

OPERA SAN JOSE BRAVO

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IN THIS ISSUE

A Masterpiece in the Making: <i>Anna Karenina</i>	Cover
New Venue for Previews	2
Publishing Information	2
<i>Anna Karenina</i> Cast & Date Details	3
2010-2011 Season Synopses	3
Irene Dalis Vocal Competition Recap	4
The Big Birthday Bash.....	4
OSJ Welcomes New Resident Artists.....	5
Composer Q&A / Director's Notes	6
Calendar	Back Cover

A MASTERPIECE IN THE MAKING: ANNA KARENINA

By Larry Hancock

To create the West Coast premiere production of composer David Carlson and librettist Colin Graham's new opera, *Anna Karenina*, is a privilege for which Opera San José is very grateful. This privilege was made possible by a remarkably generous grant from the Carol Franc Buck Foundation, intended entirely for the support of this production. It will cover almost half the cost. We are very grateful that Carol Franc Buck has decided to help us produce this stunning, new opera.

David Carlson and Colin Graham proved an ideal pair to bring Tolstoy's dramatic and heartfelt novel to the opera stage. When Mr. Graham first approached the task of crafting a libretto from one of the most revered novels of all time, he did it at the request of Sir Benjamin Britten, who had been commissioned by the Bolshoi Opera. Unfortunately, the project was abandoned in 1968 when Russia invaded Czechoslovakia, and the libretto was put away for many, many years.

During those years, Colin Graham established himself as one of the world's most respected stage directors. Some of Graham's most notable productions were the world premieres of *The Ghosts of Versailles* (John Corigliano) for the Met, *The Dangerous Liaisons* (Conrad Susa) for San Francisco Opera, *A Streetcar Named Desire* (Andre Previn), also for



CHRIS AYERS PHOTO

continued on next page

PUBLISHER

Opera San José
2149 Paragon Drive,
San José, CA 95131-1312
408-437-4450 phone
408-437-4455 fax
boxoffice@operasj.org
www.operasj.org

EDITORS

Miriam Frazier, Larry Hancock,
Margot Helm, Virginia Perry,
Lettie Smith, Elizabeth Santana

ART DIRECTOR

Kevin Herman

ADVERTISING

Margot Helm 408-437-4460

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a year in January, March, August,
and October

PREVIEWS LOCATION CHANGE:

NEW VENUE

This season, Opera San José is pleased to present the **Tuesday Previews** series at the San Jose Woman's Club, 75 South 11th Street in downtown San José.

For only \$100, you can join us on a Tuesday evening two weeks prior to each opening night, for light hors d'oeuvres and wine at 6:30pm and an hour-long preview performance and lecture starting at 7pm.

Anna Karenina, August 31, 2010; *Tosca*, November 2, 2010; *The Barber of Seville*, February 1, 2011; and *La bohème*, April 12, 2011.

For ticket information, please call our box office at 408-437-4450, or order online at www.operasj.org.

ANNA KARENINA continued from front page

San Francisco Opera, *Death in Venice* (Benjamin Britten) for Aldeburgh Festival, Covent Garden, and the Metropolitan Opera, and *The Postman Always Rings Twice* (Stephen Paulus), for St. Louis Opera Theatre. He also directed to great acclaim Britten's *Gloriana* for Covent Garden as well as St. Louis. In addition to his enormous international success as a stage director, Graham wrote seven librettos, among them *The Golden Vanity* for Britten, *The Postman Always Rings Twice* (Paulus), *The Tale of Genji* for Minour Miki, *Madame Mao* for Bright Sheng, and his last, *Anna Karenina*, for David Carlson.

Graham was born in the United Kingdom in 1931 and was educated at London's Royal Academy of Dramatic Art. He became a U.S. citizen after his arrival in St. Louis in 1978, where he remained until his death in 2007, just before the world premiere of *Anna Karenina*. Graham received the Order of the British Empire in 2002.

David Carlson was born in Ventura, California and studied composition at the Los Angeles High School for the Arts and the California Institute for the Arts. His symphonic works have been performed by the Philadelphia Orchestra, the National Symphony Orchestra, San Francisco Symphony, BBC Symphony, Atlanta Symphony Orchestra, St. Louis Symphony Orchestra, and the Tanglewood Festival, among others.

