



NEWSLETTER

Joan Shomler, Editor

November 2017

Board of Directors Election November 15, 2017

Members of the San José Opera Guild will elect directors and officers at a general membership meeting to be held at 10:00am, November 15, just before our scheduled San Francisco Opera Guild Lecture at the JCC, 14855 Oka Road, Los Gatos. The slate has been approved by the current board; each board member serves from February 1 to January 31.

Corinne Carter is retiring from the board, after serving since 1970. We really appreciate her service, especially her chairmanship of the San Francisco School Education Program, which provides live opera in the schools. She coordinated the programs and ensured there was a SJOG docent at each event. We will miss her active participation. She will remain in the Guild. Tony Nespole will be joining the board. He is a retired pediatrician and physician executive, with a long time interest in opera. We welcome him. Steve Zillies, whom all of you know as the excellent San Francisco Lecture Coordinator, is nominated for President.

The following slate was recommended by the Nominating Committee and approved by the Board of Directors. Serving on the Nominating Committee were Colette Siegel (chair), Ingrid Kallman, Monika Restifo, and Diane Snow.

Officers

(one year term for all except President)

President	Steve Zilles
Vice-president	Jan Eurich
Recording Secretary	Laurel Kaleda
Corresponding Secretary	Colette Siegel
Treasurer	Fred Heiman
Parliamentarian	Peggy Heiman

Directors

Wendy Dewell	Hannelore Romney
Susan English	Joan Shomler
Ingrid Kallman	Diane Snow
Tony Nespole	Phyllis Whitney
Monika Restifo	Connie Zilles

Summer Festival Opera Programs by Steve Zilles

Summertime is the time for Opera Festivals. These are collections of opera productions that can be seen in a week or a weekend. Some are at destination sites, such as Santa Fe. Others are here in the Bay Area. What is interesting about summer festivals is that they often perform operas outside the popular opera core.

The West Edge Opera Festival is a good example of programming that have fallen out of the favored few. This past summer, West Edge presented three operas: Martin y Soler's *The Chastity Tree* a.k.a *L'arbore di Diana*; Ambrose Thomas' *Hamlet*; and Libby Larsen's *Frankenstein*. The first is from the 18th Century, the

second from the 19th Century and the last quite recent.

Martin y Soler is a Spanish composer who resided in Vienna when Mozart was there and was, at that time, better regarded than Mozart (or Salieri). He might be better known today if Catherine the Great had not induced him to come to St. Petersburg, an assignment that he did not enjoy. *The Chastity Tree* is a romantic comedy. Its plot, if you can call it that, is of the Baroque Opera variety. That means that it is an excuse for the principle singers to have a variety of arias each

Continued on page 2

Continued from page 1

in a different emotional state. As Larry Hancock has noted, the role of Baroque Opera was to enable a singing contest among the principal singers as to which one would excel across a whole range of arias and emotion. The music supporting the plot, however, is perfectly enjoyable as is, actually, the plot itself. It is not hard to see why Martin y Soler was so well appreciated at the time.

Ambrose Thomas' *Hamlet* is not the Hamlet of Shakespeare. It is the Hamlet of a French adaptation of Shakespeare that seeks to "fix" the problems with Shakespeare's story. I found the result to be rather boring except for one particular character. That character is Ophelia, the one that Hamlet condemns to a nunnery. She has a "mad scene" near the end of the opera that set the stage on fire and was magnificently sung by soprano Emma McNairy. Baritone Edward Nelson was a very good Hamlet, but Hamlet does not really have much to do despite being the title character.

