



*Opera* SAN JOSÉ

2019 | 2020 SEASON



# *Die Fledermaus*

BY JOHANN STRAUSS

September 14 - 29, 2019



## More Than a Waltz

Larry Hancock  
*General Director*

We generally credit Jacques Offenbach with the creation of operetta, but he was preceded by the Parisian entertainer, composer, conductor, librettist, scenic artist, and impresario Hervé. Hervé developed a 16th-century form from Brittany, the vaudeville, that had a biting edge, lampooning inept government and societal hypocrisy. Using that concept as a base, Offenbach created an ever sparkling, witty, silly, and sharp-edged entertainment that depended a great deal on erotic content, using very successful courtesans in the principal roles and young women in the chorus who aspired to follow in those footsteps. His audience, though small, was rich, male, and reached all the way to the imperial court.

With growing success, Offenbach moved into a larger theater, but in order to sustain the delicate balance between income and expenses there, he had to appeal more and more to the middle class. Over time, operetta was stripped of its eroticism, and its edge was dulled to appeal to middle-class morality, but it did remain lively and filled with witty comedy.

Offenbach introduced audiences abroad to his naughty operettas, and did quite well, thus inspiring copycats. The most significant of these were Gilbert and Sullivan in London and Johann Strauss (1825–1899) in Vienna. At first, Strauss resisted the idea of writing operettas, and when he did give it a try his first two (*Indigo and the Forty Thieves*, 1871, and *Roman Carnival*, 1873) were not uncommonly successful. With the third he hit pay dirt. *Die Fledermaus* became and has remained a treasured operetta, performed continually all over the world. In all, Strauss would compose fifteen operettas. Thirty years after the premiere of *Die Fledermaus*, Lehár's *Die lustige Witwe* (*The Merry Widow*, Vienna, 1905) would become the most influential of all operettas. George Gershwin and his contemporaries kept a copy of *The Merry Widow* on their pianos while composing new musicals for American stage and film audiences. They used *The Merry Widow* as a model as it was, by far, the most performed theatrical work in the world.

*Die Fledermaus* (*The Bat*, Vienna, 1874) was developed by librettists Karl Haffner and Richard Genée from two earlier works, the farce *Das Gefängnis* (*The Prison*, Berlin, 1851), by Roderich Benedix, and *Le Réveillon*, a vaudeville by Henri Meilhac and Ludovic Halévy (Paris, 1872). A réveillon is a midnight supper party, popular in France, often to celebrate Christmas Eve, New Year's Eve, and the like. However, during the 19th century such late-night suppers became after-theatre affairs lasting until daylight. Often, they were hosted by operetta stars and such famous courtesans as Marie Duplessis (Act I of *La traviata* was modeled on such a supper party).

Holding to the tradition of frivolity as the paramount force in operetta, *Die Fledermaus* is a nonstop romp, but comedy alone has not kept *Die Fledermaus* in the repertoire for 145 years. Its staying power rests in its brilliant music. More than charming waltzes and vibrant polkas, this score is jam-packed with tunes you can't forget and a liveliness that just won't stop. This is popular music with staying power. *Die Fledermaus* remains in the repertoire because it is unforgettable, and it is our hope that you will long remember this performance with a smile.



# *Die Fledermaus*

OPERETTA IN THREE ACTS

MUSIC by Johann Strauss

LIBRETTO by Karl Haffner *and* Richard Genée

First performed April 5, 1874 in Vienna

**SUNG IN GERMAN WITH ENGLISH DIALOGUE  
AND ENGLISH SUPERTITLES.**

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

## PERFORMANCE SPONSORS

9/14: Michael & Laurie Warner

9/22: Jeanne L. McCann

## CONDUCTORS

Michael Morgan

Christopher James Ray (conducts 9/19 & 9/22)

