

OPERA SAN JOSÉ PRESENTS
VIBRANT, FLAMENCO-INFUSED PRODUCTION OF BIZET'S
CARMEN

February 12 – 27, 2022

Presented live at the California Theatre in downtown San Jose

SAN JOSE, CA (20 January 2022) – Fiery flamenco joins brilliant singing to ignite Bizet's iconic opera, **Carmen**, in a vibrant **Opera San José** production conducted by Music Director Joseph Marcheso, with reimagined stage direction by Lillian Groag and a new collaboration with the acclaimed Flamenco Society of San José. Dance, singing, and drama come together to tell the tale of a defiant heroine whose rebellious quest for freedom defies societal expectations and seals her tragic fate. The opera will feature Nikola Printz as Carmen, Noah Stewart alternating with Richard Trey Smagur as Don José, Anne-Marie MacIntosh as Micaëla, Eugene Brancoveanu as Escamillo, Leo Radosavljevic as Zuniga, Peter Morgan as Morales, Teresa Castillo as Frasquita, Stephanie Sanchez as Mercédès, Jared V. Esguerra as Remendado, and Rafael Porto as Dancairo. The lauded CANTA (California Academy of Novel and Traditional Arts) children's chorus, led by Jose Chuy Hernandez, will also take the stage. Set in 1820, **Carmen** will be sung in French, with English supertitles, with performances **February 12 – 27, 2022** (dates/times below) at the **California Theatre**, 345 South 1st Street, San Jose. For more information or to purchase tickets (\$55–\$195), the public can visit operasj.org or call **(408) 437-4450** (open Monday through Friday, 9:00am–5:00pm). *Note to audiences: The production of this opera features depictions of violence, the sound of a gunshot, and haze.*

Beginning February 4, 2022, the City of San Jose and Opera San José will require proof of up-to-date vaccination for COVID-19 for everyone ages 12 and up – including a booster shot at least one week prior for eligible patrons – for entry into the California Theatre. For a full description of Opera San José's COVID-19 safety and health protocols please visit operasj.org/health-and-safety/.

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Written by French composer Georges Bizet, with a libretto by Henri Meilhac and Ludovic Halévy, ***Carmen*** is based on the novella of the same title. The opera was first performed by the Opéra-Comique in March 1875, where it shocked and scandalized audiences with its breaking of conventions. That same year, Bizet died suddenly, unaware that this work would become one of the most popular and frequently performed operas in the classical canon, often described as “the perfect opera.” Despite its highly controversial depictions of proletarian life, immorality, lawlessness, and tragedy, *Carmen* was considered groundbreaking and was eventually credited for bridging the tradition of opéra comique and the realism that characterized late 19th century Italian opera.

The creative team includes **Joseph Marcheso** (Conductor), **Lillian Groag** (Director), **Jose Chuy Hernandez** (CANTA children’s chorus director), **Jimmie Kay Ramos** (Choreographer), **Giulio Cesare Perrone** (Scenic Designer), **Pamila Gray** (Lighting Designer), **Alyssa Oania** (Costume Coordinator), **Christina Martin** (Makeup and Hair Designer), **Christopher James Ray** (Assistant Conductor/Chorus Master).

About the artists:

Nikola Printz (Carmen)

After appearing as a guest artist during Opera San José’s 2014–15 season, mezzo-soprano **Nikola Printz** returned to the company as a 2021–22 Resident Artist to star in the title roles of Dido and Carmen. *San Francisco Chronicle* applauded Opera San José’s production of *Dido and Aeneas*, calling Printz “a heartrending, musically resplendent Dido.” Printz was also recently seen in *La Voix Humaine* with Magic Circle Opera and in the premiere of Jake Heggie’s song cycle *Intonations*, performed at Grace Cathedral with members of San Francisco Opera Orchestra as part of the Violins of Hope Festival. Other recent title role debuts include *Orfeo ed Euridice* (West Edge Opera) and *Carmen* (Opera Modesto), as well as Rosina in *The Barber of Seville*, Cherubino in *The Marriage of Figaro*, and Isabella in *L’italiana in Algeri* with Opera Memphis. It was also in Memphis that Printz became an aerialist, training in the Static and Dance trapeze medium. Printz premiered a new act singing the final aria of Strauss’s *Salome* on a trapeze, and was also seen at the Opera Modesto Gala performing an original routine on dance trapeze singing Lehár’s *Meine Lippen, sie küssen so heiß* with orchestra. Since then, Printz has cultivated several operatic aerial acts including Carmen’s Habanera and Dido’s Lament. In the summer of 2021, Printz participated in the prestigious Merola Opera Program and was featured in the opera film *Back Home: Through the Stage Door*. Printz is a 2013 graduate of the vocal program at the San Francisco Conservatory of Music.

