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Georges Bizet

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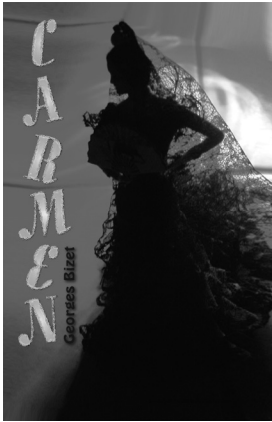
**February 12 & 14, 2010**

**Orpheum Theatre, Phoenix**

**[www.phoenixopera.org](http://www.phoenixopera.org)**



This performance of Carmen  
is dedicated to  
**Lydia Torea**  
for her lifelong dedication to  
**Spanish Dance**  
and her contribution  
to the cultural growth of the  
State of Arizona



# Carmen

**Composer: Georges Bizet**

Carmen is a French opéra comique by **Georges Bizet** who died of a heart attack at the young age of 37, on 3 June 1875, never knowing how popular Carmen would become. The libretto by Henri Meilhac and Ludovic Halévy, is based on the novella of the same title by Prosper Mérimée, first published in 1845, itself influenced by the narrative poem “The Gypsy” (1824) by Alexander Pushkin. The opera premiered at the Opéra-Comique in Paris on March 3, 1875, but its opening was denounced until after it was produced in Vienna, which began its path to worldwide acclaim and popularity. The

story is set in Seville, Spain, c. 1830, and concerns the eponymous Carmen, a beautiful Gypsy with a fiery temper.

## Act I

In a town square in Seville, soldiers and townspeople are gathered chatting and moving about, when a young peasant girl name Micaela questions the soldiers about her love, Don José. The soldiers try to persuade the young girl to stay with them until Don José returns, but she declines and leaves. Soon, Don José arrives moments before the cigarette factory bell rings and a group of women, including the beautiful gypsy, Carmen, exit the building. The soldiers flirt with the girls and ask Carmen when she will love them. Her reply is given in the famous aria, “*L’amour est un oiseau rebelle*” – the Habanera. When Carmen sees Don José, she tosses a flower in front of him to seduce him. Don José picks up the flower and becomes enchanted by the beautiful Carmen. Shortly thereafter, Micaela returns with a letter and a kiss sent to Don José by his mother. In the letter, Don José’s mother has asked him to marry Micaela. Don José promises his fidelity and love to Micaela and moments later, a fight breaks out at the cigarette factory between Carmen and another woman. Carmen injures the woman before she is captured by Officer Zuniga who commands Don José to escort Carmen to prison. Carmen charms Don José into letting her escape and when Zungia hears of this, he throws Don José into jail for one month’s time.

## Act II

At Lillas Pastia’s Inn, Carmen and her friends, Mercedes and Frasquita, are socializing with several soldiers including Officer Zuniga, when the victorious bullfighter, Escamillo, arrives with a celebrating entourage. During the Toreador song, “*Votre toast, je peux vos le rendre*”, Escamillo attempts to capture Carmen’s heart. His attempts are unsuccessful, as are Officer Zuniga’s, who tells Carmen that he will return to the inn later to meet with her ... but Carmen’s heart pines for Don José’s release from prison. A while later, once the crowd has dispersed the smugglers, Le Dancaire and Le Remendado, ask for help from Carmen and her two friends. Mercedes and Frasquita agree to help, but Carmen refuses as she knows that Don José will be released from prison that day and meet her at the inn. When he finally arrives, Carmen dances for him, but her dance is cut short when a bugle sounds in the distance, signaling Don José to return home. Carmen

# The Story of Carmen, cont.

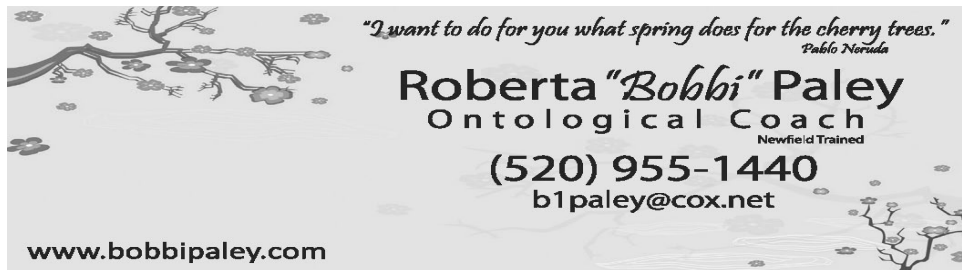
mocks his obedience and tries to persuade him to remain with her and live the gypsy life, but Don José does not give in until Zuniga arrives at the inn. He orders Don José to leave, but in a fit of jealousy, he defies Zungia's orders. Le Dancaire and Le Remendado tackle Zuniga and take him away from the inn. Don José, feeling as if he now has no other choice, stays at the inn with Carmen.

## Act III

Don José, now at the smuggler's hideout in the mountains, begins to reminisce about his former home and his mother and starts missing them dearly. Carmen, who has decided she no longer loves him, takes notice and starts taunting him to leave, but he does not. Mercedes and Frasquita tell their fortunes with a deck of cards. For the two girls, the cards reveal a life of wealth, love, and luxury. For Carmen and Don José, they reveal death. The smugglers and the girls leave, while Don José watches over the hideout. Soon, Micaela, assisted by a guide, comes to the mountain hideout and hides behind a mound of rocks when she hears a gunshot fired by Escamillo. Escamillo enters the hideout and begins telling Don José about his crush on Carmen. He also tells Don José about Carmen's relationship with a soldier, not knowing the story is actually about Don José. Don José becomes very angry and starts fighting Escamillo. The smugglers return before the fight gets worse. Escamillo invites Carmen and the others to his upcoming bullfight as he leaves the hideout. Micaela finally emerges from her hiding spot and tries to convince Don José to return home during the aria "*Je dis, que rien ne m'épouvante.*" After several unsuccessful attempts, she finally persuades him to leave by telling him his beloved mother is dying. Don José promises Carmen will return to her and leaves with Micaela. In the distance, Escamillo can be heard singing and Carmen begins heading in that direction.