## STAGE DIRECTOR

Marc Jacobs

## ASSISTANT STAGE DIRECTOR

Tara Branham

## SET DESIGNER

Charlie Smith

## COSTUME DESIGNER

Cathleen Edwards

## LIGHTING DESIGNER

Pamila Z. Gray

## CHOREOGRAPHER

Robyn Tribuzi

## WIG AND MAKEUP DESIGNER

Christina Martin

## PROPERTIES MASTER

Lori Scheper-Kesel

## CHORUS MASTER

Christopher James Ray

## PRODUCTION STAGE MANAGER

Renee Varnas

## ASSISTANT STAGE MANAGERS

Amber Gebert-Goldsmith

Samantha Schroeter

## MUSIC STAFF

Veronika Agranov-Dafoe

Victoria Lington

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

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## 2019 | 2020 THIRTY-SIXTH SEASON

J. Strauss's *Die Fledermaus* September 14 – 29, 2019

Humperdinck's *Hansel and Gretel* November 16 – December 1, 2019

Verdi's *Il trovatore* February 15 – March 1, 2020

Mozart's *The Magic Flute* April 18 – May 3, 2020

*\*Casting subject to change without notice*

## **CAST**

**Adele**  
**Rosalinde**  
**Alfredo**  
**von Eisenstein**  
**Dr. Blind**  
**Dr. Falke**  
**Frank**  
**Ida**  
**Prince Orlofsky**  
**Frosch**

Elena Galván  
Maria Natale  
Alexander Boyer  
Eugene Brancoveanu  
Mason Gates  
Brian James Myer  
Nathan Stark  
Ellen Leslie  
Stephanie Sanchez  
Jesse Merlin

## **COVERS**

Amy Goymerac, *Adele*  
Marc Khuri-Yakub, *Alfredo*  
Andrew Metzger, *von Eisenstein*  
Jeremy Ryan, *Dr. Blind*  
J. T. Williams, *Dr. Falke*

Jesse Merlin, *Frank*  
Melissa Sondhi, *Ida*  
Anna Yelizarova, *Prince Orlofsky*  
Lance LaShelle, *Frosch*

## **CHORUS**

### **SOPRANOS**

Jannika Dahlfort  
Rose Taylor  
Angela Jarosz  
Deanna Payne  
Melissa Sondhi

### **ALTOS**

Megan D'Andrea  
Taylor Dunye  
Amy Worden  
Anna Yelizarova

### **TENORS**

Nicolas Gerst  
Marc Khuri-Yakub  
Andrew Metzger  
AJ Rodriguez  
Jeremy Ryan

### **BASS**

Carter Dougherty  
Michael Kuo  
James Schindler  
J. T. Williams

## **SUPERNUMERARIES**

Torie Charvez     Samuel Hoffman  
Hannah Fuerst     Chris Tucker

## **DANCERS**

Lance LaShelle     AJ Rodriguez  
Deanna Payne     Alys Grace Reinhardt *courtesy of The New Ballet Company*  
Sally Virgilo     Emmett Rodriguez *courtesy of The New Ballet Company*



# **ORCHESTRA**

## **1ST VIOLIN**

Cynthia Baehr-Williams, *Concertmaster*  
Rochelle Nguyen, *Assistant Concertmaster*  
Matthew Szemela  
Valerie Tisdell  
Chinh Le  
Virginia Smedberg  
Josepha Fath

## **2ND VIOLIN**

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

## **VIOLA**

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

## **CELLO**

Evan Kahn, *Principal*  
Isaac Pastor-Chermak, *Assistant Principal*  
Paul Hale  
Adelle Akiko-Kearns

