WOLFGANG AMADEUS MOZART

The Magic Flute

Libretto by Emanuel Schikaneder

CREATIVE TEAM

CONDUCTOR
James Conlon

PRODUCTION
Suzanne Andrade
Barrie Kosky

ANIMATION DESIGNER
Paul Barritt

CONCEPT
1927 (Suzanne Andrade and Barrie Kosky)

SET AND COSTUME DESIGNER
Esther Bialas

CHORUS DIRECTOR
Grant Gershon

ASSOCIATE DIRECTOR
Trevore Ross

ASSOCIATE CONDUCTOR/PROMPTER
Andreas Heinzmann

ASSISTANT DIRECTOR
Erik Friedman

STAGE MANAGER
Barbara Donner

MUSICAL PREPARATION
Jeremy Frank
Paul Jarski†
Peter Walsh†

CAST

PAMINA
Marita Salberg*

TAMINO
Ben Bliss

THE QUEEN OF THE NIGHT
So Young Park† (FEB 28)
Christina Poulitsi* (FEB 28)
Wilhelm Schwinghammer*
Jonathan Michie
Vanessa Becerra†
Brenton Ryan†
Stacey Tappan
Summer Hassan†
Peabody Southwell
Nicholas Brownlee‡
Jack Fagan†
Grant Anderson*
Caelan Carter*
Frederick Ballentine†
Nicholas Brownlee‡

SUPPORT

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Support for Maestro Conlon’s conducting provided by James and Ellen Strauss.

Presented in co-production with Minnesota Opera.

PRODUCTION NOTES

The running time is approximately two hours and 40 minutes, including one intermission.

This production features smoke effects and strobe lights.

Projected English titles courtesy of Komische Oper Berlin.

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A production of the Komische Oper Berlin.

Scenery constructed by Minnesota Opera Scenic Studios. Costumes constructed by the Los Angeles Opera Costume Shop. Additional costumes by Top Hat Imagewear. Additional millinery by Hatcrafters, Inc. Safety harnesses designed by HRS Entertainment, Inc. Wigs constructed by the Los Angeles Opera Wig & Make-Up Department. Prosthetics created by Darren K. Jinks.

The boy soloists are members of the Los Angeles Children’s Chorus (Anne Tomlinson, Artistic Director).

† 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.
Mozart’s *The Magic Flute* is amongst the world’s most popular and beloved operas, written by one of its most beloved composers. A pseudo fairy tale, its invented mythology appeals to children and adults, philosophers and writers, casual operagoers and die-hard fans. It is immediately accessible to children, yet sufficiently profound and sophisticated to have commanded the attention of great thinkers and musicians for more than two centuries.

Though he wrote another major opera at the same time (*La Clemenza di Tito*, completed) as well as a *Requiem* (uncompleted) in the few months that remained in his life, the notion that he was consciously leaving posterity a work that constituted a final moral statement has been around from shortly after his death. The passage of time has further elaborated this perception.

But has this view been reverse-engineered, as is often the case with composers’ final works? Did the composer himself believe that *The Magic Flute* would be his last theatrical work before confronting death? Was a life-affirming and secular Enlightenment message in *The Magic Flute* meant to complement the alternative Roman Catholic view of death, with both its solace and terror, in the *Requiem*? Could it be that he was fulfilling a pair of commissions and nothing more? Must we, and did he, believe that Art is autobiography?

Was the gentle moralizing that pervades the work meant for everyone or only for his friends and lodge-mates who could appreciate the Masonic symbolism, much or most of which remains obscure to us non-initiates even today?

Was his true focus to write a work in German that would break away from the Italian language and traditions he had already mastered and in which he created masterpieces that would mark the musical zenith at the close of the 18th century?

Having consigned Don Giovanni to his everlasting infernal retribution, was he now suggesting that mankind no longer needed the fear of punishment to behave morally and virtuously? Having measured the breadth and depth of the battle of the sexes with his genial Venetian cohort Lorenzo Da Ponte, was he ready to call it a stalemate and propose a higher level of peaceful and productive coexistence? Was the Countess’s forgiveness in *The Marriage of Figaro* available to all, and could it bring about a truce? Was it time for Don Alfonso’s clarifying lesson to the four young lovers in *Cosi fan tutte* to be superseded by Sarastro’s illuminating instructions through which Pamina leads Tamino to enlightened wisdom?

Was the act of composing *The Magic Flute* any, some or none of these things?

At the end of this maddening litany of questions, I propose an equally maddenng answer: It is all of these things...and more. The universality of this work will be found and appreciated by considering each of these questions as only aspects of a work in which the musical, spiritual and philosophic substance is greater than the sum of its parts.

The musical innovations are countless and to cite them all (even if one could) is beyond the scope of this essay. But amongst the leading ones would be the forward-looking freedom of form (created from dramatic necessity) that foreshadows the music dramas of Wagner. Another example is the extraordinary juxtaposition of simple strophic songs (especially when employed for Papageno in all of his simplicity) with the audacious use of the Italian style exemplified by the Queen of the Night’s coloratura arias. Finally, we perceive another giant step in the emancipation of the orchestra’s role and the sophistication with which it shapes and reflects the dramatic arc.

