

## 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


## AUDRA McDONALD IN CONCERT

October 26, 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.

## 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

New 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.

## GREAT OPERA CHORUSES

April 13, 2014, at the Valley Performing Arts Center

Generously underwritten with special support from Los Angeles County Supervisor Zev Yaroslavsky. 

## THAÏS

JULES MASSENET

May 17 - June 7, 2014

May 27, 2014, at Segerstrom Center for the Arts 

Production made possible through the generosity of Barbara Augusta Teichert and Rolex, corporate production sponsor.

Special underwriting support from Ana and Robert Cook and Marie H. Song. Additional funding from the many individual donors to the Thaïs Subscriber Campaign. 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.

## > A STREETCAR NAMED DESIRE

ANDRÉ PREVIN /  
PHILIP LITTELL

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.*

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 JAMES CONLON, *RICHARD SEEVER MUSIC DIRECTOR*  
 CHRISTOPHER KOELSCH, *PRESIDENT AND CHIEF EXECUTIVE OFFICER*  
 PRESENTS

ANDRÉ PREVIN

# A STREETCAR NAMED DESIRE

Libretto by Philip Littell, based on the play by Tennessee Williams  
*Company Premiere*

## CREATIVE TEAM

**CONDUCTOR**  
Evan Rogister\*

**DIRECTOR**  
Brad Dalton\*

**COSTUME DESIGNER**  
Johann Stegmeir

**LIGHTING DESIGNER**  
Duane Schuler

**ASSISTANT DIRECTOR**  
Michael Scarola

**STAGE MANAGER**  
Michelle Magaldi

**MUSICAL PREPARATION**  
Paul Floyd  
Nino Sanikidze  
Douglas Sumi‡

**PROMPTER**  
Nino Sanikidze

Scenery conceived and executed by Lyric Opera of Chicago. Costumes provided by Washington National Opera. Additional costumes executed by Lyric Opera of Chicago. Wigs constructed by the Los Angeles Opera Wig & Make-Up Department.

This production of *A Streetcar Named Desire* is owned by the Lyric Opera of Chicago and is generously made possible by the Hurvis Charitable Foundation and Kirkland & Ellis LLP, with additional funding from the National Endowment for the Arts.

## CAST

**BLANCHE DUBOIS** Renée Fleming

**STANLEY KOWALSKI** Ryan McKinny

**STELLA KOWALSKI** Stacey Tappan

**HAROLD "MITCH" MITCHELL** Anthony Dean Griffey

**EUNICE HUBBELL** Victoria Livengood\*

**STEVE HUBBELL** Joshua Guerrero†

**A YOUNG COLLECTOR** Cullen Gandy\*

**A DOCTOR** Robert Champain\*

**A NURSE** Cynthia Marty\*

## SUPPORT

Production made possible by generous leadership gifts from  
*Lloyd E. Rigler - Lawrence E. Deutsch Foundation*

*Selim K. Zilkha & Mary Hayley and the Selim K. Zilkha Foundation*

*The Blue Ribbon special committee for A Streetcar Named Desire*

*Marc & Eva Stern Foundation*  
 and  
*The Andrew W. Mellon Foundation*

## PRODUCTION NOTES

The running time is approximately three hours and 15 minutes, including two intermissions.

This production uses flames.

By arrangement with G. Schirmer, Inc. publisher and copyright owner.

Permission to adapt the play was provided by John L. Eastman, Trustee under the Will of Tennessee Williams.

Productions of the opera are presented by special arrangement with The University of the South, Sewanee, Tennessee.

Supertitles written by Francis Rizzo.

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

\* *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.

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

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**TIME:** 1940s

**PLACE:** New Orleans

### ACT ONE

#### **Scene 1**

Blanche DuBois has suffered the loss of both her ancestral home and her job when she arrives in New Orleans to visit her sister, Stella, who has married Stanley Kowalski, an ex-GI trucker.

#### **Scene 2. A few days later**

Stanley, infuriated by Blanche's artificial airs, her suggestive behavior, and what he regards as her loss of his pregnant wife's birthright, is determined to expose the lies about her past—which is more tragic and sordid than he is able to imagine.