## **BASS**

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

## **FLUTE**

Mary Hargrove, *Principal*  
Leslie Chin

## **OBOE**

Patricia Mitchell, *Principal*  
Pamela Haki

## **CLARINET**

Mark Brandenburg, *Principal*  
James Pytko

## **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

## **TROMBONE**

Kathryn Curran, *Principal*  
Bruce Chrisp  
Christian Behrens

## **BASS TROMBONE**

Christian Behrens

## **TIMPANI / PERCUSSION**

Arthur Storch

## **HARP**

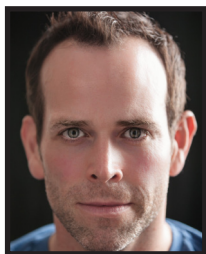
Karen Thielen

## **ORCHESTRA MANAGER**

Evan Kahn

## **ORCHESTRA LIBRARIAN**

Tim Spears



## WHAT'S NEXT?

**AARON ST. CLAIR NICHOLSON**

*Director of Marketing & Development*

The title of this article should be “What Isn’t Next?!” Everything is next for Opera San José. Sonora DiVino on October 6th: this event hit its stride last year and I can’t wait to be there again. I am on the lookout for moments that induce chills and this event checks all the goosebump boxes. Catch the luxury van in downtown Los Gatos (an upgrade this year) to be whisked to a location that is a slice of Tuscany lifted right out of a travel book and dropped into the foothills of Los Gatos. Stepping off the shuttle you are greeted warmly with a drink as you mingle with the other cognoscenti in, what feels like the olive groves of Chianti tucked into the private winery “La Rusticana D’orsa”. Passed antipasti, prosecco and the incredible view are only sinking in when the familiar strains of “Core ‘ngrato” immediately finish the effect and you are officially transported. This feast for the senses only grows as you indulge further in the full gourmet Italian multi-course meal and live performances of traditional Italian music. If you crave a taste of old Italia here in the Silicon Valley then you could not get closer than Sonora DiVino.

On November 16th our next operatic mainstage offering *Hansel and Gretel* opens to the public. Its familiar story, playful settings and Wagnerian orchestration, are sure to delight young and old. We will be offering some special deals for families to attend this holiday treat so take Opera San José out of your spam filter or you might miss a great deal!

If you are on the fence about bringing the kiddos to a full evening of opera then we have just the first foray for you. In preparation for the mainstage, take the kids or grandkids to a fully costumed and staged performance of *Little Red Riding Hood* by Seymour Barab! In October we plan on performing this fifty minute gem in the California Theatre followed by a backstage tour of the *Hansel and Gretel* set and some treats and meet and greets in the lobby. Check out our website [operasj.org](http://operasj.org) or sign up for our e-news for details.

I’ll stop there for the show must go on and listing all of the events, previews, lectures, outreach concerts, productions, and fundraisers that we have in store for our patrons might delay the curtain. Enjoy the show!

# Synopsis

## ACT I – JULY 31, 1900, VIENNA

### The conservatory in the home of Mr. and Mrs. Gabriel von Eisenstein

Adele, a chambermaid, discovers a letter from her sister, Ida, inviting her to a ball that night at the palace of Prince Orlofsky. Rosalinde, the mistress of the house, is horrified to discover that the man serenading her from the street is her former flame, Alfred—a tenor who was her lover before she was married. Adele tries to convince Rosalinde that she needs the night off to tend to a sick aunt, but Rosalinde is having none of it. Her husband, Gabriel, must go to jail that night to serve a short sentence for bank fraud. Gabriel arrives arguing with his lawyer, Dr. Blind, who has bungled his defense and managed to increase his sentence. The Eisensteins get rid of the lawyer and moments later Dr. Falke arrives.

Falke is an old friend of Eisenstein's still smarting from a practical joke Eisenstein played on him where they attended a costume ball and Eisenstein deposited Falke in the town square, drunk and asleep and wearing the costume of a bat. Falke convinces Eisenstein to put off going to jail until the morning and attend Prince Orlofsky's party that night pretending to be a "Marquis Renard." Eisenstein figures he can dally with the beauties at the ball and his wife will be none the wiser. The couple and the maid all bid a sad farewell while trying to conceal their delight at their secret plans for fun and romance. Alfred arrives hoping to reunite with Rosalinde, but the Police Chief, Frank, interrupts the tryst. He has come to escort Eisenstein to jail. Rosalinde, not wanting to be caught in an affair, convinces Frank that Alfredo is Eisenstein and the lover is taken off to jail in the husband's stead.

