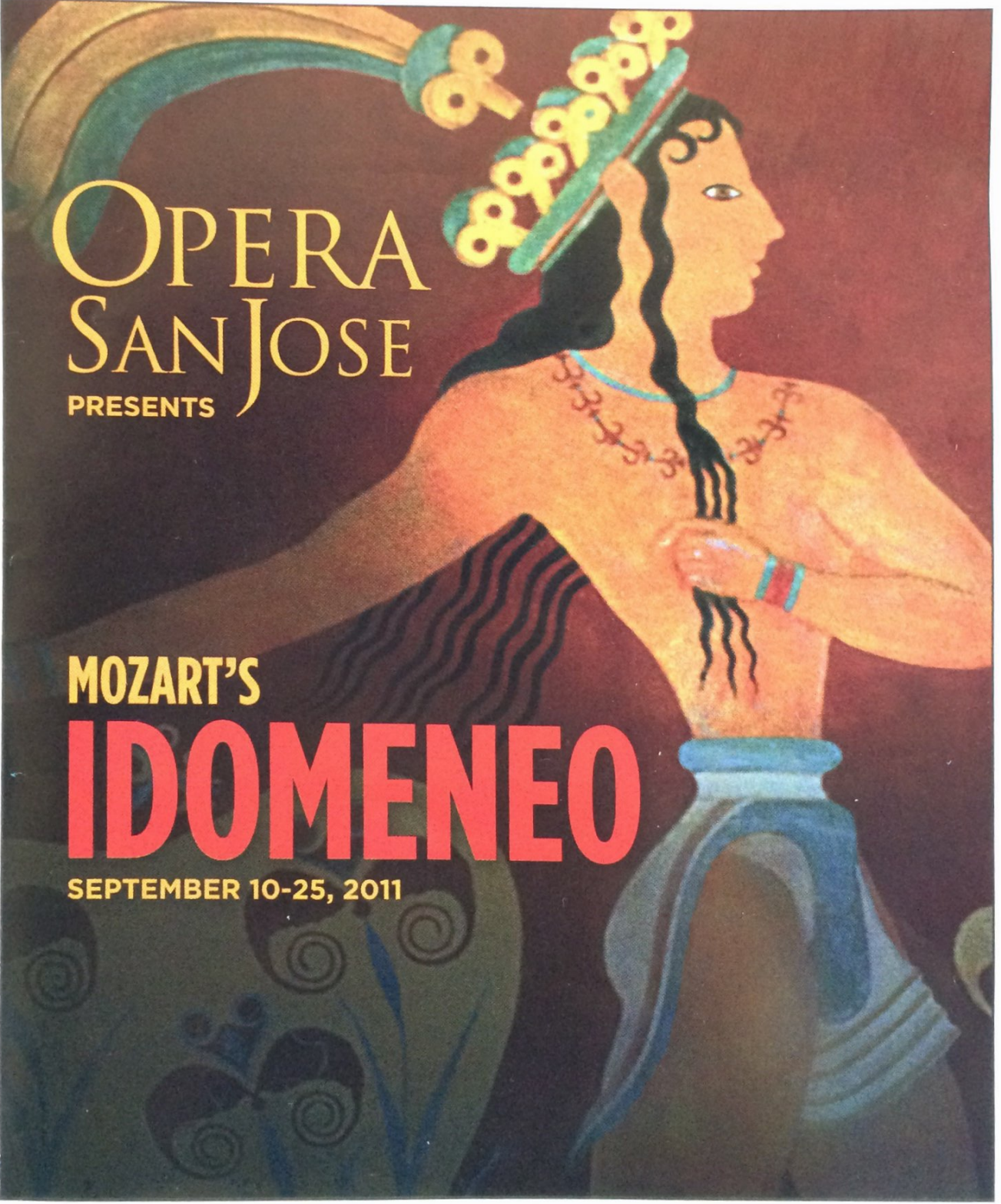




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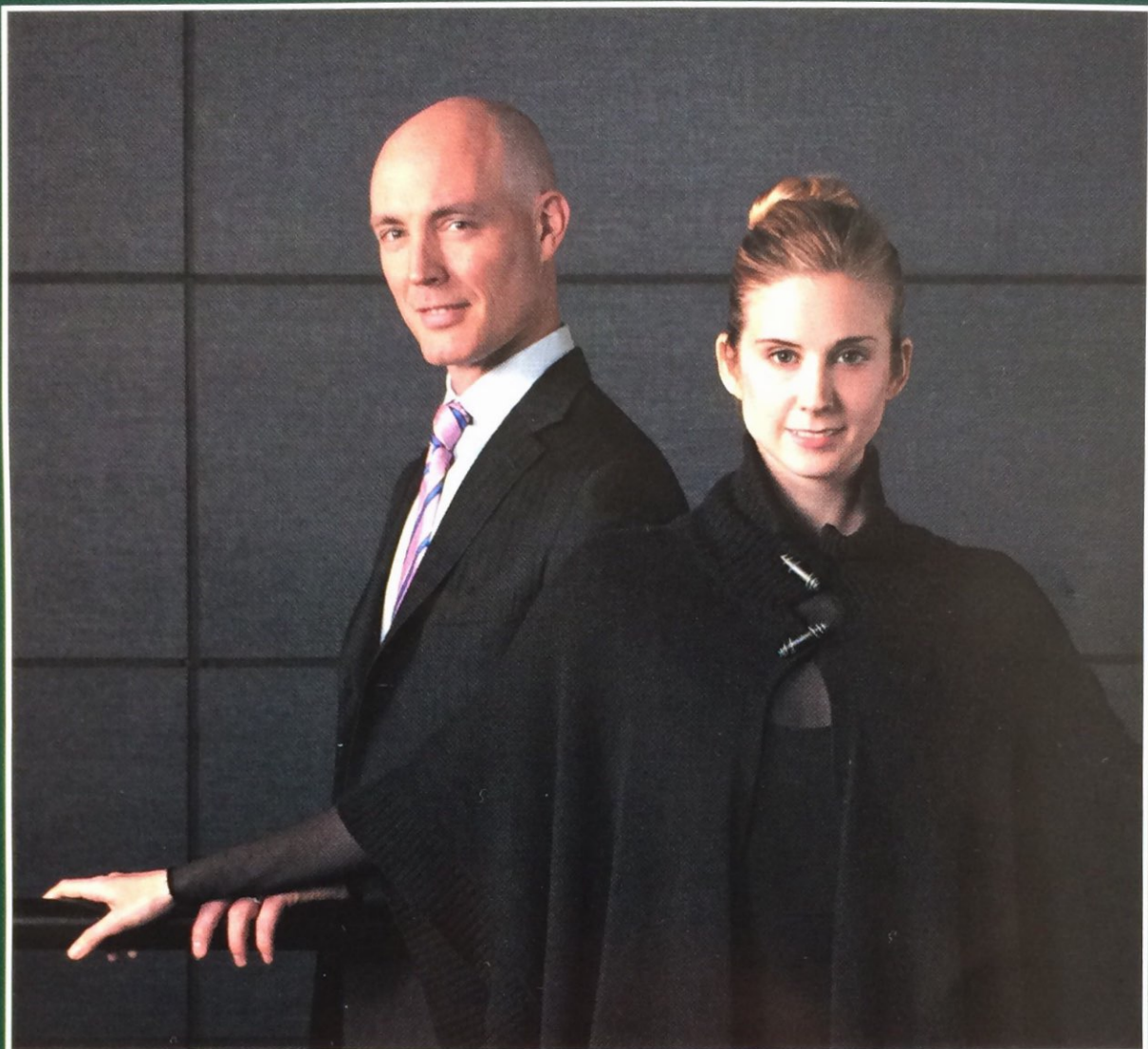
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What's Next?

