

CARMEN

GEORGES BIZET

September 21 – October 6, 2013

Production made possible by generous gifts from The Milan Panic Family and The Alfred and Claude Mann Fund, in honor of Plácido Domingo.

EINSTEIN ON THE BEACH


ROBERT WILSON / PHILIP GLASS

October 11 – 13, 2013

FALSTAFF

GIUSEPPE VERDI

November 9 – December 1, 2013

November 26, 2013, at Segerstrom Center for the Arts 
New production made possible by a generous gift from Brindell Roberts Gottlieb, in memory of Milton Gottlieb's centennial anniversary. Special underwriting support from Leslie and John Dorman, and the Opera League of Los Angeles.
The presentation of LA Opera at the Segerstrom Center for the Arts made possible by a generous gift from Gemini Industries, Inc., and Sebastian Paul and Marybelle Musco.

AUDRA McDONALD IN CONCERT

October 26, 2013

THE MAGIC FLUTE

WOLFGANG AMADEUS MOZART

November 23 – December 15, 2013

Production made possible by a generous gift from The Carol and Warner Henry Production Fund for Mozart Operas.
Special underwriting for Maestro James Conlon's conducting provided by James and Ellen Strauss.

› BILLY BUDD

BENJAMIN BRITTEN

February 22 – March 16, 2014

Production made possible by generous funding provided from the National Endowment for the Arts and Britten-Pears Foundation.

LUCIA DI LAMMERMOOR

GAETANO DONIZETTI

March 15 – April 6, 2014

Production made possible by generous funding from The Blue Ribbon and The Seaver Endowment.

WORLD PREMIERE JONAH AND THE WHALE

JACK PERLA /
VELINA HASU HOUSTON


March 21 – 22, 2014,
at the Cathedral of Our Lady of the Angels 

Production made possible with generous underwriting support from the Dan Murphy Foundation.
Special support also received from the National Endowment for the Arts, Mr. and Mrs. Joseph A. Saunders, City of Los Angeles, Department of Cultural Affairs and The James Irvine Foundation.

THAÏS

JULES MASSENET

May 17 – June 7, 2014

May 22, 2014, at Segerstrom Center for the Arts 
Special additional funding from Barbara Augusta Teichert.
Corporate production sponsorship provided by Rolex.

A STREETCAR NAMED DESIRE

ANDRÉ PREVIN

May 18 – 24, 2014

Production made possible by generous leadership gifts from Lloyd E. Rigler - Lawrence E. Deutsch Foundation, Selim K. Zilkha & Mary Hayley/Selim K. Zilkha Foundation, The Blue Ribbon special committee for Streetcar, Marc & Eva Stern Foundation and The Andrew W. Mellon Foundation.

DMITRI HVOROSTOVSKY IN RECITAL

May 22, 2014


13 | 14 SEASON

GREATER THAN › THE SUM OF ITS ARTS


ROLEX

OFFICIAL TIMEPIECE OF LA OPERA



25th Anniversary Angels

LA Opera wishes to recognize and thank those who made extraordinary leadership commitments in honor of the Company's 25th Anniversary Season, a milestone achievement. Following the tradition established by previous Angel campaigns (listed on page P14), the support of the 25th Anniversary Angels ensures LA Opera's continued artistic excellence and prominence in the worldwide cultural community.

Sebastian Paul and Marybelle Musco
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PLÁCIDO DOMINGO, ELI AND EDYTHE BROAD GENERAL DIRECTOR
 JAMES CONLON, RICHARD SEAVER MUSIC DIRECTOR
 CHRISTOPHER KOELSCH, PRESIDENT AND CHIEF EXECUTIVE OFFICER
 PRESENTS

BENJAMIN BRITTEN

BILLY BUDD

Libretto by E.M. Forster and Eric Crozier, after Herman Melville's novella

CREATIVE TEAM

CONDUCTOR
James Conlon

PRODUCTION
Francesca Zambello

DIRECTOR
Julia Pevzner*

SET AND COSTUME DESIGNER
Alison Chitty

LIGHTING DESIGNER
Alan Burrett

CHORUS MASTER
Grant Gershon

ARTISTIC DIRECTOR, LOS ANGELES CHILDREN'S CHORUS
Anne Tomlinson

FIGHT DIRECTOR
Ed Douglas

ASSOCIATE CONDUCTOR / PROMPTER
Douglas Kinney Frost

ASSOCIATE DIRECTOR
Trevore Ross

STAGE MANAGER
Lyla Forlani

MUSICAL PREPARATION
Bryndon Hassman
Jeremy Frank
Tamara Sanikidze

CAST

BILLY BUDD
Liam Bonner

CAPTAIN EDWARD FAIRFAX VERE
Richard Croft

JOHN CLAGGART (MASTER-AT-ARMS)
Greer Grimsley*

MR. REDBURN (FIRST LIEUTENANT)
Anthony Michaels-Moore*

MR. FLINT (SAILING MASTER)
Daniel Sumegi

LIEUTENANT RATCLIFFE
Patrick Blackwell*

RED WHISKERS
Greg Federly

ARTHUR JONES
Museop Kim‡

DONALD
Jonathan Michie

DANSKER
James Creswell

BOSUN
Craig Colclough

NOVICE
Keith Jameson

FIRST MATE
Paul LaRosa*

SECOND MATE
Daniel Armstrong‡

NOVICE'S FRIEND
Valentin Anikin†

MAINTOP
Vladimir Dmitruk†

SQUEAK
Matthew O'Neill

CABIN BOY
Rory Hemmings*

THREE CHORUS SOLOISTS
Omar Crook
James Martin Schaefer*
Reid Bruton

GUNNER'S MATE
Steven Pence

OFFSTAGE VOICE
Abdiel Gonzalez

HURT SAILOR
Todd Strange

SAILOR WITH EARRING
Gabriel Manro*

SUPPORT

Production made possible by generous funding provided from the
National Endowment for the Arts.
 and *Britten-Pears Foundation.*