## *Intermission (20 minutes)*

## ACT II – THE PALACE OF PRINCE ORLOFSKY, LATER THAT NIGHT

The party is in full swing when Eisenstein arrives. Falke introduces him to the Prince, an eccentric young man who will do anything to escape boredom. Eisenstein is surprised to find his maid at the party dressed in one of his wife's gowns, but when he calls her out, Adele insists she is a famous actress. Frank, the Police Chief, also shows up at the party under the name Chevalier Chagrin having been invited by Falke. He is introduced to Eisenstein, still posing as the Marquis Renard, and the two become immediate friends, not realizing the one was supposed to arrest the other. A masked Hungarian countess arrives at the party. It is Rosalinde in disguise, tipped off by Falke that her husband would be there. Not recognizing her, Eisenstein attempts to seduce her with the jeweled pocket watch that he used on Rosalinde when they first met.

The “Countess” is prevailed upon to sing a Hungarian song to prove her lineage, which Rosalinde pulls off brilliantly. The party continues until the clock strikes seven a.m. and Eisenstein knows that he must leave the ball immediately to start serving his jail sentence.

### ***Intermission (15 minutes)***

#### **ACT III – THE VIENNA CITY JAIL, THE NEXT MORNING**

Frosch, the Deputy Warden of the Vienna City jail, is having a dream where he addresses the Society of Viennese Psychologists, but is awoken by Police Chief Frank returning from Prince Orlofsky’s party in an inebriated state. A moment later Adele and her sister Ida arrive, still believing that Frank is a Chevalier who can bankroll Adele’s acting career. The two women are quickly ushered into a jail cell when Eisenstein arrives. He is surprised to hear that a man—discovered by Frank with Eisenstein’s wife—has been arrested and is already serving time. Eisenstein disguises himself as his lawyer, Dr. Blind, in order to “represent” his wife’s lover and thus expose her affair. Incriminations fly, and Rosalinde reveals to her husband that she was the masked Hungarian countess that he flirted with at the party. Prince Orlofsky and the party guests arrive in the jail and all is forgiven and blamed on the champagne.

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Every dollar of your donation helps to fund  
the housing and travel of our artists,  
the materials for each set, each costume,  
everybody onstage and beyond.

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Scene from Leoncavallo's *Pagliacci*  
Photo by Pat Kirk | Opera SAN JOSÉ



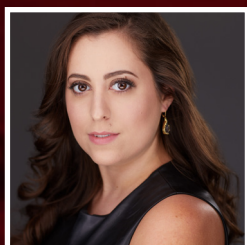
## 2019-2020 ARTIST FELLOWSHIP SPONSORS



Eugene Brancoveanu, *baritone*

*sponsored by* Elizabeth Adler

Amici di Musica Bella



Elena Galván, *soprano*

*sponsored by*

Profs. John Heineke & Catherine Montfort



Mason Gates, *tenor*

*sponsored by* the Gibson Walters Memorial Fund

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Kerriann Otaño, *soprano*

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Christopher James Ray, *conductor*

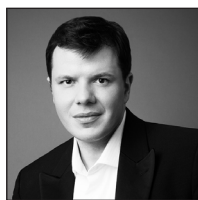
*sponsored by* Michael McGinley



Stephanie Sanchez, *mezzo-soprano*

*exclusively sponsored by* Mary & Clinton Gilliland

## Cast and Artistic Team



### Eugene Brancoveanu, *Gabriel von Eisenstein*

BARITONE

HOMETOWN: SAN FRANCISCO, CA

RECENT ENGAGEMENTS: Starbuck in *Moby-Dick* with Opera San José, baritone soloist in *Carmina Burana* with San Francisco Symphony, and Mister Darcy in *Pride & Prejudice* with Diablo Valley Symphony.