## Act IV

During the procession of the toreadors, Carmen and Escamillo are seen arriving together. Mercedes and Frasquita warn Carmen that Don José is lurking around the crowd plotting to kill her. She tells them that she will find him and resolve the matter once and for all. While Escamillo enters the bullfighting ring, a desperate Don José meets Carmen outside the arena. He demands her to commit her love and fidelity to him, but she declares she no longer loves him and throws the ring he gave her to the ground. Enraged, Don José, stabs Carmen in the heart as Escamillo is cheered in the arena to the chorus of the "*Toreador Song,*" and Carmen dies. Don José kneels in despair beside her. As spectators leave the arena, Don José confesses his guilt over her dead body.



*"I want to do for you what spring does for the cherry trees."*  
Pablo Neruda

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# Phoenix Opera

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Georges Bizet's

## *Carmen*

Orpheum Theatre

November 6 and 8, 2009

Directed by **Joseph Bascetta**

Conducted by **Enrique Bátiz**

### Cast

Carmen .....	Viktoria Vizin
Don José .....	Arnold Rutkowski
Escamillo .....	Carlos Archuleta
Micaëla .....	Jennifer Nagy
Zuniga .....	Earl Hazell
Moralès .....	Christopher Holmes
Frasquita .....	Anna-Lisa Hackett
Mercédès .....	Katie Davidson
Lillas Pastia .....	Jeffrey Stevens
Le Dancaïre .....	Beau Heckman
Le Remendado .....	Isaac Hurtado
A Guide .....	Jeffrey Stevens

### Technical Staff

Director .....	Joseph Bascetta
Maestro .....	Enrique Bátiz
Choreographer .....	Liliana de Leon
Production Director .....	David J. Castellano
Set .....	Courtesy of Tri-Cities Opera, Inc.
Set Design .....	Gary C. Eckhart
Costumes .....	Courtesy of A.T. Jones & Sons, Inc.
Costume Design .....	John Lehmeyer
Lighting Design .....	Paul A. Black
Assistant Lighting Designer .....	Tim Monson
Supertitles .....	Courtesy of San Francisco Opera
Author .....	Christopher Bergen
Stage Manager .....	Nykol DeDreu
Assistant Stage Manager .....	Diane Ouradnik
Assistant Stage Manager .....	Katherine Roll Lang
Technical Director .....	Josh Cook
Costume Supervisor .....	Andre Noss
Props Master .....	Rick Bush

The use of cameras and recording devices during the performance is strictly prohibited. As a courtesy to the performers and other patrons, please turn off all pagers, beepers, watch alarms and cellular telephones.

**Thank you!**

Phoenix Opera and the cast of *Carmen* thank  
Dr. Jerald Altman for his expert medical care throughout  
the making of this production.

# Adult Chorus

**John Massaro**

- **Director**

Frances Bingham  
Armando Contreras  
Sarah Costa  
Alexis Davis-Hazell  
Amanda Feher  
Paul Gallegos  
Kerry Ginger  
Erik Gustafson  
Harriet Harris  
Robb Harrison  
Katarzyna Honsberger  
Kristin Jensen  
Jennifer Jones  
Antonio Lozano  
Rebecca Morris  
Guillermo Ontiveros  
Sonia Ontiveros  
Francisco Renteria  
Larry Sewell  
Patricia (Trish) Sewell

John Suru  
Erin Tompkins  
Gaylin Tutnick  
Robert Wilkinson

Amanda Peterson  
Gabrielle Peterson  
Carmen Esquivel-Vizin  
Taylor Wetnight  
Suzanna Wheeler

## Children's Chorus

**Daniel Kurek**

- **Director**

Bebe Blanco  
Molly Boca  
Jessica Chisholm  
Carly Christenson  
Haley Cohn  
Alexandra Keene  
Talia Khan  
Sophia Morris  
Sophia O'Malley

## Dancers

Liliana de Leon  
- **Choreographer**  
- Principal Dancer  
Martine Gaxiola  
- Principal Dancer  
Lolita deZuniga Blore  
Liliana Gomez  
Herlinda Lopez  
Carlos Montufar  
Deanne Poulus  
Liz Trujillo  
Donna Wilson

## Orchestra

**Enrique Batiz - Conductor**

**Violin I**

Jim Apperson  
- Concertmaster  
Mike Prokes  
Chris Jordan  
Ryan Williams  
Dagmara Suchon  
Laura Speck

**Cello**

Maria Simiz  
- Principal  
Maurine Fleming  
Adele Stein  
Mark Schoellhammer

**String Bass**

Cindy Blandino  
- Principal  
Ryan Kuck

**Flute**

Barbara Chao  
- Principal  
Monica Anthony

**Oboe**

Ashley Williams  
- Principal  
Nikolaus Flickinger

**Clarinet**

Brian Viliunas  
- Principal  
Brian Dredla

**Bassoon**

Julie Schlafer

**French Horn**

Gus Camacho  
- Principal  
Rose French

**Trumpet**

Jim Benitez  
- Principal  
David Thibodeaux

**Trombone**

Richard Bass

**Timpani**

Gene Cervantes

**Percussion**

Sonja D. Branch

**Harp**

Rebecca Foreman

**Violin 2**

Sadarius Slaughter  
- Principal  
Brandon Apperson  
Marna Bowling  
Paulyna Nutaitis  
Sunny Ra  
Carol Shive