—by General Director Irene Dalis

Before anything else, I must tell you about this production of *Idomeneo*, as it is unique in Opera San José's history. First, you should know that no other Mozart opera is as ambitious in scale or variety as *Idomeneo*. It is famously difficult to cast and produce; it requires large chorus scenes, ballet, majestic scenery and more than 180 costumes. Opera San José could not, and would not, consider this opera until David W. Packard approached me and proposed a joint production. As the Packard Humanities Institute was willing to provide sufficient financial resources, Opera San José was enthusiastic about bringing Mozart's personal favorite of all his works to the stage of the California Theatre. I feel compelled to publish my personal thanks to the Packard Humanities Institute and to David Packard himself for assisting us in presenting—I should really say for *begging* me to agree to present—*Idomeneo* in San José. When it comes to Mozart, David is a man with a mission.

As it turned out, David was far more personally involved than anyone had imagined. He became, in effect, the producer for our *Idomeneo*. The overall Minoan staging concept and many details of the actual sets represent his ideas, and he has drawn on a wide range of outside experts to help us make this production authentic and impressive. For many years, the Packard Humanities Institute has been a major partner of the Mozarteum Foundation in Salzburg. The new Digital Mozart Edition was David's initiative, as well as the beautiful edition of Mozart's last seven operas (including *Idomeneo*) in photographic facsimiles of the composer's own handwriting. In 2006, the Mozarteum awarded David its Golden Mozart Medal.

Our next production in the California Theatre will be a double bill of Poulenc's *La voix humaine* paired with Leoncavallo's *Pagliacci*. *La voix humaine* (The Human Voice) is a tour de force for a single artist who carries the forty-minute drama alone on stage. At this performance, you become a voyeur who experiences the final disintegration of a woman known only as *elle* (she). You never encounter the other character in the drama, a man on the other end of the phone. It is a moving and dramatic work that is very intimate and deeply personal. *Pagliacci*, the masterpiece of Leoncavallo, will bring its familiar blood and thunder to the stage after intermission. Set in a nebulous atmosphere with a view of the Mediterranean Sea from Calabria's rocky shore, this timeless tale of heartbreak and rage will burst on the stage with all its might and shocking power. You won't want to miss this pair of contrasting and deeply affecting operas.

Save the date: Sunday, October 9. On that afternoon, we at Opera San José will let our hair down at the intimate San Jose Improv comedy club, on 2nd Street in downtown San José, for an afternoon of fun. Offering an opportunity for our current and former resident singers to show you a greater range of interpretive skills than you have experienced in the California Theatre, they will perform songs made famous by some of the legendary singers of popular music. This event will benefit Opera San José's K-12 educational programming. I hope to see you there! ♦

Idomeneo

An Opera in Three Acts
Premiere: Munich, January 29, 1781

Music: Wolfgang Amadeus Mozart

Libretto: Giambattista Varesco

Based on the text for Campra's *Idoménée*, by Antoine Danchet

Conductor George Cleve
Anthony Quartuccio (Sept. 18 and 23)
Stage Director Brad Dalton
Choreographer Dennis Nahat
Set Designer Steven C. Kemp
Costume Designer Johann Stegmeir
Lighting Designer Christopher Ostrom
Wig and Makeup Designer Jeanna Parham
Assistant Stage Director Heather Noelle Robinson
Properties Master Lori Scheper
Technical Director John Draginoff
Production Stage Manager Jaime Abegglen
Chorus Master Andrew Whitfield
Chorus Consultant Ian Robertson
Musical Preparation Veronika Agranov-Dafoe,
Simona Snitkovskaya
Rehearsal Pianists Veronika Agranov-Dafoe,
Victoria Lington,
Simona Snitkovskaya
Supertitles David W. Packard
Title Cueing Victoria Lington,
Simona Snitkovskaya,
Temirzhan Yerzhenov

The performance will run approximately 3 hours and 45 minutes,
including two intermissions.