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Noah Stewart (Don José)

Tenor **Noah Stewart** is acclaimed by London's *Independent* as "A young black tenor from Harlem with a radiantly open sound." Stewart exploded into the public consciousness in 2012 with his Classical Brit-nominated, chart-topping, debut album (*Noah*, DECCA Records), becoming a regular and welcome performer on UK screens and stages. After making his company debut in Opera San José's 2019 production of Jake Heggie and Gene Scheer's *Moby-Dick*, Stewart returns this season as a 2021-22 Resident Artist to star in the roles of Don José in *Carmen* and Tony in *West Side Story*. He has performed three sold-out solo tours of the UK for Kennedy Street; toured with the John Wilson Orchestra; performed with the Royal Opera Covent Garden, English National Opera, Opera Holland Park, Opera North, and Scottish Opera; appeared twice at the Llangollen International Musical Eisteddfod; and has been a regular guest with the City of Birmingham Symphony, the Halle, and the Royal Liverpool Philharmonic Orchestra. Stewart has forged a successful and enduring relationship with the BBC, performing on Radio 2 (including several performances on *Friday Night is Music Night*), Radio 3 (*In Time*), and Radio 4 (*Desert Island Discs*, *Saturday Live*). Stewart also appeared on BBC One (*Songs of Praise*, *BBC Breakfast*) and BBC Two (*Cardiff Singer of the World 2015*). He has performed throughout the United States at opera houses, including San Francisco Opera, Atlanta Opera, Florentine Opera of Milwaukee, Glimmerglass, and Michigan Opera Theater, and with major European theatres such as the Bolshoi, Bregenz Festspiele, Götesborg Operan, Teatro Real Madrid, and Wexford Festival.

Richard Trey Smagur (Don José)

American tenor Richard Trey Smagur is the winner of the Metropolitan Opera National Council Auditions in 2017. Roles at Houston Grand Opera include Don Jose in last fall's *Carmen*, as well as the Steersman in *The Flying Dutchman*, Parpignol in *La bohème*, Gastone de Letorières in *La traviata*, Young Servant in *Elektra*, and Count Almaviva in outdoor performances of *The Barber of Seville*. During HGO Digital's inaugural season, he performed the role of The Witch in *Hansel and Gretel*. In the 2021-22 season, he made his house debut at the Metropolitan Opera as the First Armored Man in *The Magic Flute* and returns later in the season as Young Servant in *Elektra*. He also appeared with Atlanta Opera as Don José in the world premiere of *The Threepenny Carmen*, directed by Tomer Zvulun. Highlights of recent seasons include his role debut as Števa in David Alden's production of *Jenůfa* at Santa Fe Opera, his role debut as Narraboth in *Salome* in concert with the Dallas Symphony Orchestra, under the baton of Fabio Luisi, and a performance of Schumann's *Dichterliebe* at Houston Symphony's Schumann Festival. A native of Clarkesville, Georgia, Smagur holds a Performer's Diploma from Indiana University and Bachelor of Music degree from Shorter College. He was a fellow at the Steans Music Institute at Ravinia Music Festival.