The least successful of the three operas was *Frankenstein*. The composer wrote the libretto and failed to produce a coherent compression of Mary Shelley's great novel. If one were not already familiar with Shelley's story, which is different from the Boris Karloff movie version with which we are all familiar, then one would have difficulty following the plot. The key plot point in Shelley's story is that Frankenstein (a doctor) creates life in the form of a monster and Frankenstein is so taken aback by the result that he rejects the monster. The monster then sets out to first survive and then seek love. When he fails at the latter (due to rejection by men and women), he seeks revenge against Frankenstein. The production, at least on opening night, failed to show the rejection of the monster and thereby deflated that later revenge (which was left unmotivated). I am told, by a friend, that later performances did a better job with the rejection. Since the story was so fragmented and difficult, it is difficult to talk about the music of the opera. Nothing, however, seems to stand out. San Francisco Ballet did a much more effective dance production of *Frankenstein* in 2017, a production that they are repeating in March 2018.

West Edge Opera will be back with another three operas next summer and with a schedule that allows you to see all three operas in a single weekend.

Sante Fe is a destination worth going to, even if you were not going to the opera. Add operas, and it is more

than delightful. The 2017 season consisted of Strauss' *Die Fledermaus*; Donizetti's *Lucia di Lammermoor*; Rimsky-Korsakov's *Golden Cockerel*; Handel's *Alcina*; and Mason Bates' *The (R)evolution of Steve Jobs*. I did not see *Die Fledermaus*, but enjoyed the remaining four operas. Handel's *Alcina* had a number of ex-Merolini in the cast and was very well sung. Some viewers did not like the production, but I was OK with it. *The Golden Cockerel* had wonderful costumes and an active first act. The second act was a dull, disappointment, however. *Lucia* was a delight throughout.

It was *The (R)evolution of Steve Jobs* that most impressed me. It is a 90 minute opera with no intermissions and it flowed throughout those 90 minutes. It had several scenes that were among the most effective and engaging that I had ever experienced, particularly the scene in which the iPhone is launched. People may quibble with some aspects of the opera, but overall it was a success. If you missed it in Santa Fe, it will be part of the summer season of San Francisco Opera in 2019.

Next year, Santa Fe will be doing Bernstein's *Candide*; Richard Strauss' *Ariadne auf Naxos*; John Adam's *Doctor Atomic*; Rossini's *Italian Girl in Algiers*; and Puccini's *Madame Butterfly*.

Think about attending a summer opera festival. *



More news from Steve!

Opera San Jose's production of *La rondine* (the Swallow) opens on November 11. On stage, San José Opera Guild board member Steve Zilles will be a supernumerary waiter in act two. If that is not enough to attract you, take his word that this Puccini opera is full of wonderful, lyrical music that is very well sung and acted. Come, enjoy an exceptional evening. *

CALENDAR

By Connie Zilles

NOVEMBER

November 8, San Jose Opera Guild lecture, Timothy Flynn discusses *Manon* by Jules Massenet, at the JCC of Silicon Valley, 14855 Oka Road, Los Gatos. SJOG and JCC Members free. Non-members \$10.

November 11, 12, 16, 19, 21, 26, Opera San Jose presents *La rondine* by Puccini at the California Theatre, 8pm except Sundays at 3pm. Tickets 408-437-4450 or www.operasj.org. Introduction to Opera Talks, 1½ hours before the performance.

November 15, San José Opera Guild lecture, Kip Cranna will discuss *Girls of the Golden West* by John Adams and Peter Sellars, at the JCC of Silicon Valley, 14855 Oka Road, Los Gatos. SJOG and JCC Members free. Non-members \$10. Note that this is the world premiere of a new opera and it is not Puccini's *The Girl of the Golden West* (*La Fanciulla del West*).

MET HD

Met HD Simulcasts, shown at the Century 20 Oakridge, Santana Row 6, and Cupertino Square 16. For more information; metopera.org tickets are \$24 for adults and \$22 for seniors

November 18, 9:55am, *Exterminating Angel* by Ades, encore **November 29**. American Premiere, inspired by the classic Luis Bunuel film of the same name.

December 9, *Hansel and Gretel* by Humperdinck, 12:55pm, special holiday presentation, no encore.

January 27, *Tosca* by Puccini, 9:55am, encore January 31.

Encores this year are at 1pm and 6:30pm. Exception is *Tosca* at San Jose Oakridge Theatre only at 1pm.