The work’s (Masonic) secular spirituality derives from a concentration of diverse sources as perceived through European lenses, drawn from some of the cradles of western civilization: Egypt, Persia and Greece. Most of us are not privy to the vocabulary of the Masonic symbols, but the work so radiates with Mozart’s characteristic warmth, humanity and insight that it transcends any particular philosophy, aesthetic or ethical system.

Philosophically, *The Magic Flute* stands firmly in the Enlightenment, and its humanist concepts. Reason, Virtue, Sympathy and Clarity are the cornerstones of a better life. Humankind can embrace peaceful coexistence, foster equality for all and strive for harmony and benevolence through intelligence, work and art.

Mozart shows who we might become. Through adoption of the tenets of the realm of Sarastro’s Temple, we can become our most evolved self. And this is done best when we do it as a couple, in a blending of perfect love. Pamina and Tamino will rule as equals in a new enlightened age. Their union is a model for the part of us that strives. Papageno is the example for the part of us that doesn’t strive, the part that just is. He is himself, wants to be nothing else, and is fundamentally unchanged from beginning to end. But he too will become his fullest self in union with Papagena. And Mozart, in his seemingly infinite generosity and humanity, understands, loves and celebrates both couples as if he were celebrating two contradictory aspects of all humanity.

The ultimate personal evolution is to be found in the loving, enlightened couple, which will serve as paradigm for society as a whole. “Mann und Weib, und Weib und Mann, reichen an die Gottheit an,” Pamina and Papagena tell us. “Man and Woman, Woman and Man”—note their equality—“approach divinity.” Mozart seems to speak uncharacteristically in the first person to us through his characters.

Kant observed “The highest moral good cannot be achieved merely by the exertions of the single individual towards his own moral perfection, but requires a union of such individuals into a whole towards the same goal.”

In *The Magic Flute*, Sarastro’s Zoroastrian sun and stars provides for Kant’s “heavens above,” the initiates within his temple represent the “union of individuals” and Mozart himself offers “the moral law within.”

“A NOTE FROM MUSIC DIRECTOR JAMES CONLON

“Two things fill the mind with ever new and increasing admiration and awe... the starry heavens above me, and the moral law within me.” —Immanuel Kant
**ACT ONE**

*In a dark forest, far away...*

As he flees from a dangerous giant serpent, Tamino is rescued at the last second by three ladies who serve the Queen of the Night. When he regains consciousness, the first thing Tamino sees is Papageno, so Tamino believes him to be his rescuer.

Papageno, a bird catcher in search of love, does nothing to dispel the misunderstanding. The three ladies punish Papageno for this lie by rendering him mute. They show Tamino a picture of Pamina, the daughter of the Queen of the Night. Tamino instantly falls in love with Pamina.

The Queen of the Night herself appears and tells Tamino of her daughter's kidnapping at the hands of Sarastro. Tamino responds with great enthusiasm to her command that he rescue Pamina. The three ladies give Papageno back his voice and instruct him to accompany Tamino. As a protection against danger, they give Tamino a magic flute, while Papageno receives magic bells; three boys will show Tamino and Papageno the way to Sarastro.

Pamina is tormented by Sarastro's slave Monostatos. When Papageno wanders in, having become separated from Tamino, both Papageno and Monostatos are frightened by the other's strange appearance. Left alone with Pamina, Papageno announces that her rescuer Tamino will soon arrive. Papageno sadly admits that his own search for love has thus far proved fruitless. Pamina comforts him.

The three boys lead Tamino to the gates of Sarastro's domain, where he is initially refused entry. Tamino begins to doubt the statements made by the Queen of the Night regarding Sarastro. He plays on his magic flute, enchanting nature with his music.

Papageno meanwhile flees with Pamina, but they are caught by Monostatos and his helpers. Papageno's magic bells put their pursuers out of action. Sarastro and his retinue then enter upon the scene. Monostatos leads in Tamino. The long awaited encounter between Tamino and Pamina is all too brief; Sarastro orders that they must now face a series of trials.

**ACT TWO**

*The trial of silence*

Tamino and Papageno must practice being silent. When the three ladies appear to them in an attempt to persuade them to abandon their quest, the trial becomes truly difficult. Tamino remains silent and resolute, while Papageno immediately begins to chatter.

Meanwhile, Monostatos again tries to get close to the sleeping Pamina. The Queen of the Night appears and orders her daughter to kill Sarastro. Pamina remains behind, despairing. Sarastro seeks to console Pamina by forswearing any thoughts of revenge.

*The trial of temptation*

Tamino and Papageno must resist any temptation: no conversation, no women, no food!

As well as the magic flute and magic bells, the three boys also bring Tamino and Papageno food, which Tamino once again steadfastly resists. Even Pamina fails to draw a single word from Tamino’s lips, which she interprets as a rejection. She laments the cooling of Tamino’s love for her.