Anne-Marie MacIntosh (Micaëla)

Canadian soprano **Anne-Marie MacIntosh** is currently a second year Adler Fellow at San Francisco Opera, where she was recently seen covering the role of Berta in San Francisco Opera's 2021 drive-in production of *The Barber of Seville*. That same year, she also made her War Memorial Opera House mainstage debut as Marzelline in a new production of Beethoven's *Fidelio*, under the baton of newly-appointed SFO Music Director Eun Sun Kim. MacIntosh kicks off 2022 by making a role and company debut as Micaëla in Opera San José's production of *Carmen*. A contemporary music enthusiast, MacIntosh has earned numerous awards for her performances of new works. She was a

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participant in the 2019 Merola Opera Program, where she performed the role of Diana in the world premiere of Jake Heggie and Gene Scheer's *If I Were You*. Earlier that year, MacIntosh appeared as Coloratura in Claude Vivier's *Kopernikus* with Against the Grain Theatre. This performance earned her and her colleagues a Dora Mavor Moore Award for Outstanding Performance of an Ensemble, Opera. MacIntosh's operatic credits include Gretel (*Hansel and Gretel*), Pamina (*Die Zauberflöte*), Cleopatra (*Giulio Cesare*), Adina (*L'elisir d'amore*), Lucia (*The Rape of Lucretia*), Abigail Williams (*The Crucible*), and Susanna (*Le Nozze di Figaro*). On the concert stage, she has performed as the soprano soloist in Mahler's Fourth Symphony in the final concert of the Calgary Philharmonic Orchestra's 2018–19 season. Additional engagements include Haydn's *Creation* with the Calgary Festival Chorus, Beethoven's Ninth Symphony with the Vancouver Oratorio Society and the Vancouver Bach Choir, and Orff's *Carmina Burana* with the Winnipeg Symphony. In vocal competitions, MacIntosh has been recognized as Second Place Regional Winner and two-time Regional Finalist of the Metropolitan Opera National Council Auditions, a Semi-Finalist in the Doris McLellan Competition, and as the Winner of the Winnipeg Music Festival Rose Bowl.

Eugene Brancoveanu (Escamillo)

Growing up in Romania and Germany, baritone **Eugene Brancoveanu** studied at the Academy of Music in Transylvania, Romania and at the Mozarteum in Salzburg, Austria before pursuing a successful international career, earning critical acclaim throughout North America and Europe. This season, he returns as a Resident Artist at Opera San José. Past roles with the company include Eisenstein (J. Strauss's *Die Fledermaus*), the Father (Humperdinck's *Hansel and Gretel*), Count Di Luna (Verdi's *Il trovatore*), Stubb (Heggie and Scheer's *Moby-Dick*), Leporello (Mozart's *Don Giovanni*), Stanley Kowalski (Previn's *A Streetcar Named Desire*), and Escamillo (Bizet's *Carmen*). He has also appeared in OSJ's digital productions of *Sing For Your Supper!* and *Love and Secrets*. Other recent engagements for Brancoveanu include Older Brother in Jabri's *Cities of Salt* with Opera Movie NY, and serving as director and performing the role of Pasha Selim in Mozart's *The Abduction from the Seraglio* with Livermore Opera. Known for his robust voice and superior stagecraft, Brancoveanu was an Adler Fellow at San Francisco Opera for two seasons, directly following his critically acclaimed summer 2004 performances of Tarquinius in Britten's *The Rape of Lucretia* with the Merola Opera Program. Career highlights include receiving a Tony Award for Excellence in Theatre for his participation in the principal ensemble (as Marcello) in Baz Luhrmann's innovative Broadway production of Puccini's *La bohème*, and his performance in the title role of Shostakovich's *Orango* with the Los Angeles Philharmonic under the direction of Esa-Pekka Salonen and Peter Sellers, which was recorded for Deutsche Grammophon.

