

Opera SAN JOSÉ

SEASON 2018 | 2019

Puccini's

Madama Butterfly

APRIL 13-28, 2019





The Long Goodbye by Larry Hancock

Forty years ago, in February of 1979, Irene Dalis asked me to be her graduate assistant at San José State; I've been working for her ever since. Even though Irene left us in 2014, it is still her voice I hear when I'm struggling with a decision. Though Irene and I did not walk in lock step, and the two of us could be heard in richly animated discussions over what OSJ needed by when, we both wanted the same things: productions

of the highest possible artistic merit given our resources, and a supportive home for singers, conductors, and directors who are developing meaningful careers in opera. But most of all, we wanted to create and sustain an opera company that would make our city proud.

Decades later, when the Opera San José Board of Directors asked me if I would take on Irene's job after her retirement, I was honored, but I was also surprised. For months I had been a tour guide for prospective candidates who Irene was considering for the position, and besides, I liked my job as director of production. At any rate, I agreed to see the company through as GD until I reached 70, which precipitated a number of media interviews. My favorite was with Rich Scheinen, an arts writer for the San José Mercury News, who asked me what it was like to step into Irene's shoes. I had to remind him that I didn't wear high heels, so I brought my own shoes.

During the 18 months between my appointment and Irene's retirement, many contingencies were discussed. I was strongly advised by Irene and by our consultant Laurie MacDougall to find my own version of the Larry Hancock who had Irene's back through those many years. Though we hardly knew each other, the person who made most sense to me was Khori Dastoor, and when I asked, pointedly, "Will you have my back?" She said yes. I fumbled around about her title until we hit on Artistic Planning Director, but the job she really had was Deputy General Director. Everyone at OSJ knew that, though it didn't appear in print and she didn't get a badge or a gun.

As Artistic Planning Director, Khori Dastoor is charged with talent scouting, auditions, and singer contract negotiation. She, Music Director Joseph Marcheso, and I combine to hear auditions and make major casting decisions, at least for the first two rounds of offers. Also, Khori thoughtfully participates in repertoire selection with Joe and me (it was Khori who convinced me that we should produce *Abduction from the Seraglio*). As a team, I believe the three of us have brought some unforgettable operas and brilliant singers to San José. At least, I have been genuinely pleased by the great majority of our productions, and deeply gratified by many of them, especially *Where Angels Fear to Tread*, *A Streetcar Named Desire*, *Silent Night*, *Abduction from the Seraglio*, *The Flying Dutchman*, and *Moby-Dick*, if I had to choose only a few.

So, you see, the board didn't have to look far to find a beautifully qualified successor. Our current plan is that Khori will take over as general director on July 1, 2020. After that, I will remain with the company in an advisory position until July 2021, when I will formally leave Opera San José (that was surprisingly hard to write). However, I'm not that easy to get rid of. Khori and I have agreed that it would be good for OSJ if I continue to deliver pre-performance talks for each opera, and I'll create new supertitles when needed. So, it should be clear, I'm going nowhere fast, or not going anywhere soon... or something like that.

In about fifteen months, Opera San José will have its third general director. I hope you will welcome Khori as you welcomed me. She has been with the company since 2007 when she became a principal soprano in our resident ensemble, and in addition to an international singing career (she was a very special Lucia), Khori served as artistic administrator under Irene, and is now our artistic planning director. She believes in the company and its mission as strongly as anyone else I know, and clearly has the qualifications, abilities, and the intention to continue our founder's vision. I only hope that Irene doesn't shout at Khori as often as she shouts at me!



Madama Butterfly

OPERA IN THREE ACTS

MUSIC by Giacomo Puccini

LIBRETTO by Luigi Illica and Giuseppe Giacosa

First performed February 17, 1904 at La Scala,
Milan

SUNG IN ITALIAN WITH ENGLISH SUPERTITLES.

Performances of *Madama Butterfly* are made possible in part by a Cultural Affairs grant from the City of San José and a grant from REYL Overseas.