The San Francisco Symphony, where Carlson was the coordinator of their new and unusual music series, commissioned his first large orchestral work, *Twilight Night*, in 1989. Though he maintains his principal residence in Connecticut, he has also maintained ties to the Bay Area. This spring, the world premiere performances of *The Promise of Time*, a set of songs for soprano and orchestra, was presented by the Marin Symphony Orchestra, Oakland East Bay Symphony, and the Santa Rosa Symphony as part of the Bay Area's Magnum Opus commissioning program.

David Carlson has published nine works for orchestra and three concertos, three works for chorus and orchestra, and five works for voice. His chamber music amounts to nine titles, and he has published three operas, *The Midnight Angel* (1993), commissioned by St. Louis Opera Theatre and co-produced by St. Louis, Glimmerglass Opera, and Sacramento Opera, *Dreamkeepers* (1996) commissioned by Utah Opera, and *Anna Karenina*, commissioned by Florida Grand Opera to open their new opera house (2007), and was a co-production with St. Louis Opera Theatre.

Carlson has received an Academy Award from the American Academy of Arts and Letters, as well as awards from Meet the Composer and Chamber Music America. About *Anna Karenina*, music critic Vivien Schweitzer wrote in the *New York Times*, "Mr. Carlson remained faithful to a 19th-century Russian sound world... His romantic and luxuriantly textured music, with soaring vocal writing, retains interest with an underlying tension and hint of astringency... With few exceptions, Mr. Graham is faithful to Tolstoy's book. [It is a] well crafted, lyrical score, ably conducted by Stewart Robertson." Robertson will also conduct the West Coast premiere for Opera San José.

Others were even more complimentary. Göran Forsling in *Music Web International* reported, "the music is basically tonal and even though it pours forth in a continuous flow, there are many passages where it develops into solos and various kinds of ensembles... The orchestration is flexible and superbly adapted to the dramatic or psychological situations and Carlson's sense for rhythmic variation makes the score wonderfully alive... The score is a wealth of grateful vocal utterances... This is a strong score in every respect and it mediates the essentials of Tolstoy's novel—and Colin Graham's masterly libretto—to stunning effect."

Little need be said about Tolstoy or his 1877 novel, *Anna Karenina*; it has long been accepted as a masterpiece, even as a flawless work of art. It should be noted, though, that in adapting the novel Graham did not follow the path of the many screenplays, of which there are dozens. The novel is long and sheds light on a number of topics, but only Anna's tragic

descent was pursued by the film industry. Graham, on the other hand, found that Tolstoy gave us more than a tragic end to a promising life; there is also a transcendent beginning that Tolstoy placed at the conclusion of his great book. The opera, like the book, ends with Levin's epiphany, not Anna's death. Rather than with horrors in a Moscow train station, the opera ends in an ecstasy of symphonic splendor as Levin discovers that he is not only capable of love, but that he sincerely and deeply loves his wife and small son, that unlike Anna, he has a reason, a wonderful reason, to live.

Anna Karenina received long and loud standing ovations at its premiere production in Florida and its subsequent performances in St. Louis. It is our belief that San José audiences will also recognize the power of this new opera, and that you, too, will feel that it is a privilege that the West Coast premiere of *Anna Karenina* was performed in our California Theatre. **BRV**

ANNA KARENINA CAST & DATE DETAILS

ROLE	SEPT. 11, 14, 19, 25	SEPT. 12, 17, 23, 26
Anna Karenina	Jasmina Halimic	Jouvanca Jean-Baptiste
Kitty Scherbatsky	Khori Dastoor	Khori Dastoor
Dolly Oblonsky	Betany Coffland	Tori Grayum
Princess Betsy	Megan Stetson	Megan Stetson
Countess Lydia Ivanova	Kindra Scharich	Kindra Scharich
Agafia Mihailovna	Heather McFadden	Heather McFadden
Konstantin Levin (Kostya)	Michael Dailey	Alexander Boyer
Stiva Oblonsky	Christopher Bengochea	Michael Mendelsohn
Alexei Vronsky	Krassen Karagiozov	Torlef Borsting
Prince Yashvin	Paul Murray	Paul Murray
Alexei Karenin	Kirk Eichelberger	Isaiah Musik-Ayala