#### **Scene 3. That night**

During a poker game Blanche meets Harold Mitchell (Mitch), a workmate of Stanley's, very much tied to his mother's apron strings. Blanche sets her sights on him. Stanley, drunk, breaks up the evening and strikes Stella, whom he regards as siding against him with Blanche. After this violence, and contrary to Blanche's advice, Stella returns to Stanley's bed. The next morning Stanley overhears Blanche entreating her sister to leave him.

### ACT TWO

#### **Scene 1. Some weeks later**

Stanley tells Stella that he has a friend who is making inquiries about Blanche in her hometown of Laurel. When he and his wife go out for the evening, Blanche makes a sad and half-hearted attempt to seduce a young paper boy. She later goes out with Mitch on a date.

#### **Scene 2. That night**

Mitch unburdens his heart to Blanche who, in turn, tells him of her brief marriage to a young homosexual and how she blames herself for his suicide.

### ACT THREE

#### **Scene 1. Some weeks later, Blanche's birthday**

Mitch is late for the party. Stanley, who feels that his home and marriage are both threatened by Blanche, breaks up the celebration when he reveals that his friend has discovered Blanche's unsavory reputation in Laurel for seducing young men, and the fact that she had been told to leave town. After handing Blanche a one-way ticket back home, he tells her that Mitch now knows everything and will not be coming around again.

#### **Scene 2. Later that night**

Stella has been taken to a hospital for a premature delivery. Mitch, drunk, invades the apartment and bitterly reproaches Blanche. Just as her desperate hopes lie with him, his lie with her. They have both lost their emotional refuge. His denunciation of her as someone too unclean to enter his mother's house begins to unhinge Blanche's mind.

#### **Scene 3. Later**

This fragmentation is completed when Stanley, as a last act of cruel retribution, rapes Blanche.

#### **Scene 4. Some days later**

Blanche prepares to leave for a visit to a fictitious old admirer. In fact, Stella, unable to believe in Blanche's accusations against Stanley, is packing Blanche's clothes for her to take to the asylum when the doctor arrives.

*This synopsis by the late Colin Graham, who directed the 1998 world premiere of the opera, is used by permission of San Francisco Opera.*

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

## ► MUSICAL NOTES

# What to Listen For

The tense opening of the opera plunges right into the chaotic New Orleans setting. Listen for the wide **dissonant chords** at the very beginning—they'll recur frequently—with the brass instruments bending the pitch whenever they're played. Bluesy and boozy, these chords suggest the shame Blanche feels at her own desires. In her scene with Eunice, for example, when Blanche mentions Belle Reve, these chords intrude on the gentle string orchestration; the memories of the home she has lost are forever tainted. We hear it moments later, when she searches for liquor in the apartment.

Blanche is the unambiguous vocal focus of the opera. She rarely leaves the stage, and has the first and last lines in the opera. But the first aria goes to her sister. In **Stella's aria** ("I can hardly stand it when he's away"), she describes her achingly physical need for Stanley. A gentle five-note melody, heard at her opening words, is repeated several times. It will return at the end of the act, when she reconciles with Stanley.

**Blanche's arias and monologues** are riveting showpieces. Her first monologue ("I took the blows on my face") is a dramatic recounting of the misfortunes leading to the loss of Belle Reve. An intrusive brass motive—the players are instructed to make it "vulgar"—reflects the torment she has endured. In contrast, her brief Act Two aria ("Soft people have got to shimmer and glow") surrounds her with diaphanous orchestral radiance.

Near the end of Act Two, **Mitch's aria** ("I'm not a boy, she says") establishes his great capacity for love. It's reminiscent of the music of Strauss, with appealingly chromatic harmonies in the strings balanced by a gentle horn solo.

Blanche's particularly lovely first aria in Act Three ("I want magic") is another showstopper, full of exquisite high notes, as she reveals her truest essence—too late, as it turns out.

Stanley, the least reflective character, doesn't have an aria, making his impact through straightforward language and forceful declamation. The four-minute **orchestral interlude** when he rapes Blanche is a musical illustration of his brutality, with off-kilter rhythms, leering saxophone and brass, and aggressive percussion.

Blanche's final aria ("I can smell the sea air") is a **mad scene** of sorts, as she envisions the fantasy journey she is about to take. Listen for an aura of resignation.

Although *Streetcar* isn't a jazz opera *per se*, André Previn's years of playing jazz and scoring films shine through in the **elements of jazz** infused in the score. A striking example occurs in the aftermath of the violence at the end of Act One, in Stella's wordless melody accompanied by plucked string bass. There's an evocative *noir* touch in the trumpet solo that begins and ends Act Three; Blanche takes up this haunting melody for her famous last words.