PERFORMANCE SPONSORS

4/13: Richard and Hannalore Romney

4/14: Josef and Phyllis Bismanovsky

4/21: Jeanne L. McCann

4/28: Andrea Neves

CONDUCTOR

Joseph Marcheso

ASSISTANT CONDUCTOR

Dennis Doubin (*conducts 4/26 & 4/28*)

STAGE DIRECTOR

Brad Dalton

ASSISTANT STAGE DIRECTOR

Tara Branham

SET DESIGNER

Kent Dorsey

COSTUME DESIGNER

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LIGHTING DESIGNER

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ASSISTANT STAGE MANAGERS

Emi Komatsu

Phil Jacke

MUSIC STAFF

Veronika Agranov-Dafoc

Victoria Lington

The performance will run approximately 3 hours,
including a 20 minute intermission and a 15 minute intermission.

2018 | 2019 THIRTY-FIFTH SEASON

Mozart's *The ABDUCTION from the Seraglio* September 15-30, 2018

Leoncavallo's *Pagliacci* November 17-December 2, 2018

Jake Heggie & Gene Scheer's *Moby-Dick* February 9-24, 2019

Puccini's *Madama Butterfly* April 13-28, 2019

*Casting subject to change without notice

CAST

Cio-Cio-San
Suzuki
Pinkerton

Sharpless

Goro

Yamadori

Bonze

Kate Pinkerton

Imperial Commissioner

Registrar

Mother

Aunt

Cousin

Dolore

Maria Natale

Renée Rapiér

Dane Suarez (4/13, 4/21, and 4/26)

Derek Taylor (4/14, 4/18, and 4/28)

Trevor Neal

Mason Gates

Ben Brady

Philip Skinner

Katherine Sanford

Karl Kaminsky

Brendan Stone

Mayo Tsuzuki

Taylor Dunye

Nicole Cooper

Ezra Kramer (4/13, 4/18, 4/28)

Atom Young Maguire (4/14, 4/21, 4/26)

COVERS

Katherine Gunnink, *Cio-Cio-San*

Talin Nalbandian, *Suzuki*

Philip Skinner, *Sharpless*

Kevin Gino, *Goro*

Jason Sarten, *Yamadori*

Jason Sarten, *Bonze*

Nicole Cooper, *Kate Pinkerton*

Brendan Stone, *Imperial Commissioner*

Jason Vincent, *Registrar*

Fallon Nunes, *Mother*

Catherine Williams, *Aunt*

Jessica Williams, *Cousin*

CHORUS

SOPRANOS

Fallon Nunes

Jessica Williams

Katelyn Wilson

Jannika Dahlfort

Nicole Cooper

Jacqueline Goldgorin

Laura Barragan

Gaby Catipon

Catherine Williams

Jennifer Jensen Hartshorn

ALTOS

Katherine Sanford

Rebecca Bradley

Talin Nalbandian

Taylor Dunye

Mayo Tsuzuki

TENORS

Kevin Gino

Nicolas Gerst

Josh Bongers

Dan Leal

Greg Melton

Dario Jackson

SUPERNUMERARIES

Chris Tucker Deanna Payne

Peter Kounitski Joyce Allegro

Samuel Hoffman

ORCHESTRA

1ST VIOLIN

Cynthia Baehr, *Concertmaster*
Alice Talbot, *Assistant Concertmaster*
Matthew Szemela
Valerie Tisdell
Chinh Le
Virginia Smedberg
Rochelle Nguyen
Marie Flexer-Parker

2ND VIOLIN

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

VIOLA

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

CELLO

Evan Kahn, *Principal*
Paul Hale, *Assistant Principal*
Nancy Kim
Dina Weinschelbaum