2010/2011 SEASON SYNOPSES



TOSCA

NOV 13–28, 2010

Giacomo Puccini, composer
Giuseppe Giacosa and Luigi Illica,
librettists

Conductor: David Rohrbaugh
Stage Director: Sandra Bengochea

She's a superstar: brilliant, beautiful, and spoiled. Yet Floria Tosca, despite her wealth and privilege, cannot save her aristocratic lover without consenting to debase herself. An opera diva as wildly popular in 1800 Rome as any rock or movie icon today, she finds that living for "art, love, and prayer" isn't enough to protect her in a society run by wicked, powerful men. Murder, violence, and lust combine in a political thriller full of arias that are as dramatic and compelling as they are lyrical and heart-breaking.

Prix Fixe Opening Night Dinner partner: The Grill on the Alley, 408-294-2244 for reservations; details to follow.



THE BARBER OF SEVILLE

FEBRUARY 12–27, 2011

Gioachino Rossini, composer
Cesare Sterbini, librettist

Conductor: Bryan Nies
Stage Director: Jose Maria Condemi

She's a winner: young, pretty, and resourceful. Against all odds, plucky Rosina succeeds in securing love and happiness. The ward of a silly codger who is plotting to marry her for her

dowry, Rosina lives in 17th-century Seville—a time and place not known for its kindness toward women. Luckily, Rosina has two things on her side: Figaro, a wily jack-of-all-trades and conniving accomplice, and a devoted young lover who is much more than the poor student he pretends to be. *The Barber of Seville* is fast and furious and fun, full of effervescent music and never-ending wit. It made Rossini world famous, and has become the most popular Italian comic opera of all time.

Prix Fixe Opening Night Dinner partner: Eulipia Restaurant, 408-280-6161 for reservations; details to follow.



LA BOHEME

APRIL 23–MAY 8, 2011

Giacomo Puccini, composer
Giuseppe Giacosa and Luigi Illica,
librettists

Conductor: David Rohrbaugh
Stage director: Timothy Near

She's a dreamer: simple, sweet, and shy. Literally in search of light—a match for her only candle—Mimi instead finds happiness and friendship with a band of young Parisian bohemians. For a short time, Mimi and Rodolfo make a place of love and warmth for themselves, until jealousy and poverty prevail. For generations, *La bohème* has been the best First Opera, the best Date Opera, and for many, the Best Opera.

Prix Fixe Opening Night Dinner partner: Il Fornaio, 408-271-3366 for reservations; details to follow.

VISIT WWW.OPERASJ.ORG FOR CAST LISTS & PERFORMANCE DATES

2010 IRENE DALIS VOCAL COMPETITION RECAP

Danielle Talamantes wins the Fourth-Annual Irene Dalis Vocal Competition

It was a very rewarding evening for contestants and audience alike at the Fourth-Annual Irene Dalis Vocal Competition, held May 22, 2010, at the California Theatre. The competition is the culmination of the annual three-day West Coast Auditions for Singers, sponsored by Arts Management Services. This year, the 10 finalists were selected from 86 of the Auditions' 126 participants.

"Four of the ten finalists this year were mezzo-sopranos," said Irene Dalis, who herself enjoyed a successful international opera career as a mezzo-soprano before retiring to her hometown of San José in 1977. "Amazingly, we had just one soprano among the finalists—but she was, indeed, amazing. Danielle Talamantes demonstrated such magnificent vocal agility and mastery that she simply took everyone's breath away!"

Judges for the competition were James Caraher, Artistic Director of Indianapolis Opera; Lotfi Mansouri, former General Director of San Francisco Opera; and Christina Scheppelmann, Director of Artistic Operations at Washington National Opera. Their careful deliberations produced the following competition winners:

First Prize (\$15,000) was awarded to Danielle Talamantes, soprano, of Fairfax, Virginia. Second Prize (\$10,000) was awarded to Jonathan Beyer, baritone from Philadelphia, Pennsylvania. Third Prize (\$5,000) was awarded to Jerett Gieseler, baritone, of Hastings, Michigan.