Before the last trial, Pamina and Tamino are brought together one last time to say farewell to one another. Papageno is not permitted to take part in any further trials. He now wishes only for a glass of wine—and he dreams of his great love. For her part, Pamina believes that she has lost Tamino forever. In her despair, she seeks to end her own life, but is prevented from doing so by the three boys, who assure her that Tamino still loves her. Gladdened and relieved, Pamina accepts their invitation to see Tamino again.

Reunited at last, Tamino and Pamina undergo the final trial together.

*The trial of fire and water*

The music of the magic flute and their love for one another allow Tamino and Pamina to conquer their own fear and overcome the dangers of fire and water.

Papageno is still unsuccessful in his search for the perfect mate. Despairing, he now also seeks to end his life, but is prevented from doing so by the three boys. Papageno’s dream finally comes true: together with his Papagena, he dreams of being blessed with many children.

Meanwhile...

...the Queen of the Night, the three ladies and the turncoat Monostatos arm themselves for an attack against Sarastro and his retinue. However, their attack is repelled.

Tamino and Pamina have reached the end of their trials, and can finally be together.
James Conlon
CONDUCTOR
From: New York.
LA Opera: debut conducting La Traviata (2006); 48 different operas and over 285 total performances to date. This season’s productions also include Moby-Dick, Norma and Madame Butterfly. 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 has been music director of the Cincinnati May Festival since 1979. Next season, he will become principal conductor of the National Symphony Orchestra of the RAI in Torino. He previously was music director of the Ravinia Festival, summer home of the Chicago Symphony (2005-2015), 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 Grammy Awards and was awarded France’s Légion d’Honneur. (JamesConlon.com)

Barrie Kosky
DIRECTOR
From: Melbourne, Australia.
Career highlights: Since 2012, he has been Intendant of the Komische Oper Berlin, where he has directed numerous productions including The Magic Flute, Rusalka, Iphigénie en Tauride, Rigoletto, West Side Story, Moses und Aron, The Tales of Hoffmann and Kiss Me, Kate.
Future productions at the Komische Oper include his Olivier Award-winning production of Castor et Pollux. In 1996 he took over the artistic direction of the Adelaide Festival. He was artistic director of the Vienna Schauspielhaus from 2001 to 2006. He recently made his debut at the Glyndebourne Festival with Handel’s Saul. He has directed at the Bavarian State Opera in Munich, Berlin Staatsoper Unter den Linden, Netherlands Opera, Oper Frankfurt, English National Opera and Vienna Staatsoper. Future plans include productions for Covent Garden and in Munich, Frankfurt and Zurich.

Suzanne Andrade
DIRECTOR
Career highlights: She is the founder, with animator Paul Barritt, of the theater company 1927, which specializes in synchronizing live performances with animation to create magical theater. She has written and directed three productions for 1927: Between the Devil and the Deep Blue Sea premiered at the 2007 Edinburgh Fringe and has been presented in 13 countries in four continents; The Animals and Children Took to the Streets premiered in Sydney in 2010 and has been presented across 27 countries on five continents; Golem premiered at the Salzburg Festival in 2014 and has been presented throughout the UK and China, and in Taiwan, Moscow and Paris, with future tours to Australia, Italy and the U.S. The Magic Flute, created in collaboration between 1927 and Komische Oper Berlin, has also been seen in Minneapolis, Dusseldorf, Duisburg, Edinburgh and Madrid, with future performances in Helsinki and Barcelona. (19-27.co.uk)

Paul Barritt
ANIMATION DESIGN
From: Wrexham, Wales.
Career highlights: An illustrator and animator, he has been published in Time Out and won an award at the Darklight Film Festival for his short film Shed. In 2014, his animated short White Morning was screened at the Sundance Film Festival and the London Short Films Festival. Before creating the multiple award-winning theater company 1927 with Suzanne Andrade, they worked on various projects together, including a show taken to the 2006 Edinburgh Fringe as a part of a literary cabaret. He has also made several stand-alone films based upon Ms. Andrade’s writing, seen at film festivals throughout the UK and Europe. He designed all of the animations and films for the 1927 shows Between the Devil and the Deep Blue Sea, The Animals and Children took to the Streets and Golem. He is an associate lecturer in animation at Middlesex University. (PaulBarritt.com)
Esther Bialas
SCENERY AND COSTUME DESIGNER

From: Hamburg, Germany.
LA Opera: The Magic Flute (2013, debut)
Career highlights: This spring, she designs a new production of Three Sisters by Peter Eötvös for the Vienna State Opera. She recently designed costumes for The Tales of Hoffmann for the Bregenz Festival and Cologne Opera. With director Christiane Pohle, she co-founded the theater company LaborLavache in Zurich. She has a longstanding collaboration with director Nicolas Stemann, designing costumes for productions in Hannover, Vienna and Hamburg. She has designed for the Basel Theater and for opera productions in Lucerne and Basel. Her collaborations with director Barrie Kosky include Strindberg’s A Dream Play at the Deutsche Theater Berlin, Strauss's The Silent Woman at Munich’s Bavarian State Opera, as well as Ball im Savoy, Seven Songs/The Seven Deadly Sins and West Side Story, all at the Komische Oper in Berlin. Since 2004, she has taught costume design at the Lerchenfeld University in Hamburg.

