

Opera San José presents

# Bluebeard's Castle

FEBRUARY 15 - MARCH 2 2025



OPERA SAN JOSÉ 2024-2025 SEASON

# OPERA SAN JOSÉ

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Shawna Lucey

## Music Director

Joseph Marcheso

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This summer, Opera San José's Opera Academy offers aspiring singers ages 14–18 the chance to hone their craft, develop their voice, and explore the magic of opera.



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## ABOUT OPERA SAN JOSÉ

Opera San José is an opera company located in the heart of Silicon Valley. Maintaining a resident company of artists, OSJ presents four mainstage productions annually in San José's historic California Theatre, while regularly broadcasting fully-produced productions from its state-of-the-art Heiman Digital Media Studio. Now in its 41st season, OSJ specializes in role debuts, serving as an artistic incubator for established and emerging artists alike, producing world-class operatic performances for diverse audiences throughout the Bay Area and around the globe.

# GENERAL DIRECTOR'S WELCOME



Dearest friends,

I welcome you to the second half of Opera San José's 41st season with immense joy and heartfelt appreciation. As we celebrate this remarkable chapter in the company's legacy, we remain inspired by opera's profound ability to unite, move, and transform. Our commitment to presenting a diverse repertoire—from cherished classics to bold, thought-provoking works—continues to define this season as we journey together.

Tonight, we gather under the dazzling lights of the California Theatre to experience *Bluebeard's Castle*, a haunting masterpiece by Béla Bartók. This psychological and atmospheric tour de force delves into the depths of mystery, trust, and the human psyche. With its lush, evocative score and striking imagery, *Bluebeard's Castle* promises to be an unforgettable exploration of love and secrets. As we venture into Bluebeard's world, this opera reminds us of the enduring power of storytelling through music and the unique ability of art to illuminate the complexities of the human experience.

This season, Opera San José's stage continues to shine thanks to the extraordinary talent of our company. From the breathtaking performances of Maria Natale as Judith and Zachary Nelson as Duke Bluebeard, to the orchestra's artistry and the creative team's vision, tonight's production is a testament to the excellence that defines Opera San José. We are proud to present this work as we step boldly into the second half of our 41st season, showcasing the passion and innovation that are hallmarks of this company.

We are thrilled to have you with us this evening, and we hope you'll continue to share in the journey of our season and beyond. Your presence and support are vital to ensuring Opera San José thrives as a cornerstone of the San José and Silicon Valley artistic community. Together, we can sustain the transformative power of opera for generations to come.

Finally, I would like to express my heartfelt gratitude to each of you. To our incredible Board of Directors, dedicated staff, Friends of Opera San José, Emeritus Council, generous supporters, talented technicians, our Music Director, Maestro Marcheso, orchestra members, and artists who make every performance possible—thank you. Each of you plays a vital role in bringing this magic to life, and we are profoundly grateful for your contributions.

Here's to an evening of unparalleled music, captivating storytelling, and the shared joy of live opera.

With deepest gratitude and warmest regards,

A handwritten signature in black ink, reading "Shawna Lucey". The signature is fluid and cursive, with a large initial "S".

**SHAWNA LUCEY**  
General Director & CEO

# OPERA SAN JOSÉ

presents

## Bluebeard's Castle

*Opera in One Act*

By

**Béla Bartók**

Original Hungarian Libretto by

**Béla Balázs**

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Based on the French folk legend as told by Charles Perrault

First performed at the Royal Hungarian Opera House in Budapest on May 24, 1918

Sung in English with English & Spanish Supertitles  
English translation by Steven White and Joseph Marcheso

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**CONDUCTOR**

Joseph Marcheso  
Johannes Löhner  
(2/28 & 3/2)

**DIRECTOR**

Shawna Lucey

**ASSISTANT**

**DIRECTOR**

Michelle Cuizon

**LIGHTING**

**DESIGNER**

Michael Clark

**SCENIC  
DESIGNER**

Steven C. Kemp

**COSTUME  
DESIGNER**

Caitlin Cisek

**WIG & MAKEUP  
DESIGNER**

Christina Martin

**FIGHT  
CHOREOGRAPHER**

Dave Maier

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### PERFORMANCES

Saturday, February 15 at 7:30 pm  
Sunday, February 16 at 2:00 pm  
Friday, February 21 at 7:30 pm

Sunday, February 23 at 2:00 pm  
Friday, February 28 at 7:30 pm  
Sunday, March 2 at 2:00 pm