## ► COMPOSER AND LIBRETTIST

### André Previn

COMPOSER



PHOTO BY LILLIAN BIRNBAUM

**From:** formerly Los Angeles, currently New York.

**LA Opera:** debut.

**Career highlights:** Of Russian Jewish origin, the award-winning composer, conductor and pianist left his native Germany in 1938 to live in Paris and to subsequently settle in Los Angeles in 1940. His early career of orchestrating film scores at MGM led quickly to conducting engagements of symphonic repertoire

and an international career as music director of such orchestras as London, Los Angeles, Oslo and Pittsburgh. In the 1980s, he concentrated increasingly on compositions for the concert hall. His richly lyrical style underscores his love of the late Romantic and early 20th-century masterpieces, of which his interpretations as conductor are internationally renowned. His first opera, *A Streetcar Named Desire*, premiered in San Francisco in 1998. His second, *Brief Encounter*, premiered in Houston in 2009. As a pianist, he enjoys recording and performing song recitals, chamber music and jazz. ([www.Andre-Previn.com](http://www.Andre-Previn.com))

### Philip Littell

LIBRETTIST

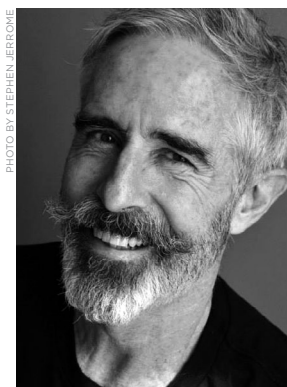


PHOTO BY STEPHEN JEROME

**From:** Los Angeles.

**LA Opera:** debut.

**Career highlights:** Beginning with San Francisco Opera's *The Dangerous Liaisons* for Conrad Susa, he has provided numerous texts for a veritable roll-call of modern American composers: Libby Larsen, Michael Torke, Stephen Hartke and Aaron Kernis head the list. He is an occasional performer on opera and symphony stages,

most notably for the team of Clarac and Deloeuil (Pascal Dusapin's *To Be Sung* at the Opéra Français de New York) and regularly for Christopher Alden, once playing all the parts in *The Soldier's Tale* with the Eos Orchestra, and at New York City Opera last year in *La Périochole* as the Old Prisoner, making nary a sound. *Dark Carols* with composer Peter Golub, a cycle of Christmas songs, was premiered by ALOUD at the Central Library in 2011. He will be seen in November at the Machine Project in Asher Hartman's *Purple Electric Play*.

# An Interview with Director Brad Dalton

by Roger Pines

## How did your association with *A Streetcar Named Desire* begin?

My production originated at Austin Lyric Opera, where they wanted a less realistic approach. *Streetcar* has such incredibly descriptive, highly emotional music—to put it into two realistic rooms, going back and forth all night, seemed a mistake. My production was

## This version must make certain stage directions tricky to present—for example, the drunken Stanley throwing the radio out the window.

It's very necessary to see the violent side of Stanley. They make radios out of wood that can be smashed, and one of the poker players has a baseball bat, so Stanley takes the bat and

her monologue, the relative dresses her in an old Victorian gown and places the tiara on her head, as if she's saying "Come back to Belle Reve."

## It's hard to imagine an audience not feeling deeply for Blanche.

People want her to survive. Everyone can relate to that sense of injury, whether from some moment in our childhood, from our parents, or in our development as human beings. We have our inner version of ourselves that always feels underappreciated, misunderstood, and we long to express ourselves emotionally and completely, yet something in the world batters that and holds it back. Blanche is trying to remake herself. Maybe she's lying about her past, but she tries to live civilly—as an English teacher who knows poetry and manners—to create a harmless illusion.

If Stanley hadn't looked into Blanche's past, she probably would have married Mitch, but he *had* to look back into her past and then drive her insane. Mitch throws her out, so there she is, trying to hang on to everything—this illusion she wants to present.

## Stella becomes a more vibrant and complicated figure in the opera.

Growing up at Belle Reve was full of trauma for Stella, and I think she simply ran away from that world of propriety and manners—from Blanche standing by the old relatives, staying with them until they died. The opposite of that, of course, is *desire*. Stella doesn't mind getting down and dirty. "Why do you live in this place? It's horrible," says Blanche. The answer is, "I live here because this is who we are. You don't know that yet?"