Idomeneo is a joint production with the Packard Humanities Institute
The production concept is by David W. Packard

2011–2012 Twenty-eighth Season

Mozart's IDOMENEIO, September 10–25
Poulenc's LA VOIX HUMAINE & Leoncavallo's PAGLIACCI, November 12–27
Verdi's LA TRAVIATA, February 11–26
Gounod's FAUST, April 21–May 6

CAST (In order of appearance)

<i>Iliad</i>	September 10, 13, 18, 22	September 11, 17, 23, 25
<i>Idamante</i>	Rebecca Davis	Sandra Bengochea
<i>Trojan Men</i>	Aaron Blake [†]	Betany Coffland ²
	Jo Vincent Parks	Jo Vincent Parks
	Raymond Chavez [†]	Raymond Chavez [†]
<i>Cretan Women</i>	Tori Grayum	Tori Grayum
	Jillian Boye	Jillian Boye
<i>Elettra</i>	Christina Major	Jasmina Halimic ¹
<i>Arbace</i>	Nova Safo [†]	Nova Safo [†]
<i>Nettuno (non-singing)</i>	Paul Gemignani [†]	Paul Gemignani [†]
<i>Idomeneo</i>	Christopher Bengochea	Alexander Boyer ³
<i>High Priest</i>	Mathew Edwardsen [†]	Mathew Edwardsen [†]
<i>The Voice</i>	Silas Elash ⁴	Silas Elash ⁴

*Resident Company

¹Schmidek Fellow³Golub Fellow

†Company Debut

²Crow Fellow and
Heineke/Montfort Fellow⁴Anderson Fellow

CHORUS Mark Adams, Carlos Aguilar, Nicolas Aliaga, *Chris Arceo (offstage)*, Joshua Beld, Joshua Bongers, Jillian Boye, Kelly Britt, Raymond Chavez, Tony Ciliberto, Abigail Colyer, Rolfe Dauz, Heather Clemens, Elizabeth Gentner, Tori Grayum, Ericka Hopkins, Bradley Kynard, Matthew La Rochelle, Daniel Leal, Stacey Lichter, Melissa Mallory, *Justin Marsh*, Amanda Mendon, Eileen Meredith, Kathryn Miller, Todd Minson, David Murray, Anne-Kathryn Olsen, Cass Panuska, Jo Vincent Parks, *Matthew Peterson*, Danielle Reutter-Harrah, Deborah Rosengaus, James Stahlman, Alexander Tarczynski, Mete Tasin, Erin Temel, *Andrew Whitfield*, David Zelenka, Ted Zoldan, Dagmar Zum Hingst

DANCERS Amy Marie Briones, Shannon Bynum, Maximo Califano, Damir Emric, Tiffany Glenn, Peter Hershey, James Kopecky, Jeremy Kovitch, Daniel McCormick, Beth Ann Namey, Seth Parker, Cameron Schwanz, Joshua Seibel, Lahna Vanderbush, Jing Zhang

SUPERNUMERARIES Ashley Cook, Gabriella Escobar, Isabella Granqvist, Matthew Malto, Johanna Sigurdardottir

ORCHESTRA

Concertmaster: Cynthia Baehr

Assistant Concertmaster: Alice Talbot

Violin I: Laura Caballero, Valerie Tisdell,
Chinh Le, Virginia Smedberg,
Liana Berube, Jenny Bifano,
Michael GrossmanViolin II: Claudia Bloom, Principal;
Sally Dalke, Assistant Principal;
Susan Stein, Sue-Mi Shin,
Elizabeth Corner, Sergi Goldman-Hull,
Carol Kutsch, Rebecca McCormickViola: Chad Kaltinger, Principal;
Janet Doughty, Melinda Rayne,
Robert SeitzCello: Lucinda Breed Lenicheck, Principal;
Ellen Sanders, Paul Hale,
Kelley Maulbetsch

Bass: Andrew Butler, Principal;

William Everett

Flute: Isabelle Chapuis, Principal;
Mary HargroveOboe: Patricia Emerson Mitchell,
Principal; Pamela HakiClarinet: Mark Brandenburg, Principal;
Ginger KroftBassoon: Deborah Kramer, Principal;
Carolyn LockhartFrench Horn: Deborah McCracken,
Principal; Meredith Brown,
Eric Achen, Lindsay BrownTrumpet: William B. Harvey, Principal;
Catherine MurtaghTimpani/Percussion: Mark Veregge,
Principal

Organ: Jerry Nagano

Orchestra Manager: Mark Veregge

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IDOMENEO IS A JOINT PRODUCTION of Opera San Jose and the Packard Humanities Institute. My own influence was primarily in setting the production in the Minoan and Mycenaean Bronze Age. Under the circumstances, it would be wrong to claim that we are seeking historical accuracy, but we are at least taking our inspiration for the sets from archaeology, in many cases quite literally.

It is common, especially in Europe, to give Mozart operas a contemporary setting, perhaps in the garden department of a Home Depot or in a drug rehabilitation center. Some may feel that we are going too far in the opposite direction.

Opera San Jose has perfected the art of producing four operas every year with admirable and consistent quality—and within its budget. The Packard Humanities Institute is a newcomer to opera production, hoping that unchained enthusiasm can partially compensate for lack of experience. Fortunately opera is a team sport, and Opera San Jose has many skilled professionals who kept things running reasonably smoothly.

In addition to the main credits on the previous pages, the persons listed below worked with us and made important contributions.

David W. Packard

Project Coordination	Khori Dastoor
Chorus Consultant	Ian Robertson
Archaeological Consultants	Anne Chapin Suzanne Murray
Architectural Consultants	Robert Arrigoni Earl Wilson
Color Consultant	James Goodman
Costume Consultant	Theresa LaQuey
Digital Imaging	Jim Taskett
Set Painting	Evergreene Painting Studio
32-foot Wood Diaphone	Edward Millington Stout, III
Lobby Organ Player	Jerry Nagano
General Assistance	Prof. Colin Renfrew Prof. Christos Doulas Prof. John Camp Robert McCabe The Ashmolean Museum




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Idomeneo Synopsis

Background

Helen, the beautiful wife of King Menelaus of Greece, was carried off by Paris, son of King Priam of Troy, triggering the Trojan War. Agamemnon, Menelaus's brother, rallied the other Greek kings and joined forces to lay siege to the city of Troy. One of Agamemnon's allies was King Idomeneo of Crete, whose army helped to deliver a victory over the Trojans.

After ten long years of war, Idomeneo is finally on his way home. Some of his forces have already returned, bringing back Trojan captives including Priam's daughter, Princess Ilia. The ship carrying Ilia was hit by a storm and sank, but she was rescued from the waves by Idomeneo's son, Idamante. Upon his own return from war, Agamemnon was murdered by his wife, Clytemnestra, and her lover, Aegisthus; Elettra's brother, Orestes, took revenge on the unfaithful by killing them both. Elettra fled from their home in Argos, and is now taking refuge in Crete.