The other seven finalists each received a prize of \$2,000: Opera San José Resident Betany Coffland, mezzo-soprano, Great Bend, KS; Michele Detwiler, mezzo-soprano,

Boise, ID; Opera San José Resident Silas Elash, bass, San José, CA; Kathryn Leemhuis, mezzo-soprano, Columbia, OH; Nova Safo, tenor, Glendale, CA; Lisa van der Ploeg, mezzo-soprano, Orinda, CA; Kyungmook Yum, baritone, Fairview, NJ.

While the judges deliberated, audience members cast votes for their favorite contestant. Their choice was also soprano Danielle Talamantes, who received the Audience Favorite Award and a prize of \$5,000 presented by Councilman Sam Liccardo.

An additional \$1,000 prize, pledged by The Wagner Society of Northern California to the most promising Wagnerian singer in the competition, was awarded to Opera San José Resident Silas Elash for his performance of "Leb' wohl, du kühnes herrliches Kind" from *Die Walküre*.

The annual vocal competition is made possible by a generous anonymous donor, who established the Irene Dalis Fund for Singers. **BRVO**



DON'T MISS THE PARTY!

THE BIG BIRTHDAY BASH & VARIETY SHOW

STARRING IRENE DALIS & THE CAVALCADE OF STARS!
A TRIBUTE & ROAST TO THE LADY HERSELF
WITH MASTER OF CEREMONIES JOE PON

Sunday, Oct. 10, 2010
1:00-3:00pm
The San Jose IMPROV

Benefitting
Opera San José
Tickets: \$250 & \$150

For Reservations:
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www.operasj.org

SPECIAL THANKS

Supported, in part, by a Cultural Affairs grant from the City of San José.



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ARCADIA
MODERN AMERICAN
STEAKHOUSE

OSJ WELCOMES THREE NEW RESIDENT ARTISTS

JOUVANCA JEAN-BAPTISTE

Haitian-American soprano Jouvanca Jean-Baptiste joins OSJ's resident company during the 2010-2011 season, debuting in the title roles of *Anna Karenina* and *Tosca* and as Mimì in *La bohème*.

Ms. Jean-Baptiste recently made her mainstage debut with Florida Grand Opera in the role of The Abbess in *Suor Angelica*. Previously, she sang with West Bay Opera, understudying the role of Cio-cio-san in *Madama Butterfly*. Other roles in the soprano's repertoire include the Mother (*Amahl and the Night Visitors*) and Miss Rose (*Lakmé*).

Ms. Jean-Baptiste has participated in the Intermezzo Young Artist Program and has been a semi-finalist in the Jensen Foundation Vocal Competition, as well as competing in the Metropolitan Opera National Council Auditions District Level Competition.



JASMINA HALIMIC

Soprano Jasmina Halimic joins the resident company this season, performing the title roles in *Anna Karenina* and *Tosca* and the role of Mimì (*La bohème*). Ms. Halimic made her company debut as Magda in the company premiere of Puccini's *La rondine* during the 2009-2010 season. Other roles performed recently by Ms. Halimic include the Countess (*Le nozze di Figaro*) for the Intermezzo Foundation in Belgium and Mimì (*La bohème*) with Amore Opera in New York City.

Ms. Halimic has been a finalist and an award winner in such competitions as the Liederkrantz Competition, Metropolitan Opera National Council Auditions, Palm Beach Opera Competition, Belvedere Competition, Queens Opera Competition, Bel Canto Competition and others. Born in Bosnia and Herzegovina and now a citizen of the United States, Ms. Halimic moved with her family to Pittsburgh as a teenager.



TORLEF BORSTING

New resident baritone Torlef Borsting makes his company debut in the 2010-2011 season, appearing as Alexei Vronsky (*Anna Karenina*), Scarpia (*Tosca*), Figaro (*The Barber of Seville*), and Marcello (*La bohème*). Recent performances for Mr. Borsting include Sharpless (*Madama Butterfly*) for Verismo Opera, Marcello (*La bohème*) for Pacific Repertory Opera, Marquis (*La traviata*) for Sacramento Opera, and the 2nd Apprentice (*Wozzeck*) with Ensemble Parallele in San Francisco.