Grant Gershon
CHORUS DIRECTOR

From: Alhambra, California.
LA Opera: Resident Conductor since 2012, he made his LAO conducting debut with La Traviata in 2009, followed by the world premiere of Il Postino in 2010. He has conducted nine productions to date, including, most recently, Gianni Schicchi (2015). Next season he will conduct Wonder Town and Tosca.
Career highlights: La Traviata, Carmen and Madame Butterfly at Wolf Trap Opera with the National Symphony Orchestra, John Adams’ The Gospel According to the Other Mary at the Ravinia Festival, Vivaldi’s Griselda at the Santa Fe Opera, many appearances with the LA Philharmonic. He is Artistic Director of the Los Angeles Master Chorale, where he is now in his 15th season. He has led world premieres by John Adams, Steve Reich and Esa-Pekka Salonen, among others. His discography includes multiple CDs with the Master Chorale on Nonesuch and Decca Records, as well as the DVD of Il Postino on Sony Classical.

Trevore Ross
ASSOCIATE DIRECTOR

From: Charleston, South Carolina.
LA Opera: Carmen (2013, debut), The Barber of Seville (2015). Mr. Ross has worked as an assistant director on numerous productions including, most recently, Gianni Schicchi, Pagliacci, Dido and Aeneas, Bluebeard’s Castle and La Traviata.
Career highlights: Over the past few seasons, notable directing engagements have included Madame Butterfly at Opera on the James, Aida for the Atlanta Opera and Opera Carolina, Rigoletto at the Opera Company of North Carolina, Otello at Opera Carolina, L’Italiana in Algeri for Palm Beach Opera, Don Giovanni at Connecticut Opera, The Marriage of Figaro for Atlanta Opera and Faust at Opera New Jersey. He was the associate director for the European premiere of Il Postino at Vienna’s Theater an der Wien, and he returned there for a revival of The Two Foscari. Upcoming engagements include Handel’s Alexander’s Feast with the Los Angeles Master Chorale.

Ben Bliss
TENOR

From: Prairie Village, Kansas.
LA Opera: Benvolio in Roméo et Juliette (2011, debut); Daniel in The Festival Play of Daniel (2012); Parpignol in La Bohème (2012), Barbarigo in The Two Foscari (2012); Tomas Chacon in Dulce Rosa (2013). He is an alumnus of the Domingo-Colburn-Stein Young Artist Program.
Career highlights: A recent graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program, he will return to the Met in April as Belmonte in The Abduction from the Seraglio, conducted by James Levine. He recently made his European debut as Belmonte with Glyndebourne Festival on tour and his New York Philharmonic debut in selections from West Side Story. He will perform Cassio in Otello at the Cincinnati May Festival with James Conlon and Flamanid in Capriccio with Santa Fe Opera. In 2014, he performed Ferrando in Così fan tutte with Gustavo Dudamel and the LA Philharmonic. (BenBlissTenor.com)
**Marita Sølberg**

**PAMINA**

**SOPRANO**

**From:** Levanger, Norway.  
**LA Opera:** debut.  
**Career highlights:** Earlier this season, she made her Vienna State Opera debut as Mimi in *La Bohème*. After winning the winning the Queen Sonja Competition in 2001, she made her professional debut in 2002 as Pamina in *The Magic Flute* with the Norwegian National Opera, where her many subsequent roles have included Nedda in *Pagliacci*, Giulietta in *I Capuleti ed i Montecchi*, Antonia in *The Tales of Hoffmann* and Mimi in *La Bohème*, a performance for which she won the Norwegian Music Critics Prize. Other recent appearances include the Countess in *The Marriage of Figaro* at Teatro La Fenice in Venice and Micaela in *Carmen* at Minnesota Opera. She was a member of the Staatsoper Stuttgart (2006-08) where her roles included Pamina in *The Magic Flute*, Gretel in *Hänsel and Gretel* and the title role in Mozart’s *Zaide*, and she joined the Norwegian Opera as a principal artist in 2008. (MaritaSolberg.com)

**So Young Park**

**QUEEN OF THE NIGHT**

**SOPRANO**

**From:** Pusan, South Korea.  
**LA Opera:** Opera Gossip in *The Ghosts of Versailles* (2015, debut); Barbarina in *The Marriage of Figaro* (2015). She is a member (2014-2016) of the Domingo-Colburn-Stein Young Artist Program. She returns next season as Blonde in *The Abduction from the Seraglio*.  
**Career highlights:** She has performed the Queen of the Night with Houston Grand Opera, the Glimmerglass Festival, Opera Colorado, Boston Lyric Opera, Hawaii Opera Theatre and Aspen Music Festival. This summer, she performs Zerbinetta in *Ariadne auf Naxos* with Opera Theatre of Saint Louis, where she is a former Gerdine Young Artist. Last season, she made her Los Angeles Philharmonic debut as a soloist in Beethoven’s *Choral Fantasy* under Gustavo Dudamel and was invited by Plácido Domingo to perform as a soloist in his concert at the Seoul Olympic Stadium. She earned her Artist Diploma and Master’s Degree from the New England Conservatory. (SopranoSoYoung.com)