ACT I

Island of Crete, c. 1200 B.C. At the palace, Ilia is grieving for her father and brothers who were killed by the Greek army in the siege on Troy. But while she hates Idomeneo, she has fallen in love with his son, Idamante, who has ruled Crete in his father's absence ("Padre, germani, addio!"—Father, brothers, farewell!). Although Idamante proclaims his love for her, Ilia, cannot bring herself to admit her feelings for him ("Non ho colpa"—I am not guilty). As a gesture of goodwill, Idamante releases the Trojan captives; they join the Cretans in rejoicing this newfound peace ("Godiam la pace"—Let us enjoy peace). The king's advisor, Arbace, brings the news that the king's returning fleet was shipwrecked in a storm and that Idomeneo has drowned. Elettra does not approve of Idamante's decision to free the prisoners, and upon hearing the news of Idomeneo's ruin, she realizes that her aspirations of marriage have been similarly dashed ("Tutte nel cor vi sento"—In my heart I feel you, Furies of bitter Hades).

On the coast, sailors make their way ashore, begging the gods to show mercy ("Pietà, Numi pietà"—Ye gods, have mercy!). As the storm subsides, Idomeneo staggers onto the sand alone. Spared a watery grave by Nettuno (Neptune), god of the sea, Idomeneo laments his vow to sacrifice to the god the first person he meets on land. Plagued with guilt, he imagines the ghost of his innocent victim ("Vedrommi, intorno"—I shall see about me a lamenting ghost). Eventually he sees a man approaching, his own son, Idamante. After ten years, the two men do not initially recognize each other, but when Idomeneo realizes the horrible truth of his son's fate, he rushes away from their reunion, leaving Idamante—who knows nothing of the promise to Nettuno—terribly confused. ("Il padre adorato"—Beloved father).

ACT II

The surviving troops and their families rejoice over the return of their king ("Nettuno s'onori"—Let Neptune be honored). Idomeneo looks to Arbace for advice as to how he might spare his son's life. They agree that another victim could be sacrificed if Idamante is in exile; to get him out of the country, he will be sent to escort Elettra back to Argos. Idomeneo meets with Ilia, who is comforted by his kind words to her. Ilia declares that since she has lost everything, she accepts Crete as her new home ("Se il padre perdei"—Though I have lost my father). Idomeneo begins to suspect that she is in love with Idamante, and it dawns on him that all three of them will be victims of the gods ("Fuor del mar"—Having escaped from the sea). It seems that only Elettra, who has heard that Idamante is to escort her home to Argos, is happy: she sees that she might yet win his heart, once she has gotten him away from her rival ("Idol mio"—My dearest).

(continued on p. 13)

PRINCIPAL CAST



Christopher Bengochea
TENOR

Idomeneo

Montana

Opera San José: *Tosca, Anna Karenina, La rondine, The Magic Flute, Rigoletto, Werther, Lucia di Lammermoor, Madama Butterfly, La traviata, Roméo et Juliette, Don Giovanni, La bohème, Un ballo in maschera, The Crucible*; Atlanta Opera, Opera Idaho, Opera Canada, da Corneto Opera, Center City Opera, Opera Company of Brooklyn, Jarvis Conservatory, Intermountain Opera, Townsend Opera, Rimrock Opera, Pacific Repertory Opera, West Bay Opera

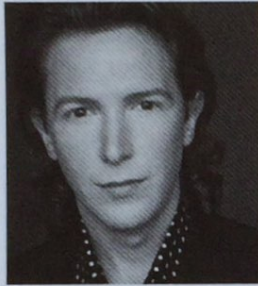


Sandra Bengochea
SOPRANO

Ilia

Mexico

Opera San José: *Don Giovanni, La bohème, Un ballo in maschera, The Crucible, Carmen, The Marriage of Figaro, Die Fledermaus, Les Pêcheurs de perles, Don Pasquale, The Magic Flute, Faust, La Cenerentola, Manon, Così fan tutte, Falstaff, Rigoletto, The Elixir of Love, Tosca, Pagliacci, Il trovatore, Madama Butterfly*; Bangkok Opera, Israeli Vocar Arts Institute, Opera Idaho, The Lewis and Clark Society, Intermountain Opera, Rimrock Opera, Cabrillo Opera

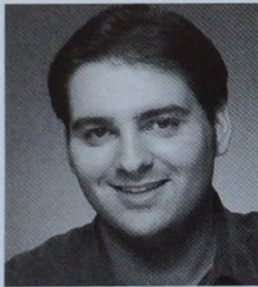


Aaron Blake
TENOR

Idamante

California

Dallas Opera, Utah Opera, Santa Fe Opera, Utah Symphony



Alexander Boyer
TENOR

Idomeneo

New York

Opera San José: *La bohème, Tosca, Anna Karenina, La rondine, Manon, Carmen, Così fan tutte, The Elixir of Love*; Sacramento Opera, Merola Opera Program, Santa Fe Opera Program, Chautauqua Institute



Betany Coffland
MEZZO-SOPRANO

Idamante

Kansas

Opera San José: *The Barber of Seville, Anna Karenina, The Marriage of Figaro, La Cenerentola, Manon, Carmen, Così fan tutte, Eugene Onegin*; Mendocino Music Festival, Symphony Silicon Valley, Opera Idaho, Alice Tully Hall (Lincoln Center), Jordan Hall (Boston), Aspen Opera Theater



Rebecca Davis
SOPRANO

Ilia

Nevada

Opera San José: *Tosca, La rondine, The Marriage of Figaro, Carmen, Così fan tutte, The Elixir of Love, Eugene Onegin*; Chicago Opera Theater, Sarasota Opera, Kentucky Opera, Opera North, American Opera Group, Intimate Opera, Wagon Wheel Theater, Music by the Lake, Opera Theatre North, DuPage Opera, Carnegie Hall, Chicago Symphony Orchestra