BASS

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

FLUTE

Mary Hargrove, *Principal*
Leslie Chin
Laurie Seibold

PICCOLO

Laurie Seibold

OBOE

Pamela Hakl, *Principal*
Ryan Zwahlen

ENGLISH HORN

Adrienne Malley

CLARINET

Mark Brandenburg, *Principal*
James Pytko

BASS CLARINET

Jeannie Psomas

BASSOON

Deborah Kramer, *Principal*
Carolyn Lockhart

FRENCH HORN

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

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John Freeman
Owen Miyoshi

TROMBONE

Kathryn Curran, *Principal*
Bruce Chrisp

BASS TROMBONE

Christian Behrens

TIMPANI

Kumiko Ito

PERCUSSION

James Kassis

HARP

Karen Thielen

ORCHESTRA MANAGER

Evan Kahn

ORCHESTRA LIBRARIAN

Tim Spears

MADAMA BUTTERFLY by Larry Hancock

Giacomo Puccini (1858–1924) is the finest Italian composer after Verdi. Fittingly, his first success, *Manon Lescaut*, had its premiere the week before the premiere of Verdi's final opera, *Falstaff*. Though Verdi is uniformly regarded as the greatest Italian composer, it is likely that Puccini is the most beloved. Born in Lucca, Puccini was brought up in challenging financial circumstances. His father, Michele, died when Giacomo was just five years old. In all, there were nine Puccini children, and when her husband died suddenly in his 50s, Albina Magi Puccini had seven children living and was six months pregnant. Her eldest child was twelve and her youngest was only six months old.

Albina brought up and educated her children by applying for a small pension from the city, doing washing and mending assisted by her daughters, and placing two daughters in a convent. The boys, Giacomo and Michele, were educated as musicians with help from her brother who was head of the music school in Lucca. The extended family, including Magi, Cerù, and Puccini antecedents, had been musicians in Lucca for more than 100 years. Four generations of Puccinis had been music directors at the cathedral, and this position would be kept open for the five-year-old Giacomo until he was skilled enough to take over, which he never did. Luckily for posterity, Albina set her sights on a wider career for her eldest son and managed to pulled together enough money to send him to the Milan Conservatory; she did the same for his younger brother.

While still a student (not a good one; it would later be discovered that Puccini suffered from diabetes), Puccini attracted favorable attention from the Milanese press and notable members of Milan's highly accomplished music circle. Upon graduation, Puccini's composition teacher, Amilcare Ponchielli (*La Gioconda*), encouraged him to compose a one-act opera, *Le Villi*, which was produced through funds raised by the famed librettist and composer Arrigo Boito and Puccini's librettist Ferdinando Fontana. The first performance of *Le Villi* was a wild success. Ricordi, the preeminent Italian publishing house, bought the rights and La Scala produced an expanded version. After *Le Villi*, Puccini composed four more operas: *Edgar* (not a success), *Manon Lescaut* (internationally lauded), *La bohème* (despised by the press!), and *Tosca* (very successful). Then his immortal *Madama Butterfly* came into the world.

David Belasco, born in San Francisco during the gold rush, worked in San José as a playwright, producer, director and actor in theaters on San Fernando Street. On moving to New York City in 1882, he became America's dominant theatrical impresario for thirty years. He adapted *Madame Butterfly* from John Luther Long's short story of the same name. Long was told the basic narrative by his sister, who lived for many years in Nagasaki where she learned of Cio-Cio-San and the American naval officer who married and abandoned her.

Belasco's *Madame Butterfly* was presented in New York as a one-act-play and became wildly successful due to a technological scenic advance; it was the first play to utilize electric light. Belasco used incandescent electric lights and their color-change and image-projection capabilities to represent the changing light as day blazed into sunset, darkened to a night sky spangled with stars, that, in turn, faded in the dawn. This marvel also impressed the sophisticated audiences of London. As it would turn out, that uninterrupted lighting effect did not work in the opera.

The London stage manager knew Puccini, telegraphed, and urged him to see the play. Having just opened the enormously popular *Tosca* in Rome, that followed the tremendous successes of *Manon Lescaut* and *La bohème*, Puccini was looking for a subject that would be at least as effective as these. He came to London.

The suitability of the play was obvious to Puccini, and by 1902 Ricordi had negotiated the rights and Puccini's favorite librettist, Luigi Illica (*La bohème*, *Tosca*), was studying both the play and Long's short story. *Madama Butterfly* premiered at La Scala on February 17, 1904. It was a disaster. By all reports little of the opera was heard over the laughter, whistles, shouts, and catcalls. Ricordi withdrew it the next day.