PRODUCTION NOTES

The running time is approximately three hours, including one intermission.

This production features smoke effects, haze and cannon fire.

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Supertitles written by Peter Somogyi.

Pre-performance lectures by James Conlon. Pre-performance lectures are generously sponsored by the Flora L. Thornton Foundation and the Opera League of Los Angeles.

Billy Budd is produced in association with the Royal Opera House, Covent Garden, London, and the Paris Opera. This production was first seen at Covent Garden on May 30, 1995. Production Sponsor: The Britten Estate Ltd.

Wigs constructed by the Los Angeles Opera Wig & Make-Up Department.

* *LA Opera debut*

† *Member of the Domingo-Colburn-Stein Young Artist Program*

‡ *Alumnus of the Domingo-Colburn-Stein Young Artist Program*

ARTISTS SUBJECT TO CHANGE.

Britten
100/LA:
 A CELEBRATION

Please refrain from talking during the performance, and turn off all cell phones, electronic devices and watch alarms. If you are using an assistive hearing device, or are attending with someone who is, please make sure that it is set to an appropriate level to avoid distracting audio feedback. Latecomers will be seated at the discretion of the house management. Members of the audience who leave during the performance will not be shown back into the theater until the next intermission. The use of cameras and recording equipment is strictly prohibited. Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs. Any microphones onstage are used for recording or broadcast purposes only; onstage voices are not amplified.



> SYNOPSIS

Prologue

To music that reveals his own uncertainty, the aged Captain Vere reflects on the conflict between good and evil. He still finds himself unable to explain what happened to foretopman Billy Budd and to himself many years ago onboard his ship, the *Indomitable*.

Act I

It is 1797, and although the bloodiest years of the French Revolution have passed, its ideas are still considered dangerous, especially at sea, where revolution means mutiny. As the crew of the *Indomitable* works on deck, the Novice accidentally bumps into another sailor, a transgression that earns him a flogging. A cutter approaches, returning from a merchant ship where it has pressed three sailors into England's navy. The first two are less than happy about their luck, but the third, Billy Budd, seems overjoyed. Asked about his background, Billy stutters heavily as he remembers his traumatic childhood, but nothing can dampen his enthusiasm. Claggart, the master-at-arms, calls him "a find in a thousand" and assigns him to the foretop. Billy takes his place, bidding a touching farewell to his merchant ship, the *Rights o' Man*. The officers, mistaking Billy's rhapsody for political rabble-rousing, order the crew below. Claggart pulls aside Squeak, the ship's corporal, telling him to keep an eye on Billy and to give the foretopman a rough time. Dansker, an old sailor, warns Billy to look out for Claggart as the sailors begin to praise Captain Vere. Billy joins their chorus wholeheartedly; he can't contain his excitement over serving under "Starry Vere."

In the captain's cabin a week later, the officers join Vere for a toast. They are eager to engage the French, but Billy's mention of "the rights of man" worries them. The captain allays their fears: he's only heard good things about the boy. Billy leaves to get tobacco for

Dansker and surprises Squeak, who is rifling through the foretopman's kit. Furious, Billy begins to stutter and the two men fight. Claggart breaks things up. Left alone, he decides that he must destroy Billy, and he convinces the Novice to attempt to bribe Billy into joining a mutiny. Billy refuses, believing that he will be rewarded for his loyalty despite Dansker's warning that Claggart is scheming against him.

Act II

Several days have passed. Claggart is trying to talk to the captain when someone spots a French ship off the starboard bow. Everyone excitedly prepares for battle, but the wind won't oblige and the enemy remains out of range. Mist settles in, and the attack is called off. Claggart gets the captain's attention and accuses Billy of offering the Novice gold to mutiny. Vere cannot believe it, but martial law demands that he interview the accused in the accuser's presence.

Later, in Vere's cabin, Claggart repeats the charge. Billy cannot defend himself: he is paralyzed by his stutter. All he can do is strike Claggart, but the blow kills the master-at-arms. The captain must hold a court martial immediately, his only option under the Articles of War. Billy pleads with Vere to save him, but he is sentenced to death. The sentence brings the ship to the brink of mutiny, but Billy tells the men, through Dansker, that death is his fate and asks them not to revolt. Billy is brought onto the main deck. Just before his execution, he praises his captain one last time, singing, "Starry Vere, God bless you!"

Epilogue

Vere, deeply disturbed by what he has recounted, knows that although he could have saved Billy, Billy has saved him. As he remembers Billy's blessing, the old captain is at peace.