During the 2008-2009 season, Mr. Borsting was the baritone soloist in Hadyn's *Mass in Time of War* with the Oakland Symphony Chorus and Oakland Youth Symphony, and Sharpless in his debut with Pacific Repertory Opera's production of *Madama Butterfly*. He then accepted an invitation to participate in a Master Class with world famous soprano Evelyn Lear in May and continued with a new role, Horace Tabor, in *The Ballad of Baby Doe*, with Berkeley Opera in July.

BRVO

2010/2011 FELLOWSHIP SPONSORS

Opera San José is pleased to announce the sponsors and recipients of this season's Resident Artist Fellowships and Conductor's Fund.

Don and Jan Schmidek Fellow: Jasmina Halimic

Catherine Bullock Fellow: Jouvanca Jean-Baptiste

George and Susan Crow Fellow: Betany Coffland

Howard W. Golub Fellow: Alexander Boyer

Mary and Clint Gilliland Fellow (Exclusive):

Isaiah Musik-Ayala

Jeanne McCann Fellows: Krassen Karagiozov and Torlef Borsting

Patricia and Tim Anderson Fellow: Silas Elash

W. Gibson Walters Memorial Fellow: Michael Dailey

The Katharine and George Alexander Conductor's Fund was established during Opera San José's 25th Anniversary season to honor our founding music director and principal conductor, Dr. David Rohrbaugh. The fund addresses the serious issue of maintaining our orchestra's high quality and consistency in the years to come.

For the third consecutive season,

Katharine and George Alexander Fellow:

Cynthia Baehr, concertmaster

Fellowships begin at \$10,000 for partial sponsorship; an exclusive fellowship begins at \$50,000. If you are interested in sponsoring a resident artist, guest artist, conductor or musician this season, please contact Virginia Perry, OSJ Senior Director of Marketing and Development at 408-437-4463 or perry@operasj.org. BRVO

Q&A

WITH COMPOSER DAVID CARLSON



OSJ: We've heard that Colin Graham and Sir Benjamin Britten initially began work on their libretto for *Anna Karenina* in the 1960's. How did the history of the libretto influence your composition?

CARLSON: Britten invited Colin to write the libretto, which was to be done by the Bolshoi Opera with Galina Vishnevskaya as Anna and her husband Rostropovitch as conductor. The whole thing fell apart when the Russians invaded Czechoslovakia and the British Foreign Service forbade him to collaborate with the Russians. The libretto draft...languished for many years.

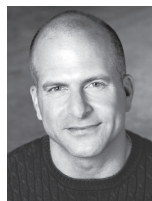
In 1993, after seeing the premiere of my first opera, *The Midnight Angel*, Colin gave me an envelope, in which was the original Britten draft and a letter telling me he thought I should be the composer to write *Anna Karenina*. Upon re-reading the book and the libretto draft, I fell in love with the idea, mainly because of how he had chosen the material to be included and his choices of such singable phrases; and I saw that the themes in the novel were more relevant than ever. We discarded several scenes and replaced them with others, re-composed arias, added new ones, until the final product resembled little of what he'd done for Britten, though the core idea was there: the story of two couples, one ascending, the other descending. Colin had also directed the first *Anna Karenina* opera by Iain Hamilton and was troubled by the fact that the characters of Levin and Kitty had been left out altogether. So by the time we had re-structured the libretto, at least I didn't have the shadow of such a great composer lurking over me, and felt more free to embark on the work of composing.

OSJ: Our West Coast premiere of *Anna Karenina* is rumored to have a new scene. What can you tell us about this addition?

CARLSON: Colin had felt the character of Karenin should be...fleshed out, and done in a way that he doesn't come off as the villain he always has been (portrayed as) in the motion

picture treatments. In the novel, he is a loving, caring man but he's caught up in himself and his work; Anna never wanted an affair, but it just sort of happened. Colin spent a great deal of time fleshing Karenin out in the way the novel does, as a sympathetic character.