Notice: Opera in Cinema at Camera Three is closed for extensive renovation.

DATES TO REMEMBER

June 4, 2018, Lecture on The Ring Cycle

June 10, 2018, SJOG Annual Champagne Brunch

Starting Arts

Jake Lake

Inspired by the observation that something special happens when young people connect with the arts, Starting Arts was founded in 2000 with the mission to make arts education accessible to all students in the Bay Area. Starting Arts provides comprehensive, hands-on arts education programming in four disciplines – dance, music, theatre and visual arts – in classes taught by skilled, professional artists who are eager to share their expert knowledge and passion with students. Starting Arts works in collaboration with the schools it serves to create and deliver educational, scalable and cost effective art programs for 36,000 K-12 grade students each year.

Starting Arts, in partnership with the San José Opera Guild and the Shortino Foundation, will provide 7,500 K-8 at risk students in 14 Title 1 schools in Santa Clara County with a free interactive, in-school production of *Cinderella* during the 2017-2018 school year. Professional opera singers and a professional accompanist will present this family favorite production that will also prominently feature 20-25 student volunteers from each participating school. Professionally designed sets, costumes and props will create a fully immersive theatrical experience with minimal intrusiveness for schools.

Cinderella is the ideal show to introduce young audiences to this timeless art form. This will be a familiar story told in an unfamiliar medium that will entertain as well as educate students. With themes of non-traditional families, bullying and isolation, this production will inspire conversation through a Study Guide designed to encourage thoughtful dialog in the classroom as well as at home. Each presentation will also include an interactive Q&A at the end of each assembly.

In addition to serving students and helping local schools, this program will also benefit the artists who are entrusted with delivering our curriculum while serving as teachers and mentors. Through their work at Starting Arts, they not only get to work in their chosen industry, they have the opportunity to share their talent, passion and life's work with young people.

The Starting Arts Opera Assembly Program kicked off in 2016 with the presentation of *The Barber of Seville* – Michael Taylor Edition. This lively 50-minute inter-

Continued on page 4

Continued from page 3

active assembly featured four professional artists, one accompanist, and six to 12 student volunteers from each participating school. We were delighted that this production was very positively received. Teachers and administrators were extremely complimentary about the interactive component and how engaging the performances were for their students. We served a total of 14 schools, bringing live opera to 7,500 students in grades K-8.

It was truly eye-opening and heart-warming to see the children's reactions to the opera assembly. After a recent performance, our Figaro confessed that he had been a bit nervous as he peaked from behind the curtain at 500 rambunctious students who were impatiently waiting for the show to begin. But from the moment he stepped out for his aria, the students were spellbound. They were immediately drawn in – all fidgeting and talking stopped as they settled down and became fully immersed in the experience.

Throughout the past 16 years, we have witnessed first-hand the positive impact of early and integrated arts experience in the maturation, esteem-building and civic involvement of students who attend our classes and camps. By providing a quality hands-on arts education taught by skilled professional artists who are passionate about the arts, Starting Arts is providing a working solution in 115 schools in the Silicon Valley. And we are just getting started. With additional financial and administrative resources, we foresee that Starting Arts has the ability to positively impact EVERY school in Silicon Valley. Your partnership in this program will support our efforts to shape the lives of thousands of future innovators, artists and leaders.*

Editors note: Starting Arts is looking for volunteers to reach even more schools by contacting the schools directly. If you are interested, please contact Jake Lake, Director of Assembly Programs at jake@startingarts.com for more information.



Like us on facebook at [ww.facebook.com/sjoperaguild](https://www.facebook.com/sjoperaguild) to get the current listing for the Guild's lecture series and other opera companies news.