PRINCIPAL CAST



**Mathew
Edwardsen**
TENOR

High Priest

Indiana

Livermore Valley Opera, Opera Santa Barbara, Opera Fairbanks, West Bay Opera, Toledo Opera, Union Avenue Opera, Tulsa Opera, Sarasota Opera, Opera Theatre of St. Louis, Santa Fe Opera, Opera San Luis Obispo, California Philharmonic, Monterey Opera Orchestra, Torrance Symphony, New West Symphony



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The Voice

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**Jasmina
Halimic**
SOPRANO

Elettra

Bosnia

Opera San José: *La bohème, Anna Karenina, La rondine*; Amore Opera, Queens Opera, Intermezzo Foundation (Bruges, Belgium), Rockland Opera, Brevard Festival Opera, National Theater (Bosnia), American Music Festival, Opera Tampa, Western Art & Culture Festival, Pittsburgh Concert Society

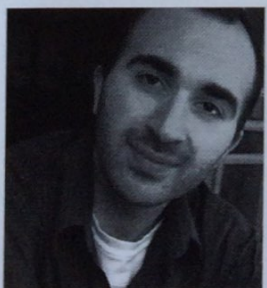


**Christina
Major**
SOPRANO

Elettra

Texas

Opera San José: *Pagliacci, Les Pêcheurs de perles, Die Fledermaus, The Rake's Progress, Roméo et Juliette, Don Giovanni, The Merry Widow, The Barber of Seville, Carmen, La traviata*; Opera Plus Idaho, Rimrock Opera, Ft. Worth Opera, Nevada Opera, Amarillo Opera, Knoxville Opera, Santa Fe Opera, Tucson Symphony, Greenville Symphony, Florida Bach Festival, Tucson Symphony, Fairbanks Symphony, Midsummer Mozart Festival



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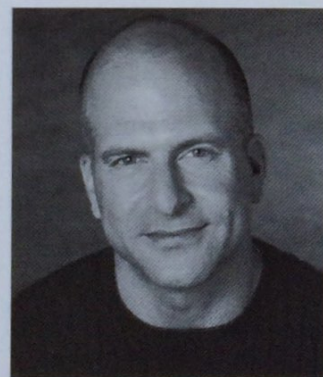
George Cleve
CONDUCTOR

George Wolfgang Cleve's name has become nearly synonymous with W.A. Mozart, as one of the world's most devoted interpreters of that composer's music. Worldwide recognition of his expertise includes an invitation from Vladimir Spivakov to conduct the *Requiem* as the grand finale of the International Festival Mozartiana in Moscow, returning in 2005 to conduct the National Philharmonic Orchestra of Russia in Mozart's Symphony No. 41 and Schumann's Symphony No. 4. In recent seasons, Mr. Cleve has conducted Mozart and Brahms for Symphony

Silicon Valley, and *Don Giovanni* for Opera San José in 2006.

George Cleve is music director of San Francisco's Midsummer Mozart Festival, which he founded in 1974. He was appointed Music Director Laureate of the San Jose Symphony in June, 1992, upon the conclusion of his twenty-year tenure as Music Director of that orchestra. As a guest conductor, Cleve has appeared with most of the major orchestras across North America, including the New York Philharmonic, Los Angeles Philharmonic, Boston, Cleveland, Pittsburgh, San Francisco and Montreal Symphony, as well as throughout Europe, South America, New Zealand, and Australia. His opera credits include *Don Carlo*, *Carmen*, *La bohème*, *La traviata*, *Rigoletto*, *Dido and Aeneas*, *Le nozze di Figaro*, *Così fan tutte*, *Abduction from the Seraglio*, *Bastien und Bastienne*, *Cavalleria rusticana*, *I pagliacci*, *Madama Butterfly* and *Oedipus Rex* with the Opera Company of Philadelphia, San Francisco Spring Opera, Opera San José, Long Beach Opera and the Spoleto USA Festival, as well as a concert version of *Orpheus and Euridice* with the Boston Symphony Orchestra.

Mr. Cleve was awarded the rank of Officier of the Order of Arts and Letters of the Republic of France in recognition of his performances of French music. He has also received an Honorary Doctorate of Fine Arts from the University of Santa Clara, the Gold Medal of Honor of the Republic of Austria, and the Silver Medal of the City of Vienna for his part in founding the Midsummer Mozart Festival, now celebrating its 37th anniversary season.



Brad Dalton
STAGE DIRECTOR

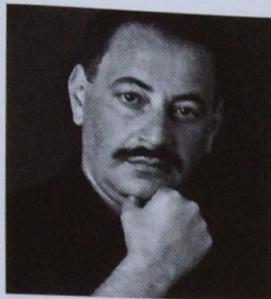
Brad Dalton returns during the 2011–2012 season to direct the company premiere of *Idomeneo*, and *Faust*. Mr. Dalton's previous credits with the company include *Così fan tutte*, *Madama Butterfly* and the West Coast premiere of David Carlson's *Anna Karenina*. He has directed productions for opera companies throughout the United States and abroad, including San Francisco Opera, Metropolitan Opera, Washington Opera and the State Opera of South Australia. For his direction of *Dead Man Walking* for State Opera of South Australia, Mr. Dalton received the prestigious

2004 Helpmann award for "Best Director of an Opera". Other productions recently directed include *Alceste* for Boston Opera, *Il trovatore* for San Francisco Opera, and *A Streetcar Named Desire* for Washington Opera at Kennedy Center.

Mr. Dalton has worked with such artists as Ruth Ann Swenson while directing the Met's production of *Il barbiere di Siviglia*, and served as an assistant director to Colin Graham for San Francisco Opera's production of *A Streetcar Named Desire*, and Maurice Sendak for the Houston Grand Opera's production of *Die Zauberflöte*.

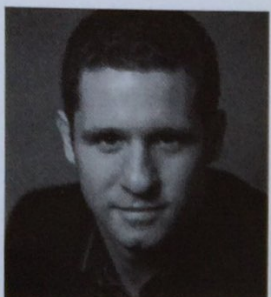
Educated at Harvard University and the National Shakespeare Conservatory, Mr. Dalton was a Young Artist at the Tanglewood Institute, playing under the baton of Seiji Ozawa and Leonard Bernstein.