Puccini was not discouraged, writing "I feel calm enough in the face of the shame of this commotion, because I feel I have written a living and sincere work that will surely rise again." Puccini recognized the work's shortcomings. One of the principal problems was the division of the opera into only two acts, preserving Cio-Cio-San's long wait through the night; a ninety-minute act was too long. Puccini, as he did after the premieres of all of his operas except *Turandot*, revised with the objectivity of a surgeon. He expanded the tenor part, inserted a second intermission, and at Toscanini's urging eliminated some of the most exotic harmonic and melodic constructions. In three months, the opera was ready for a second production, which took place at Teatro Grande Brescia with Toscanini conducting, and though it was a true success, this was not the last version. Puccini revised again for the Opéra-Comique in Paris, softening and sentimentalizing the drama for a French audience. That version became the standard, was published by Ricordi, and is the version most often used today. In this form it has become one of the most successful operas of all time.

Opera San José first produced *Madama Butterfly* in 1985 when Eilana Lappalainen performed the title role. Since then, OSJ has produced *Butterfly* in 1996, 2002, 2007, and 2014, making this the sixth time *Madama Butterfly* has appeared on our stage in our thirty-five years. We are very pleased to revive our 2007 production with Stage Director Brad Dalton, which we hold to be one of the highlights in our history.

Synopsis

ACT I

Lieutenant B.F. Pinkerton of the U. S. Navy inspects a house overlooking Nagasaki harbor that he is leasing from Goro, a marriage broker. The house comes with three servants and a geisha wife named Cio-Cio-San, known as Madame Butterfly. The lease runs for 999 years, subject to monthly renewal. The American consul, Sharpless, arrives breathless from climbing the hill. Pinkerton describes his philosophy of the fearless Yankee roaming the world in search of limitless pleasure. He is not sure whether his feelings for the young girl are love or a whim, but he intends to marry her anyway. Sharpless warns him that the girl may view the marriage differently, but Pinkerton brushes off such concerns and makes a toast to the day when he will take a real, American wife.

Cio-Cio-San is heard climbing the hill with her friends for the ceremony. In casual conversation, Cio-Cio-San admits her age, 15, and explains that her family was once prominent but lost its position, leading her to earn her living as a geisha. Her relatives arrive and chatter about the marriage. Cio-Cio-San shows Pinkerton her very few possessions, and quietly tells him she has been to the Christian mission and has embraced her husband's religion.

The Imperial Commissioner reads the marriage agreement, and the relatives congratulate the couple. Suddenly, a threatening voice is heard from afar—it is the Bonze, Cio-Cio-San's uncle, a Shinto priest. He curses the girl for going to the Christian mission and rejecting her ancestral religion. Pinkerton orders them to leave and as they go, the Bonze and the shocked relatives denounce Cio-Cio-San. Pinkerton tries to console Cio-Cio-San. She is helped by Suzuki into her wedding kimono, and joins Pinkerton in the garden for their wedding night.

Intermission (20 minutes)

ACT II: Part I

Three years have passed, and Cio-Cio-San awaits her husband's return. Suzuki prays to the gods for help, but Cio-Cio-San berates her for believing in lazy Japanese gods rather than in Pinkerton's promise to return one day. Sharpless appears with a letter from Pinkerton, but before he can read it to Cio-Cio-San, Goro arrives with his latest potential husband for Cio-Cio-San, the wealthy Prince Yamadori. Cio-Cio-San insists she is not available for marriage. She is herself an American now, awaiting her husband's return.

She dismisses Goro and Yamadori. Sharpless attempts to read Pinkerton's letter and suggests that perhaps Cio-Cio-San should reconsider Yamadori's offer. Outraged, Cio-Cio-San reveals to the consul that she has a son. Pinkerton's child. Sharpless is too upset to tell her more of the letter's contents. He leaves, promising to tell Pinkerton of the child. A cannon shot is heard in the harbor announcing the arrival of a ship. Cio-Cio-San and Suzuki take a telescope to the terrace and see that it is Pinkerton's ship. Overjoyed, Cio-Cio-San joins Suzuki in decorating the house with flower petals from the garden. Night falls. Cio-Cio-San, Suzuki, and the child settle into a vigil watching over the harbor.