Santa Fe Opera 2017

by Susan English

The excitement about the world premiere of *The (R)evolution of Steve Jobs* was apparent to all who attended the Santa Fe Opera's 2017 season. Many of our Guild members attended and seemed to agree with the San Francisco Classical Voice's review: "You could feel the buzz as the excited audience congregated on a warm and lovely Santa Fe evening for the 90-minute, intermissionless event. Well before the opera brought the entire house to its feet...it became clear that the coproduction is destined to sell out at the Indiana University Jacobs School of Music, Seattle Opera, and, finally, the San Francisco Opera."

Not all of the reviewers held such a high opinion of the new opera. Both Anne Midgette of *The Washington Post* and Zachary Woolfe of *The New York Times* wrote negative reviews of the opera. But Ray Mark Rinaldi of *The Denver Post* noted: "And yet...the Santa Fe production is thrilling audiences that appreciate its energy, its modernity, its relevance, and the fact that it is only 90 minutes long. The crowds flocking to the open-air opera house are giddy before it starts and rapturous as it ends." Rinaldi spoke to "under 40" audience members following the premiere and found, "all were grateful to have an opera that spoke directly to their own history – and incredulous that the thing could get such bad reviews." It should be interesting to hear how San Francisco Opera's audience responds to this new opera in the 2019-2020 season.

Bachtrack considered the second opera offering of the Santa Fe season with, "Santa Fe Opera serves as a summer destination for the opera-obsessed, drawing crowds from thousands of miles away. That's an honor but also a responsibility: it means they need to create shows worth traveling for. It doesn't require a trip to Santa Fe to see a *Lucia di Lammermoor* that is merely competent. In fact, neither the direction nor most of the cast in Santa Fe Opera's production surpass that description. But to hear and see **Brenda Rae** as Lucia is well worth the flight." Numerous reviewers agreed with Bachtrack's assessment of Ms Rae. Charles Downey also lauded Ms Rae's performance and wrote in *The Classical Review*: "At Santa Fe the effect was further enhanced by having Friedrich Heinrich Kern play an extended version of the part on the glass harp, a set of actual tuned water glasses. From his elevated

Continued on page 5

San Jose Opera Guild

Continued from page 4

position on the left side of the pit, he could interact with Rae on stage, and the more rustic tone produced by the glasses was even more otherworldly than the glass harmonica. Rae sang the extended cadenza with the glasses retrofitted to the part written for a flute. It went on for several minutes, but most in the audience did not move a muscle.”

Classical Voice of North America noted of the third opera gracing the Santa Fe stage “There is no escaping the topicality and pointed political message of the company’s premiere production of Nicolay Andreyevich Rimsky-Korsakov’s last opera, *The Golden Cockerel*, which is undergoing a major revival. This is a fairy-tale about an undisciplined, inarticulate, and impulsive leader (with two buffoonish sons, no less) who wants to build a wall to keep out his enemies and ends up bringing about the downfall of his kingdom.” Two Merolini were featured in this performance. **Meredith Arwady** (Merola 2002 & 2003) sang Amelia. Thomas May wrote in Memteria, “Also superb was alto Meredith Arwady as Amelia as a loyal royal servant, a substitute mom to the King whose voice by itself is like a character, immense, sturdy, amber, and richly reverberant in the astonishingly low notes Rimsky-Korsakov writes for the part.” He noted of **Kevin Burdette** (Merola 1998 & 1999) “bass Kevin Burdette was scene-stealingly funny, a very effective character singer who gets a nasty comeuppance”

Summing up the performance, Classical Voice considered, “Perhaps this reassessment of Rimsky-Korsakov’s music will inspire future productions of his 14 other operas. One can hope! He lived in a period of rapid political and social change, and his music reflects the anxiety of an age of revolt, when bitter satire became a weapon of protest. As the Santa Fe Opera production makes clear, his opera speaks to us from an era very much like our own.”

Another Merolini, **Elza van den Heever** (Merola 2003 & 2004) was featured in the title role of the fourth Santa Fe offering: *Alcina*. Charles Downey wrote of her performance in the Classical Review: “Elza van den Heever was dignified and forbidding in the title role of the sorceress whose magical island is destroyed. The statuesque South African soprano seduced with the beauty of her voice, especially in impeccably tuned and agile melismas.” Thomas May concluded his review of *Alcina* with, “Alcina’s spell turns out to be the spell that opera, art in general, casts as long as we submit.”