**The performance will run approximately 70 minutes. There is no intermission for this performance.**

# CAST

**Judith** Maria Natale\*  
**Duke Bluebeard** Zachary Nelson  
**Wife of the Morning** Delaney Ewert †  
**Wife of the Afternoon** Alysa Grace Reinhardt †  
**Wife of the Evening** Sorcha Tate †

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## COVERS

Lyla Davey †, *Wives*  
Madison Hatten, *Judith*  
Jeremiah Sanders, *Duke Bluebeard*

## PRODUCTION TEAM

### ASSISTANT CONDUCTOR

Johannes Löhner †

### ASSISTANT DIRECTOR

Michelle Cuizon †

### PROPERTIES DESIGNER

Lori Scheper-Kesel

### PRODUCTION STAGE MANAGER

Jennifer A.R. Hsu

### ASSISTANT STAGE MANAGER

Bethany Windham

### MUSIC STAFF

Veronika Agranov-Dafoe  
Victoria DiMaggio Lington

### SUPERTITLES OPERATOR

Grace Owens

### SPANISH SUPERTITLES

Lauren Biglow



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\* *Opera San José Emeritus Artist-in-Residence*

† *Current Artist-in-Residence*

‡ *Members of New Ballet*

# OPERA SAN JOSÉ ORCHESTRA

## VIOLIN I

Cynthia Baehr-Williams, *Concertmaster*  
Rochelle Nguyen, *Associate Concertmaster*  
Kiri Murakami-Loehmann  
Chinh Le  
Virginia Smedberg  
Valerie K. Tisdell

## VIOLIN II

Sue-Mi Shin *Principal*  
Sergi Goldman-Hull, *Assistant Principal*  
Gulnar Spurlock  
Chag-Hee Lee  
Josepha Fath  
Stella Bonilla

## VIOLA

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

## CELLO

Evan Kahn, *Principal*  
Issac M. Pastor-Chermak, *Assistant Principal*  
Paul F. Hale

## BASS

Andy Butler, *Principal*  
William J. Everett, *Assistant Principal*

## FLUTE/PICCOLO

Bethanne Walker, *Principal*  
Mary Hargrove

## ALTO FLUTE

Mary Hargrove

## OBOE

Jesse Barrett, *Principal*  
Patricia Emerson Mitchell

## ENGLISH HORN

Patricia Emerson Mitchell

## CLARINET

Mark G. Brandenburg, *Principal*  
Mara Plotkin  
James Pytko

## BASS CLARINET

James Pytko

## BASSOON

Deborah L. Kramer, *Principal*  
Carolyn J. Lockhart

## CONTRABASSOON

Carolyn J. Lockhart

## FRENCH HORN

Meredith Brown, *Principal*  
Eric Achen

## TRUMPET

William B. Harvey, *Principal*

## TENOR-BASS TROMBONE

C.L. Behrens, *Principal*

## TIMPANI

Alex A. Orfaly, *Principal*

## PERCUSSION

Artie L. Storch

## HARP

Ruthanne Adams-Martinez, *Principal*

## ORGAN/CELESTE

Veronika Agranov-Dafoe  
(2/15, 2/23, 2/28, 3/2)  
Victoria DiMaggio Lington  
(2/16, 2/21)

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## ORCHESTRA SUBSTITUTES 2024 *BLUEBEARD'S CASTLE*

Randy Cono, *Violin II*  
Richard Duke, *Bass*  
Kymber Gillen, *Violin II*  
Victoria Hauk, *Flute*  
Zachary Mansell, *Cello*  
Erika Miras, *French Horn*  
Charith Premawardhana, *Viola*  
Evan Price, *Violin I*

Dave P. Ridge, *Tenor-Bass Trombone*  
Irving G. Santana, *Viola*  
Leslie Tagorda, *Clarinet*  
Mark Veregge, *Percussion*  
Dina Weinshelbaum, *Cello*  
Rebecca Wishnia, *Violin I*  
Richard Fraser Worn, *Bass*



# SYNOPSIS

## Duke Bluebeard's Castle Hallway of seven locked doors.

Judith arrives at the forbidding castle of Duke Bluebeard, where she meets the castle in an eerie darkness. Bluebeard gives her the choice to leave, but her love compels her to stay. Determined to bring light into the castle's shadowy halls, Judith insists on opening its seven locked doors despite Bluebeard's warnings. He pleads for her love and trust, asking her not to question him, but Judith is not deterred.