> BY THE NUMBERS

1924 POSTHUMOUS PUBLICATION OF HERMAN MELVILLE'S *BILLY BUDD, SAILOR*



1951 PREMIERE OF BRITTEN'S OPERA *BILLY BUDD*

11 LEADING BRITTEN TENOR ROLES (INCLUDING CAPT. VERE) CREATED BY HIS PARTNER PETER PEARS



Britten and Pears

COURTESY OF WWW.BRITTENOC.ORG

30 HEIGHT IN FEET OF THE SET'S MAST

39 CARPENTERS, ELECTRICIANS, PROPS AND AUDIO CREW WORK BACKSTAGE EACH PERFORMANCE



9 PROP FLINTLOCK FIREARMS

24 CONTAINERS OF COSMETIC DIRT USED FOR EACH PERFORMANCE

In fond memory of **Tara Colburn**, supertitles are underwritten by **Dunard Fund USA**.

What To Listen For

With its large cast and orchestra, *Billy Budd* is the largest scaled of Britten's operas, and the composer, a master of orchestration and choral writing, deploys his massive forces with remarkable dexterity.

From the opening notes of the prologue, Britten gives rich musical support to the action on the stage. Listen for the slowly drifting **muted strings and ambiguous tonalities** at the beginning of both the prologue and epilogue, creating a hazy, uncertain atmosphere as the now-retired Captain Vere gazes back into the distant past. Contrast the intimacy of those scenes with the thrilling choral writing that opens Act Two, as the excited crew prepares to engage the distant French ship in battle.

Billy's one imperfection, his stammer, is musically illustrated with **flickering winds and woodblock**, first heard—before we even meet Billy—in the prologue as Captain Vere reflects that “the good is never perfect.” This arresting combination recurs at several critical moments to heighten the anxiety of Billy's sporadic loss of control.

A mournful saxophone solo is heard when the Novice is dragged onto the deck after his flogging. This **distinctive saxophone motive** returns when the Novice is lured into Claggart's plot, an agonizing implication of what might happen to him again if he refuses to participate.

The villain, Claggart, vows to destroy Billy in a spellbinding Act One aria (“O beauty, o handsomeness, goodness”), a depiction of evil in its purest form. The destructive darkness of the desires that Billy has stirred up in Claggart—a bass, of course—is colored by **murky scoring for the lowest winds and brass**.

When Captain Vere informs Billy that he is to be executed, their meeting occurs out of view. The music heard here, as the audience gazes at Vere's empty cabin, is riveting, a sequence of 34 major and minor triads played slowly, one after the other. These so-called “**interview chords**” are introduced by the full orchestra but soon begin to alternate between four different sections: strings, woodwinds, horns and the other brass instruments. Suggesting a wordless dialogue and range of emotions, this compelling sequence forces the listener to imagine the unseen meeting as the captain, fully aware of Billy's innocence, conveys the unalterable sentence.

As Billy bravely awaits his execution, he sings an exceptionally **lyrical aria** (“Look! Through the port comes the moonlight astray”). Tender and unsentimental, it almost sounds like a lullaby, with gently rocking strings under the simple tune; in fact, it reprises music heard earlier, when the dreaming Billy is awakened in his hammock by the Novice.

James Conlon

CONDUCTOR



From: New York, NY.

LA Opera: debut conducting *La Traviata* (2006); 37 different mainstage operas and over 241 total performances to date. This spring, he also conducts *Lucia di Lammermoor* and *Jonah and the Whale*. He has been Richard Seaver Music Director since 2006.

Career highlights: He has led virtually every major North American and European

orchestra, and over 270 performances at the Metropolitan Opera. He is music director of the Ravinia Festival (since 2005) and Cincinnati May Festival (since 1979). He was principal conductor of the Paris National Opera (1995-2004), general music director of the City of Cologne (1989-2002) and music director of the Rotterdam Philharmonic (1983-91). He has two Grammys and was awarded France's Légion d'Honneur. He has been engaged in a three-year homage to Benjamin Britten in observation of the composer's centenary, including symphonic and choral works and nine operas. (www.JamesConlon.com)

Francesca Zambello

PRODUCTION



PHOTO BY SCOTT SUGIMAN FOR WING

From: New York, NY.

LA Opera: *Les Troyens* (1991, debut), *Florenca en el Amazonas* (1997), *Billy Budd* (2000), *Porgy and Bess* (2007). She will return next season for a revival of *Florenca en el Amazonas*.

Career highlights: Francesca Zambello is currently the Artistic Director of the Washington National Opera at the Kennedy Center as well as

the General Director of the Glimmerglass Festival. An internationally recognized director of opera and theater, she takes a special interest in new music theater works, innovative productions, and in producing theater and opera for wider audiences. Her works have been seen at most of the major opera houses, theaters and festivals around the world. (www.FrancescaZambello.com)

› ARTISTS

Julia Pevzner

DIRECTOR



From: Tel Aviv, Israel.

LA Opera: debut.

