World Stages (Winner of the Lucille Lortel Award), Once On This Island at Papermill Playhouse, One Night... (World Premiere) at The Cherry Lane, *Life Is A Dream* (World Premiere) at Santa Fe Opera, Monodramas and Mosè in Egitto at New York City Opera, West Side Story at Houston Grand Opera, Anna Bolena at Lyric Opera of Chicago, *The Manchurian Candidate* (World Premiere) at Minnesota Opera, Maria Stuarda at Seattle Opera, as well as Norma at Canadian Opera Company (Winner of the Dora Mavor Moore Awards), Dead Man Walking at Washington National Opera, and Moby-Dick at Utah Opera. Jessica is also an Adjunct Costume Design Professor with Brandeis University's Theatre Arts Department.

Pamila Z. Gray LIGHTING DESIGNER

Pamila Z. Gray returns during OSJ's 2018–19 season to create lighting designs for Mozart's *The Abduction from the Seraglio* and Jake Heggie and Gene Scheer's *Moby-Dick*. Most recently, Ms. Gray served as lighting designer for last season's *La traviata*. Other productions in which her work has been featured include Mozart's *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.



Daniel Charon Original Choreographer

Artistic Director of Salt Lake City's Ririe-Woodbury Dance Company since 2013, Daniel Charon has been active as a choreographer, teacher, and performer for over twenty-five years. While based in New York City, Daniel maintained a project-based company and primarily danced with Doug Varone and Dancers and the Limón Dance Company. Daniel has choreographed *The Pearl Fishers*, *Aida*, and *Moby-Dick* at the Utah Opera and has danced in various productions at the Metropolitan Opera, Minnesota Opera, Denver Opera, Long Leaf Opera, and the Lincoln Center Institute. He has presented multiple full evening dance concerts in New York City, has been produced by various theaters, and has been commissioned to choreograph new works for many companies, universities, and festivals around the country. He is a BFA graduate of the North Carolina School of the Arts and an MFA graduate of the California Institute of the Arts in Choreography and Integrated Media.



Natalie Desch RÉPÉTITEUR

A BFA graduate of the Juilliard School and an MFA graduate of the University of Washington, performed for five seasons with the Limón Dance Company and for eleven seasons with Doug Varone and Dancers in NYC. She has also danced in various productions at the Metropolitan Opera, Minnesota Opera, Denver Opera, Palm Beach Opera, Long Leaf Opera, and the Lincoln Center Institute. From 2005–2012 she was on faculty at Hunter College/CUNY and has also been a visiting faculty member at Weber State University, UNCSA, and the Beijing Dance Academy. She has staged the works of Daniel Charon, Jiri Kylián, José Limón, and Doug Varone on dance and opera companies around the world, and her choreography has been presented at venues throughout the U.S. Natalie currently teaches for Westminster College, Utah Valley University, Salt Lake Community College, and Ballet West Academy in the Salt Lake City area.



Michelle Klaers D'Alo BALLET MASTER

Michelle Klaers D'Alo made her company debut in the 2017-18 season as choreographer for both Puccini's La rondine and Verdi's La traviata and returns in 2018-19 as ballet master for Jake Heggie and Gene Scheer's Moby-Dick. 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 2018-19 season as wig and makeup designer. Ms. Martin has designed wigs and makeup for several OSJ productions, including Leoncavallo's Pagliacci, Mozart's The Abduction from the Seraglio, 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 Parallèle. 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.



Jake Heggie COMPOSER

Jake Heggie is the composer of the operas Dead Man Walking, Moby-Dick, It's A Wonderful Life, Great Scott, Three Decembers, Out of Darkness: Two Remain, and the choral opera, The Radio Hour, among others. He has also composed nearly 300 songs, as well as chamber, choral and orchestral works. The operas – most created with writers Terrence McNally or Gene Scheer - have been produced on five continents. Moby-Dick (Scheer) was telecast throughout the United States as part of Great Performances' 40th Season and released on DVD (EuroArts). Dead Man Walking (McNally) has received 60 international productions and has been recorded twice. Three *Decembers* has received nearly two dozen international productions.

The composer was recently awarded the Eddie Medora King prize from the UT Austin Butler School of Music, and the Champion Award from the San Francisco Gay Men's Chorus. A Guggenheim Fellow, Heggie has served as a mentor for the Washington National Opera's American Opera Initiative and is a frequent guest artist at universities, conservatories and festivals throughout the USA and Canada. He and Gene Scheer are currently at work on If I Were You, based on the Faustian story by Julian Green, for the Merola Opera Program's 2019 season.



Gene Scheer LIBRETTIST

Gene Scheer's work is noted for its scope and versatility. With the composer Jake Heggie, he has collaborated on many projects, including the critically acclaimed 2010 Dallas Opera World Premiere, Moby-Dick, starring Ben Heppner as Captain Ahab; Three Decembers (Houston Grand Opera), which starred Frederica von Stade; and the lyric drama *To Hell and Back* (Philharmonia Baroque Orchestra), which featured Patti LuPone. Other works by Scheer and Heggie include Camille Claudel: Into the Fire, a song cycle premiered by Joyce DiDonato and the Alexander String Quartet. Mr. Scheer worked as librettist with Tobias Picker on An American Tragedy, which premiered at the Metropolitan Opera in 2005. Other collaborations include the lyrics for Wynton Marsalis's *It Never Goes Away*, featured in Mr. Marsalis's work *Congo Square*. In December of 2016 Mr. Scheer and Jake Heggie premiered an operatic adaptation of It's a Wonderful *Life* for the Houston Grand Opera. Also a composer in his own right, Mr. Scheer has written a number of songs for singers such as Renée Fleming, Sylvia McNair, Stephanie Blythe, Jennifer Larmore, Denyce Graves, and Nathan Gunn. The distinguished documentary filmmaker, Ken Burns, prominently featured Mr. Scheer's song "American Anthem" (as sung by Norah Jones) in his Emmy Awardwinning World War II documentary for PBS entitled *The War*.



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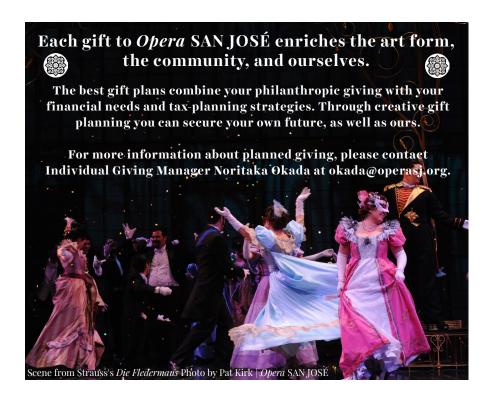
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In each episode of the *OSJTALKS* podcast General Director Larry Hancock sits down with the conductors, directors, and artists who make our productions possible.



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APRIL 30th - JUNE 4th, 2019 at the headquarters of Opera San José

Larry Hancock will conduct a six-session course on opera history, covering the principal composers from the first opera (*Euridice*, Jacopo Perri, Florence, 1600) to Jake Heggie's *Dead Man Walking* (October 2000).

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Classes will be held in Opera San Jose's operations facility at 2149 Paragon Drive, San José on Tuesday evenings from April 30th through June 4th, 2019.

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