UPCOMING ENGAGEMENTS: Father in *Hansel and Gretel*, Count di Luna in *Il trovatore*, and Papageno in *The Magic Flute*, all with Opera San José.

HIGHLIGHTS: Tony Award for *La bohème* on Broadway, and the title role in Shostakovich's *Orango* recorded for Deutsche Grammophon with Esa-Pekka Salonen.



### Maria Natale, *Rosalinde*

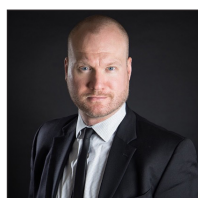
SOPRANO

HOMETOWN: TRABUCO CANYON, CA

RECENT ENGAGEMENTS: Cio-Cio San in *Madama Butterfly*, Nedda in *Pagliacci*, both with Opera San José, and Violetta in *La traviata* with Opera Maine.

UPCOMING ENGAGEMENTS: Cio-Cio San in *Madama Butterfly* with Tulsa Opera.

HIGHLIGHTS: 1st place at 2018 James Collier Vocal Competition, 2nd place and Audience Choice at 2018 Elizabeth Connell Prize, and 2nd place at 2018 Gerda Lissner Vocal Competition.



### Nathan Stark, *Frank*

BASS-BARITONE

HOMETOWN: HUGHSON, CA

RECENT ENGAGEMENTS: Il Commendatore in *Don Giovanni* with Virginia Opera, French General in *Silent Night* with Arizona Opera, and Dr. Bartolo in *Le Nozze di Figaro* with Opera Theatre of Saint Louis.

UPCOMING ENGAGEMENTS: Ferrando in *Il trovatore* with Opera San José, Henry Mosher in *Emmeline* with Tulsa Opera, and Dr. Podsnap in *Awakenings* with Opera Theatre of Saint Louis.

HIGHLIGHTS: King in the American premiere of Alma Deutscher's *Cinderella* with Opera San José, Military Judge in the world premiere of Huang Ruo's *An American Soldier* with Opera Theatre Saint Louis, and featured soloist for former President George Bush and First Ladies Laura Bush and Nancy Reagan for the Ronald Reagan Memorial Library.

## Cast and Artistic Team CONTINUED



### Stephanie Sanchez, *Prince Orlofsky*

MEZZO-SOPRANO

HOMETOWN: LAS CRUCES, NM

RECENT ENGAGEMENTS: Flosshilde in *Das Rheingold* with Arizona Opera, Amastre in *Serse* at the Glimmerglass Festival, and Dryad in *Ariadne on Naxos* with Opera Theatre of Saint Louis.

UPCOMING ENGAGEMENTS: Hansel in *Hansel and Gretel*, Ines in *Il trovatore*, and Third Lady in *The Magic Flute*, all with Opera San José.

HIGHLIGHTS: Igor Gorin Memorial Award, 1st place in the Young Texas Artist Music Competition, and Anna Sosenko Grant Recipient.



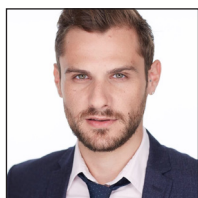
### Alexander Boyer, *Alfred*

TENOR

HOMETOWN: PORT WASHINGTON, NY

RECENT ENGAGEMENTS: Dr. Richardson in *Breaking the Waves* with West Edge Opera, Sam Polk in *Susannah* with Festival Opera, and Captain Ahab in *Moby-Dick* with Chicago Opera Theater.

UPCOMING ENGAGEMENTS: Ismael in *Nabucco* with Claude Heater Foundation, Florian in *Der Ring des Polykrates* with Numi Opera, and Cavaradossi in *Tosca* with Livermore Valley Opera.