As each door opens, the castle's mysteries are revealed. The first door unveils a blood-stained torture chamber, shocking Judith but piquing her curiosity. The second shows a storehouse of weapons, and the third, a vault of dazzling riches—though the unsettling presence of blood marks each. The fourth door opens onto a stunning secret garden, and the fifth reveals a vast kingdom bathed in sunlight, though grim blood-red shadows linger ominously.

Bluebeard implores Judith to stop, declaring that the castle is as bright as ever. Yet, Judith presses on. Behind the sixth door lies a tranquil silver lake—a haunting "lake of tears." Bluebeard's pleas grow more desperate as he begs Judith to love him and ask no more questions, but she persists. Confronting him about his previous wives, she accuses him of murder, convinced their blood and sorrow permeate the castle. Finally, she demands the key to the last door.

Reluctantly, Bluebeard yields. The seventh door reveals Bluebeard's three former wives, silent and adorned in regal crowns and jewels. Overcome with emotion, Bluebeard praises each as the wives of dawn, midday, and dusk. Turning to Judith, he names her the wife of the night and begins to adorn her in the heavy jewels of her predecessors. Horrified, Judith protests, but her fate is sealed. Under the crushing weight of her new role, she follows the other wives into the darkness beyond the seventh door. It closes behind her, leaving Bluebeard alone in total darkness once more.

**There is no intermission for this performance**

# DIRECTOR'S NOTE

*Bluebeard's Castle* is a story of intimacy, secrecy, and power that resonates deeply in a world where gender dynamics often dictate the boundaries of love and autonomy. Through a feminist lens, this production confronts the roles of ownership and control woven into the fabric of the opera, exploring how eroticism, vulnerability, and power struggles shape the relationship between Judith and Bluebeard.

Bartók's score is undeniably charged with sensuality, its lush textures and soaring crescendos evoking a space where passion and peril coexist. This eroticism, however, is not merely about physical desire; it is an emotional and psychological force, one that Judith and Bluebeard wield against each other in their attempts to assert agency. Each door Judith opens in Bluebeard's castle is an act of unveiling—not just of secrets, but of the power structures that underpin their relationship. The erotic tension lies in this dynamic: the interplay of revelation and resistance, of knowing and being known, of vulnerability and control.

Judith's insistence on unlocking the castle's secrets is both a radical and defiant act. In a world that has long demanded women accept half-truths and silence, Judith's refusal to stop at Bluebeard's warnings becomes a feminist assertion of autonomy. Her desire to see and understand is not an invasion; it is a reclamation of the right to confront the truths that have been deliberately hidden. In this context, Judith is not simply a lover; she is a disruptor of patriarchal norms, challenging the very foundations of Bluebeard's power. Bluebeard, by contrast, represents a fragile masculinity, one that equates control with strength and secrecy with dominance. His reluctance to grant Judith access to his innermost spaces is less about protecting her and more about shielding himself from exposure. His castle, with its locked doors and hidden horrors, becomes a metaphor for the systems that seek to limit women's agency by keeping them in the dark. Yet, as Judith persists, Bluebeard's control begins to fracture, revealing the vulnerability beneath his stoic façade.

The eroticism in *Bluebeard's Castle* is thus inseparable from its power dynamics. Desire in this opera is not a neutral force; it is fraught with questions of ownership, consent, and mutuality. Judith's longing to see all that lies within the castle is entwined with her need to assert control over her own understanding. Bluebeard's withholding, on the other hand, is an attempt to maintain dominance, even as he paradoxically invites Judith into his world. Their struggle becomes a larger commentary on how intimacy and power are negotiated in relationships, particularly in contexts shaped by patriarchal structures.

In this production, Judith's journey is framed as an act of courage and resistance. Her choices may come at great cost, but they are not portrayed as mistakes or failures. Instead, they are necessary steps toward self-determination in a world that often seeks to silence women who demand answers. By confronting Bluebeard's secrets, Judith transforms from a passive participant to an active force, challenging not only Bluebeard's authority but the systems of control he represents.

Bartók's music underscores these themes with a visceral intensity, drawing us into a world where the stakes of intimacy and power are palpable. As the score swells and the doors open, we are reminded that love, like liberation, is a risky endeavor—but it is in risking everything that we find the possibility of true equality.

*Bluebeard's Castle* invites us to reflect on the costs and rewards of seeking truth in the face of resistance. Judith's story is not merely a tale of tragedy but a testament to the power of persistence and the radical act of uncovering what lies behind locked doors.

**SHAWNA LUCEY**

Director







# CONDUCTOR'S NOTE

Welcome to the company premiere of Béla Bartók's *Bluebeard's Castle*.