Intermission (15 minutes)

ACT III

Dawn breaks, and Suzuki insists that Cio-Cio-San get some sleep. Sharpless appears with Pinkerton and Kate, Pinkerton's new wife. Suzuki realizes who the American woman is and agrees to help break the news to Cio-Cio-San. Pinkerton is overcome with guilt and runs from the scene, pausing to remember his days in the little house. Cio-Cio-San rushes in hoping to find Pinkerton, but sees Kate instead. Grasping the situation, she agrees to give up the child but insists that Pinkerton return for him. Dismissing everyone, Cio-Cio-San takes out the dagger with which her father committed suicide, unable to allow her son to believe she gave him up. She is interrupted momentarily when the child comes in, but Cio-Cio-San says goodbye to him and sends him to play. She turns the knife on herself as Pinkerton calls her name.

EVERY DONATION MATTERS

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

2018-2019 ARTIST FELLOWSHIP SPONSORS



Mason Gates, *tenor*

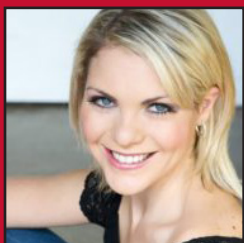
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Brad Dalton, *stage director*

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Cast and Artistic Team



Maria Natale, *Cio-Cio-San*

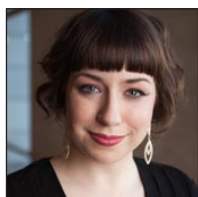
SOPRANO

HOMETOWN: TRABUCO CANYON, CA

RECENT ENGAGEMENTS: Nedda in *Pagliacci* with Opera San José and Violetta in *La traviata* with Opera Maine.

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

HIGHLIGHTS: First Prize from the James Collier Vocal Competition, Second Prize from the Elizabeth Connell Prize 2018, and Second Prize from the Gerda Lissner Foundation 2018.



Renée Rapier, *Suzuki*

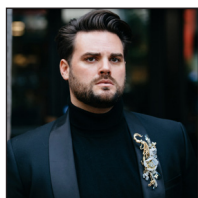
MEZZO-SOPRANO

HOMETOWN: MARION, IA

RECENT ENGAGEMENTS: Grimgerde in *Die Walküre* with San Francisco Opera, Donna Elvira in *Don Giovanni* with Opera Steamboat, and soloist in *Européras 1 & 2* with Los Angeles Philharmonic.

UPCOMING ENGAGEMENTS: *Rückert Lieder* with Peninsula Symphony, Ježibaba in *Rusalka* with Opera Steamboat, and Suzuki in *Madama Butterfly* with Tulsa Opera.

HIGHLIGHTS: Former Adler Fellow with San Francisco Opera and Grammy winner with Los Angeles Opera for the recording of *Ghosts of Versailles*.



Dane Suarez, *Pinkerton* (4/13, 4/21, and 4/26)

TENOR

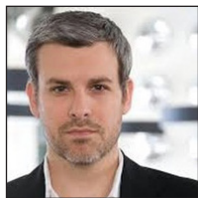
HOMETOWN: PRINCETON, IL

RECENT ENGAGEMENTS: Rodolfo in *La bohème* with Pacific Opera Project, Alfredo in *La traviata* with Opera San José, and Erik in *The Flying Dutchman* with Baltimore Concert Opera.

UPCOMING ENGAGEMENTS: Lensky in *Eugene Onegin* with Opera NEO.

HIGHLIGHTS: National Semi-Finalist Metropolitan Opera National Council Auditions 2014, Kennedy Center debut as Ely Parker in *Appomattox* with Washington National Opera, and New York City Opera debut as Joe in *La Fanciulla del West*.

Cast and Artistic Team CONTINUED



Derek Taylor, *Pinkerton* (4/14, 4/18, and 4/28)

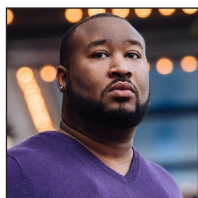
TENOR

HOMETOWN: MILWAUKEE, WISCONSIN

RECENT ENGAGEMENTS: Calaf in *Turandot* with Opera Leipzig, Samson in *Samson et Dalila* with Vilnius City Opera, and Samson in *Samson et Dalila* with Virginia Opera.