**Viola**

Laura Apperson  
- Principal  
Sidney Williams  
VerRona Grandil  
Kim Teachout

## Supernumeraries

Dana Atwood, Antonio Bautista, Xavier Brown, Dion Foreman, Adan Gonzales, Ruben Hernandez, Eric Kennedy, Rex Lambert, Enrique Llanes, Julian Pena, George Sheppard, Josiah Steiner, Sandy Vernon, Carlos Urtubey

# The Cast of Carmen



## Victoria Vizin, Carmen

Hungarian mezzo soprano **Viktoria Vizin** has been hailed by critics as a “*ravishing Carmen*.” Miss Vizin attended Franz Liszt Conservatory and won the International Singing Competition “Nicolae Bretan” in Cluj-Napoca, Romania. She debuted as Rosina in *Il Barbiere di Siviglia* and completed her Master’s and Ph.D. in vocal studies in Romania in 1996. She performed at the Arena di Verona Festival in 1997 and in 1998 singing the roles of Contessa di Ceprano, Giovanna, Maddalena and Paggio in *Rigoletto*, Sacerdotessa in *Aïda*, and Kate Pinkerton in *Madama Butterfly*. In 1997, she was heralded “Best Hungarian Participant” at the International Singing Competition in Budapest and won the Giuseppe Di Stefano International Competition and the Hariclea Darclée Competition and performed Amaranta in *Sarlatan* at the Wexford Festival in 1998. She returned the following season to sing the role of Jadwiga in *Straszny dwór* and performed as a contralto solo singer in *Stabat Mater*. In 2000, she was awarded second prize at the International Belvedere Competition and debuted at the Vienna Staatsoper as Cherubino in *Le Nozze di Figaro*, in Budapest as Dorabella in *Così fan tutte*, at the Deutsche Oper am Rhein as Zerlina in *Don Giovanni*, and at the Grand Théâtre de Genève as Rossweisse in *Die Walküre*. In 2002, Miss Vizin debuted at the Royal Opera House Covent Garden in Hungary as Flora in *La Traviata* and returned to perform Pauline in Francesca Zambello’s production of *Pique Dame* the following season. In Greece, she appeared as Adalgisa in *Norma*, and in Hungary as Cherubino, Maddalena and Dorabella at the National State Theatre in Budapest. She also portrayed Melibea in *Il Viaggio a Reims* in Toronto, and returned the following season to perform Pauline in *Queen of Spades*. In 2003, Viktoria Vizin made her U.S. debut portraying Isabella in *L’Italiana in Algeri* and the title roles in *Carmen*, *The Cunning Little Vixen*, and *Capriccio*. In 2004, she returned to Dusseldorf to sing Hansel in *Hansel and Gretel* and Maddalena in *Rigoletto*. She appeared in two New Year’s Eve concerts in Kecskemet, Hungary and sang the role of Maddalena at the Royal Opera House Covent Garden with Dimitri Hvorostovsky and Rolando Villazon. In 2006, she performed with Lyric Opera of Chicago as cover for Denyce Graves and then debuted as Carmen with Vincenzo la Scola. In 2007, Miss Vizin again debuted as *Carmen* at the Royal Opera House Covent Garden, at the Hungarian State Opera House, at then as Carmen for Los Angeles Opera in 2008. Viktoria Vizin debuted as Maddalena in *Rigoletto* at the MET earlier this year.



## Arnold Rutkowski, Don José

2009 “Operalia” prize-winning Polish tenor **Arnold Rutkowski** has attained major operatic success on both sides of the Atlantic. He received the Viennese Public Prize for “Best Singer” at the Klassikmania Competition in Vienna this year in concerts dedicated to the memory of the late Jan Kiepura. He was invited to perform with Plácido Domingo at the Lodz Opera House in Poland this year and also debuted in Teatro Luciano Pavarotti di Modena, Teatro di Ferrara, Teatro Alghieri di Ravenna, Teatro de la Opera in Italy, and in San Juan, Puerto Rico. In 2005, Mr. Rutkowski graduated from Lodz Conservatory

## The Cast, con't.

in Poland and after winning several prestigious voice competitions was invited to perform Alfredo in *La Traviata* at Opera Festival in Wernigerode, Germany, Don Josè in *Carmen* in Regensburg, Switzerland, Edoardo in *Un giorno di Regno* in St. Moritz Basel, Switzerland, Alfredo in *La Traviata* in Wiltz, Luxemburg, and Ismaele in *Nabucco* in Xanten, Germany. As first tenor of the Wroclaw Opera in Poland, Mr. Rutkowski developed an extensive tenor repertoire singing the roles of Duca in *Rigoletto*, Alfredo in *Traviata* and Ismaele in *Nabucco*. His distinguished career includes numerous portrayals of Rodolfo in *La Bohème* in France, Belgium, the Netherlands, and Poland with additional portrayals of Don Josè in *Carmen* and Alfredo and Eisenstein in *Die Fledermaus*. Mr. Rutkowski has worked with many outstanding directors including J. Miller, M. Trelinski, Y. Aleksandrov, M. Znaniecki, Micha van Hoecke and renowned conductors Kazimierz Kord, Evgeny Volynskiy and Roberto Tolomelli.