Career highlights: She made her international operatic debut at the Dallas Opera with *The Queen of Spades* in 2003. She debuted in Europe at the Mariinsky Theater in St. Petersburg with *Das Rheingold* and *Die Walküre* later that year, and debuted at the Israeli Opera with *Half a Moon Tale* in 2004. She has directed *Boris*

Godunov in San Francisco and Houston, *Eugene Onegin* and *La Bohème* at Virginia Opera, *The Nose* at Opera Boston, *Nabucco* at the Greek National Opera, *Fidelio* with the Beethoven Academic Symphony Orchestra in Krakow, and *Lady Macbeth of Mtsensk* at the Israeli Opera. Her most recent projects include *Maria Padilla* at the Boston Lyric Opera, *Boris Godunov* at the Chicago Lyric Opera. She is an Artistic Advisor for the Red Sea Classical Festival in Eilat. Future plans include *The Tsar's Bride* at the Bolshoi in Moscow and *The Seven Deadly Sins* at the Helikon Opera in Moscow. (www.JuliaPevzner.com)

Alison Chitty

SCENERY AND COSTUME DESIGNER



From: London, UK.

LA Opera: *Billy Budd* (2000, debut).

Career highlights: Alison Chitty was resident designer at the National Theatre in London for eight years where she designed many productions and regularly collaborated with Sir Peter Hall. Her productions there include *Remembrance of Things Past* and *The Voyagey*

Inheritance, for both of which she won an Olivier Award, also Mike Leigh's *Grief* and *Two Thousand Years*. In 2010 they hosted a major retrospective of her work. In the field of opera, she has designed productions for the Royal Opera House, Covent Garden, English National Opera and in Berlin, Paris, Munich, Chicago, Houston, Dallas, Seattle, Santa Fe and Geneva. Recent productions include Harrison Birtwistle's *The Minotaur* (DVD available on Opus Arte) at Covent Garden, *Rigoletto* for La Fenice, *Nabucco* at La Scala and Covent Garden, and *Parsifal* at Covent Garden.

Alan Burrett

LIGHTING DESIGNER



From: London, UK.

LA Opera: 36 productions to date including *L'Italiana in Algeri* (1996, debut), *Pagliacci* (1996, 2005), *La Bohème* (1997, 2004), *Carmen* (1998, 2004), *La Traviata* (1999, 2001), *The Queen of Spades* (2001), *Lohengrin* (2001), *La Fanciulla del West* (2002), *Der Rosenkavalier* (2005).

Career highlights: His lighting career in the UK and Europe

includes productions at the Royal Shakespeare Company, Royal National Theatre, Royal Opera House Covent Garden, Paris Opera, Bavarian State Opera and the Burgtheater in Vienna. He lit large-scale arena productions of *Carmen* and *Tosca* in England, Germany, Australia and Japan. He also lit the complete works of Beckett for the Gate Theatre in Dublin, New York and London as well as a U.S. tour by Duran Duran. Now based in L.A., he works as a freelance lighting designer for companies in the U.S. and abroad, and he heads the lighting design program at UC-San Diego. (www.Burrett.com)

Grant Gershon

CHORUS MASTER



From: Alhambra, California.

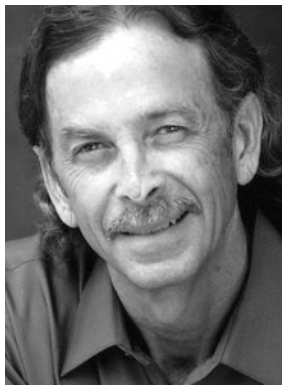
LA Opera: debut conducting *La Traviata* (2009), followed by *Il Postino* (2010), *L'Allegro, il Penseroso ed il Moderato* (2011), *Madame Butterfly* (2012), *Dulce Rosa* and *Carmen* (2013). He was named Resident Conductor in 2012, and will conduct *Florencia en el Amazonas* next season.

Career highlights: *La Traviata* at Wolf Trap Opera, John

Adams' *The Gospel According to the Other Mary* at the Ravinia Festival, Vivaldi's *Griselda* at the Santa Fe Opera, multiple appearances with the Los Angeles Philharmonic. He is in his 13th season as Music Director of the Los Angeles Master Chorale, with over 100 performances at Walt Disney Concert Hall. His discography includes two Grammy-nominated recordings, *Sweeney Todd* and Ligeti's *Grand Macabre*, as well as five CDs with the Master Chorale. He is a member of the Board of Councilors for the Thornton School and the Board of Directors of Chorus America.

Ed Douglas

FIGHT DIRECTOR



From: Jacksonville, Florida.
LA Opera: *Otello* (debut, 1989); has choreographed the stage combat for 19 productions including *Carmen* earlier this season, as well as recent productions of *The Two Foscari*, *Don Giovanni*, *Roméo et Juliette*, *Tristan und Isolde* and *Il Trovatore*, among others.
Career highlights: He choreographed the swordplay in Opera Pacific productions of

Otello and *Don Giovanni*. Film credits include *Wild Bill*, *Oblivion* and *Wild Magic*. He is a full-time faculty member for the California State Summer School for the Arts, teaching acting and stage combat, and a faculty member in the theater department at Glendale Community College. He has also taught movement and stage combat at the California Institute of the Arts, LA City College and LA High School of the Arts and has served as fight choreographer for productions at the Shakespeare Center of Los Angeles, UCLA, USC, Cal State LA and the Pilgrimage Theatre. (www.YourBestViolence.com)