November 2017

Joining Ms van den Heever in the cast were three more Merolini: **Paula Murphy** (Merola 2007), **Daniela Mac** (Merola 2007), and **Alek Schrader** (Merola 2007). Of Ms Murphy, Downey wrote, “the Irish mezzo-soprano was a sensation as Ruggiero. As the warrior who is magically besotted with Alcina, she produced a crisply articulated but flowing sound in runs as well as a seamless, satiny legato.” Bachtrack noted of Mr. Schrader’s performance, “Tenor Alek Schrader’s Oronte benefited from a terrific comic presence, sometimes distorting his voice for dramatic effect, but capable of genuinely sweet lyricism when reunited with Morgana.” Opera Warhorses considered Mr Schrader with, “Alek Schrader, who has emerged as one the finest lyric tenors of the past decade, was a likable Oronte, his voice continuing to grow in size, while retaining its inherent beauty.”

The final opera in the Santa Fe Season was *Die Fledermaus*. Five Merolini were featured and an additional Merolini (Paula Murphy, Merola 1961) performed in two of the performances as Prince Orlovsky. **Kurt Streit** (Merola 1986) was reviewed in Opera Warhorses with: “In the leading role of Gabriel von Eisenstein – a prankster with a roving eye – was the estimable New Mexico tenor Kurt Streit. Streit’s effective portrayal of Eisenstein captured the pomposity and insensitivity of a character that invited the elaborate revenge that the angry Doctor Falke executed.”

Continued on page 6



Donate the easy way to the San Jose Opera Guild!

Did you know that you can painlessly donate to the San José Opera Guild every time you shop at Amazon.com? You can, through their AmazonSmile program.

Each time you shop at Amazon 0.5% of your purchase price will be deposited in SJOG’s checking account.

It is the same Amazon you’re used to — same products, same service. How easy is this!

Page 5

Continued from page 5

Also reviewed in Warhorses was **Susan Graham** (Merola 1987) with: "Obviously a favorite of the Santa Fe Opera audience, Graham gave a vocally secure, effective performance, which will be a lasting memory for those who have the opportunity to see this gifted artist." **Kevin Burdette** (Merola 1998 & 1999) took on the non-singing part of Frosch the Jailer. Reviewed in the Spanish web site, Mundoclasico, his acting received praise with: "The spoken role of Frosch the jailer – played with zealous camp by Kevin Burdette – got considerable mileage out of a mysterious 'hole in the floor' behind a desk into which he repeatedly 'fell;' but he was also able to get a few easy laughs taking pot-shots at the difficulty of finding a decent parking space at the Santa Fe Opera." **Jane Archibald** (Merola 2003) sang Adele. Broadway World wrote of her performance, Jane Archibald sang Adele, Rosalinda's maid, with clear, strong high notes that could be heard in all their lyrical beauty over the entire chorus. Her second act aria was both amusing and technically proficient as she emitted trills and runs with ease."

The Santa Fe Opera is an experience like no other for opera. John von Rhein wrote in the Chicago Tribune, "There is something about experiencing opera in an amphitheater perched atop a mesa in the high desert country of northern New Mexico, with red sunsets peeking through the open back wall of the stage, that can make true believers out of the most opera-resistant listeners." Perhaps more of our Guild will be attending next season? *

SJOG Newsletter

Published in February, May,
August and November
by the San José Opera Guild,
P.O. Box 33025,
Los Gatos, CA 95031-3025