Leo Radosavljevic (Zuniga)

A native of Chicago, bass-baritone **Leo Radosavljevic** spent his childhood singing in the Chicago Children's Choir and studying piano with his father. He then attended The Juilliard School where he received a bachelor's degree with scholastic distinction and a master's degree. During his studies, Radosavljevic performed many operatic roles including Simone in *Gianni Schicchi*, Nick Bottom in *A Midsummer Night's Dream*, Tobias Mill in *La cambiale di matrimonio*, and gave the US premiere performances of Willi Graf in Sir Peter Maxwell Davies's *Kommilitonen!* Since his studies, Radosavljevic has been seen with Opera Colorado, New York Philharmonic, Opera Theatre of Saint

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Louis, Teatro Nuovo, and the Chicago Symphony Orchestra. On the concert stage, he has appeared as a soloist with the Buffalo Philharmonic Orchestra, Metropolis Symphony, The Orchestra Now, New Juilliard Ensemble, and Juilliard415. Radosavljevic has also appeared regularly as an art song recitalist at the Ravinia Festival in Chicago and Carnegie Hall in New York. He is a proud recipient of the 2020 Marcella Kochańska Sembrich Award from the American Council for Polish Culture.

Peter Morgan (Morales)

Praised by *Opera Today* as "Shining and powerful," bass-baritone **Peter Morgan** has performed across the United States and Europe. Signature roles include Leporello in *Don Giovanni* and Colline in *La Bohème*, as well as the title role in *Le nozze di Figaro*. Morgan work in new music includes regional and world premieres such as Gregory Spears's *Jason and the Argonauts* (Lyric Opera of Chicago), Dan Burry's *The Scorpions' Sting* (Lyric Opera of Chicago), Clint Borzoni's *The Copper Queen* (Arizona Opera), and the landmark production of John Corigliano's *The Ghosts of Versailles* (Opéra Royal de Versailles), available to stream on the Medici TV App. Morgan has been seen with opera companies including Lyric Opera of Chicago, Glimmerglass Festival, Michigan Opera Theatre, Arizona Opera, Opera Carolina, Sarasota Opera House, Lyric Opera of Kansas City, St. Petersburg Opera Company, Charlottesville Opera, Toledo Opera, Opera Grand Rapids, and The Ohio Light Opera. Currently, he is a recipient of the Brockman Endowed Scholarship in Voice, as well as an Artist Diploma in Opera Studies Fellow at The Shepherd School of Music at Rice University in Houston, Texas where he studies with Dr. Robin Rice.

Teresa Castillo (Frasquita)

Hailed by *SF Gate* as a "standout, bringing [vocal] power and florid elegance" and by *Opera News* for exhibiting "a clean, concentrated sound, and a lovely, intelligent musicianship," Costa Rican-American soprano **Teresa Castillo** makes her company debut with Opera San José this season, starring as Frasquita in *Carmen* and Maria in *West Side Story*. Other debuts this season include covering the role of Königin der Nacht in Lyric Opera of Chicago's *Die Zauberflöte*, and Lucette in Opera Lafayette's production of Gentry's *Silvain*. Competition highlights include an Encouragement Award from the George London Foundation, First Place and Audience Favorite at the Mildred Miller International Voice Competition, First Prize Winner in the Lois Alba Aria Competition, Finalist in Opera Columbus' Cooper-Bing Competition, and Regional Finalist in the Metropolitan Opera National Council Auditions, to name a few. Castillo made her Carnegie Hall debut with the New England Symphonic Ensemble in a world premiere entitled *Reflections on a Mexican Garden*, conducted by Gregory Gentry. Previous Young Artist engagements include San Francisco Opera's prestigious Merola Opera Program, where she sang the role of #1 in Conrad Susa's *Transformations*. Prior to her operatic training, Castillo performed as a clown and studied the flute.