### Carlos Archuleta, Escamillo

New Mexico baritone, **Carlos Archuleta**, is a versatile and exciting young star that is at home singing the diverse works of Mozart, Rossini, Donizetti, Verdi, and Puccini and those of contemporary composers such as Adams and Adamo. He has performed with many notable companies including Washington National Opera as Belcore in *L'Elisir d'Amore*, Count di Luna in *Il Trovatore* and Nogales in *Luisa Fernanda*, Dallas Opera as Uncle Salvaor in De Falla's *La Vida Breve*, Orlando Opera as Silvio in *I Pagliacci*, and as Baritone Soloist in *Carmina Burana*. For Minnesota Opera, he portrayed Papageno in *Die Zauberflöte* and played the title role in *Nixon in China*. For Santa Fe Opera, Mr. Archuleta portrayed The Accuser in the world premiere of Bright Sheng's *Madame Mao*, and played the title role in *Il Barbiere di Siviglia* for Opera Roanoke. Mr. Archuleta has performed with Orlando Opera as Belcore in *L'Elisir d'Amore*, Utah Opera as Papageno, Dayton and New York City Operas as Escamillo, the title role in *Le Nozze di Figaro* for New Orleans Opera, and as Alvaro in *Florencia en el Amazonas* for Cincinnati Opera. This year, he will debut as Escamillo at Royal Albert Hall in London and as Malatesta for Utah Opera. He will also perform Cyrus in *Croesus* for Minnesota Opera, Sharpless for Boston Lyric Opera, Escamillo for Tulsa Opera, and The Count in *Le Nozze di Figaro* for Minnesota Opera. On the concert stage, Mr. Archuleta has performed Bach's *Cantata BWV 82 Ich habe Genug*, Mendelssohn's *Elijah*, Handel's *Messiah*, Bach's *Magnificat*, as well as numerous performances of Brahms' *A German Requiem*. He has appeared as Baritone Soloist in Nielsen's *Sinfonia Espansiva* with the Minnesota Orchestra and in Mahler's *Die Kindertotenlieder* with the Highlands Orchestra of New Mexico. He has also performed with the Nashua New Hampshire Symphony, Boston Vocal Artists, Choral Arts Society of Massachusetts, Minnesota Symphony, Santa Fe Pro Musica, and as a guest artist at the Massachusetts Institute of Technology *Affiliated Artist Recital Series*, performing the role of Coyote in Charles Shadle new operatic work, *Coyote's Dinner*. Last season, he appeared as Baritone Soloist in *Carmina Burana* with the Asheville Symphony and with the North Arkansas Symphony.

## The Cast, con't.



### **Jennifer Nagy, Micaëla**

Soprano, **Jennifer Nagy**, has appeared as a guest artist with the Coeur d'Alene Symphony, the Mesa Symphony, the Phoenix Symphony, the Phoenix Bach Choir, the Sierra Vista Symphony, the Flagstaff Symphony and Chamber Music Plus Southwest and is a frequent featured soloist for works such as Handel's *Messiah*, the Brahms' *A German Requiem*, Poulenc's *Gloria*, Rutter's *Requiem* and *Magnificat*, and Mozart's *Coronation Mass*. Since 1999, she has made numerous appearances with Arizona Opera performing the roles of Barbarina in *Le Nozze di Figaro*, the Foreign Woman in *The Consul*, Mrs. Hayes in *Susannah*, and Frasquita

in *Carmen*. Jennifer Nagy is a voice teacher at Chandler/Gilbert Community College since 1998 and taught at Mesa Community College from 1991 to 2004. She is originally from Fresno, California and received her Bachelor of Arts in Music with emphases in voice and piano performance from Whitworth College in Spokane, Washington. Mrs. Nagy received her "Masters in Vocal Performance" from Arizona State University and is pursuing her doctorate at the University of Arizona. She currently resides in Gilbert, Arizona with her husband, Rob, and their two their children, Grace and Clara. Ms. Nagy is a student of Gail Dubinbaum Massaro.



### **Earl Hazell, Zuniga**

Bass-baritone and native New Yorker, **Earl Hazell**, is a creative artist and Renaissance man whose multi-faceted career encompasses opera, literature, and modern jazz on the world stage. He has performed with the New York Philharmonic including their landmark performance of Britten's *War Requiem* under Kurt Masur in the Cathedral of St. John the Divine, *Beethoven Ninth Symphony* under Zubin Mehta at the United Nations in Manhattan, *Beethoven Choral Fantasy* with pianist Alfred Brendel and conductor James Levine for the One Hundredth Anniversary of Carnegie Hall. As a featured soloist with

the American Spiritual Ensemble founded by Dr. Everett McCorvey, Earl Hazell worked with Opera Ebony of New York on several productions including Gounod's *Faust* and the landmark *Jessye Norman Sings for the Healing of AIDS* with Jessye Norman, Max Roach, authors Maya Angelou and Toni Morrison, choreographer Bill T. Jones, host Whoopi Goldberg, special guest Elton John, and director George C. Wolfe. Inspired by the jazz legends Jimmy Heath and Donald Byrd and under the mentorship of Conductor Dr. John L. Motley, Mr. Hazell performed with the legendary Max Roach Ensemble for *Jazz at Lincoln Center* and at the Umbria Jazz Festival in Perugia, Italy. Earl Hazell is a graduate of La Guardia High School of the Arts at Lincoln Center, Aaron Copland School of Music at Queens College and studied under Everett McCorvey at the University of Kentucky Opera Theatre.