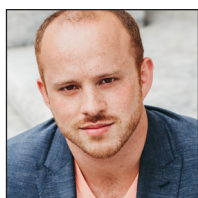
### Brian James Myer, *Dr. Falke*

BARITONE

HOMETOWN: LAS VEGAS, NV

RECENT ENGAGEMENTS: Dandini in *La Cenerentola* with Opera NEO, Carlos in *Stonewall* (world premiere) with New York City Opera, and Mercutio in *Roméo et Juliette* with Hawaii Opera Theatre.

UPCOMING ENGAGEMENTS: Guglielmo in *Così fan tutte* with Syracuse Opera, Mercutio in *Roméo et Juliette* with Knoxville Opera, and Figaro in *The Barber of Seville* with Opera on the James.



### Mason Gates, *Dr. Blind*

TENOR

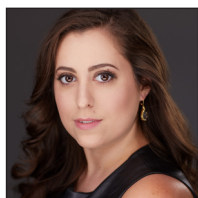
HOMETOWN: SAN JOSÉ, CA

RECENT ENGAGEMENTS: Flask in *Moby-Dick*, Goro in *Madama Butterfly*, and Beppe in *Pagliacci*, all with Opera San José.

UPCOMING ENGAGEMENTS: Ruiz in *Il trovatore* and Monostatos in *The Magic Flute*, both with Opera San José.

HIGHLIGHTS: Metropolitan Opera National Council Auditions San Francisco District Winner, Metropolitan Opera National Council Auditions Los Angeles Regional Finalist, and Brava! Opera Theater Vocal Competition Top 10 Finalist.

## Cast and Artistic Team CONTINUED



### Elena Galván, *Adele*

SOPRANO

HOMETOWN: ITHACA, NY

RECENT ENGAGEMENTS: Susanna in *Le nozze di Figaro* with Florida Grand Opera, Blondchen in *The Abduction from the Seraglio* and Oscar in *Un ballo in maschera* with Florida Grand Opera.

UPCOMING ENGAGEMENTS: Gretel in *Hansel and Gretel* and Papagena in *The Magic Flute*, both with Opera San José.

HIGHLIGHTS: Norina in *Don Pasquale* with Florida Grand Opera, world premiere of orchestrated *A Cuban in Vermont* by Jorge Martin with the NuDeco Ensemble, and residencies at Florida Grand Opera, Des Moines Metro Opera, Virginia Opera, Opera Santa Barbara, and Opera Saratoga.



### Ellen Leslie, *Ida*

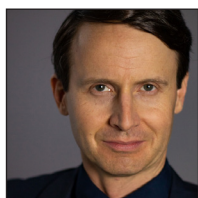
SOPRANO

HOMETOWN: SAN FRANCISCO, CA

RECENT ENGAGEMENTS: Adina in *The Elixir of Love* with Pocket Opera, Anna Gomez in *The Consul* with Opera Saratoga, and Pamina in *Die Zauberflöte* with Opera Classica Europa.

UPCOMING ENGAGEMENTS: Mabel in *The Pirates of Penzance* with San Francisco Opera à la Carte.

HIGHLIGHTS: San Francisco District winner at the Metropolitan Opera National Council Auditions (2018 and 2016), Western Region Encouragement Award at the Metropolitan Opera National Council Auditions (2019 and 2017), and soprano soloist on European tour of Brahms's *Requiem* (2019).



### Jesse Merlin, *Frosch*

BASS-BARITONE

HOMETOWN: LOS ANGELES, CA

RECENT ENGAGEMENTS: . Troll King in *Peer Gynt* with San Francisco Symphony and Michael Tilson Thomas, Dr. Hill in Stuart Gordon's *Re-Animator: The Musical* (Las Vegas, Edinburgh, Off-Broadway, Los Angeles, Original Cast Album, Ovation Award nominee), Elric in the film *Beyond the Gates* (directed by Jackson Stewart).

UPCOMING RELEASES: Narrator for the series *Marianne* (Netflix), roles in the films *BLISS* (directed by Joseph Begos) and *LUCKY* (directed by Natasha Kermani).