Liam Bonner

BILLY BUDD

BARITONE



From: Pittsburgh, Pennsylvania.
LA Opera: Sid in *Albert Herring* (2012, debut). He will return next season as Aeneas in *Dido and Aeneas*.
Career highlights: He most recently returned to Houston Grand Opera as Eisenstein in *Die Fledermaus* and debuted with the St. Louis Symphony Orchestra as Ned Keene in a concert version of *Peter Grimes*, both in St. Louis and

at Carnegie Hall. Later this season, he will debut at the Lyric Opera of Kansas City as Eisenstein and return to New Orleans Opera as Marcello in *La Bohème*. He recently sang the role of Lieutenant Audebert in the world premiere of Kevin Puts' Pulitzer Prize-winning opera *Silent Night* at Minnesota Opera, a role he reprised last season with Opera Company of Philadelphia. Additionally, he debuted at the Wexford Festival in Chabrier's *Le roi malgré lui* as Henri, a role he also sang at Bard Summerscape with the American Symphony Orchestra. (www.LiamBonner.com)

Anne Tomlinson

ARTISTIC DIRECTOR, LOS ANGELES CHILDREN'S CHORUS



From: Ephraim, Wisconsin.
LA Opera: *Pagliacci* (debut, 1996); 28 productions to date including, most recently, *The Magic Flute*, *Carmen* and *Tosca* (2013) and *La Bohème* (2012).
Career highlights: Anne Tomlinson oversees the educational and artistic development of the LACC and conducts LACC's Concert Choir and Chamber Singers. A frequent guest conductor and presenter

at symposia, workshops and festivals both nationally and internationally, she received the 2006 Educator of the Year Award given by the Harvard-Radcliffe Club of Southern California. She has also prepared the LACC for performances with the LA Philharmonic, LA Master Chorale, Hollywood Bowl Orchestra, LA Chamber Orchestra and Pasadena Symphony. LACC's current roster includes over 400 members in six ensembles. Founded in 1986, LACC was featured in the Academy Award-nominated documentary, *Sing!* (www.LAChildrensChorus.org)

Richard Croft

CAPTAIN VERE

TENOR



From: Cooperstown, New York.
LA Opera: The Shaper in *Grendel* (2006, debut). He will return next season as Count Almaviva in *The Ghosts of Versailles*.
Career highlights: Richard Croft is internationally renowned for his performances with leading opera companies and orchestras around the world, including the Metropolitan Opera, Salzburg Festival, La Scala, Opéra National de Paris, Berlin

Staatsoper, Berlin Philharmonic, Glyndebourne Festival, Cleveland Orchestra, Boston Symphony Orchestra and New York Philharmonic. This season's engagements include the title role of *Idomeneo* at the Theater an der Wien and Hyllus in Handel's *Hercules* with the Canadian Opera Company. Other recent operatic highlights include *Idomeneo* with the Ravinia Festival and the Théâtre des Champs-Élysées in Paris, *Tito* in *La Clemenza di Tito* with the Vienna Staatsoper, and a reprise of his performance as Gandhi in Philip Glass's *Satyagraha* at the Metropolitan Opera (seen in HD simulcast around the world).

Greer Grimsley

JOHN CLAGGART

BASS-BARITONE



From: New Orleans, Louisiana.

LA Opera: debut.

Career highlights:

Internationally recognized as one of the most prominent Wagnerian singers of our day, he performed Wotan in the *Ring* cycle last year at both the Metropolitan Opera and Seattle Opera. This season's engagements include a return to San Francisco Opera in the title role of *The Flying*

Dutchman which he will also perform for Opera Carolina, Wotan in *Die Walküre* in Barcelona and Tokyo, the title role in *Macbeth* with Minnesota Opera and Don Pizzaro in *Fidelio* for Santa Fe Opera. Through 2017 he will also see returns to the Metropolitan Opera, Seattle Opera, Dallas Opera, Gran Teatre del Liceu and San Diego Opera. Notable recent engagements include the Dutchman in Berlin, Bologna, Seattle; Wotan in *Das Rheingold* and *Die Walküre* with Deutsche Oper Berlin; and Telramund in *Lohengrin* at the Met and in Copenhagen, Chicago and Seattle.

Daniel Sumegi

MR. FLINT

BASS-BARITONE



From: Sydney, Australia.

LA Opera: Colline in *La Bohème* (2004, debut), Monterone in *Rigoletto* (2010).

Career highlights: With over 85 roles in his repertoire, he has sung at the Metropolitan Opera, San Francisco Opera, Covent Garden and the Paris Opera, as well as major opera companies around the world. His most recent engagements include Fasolt/Hagen in Opera

Australia's first ever *Ring* cycle in Melbourne, Fafner/Hagen in the *Ring* at Seattle Opera, a tour to Japan as Escamillo in *Carmen* in Tokyo and Natori, Hunding in *Die Walküre* with the Melbourne Symphony Orchestra, Bluebeard in *Bluebeard's Castle* at the Brisbane Festival with the Queensland Symphony Orchestra, and a 7-hour compact *Ring* in Buenos Aires. Future engagements include Sparafucile in *Rigoletto* and Prince Gremin in *Eugene Onegin* with Opera Australia and the world premiere of *The Manchurian Candidate* with Minnesota Opera. (www.DanielSumegi.com)

Anthony Michaels-Moore

MR. REDBURN

BARITONE



From: Grays, Essex.