UPCOMING ENGAGEMENTS: Tenor Soloist in the *Verdi Requiem* with Florida Symphony, Samson in *Samson et Dalila* with Wiener Staatsoper, and Cassio in *Otello* with Austin Lyric Opera.

HIGHLIGHTS: Winner, Loren Zachary Competition; Winner, Giulio Gari Competition; and Winner, Liederkranz Competition.



Trevor Neal, *Sharpless*

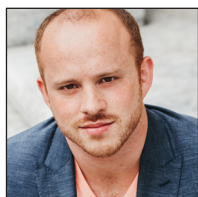
BARITONE

HOMETOWN: DALLAS, TX

RECENT ENGAGEMENTS: Gardiner in Heggie & Scheer's *Moby-Dick* with Opera San José, Fest Artist at Newport Music Festival, and Henry Davis in Weill's *Street Scene* with Virginia Opera.

UPCOMING ENGAGEMENTS: Fest Artist with Newport Music Festival, and *Songs of my Father* a solo recital.

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



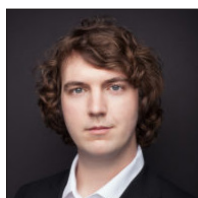
Mason Gates, *Goro*

TENOR

HOMETOWN: SAN JOSÉ, CA

RECENT ENGAGEMENTS: Flask in Heggie & Scheer's *Moby-Dick*, Pedrillo in *The Abduction from the Scraglio*, and Beppe in *Pagliacci*, all with Opera San José.

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



Ben Brady, *Yamadori*

BASS-BARITONE

HOMETOWN: DENVER, CO

RECENT ENGAGEMENTS: Rocco in *Fidelio* with West Bay Opera, Silvano in *Un ballo in maschera* with Livermore Valley Opera, and Dottore Malatesta in *Don Pasquale* at the Mendocino Music Festival.

HIGHLIGHTS: Metropolitan Opera National Council Auditions SF Finalist, Audience Favorite and First Place awards in the Tier II Category of the James Toland Vocal Arts Competition.

Cast and Artistic Team CONTINUED



Philip Skinner, *The Bonze*

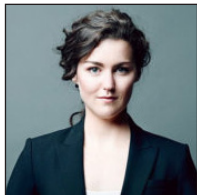
BASS-BARITONE

HOMETOWN: JACKSONVILLE, FL

RECENT ENGAGEMENTS: Bass solos in Dvořák's *The American Flag* with the San Francisco Symphony, The Baron in *La traviata* with San Francisco Opera, and Eric Gold/Ghost of Bazzetti in the West Coast premiere of Heggie's *Great Scott* with the San Diego Opera.

UPCOMING ENGAGEMENTS: Scarpia in *Tosca* with Sacramento Opera, Arkel in *Pélleas et Mélisande* with West Edge Opera, and Henry in the world premiere of *Howards End, America* (Allen Shearer) at Z Space, San Francisco.

HIGHLIGHTS: Over 380 performances in 56 productions with San Francisco Opera, sang Edgar Ray Killen in the world premiere of Philip Glass's *Appomattox* with San Francisco Opera, and recently sang the Marquis de la Force in *Dialogues of the Carmelites* at Metropolitan Opera.



Katherine Sanford, *Kate Pinkerton*

MEZZO-SOPRANO

HOMETOWN: ANNAPOLIS, MD

RECENT ENGAGEMENTS: Nicklausse in *Les contes d'Hoffmann* with Pacific Northwest Opera, Dorabella in *Così fan tutte* with Nashville Opera, and Prince Orlofsky in *Die Fledermaus* with Nashville Opera.

HIGHLIGHTS: Nashville Opera Mary Ragland Young Artist and Opera Colorado Young Artist.



Karl Kaminsky, *Imperial Commissioner*

BASS-BARITONE

HOMETOWN: ST PETERSBURG, RUSSIA

RECENT ENGAGEMENTS: Tenor soloist in *Rachmaninoff Vespers* with San Francisco Choral Society and Benoit / Alcindoro in *La bohème* with West Bay Opera.

UPCOMING ENGAGEMENT: Falstaff in *Falstaff* with St. Petersburg Opera and Policeman in *Lady Macbeth of the Mtsensk District*.