We are so excited to present this wonderful, unusual work in English translation. It is an opera composed during one of the most creative flourishes in the history of classical music. Written in 1911 and premiered in 1918, it is contemporary with Puccini's *Fanciulla* and *Trittico*, Ravel's *Daphnis and Chloe*, Stravinsky's *Rite of Spring*, and Schoenberg's *Erwartung* and, in a magical way, contains elements of them all.

It is a representative exponent of an era devoted to ever-heightened expression while simultaneously questioning and straining the very understanding of musical structure and hierarchy. *Bluebeard* is no exception to this process, and the means and solutions that Bartók came up with to answer these challenges made this opera a unique contribution to the art form.

Beginning around the time of Debussy, a great admirer of Bartók, there was a growing sense that traditional Western musical structures, scales, and even how music was stressed (i.e., where the "strong" and "weak" beats were) were inadequate to answer the challenges of expression and tonality. Debussy had started to open Western European consciousness to other forms of musical organization and scales. His famous encounter with the Javanese gamelan at the Exposition Universelle in 1889 soon influenced his compositions, opening the door for the public's reception of new musical hierarchies, scales, and modes.

It was in this atmosphere that Bartók was perfecting his singular voice. The Hungarian composer was also an ethnomusicologist, studying and collecting folk music from Hungary, Romania, and Eastern Europe. This music was practically unknown to Western audiences and was much different than the music heard in concert halls and opera houses of the time.

Importantly, this folk music shared many characteristics that had begun to fascinate classical composers. It was modal, meaning that it had unique scales unfamiliar to general audiences; it had unusual meters rather than the traditional, "common" meters of 95% of Western classical music, and it was inflected with the rhythms and language of an unfamiliar culture.

In *Bluebeard*, Bartók takes a primarily psychological story that is also heavily descriptive and uses it to showcase the virtuosity of his technique and artistry. The seven doors of the story provide a launching point for the vivid capabilities of Bartók's style.

Usually, an appreciation of this style starts with the famous fifth door that opens into the vista of Bluebeard's vast realm. The resounding chords and majestic musical atmosphere are often the first things a future admirer of this work responds to. However, modal inflections and irregular meters abound in this seemingly diatonic moment.

But ultimately, each of the doors turns out to be equally revelatory, not to mention the music before we even get to the first door. Wildly different rooms like Bluebeard's garden and the torture chamber seem to recall composers as diverse as Mahler and Prokofiev without ever emulating them. There is a real individual voice in this music that is dramatic and unmistakable.

It is an honor to be able to promote music that you believe in. When we present masterworks, we often preach to the choir. Most people don't need to be convinced of *Figaro* or *Traviata*, but in *Bluebeard*, we have a work vastly more remarkable than its recognition. Our goal with this run is to make the case that this is an opera worth coming back to. That it's an unbelievably beautiful, vivid, jazzy and sensual work.

We can't wait for you to experience it.

**JOSEPH MARCHESO**  
Conductor

# OUR 2024-25 ARTISTS IN RESIDENCE

Opera San José's mission is to support the development of emerging artists. By providing housing, professional development, and performance opportunities like few opera companies in America do, Opera San José keeps the artist at the very heart of its creative and administrative life. Deepen your connection to the artform by becoming a sponsor for one our Artists in Residence

Contact [development@operasj.org](mailto:development@operasj.org) to learn how you can play a pivotal role in launching the next generation of opera talent.

General Director and CEO Shawna Lucey is sponsored by Michael Kalkstein and Susan English. Music Director Joseph Marcheso is sponsored by Dr. H. Andrea Neves in honor of his 10th Anniversary as Music Director. The *La Bohème* production is sponsored by George Crow.

#### Resident Artist Emeritus Sponsors

Maria Natale is sponsored by Prof. John M. Heineke & Prof. Catherine R. Montfort and the Wadhvani Foundation



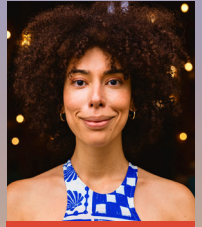
**Maria Brea**  
Soprano



**Michelle Cuizon**  
Director



**Johannes Löhner**  
Conductor



**Melisa Bonetti Luna**  
Mezzo-Soprano

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**Melissa Sondhi**  
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Tenor

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March 21 & 22, 2025  
Hammer Theatre Center

# ARTIST BIOGRAPHIES

Praised by *The New York Times* for her "plummy, penetrating voice," Italian-American soprano Maria Natale is establishing herself as a rising star in the Italian verismo repertoire.