*Roger Pines is the dramaturg of Lyric Opera of Chicago. Reprinted with permission.*

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"People want Blanche to survive. Everyone can relate to that sense of injury, whether from some moment in our childhood, from our parents, or in our development as human beings."

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a little hallucinogenic and on the edge. The operatic gestures of the piece could come alive through huge, saturated light. I adapted those ideas for the 2003 performances by the London Symphony Orchestra, with Renée Fleming as Blanche and André Previn conducting, and for Chicago in 2013. At Washington National Opera, my staging was based on what I'd done in Austin.

## How is this production different from the London version?

They were able to create an orchestra pit in London, so the setup was like a normal opera staging. Here, the orchestra is upstage at the back, with the singers downstage. The orchestra is also surrounded by a shell upstage, which can be used to create colors through lighting. Downstage is a huge platform that's a little raked and leaning into the orchestra pit, and singers make entrances through the orchestra upstage.

smashes the radio with it onstage. That's stronger than having him throw it out the window.

## What other important directorial decisions figure in your staging?

The piece doesn't have a chorus, but I have a group of seven actors, all of them believable as "Stanley types" with that kind of brutal sensibility, while also giving a sense of New Orleans onstage.

The singer playing the young collector doubles as the ghost of Blanche's husband who died. He actually appears at the beginning of Act Two, but only in Blanche's mind. She's holding his love letters, and he just walks by her. The payoff is that later, in her monologue, the two of them come face to face and she can look him in the eye and say, "I know, I saw, you disgust me," at which he runs out of the room.

I also have onstage an old relative from Belle Reve, who appears at the very beginning wearing a tiara. Then, at the end, when Blanche is going crazy in



# Seven Questions for Ryan McKinny, LA Opera's Stanley Kowalski

**How did the opportunity to sing Stanley come up?**

I have worked with our conductor Patrick Summers many times and he has been a great mentor to me in my career. Also, the folks at LA Opera and I have been looking for a way to get me back for a few years now, and this seemed like the perfect opportunity. I have never worked with Renée before, and I am just so *excited!* She is truly the singular star of the opera world.

**Had you seen the iconic 1951 film? Did you watch (or rewatch) it after accepting the role of Stanley, or is that something that you have consciously avoided?**

I had seen the film many years ago, and over the last six months have rewatched it several times. I don't shy away from learning from other people's work. The character of Stanley in the opera is written quite differently than the one in the play, so there is not a lot of danger of "copying," but watching Brando's approach and the choices he makes is inspiring.

**Was this a role that had been on your radar as something you might want to do?**

I first saw this opera on PBS when it premiered in San Francisco with Renée as Blanche and the great Rod Gilfry as Stanley. I was in college at the time and I never dreamed I would get to sing Stanley, much less with Renée Fleming and in my hometown of Los Angeles! It truly is a dream come true.

**Do you have a dream role that you hope to sing someday?**

I have already sung several dream roles: the title roles in *The Flying Dutchman* and in *Rigoletto*, for example. I still haven't ever sung Don Giovanni which I'd love to do. Someday, if my voice



PHOTO BY SIRON PAULY

develops in the right way, I would love to be able to sing Wotan and Hans Sachs.

**What do you like to do when you're not rehearsing or performing?**

I love spending time with my family. I am incredibly grateful that they are able to travel with me most of the time. We homeschool our kids so we can travel together and I take on some of the teaching responsibilities so that keeps me pretty busy. Other than that, I love baseball.

**When you're not listening to opera, what's your music of choice?**

Currently my favorite playlist contains Heartless Bastards, The White Stripes, Rupa & the April Fishes, and Adele. But I love all kinds of music: bluegrass, jazz, hip-hop, pretty much anything done really well.

**What is your favorite thing to do while you are in Los Angeles?**

Seeing friends and family, the beach, Disneyland, Dodger games, eating at In-N-Out. Sorry, I can't pick just one. Oh, and also, *singing*.

