



NEWSLETTER

May 2011

Brunch with the Opera Bunch

DATE June 5, 2011

PLACE: La Estancia, an historic Los Gatos Villa

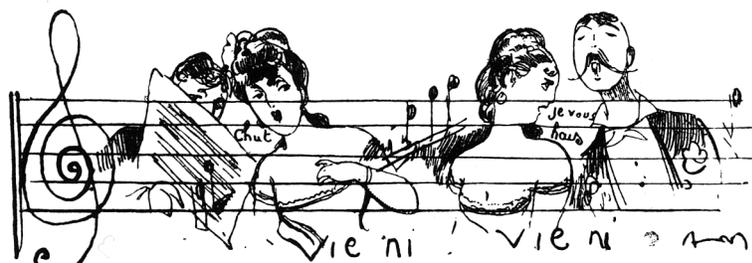
TIME: 11:00 AM

PROGRAM; San José State University Opera Theater Ensemble,
directed by Layna Chianakas

The Board of Directors of the San José Opera Guild is looking forward to being with you at this affair. We will be sharing in an afternoon of delightful music enhanced by a gourmet brunch in an elegant setting. There will be a raffle and/or silent auction.

It is because of these events that we are able to offer a lecture series about upcoming operas and to contribute monetarily to various opera programs in the area. It is our goal to continue to do so but this goal cannot be fulfilled without your assistance. To learn more about the Guild and its programs, visit our website at www.sjoperaguild.org.

Brunch will be \$80 for members, \$90 for non-members. Many thanks for your continued support. For information concerning this event, please telephone 408-395-2035 or 408-395-1308.



Newsletter by Email

Beginning with this issue we are sending the Guild's newsletter via email link to our website, www.sjoperaguild.org. Courtesy copies have been mailed this month to those on our mailing list who do not have email addresses or have requested they receive mailed copies. Starting with our August newsletter,

copies of the newsletter will be mailed only to opera guild members who have requested this service. Please consider using the forms on the back page to join or renew if your membership is not up to date and/or you would like to continue to receive the newsletter via USPS mail. ###

Opera Devotees Need To Welcome Related Musical Theater Forms

by Mort Levine

The recent revival in San Jose of Rogers and Hammerstein's monumental *Carousel* reminds one that the roots and branches of the varied forms of musical theater are, and always have been, in a symbiotic relationship to opera. Not only does this remarkable American musical as presented by Lyric Opera have many characteristics of a full-scale operatic work, but it provides great opportunity for young singers to perfect their art.

Battling the tiny stage and orchestra pit of the Montgomery Theatre with its awkward acoustics, the company last month successfully staged a competent and satisfying work to enthusiastic audiences. Recall, it was not that many years ago that the stage hosted all of Opera San José's productions.

Carousel was written to be sung by operatic voices, and the Lyric's cast was heavily augmented by performers who have previously graced Opera San José and other regional opera groups. The leads like sopranos Kerie Darnier-Moss, Beth Anne Wells and baritone Sascha Joggerst all exemplified Richard Rodgers' intentions.

The presence of this all-volunteer local company, which goes back many decades as the Gilbert and Sullivan Society, carries on the worthwhile enterprise of encouraging and developing singing, dancing and acting talents along with keeping alive these great works which are close cousins of the operatic art form.

Many European opera houses regularly schedule American musicals like Bernstein's *West Side Story*, Frank Loesser's *Guys and Dolls*, as well as the treasures of Rodgers, Sondheim, Cole Porter and others. They also

frequently provide airing of the great central European operetta repertoire, many of which gave rise to the Broadway musicals like those by Kurt Weill and others forced to leave Europe before WWII.

Reflecting on the way all of these musical mediums are linked, brings the conclusion that all too often the dedicated opera lover might put down these other forms as being of lesser value. While a case can be made for that point of view, there are valid reasons why such attitudes need to be rethought.

To the list above could also be added the body of vocal music which operates under the broad umbrella of religious music such as cantatas and oratorios, great classical symphonic works with soloists and chorus ranging from Beethoven's *Ninth* to Verdi's *Requiem* and Bernstein's *Mass*.

Appreciating these diverse genres adds to the appreciation of opera itself. It may even be time for the San José Opera Guild to think of how it can broaden its scope of support for some of these worthy organizations which continue to enrich our local cultural scene.

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Publisher

San José Opera Guild

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Career Updates

Nina Gherardi

Calendar

Connie Zilles

Published quarterly in

February, May, August, and November by

San José Opera Guild,

P.O. Box 33025,

Los Gatos, CA 95031-3025.

Career Updates

Where Are They Now?

Lyric tenor **Eleazar Rodriguez** (S.F. Conservatory; Merola 2009-2010) is with the Heidelberg Opera, singing Tamino (*Magic Flute*) for his European debut, then Jaquino (*Fidelio*, opening on Nov. 7), and then Cassio (*Otello*) this spring.

Lyric tenor **Alek Shrader** (Adler 2008/2009) Shrader's roles in November: Belmonte in Mozart's *Abduction from the Seraglio*, Egeo in Giovanni Simone Mayr's *Medeo in Corinto*, and Tamino in Mozart's *The Magic Flute*.