In the 2024 season, Maria made her debut in the title role of Puccini's *Manon Lescaut* with the Opera Festival of Chicago and returned to the role of *Tosca* with Opera Cedar Rapids. In 2025, she will make her international debut in the title role of *Manon Lescaut* with the Immling Festival in Germany.

Maria has been a returning artist for multiple seasons with Opera San José, most recently making her debut as the title role in *Tosca*. In previous seasons at OSJ, she has performed Nedda in *Pagliacci*, Cio-Cio San in *Madama Butterfly*, and Rosalinde in *Die Fledermaus*. Maria has also performed other leading Italian roles with Tulsa Opera, appearing as Cio-Cio San in *Madama Butterfly* and Mimì in *La Bohème* with Vero Beach Opera. Her portrayal of Violetta in *La Traviata* at Opera Maine garnered rave reviews, with *Opera News* applauding her powerful soprano that effortlessly filled the house. Similarly, her debut with Sarasota Opera, playing the role of Liu in *Turandot*, received accolades for her "unequivocal Italian sound" (*New Outpost*).

As a concert soloist, Ms. Natale has performed at Carnegie Hall in Fauré's *Requiem* and Mozart's *Missa Solemnis* with MidAmerica Productions. She has also been the soprano soloist with the NYC Master Chorale in Dvorak's *Te Deum* and Mozart's *Requiem*.

Maria is the proud recipient of numerous awards and grants, distinguished by her achievements in prestigious vocal competitions across the nation. Among her notable accolades are the National James Collier Vocal Competition, the Elizabeth Connell Prize in Sydney, Australia, the Gerda Lissner International Vocal Competition, Loren L. Zachary Vocal Competition.



## MARIA NATALE

Soprano | Judith



## ZACHARY NELSON

Baritone | Duke Bluebeard

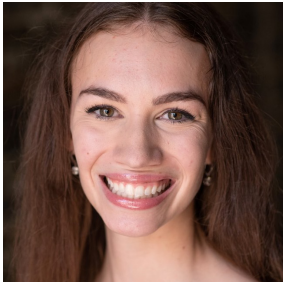
Zachary Nelson, a native of Annapolis, Maryland, studied vocal performance at The Catholic University of America, subsequently attending the prestigious Academy of Vocal Arts in Philadelphia.

The 2024-2025 season features a mix of role debuts and favorites for Mr. Nelson. He returns to Lyric Opera of Chicago as Paul in Missy Mazzoli and Royce Vavrek's *The Listeners*, and makes his role debut as the titular Bluebeard in *Bluebeard's Castle* with Opera San José. Elsewhere in the season, he returns to one of his signature roles, Leporello, in *Don Giovanni* with Opera Omaha, and continues the role of Alberich in his first performances of *Siegfried* with Atlanta Opera for their *Ring Cycle*. In concert, he joins the Santa Fe Symphony for a concert of Beethoven's *Ninth Symphony*.

During the 2023-2024 season Mr. Nelson returned to Palm Beach Opera, making role debut as the Four Villains in Offenbach's *Les contes d'Hoffmann*. Other appearances included Florentine Opera as Dulcamara in *L'elisir d'amore*; Atlanta Opera as Marcello in *La bohème*, and Arizona Opera as Leporello in *Don Giovanni*. During the summer of 2024 he debuted as Faninal in *Der Rosenkavalier* with Santa Fe Opera.

Zachary Nelson was an ensemble member at Semper oper Dresden, where roles included Count Almaviva in *Le nozze di Figaro*, Marcello in *La bohème*, Figaro in *Il barbiere di Siviglia*, and Guglielmo in a new production of *Così fan tutte*. He has sung a number of roles for Santa Fe Opera, including the title role in *Le nozze di Figaro*, Enrico in *Lucia di Lammermoor*, Malatesta in *Don Pasquale*, and Marcello in *La bohème*. Additional career credits include: Donner in *Das Rheingold*, Marcello in *La bohème* with Lyric Opera of Chicago; and Escamillo in *Carmen* with Den Norske Opera in Oslo, Canadian Opera Company and San Francisco Opera.