## › ARTISTS

### Evan Rogister

CONDUCTOR



**From:** Raleigh, North Carolina.

**LA Opera:** debut.

**Career highlights:** Evan Rogister made his professional conducting debut in 2008 with *Hansel and Gretel* at the Houston Grand Opera. As Kapellmeister at the Deutsche Oper Berlin from 2009 to 2011, he led productions of *Don Giovanni*, *Manon Lescaut*, *Carmen*, *The Barber of Seville* and *The Magic Flute*, among

others. Recent engagements include *A Streetcar Named Desire* at Lyric Opera of Chicago, Szymanowski's *King Roger* and the world premiere of Theodore Morrison's *Oscar* at Santa Fe Opera, *Lohengrin* at the Royal Swedish Opera, and *Bluebeard's Castle* and *Erwartung* at Seattle Opera. He has also conducted the Atlanta Symphony Orchestra, the Milwaukee Symphony Orchestra, the Dallas Opera Orchestra and the Bochumer Symphoniker. This season's appearances include *Moby Dick* with Washington National Opera and *Eugene Onegin* with the Orchestre Philharmonique du Luxembourg.

### Johann Stegmeir

COSTUME DESIGNER



**From:** Richmond, Virginia.

**LA Opera:** *Rigoletto* (2000, debut).

**Career highlights:** Johann Stegmeir has designed costumes for opera, theater, dance, feature films, and television. Recently, he collaborated with acclaimed director Bruce Beresford on the feature film *Peace Love & Misunderstanding*, starring Jane Fonda, as well as *We Shall Remain: Tecumseh's*

*Vision*, a documentary for PBS directed by Ric Burns, and *Pagliacci* for Teatro Verdi in Sassari, Sardinia. He has designed for Washington National Opera, Florida Grand Opera, Glimmerglass Opera, Santa Fe Opera, Opera San José, Asolo Repertory Theatre, San Diego Opera, Boston Lyric Opera, Innovative Theatre and Charlotte Repertory Theatre, among others. He has also worked at Covent Garden, La Scala, Madrid's Teatro Real, the Metropolitan Opera, New York City Opera, Israeli Opera, the Savonlinna Opera Festival and Theater des Westens in Berlin. He is on the faculty at the University of Richmond.

### Brad Dalton

DIRECTOR



**From:** Houston, Texas.

**LA Opera:** debut.

**Career highlights:** His production of *A Streetcar Named Desire* was presented at Washington National Opera and also at the Barbican with the London Symphony Orchestra, conducted by composer André Previn. Last year, he directed the opera with Renée Fleming at Carnegie Hall and the Lyric Opera of Chicago. He is a grad-

uate of Harvard University and the National Shakespeare Conservatory. He has directed at the Metropolitan Opera, San Francisco Opera, Pittsburgh Opera, San Diego Opera, Santa Barbara Opera, Opera Boston and the State Opera of South Australia. In 2003, he directed the Australian premiere of *Dead Man Walking* for which he won the prestigious Helpmann Award for "Best Director of an Opera in Australia." Earlier this year, he directed *Albert Herring* for Rice University's Shepherd School of Music and *Madame Butterfly* at Opera San José, where he will return for *Rigoletto* this fall. ([www.BradDalton.com](http://www.BradDalton.com))

### Duane Schuler

LIGHTING DESIGNER



**From:** Elkhart Lake, Wisconsin.

**LA Opera:** *Tancredi* (1989, debut); 28 productions to date including last season's *Tosca* and *The Flying Dutchman*, and this season's *Lucia di Lammermoor*.

**Career highlights:** His many designs for the Metropolitan Opera include the world premieres of *The Great Gatsby* and *The First Emperor* and 23 other productions. He has designed more than 130

productions at the Lyric Opera of Chicago, including the *Ring* cycle. Recent highlights include *La Fanciulla del West* at Opéra National de Paris and *Elektra* at the Salzburg Festival. On Broadway, he designed *The Importance of Being Earnest* in 2011. Other credits include *Cendrillon*, *Robert le Diable* (Covent Garden), *Lulu*, *Lohengrin* (La Scala), *Manon* (Staatsoper Berlin), *La Rondine*, *Faust* and *Otello* (San Francisco); *La Donna del Lago* and *Maometto Secondo* (Santa Fe Opera). He is a founding partner of the theater planning and architectural lighting design firm Schuler Shook.