# The Cast, con't.



## **Christopher Holmes, Moralès**

Baritone, **Christopher Holmes**, is enthusiastically described as a “powerful, melodious baritone” with “soul and passion.” His outstanding musicality and affinity for opera is reflected in his work as the Captain in Bernstein’s *Candide*, Demetrius in Britten’s *A Midsummer Night’s Dream*, Top in Copland’s *The Tender Land*, and Vernon in Hoiby’s *Summer and Smoke* while covering the role of John Buchanan. With Austin Lyric Opera, Mr. Holmes appeared in the Texas premiere of Heggie’s *Dead Man Walking*, as Gaylord Ravenal in *Show Boat* at Utah Festival Opera, and as Sonora in *La Fanciulla Del West*. His Germont with Opera del Sol was praised as being “truly polished, controlled, professional and superb.” His Figaro was declared to have “radiated authority.” His presentation of the secondary baritone role in *Faust* was celebrated as “some of the most stylish singing in the show.” Christopher Holmes is equally at home in concert repertoire performing Brahms’ *A German Requiem*, *The Fauré Requiem*, Schubert’s *Mass in G Major*, *Carmina Burana*, Mozart’s *Mass in C Minor* for Texas State University, Handel’s *Messiah*, selections from Mendelssohn’s *Elijah*, *Porgy and Bess*, and *An Evening of Gershwin*, Kern, and Porter. Fluent in Italian, Mr. Holmes holds degrees in voice and opera from Oberlin Conservatory of Music and Temple University.



## **Anna-Lisa Hackett, Frasquita**

Emerging young soprano, **Anna-Lisa Hackett**, received a Bachelor of Music, Vocal Performance and Literature from the Eastman School of Music in Rochester, New York and currently studies voice with Gail Dubinbaum Massaro, Creative Director of the Phoenix Opera. Miss Hackett has won several voice competitions and was a featured soloist with the St. Paul Chamber Orchestra under the direction of Nicholas McGegan. She has sung with the Eastman Opera Theater, Minnesota Opera, and the Oberlin in Italy Program.



## **Katie Davidson, Mercédès**

Mezzo soprano, **Katie Davidson**, received her Bachelor of Music in Vocal Performance from Grand Canyon University. Her operatic roles include portrayals of the Sorceress in *Dido and Aeneas* for NAU Opera Theatre, Katisha in *The Mikado* and Erika in *Vanessa* for Ethington Memorial Theatre. In 2006, Miss Davidson made her European debut in Mozart’s *Regina Coeli* as the alto soloist in Prague, České Budějovice, and the historic Karlskirche Cathedral in Vienna. She won the Metropolitan Opera National Council Auditions (Arizona) later that same year. In 2007, Miss Davidson performed the role of Pitti-Sing in *The Mikado* for Muddy River Opera Company in Quincy, Illinois and sang chorus roles in *La Bohème*, *Tosca* and *Aida* for Phoenix Opera. On the concert stage,

# The Cast, con't.

Katie Davidson soloed with Flagstaff Symphony Orchestra in their 2001 and 2002 performances of Handel's *Messiah*.



## **Jeffrey Stevens, Lillas Pastia/A Guide**

Bass-baritone, **Jeffrey Stevens**, loves to make people laugh and is frequently cast as a buffo or character singer in funny roles that demand a good sense of timing. He's been cast in the roles of: Melchior, Antonio, Alfred P. Doolittle, Major General, Mikado, Sacristan, Dr. Grenvil, Benoit/Alcindoro and Sir Joseph, and most recently in Phoenix Opera's productions of *La Bohème*, *Tosca*, and *Aïda*. Stevens has performed with several opera companies throughout the U.S. including Opera Southwest in Albuquerque, Tulsa Opera, National Opera in Raleigh (North Carolina), Des

Moines Metro Opera, Lyric Opera Oklahoma, Amarillo Opera, Salisbury Lyric Opera, Longwood Opera, Arizona Opera, Opera for the Young in Madison and Northern Virginia Opera Company in Washington, D.C. He received his Doctorate in voice from Arizona State University and studied at West Texas State University, Boston University, Peabody Conservatory and Temple University. Stevens was awarded fellowships to Boston University's Opera Institute where he participated in the Educational Outreach Program of the Handel & Haydn Society; the Stonybrook Bach Aria Group and apprenticed with Four Corners Opera in Durango. From 1995 to 1997, Stevens taught at Simpson College in Indianola, Iowa and from 1998 to 1999 at Northern Arizona State University in Flagstaff, Arizona. He has sung at the Oberlin and Connecticut Early Music Festivals and was part of the professional chorus at the Oregon Bach Festival in Eugene. Stevens is active in the Phoenix area singing with Operatunity, an opera in the schools program, as well as with the Phoenix Symphony.



## **Beau Heckman, Le Dancaïre**

Baritone, **Beau Heckman**, is often cast as a comedic singer in roles that demand a good sense of humor and great timing. He most recently appeared in *Les Miserables* and *The Producers* for Phoenix Theatre. His other performances include *The Lieutenant of Inishmore* for Actors Theatre, *Romeo and Juliet* for Shakespeare Sedona, *Macbeth* for Southwest Shakespeare, *Guys and Dolls* for Phoenix Theatre, *Wanda's Visit*, *Shel's Shorts*, and *Out to Lunch: A Cuisine Comedy* for Blackball Ensemble, *Tommy* and *Reefer Madness* for Nearly Naked Theatre, *You Can't Take It With You*, *Cabaret* and *A Funny Thing Happened on the Way to the Forum* for Phoenix Theatre, *Old Jake's Skirts* for Childsplay and Mr. Heckman toured in *Personals* and *Hello Mudda, Hello Fadda!* for Theatreleague.