(Following the productions in Florida and Saint Louis,) both director Mark Streshinsky and I felt that Vronsky also needed fleshing out, to have it make sense that Anna would fall for him; we saw that a new scene could fix that to some degree. In the original version, we saw Anna and Vronsky flirting with each other at the ball...in one of the next scenes, she announces she is pregnant by him, which was a little jarring as they had only been dancing moments before. Mark offered to write a new scene, taking lines directly from the novel. We tweaked it together, and now it fills out Vronsky's passion for Anna a little better—we can see that they have entered into a passionate relationship in spite of Anna's misgivings. It's only four minutes long, but it seems to fill the missing link. I had a lot of fun with this new scene, evoking for a few moments the style of Tchaikovsky: a little in-joke of mine (the opening of the scene). **BRVO**



DIRECTOR'S NOTES BY BRAD DALTON

Cinematic in scope, David Carlson's opera *Anna Karenina* gushes with romanticism, much like the operas of Puccini and Tchaikovsky. I am thrilled to be staging this lush, highly emotive score in a new production that moves nimbly and evocatively through its many locations. We see train stations and ballrooms and scenes in the country, as well as scenes at the racetrack, dinner parties, and city parks; rarely does an opera take us so many places.

In designing the opera, I found it always important to remember that *Anna Karenina* is not purely a tragedy; Anna's counterpart, Levin, experiences a journey parallel to Anna's, but one in which the beauty of life is revealed rather than extinguished. One of the most famous moments in all of literature is Anna's final scene in the train station; in this climatic moment, Carlson's music rapturously transforms the expected in an unforgettable way.

This is Dalton's third production with Opera San José, after staging *Madama Butterfly* and *Così fan tutte* in previous seasons. Please join us for the West Coast premiere of this exciting new production. **BRVO**

GET EVEN MORE INFORMATION AND PHOTOS ONLINE AT WWW.OPERASJ.ORG

ALL ABOUT ANNA KARENINA

Opera San José proudly presents
David Carlson's *Anna Karenina* King Library Series

GALLERY EXHIBIT

'Anna Karenina – The Making of a Modern American Opera'
Featuring composer David Carlson's personal collection
of orchestral manuscripts.
August 3 – August 30, All Library Open Hours
2nd Floor Exhibit Area

FILM SCREENING

Screening of *Anna Karenina*, 1948 film starring Vivien Leigh
August 14 at 2 pm, 2nd Floor, Room 255/257

PREVIEW/PANEL DISCUSSION

Preview by members of the cast and panel discussion with
composer, David Carlson.
Moderated by San Jose State Professor Arlene Okerlund.
August 30 at 12 noon, 2nd Floor, Room 225/229

At the Dr. Martin Luther King, Jr. Library,
150 East San Fernando Street in downtown San José

FREE ADMISSION TO ALL EVENTS

More details are available at www.operasj.org

ANNA KARENINA OPENING NIGHT GALA

Anna Karenina Gala Reception and Dinner
Saturday, September 11th at 5:00pm
Arcadia Restaurant, 100 West San Carlos Street
in downtown San José.

Meet composer David Carlson and celebrate the opening
of the 27th Season! \$125 per plate (\$35 is tax-deductible)
To reserve your seats, call 408-437-4450.



The OSJ Circle will be out in full force at the Birthday Bash
(see page 4) in October. Volunteers are needed to send out
invitations, make calls, and act as ushers and check-in at
the event. To join the fun, contact OSJ Circle President Patti
McBane at pattilovesopera@yahoo.com for more information.

AMICI CLUB

On July 22nd, Opera San José launched the new OSJ Amici
Club: young opera fans (under 35) enjoyed an opportunity to
meet the 2010-2011 Resident Artists, win some fun prizes—
OSJ season tickets, a private beer-tasting party, movie passes
to see Opera in HD, and more.

With your minimum contribution of a fully tax-
deductible \$50 gift, you can join others in your generation
who value the beauty and artistry involved in producing live
opera. Whether you come for the music, the theatricality, or
the social scene, the Amici Club has something special for you:

- Recognition in the Amici Club listing printed in the
theatre program;
- Access to exclusive Amici Club events;
- Discounts on single tickets and advanced notice for our
popular Opera History course;
- Announcements about other fun social networking events
in Silicon Valley; and
- Membership in OPERA America's Young Friends of Opera
program, offering access to special discounts and events at
opera companies nationwide.