**Jonathan Michie**

**PAPAGENO**

**BARITONE**

**From:** Rochester, New York.  
**LA Opera:** Vicar in *Albert Herring* (2012, debut); Donald in *Billy Budd* (2014); Fiorello in *The Barber of Seville* (2015); Noye in *Noye’s Fludde* (2015).  
**Career highlights:** He returned to the ensemble of Oper Leipzig this season for his first performances of Sam in *Trouble in Tahiti*, with additional appearances as Papageno, Valentín in *Faust* and Schuonard in *La Bohème*. He will return to Leipzig this spring for his role debut as Dandini in *La Cenerentola* and a reprise of Papageno. This season he also returned to the Jerusalem Symphony Orchestra for concerts of American musical theater and operatic favorites. Last season, he debuted Silvio in *Pagliacci* paired with the world premiere of Getty’s *The Canterville Ghost*, Valentín in *Faust*, and Malatesta in *Don Pasquale* with Oper Leipzig and also reprised Harlekin in *Ariadne auf Naxos* on that company’s tour to the Beijing Music Festival. (JonathanMichie.com)

**Christina Poulitsi**

**QUEEN OF THE NIGHT (FEB 28)**

**SOPRANO**

**From:** Athens, Greece.  
**LA Opera:** debut.  
**Career highlights:** She appears regularly in the major opera houses of Europe, including the Deutsche Oper Berlin, Teatro Regio in Torino, Rossini Opera Festival in Pesaro and Komische Oper Berlin. Last season, she appeared alongside Renée Fleming as the Italian Singer in *Capriccio*, conducted by Christian Thielemann in Dresden and she performed the Queen of the Night in a new 3D production of *The Magic Flute* in Bologna. This season’s engagements include Gilda in *Rigoletto* at Maggio Musicale Fiorentino in Florence, conducted by Zubin Mehta, and appearances as the Queen of the Night at the Deutsche Oper Berlin and Barcelona’s Gran Teatre del Liceu, as well as in Shanghai, Dresden and Düsseldorf. She was a 2014 Operaalia finalist and was named best new artist by the Union of Greek Critics for her 2014 portrayal of Gilda at the Greek National Opera. (ChristinaPoulitsi.com)
Wilhelm Schwinghammer

SARASTRO

From: Vilsbiburg, Germany. LA Opera: debut. Career highlights: Since the 2006/07 season, he has been a member of the ensemble at the Hamburg State Opera, where his many roles have included Sarastro, Theseus in A Midsummer Night’s Dream, Leporello in Don Giovanni, Figaro in The Marriage of Figaro, Colline in La Bohème, Don Basilio in The Barber of Seville, Fasolt in Das Rheingold, Fafner in Siegfried, Daland in The Flying Dutchman. He will return to Hamburg this spring for roles including King Marke in Tristan und Isolde, Rocco in Fidelio and Orest in Elektra. He made his Salzburg Festival debut in 2005 as Dr. Grenvil in La Traviata; at the 2011 Easter Festival in Salzburg he appeared in Salome under Sir Simon Rattle. In 2012 he made his Bayreuth Festival debut as King Heinrich in Lohengrin, a role he has reprised there each year since then. He also performed in Bayreuth as Fasolt in Das Rheingold in 2014 and 2015.

Brenton Ryan

MONOSTATOS


Career highlights: In April, he will make his Metropolitan Opera debut as Pedrillo in The Abduction from the Seraglio, conducted by James Levine. In November, he debuted with Lyric Opera of Chicago as the Fool in Wozzeck. Recent appearances include Henrik in A Little Night Music with Houston Grand Opera, Cavaliere Belfiore in Il Viaggio a Reims and Bardolfo in Falstaff as a Filene Young Artist at Wolf Trap Opera, and Count Almaviva in The Barber of Seville at Wichita Grand Opera. (BrentonRyan.com)

Stacey Tappan

FIRST LADY

SOPRANO

From: Pasadena. LA Opera: debut as the Dew Fairy in Hansel and Gretel (2006); 14 roles to date including Florestine in The Ghosts of Versailles (2015), Stella in A Streetcar Named Desire (2014) and Nella in Gianni Schicchi (2015). She will return next season as Queen Tye in Akhnaten. Career highlights: In April she will perform Stella in A Streetcar Named Desire with Opera San Jose. She has performed Adele in Die Fledermaus at the Glyndebourne Festival, Gilda in Rigoletto with Opera de Lille and Opéra de Dijon, the world premiere of Adamo’s The Gospel of Mary Magdalene with San Francisco Opera, Lucia di Lammermoor with Arizona Opera and Ring cycles in L.A., San Francisco and Chicago. She performed Susanna in The Marriage of Figaro with the Jacksonville Symphony and Carmina Burana with the LA Master Chorale and Omaha Symphony. (StaceyTappan.com)