LA Opera: debut.

Career highlights: With a

career spanning over 25 years, he has had a long relationship with the Royal Opera House, Covent Garden, with more than 350 performances there. In the UK, he has also appeared with English National Opera, Welsh National Opera, Opera North, Scottish Opera and Glyndebourne Festival.

European engagements have taken him to the Vienna Staatsoper, La Scala, and the opera houses of Paris, Munich, Berlin, Barcelona, Geneva, Brussels and Madrid. In North America, he has appeared at the Metropolitan Opera and in San Francisco, Chicago, Santa Fe and Toronto. He recently sang highly acclaimed performances of Falstaff and Iago in Zürich, Scarpia in *Tosca* in Cologne, Sharpless in *Madama Butterfly* at the Royal Opera (with 3D broadcast across the UK) and in Paris, and both Falstaff and Francesco Foscari in *The Two Foscari* for Théâtre des Champs Elysées. (www.AnthonyMichaelsMoore.com)

Patrick Blackwell

LIEUTENANT RATCLIFFE

BASS-BARITONE



From: New York, NY.

LA Opera: debut.

Career highlights: This season's appearances include *Salome* with Utah Opera and the Verdi *Requiem* in Lexington, KY. He recently made two important concert debuts: as Porgy in *Porgy and Bess* with Lorin Maazel at the Castleton Festival, and in a similar concert presentation with Simon Rattle and the Boston Symphony Orchestra. He

has appeared frequently with Union Avenue Opera in St. Louis, including Sarastro in *The Magic Flute* and his first performances of Porgy, as well with New Jersey State Opera, Milwaukee's Florentine Opera, Augusta Opera and Fort Worth Opera. He made his Lyric Opera of Chicago debut in the world premiere of Anthony Davis' *Amistad*, returning for roles including the Duke of Verona in *Roméo et Juliette*. His New York City Opera appearances include Dr. Grenvil in *La Traviata* and Colline in *La Bohème*. He made his Carnegie Hall debut as a soloist in the world premiere of Earnestine Rogers Robinson's *Crucifixion*.



Valentin Anikin

NOVICE'S FRIEND BASS

From: Yekaterinburg, Russia. **LA Opera:** Zuniga in *Carmen* (2013, debut); Pistol in *Falstaff* (2013); Second Armored Man in *The Magic Flute* (2013). He returns later this season as Palemon in *Thaïs*. He is a

member of the Domingo-Colburn-Stein Young Artist Program.

Career highlights: He is a 2010 graduate of the Ural State Conservatory in Yekaterinburg. In 2007, he became a principal soloist with the Yekaterinburg Opera and Ballet. Since 2009, he has been a soloist with the Saint Petersburg Chamber Opera. He has performed roles that include Don Basilio in *The Barber of Seville*, Varlaam in *Boris Godunov*, Raimondo in *Lucia di Lammermoor*, Prince Gremin in *Eugene Onegin*, Sparafucile in *Rigoletto*, King René in *Iolanta*, the Commendatore in *Don Giovanni* and Colline in *La Bohème*.



James Creswell

DANSKER BASS

From: Seattle, Washington. **LA Opera:** Antonio in *The Marriage of Figaro* (2001, debut); 29 productions and nearly 200 performances to date including, most recently, Daland in *The Flying*

Dutchman (2013) and Prince Gremin in *Eugene Onegin* (2011). He also performs Raimondo in *Lucia di Lammermoor* this season. **Career highlights:** Recent appearances include Sarastro in *The Magic Flute*, Rocco in *Fidelio* and the title role of *The Flying Dutchman* with English National Opera, Méphistophélès in the Opera North production of *Faust* in Tallinn, *Aida* at the Ravinia Festival, and *The Tales of Hoffmann* and *The Gospel of Mary Magdalene* with San Francisco Opera. Future engagements include *The Bartered Bride* and *L'Incoronazione di Poppea* with Opera North, *Die Meistersinger* at ENO and *Norma* in Bordeaux.



Daniel Armstrong

SECOND MATE BARITONE

From: Houston, Texas. **LA Opera:** Captain in *Luisa Fernanda* (debut, 2007) 12 mainstage appearances to date including Count Paris in *Romeo et Juliette* (2011), Sciarrone in *Tosca* (2013) and Moralès in

Carmen (2013). He is an alumnus of the Domingo-Colburn-Stein Young Artist Program. **Career highlights:** In 2012, he performed the leading role of the Jester in the west coast premiere of Ernst Krenek's *The Secret Kingdom* with the Colburn Orchestra, conducted by James Conlon, and he was also the baritone soloist for Bach's *Magnificat* with the Los Angeles Chamber Orchestra. In 2013, he performed Tarquinius in *The Rape of Lucretia* with the Colburn Orchestra under the baton of James Conlon.