To become an Inaugural Member of OSJ's Amici Club,
contact Margot Helm at 408-437-4460 or helm@operasj.org

San Jose Symphonic Choir

Leroy Kromm, Music Director
Celebrate the Season With Us

October 3, 2010

Our Gala Homecoming Concert
Mozart *Requiem* and *Ave verum corpus*
with Nova Vista Symphony
Saint Andrew's Episcopal Church, Saratoga

December 4, 2010

Robert Shaw *The Many Moods
of Christmas*
with Nova Vista Symphony
Church of the Ascension, Saratoga

December 6, 2010

31st Annual *You-Sing-It Messiah*
California Theatre, San Jose

Tickets/Information: (408) 995-3318 or
www.sanjosesymphonicchoir.org

SJSC is supported in part by a grant from the City of San Jose Office
of Cultural Affairs.

OPERA SAN JOSE BRAVO CALENDAR OF EVENTS

AUGUST

3-30 Anna Karenina Gallery Exhibit 2nd floor, Dr. Martin Luther King, Jr. Library, Fourth and San Fernando streets, San Jose. All library open hours. Free.

13 Opera Bridge 7:30pm. \$5. Call Alma Taylor at 408-269-2395.

14 Anna Karenina Film Screening and Exhibit Tour 2nd floor, room 255/257, Dr. Martin Luther King, Jr. Library, San Jose. 2pm. Free.

27 Duplicate Opera Bridge 7pm. \$5. Call Alma Taylor at 408-269-2395.

29 Preview for Anna Karenina with David Carlson Noe Valley Chamber Music, 1021 Sanchez St., San Francisco, 4pm. Tickets in advance and at the door, \$25. Call 415-648-5236 or visit www.nvcm.org.

30 Preview and Panel Discussion, Anna Karenina. 2nd floor, room 225/229, Dr. Martin Luther King, Jr. Library, San Jose. 12 noon. Free.

30 Daytime Opera Bridge 12:30pm. \$5. Call Alma Taylor at 408-269-2395.

31 Preview, Anna Karenina San Jose Woman's Club, 75 South 11th St., San Jose. \$25. Wine and light hors d'oeuvres, 6:30pm; lecture and singing, 7pm. Reservations required: 408-437-4450.

SEPTEMBER

10 Opera Bridge 7:30pm. \$5. Call Alma Taylor at 408-269-2395.

11 Opening Night Dinner for Anna Karenina Arcadia Restaurant, downtown San Jose, \$125 pp. No-host reception at 5pm; dinner at 6pm. Reservations required: 408-437-4450.

11, 12m, 14, 17, 19m, 23, 25, 26m (m=matinee) Anna Karenina California Theatre, 8 pm except Sundays at 3pm. Tickets: 408-437-4450 or www.operasj.org.

12m, 14, 17, 19m, 23, 25, 26m (m=matinee) Introduction to Anna Karenina California Theatre, evenings at 6:30pm, matinees at 1:30pm. Free 45-minute talk by General Manager Larry Hancock.

12 "Meet the Artists" After the matinee, stay for a Q&A with composer David Carlson and members of the cast.

23 Phantoms of the Opera Guild Night for Anna Karenina. Dinner downtown at 6pm, followed by the performance at the California Theatre at 8pm. Call Alice Skurko, 408-356-7651.

23 Amici Night: Anna Karenina. Amici Club Members are invited to the VIP Lounge at the California Theatre for wine and light hors d'oeuvres at 7pm, followed by the performance at 8pm. Call Margot Helm, 408-437-4460.

24 Duplicate Opera Bridge 7pm. \$5. Call Alma Taylor at 408-269-2395.

27 Daytime Opera Bridge, 12:30pm. \$5. Call Alma Taylor at 408-269-2395.

28 San José Opera Guild Season Preview 10am. Los Gatos LDS Church.

OCTOBER

8 Opera Bridge 7:30pm. \$5. Call Alma Taylor at 408-269-2395.

10 "The Big Birthday Bash & Variety Show." A champagne benefit and tribute to General Director Irene Dalis, featuring current and former resident artists. 1-3pm, The San Jose Improv. Tickets \$250 and \$150. For reservations call 408-437-4450.

22 Duplicate Opera Bridge 7pm. \$5. Call Alma Taylor at 408-269-2395.

25 Daytime Opera Bridge 12:30pm. \$5. Call Alma Taylor at 408-269-2395.