## The Cast, con't.



### Isaac Hurtado, *Le Remendado*

Lyric tenor, **Isaac Hurtado**, has been described as “*polished and elegant*” with “*money-notes that are worth every penny.*” He is noted for his “*wonderful acting*” ability, “*movie star good looks,*” and critically acclaimed portrayals of Edgardo in *Lucia di Lammermoor*, Werther in *Werther*, Duke in *Rigoletto*, Tamino in *Die Zauberflöte*, Lt. Pinkerton in *Madama Butterfly*, Alfredo in *La Traviata*, and Roméo in *Roméo et Juliette*. Mr. Hurtado has performed the role of Belmonte in *Die Entführung aus dem Serail*, the title role in Bernstien’s *Candide*, Roméo in

Gounod’s *Roméo et Juliette*, Ferrando in *Cosí fan tutte*, Agenore in Mozart’s *Il re pastore*, and Tebaldo in *I Capuleti e i Montecchi*. He has also portrayed Roger Doremus in Lee Hoiby’s *Summer and Smoke* which broadcast nationally on National Public Radio’s *World of Opera*. Isaac Hurtado has performed with Opera San Jose, Utah Festival Opera, Opera North, Opera Circle of Cleveland, the Festival Opera of Walnut Creek, Central City Opera, the Bay Area’s Midsummer Mozart Festival and Opera Theatre of Lucca, Italy. In concert, he has performed Liszt’s *A Faust Symphony* with the Traverse Symphony Orchestra and gala concerts with the Santa Rosa Symphony and the Martinez Opera. As tenor soloist for the Sacramento Choral Society and Orchestra, Mr. Hurtado performed Bach’s *Magnificat* and *G Major Mass*. This year, he will sing Beethoven’s *Ninth Symphony* with West Michigan Symphony Orchestra and *Messiah* with the Central United Methodist Church in Traverse City. Mr. Hurtado currently serves on the voice faculty of the Interlochen Arts Academy in Michigan.

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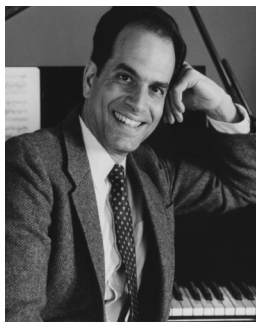


# The Creative Team



## Enrique Bátiz, Conductor

**Maestro Bátiz** has achieved international acclaim for his artistic interpretations that produce the deepest and most profound emotions. Enrique Bátiz was born in Mexico City on May 4, 1942. He studied piano under Francisco Aega, Gyorgy Sandor, and Adele Marcus at the Juilliard School of Music in New York where he also received his degree in conducting in 1962. He was a semifinalist at the 1965 “Marguerite Long” International Piano Contest in Paris, and from 1967 to 1970 studied piano with Zbigniew Drzewiecki and conducting with Stanislaw Wislocki in Poland. Maestro Bátiz debuted as a conductor at the “Palacio de Bellas Artes” in 1969 with the Xalapa Orchestra. In April of 1971, he founded the Symphonic Orchestra of the State of Mexico (OSEM). He directed and conducted the OSEM for 12 years (1971-1983), the Mexico City Philharmonic Orchestra for 7 years (1983-1989), before returning to the OSEM. In 1984, he was named “guest conductor” of the Royal Philharmonic Orchestra and has since conducted more than 500 symphony orchestras throughout the world. His discography collection tops 145 recordings, 41 with the Royal Philharmonic, 9 with the London Symphony, 3 with the Philharmonia, 12 with the London Philharmonic Orchestra, 2 with the Royal Liverpool Philharmonic Orchestra, 19 with the Mexico City Philharmonic Orchestra, 58 with the OSEM, and 1 with the Toscana Orchestra. His recordings include the complete nine symphonies by Beethoven, the nine *Bachianas Brasileiras* by Villa-Lobos, the complete pieces for orchestra by Joaquin Rodrigo, Manuel M. Ponce, and G. Bizet, and eight volumes of Mexican music that have been published to worldwide acclaim. Maestro Bátiz has received many distinctions and awards including *La Primera Presea Biental in Art* from the State of Mexico Confederation of Professionals, the *International Gold Mercury Award of Rome* – given for the first time to a Latin American artist, and the Jose Marti and the Tlatelolco’s *Eagle Medal*. In 1984, he won first prize from the British Music Trade Association for his interpretation of Debussy’s *Prélude à l’après-midi d’un faune* with the OSEM. He was awarded the *Rio Branco Medal* in 1986 – an official grade given by the Brazilian government. On four other occasions 1971, 1981, 1983 and 1996, Maestro Bátiz received the annual prize for being the “Most Distinguished Artist of the Year” from the Mexican Union of Theatrical and Musical Broadcasters and he received the “Estado de Mexico” Prize in 1994 and was accorded the title “Mexiquense Destacado” (Outstanding Mexican).



## John Massaro, Founder/Artistic Director

For nearly three decades, **John Massaro** has conducted opera, orchestral and choral music throughout the United States, Canada, Europe and the Middle East. Mr. Massaro most recently conducted Phoenix Opera’s 2007 premiere of *La Bohème* and *Tosca* in 2008, and *Aïda* earlier this year. In the summer of 2005, he made his Carnegie Hall debut conducting Mozart’s *Requiem* which led to a distinguished European tour to Budapest, Krakow, Prague, Salzburg and Vienna, where he conducted several additional Mozart masterpieces in a 250th anniversary

## The Creative Team, cont.

celebration of the composer's birth. John Massaro served as an assistant to Leonard Bernstein during the creation of *A Quiet Place* and to Zubin Mehta for the Israel Philharmonic's production of *Madama Butterfly* in Tel Aviv, Haifa and Jerusalem. He worked extensively with the great German soprano, Elisabeth Schwarzkopf, with whom he coached both Opera and Art Song repertoire. In 2004, Massaro conducted a critically acclaimed *Mikado* for Arizona Opera where he served as Chorus Master and Assistant Conductor for seven years. He debuted with the Phoenix Symphony in 2002, conducting a *9/11 Memorial Concert*, which included his own arrangement of the *National Anthem*. He has also served as Musical Director for the Phoenix Theater and the Black Theatre Troupe (BTT), where he received an AriZoni Award for BTT's production of *Blues in the Night*. Recently, Massaro conducted the Mesa Symphony's *Tribute to Mozart* during its 50th Anniversary Celebration at the Mesa Arts Center and *Peter and the Wolf* for 5,000 school children at the Chandler Center for the Arts. As the former Music Director for the Arizona Broadway Theatre, Mr. Massaro conducted numerous stage productions, including: *Anything Goes*, *Man of La Mancha*, *Damn Yankees*, *HMS Pinafore*, *The World Goes Round*, *How to Succeed in Business Without Really Trying* and *South Pacific*. An award-winning composer and arranger of note, John began his career as a vocal coach and rehearsal pianist in Los Angeles. He later moved to New York City with his wife, renowned mezzo-soprano, Gail Dubinbaum, to coach and accompany artists from the Metropolitan Opera.