Stephanie Sanchez (Mercédès)

Praised by *Opera News* for her "polished, Italianate mezzo," mezzo-soprano **Stephanie Sanchez** was recently seen at the 2021 Glimmerglass Festival, where she appeared as Ines and Azucena (cover) in Francesca Zambello's 90-minute adaptation of *Il trovatore*, and as a featured artist in an all-Wagner concert conducted by Joseph Colaneri. In fall 2021, Sanchez joined the roster of Lyric Opera of Chicago for Barrie Kosky's production of *Die Zauberflöte*, and also made a house debut with Austin

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Opera in a solo recital which highlighted works by Mexican and Latinx composers. She returns to Opera San José where she was last seen as a 2019-2020 Resident Artist, featured as Prince Orlofsky in *Die Fledermaus*, Hansel in *Hansel and Gretel*, and Ines in *Il trovatore*. Other notable engagements include Gertrude in *Hansel and Gretel* (Brava! Opera Theatre), Olga in *Eugene Onegin* (Intermountain Opera), Flora in *La traviata* (St. Petersburg Opera Company), Roggiero in *Tancredi* (Teatro Nuovo), Yesi in *Stomping Grounds* (Glimmerglass Festival), Zita in *Gianni Schicchi* (Opera Maine), and Abuela in *En Mis Palabras* (Atlanta Opera).

Jared V. Esguerra (Remendado)

Filipino-American tenor **Jared V. Esguerra's** range includes opera, concert repertoire and musical theater. He makes his company debut as a 2021-22 Opera San José Resident Artist, where he will be seen as Remendado in *Carmen* and Chino in *West Side Story*. After appearing as A-Rab in a sold-out run of *West Side Story* at the Edinburgh International Festival, Esguerra returned to Chicago Opera Theater (COT) in the critically acclaimed world premiere of *Freedom Ride* in 2020. He also covered the role of Giovanni in COT's live-streamed production of Daniel Catán's *La hija de Rappaccini* in April 2021. Other appearances include Fenton in Verdi's *Falstaff* at the Crested Butte Musical Festival, Miles in *The Turn of the Screw* with Chicago Fringe Opera, Ferrando in *Così fan tutte* with the Floating Opera Company, Pirelli in *Sweeney Todd* with the Janiec Opera Company at Brevard Music Center, and the Messenger in *Il trovatore* at Sarasota Opera. On the concert stage, Esguerra has appeared as the tenor soloist with the Chicago Symphony Orchestra in its MLK Tribute Concert Series.

Rafael Porto (Dancairo)

Praised for his "warm, pure tones," Brazilian **Rafael Porto** is quickly gaining attention as a young bass-baritone. A lover of new works, Porto has performed the role of Guard in David Lang's world premiere of *prisoner of the state* with the New York Philharmonic, led by Jaap van Zweden, as well as Putnam in Jake Heggie's world premiere of *If I Were You*, conducted by Nicole Paiement with the Merola Opera Program. His 2021-22 season includes a role reprisal of Leporello in *Don Giovanni* at Aspen Music Festival and appearances as Angelotti and Jailer in *Tosca* (Opera Naples) and Dancairo in *Carmen* (Opera San José). He will also perform in Amarillo Opera's spring gala. Recent performances include Alidoro in *La Cenerentola* (Northern Lights Music Festival) and Bonze in *Madama Butterfly* (Indianapolis Opera). On the concert stage, Porto has been guest soloist in Ralph Vaughan Williams's *Serenade to Music* and Beethoven's *Symphony No. 9*. He has performed in Haydn's *Creation*, Mozart's *Requiem*, Bach's *St. John Passion*, P.Q. Phan's *A Vietnamese Requiem*, Mozart's *Regina coeli*, as well as Mendelssohn's *Die erste Walpurgisnacht* and *Elijah*. Porto is also a frequent recitalist at the Caramoor Center for Music and the Arts. Porto has participated as a Young Artist at The Glimmerglass Festival, Apprentice Artist at the Merola Opera Program, Young Artist at La Musica Lirica, and a Studio Artist at Florida Grand Opera. He was named a Grand Prize winner of the National Orpheus Vocal Competition in 2016 and was a finalist at the prestigious Eleanor McCollum Competition of Houston Grand Opera. Porto has also been a two-time winner in the Metropolitan Opera National Council Auditions at the district level, and went on to win an Encouragement Award as a Regional finalist. He received his education from the prestigious Jacobs School of Music at Indiana University and Butler University in Indianapolis.