# ARTIST & CREATIVE TEAM BIOGRAPHIES



## DELANEY EWERT

*Wife of the Morning*

**Hometown:** Highlands Ranch, CO

**At OSJ:** *Rigoletto*

**This Season:** *The San Jose Nutcracker, Fast Forward, Swan Lake* (New Ballet)

**Career Highlights:** Sugarplum Fairy in *The San Jose Nutcracker* (New Ballet), Queen of the Dryads in *Don Quixote* (American Repertory Ballet), Raymonda in *Raymonda Act III* (American Repertory Ballet)



## ALYSA GRACE REINHARDT

*Wife of the Afternoon*

**Hometown:** Anaheim, CA

**At OSJ:** *La Rondine, La Traviata, Pagliacci, Die Fledermaus, Rigoletto*

**This Season:** *Fast Forward, Swan Lake* (New Ballet)

**Career Highlights:** Cinderella in *Cinderella* (New Ballet), Lilac Fairy in *The Sleeping Beauty* (New Ballet), Sugarplum Fairy in *The San Jose Nutcracker* (New Ballet), Count Monterone's Daughter in *Rigoletto* (Opera San José)



## SORCHA TATE

*Wife of the Evening*

**Hometown:** Boulder Creek, CA

**At OSJ:** Debut

**This Season:** *The San Jose Nutcracker, Fast Forward, Swan Lake* (New Ballet)

**Career Highlights:** Clara in *The Nutcracker* (International Academy of Dance), Mousima, Quicksilver, and the Diamondback Rattlesnake in *The San Jose Nutcracker* (New Ballet), Hyacinth Fairy in *The Sleeping Beauty* (New Ballet), Inkwell Woman in *The Cuphead Ballet at Fast Forward* (New Ballet)



## CAITLIN CISEK

*Costume Designer*

**Hometown:** Queens, New York

**At OSJ:** *Le Nozze di Figaro, Romeo & Juliet*

**Career Highlights:** *Pete Rex (59 E 59), Drunkle Vanya (3 Day Hangover)*, and day-playing on SNL



## MICHAEL JAMES CLARK

*Lighting Designer*

**Hometown:** Houston, TX

**At OSJ:** Debut

**This Season:** *La Bohème* (Wolf Trap Opera); *La Cenerentola* (Houston Grand Opera); *La Bohème* (Houston Grand Opera); *La Bohème* (San Francisco Opera)

**Career Highlights:** *La Traviata, Tosca* (San Francisco Opera); World premieres of *Cruzar la Cara de la Luna, Snowy Day* (Houston Grand Opera), *Recognized at the Prague Quadrennial*



## MICHELLE CUIZON

*Assistant Director*

**Hometown:** Manila, Philippines & New York, NY

**At OSJ:** *La Bohème, Florencia en el Amazonas, Rigoletto, The Barber of Seville, Romeo and Juliet, and The Magic Flute*

**This Season:** *La Bohème, The Magic Flute, Zorro* (Opera San José); *The Magic Flute, Tosca* (The Metropolitan Opera)

**Career Highlights:** Bank of America Stage Director Fellow 22-23 Season - *The Hours* (World Premiere), *Champion* (The Metropolitan Opera); *Champion* (The Metropolitan Opera); *Susannah, Julius Caesar* (OTSL); *La Bohème, Romeo and Juliet* (Opera San Jose)



## STEVEN C. KEMP

*Set Designer*

**Hometown:** Houston, TX

**At OSJ:** 15 seasons, 24 productions including *Anna Karenina*, 2010, *Idomeneo*, 2011 and *Cinderella*, 2017

**This Season:** 17 Productions including *The Flying Dutchman* (Des Moines Metro Opera);

*Macbeth* (The Atlanta Opera); *Stiffelio* (Sarasota Opera); *Pagliacci* (Seattle Opera)

**Career Highlights:** Over 120 designs for opera including *Così fan Tutte* (Opera Theatre of St. Louis), *Candide* (Des Moines Metro Opera), *Silent Night* (OSJ, Arizona Opera); training: MFA UCSD



## JOHANNES LÖHNER

*Assistant Conductor*

**Hometown:** Washington, D.C.

**At OSJ:** *La Bohème*, *The Magic Flute*, *Falstaff*, *Tosca*, *Romeo & Juliet*, *Il Barbiere di Siviglia*, *Rigoletto*, *Florenzia en el Amazonas*

**This Season:** *The Magic Flute*, *La Bohème* (Opera San José)

**Career Highlights:** Music Director of Kammerorchester Regensburg, Adjunct Faculty at H.f.M. Nürnberg, Artistic Director & CEO of the International Salon Project 2018-2023, *Macbeth* & *Rigoletto* with Riccardo Muti in Tokyo, Sir Roger Norrington Fellowship 2017-2020, upcoming Solo-CD/DVD release of Schubert's *Winterreise*