ARTISTIC TEAM



Anthony Quartuccio
ASSISTANT CONDUCTOR

Mr. Quartuccio made his debut with Opera San José in 1999 and has conducted more than 75 performances, many of which were company premieres. He is also music director of the Nova Vista Symphony, the South Valley Symphony, and associate conductor of the San Jose Chamber Orchestra. Recent appearances include the opening concert of the Philippine Philharmonic Orchestra in Manila, a tour with the San Jose Youth Chamber Orchestra in New York, and a private concert for His Holiness the Dalai Lama of Tibet in San Francisco. Mr. Quartuccio was the recipient of an arts leadership award from the Arts Council Silicon Valley in 2010, and has received numerous commendations from the Santa Clara County Board of Supervisors and the California State Senate.



Andrew Whitfield
CHORUS MASTER/ASSISTANT CONDUCTOR

Andrew Whitfield made his debut with Opera San José last season, as chorus master for *The Barber of Seville*. Whitfield made his West Coast professional debut last summer conducting a performance of *Lucia di Lammermoor* with Festival Opera. He served as Assistant Conductor to Michael Morgan in Festival Opera's 2009 production of *Faust* and was music director for Virago Theater's production of *La bohème*. Prior to moving to the Bay Area, Andrew lived in New York City where he was Music Director of the Amato Opera, where he conducted over 150 performances of some twenty-five different operas including *Cavalleria rusticana/Pagliacci*, *Aida*, *La forza del destino*, *Falstaff*, *Madama Butterfly*, *Tosca*, and *Don Giovanni*.



Dennis Nahat
CHOREOGRAPHER

Dennis Nahat is the Artistic Director of Ballet San Jose. In 1985, Nahat created the San Jose Cleveland Ballet, a co-venture between San Jose, California and Cleveland, Ohio. The company performed full seasons in both communities for 15 years and was reborn as Ballet San Jose Silicon Valley in October 2000. Nahat also co-founded the School of Cleveland Ballet in 1972, and Cleveland Ballet in 1976. His credits extend from ballet to Broadway, television and film, where he has created over 104 works. He has choreographed major pieces for American Ballet Theatre, Atlanta Ballet, and the Royal Swedish Ballet, and staged many of his ballets for Hartford Ballet, The London Festival Ballet, Ballet Nuevo Mundo de Caracas, among others. Nahat's groundbreaking ballet *Blue Suede Shoes*, set to music by Elvis Presley, has been seen nationwide on PBS and received two Emmy nominations.



Steven C. Kemp
SET DESIGNER

Steven C. Kemp made his debut with Opera San José in 2010, as set designer for the West Coast premiere of David Carlson's *Anna Karenina*. His credits include Off-Broadway productions at Red Dog Squadron-Cherry Lane Theatre, The Playwrights Realm, Second Stage Theatre, Poliglot Theater, and the New York Music Theater Festival. Regional highlights include productions at the La Jolla Playhouse, Stages Repertory in Houston, and UC San Diego. He has been the associate designer for several national tours; other credits include work at Disney Theatricals, The Metropolitan Opera, English National Opera, San Diego Opera, Broadway-Nederlander Theatre, Old Globe Theatre, The 5th Avenue Theatre, and Oregon Shakespeare Festival.

ARTISTIC TEAM



Johann Stegmeir
COSTUME DESIGNER

A costume designer for opera, theatre, dance, feature films and television, Johann Stegmeir recently collaborated on designs for *Peace, Love and Understanding* starring Jane Fonda, and *We Shall Remain: Tecumseh's Vision*, a documentary for PBS directed by Ric Burns. His credits include work for Teatro Verdi, The Washington National Opera, Los Angeles Opera, Florida Grand Opera, Glimmerglass Opera, Santa Fe Opera, The Asolo Theatre, The Clarence Brown Company, San Diego Opera, Boston Lyric Opera, and The Children's Theatre of Charlotte. He has also worked at Covent Garden, Teatro Real (Madrid), La Scala, The Metropolitan Opera, New York City Opera, The Rome Opera, The New Israeli Opera, Savonlinna Festival (Finland), and Theatre des Westens (Berlin). Johann is currently on faculty at the University of Richmond in Virginia, and a member of USA Local 829.



Christopher Ostrom
LIGHTING DESIGNER

Christopher Ostrom has served as Resident Lighting Designer at Opera Boston for 15 seasons, where his recent credits include; *Cardillac*, *Fidelio*, *La Grande-Duchesse*, *Tancredi*, *Semele*, *The Bartered Bride* and the North American premiere of *Angels in America*. Previous lighting design credits include *The Consul*, *The Cunning Little Vixen* and *Werther* for Chautauqua Opera, *Rigoletto* and *The Magic Flute* for Tulsa Opera, *The Crucible* for Mobile Opera, *Tosca* for Opera Providence, *Albert Herring*, *Dido and Aeneas*, and *Hansel and Gretel* for the New England Conservatory. He has previously collaborated with director Brad Dalton on *Inventing Van Gogh* at Asolo Rep, and *Alceste* and *La clemenza di Tito* at Opera Boston. This is his first production with Opera San José.



Jeanna Parham
WIG AND MAKEUP DESIGNER

Jeanna Parham returns to Opera San José as the wig and makeup designer for a second season. From 2000 to 2006, Ms. Parham worked for Opera San José as principal makeup artist. She is currently the wig master for the American Conservatory Theater of San Francisco, and resident wig and makeup designer for Ensemble Parallele and Broadway by the Bay. Ms. Parham is also a wig and makeup artist for the San Francisco Opera and San Francisco Ballet. Other design credits include work for Theatreworks, San Francisco Lyric Opera, and UC Santa Cruz Spring Opera Program.

(Synopsis, continued from p. 7)

Before Idamante and Elettra can set sail for Argos, a storm breaks out and an enormous sea-monster begins to ravage the land, a sign of Nettuno's fury ("Qual nuovo terrore!"—What new terror!). The people of Crete are terrified, and without divulging his secret vow, Idomeneo confesses that it is he who has caused the god's displeasure ("Corriamo, fuggiamo"—Let us run, let us fly).