HIGHLIGHTS: English voice of F.A.N.G in the video game *Street Fighter V*, profiled by National Public Radio as "Mr. Horror Musicals," Opera San José Resident Artist (2002–2006).

## Cast and Artistic Team CONTINUED



**Michael Morgan**  
CONDUCTOR

Michael Morgan makes his OSJ debut on the podium in the 2019–20 season, conducting performances of Strauss's *Die Fledermaus*. Maestro Morgan was born in Washington, DC, where he attended public schools and began conducting at the age of 12. While a student at Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood, studying with Gunther Schuller and Seiji Ozawa. He first worked with Leonard Bernstein during that same summer. His operatic debut was in 1982 at the Vienna State Opera, conducting Mozart's *The Abduction from the Seraglio*. In 1986, Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years under both Solti and Daniel Barenboim. In 1986, he was invited by Leonard Bernstein to make his debut with the New York Philharmonic.

In addition to his duties with the Oakland Symphony since 1991, Maestro Morgan serves as Artistic Director of the Oakland Symphony Youth Orchestra, Music Director at Bear Valley Music Festival, and Music Director of Gateways Music Festival. He is Music Director Emeritus of the Sacramento Philharmonic and Opera, and is on the boards of Oaktown Jazz Workshops, the Purple Silk Music Education Foundation, and the Mathematical Sciences Research Institute. In the summer of 2018, he led a national youth orchestra of students from El Sistema programs organized by the Los Angeles Philharmonic, sharing the concert with Gustavo Dudamel. He makes many appearances in the nation's schools each year.



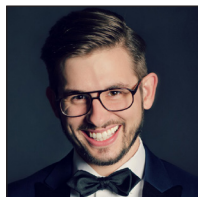
**Marc Jacobs**  
STAGE DIRECTOR

Marc Jacobs returns to OSJ in the 2019–20 season, directing Strauss's *Die Fledermaus*. Mr. Jacobs started his opera career assisting Sir Peter Hall and legendary Broadway Director Hal Prince. He then joined the New York City Opera staging staff (Beverly Sills, Artistic Director) where he mounted productions of Puccini's *Turandot* and Knussen and Sendak's *Where the Wild Things Are*. Since then he has directed Gounod's *Roméo et Juliette* for Houston Opera, Mozart's *Così fan tutte* for Los Angeles Opera, Mozart's *The Marriage of Figaro* and *Die Fledermaus* for Madison Opera, and Puccini's *Madama Butterfly* for Opera San Antonio among many others.

He has received the San Francisco Drama Critics Circle Award for Best Direction of a Musical (*Show Boat*), two "Ginny" Awards from American Musical Theatre of San José where he served as Associate Artistic Director, the Shelly Award for *It Shoulda Been You* at Center Rep, and two Meritorious Achievement Awards from the Kennedy Center American College Theatre Festival. He dedicates this production to his ever-patient husband, Steve.



## Cast and Artistic Team CONTINUED



### Christopher James Ray

CONDUCTOR (9/19 & 9/22) / CHORUS MASTER

Christopher James Ray returns in the 2019–20 season as a member of OSJ's resident company, serving as assistant conductor, chorus master and principal coach. As the company's resident conductor, he will conduct two performances of each 2019–20 production, act as principal coach, and oversee chorus preparation. Mr. Ray made his OSJ debut in the 2018–19 season as assistant conductor and chorus master for *Pagliacci*. 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*. Mr. Ray will act as an assistant conductor with the San Francisco Symphony for their 2019–20 season.