Vladimir Dmitruk

MAINTOP TENOR

From: Minsk, Belarus. **LA Opera:** First Armored Man in *The Magic Flute* (2013, debut). He also performs Arturo in *Lucia di Lammermoor* this season. He is a member of the Domingo-Colburn-Stein Young Artist

Program. **Career highlights:** At Operalia 2013, he was the winner of the CulturArte Prize. In 2011, he won first place in the prestigious Irina Bogacheva International Voice Competition in St. Petersburg. His repertoire includes the Duke in *Rigoletto*, Lensky in *Eugene Onegin* and Alfredo in *La Traviata*. He has appeared with Norway's Bergen National Opera. In December, he performed the title role in Britten's *The Prodigal Son*, conducted by James Conlon with musicians from the USC Thornton School of Music. This fall, he will join the roster of Vienna's Theater an der Wien.



Craig Colclough

BOSUN BARITONE

From: Los Angeles. **LA Opera:** Guccio in *Gianni Schicchi* (2008, debut); six roles to date including, most recently, Juan Aguilar in *Dulce Rosa* (2013). **Career highlights:** This season's engagements include the title

role in *Don Pasquale* at the Arizona Opera and Beethoven's Ninth Symphony with the Orange County Philharmonic Society. Last summer, he returned to Wolf Trap Opera Company in the title role in *Falstaff*, a role he subsequently covered for both San Francisco Opera and LA Opera. Future seasons include a return to San Francisco Opera and a debut with Atlanta Opera. Additional credits include Florida Grand Opera, Israeli Symphony Orchestra, California Philharmonic, Capitol Records, Abbey Road Studios and the soundtrack for *Rolled*. (www.CraigColclough.com)



Greg Fedderly

RED WHISKERS TENOR

From: Los Angeles. **LA Opera:** Flute in *A Midsummer Night's Dream* (1988, debut); 62 productions and more than 380 performances to date including recent appearances as Senator Orellano in *Dulce Rosa* (2013), Borsa in

Rigoletto (2010), Monostatos in *The Magic Flute* (2009). **Career highlights:** He has appeared with the Metropolitan Opera as Don Basilio in *The Marriage of Figaro*, Goro in *Madama Butterfly*, the four *Tales of Hoffmann* servants, Valzacchi in *Der Rosenkavalier*, Bob Boles in *Peter Grimes*, and as Monostatos on live HD transmissions and PBS telecast. His most recent appearances include *Aida* and *Assassination in the Cathedral* at San Diego Opera, *Dolores Claiborne* and *The Magic Flute* at San Francisco Opera and *Turandot* at the Hollywood Bowl.

› ARTISTS



Keith Jameson

NOVICE

TENOR

From: Greenwood, South Carolina. **LA Opera:** Valletto in *Coronation of Poppea* (debut, 2006), six roles to date including Goro in *Madame Butterfly* (2008), Triquet in *Eugene Onegin* (2011); El Remendado in

Carmen (2013). **Career highlights:** Met appearances include El Remendado (HD broadcast, DVD), Bardolfo in *Falstaff* (HD broadcast) and Novice in *Billy Budd*. He has sung the Simpleton in *Boris Godunov* with Dallas Opera, Flute/Thisbe in *A Midsummer Night's Dream* and Beppe in *Pagliacci* with Lyric Opera of Chicago, Nanki-Poo in *The Mikado* with ENO, *The Cunning Little Vixen* with the New York Philharmonic, and 14 roles, including the title role of *Candide*, with NYCO. In 2014, he debuts with Seattle Opera and sings *Candide* with the Sao Paulo Orchestra and Bardolfo at the Saito Kinen Festival. (www.KeithJameson.org)



Museop Kim

ARTHUR JONES

BARITONE

From: Incheon, South Korea. **LA Opera:** Second Thug in *Il Postino* (debut, 2010); eight mainstage appearances to date including Mercutio in *Roméo et Juliette* (2011), Schaunard in *La Bohème* (2012) and

El Dancaïro in *Carmen* (2013). He is an alumnus of the Domingo-Colburn-Stein Young Artist Program. **Career highlights:** He performed on the Grammy-nominated recording of John Musto's *Volpone*, in Seattle Opera's world premiere of Daron Aric Hagen's *Amelia*, with Wolf Trap Opera and Glimmerglass Opera, and recently with the Colburn Orchestra as the King in Krenek's *Secret Kingdom* and the title role of Ullmann's *Emperor of Atlantis*. A Juilliard Opera Center graduate, he will perform in the U.S. premiere of Michael Nyman's *Facing Goya* at the Spoleto Festival.



Paul LaRosa

FIRST MATE

BARITONE

From: Union, New Jersey. **LA Opera:** debut. **Career highlights:** A graduate of The Juilliard Opera Center, he recently finished his third year as a member of the Ryan Opera Center at the Lyric Opera of

Chicago. This season's engagements also include Falke in *Die Fledermaus* with Lyric Opera of Kansas City. Highlights of the past season include Jack Rance in *La Fanciulla del West* at the Castleton Festival under the baton of Lorin Maazel, a Cleveland Orchestra debut in a program of Copland's *Old American Songs* both in Cleveland and in Miami, and a return to Lyric Opera of Chicago as Jud Fry in *Oklahoma!* Other appearances with Lyric Opera of Chicago have included Papageno in *The Magic Flute*, and Hermann in *The Tales of Hoffmann*.