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Joseph Marcheso (Conductor)

Joseph Marcheso, Music Director and Principal Conductor of Opera San José, was most recently seen conducting *Dido and Aeneas*, the company's first in-person performance at the California Theatre in over 18 months. Last season, Marcheso conducted *Il segreto di Susanna*, one of the three featured operas in the company's critically acclaimed digital offering, *Love & Secrets: A Domestic Trilogy*. In the 2019-20 season, he was seen as the Principal Conductor of Humperdinck's *Hansel and Gretel* and Verdi's *Il trovatore*. Over the years, Marcheso has conducted more than 20 productions for Opera San José, including the company premiere of Jake Heggie and Gene Scheer's *Moby Dick*, the West Coast premiere of Puts and Campbell's *Silent Night*, and the world premiere of Mark Weiser's *Where Angels Fear to Tread*, among others. As staff conductor and cover at San Francisco Opera, he has served on many productions including the San Francisco premiere of John Adams's *Nixon in China*, the world premiere of Mark Adamo's *The Gospel of Mary Magdalene*, and Heggie and Scheer's *It's a Wonderful Life* (cover). Prior to joining Opera San José, Marcheso was on the conducting staff for Washington National Opera's *Manon Lescaut* and served as the Music Director for the Amato Opera in New York City.

Lillian Groag (Stage Director)

Lillian Groag has directed at Oregon Shakespeare Festival, The Old Globe, Actors Theatre of Louisville, Mark Taper Forum, New York City Opera, Chicago Opera Theater, Boston Lyric Opera, Florida Grand Opera, Baltimore Center Stage, People's Light, Berkeley Repertory Theatre, Milwaukee Repertory Theater, Seattle Rep, Glimmerglass Opera, Asolo Repertory Theatre, San Jose Repertory Theatre, American Conservatory Theater, The Juilliard School, The Florentine Opera, Kentucky Opera, Arizona Opera, Sundance Institute Playwrights' Lab, Virginia Opera, Opera San José, and the Company of Angels. Her plays *The Ladies of the Camellias*, *The White Rose* (AT&T Award for New American Plays), *The Magic Fire* (Kennedy Center Fund for New American Plays), *Menocchio*, and *Midons* have been produced by companies throughout the nation. Groag's translations and adaptations of Federico García Lorca, Georges Feydeau, Alfred de Musset, Pierre Marivaux, and Ferenc Molnár have been produced at Guthrie Theater, Mark Taper Forum, and Kansas City Repertory Theatre. Many of her plays are published by Dramatists Play Service, Inc. Groag received her master's and PhD degrees from Northwestern University in Romance Languages and Literature, Theatre Thesis, and an Honorary PhD from Lake Forest College.

Jose Chuy Hernandez (CANTA Children's Chorus Director)

Jose Chuy Hernandez is a tenor and guitarist with a musical background in Choral and Classical music, as well as Mariachi, Rondalla, and Trio. He directs a children's and adult community choir program, Coro Folklorico CANTA, which serves East San José, Salinas, and Hollister with close to 100 students. At the age of eight, Hernandez became a member of the renowned Xochiquetzal Boys Choir, headed by Father Salvador Barba Adame, in Guadalajara, Mexico. Since 2009, Hernandez has been studying and performing Mariachi music with local groups including Mariachi Azteca, Mariachi Tapatio, and Mariachi Jalisciense, among others. For five years, he was educated in and performed classical pieces by Mozart, Bach, Schubert, Beethoven, and many others in operas and other dramatic performances. He revisited his classical roots in 2015, training in the genre of opera again.