## SHAWNA LUCEY

*Director, General Director & CEO*

**Hometown:** Houston, TX

**At OSJ:** *Romeo & Juliet*, *La Traviata*

**This Season:** *Così fan Tutte* (LA Opera)

**Career Highlights:** *La Traviata* (San Francisco Opera), *Lucia di Lammermoor* (Lyric Opera of Kansas City), *Tosca* (San Francisco Opera), *Der Rosenkavalier* (The Bolshoi), *Tosca* (The Metropolitan Opera), *L'Italiana in Algeri* (The Santa Fe Opera), *Grand Duchess of Gerolstein* (Wichita Grand Opera), *The Pearl Fishers* (The Santa Fe Opera), *Falstaff* (Dallas Opera), *Amahl and the Night Visitors* (Lyric Opera of Kansas City)



## DAVE MAIER

*Fight Choreographer*

**Hometown:** El Cerrito, CA

**At OSJ:** *La Bohème*, *Rigoletto*, *Romeo & Juliet*, *Tosca*, *Cinderella*, *The Marriage of Figaro*, *West Side Story*, *Carmen*, *Dido & Aeneas*, *Il Trovatore*

**This Season:** *Zorro* (Opera San José), *Tristan & Isolde*, *Un Ballo in Maschera*, *The Handmaid's Tale*, *Carmen* (SF Opera), *Don Giovanni* (Livermore Valley Opera), *Fat Ham* (SF Playhouse), *A Midsummer Night's Dream*, *The Tempest* (Marin Shakespeare)

**Career Highlights:** Six time SF Bay Area Critics Circle Award winner, five time Theatre Bay Area award winner for Outstanding Fight Choreography. Resident Fight Director: SF Opera, Marin Shakespeare Co., Oakland Theatre Project



## JOSEPH MARCHESO

*Conductor*

**Hometown:** New York, NY

**At OSJ:** *La Bohème*, *The Barber of Seville*, *Romeo and Juliet*, *Tosca*, *Falstaff*, *Carmen*, *Dido and Aeneas*, *Il trovatore*, *Hansel & Gretel*, *Madama Butterfly*, *Moby Dick*, and 20+ more productions

**This Season:** *La Bohème* (Opera San José)

**Career Highlights:** *Die Walküre* & *Götterdämmerung* in Wagner's *Ring*, *Meistersinger*, *Nixon in China* (San Francisco Opera); *Silent Night*, *Moby Dick*, *The Flying Dutchman* (Opera San José)



## CHRISTINA MARTIN

*Hair & Make-up Designer*

**Hometown:** San Luis Obispo, California

**At OSJ:** *Rigoletto*, *Falstaff*, *Tosca*, *Barber of Seville*, *Silent Night*, *La Bohème* (2016), *Così fan Tutte*, *La Rondine*, *Flying Dutchman*, *La Traviata* (2017), *The Abduction from the Seraglio*, *Pagliacci*, *Moby Dick*, *Madama Butterfly* (2018), *Hansel and Gretel*, *Il Trovatore* (2019), *The Parting Glass*, *Three Decembers* (2020), *The Domestic Trilogy* (2021), *Carmen* and *West Side Story* (2022)

**This Season:** *Zorro*

**Career Highlights:** Nominated for Best Period Hair/Makeup for IATSE Guild awards 2023 for OSJ's *West Side Story*

# MEET ONE OF OUR COMMUNITY PARTNERS!

Opera San José is thrilled to ignite the stage with dynamic collaborations, joining forces with a myriad of esteemed organizations across our vibrant arts community. Together, we're orchestrating a symphony of creativity, weaving tighter bonds between Silicon Valley's cultural pioneers and the electrifying pulse of the South Bay Area. Get ready to experience the thrill of innovation and the magic of partnership as we elevate the performing arts scene to dazzling new heights!

## NEW ballet



**DALIA  
RAWSON**

*Executive & Artistic Director of New Ballet*

Photo by Karen Cline.

### MISSION STATEMENT

New Ballet's mission is to further the art of dance, spark creativity, and strengthen community connections by providing San Jose with outstanding classical ballet training and performance. We achieve excellence by providing ballet training with a focus on dancer health and individual development, and by providing exceptional ballet performances that allow us to experience the transformative joy of ballet with our San Jose community.



The photos of dancers is: Naomi Le and New Ballet Dancers in choreography by Dalia Rawson from the 2024 *Fast Forward* production. Photo by Tony Abello.