HIGHLIGHTS: Truffaldino in *Love for Three Oranges*, Ivanov/Prince Barclay de Tolly in *War and Peace* with Teatro Alla Scala.

Cast and Artistic Team CONTINUED



Joseph Marcheso

CONDUCTOR

Joseph Marcheso is the Music Director and Principal Conductor of Opera San José. For the 2018–19 season, he has served as Principal Conductor for Jake Heggie & Gene Scheer's *Moby-Dick* and Puccini's *Madama Butterfly*. Mr. Marcheso has conducted eighteen productions for OSJ, including last season's West Coast premiere of Puts & Campbell's *Silent Night*, and Puccini's *La bohème*.

As staff conductor and cover at the San Francisco Opera, Mr. Marcheso worked the productions of many operas including *Les Troyens*, *Jenifa*, *Show Boat*, *Die Meistersinger*, *Partenope*, *Nixon in China*, and the world premieres of Mark Adamo's *The Gospel of Mary Magdalene*, Tobias Picker's *Dolores Claiborne*, Bright Sheng's *The Dream of the Red Chamber* and John Adams's *The Girls of the Golden West*. Recent assignments include *Die Walküre* and *Götterdämmerung* for the SFO *Ring* last summer and Jake Heggie's *It's a Wonderful Life*. He was also on the conducting staff at Washington National Opera and has conducted Hailstork's *Joshua's Boots* for the Young Artists of Opera Theatre St. Louis as well as *Turandot* and *Il trovatore* for Festival Opera. Previously, Mr. Marcheso was the Music Director for the Amato Opera in New York City.



Brad Dalton

STAGE DIRECTOR

Brad Dalton's original productions have been produced widely throughout the United States and abroad in opera houses such as Lyric Opera of Chicago, Los Angeles Opera, the Barbican in London (with the LSO), the State Opera of South Australia, Carnegie Hall, Washington National Opera, San Diego Opera, San Jose Opera, Opera Santa Barbara, New Orleans Opera, Hawaii Opera Theatre, Austin Lyric Opera and Opera Boston.

In 2003, Brad was awarded the prestigious Helpmann Award for "Best Direction of an Opera in Australia" for his direction of the Australian premiere of *Dead Man Walking*.

Brad has received critical acclaim for his "ravishingly theatrical" production of *A Streetcar Named Desire* starring Renee Fleming, which has been seen in London, New York, Los Angeles, and Chicago.

In 2017, Brad directed the American premiere of Alma Deutscher's *Cinderella*, available on Sony DVD and Blu Ray. New opera productions include *Alceste*, *Don Giovanni*, *The Magic Flute*, *Così fan tutte*, *La Clemenza di Tito*, *Idomeneo*, *Rigoletto*, *Il trovatore*, *Tosca*, *La bohème*, *Madama Butterfly*, *Faust*, *Romeo and Juliet*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, *Anna Karenina*, *Albert Herring*, *A Streetcar Named Desire*, *The Flying Dutchman*, *Romeo and Juliet*, and Alma Deutscher's *Cinderella*.

Brad is a graduate of Harvard University and the National Shakespeare Conservatory. He has directed numerous productions of theatre and musical theatre as well as opera.

Cast and Artistic Team CONTINUED



Dennis Doubin

ASSISTANT CONDUCTOR & CHORUS MASTER

Conductor Dennis Doubin returns to OSJ for Puccini's *Madama Butterfly*. A member of San Francisco Opera music staff, Mr. Doubin recently conducted Puccini's *La bohème* at the War Memorial Opera House. He has led Henderson Symphony Orchestra (Nevada) in performances, and has worked at Los Angeles Opera where he assisted Plácido Domingo on Verdi's *Requiem* and James Conlon on two-time Grammy Award winning production of Weil's *Rise and Fall of the City of Mahagonny*. He has also collaborated with Seattle Opera's Young Artist Program's tour of Tchaikovsky's *Eugene Onegin*.