ACT III

Ilia hopes that the breezes will carry her message of love to Idamante ("Zeffiretti lusinghieri"—Flattering breezes). When he arrives to say that he is going to fight the monster, she finally admits her love directly ("S'io non moro a questi accenti"—If I do not die at these words). Idomeneo and Elettra find them together, and Idomeneo (still unable to reveal his reasons) commands again that his son leave Crete. Idamante resolves to do his father's bidding, and they each express their individual sorrows ("Andrò ramingo, e solo"—I will go, wandering alone). Arbace reports that the people are demanding that the king deliver them from the monster, and he laments that Crete has become full of sadness ("Sventurata Sidon!"—Poor, unhappy Cydonia).

The high priest describes the destruction and death caused by the monster ("Volgi intorno lo sguardo"—Gaze around you) and demands that Idomeneo name the victim who must be sacrificed to appease the gods. The king confesses that the victim is his son, Idamante. The people are wracked with grief ("O voto tremendo"—Oh, dreadful vow). The king and his priests prepare for the forthcoming sacrifice ("Accogli, o re del mar"—Receive our offering, oh king of the sea) but are interrupted by news that Idamante has slain the monster. Idamante at last understands why his father has been cold to him: out of love, not hatred. He demands that the sacrifice proceed, as this is the price for peace in Crete. Ilia rushes in, volunteering to take his place. As Idomeneo is about to sacrifice his son, a divine voice is heard proclaiming that if Idomeneo will yield the throne to Idamante and Ilia, the gods will be satisfied. Everyone rejoices except Elettra, who is plunged into despair at the prospect of her beloved in the arms of her rival ("D'Oreste, d'Ajax"—Orestes and Ajax).

Idomeneo agrees to give up the throne, and pronounces his blessing on the union of his son and the Trojan princess ("Torna la pace"—The peace returns). The chorus celebrates the happy couple ("Scenda Amor, scenda Imeneo"—Descend love, descend god of marriage). ♦

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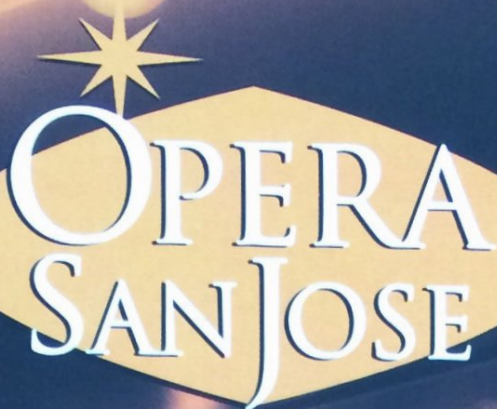
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IDOMENEO

MOZART'S EPIC TRIUMPH OF HEROES AND ANTIQUITY

By Larry Hancock

I*domeneo* was the largest work Mozart ever undertook. Never again was he to call for the resources he required to produce this opera, and, in fact, as *Idomeneo* went into rehearsal for its 1781 world premiere, Mozart, himself, began making significant reductions to the score. Never again would Mozart be commissioned to compose for the Bavarian court, recognized as having by far the most accomplished ensemble of orchestral musicians in Europe. Never again would he be asked to create an opera on the cutting edge of serious music, including dance and choruses from French court opera, the *tragédie lyrique*, as well as the florid, virtuosic vocalism of Italian *opera seria*. Never again would he be given the license to include scenic elements of such grandiose dimensions. To the end of his life, Mozart looked back on *Idomeneo*, a work that had its final dress rehearsal on his twenty-fifth birthday, as the very best of all his operas.



Portrait of Mozart; attributed to Joseph Hickel, 1782

To understand the remarkable nature of *Idomeneo*, one must first have at least a small understanding of the dominant operatic forms in use during Mozart's lifetime. In the early 18th century, a reform of 17th-century opera had taken hold in Naples and Rome. Called *opera seria*, it soon became the only type of opera thought suitable for aristocratic attention from Naples to London and it became a potent symbol of monarchy and aristocratic government. As opera was and remains truly expensive to produce, opera was, by and large, the business of royal courts. Influenced by the French dramas of Corneille and Racine, *opera seria* was designed to be a mirror of nobility: restrained, controlled, ever elegant, and elevated in nature and purpose. In *opera seria*, all diversions were purged: subplots, comic characters and situations, choruses, and dance. Everything that could distract from the dramatic through-line and its high moral tone was excised. It dominated court opera in all European nations except France.

The French, always fond of ballet and choruses, showed little interest in the moralizing intent of *opera seria*. Furthermore, the French were disgusted by the very idea of castrati, whose staggering vocal accomplishments dominated opera stages outside France and on whose vocal prowess *opera seria* depended. Developed by Jean-Baptiste Lully, born in Florence but educated in France, the *tragédie lyrique* held the French stage in an iron grip for decades. Also based on the tragedies of Corneille and Racine, Lully created a new form of sung declamation that could accommodate the ever-changing meter of the French language, famously lacking syllabic emphasis. From Lully's pen, recitatives were melodic enough that Italians visiting Paris were hard pressed to pinpoint when a recitative ended and an aria began.

As *opera seria* began its decline in the late 18th century, French practices were introduced, and for at least a decade these fortifications held off its final collapse. The real difficulty with *opera seria* was a change in political power. The awe that monarchs had been able to summon during the 17th century was beginning to fade. With an ever-widening sphere of influence from the Scottish Enlightenment and a new attitude toward church and state, kings and aristocrats were no longer the sole arbiters of style. *Opera seria* began to seem stilted, stuffy, even silly.

(continued on p. 16)

French influence was especially welcome in Bavaria. Commissioned by Prince-elector Karl Theodore for carnival season, Christmas of 1780 to Lent of 1781, Mozart was given a French libretto that had been written for the court of King Louis XIV by Antoine Danchet, having received its premiere in 1712. However, it was to be translated and re-versified in Italian and presented as an *opera seria*, but with the stylish French interpolations of chorus and ballet.

Opera seria was restricted to subjects drawn from antiquity, mythology, and an imagined Arcadia where nymphs were lithe and beautiful, and shepherds had clean feet. Seen primarily as a literary form, the two poets who had the most influence on the form were Apostolo Zeno and Pietro Metastasio, both were court poets in Vienna. Metastasio was by far the most influential librettist in all of opera history. There are more than 300 operas based on Metastasian libretti and among them is Mozart's last opera, *La clemenza di Tito*.