## Renée Fleming

BLANCHE DUBOIS

SOPRANO



PHOTO BY DECCA/ANDREW ECCLES

**From:** Rochester, New York.  
**LA Opera:** Violetta in *La Traviata* (2006, debut), as well as four recitals and a 2003 gala.  
**Career highlights:** At a White House ceremony last July, President Obama awarded her America's highest honor for an individual artist, the National Medal of Arts. Winner of four Grammy Awards, she performs on the world's greatest opera stages and concert halls while

adventurously embracing other musical forms and media. Her voice is heard on the soundtracks of *The Lord of the Rings* and films scored by Alexandre Desplat and John Williams. In February, she became the first classical singer in history to perform the national anthem for the Super Bowl. This season, her performance as the Marschallin in *Der Rosenkavalier* was the first opera live-stream from the Vienna State Opera, and she sang the title role in *Rusalka* at the Metropolitan Opera, and the title role in *Arabella* at the Salzburg Easter Festival. She is Creative Consultant for Lyric Opera of Chicago. ([www.ReneeFleming.com](http://www.ReneeFleming.com))

## Stacey Tappan

STELLA KOWALSKI

SOPRANO



**From:** Pasadena.  
**LA Opera:** debut as the Dew Fairy in *Hansel and Gretel* (2006); 10 roles to date including Woglinde/Forest Bird in the *Ring* cycle (2009-10), Miss Wordsworth in *Albert Herring* (2012) and Clorinda in *Cinderella* (2013). She returns next season as Florestine in *The Ghosts of Versailles*.  
**Career highlights:** Notable appearances include Adele in *Die Fledermaus* with the Glyndebourne Festival Opera, and Gilda in *Rigoletto* with Opéra de Lille and Opéra de Dijon.

Other recent engagements include the world premiere of Adamo's *The Gospel of Mary Magdalene* with San Francisco Opera; *Lucia di Lammermoor* with Arizona Opera; La Charmeuse in *Thaïs* at the Edinburgh Festival; and the *Ring* cycle in both San Francisco and Chicago. Earlier this season, she performed Susanna in *The Marriage of Figaro* with the Jacksonville Symphony and *Carmina Burana* with the LA Master Chorale and Omaha Symphony. ([www.StaceyTappan.com](http://www.StaceyTappan.com))

## Ryan McKinny

STANLEY KOWALSKI

BASS-BARITONE



**From:** Los Angeles.  
**LA Opera:** Montano in *Otello* (2008, debut), Servant in *The Broken Jug* (2008), Doctor Grenvil in *La Traviata* (2009), Leone in *Tamerlano* (2009), Don Basilio in *The Barber of Seville* (2009). He returns next season as Count Almaviva in *The Marriage of Figaro*.  
**Career highlights:** This season he returned to the Metropolitan Opera as Theseus in *A*

*Midsummer Night's Dream* and appeared with Houston Grand Opera as Rigoletto, Donner in *Das Rheingold* and Escamillo in *Carmen*. Last year he made major role debuts as Kurwenal in *Tristan und Isolde* in Houston and the title role in *The Flying Dutchman* at the Glimmerglass Festival. Future seasons will see him at the Met, Bayreuth Festival, Deutsche Oper Berlin, Canadian Opera Company, English National Opera, Santa Fe Opera and Washington National Opera, among others. He made his European debut at the Deutsche Oper Berlin as Escamillo in *Carmen*. ([www.RyanMcKinny.com](http://www.RyanMcKinny.com))

## Anthony Dean Griffey

HAROLD "MITCH" MITCHELL

TENOR



PHOTO BY JIMMY WILLIAMS

**From:** High Point, North Carolina.  
**LA Opera:** Jimmy in *Rise and Fall of the City of Mahagonny* (2007, debut), Guido in *A Florentine Tragedy* (2007).  
**Career highlights:** This season he returned to Houston Grand Opera for Alfred in *Die Fledermaus*, the St. Louis Symphony for *Peter Grimes* (in St. Louis and at Carnegie Hall) and the Atlanta Symphony for

Britten's *War Requiem* (in Atlanta and at Carnegie Hall). The four-time Grammy winner has appeared in the world's most prestigious opera houses including those of San Francisco (where he created the role of Mitch in 1998), Chicago, Paris, Florence, Rome, and the Saito Kinen Festival. He is particularly noted for his portrayal of Peter Grimes, which he has performed all over the world, including a new Metropolitan Opera production broadcast in the *Live in HD* series and released on DVD, and in a live audio recording with the Glyndebourne Festival. ([www.AnthonyDeanGriffey.com](http://www.AnthonyDeanGriffey.com))