Soprano **Anna Netrebko** (Merola, 1996) is starring in the current Metropolitan Opera production of Donizetti's *Don Pasquale*, with Matthew Polenzani, Mariusz Kwiecien, and **John Del Carlo** (Merola 1977), conducted by James Levine.

Tenor **David Lomeli** (Adler 2009/2010) is having a banner year. His appearances included Edgardo in the Pittsburgh Opera's production of Donizetti's *Lucia di Lammermoor*, Alfredo in Verdi's *La Traviata* with Deutsche Oper, Nemorino in Donizetti's *The Elixir of Love* with New York City Opera, MacDuff in Verdi's *Macbeth* with Opéra de Lille, and Rodolfo in Puccini's *La Bohème* with Santa Fé Opera. Future appearances are scheduled with the San Francisco Opera, Glyndebourne, Canadian Opera Company, Houston Grand Opera, Oper Frankfurt, and Oper Köln.

Laura Claycomb will be singing the role of Gilda in Verdi's *Rigoletto* opposite Paolo Gavanelli. She will also be performing the role of Zerbinetta in Strauss' *Ariadne auf Naxos*. She will be joined by a stellar cast including Christine Goerke as Ariadne and **Susan Graham** (Merola) as the composer. The production will be conducted by **Patrick Summers**

(Merola) and directed by John Cox.

In January, 2011, she appeared with The Cincinnati Symphony Orchestra singing Fauré's *Requiem*. In November, 2010 she portrayed the title role in Donizetti's *Lucia di Lammermoor*.

Sean Panikkar (Merola 2004) and recent graduate of San Francisco Opera Adler Fellowship made his Metropolitan Opera debut in the 2007-2008 season as Edmondo in *Manon Lescaut*, conducted by James Levine, and his European operatic debut as Gomatz in Mozart's *Zaide* at the Aix-en Provence Festival. During the present season, the tenor debuts as Narraboth in *Salome* at Washington Opera. He will portray Prince Tamino in *Die Zauberflöte* both in New Orleans Opera and with the Minnesota Orchestra. He will perform the role of Kodana in Menotti's rarely produced *The Last Savage* in Santa Fé. He returns both to Pittsburgh Opera as Chevalier de la Force in *Dialogues of the Carmelites* and to the Metropolitan Opera as Tybalt in *Roméo et Juliette* sharing the stage with Angela Gheorghiu and Pitor Beczala. The San José Opera Guild was a sponsor of Sean's participation in the Merola program.

Sidney Outlaw(2010), who was sponsored in part by the SJOG, was named the 2010 grand prize winner of the Concurso Internacional de Canto Montserrat Caballe. He made his international debut as Guglielmo (*Così fan Tutte*) in both Germany and Izrael.

David Okerland's (1993) recent engagements have included: Mozart's *Requiem* with the Toledo Symphony, Fauré's *Requiem* in Pittsburgh, Henry in the world premiere workshop of Jake Heggie's *End of The Affair* at Bucknell University and Personaje Mysterioso

Career Updates

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in the world premiere recording of Leonardo Balada's *La Muerte de Colon* for the Naxos label. **Mr. Okerlund** has also given master classes at the University of British Columbia in Vancouver, University of Nebraska, University of Memphis and the Queen Elizabeth School of Music in Brandon, Manitoba.

OPERA SAN JOSÉ

FORMER RESIDENT ARTISTS

Lori Philips (1995-96) The highlight of Lori's 2009-10 season includes her triumphant debut at the Met as Senta in *The Flying Dutchman* when she filled in for Deborah Voight. **Ms Philips** received a standing ovation. Other engagements this season include Brunhilde in *Die Walküre* with Hawaii Opera Theater, and the title role in *Turandot* with Opera Lyra Ottawa, and Portland Opera.

Lori Dector is now serving as Director of Education for Sweet Adelines International in Tulsa, Oklahoma, where she is married to former OSJ resident artist **Joseph Wright**.

Scott Bearden's engagements include the title role in *Falstaff* for Toledo Opera and Germont in Mercury Opera's production of *La Traviata* in January 2010. During the 2008 - 2009 season, **Mr. Bearden** appeared as Iago (*Otello*) with the Oakland East Bay Symphony, Tonio (*I Pagliacci*) for Knoxville Opera, covered Conte di Luna for San Francisco Opera's production of *Il Trovatore*, a role he also performed for Festival Opera in the summer of 2008.

Daniel Cilli returns to perform the role of Schaunard in *La Bohème* in the 2010 - 2011 season.

In February of 2011, **Mr. Cilli** appeared on short notice in the role of Papageno for a semi-

staged production of Mozart's *Die Zauberflöte* with the Baltimore Symphony Orchestra and Music Director Marin Alsop. Other roles performed recently include Demetrius (*Midsummer's Night Dream*) with Des Moines Metro Opera, Painter Monk (*Le Jongleur de Notre Dame*) at Central City Opera, Bion/Geezer (*Lysistrata*) world premiere at Houston Grand Opera, Jake Wallace (*La Fanciulla del West*) with Utah Opera, Tarquinius (*The Rape of Lucretia*) at San Francisco Lyric Opera, Lescaut (*Manon Lescaut*) with West Bay Opera, Schounard (*La Bohème*) with Amarillo Opera.