Based on a character in *The Iliad*, *Idomeneo* is an imagined homecoming for the king of Crete, who is returning from the Trojan War. His son, Idamante, was just a boy when he left, and they have not seen one another for ten years. Awaiting the arrival of the king, Ilia, the captured princess of Troy, sings of her growing love for prince Idamante, who rescued her from the pounding surf after her ship sank off the coast. Unfortunately, Elettra, princess of Argos, has sought refuge on Crete after the vengeful murder of her parents, and she too, has pinned her hopes on Idamante, whose hand in marriage could restore her to a royal throne.

During the voyage home, Idomeneo angers Neptune with his arrogance [note that Mozart's Italian libretto utilized the Latinized names of the Greek gods: Poseidon, is known as Neptune or Nettuno, and Zeus as Jove], and the baleful god of the sea has the proud king at his mercy. As Idomeneo's fleet comes within sight of home, a violent storm blows up and his ships founder and sink. In exchange for his own life, Idomeneo makes a vow to Neptune to sacrifice the first mortal he sees upon reaching land. As we have learned from many Greek myths, it is never wise to bargain with a god. When Idomeneo's ship is reported to have been lost off the coast, Idamante rushes to the shore, and naturally he is the first mortal Idomeneo sees. At the palace, Idomeneo is counseled not to sacrifice his son, which brings further havoc to his island kingdom in the form of a monster sent from the deep.

Over and over, we are given examples of what not to do when dealing with absolute power. People die because the king was proud; more die because the king was fearful of death; still more die because the king would not suffer a personal loss. During this contest between god and king, Mozart filled this work with wondrous music. The Prince-elector Karl Theodor must have been pleased with the result; in a letter to his father, Mozart quotes the Prince-elector as saying, "No music has had such an effect upon me; it is magnificent music."

The two most famous arias, "Fuor del mar" for King Idomeneo and "D'Oreste, d'Ajace" for Elettra, are among the very high points of 18th-century vocal music, and the quartet from *Idomeneo* is among the most beautiful pieces of music composed by Mozart. The orchestral music, abundantly rich and varied, is the most demanding and expressive of all Mozart's music for orchestra, and the choruses are magnificent.

Opera San José is indebted to the Packard Humanities Institute and the vision of David W. Packard for the realization of this truly epic production, and we hope that you enjoy the product of this joint venture. ♦

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Curtain Call...



Opera San José is pleased to acknowledge the generosity of David W. Packard, president of the Packard Humanities Institute (PHI), whose expertise in classical literature and interest in Greco-Roman archeology contributed significantly to the artistic vision and creation of our company premiere of Mozart's *Idomeneo*.

Music scholars and fans of Mozart's stage works also owe a great debt to Mr. Packard's educational and philanthropic pursuits. Through PHI's collaboration with the International Mozarteum Foundation, digitized facsimiles of Mozart's seven great operas have been reassembled into complete scores. Over the centuries and especially following WWII, the original autographs were scattered across the globe, dispersed among multiple owners such as the Julliard Manuscript Collection, the Berlin State Library and the Jagiellonian Library in Krakow, Poland. Using the latest in digital technology, the new editions make it possible for the devoted student to study Mozart's notations and revisions to his autographs. Facsimile editions of *Idomeneo*, *Così fan tutte*, *The Marriage of Figaro*, *Die Entführung aus dem Serail*, *La clemenza di Tito*, *Don Giovanni* and *Die Zauberflöte* are available for purchase at mozartfacsimiles.org.

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SHOW 2011	VENUE	Show Dates
Mountain Winery	MW	May - October
City of Angels	HBT	Sept. 1- 25
Idomeneo	OSJ	Sept 10- 25
To Kill A Mockingbird	CR	Sept. 16- Oct. 8
42nd St.	SBMT	Sept. 17- Oct. 8
Master Class	HBT	Oct. 20- Nov. 6
The Temperamentals	NCTC	Nov. 4- Dec. 18
Pagliacci /La Voix Humaine	OSJ	Nov. 12- 27
Will Rogers Follies	HBT	Dec. 1- 18
XANADU	NCTC	Dec. 2,- Jan 15, 2012
2012		
The Story of My Life	NCTC	Jan. 20- Feb. 26
Social Security (comedy)	HBT	Jan. 26- Feb. 12
Finian's Rainbow	SBMT	Jan. 28- Feb. 18
La Traviata	OSJ	Feb. 11- 26
Maurice	NCTC	Feb. 24- Mar. 25
Crimes of the Heart	HBT	Mar. 8- 25
The Laramie Project	NCTC	Mar. 23- Apr. 29
Faust	OSJ	Apr. 21- May 6
Flower Drum Song	HBT	May 3- 27
Slipping	NCTC	May 18- Jul. 1
Guys & Dolls	SBMT	May 19- June 9
Lips Together, Teeth Apart	NCTC	Jun. 1- Jul. 1
Mountain Winery Concerts	MW	May/June- Sept./Oct 20

KEY to Current Venue Affiliations

CR	Coastal Rep Half Moon Bay, HMB	NCTC	New Conservatory Theatre Center, SF
FHT	Foothill College Theatre, Los Altos, CA	OSJ	Opera San Jose, SJ
HBT	Hillbarn Theatre, Foster City	PST	Post Street Theatre, SF
HHT	The Historical Hoover Theater, SJ	SBMT	South Bay Musical Theatre (Saratoga Drama Group)
MM	Marines Memorial Theatre, SF	ROLT	Ray of Light Theatre, SF
MW	The Mountain Winery, SJ	SJJ	San Jose Jazz, SJ
		SS	Shady Shakespeare, SJ

KEY to Recent Venue Affiliations

AMT	American Musical Theatre of San Jose	MAC	Montalvo Arts Center, Saratoga, CA
BSJ	Ballet San Jose, CA	SJR	San Jose Rep, CA
ET	Empress Theatre, Magna, Utah	SOL	Stomp Out Loud, Las Vegas, NV
FC	Flint Center, Cupertino, CA	TLO	Trinity Lyric Opera, Castro Valley, CA
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