Summer Hassan

SECOND LADY

SOPRANO

From: Raleigh, North Carolina. LA Opera: Second Lady in Dido and Aeneas (2014, debut), Ghost Quartet in The Ghosts of Versailles (2015); several roles in Hercules vs. Vampires (2015). She is a member of the Domingo-Colburn-Stein Young Artist Program. Career highlights: In August she was the soprano soloist with the Cincinnati Opera Orchestra for the annual Lumenocity festival. Recent engagements include her Carnegie Hall debut as the Second Niece in Peter Grimes with the St. Louis Symphony, as well as her debut with Opera Theatre of Saint Louis, where she was Gerline Young Artist, as the Second Lady in The Magic Flute. She performed Mimi in La Bohème, the Mother in Hansel and Gretel and Betty in The Threepenny Opera with Janiec Opera Company at the Brevard Music Center. (SummerHassan.com)

Peabody Southwell

THIRD LADY

MEZZO-SOPRANO

From: Los Angeles. LA Opera: Inez in Dulce Rosa (2013, debut), Third Lady in The Magic Flute (2014), Flora in La Traviata (2014), Third Opera Gossip in The Ghosts of Versailles (2015); La Ciesca in Gianni Schicchi (2015). She will return later this season to perform the leading role of Sarah Osbourne in David Lang’s Anatomy Theater. Career highlights: Laundered in baroque to modern repertoire, she has recently debuted at Carnegie Hall, LA Philharmonic, Seattle Symphony, New World Symphony and San Francisco Symphony. Future engagements include Juno/Ino in Semele with Opera Omaha and premieres for composers Thomas Morse, Nathaniel Stookey, Geoffrey Gordon, Juhi Bansal and David Lang. She is a founding member of Chromatic (Chromatic.la), an L.A.-based collective. (PeabodySouthwell.com)
Perle Fagan
First Boy (Treble)


Career highlights: He recently performed the children's chorus for Beethoven's Missa Solemnis with the Los Angeles Philharmonic. He is a member of the Los Angeles Children's Chorus, and has performed with the Pasadena Symphony and American Boy Choir. In 2014, he performed in A Midsummer Night's Dream at the Hollywood Fringe Festival.

Caelan Carter
Third Boy (Treble)

From: Los Angeles. LA Opera: solo debut; children's chorus for Billy Budd (2014) and Pagliacci (2015). Career highlights: He has sung Amahl in Amahl and the Night Visitors (Redlands Opera Theatre) and Gherardino in Gianni Schicchi (Astoria Music Festival). He was a soloist with the LA Phil in Beethoven's Missa Solemnis. A fourth year member of the LA Children's Chorus, he has performed with the Pasadena Symphony and Silicon Beach Philharmonic & Chorale.

Nicholas Brownlee
Speaker / Second Armored Man (Bass-Baritone)

From: Mobile, Alabama. LA Opera: Several roles in The Ghost of Versailles (2015, debut); Lycos in Hercules vs. Vampires (2015); Captain Gardiner in Moby-Dick (2015). A member of the Domingo-Colburn-Stein Young Artist Program, he will return as the Bonze in Madame Butterfly, Colline in La Bohème and Angelotti in Tosca.

Career highlights: A 2015 winner of the Metropolitan Opera National Council Auditions, he began the season with his Atlanta Opera debut as Colline in La Bohème. He has appeared with Santa Fe Opera as Don Fernando in Fidelio and the First Soldier in Salome. He made his LA Philharmonic debut under Gustavo Dudamel in Beethoven's Choral Fantasy and also debuted with the BBC Symphony Orchestra in Unsuk Chin's Alice in Wonderland, co-produced with the LA Philharmonic.

Jack Fagan
First Boy (Treble)


Career highlights: He recently performed the children's chorus for Beethoven's Missa Solemnis with the Los Angeles Philharmonic. He is a member of the Los Angeles Children's Chorus, and has performed with the Pasadena Symphony and American Boy Choir. In 2014, he performed in A Midsummer Night's Dream at the Hollywood Fringe Festival.

Frederick Ballentine
First Armored Man (Tenor)

From: Norfolk, Virginia. LA Opera: Ghost Quartet in The Ghosts of Versailles (debut, 2015), Sergeant in The Barber of Seville (2015); Theseus in Hercules vs. Vampires (2015). He is a member of the Domingo-Colburn-Stein Young Artist Program.