### Charlie Smith

SET DESIGNER

Charlie Smith's set design for *Die Fledermaus* returns for the 2019 production. Previously Mr. Smith's set design has been seen in OSJ's productions of *The Pearl Fishers*, *Suor Angelica*, *Gianni Schicci*, and *The Elixir of Love*. Mr. Smith has worked on theatrical and entertainment projects in New York, in regional theatres across the country, tours in the U.S., Europe, and in London's West End. Prior to establishing Charlie Smith Design Associates, he was a longtime Associate Designer with David Gallo & Associates, a Tony Award-winning New York-based entertainment design studio. Broadway credits include the Tony-nominated sets for August Wilson's *Radio Golf*, *Gem of the Ocean*, and the Tony-winning musical *The Drowsy Chaperone*. Off-Broadway, regional, touring, and international credits include *Showstoppers* at Lincoln Center, *The It Girl*, *The Drowsy Chaperone* (London and National Tour), *Beauty and the Beast* (European Tour, Germany and Spain), and *The Wiz* (Netherlands).



### Cathleen Edwards

COSTUME DESIGNER

Cathleen Edwards's costume designs are featured in the 2019–20 production of Strauss's *Die Fledermaus*. Ms. Edwards's designs have been featured in several OSJ productions, including Rossini's *The Barber of Seville*, Donizetti's *The Elixir of Love*, Massenet's *Werther*, Cavalli's *L'Ormino*, Britten's *Turn of the Screw*, Roumanis's *Phaedra*, Verdi's *Rigoletto*, Handel's *Xerxes*, Rossini's *Il Turco in Italia*, and Stravinsky's *The Rake's Progress*.

Ms. Edwards has designed costumes for American Conservatory Theatre, Alaska Repertory Theatre, Berkeley Repertory Theatre, American Musical Theatre of San Jose, TheatreWorks, Marin Theatre Company, Shaklee Corporation Industrial Shows, California Coast Opera, Berkeley Shakespeare Festival, One-Act Theatre Company, and the Wagner Society.

## Cast and Artistic Team CONTINUED

### Pamila Z. Gray

LIGHTING DESIGNER

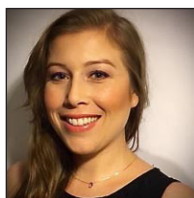
Pamila Z. Gray returns during OSJ's 2019–20 season as Lighting Designer for Strauss's *Die Fledermaus* and Humperdinck's *Hansel and Gretel*. Ms. Gray's designs have been featured in OSJ's productions of Mozart's *The Abduction from the Seraglio*, Heggie and Scheer's *Moby-Dick*, Puccini's *Madama Butterfly*, Puts and Campbell's *Silent Night*, Puccini's *La bohème*, Mozart's *The Marriage of Figaro*, Verdi's *Rigoletto*, Bizet's *The Pearl Fishers*, and Verdi's *La traviata*. 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.



### Robyn Tribuzi

CHOREOGRAPHER

Robyn made her Opera San José debut with OSJ's 2012 production of *Die Fledermaus* and returns for our 2019 production. She has worked as a performer/choreographer at American Musical Theatre of San José, Broadway by the Bay, Notre Dame de Namur, Diablo Theater Company and Palo Alto Players. At BBBay, she has worked on over 30 productions and won two Bay Area Theatre Critics Awards for her work on *Miss Saigon* and *Crazy for You*. As an educator, Robyn has taught dance at both the high school and college level for the past 30 years, and has received both the Mason-McDuffie "Teacher of the Year" award and the "Golden Apple" award. She is currently the Director of Dance at San Mateo High School and has been twice named "Best Choreographer" at the High School Top Honors awards.



### Christina Martin

WIG AND MAKEUP DESIGNER

Christina Martin returns during the 2019–20 season as Wig and Makeup Designer. Ms. Martin has designed wigs and makeup for several OSJ productions, including Puccini's *Madama Butterfly*, Heggie and Scheer's *Moby-Dick*, 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 Make-up Artists and Hair Stylists 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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Founded in 1984, Opera San José is unique in that it is the only year-long resident opera company in the nation. Members of the resident company form the core of the artistic staff for mainstage productions as well as educational programs.

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Scene from Strauss's *Die Fledermaus* Photo by Pat Kirk | *Opera* SAN JOSÉ



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