### **Gail Dubinbaum, Founder/Creative Director**

Mezzo-soprano **Gail Dubinbaum** has performed both opera and concert works internationally. She has sung leading roles with some of the world's most prestigious opera companies including the Metropolitan Opera, Vienna Staatsoper, Israel Opera and L'Opera de Montreal. Nationally, she has appeared with Opera Pacific, Michigan Opera, Portland Opera and Arizona Opera. Ms. Dubinbaum will sing Suzuki in Phoenix Opera's upcoming production of *Madama Butterfly* in 2010. On the concert stage, Ms. Dubinbaum has sung with the Los Angeles, Israel, New York, Boston, Cleveland and San Francisco Orchestras ... and with such renowned conductors as

Zubin Mehta, James Levine, Michael Tilson Thomas, Gerard Schwarz, Carlo Maria Giulini and Leonard Bernstein. Known for her portrayals of Rossini and Mozart heroines, Ms. Dubinbaum has also distinguished herself in recital, having worked closely with the legendary soprano, Elisabeth Schwarzkopf. Beginning her studies with her mother, Ruth Dubinbaum, she continued her private studies with the great German mezzo, Mme. Herta Glaz. She went on to win several prestigious awards from the Viktor Fuchs Competition, the Loren Zachary Competition and was a national winner in the Metropolitan Opera Competition. Gail's credits include the Ann Arbor May Festival, Blossom Festival, Hollywood Bowl, Tanglewood and Aspen Music Festival, where she was also an instructor. She appeared on television in the series "*In Performance at the White House*" and "*Live from the Met.*" Her DVD recordings include *Francesca da Rimini* with the Metropolitan Opera and the "*Met Centennial Gala.*" For nearly a decade, her

## The Creative Team, cont.

private studio in Phoenix has produced singers who consistently win national competitions and land leading roles with major opera companies.



### **Joseph Bascetta, Director**

Critically acclaimed director, Joseph Bascetta, is recognized for his high artistic standards and insightful stage direction. Last season, he directed productions of *Il Trovatore* for Indianapolis Opera, *La Traviata* for Opera Lyra, *Faust* and *La Bohème* for Fresno Grand Opera, and *The Marriage of Figaro* for Martina Arroyo Prelude to Performance NYC. His 2007-2008 season included *La Bohème* for Opera Columbus, *La Traviata* for Opera Lyra Ottawa, *Madama Butterfly* and *Porgy and Bess* for Fresno Grand Opera, and *La Bohème* for the Opera Tampa that was televised on PBS from the Tampa Bay Performing Arts Center. His 2006-2007 season included *South Pacific*, *Cenerentola*, and *Manon Lescaut* for Fresno Grand Opera, and *La Traviata* for Mobile Opera. In 2005- 2006, Mr. Bascetta directed *The Merry Widow* and *Otello* for Fresno Grand Opera, *Aïda* for Opera Columbus, *Tosca* for Shanghai Grand Opera for the opening of the new Opera House in Korea, and *La Bohème* for the Astra Theatre in Malta with La Scala tenor Joseph Calleja. Joseph Bascetta international credits include an outdoor extravaganza of *Turandot* for the renowned Pula Opera Festival in Croatia – a production that was nationally televised to critical acclaim. He directed *Otello* for the prestigious Taipei Music Festival at the National Theatre in Taipei and a captivating production of *La Sonnambula* with world famous bass, Bonaldo Giaiotti, at the Festival de Opera in Tenerife, Spain. A frequent guest of Asia's leading opera festivals, Mr. Bascetta debuted with the Singapore Lyric Theatre directing *Faust* and an outdoor spectacular of *Carmen* in Seoul's Olympic Park for Kim Cha Kyung Opera that was televised throughout Korea. He was invited to stage *Rigoletto* for the National Theater of Taipei and *Cavalleria Rusticana* at the new Shanghai Opera House. Mr. Bascetta debuted in Malta as artistic advisor/stage director for *Macbeth* and returned the following season to direct productions of *Rigoletto*, *Aïda*, and *La Gioconda* with star Ghena Dimetrova. In 1999, Joseph Bascetta helped launch the new Fresno Grand Opera and served as its Artistic Director. He directed the company's first production of *Madama Butterfly* with Maria Spacagna and subsequent productions of *Il Barbiere di Siviglia*, *Rigoletto*, *Tosca*, *La Traviata*, and *Carmen*. Mr. Bascetta received the coveted Show Business Award for "Best Director of the Year" early in his career for his direction of Floyd's *Susannah* and Ward's *The Crucible* NYC. His background includes training with the Royal Shakespeare Company (London), and extensive dance and performance training in vocal and choral technique including intensive study of Stanislavsky acting technique with Stella Adler. Mr. Bascetta studied with renowned Opera Director Frank Corsaro and established the Opera Studio of New York. Additional international credits include American representative and acting teacher for the International Opera School of the Societa dei Concerti in Santa Margherita Ligure, Italy and the acting teacher for A.I.M.S. in Graz, Austria.