### MESSAGE FROM DALIA RAWSON,

Dear Opera San José Audience Members,

It is my great pleasure to introduce **New Ballet**, San José's professional ballet company, to you. As the **Artistic and Executive Director** of New Ballet, I am honored to share our work with this vibrant arts community and to celebrate our dancers' performances in Opera San José's Bluebeard's Castle.

New Ballet is home to a company of **professional artists** who perform a full season right here in San José. We are also proud to operate the only **American Ballet Theatre Certified School on the West Coast**, training the next generation of dancers in the highest standards of classical ballet.

This past December, we were thrilled to partner with **Symphony San José** for a triumphant run of *The San Jose Nutcracker* at the **California Theatre**. As we continue our **2024–25 Season**, we invite you to experience:

- **Fast Forward** (March 21-22, 2025) – A program of world-premiere contemporary ballets, showcasing bold new voices in dance, performed at the Hammer Theatre Center.
- **Swan Lake** (May 17-18, 2025) – The quintessential romantic story ballet, performed to live orchestra at the Hammer Theatre Center.

We are incredibly proud to have our dancers performing in Bluebeard's Castle, and we look forward to welcoming you to New Ballet's performances. San José's New Ballet is delighted to share the beauty and power of ballet with you.



# Inside the Actors' Minds

An Interview with Maria Natale & Zachary Nelson  
Scan the QR Code for an exclusive video interview with the stars of  
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## IRENE DALIS LEGACY SOCIETY

Members of the Irene Dalis Legacy Society help ensure the future of Opera San José and a culturally vibrant Bay Area community by making a legacy gift to the company. Naming Opera San José in your will or trust, donating retirement plan proceeds or including Opera San José in your overall estate plans creates a legacy of generosity that benefits Opera San José for many seasons to come.

You can learn how these different vehicles of giving benefit you, your loved ones, and Opera San José by contacting Julia Zarcone, Director of Development at 408.200.6809 or by emailing [development@operasj.org](mailto:development@operasj.org) for more information on charitable estate giving. We are so grateful to the members of the **Irene Dalis Legacy Society** listed here for your support, vision and generosity.

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*Opera San José Century Club celebrates our donors who have surpassed \$100,000 in cumulative giving to the company. We applaud your remarkable generosity and thank you for your continued investment in preserving our opera community. We are deeply grateful to you!*

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We extend our heartfelt gratitude to our donors for your unwavering support during the past season and for our 41st Season! Your dedication to Opera San José creates impact for the company and allows us to make beautiful operatic art, inspire and cultivate new talent, and grow Opera San José's reach to the broader opera world. We travel this artistic road together and we are grateful. Thank you for being part of our extraordinary story and for continuing to bring the power of opera to move and uplift our community. Your generosity resonates today and for the future of opera.

To make a gift or for more information about philanthropy at Opera San José please reach out to Director of Development, Julia Zarcone at [development@operasj.org](mailto:development@operasj.org) or 408.200.6809.

Gifts listed here are from the period November 15, 2023 to January 31, 2025

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**Opera San José wants to recognize and thank members of IATSE B-32 who offer their support as our ushers and door guards in making sure every performance at the California Theatre runs as smoothly as possible.**

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*The official volunteer auxiliary of Opera San José*

*We are grateful to the Friends of Opera San José volunteer auxiliary members for their ongoing support. Welcoming opera lovers to the Opera San José community and sharing opera knowledge you provide a valuable service to Opera San José staff and Leadership. FoOSJ members offer their time and talent behind the scenes and at performances and events to help advance and share opera in our community.*

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# LAND ACKNOWLEDGEMENTS

Opera San José acknowledges that as we gather to share our art, we do so on the Indigenous land of the Thámien Ohlone-speaking tribal groups. This includes the **Paleños**, named after their leader, Capitan Pala, and the tribal groups connected to the Mexican land grants in the hills above San José. The **Thámien Ohlone-speaking** peoples intermarried with the ancestors of the **Muwekma Ohlone Tribe** of the San Francisco area, who were colonized into separate Missions in Santa Clara, San José, and San Francisco. Today, we honor and recognize the significance of these tribal groups who call this land their ancestral home, and we acknowledge their sacrifices that allow us to perform here today.

To learn more about supporting Indigenous communities, scan the QR codes below.



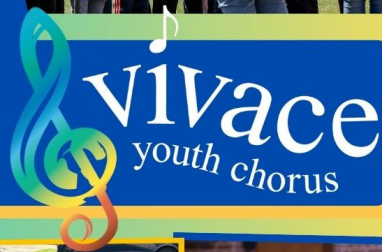
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