President: Peggy Heiman
Editor: Joan Shomler
Calendar: Connie Zilles
Career Updates: Susan English
Publicity: Jan Eurich 408-243-9793

www.facebook.com/sjoperaguild
www.sjoperaguild.org

Career Updates

by Susan English

The Wall Street Journal has been taking note of the "New Faces of Opera" with an article by Heidi Waleson dealing with the Glimmerglass Festival. She notes that their *Porgy and Bess* featured a strong cast, including **Talise Trevigne**, (2016 OSJ Resident Artist), "whose big, expressive soprano brought complexity to the troubled Bess." Opera Warhorses noted of her performance, "Gershwin has showered on Bess a wealth of melodies that Trevigne performed elegantly – a beautifully controlled, vocally expressive soprano that suggested that, had the course of hard luck events gone differently, Trevigne's Bess might have summoned the strength to overcome her demons." Another American offering, *Oklahoma*, feature OSJ alumna, Vanessa Bercerra. Waleson wrote of her performance that she, "was a spitfire Laurey."

Alumni of the Merola program were part of this Festival as well. **Leah Crocetto** joined Vanessa in *Oklahoma*, singing Eleonora. She "was the most experienced member of the cast...her soprano bloomed in the duet." Two premieres were included at Glimmerglass. "Also engaging was a revised version of *Scalia/Ginsburg* by Derrick Wang, which explores the friendship of those two legally opposed and opera-loving Supreme Court Justices." As a part of this cast, **William Burden** (Merola 1991) was one noted to be "equal to its musical wit."

San Francisco Opera began this fall's season with *Turandot*, featuring Merola alumni and current Adler Fellows. **Brian Jagde** (Merola 2009) sang Calaf. Reviewed in the SF Chronicle, Joshua Kosman wrote: "Brian Jagde, the former Adler Fellow who in recent seasons has become the company's go-to tenor (especially for Puccini), undertook the role of Calaf for the first time, and rose admirably to the assignment." Operawire noted of his performance: "During his 'Nessun Dorma,' he hit all the high notes and smiled along with them. Dressed in red satin, along with his bride at the end, he truly stood as proud as a peacock, his kind of hero." Upcoming engagements include Cavaradossi at the Zurich Opera House, Verdi's *Requiem* at Amsterdam's Concertgebouw, Der Fremde in Korngold's *Das Wunder der Heliane* at Deutsche Oper Berlin, and Radames at Seattle Opera.

Also well reviewed in this production of *Turandot* was Adler Fellow **Toni Marie Palmertree**. Operawire

Continues on page 7

wrote of her performance: “Toni Marie Palmertree (a late addition to the cast) delivered a performance of wondrous poignancy and heroism.” In the SF Chronicle, Kosman noted: “Played by soprano Toni Marie Palmertree, she delivered both her famous aria, ‘Signore, Ascolta’ in act one and her ‘Tu che di gel sei cinta’ in act three, with lustrous, gleaming and moving sound, and soul.” She was joined by fellow Adler Fellow **Brad Walker** who sang A Madarin, and **Joo Won Kang** (Merola 2011) who was Ping. Mr. Kang will have his upcoming debut with the Arizona Opera and Opera Theatre of Saint Louis.

San Francisco Opera’s *La Traviata* included six former Merolini. Seen and Heard International noted their contributions with: “Quality singing ran through the rest of the cast, made up of current and former Adler Fellows from the company’s development program. Of special note were the louche Flora of mezzo soprano **Renée Rapier**, the eager Gastone of tenor **Amitai Pati**, and the sympathetic Doctor Grenvil of **Anthony Reed**, complemented by veteran bass-baritone **Philip Skinner**’s jocular Baron Douphol.” Kosman agreed with this review noting: “In addition to all of that, the opera’s smaller roles were capably filled across the board, from Renée Rapier’s sonorous Flora to the bilious Baron Douphol of Philip Skinner. Adler Fellows made their marks as well – Anthony Reed as the doctor, Andrew G. Manea as the Marquis, Amina Edris as Annina and Amitai Pati as Gaston.”