# The Creative Team, cont.

## Paul Black, Lighting Design

Mr. Black is excited to be working with Phoenix Opera again this season after lighting their previous productions of *Aida*, *Tosca* and *La Bohème*. In 2008, Paul Black designed lights for the World Premiere of *Treasure Island, The Musical* and has just returned from Philadelphia where he lit *Hairspray* for Walnut Street Theatre. He is the resident designer for the Fulton Opera House, Carousel Dinner Theatre and Actors Theatre of Phoenix. He has designed for many performing arts groups including: Arizona Opera, Arizona Theatre Company, Walnut Street Theatre, Maine State Music Theatre, Santa Barbara Civic Light Opera, Childsplay, and the Phoenix Symphony. Some of Paul's favorite productions have been *The Producers*, *West Side Story*, *Angels in America*, and *Urinetown*. In addition to live theatre, Mr. Black also produces and designs for corporations across the country through his company P2 Design.

## David J. Castellano, Production Director

Mr. Castellano received his Bachelor of Fine Arts in Production Design and Technology from The University of Evansville School of Theater and his Master of Fine Arts in Scenic and Costume Design from Ohio University School of Theater. David Castellano's most recent projects included Phoenix Opera's productions of *Aida*, *Tosca*, and premiere of *La Bohème* at the Orpheum Theatre. While attending graduate school, he designed scenery and costumes for *My Journey to Here and Now* at Cincinnati Playhouse in the Park and *The Skriker* for the LIDA Project. He also served as an intern for the WB's *The O'Keefes* and for William Ivey Long for *the Broadway* and the National Tours of *The Producers* and *Hairspray*. David Castellano remained in New York to serve as Assistant Costume Designer for *Little Shop of Horrors* (Broadway and National Tour) and as an assistant to William Ivey Long on *Never Gonna Dance*, *The Boy From Oz*, *20th Century* and *Frogs*. Other projects include Costume Designer for City Attic Theatre's *Marisol* (NY), Costume Designer for Actors Theatre's *Doubt: A Parable* (AZ), Production Designer for *The D Word* (NY), Scenic Designer for City Attic Theatre's *On the Verge* (NY), Production Designer for Stray Cat Theatre's *A Number* and *Dog sees goD* (AZ), and Scenic Design for Stray Cat Theatre's *Columbinus*.



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# Phoenix *Opera*

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We want to express our heartfelt thank you to Mike Fray, Ethel Harris, Howard Paley, and Bob & Susan Applebaum for their countless contributions of time, talent, and resources to Phoenix Opera.

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Phoenix Opera has been established to perpetuate the performance of professional opera in the Greater Phoenix Metropolitan Area. Our success will stem from presenting a consistent artistic vision: the promotion and performance of traditional operatic productions, drawn from a repertoire of popular works from the late 18th through early 20th centuries that continue to delight audiences throughout the world.

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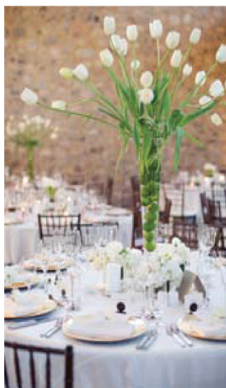


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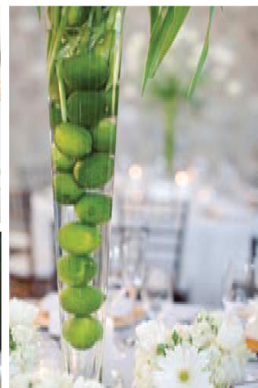
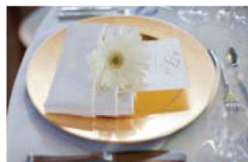
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*“Education Week Magazine”* rated Arizona last in the nation with respect to resources provided to public schools in a recent report entitled “Quality Counts 2000.” According to the Arizona School Boards Association, *“This report is simply one more in a series of national studies that have pointed out the desperate lack of funding for schools in Arizona.”*<sup>2</sup> Our children deserve a complete education, which is one reason we are developing an integrated competency-based arts curriculum for the public schools. Phoenix Opera’s educators will help provide enriching classroom learning experiences in language, literature, history, geography, drama and art ... in ways that truly reflect the very essence of opera. Educating and exposing children to the genius of its composers, the grandeur of its spectacle and to the uplifting emotions it brings to the heart ... is our greatest goal!

Phoenix Opera invites you to support our education and outreach efforts and experience the magnificence of Opera!

<sup>1</sup>USA Today: Arts Education has Academic Effect, by Tamara Henry

<sup>2</sup>Arizona LEARNS: Primary and Secondary Schools Must Improve, by Judy Hedding

The logo for Phoenix Opera features the word "Phoenix" in a bold, sans-serif font, with "Opera" in a cursive script font overlapping it. The background is a grayscale image of an opera house interior with arches.

# Phoenix Opera

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### YOUNG ARTIST DEVELOPMENT PROGRAM

Phoenix Opera's Young Artists Development Program is an important component of our mission to perpetuate the magnificence of opera! Y.A.D.P. provides an artistically challenging environment for talented singers at the beginning of their professional careers. Our focus is on education through performance, but participants also receive instruction in such non-performance skills as audition techniques, role preparation and the business of managing a professional career. Singers chosen for Y.A.D.P. receive individual coaching in operatic and song repertoire, partake in master classes with world-class coaches and teachers, and are given the opportunity to perform and cover appropriate roles in Phoenix Opera's mainstage productions. Talented Young Artists will serve as "Ambassadors for the Arts," sharing their gifts in Opera4ú educational programming for schoolchildren and performances for adults in community centers throughout the greater Phoenix metropolitan area.

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