Career highlights: Earlier this season, he performed the roles of T. Morris Chester and John Lewis in Appomattox by Philip Glass for his debut with Washington National Opera, followed by performances as Pong in Turandot with the Orquesta Sinfónica Simón Bolívar de Venezuela, conducted by Gustavo Dudamel. Last summer, he performed Count Almaviva in The Ghosts of Versailles as a Filene Young Artist with Wolf Trap Opera, where he previously participated in the Studio Artist program for two seasons. He will make his Seattle Opera debut in 2017. (FrederickBallentine.com)

Vanessa Becerra
Papagena (Soprano)

From: Fort Worth, Texas. LA Opera: Annina in La Traviata (2014, debut); Opera Gossip in The Ghosts of Versailles (2015); Barbarina in The Marriage of Figaro (2015); several roles in Hercules vs. Vampires (2015); soloist in Erwin Schrott concert (2015). She is a member of the Domingo-Colburn-Stein Young Artist Program.

Career highlights: Last summer she joined the Glimmerglass Festival, covering the role of Pamina in The Magic Flute, and she will return there this summer as Musetta in La Bohème. She is a former Apprentice Artist at Des Moines Metro Opera and Studio Artist with Wolf Trap Opera. She made her professional debut in 2014 at Fort Worth Opera in Daniel Crozier’s With Blood, With Ink. She performed Zerlina in Don Giovanni and Johanna in Sweeney Todd at the Seagle Music Colony.

Nicholas Brownlee
Speaker / Second Armored Man (Bass-Baritone)

From: Mobile, Alabama. LA Opera: Several roles in The Ghost of Versailles (2015, debut); Lycos in Hercules vs Vampires (2015); Captain Gardiner in Moby-Dick (2015). A member of the Domingo-Colburn-Stein Young Artist Program, he will return as the Bonze in Madame Butterfly, Colline in La Bohème and Angelotti in Tosca.

Career highlights: A 2015 winner of the Metropolitan Opera National Council Auditions, he began the season with his Atlanta Opera debut as Colline in La Bohème. He has appeared with Santa Fe Opera as Don Fernando in Fidelio and the First Soldier in Salome. He made his LA Philharmonic debut under Gustavo Dudamel in Beethoven's Choral Fantasy and also debuted with the BBC Symphony Orchestra in Unsuk Chin's Alice in Wonderland, co-produced with the LA Philharmonic.
## LA OPERA CHORUS

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<tr>
<th>SOPRANO</th>
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<tbody>
<tr>
<td>Christina Borgioli</td>
<td>Jamie Chamberlin</td>
<td>Natalie Dewey</td>
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<td>Nicolle Fernandes</td>
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<th>ALTO</th>
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<tr>
<td>Natalie Beck</td>
<td>Aleta Braxton</td>
<td>Sara Camabeli</td>
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<td>Veronica Christenson</td>
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<th>TENOR</th>
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<tr>
<td>Stephen Arel</td>
<td>Daniel Babcock</td>
<td>Omar Crook</td>
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<td>Arnold Livingstone Geis</td>
<td>John Kimberling</td>
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<th>BASS</th>
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<tr>
<td>Mark Beasom</td>
<td>Gregory Geiger</td>
<td>Michael Geiger</td>
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<td>Abdii Gonzalez</td>
<td>Robert Hovereomp</td>
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* Has appeared in 50 or more productions  
** Has appeared in 100 or more productions

## SUPERNUMERARIES

<table>
<thead>
<tr>
<th>Stephen Hues</th>
<th>Alanna Swovelin</th>
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<td>Jeff Payton</td>
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</table>

## LA OPERA ORCHESTRA

### FIRST VIOLIN

- Roberto Cani (STUART CANIN CONCERTMASTER)
- Jessica Guideri (ASSOCIATE CONCERTMASTER)
- Lisa Sutton (ASSISTANT CONCERTMASTER)
- Margaret Wooten
- Olivia Tsui
- Tamsen Beske
- James Stark
- Movses Pogossian
- Armen Anassain
- Loránd Lokuszta

### SECOND VIOLIN

- Ana Landauer (PRINCIPAL)
- Marisa Sorajia (ASSOCIATE PRINCIPAL)
- Florence Titmus
- Leslie Katz
- Michele Kikuchi
- Cynthia Moussas
- Tina Chang Qu
- Jayme Miller

### VIOLA

- Brian Dembow (PRINCIPAL)
- Andrew Picken (ASSOCIATE PRINCIPAL)
- Karie Prescott
- Shawn Mann
- Dmitri Bovaird
- Matt Funes

### CELLO

- John Walz (PRINCIPAL)
- Rowena Hammill (ASSOCIATE PRINCIPAL)
- Dane Little
- Kim Scholes
- Xiao-Dan Zheng

### BASS

- Ann Atkinson (PRINCIPAL)
- Frances Liu Wu (ASSOCIATE PRINCIPAL)
- Don Ferrone

### FLUTE

- Heather Clark (PRINCIPAL)
- Angela Wiegand

### OBOE

- Leslie Reed (PRINCIPAL)
- Jennifer Johnson

### CLARINET

- Stuart Clark (PRINCIPAL)
- Donald Foster

### BASSOON

- William May (PRINCIPAL)
- William Wood

### HORN

- Steven Becknell (PRINCIPAL)
- Daniel Kelley

### TRUMPET

- Ryan Darke (PRINCIPAL)
- David Washburn (ASSOCIATE PRINCIPAL)

### TIMPANI

- Gregory Goodall (PRINCIPAL)

### KEYBOARDS

- Peter Walsh (PRINCIPAL)

Musical interludes taken from Mozart’s piano fantasies in C minor (K. 475) and D minor (K. 397).