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Hernandez was a former student at the Carl Franzen Opera Studio in San José, California, where he studied Opera, Bel canto, and Theater. In April 2017, he was a part of an intensive opera workshop in Queretaro, Mexico, where he participated in individual and Master Classes with internationally renowned voice professor Carlos Aransay from the Royal Opera House in London. Hernandez has been a music instructor at the School of Arts and Culture at the Mexican Heritage Plaza on the East side of San José for almost a decade, which teaches artists serving at-risk youth mainly within the Mayfair neighborhood. He has also been teaching a Mariachi/Vocal class to adult inmates at Salinas Valley State Prison (CDCR) under the Alliance for the California Traditional Arts (ACTA) since September 2017. To further his education in Music and Theater, Hernandez began a new journey as a student at Gavilan College in Gilroy, California in January 2020. His goal is to become a better performer, and ultimately, a better instructor to his students. Hernandez is also a current student at the David Gustafson Opera Studio.

Jimmie Kay Ramos (Choreographer)

A native of San Antonio, Texas, Ramos began her dance studies at the age of four with Ballet Folklórico de San Antonio (BFSA), then under the direction of Teresa Champion. The BFSA and San Antonio was a rich training ground with guest artists and teachers including José Greco, Nana Lorca, Pilar Riojas, María Benítez, Chuni Amaya, La Chiqui, and others. She began a professional career at age 14, touring with the BFSA. Ramos attended the Amor de Dios studio in Madrid, Spain to train with legends such as La Tati, Paco Romero, and Pedro Azorín. In 1990 she became the Artistic Director of the BFSA. She continued her flamenco studies in Sevilla, studying with Manolo Marín and others. Ramos moved to Sacramento, CA in 1999 where she continued teaching locally while continuing her studies with visiting artists in CA (Carmen Ledesma, La Farruca, and Africa de La Faraona, to name a few). Ramos also took trips to study in Spain, most recently to Jerez de La Frontera, where she studied with Carmen Herrera and Patricia Ibañez, among others. She is currently the resident Flamenco Instructor for the Flamenco Society of San Jose.

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 Jose's historic California Theatre, while regularly broadcasting fully-produced productions from its state-of-the-art Heiman Digital Media Studio. Now in its 38th 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. More information is available at operasj.org.

FOR CALENDAR EDITORS:

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WHAT: Fiery flamenco joins brilliant singing to ignite Bizet’s iconic opera, *Carmen*, in a vibrant **Opera San José** production conducted by Music Director Joseph Marcheso, with reimagined stage direction by Lillian Groag and a new collaboration with the acclaimed Flamenco Society of San José. Dance, singing, and drama come together to tell the tale of a defiant heroine whose rebellious quest for freedom defies societal expectations and seals her tragic fate. The opera will feature Nikola Printz as Carmen, Noah Stewart alternating with Richard Trey Smagur as Don José, Anne-Marie MacIntosh as Micaëla, Eugene Brancoveanu as Escamillo, Leo Radosavljevic as Zuniga, Peter Morgan as Morales, Teresa Castillo as Frasquita, Stephanie Sanchez as Mercédès, Jared V. Esguerra as Remendado, and Rafael Porto as Dancairo. The lauded CANTA (California Academy of Novel and Traditional Arts) children’s chorus, led by Jose Chuy Hernandez, will also take the stage. Set in 1820, *Carmen* will be sung in French, with English supertitles. *Note to audiences: The production of this opera features depictions of violence, the sound of a gunshot, and haze.*

WHEN: 7:30pm, Saturday, February 12
2:00pm, Sunday, February 13
7:30pm, Thursday, February 17
2:00pm, Sunday, February 20
7:30pm, Friday, February 25
2:00pm, Sunday, February 27

TICKETS: \$55–\$195

INFO: For more information or to purchase tickets, the public can visit operasj.org or call **(408) 437-4450** (open Monday through Friday, 9:00am–5:00pm).

Beginning February 4, 2022, the City of San Jose and Opera San José will require proof of up-to-date vaccination for COVID-19 for everyone ages 12 and up – including a booster shot at least one week prior for eligible patrons – for entry into the California Theatre. For a full description of Opera San José’s COVID-19 safety and health protocols please visit operasj.org/health-and-safety/.

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MEDIA: Contact Sydney Albin, Carla Befera & Co.
sydney@cb-pr.com

PHOTOS: Downloadable high-res photos will be available here:
<http://www.cbpr.co/press/carmen>