Jonathan Michie

DONALD

BARITONE

From: Rochester, New York. **LA Opera:** Vicar in *Albert Herring* (2012, debut).

Career highlights: An ensemble member at Oper Leipzig, his roles there have included Papageno in *The Magic Flute*,

Figaro in *The Barber of Seville*, Harlequin in *Ariadne auf Naxos*, and Schaunard in *La Bohème*, among others. He has recently appeared with the Santa Fe Opera as Prince Paul in *La Grande-Duchesse de Gérolstein*, and with Florida Grand Opera as Papageno in *The Magic Flute* and Mercutio in *Roméo et Juliette*. Recent concert engagements include *Carmina Burana* at Avery Fisher Hall and debuts with the Jerusalem Symphony Orchestra, Gewandhaus Orchester and Slovenian Philharmonic singing Lieder of Gustav Mahler. (www.JonathanMichie.com)



Matthew O'Neill

SQUEAK

TENOR

From: Evansville, Indiana. **LA Opera:** Tinca in *Il Tabarro* (2008, debut); Albazar in *Il Turco in Italia* (2011). Later this season, he will create the role of Jonah in Jack Perla's *Jonah and the Whale* at the Cathedral. **Career**

highlights: A former Adler Fellow with San Francisco Opera, he has appeared in numerous productions since his 2006 debut as Borsa in *Rigoletto*, most recently as Flask in Jake Heggie's *Moby-Dick*, Count Hauk-Šendorf in *The Makropulos Case* and the Third Jew in *Salome*. Other recent engagements include Heinrich der Schreiber in *Tannhäuser* at the Opéra National de Bordeaux, Flask in the 2010 world premiere of *Moby-Dick* with the Dallas Opera and also at San Diego Opera in 2012, and his debut at the Saito Kinen Festival as the Fourth Jew in *Salome*.



Rory Hemmings

CABIN BOY

From: Pasadena, California.

LA Opera: solo debut; participated in LA Opera Opera Camp in 2013. He performed in *Brundibár* and in the In-School tour of *The Prospector* with LA

Opera's Education and Community Outreach Department. **Additional highlights:** When he's not performing, Rory is an avid gymnast, a "mathlete," and enjoys sports in all of its forms. He is ten years old and is thrilled to be making his mainstage debut in *Billy Budd*.

LA OPERA CHORUS

TENOR

Stephen Arel**	Charles Lane*
Daniel C. Babcock	Kyuyoung Lee
Omar Crook	Francis Lucaric*
Rafael Duran	Sal Malaki**
Arnold Livingston Geis	Mark David Miller**
Timothy Gonzales	Nicholas Preston
James Guthrie	Gabriel Reoyo-Pazos
Steven Harms	George Sterne**
Robert Hoyt	Todd Strange
Jon Lee Keenan	Daniel Suk
John Kimberling*	Jason Matthew Thomas
David Campbell Kirkwood	

BASS

Mark Beasom**	E. Scott Levin
Robert Nicholas Boragno	Ben Han-Wei Lin
Reid Bruton*	Gabriel Manro
Tim Campbell	Paul Marchegiani
David Castillo	Garth Neustadter
Michael Daniels	Cale Olson
Julian Fielder*	Steven Pence
Gregory Geiger*	Vincent Robles
Abdiel Gonzalez	James Martin Schaefer
Robert Hovencamp*	Tim Smith**
Mark Kelley*	Ryan Thorn
David Kress*	

*Has appeared in 50 or more productions

**Has appeared in 100 or more productions

LOS ANGELES CHILDREN'S CHORUS

Grant Anderson	Cameron Ito
Caelan Carter	Anthony Karambelas
Chris Clark	Oliver Madilian
Enzo Grappone	Ian Rispin
Gabriel Huisken	Soren Ryssdal

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Richard Bulda	M. Jennings Turner
Cesar Cipriano	John von Nolde
Peter Greathouse	

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Alan Braxton	Scott McMaster
Jeff Cook	Dario Musumeci
Pancho Cardeña	Daniel O'Brien
Noe Espinoza	Alexander Price
Eric Geller	

Austin Nash Chase (*Cabin Boy* cover)

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STUART CANIN
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Stephen Piazza,
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Identifying and encouraging talented young artists with enormous potential is essential to the future of opera. Since the Company's inception, LA Opera has been committed to nurturing a resident ensemble of young singers who would benefit from long-term professional development. The Domingo-Colburn-Stein Young Artist Program, which builds on the success of the Company's earlier, highly respected Resident Artist Program, has the goal of developing the talents of exceptionally gifted young artists to become performers of potentially international stature, whose first loyalty would be to LA Opera.

The Domingo-Colburn-Stein Young Artist Program is generously underwritten by the **Colburn Foundation** and **Eugene and Marilyn Stein**. Special support for young artist stipends is graciously provided by **Lenore and Richard Wayne**. Additional contributions from the **Hanna and Leo Orsten Fund for Emerging Artists**. The program was created with funding from the **Flora L. Thornton Foundation**.

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SOPRANO

Vladimir Dmitruk
TENOR

Joshua Guerrero
TENOR

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SOPRANO

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SOPRANO

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