Neupert fortepiano provided by Kasimov Blüthner Piano Company.

**Stuart Canin Concertmaster Chair** made possible by a deeply appreciated gift from Dunard Fund USA.
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Azra King-Abadi
ASSOCIATE CHORUS MASTER
Jeremy Frank
ASSISTANT STAGE MANAGERS
Whitney McAnally
Erin Thompson-Janszen
Melissa Tosto
SUPERTITLE PREPARATION / CUER
Linda Zoalalian
MUSICAL ASSISTANT TO JAMES CONLON
Ignazio Terrasi
STUDIO TEACHER
Marie Wilson-Rogers

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Linda Zoalalian
MUSICAL ASSISTANT TO JAMES CONLON
Ignazio Terrasi
STUDIO TEACHER
Marie Wilson-Rogers

COSTUME SHOP
Heather Bair
Maria De La Mora
CUTTER/DRAPERS
Florencia Carriazo
Ademir Serrano
Pamela Walt
ASSISTANT CUTTER/DRAPERS
Randy Hoelian
J. Christina Hult
SECOND HANDS
Blanca Miranda
Hortencia Santos
Loren Schaller
Anna Wang
SEAMSTERS
Laina Babb
HEAD OF TAILORING
Wing Cheung
CHIEF TAILOR
Rafael Avila
Manuel Medina
Rene Santos
TAILORS
Emily Smith
CRAFTSPERSON
Misty Ayres
Jeanneque Prospere
SENIOR PRODUCTION SUPERVISORS
Kaitlyn Aylward
COSTUME ASSISTANT
Manuel Garcia
WAREHOUSE MANAGER
Learon Inbar
PRODUCTION ASSISTANT – BUYER
Gloria Guerrero
PRODUCTION ASSISTANT – STOCK

WARDROBE
Lee Smilie
Charlyn Trenier
ASSISTANT WARDROBE MANAGER
Pamela Bullock
Shelley Graves-Jimenez
Mary Lehman
Kathleen Melcher
Jana Morimoto
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Darren K. Jinks
ASSOCIATE WIGMASTER
Raquel Bianchini
ASSOCIATE WIGMASTER
Brandi Stroza
CREW FOREMAN
Renee Horner
Nicole Rodrigues
SENIOR WIG & MAKE-UP ARTISTS
Linda Cardenas
LEAD STYLIST

STAGE CREW
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OPERA CARPENTER
Thomas Laurence Conroy
ASSISTANT OPERA CARPENTER
Steve Williams
OPERA ELECTRICIAN
Stan Williams
OPERA ASSISTANT ELECTRICIAN
Allen Tate
OPERA PROPERTY MASTER
Sheldon Ross
ASSISTANT OPERA PROPERTY MASTER
Todd Reynolds
OPERA AUDIO ENGINEER

DOROTHY CHANDLER PAVILION
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THE DOMINGO-COLBURN-STEIN YOUNG ARTIST PROGRAM
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 The Lenore and Richard Wayne Young Artist Fellowship. The program was created with funding from the Flora L. Thornton Foundation.

2015/16 PARTICIPANTS
Migran Agadzhanyan
TENOR
Frederick Ballentine
TENOR
Vanessa Becerra
SOPRANO
Lacey Jo Bennett
MEZZO-SOPRANO
Nicholas Brown
BASS-BARITONE
Summer Hassan
SOPRANO
Paul Jarvso
ASSISTANT CONDUCTOR
Abigail Levis
MEZZO-SOPRANO
Rafael Moras
TENOR
Se Young Park
SOPRANO
Brenton Ryan
TENOR
Peter Walsh
ASSISTANT CONDUCTOR
Kihun Yoon
BARITONE
Elizabeth Zharoff
SOPRANO

Special thanks to the staff of the Music Center. Directors, singers, choreographers, stage managers, ensemble members and assistant directors in this production are represented by the American Guild of Musical Artists. Orchestra musicians are represented by the American Federation of Musicians, Local 47. The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Technicians, Artists and Allied Crafts of the United States and Canada, AFL-CIO, CLC: Stage Crew, Local 33; Treasurers and Ticket Sellers, Local 857; Wardrobe Crew, Local 768; Makeup Artists and Hair Stylists, Local 706. Interns in the Technical Department are students at California Institute of the Arts (Valencia, California). All editorial materials copyright Los Angeles Opera, 2016. The opinions expressed in this program do not necessarily represent those of Los Angeles Opera. Recorded welcome announcements voiced by Jamieson K. Price.
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Ignazio Terrasi  
Musical Assistant to James Conlon

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Head Coach, Domingo-Thornton Young Artist Program

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Wally Russell Lighting Intern

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