His special interest in art song and Lieder has lead **Mr. Cilli** to Baden bei Wien, Austria as a performing participant at the Franz Schubert Institute and to Robert Schumann's birthplace of Zwickau to take part in the International Robert Schumann Competition.

Deborah Berioli's engagements in the 2009 - 2010 season included performances with the Venice Performing Arts Series in Florida, a company that she founded and for which she serves as artistic director. In January 2010, **Ms. Berioli** performed with the Dalesman Choir in Derbyshire, UK, in a benefit concert, and in April 2010, was the soprano soloist with the Exsultate Chorale in Venice, Florida.

Khori Dastoor will join the acting company at the Oregon Shakespeare Festival in Ashland. For the first time in their seventy-five year history they will perform an operetta, *The Pirates of Penzance*, on the outdoor Elizabethan stage. **Khori** will be singing the lead role. It will be the first time she will be reviewed by the international press. Her next engagement will take her to Lucerne, Switzerland where she will be singing the role of Lucia in *Lucia di Lammermoor* conducted by maestro James

Career Updates

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Gaffigan. Her most exciting engagement however has been to accept Ben Joaquin's proposal of marriage. They will be married at the Pelican Inn at Muir Beach in October.

Julie Mackerov is proud to announce that she is a 2010 winner of Canada's Dora Award for her performance as Senta in *Der Fliegende Holländer* with the Canadian Opera Company! An extension of the Toronto Alliance for the Performing Arts (TAPA), this is Toronto's most prestigious live theater award, and she is honored to receive recognition from them for "Outstanding Performance in Opera".

Calendar

APRIL 23, 24, 28, 30, MAY 1, 3, 6, 8, Opera San José presents *La Bohème* by Giacomo Puccini, California Theatre, San Jose. Call 408 437-4450 or visit www.operasj.org.

APRIL 30, 6-9 pm, Merola Opera Benefit, City Lights and Bright Stars, Hosted Bar, Gourmet Food Stations, and Concert by the 2011 Adler Fellows, \$125. <http://www.brownpapertickets.com/event/137662>

MAY 21, Fifth Annual Irene Dalis Vocal Competition, 7 pm, California Theater, \$100 and \$50. (408) 437-4450.

MAY 14, Metropolitan Opera Simulcast in HD, *Die Walküre* (new production) by Richard Wagner, live at CineArts Oakridge 20, 225-7340; Santana Row 6, 554-7010; and AMC Eastridge Mall 15, 274-2274. Simulcasts are at 10am and cost \$24.00 for adults, \$22.00 for seniors. (The encores which occur later are at 6:30 pm and cost \$22.00 for adults and \$20.00 for seniors)

Calendar

Continued

MAY 20, 22, 28, 29, West Bay Opera presents *Dido and Aeneas* by Henry Purcell and *La Vida Breve* by Manuel de Falla, Lucie Stern Theatre, Palo Alto, 650 424-9999 or visit www.wbopera.org, student, senior and group discounts available.

MAY 24, San Jose Woman's Club Opera with the Stars Luncheon, Luncheon and performance by Opera San José singers, \$40.00 per person (\$20.00 tax deductible), for more information go to opera@sjwomensclub.org

JUNE 1, Metropolitan HD Encore, *Die Walküre* by Richard Wagner, See May 14 for more information.

JUNE 5, San José Opera Guild Event, Fabulous Champagne Brunch at the beautiful La Estancia estate in Los Gatos.

JUNE 7, San José Opera Guild Summer Lecture jointly held with the Saratoga Foothill Club, *The Ring Cycle* by Richard Wagner, lecturer Cory Ellison, 10AM, Saratoga Foothill Club, 20399 Park Place, Saratoga, Admission at the door \$10. Come join us to see Ms. Ellison help us to understand and enjoy 17 hours of Wagner's wonderful music in less than two!

JUNE 14 - JULY 3, San Francisco Opera, *The Ring of the Nibelung* by Richard Wagner, Three Cycles or Single tickets available. (415) 864-3330

JULY 24, 2pm, Merola Opera, Schwabacher Summer Concert at Yerba Buena Gardens, San Francisco, Free outdoor concert

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AN INVITATION TO JOIN

Established in 1947, the San José Opera Guild was formed to promote the appreciation and enjoyment of the operatic arts and to provide both volunteer and financial support to opera.

The Guild incorporated in September 1958 as a non-profit corporation under the laws of California. The original purpose of the Guild has not changed over the years since its founding. Financial support of promising young artists in the community is a high priority for the Guild, which helps sponsor singers each year at Opera San José, and the Merola Opera Program, as well as other opera groups.

Throughout the year, the Guild sponsors lectures and previews at three different venues to coincide with the San Francisco Opera and Opera San José's seasons.

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