Our last edition of Career Updates featured San Francisco Opera’s *Rigoletto*. Opera News reviewed the production subsequent to the Newsletter commenting on **Quinn Kelsey** with, “Kelsey’s fervent singing in the pivotal Cortigiani episode revealed a gripping sense of dread; indeed throughout the evening he used his handsome baritone expressively – commanding in his furious outbursts, rising to the top of the role’s high tessitura with sensitivity and luster.” Of **Zanda Švède** they said, “As Maddalena, (she) contributed strong presence and vocal allure to the ‘Bella figlia dell’amore’ quartet with the three principals.” Both of these Merolini followed this production to the Chicago Lyric Opera this fall. In a review from Seen and Heard International, Kelsey is lauded: “Inspired casting of Lyric Opera of Chicago’s *Rigoletto* created a scintillating evening at the Civic Opera House, with Quinn Kelsey embracing the title role both musically and dramatically – a Verdi baritone of the first rank.

The first-act duet ‘Figlia! Mio padre!’ with Rosa Feola as Gilda had a sense of urgency and paternal care. Kelsey enhanced the text with well-thought phrasing, especially in the repeated passages, where his vocal rhythms deftly matched Verdi’s line, creating a believable and sympathetic character.” Of Zanda’s performance they noted: “As Sparafucile’s sister Maddalena, the mezzo soprano Zanda Švède offered sensuality and conviction, leading to the opera’s tragic dénouement.” The Chicago Tribune wrote, “The smoky-voiced Latvian mezzo-soprano Zanda Švède made a voluptuous Maddalena.”

The September edition of Opera News featured **Ailyn Perez** (Merola 2006) on their cover. Their article began, “Ailyn Perez is an ideal contemporary opera star – beloved by both the ‘old guard,’ who demand respect for operatic tradition and history, and the younger devotees, who require a high level of acting skill, camera ready looks, and technological savvy.” They went on to quote Jake Heggie when he spoke about creating a role for her in his *Great Scott*: “I had an absolute ball composing the role of Taryana Bakst for her. She and I had many discussions about the overt, ruthlessly ambitious side of the character and how that might manifest itself vocally and physically onstage.” This fall she will be busy traveling to Hamburg to sing Violetta – a role she reprises in Zurich in the spring. At the Met she revisits the Countess in Figaro and Gounod’s Juliette. In November she will sing Thais at the Met opposite Gerald Finley’s Athanael.

The November Opera News considers another Merolini in their “Noteworthy & Now.” **Joyce DiDonato** will sing the title role in the Royal Opera House’s *Semiramide* in November and December. She just completed singing Adalgisa in the Met’s *Norma*. The New York Classical Review considered her performance with: “Joyce DiDonato, whose performance as the romantic rival Adalgisa provided yet more evidence – as if we needed any – of her status as a supreme bel canto stylist. Her technique as firm as bedrock, she built a gripping character on her fiery vocal interpretation. Her confession to Norma in the Act I duet ‘Sola, furtiva al tempio’ showed palpable sorrow, and a special urgency, as she sang every word as though it were the most important in the libretto.” In January, she will sing Sister Helen Prejean in Teatro Real’s *Dead Man Walking*, then leave Madrid for the Met to sing in Laurent Pelly’s production of *Cendrillon*. *

San José Opera Guild
P.O. Box 33025
Los Gatos, CA 95031-3025

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 it's founding. The Guild helps sponsor singers each year at Opera San José, the Merola Opera Program, as well as San Jose State Opera Workshop. New this year we will be contributing to Starting Arts.

Throughout the year, the Guild sponsors lectures and previews to coincide with the San Francisco Opera, West Bay Opera and Opera San José's seasons.

Names _____

Address _____

City _____ *Zip* _____

Telephone _____

Email _____

Memberships	Dual	\$75
	Single	\$55
	Organization	\$80
	Donation \$	_____
	Total \$	_____

Please send check payable to:
San José Opera Guild
Attn: Membership
P.O.Box 33025
Los Gatos, CA 95031-3025

San José Opera Guild is a non-profit organization
Contributions are fully tax deductible to the extent provided by the law.

Does your company have a matching grant program?

Visit our website at www.sjoperaguild.org