## ARTISTS



PHOTO BY ALEXANDER VASILIEV

### Victoria Livengood

EUNICE HUBBELL MEZZO-SOPRANO

**From:** Thomasville, North Carolina. **LA Opera:** debut. She will return next season as the Woman in a Hat in *The Ghosts of Versailles*. **Career highlights:** She has appeared in more than 100 Metropolitan

Opera performances, including *Carmen* opposite Plácido Domingo. She has sung with the opera companies of Barcelona, Madrid, Salzburg, Buenos Aires, Cologne, Vancouver, Montreal and Spoleto. In the U.S., she has performed with the opera houses of Chicago, San Francisco, Santa Fe, Seattle, New York City Opera and at Carnegie Hall. This season's appearances include a return to the Met in *Arabella*, returns to Houston, New Orleans and Hawaii, her debut with Utah Opera, and performances with the Lincoln Center Music Festival. ([www.VictoriaLivengood.com](http://www.VictoriaLivengood.com))



### Cullen Gandy

A YOUNG COLLECTOR

**From:** Atlanta, Georgia. **LA Opera:** debut. **Career highlights:** This fall, he will make his Virginia Opera debut as Ralph Rackstraw in *HMS Pinafore*, with subsequent appearances there in *Salome* and *La*

*Traviata*. Last summer, he was an apprentice artist at the Santa Fe Opera, where he covered the role of Fritz in Offenbach's *The Grande Duchesse of Gerolstein*. He was a 2012 Metropolitan Opera National Council regional finalist in the competitive New York/Eastern Region. In 2012, he participated in the Des Moines Metro Opera Apprenticeship Program, where he covered the role of Lensky in *Eugene Onegin* and performed the role of Gobin in *La Rondine*. ([www.CullenGandy.com](http://www.CullenGandy.com))



### Cynthia Marty

A NURSE ACTRESS

**From:** Mount Horeb, Wisconsin. **LA Opera:** debut. **Career highlights:** She recently played Blanche DuBois for North Coast Repertory; nursing experience includes *Ratched* in *One Flew Over The Cuckoo's*

*Nest*. Other roles include *The Most Happy Fella* (Rosabella), *Guys and Dolls* (Sarah), *Lend Me a Tenor* (Maggie), *Hello, Dolly!* (Irene Molloy), *The Sound of Music* (Mother Abbess), and Kate in *Kiss Me, Kate!* opposite husband Greg Zerkle. Screen credits include *Christmas with the Kranks* and *Surviving Christmas*. She performs with the LA Master Chorale, was the mezzo soloist for *Messiah* with the Ojai Youth Symphony, has sung on film soundtracks and has been a jazz back-up singer in LA, NYC and Las Vegas. She is a Councilor for Actors' Equity Association.



### Joshua Guerrero

STEVE HUBBELL TENOR

**From:** Los Angeles. **LA Opera:** Normanno in *Lucia di Lammermoor* (2014, mainstage debut). A member of the Domingo-Colburn-Stein Young Artist Program, he was a soloist in *An Evening*

*of Zarzuela and Latin American Music* (2013). **Career highlights:** This season, he made his LA Philharmonic debut in the world premiere of Brett Dean's *The Last Days of Socrates*, led by Gustavo Dudamel. He also appeared as the Tempter/Abbot in *The Prodigal Son* with James Conlon and the USC Thornton Symphony and Opera. In 2013, he made his Ravinia Festival debut with James Conlon and the Chicago Symphony Orchestra as the Messenger in *Aida*. This summer, he will perform Don José in *Carmen* with the Aspen Music Festival.



### Robert Shampain

A DOCTOR ACTOR

**From:** Washington, DC. **LA Opera:** debut. **Career highlights:** LA theater credits include The Geffen Playhouse, Tim Robbin's The Actor's Gang and, most recently, *When You're in Love The Whole World is*

*Jewish* and the title role in *The Foreigner* at Pacific Resident Theatre. Other stage credits include productions at Seattle Repertory Theatre, California Shakespeare Festival, Portland Center Stage and Snoopy in the UK revival of *You're A Good Man, Charlie Brown*. Film/TV includes *CSI: Miami*, *Ghost Whisperer*, *Final Justice*, *The Onion Movie*, *The Unit*, *Without A Trace*, *Law and Order*, *The Young and the Restless*. He is founder and director of BAYFEST International Youth Theatre.

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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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