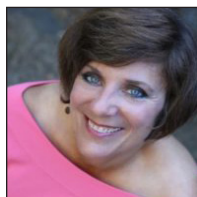
At San Francisco Opera, Mr. Doubin works closely with many esteemed conductors and vocalists. A sought after pianist, Mr. Doubin has collaborated with many of opera's luminaries that include Renée Fleming, Anna Netrebko, Diana Damrau, Leah Crocetto, Dolora Zajick, Plácido Domingo, Ramón Vargas, Brandon Jovanovich, Michael Fabiano, Stephen Costello, Bryn Terfel, George Gagnidze, Ildar Abdrazakov and others. Mr. Doubin began his musical education at the Moscow Choral Academy and graduated from San Francisco Opera's Merola and Adler programs.



Kent Dorsey

SET DESIGNER

OSJ revives Kent Dorsey's 2007 set design for our 2018-19 production of *Madama Butterfly*. Previously, Mr. Dorsey's designs have been featured in OSJ's productions of Puccini's *Suor Angelica* and *Gianni Schicchi*, and all four productions of the company's 2010-11 season: David Carlson's *Anna Karenina*, Puccini's *Tosca*, Rossini's *The Barber of Seville* and Puccini's *La bohème*. His opera work includes scenery, projection, and lighting design for the world premiere of Myron Fink's *The Conquistador* (San Diego Opera, Sir Peter Maxwell Davies' *The Lighthouse* directed by Jack O'Brien (San Diego Opera & Chicago Opera Theatre), Puccini's *La bohème* and Saint-Saëns's *Samson et Dalila* (Palm Beach Opera), Wagner's *The Flying Dutchman* directed by Lillian Garret-Groag (Virginia Opera), and Donizetti's *Lucia di Lammermoor* directed by Colin Graham (Greensboro Opera).



Julie Engelbrecht

COSTUME DESIGNER

OSJ revises Julie Engelbrecht's 2007 costume designs for our 2018-19 production of *Madama Butterfly*. She has designed for other OSJ productions, including Mozart's *The Marriage of Figaro*, Bizet's *Carmen*, Strauss's *Die Fledermaus*, Leoncavallo's *Pagliacci*, Verdi's *Il trovatore*, Massenet's *Manon*, and Mozart's *Don Giovanni*.

Ms. Engelbrecht has also designed costumes for TheatreWorks, The Folger Consort, Stanford University, Guggenheim Productions, Utah Shakespeare Festival, Western Stage and the Margaret Wingrove Dance Company.

Cast and Artistic Team CONTINUED

Pamila Z. Gray

LIGHTING DESIGNER

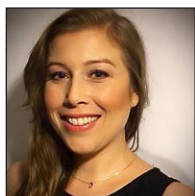
Pamila Z. Gray returns during OSJ's 2018-19 season to create lighting designs for Puccini's *Madama Butterfly*, Mozart's *The Abduction from the Seraglio*, and Jake Heggie & Gene Scheer's *Moby-Dick*. Most recently, Ms. Gray served as Lighting Designer for last season's *La traviata*. Other productions in which her work has been featured include Mozart's *The Marriage of Figaro*, Verdi's *Rigoletto*, Humperdinck's *Hansel and Gretel*, Puccini's *Madama Butterfly*, and Strauss' *Die Fledermaus*. She has created lighting designs for several companies in the San Francisco Bay Area including American Musical Theatre, TheatreWorks, San Jose Rep, Sacramento Opera, and Marin Theatre Company. She has also designed in Los Angeles, Portland, Seattle, Sacramento, and Colorado Springs.



Hanayagi Jumasuga (Marjorie Nakaji)

MOVEMENT / CHOREOGRAPHER

Hanayagi Jumasuga began dancing at the age of four while her family was interned at the Tule Lake Relocation Camp during World War II. Later in her life, she made two trips to Tokyo to study under Hanayagi Headmasters II and III. There, she obtained the coveted teaching credential, becoming the first "sansei" Japanese-American. This is her fourth year working with Opera San José and the third year working with Brad Dalton.



Christina Martin

WIG AND MAKEUP DESIGNER

Christina Martin returns during the 2018-19 season as Wig and Makeup Designer. Ms. Martin has designed wigs and makeup for several OSJ productions, including Heggie & 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 Makeup Artists and Hairstylists guild IATSE Local 706, Ms. Martin has had the pleasure of working for film, television, and multimedia, along with opera and theater.



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