



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

GIACOMO PUCCINI

Gianni Schicchi

Libretto by Giovacchino Forzani,
 based on an episode in Dante's *Inferno*

RUGGERO LEONCAVALLO

Pagliacci

Libretto by the composer

SUPPORT

Production made possible by generous gifts from

The Milan Panic Family
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Barbara Augusta Teichert
Eva and Marc Stern

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CREATIVE TEAMS

Gianni Schicchi

CONDUCTOR
 Grant Gershon

PRODUCTION
 Woody Allen

DIRECTOR
 Kathleen Smith Belcher*

SET AND COSTUME DESIGNER
 Santo Loquasto

LIGHTING DESIGNER
 York Kennedy

Pagliacci

CONDUCTOR
 Plácido Domingo

**PRODUCTION /
 SET DESIGNER**
 Franco Zeffirelli

DIRECTOR
 Stefano Trespidi*

COSTUME DESIGNER
 Raimonda Gaetani

LIGHTING DESIGNER
 York Kennedy

**ASSOCIATE CONDUCTOR /
 CHORUS DIRECTOR**
 Grant Gershon

**ARTISTIC DIRECTOR,
 LOS ANGELES
 CHILDREN'S CHORUS**
 Anne Tomlinson

ASSISTANT DIRECTOR
 Trevore Ross

STAGE MANAGER
 Lyla Forlani

MUSICAL PREPARATION
 Jeremy Frank
 Paul Jarski†
 Peter Walsh†

PROMPTER
 Nino Sanikidze

PRODUCTION NOTES

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

Gianni Schicchi supertitles written by Chris Bergen. *Pagliacci* supertitles written by David Anglin.

Pre-performance talks by Brian Lauritzen. Pre-performance talks are generously sponsored by the Flora L. Thornton Foundation and the Opera League of Los Angeles. (Please note that there is no pre-performance talk on September 12.)

Set construction and painting by R.A. Reed Productions, Inc., Portland, Oregon. Costumes constructed by the Los Angeles Opera Costume Shop. Wigs constructed by the Los Angeles Opera Wig Department. Animals supplied by Critters of the Cinema. For their safety and welfare, animals are handled by professional trainers.

* LA Opera debut

† Member 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.

GIANNI SCHICCHI CAST

| | |
|---|--------------------|
| GIANNI SCHICCHI | Plácido Domingo |
| LAURETTA (Schicchi's daughter) | Andriana Chuchman* |
| ZITA (Buoso's cousin) | Meredith Arwady* |
| RINUCCIO (Zita's nephew) | Arturo Chacón-Cruz |
| GHERARDO (Buoso's nephew) | Greg Fedderly |
| NELLA (Gherardo's wife) | Stacey Tappan |
| SIMONE (Buoso's cousin) | Craig Colclough |
| BETTO DI SIGNA (Buoso's brother-in-law) | Philip Cokorinos |
| MARCO (Simone's son) | Liam Bonner |
| LA CIESCA (Marco's wife) | Peabody Southwell |
| MAESTRO SPINELLOCCIO (physician) | E. Scott Levin* |
| SER AMANTIO DI NICOLAO (notary) | Kihun Yoon† |
| GHERARDINO (son of Gherardo & Nella) | Isaiah Morgan* |
| PINELLINO (shoemaker) | Daniel Armstrong‡ |
| GUCCIO (dyer) | Gabriel Vamvulescu |

GIANNI SCHICCHI SYNOPSIS

In Buoso Donati's bedroom, his family pretends to be sorry that he has just died. Betto has overheard someone say that Buoso, head of one of Florence's richest and most distinguished families, left his fortune to a monastery, which sends the family into a frenzied search for the dead man's last will and testament. Rinuccio finds it and asks his aunt Zita for permission to marry his beloved Lauretta if Buoso has left him well-off. His aunt agrees, and Rinuccio sends for Lauretta and her father Gianni Schicchi, a *nouveau riche* man from the country. But everyone's hopes are dashed when they open the will and discover that the old man had indeed left everything to the monks. Rinuccio suggests that Schicchi is the only person clever enough to save them, but his family will have none of it. To them, he's a low-born country bumpkin, but Rinuccio tries to convince them that just as their city Florence draws strength from the country, so can they rely on Schicchi to help them.

Schicchi and Lauretta arrive. Zita refuses to give her nephew to a girl

without a dowry, and Schicchi tries to persuade his daughter that greedy relatives will do her no good, but she only wants Rinuccio. Rinuccio asks Schicchi to take a look at the will; when he refuses, his daughter's pleas change his mind. Schicchi weighs the situation and hatches a plan: the Donatis must keep Buoso's death a secret long enough for Schicchi, disguised as the old man, to draw up a new will. The family eagerly agrees and each member tells Schicchi what they want, even offering him money for certain properties. The women put him into nightclothes and tuck him into Buoso's bed. When the notary arrives, Schicchi dictates the will: five florins to the monks, some pastures and country houses to the family, but the bulk of the estate, including the Donati house in Florence, to Buoso's good friend Gianni Schicchi. When the notary and the witnesses leave, Schicchi drives the Donatis out of his house. Rinuccio and Lauretta remain on the balcony, looking into each other's eyes, and Schicchi knows the money has been put to good use.

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

A NOTE FROM PLÁCIDO DOMINGO

Our 30th Anniversary Season begins and ends with iconic productions created by three legendary filmmakers: Woody Allen, Franco Zeffirelli and Herbert Ross, whose beloved staging of *La Bohème* will conclude our season in the spring.

I am an unabashed film buff.

Throughout LA Opera's history, I have eagerly taken advantage of our company's unique proximity to Hollywood. I knew that the great creative minds working in film could bring exciting insights to opera, and I specifically sought out directors with an affinity for music. LA Opera has proven to be a welcome home for their talents.

My relationship with Franco Zeffirelli is decades long. We forged a strong bond making three operatic films together: *Cavalleria Rusticana / Pagliacci*, *La Traviata* and *Otello*. His L.A. staging of *Pagliacci* showcases the grandly-scaled, exquisitely detailed work for which he is famous. Woody Allen, on the other hand, made his operatic debut with *Gianni Schicchi* here as recently as 2008; his unique comic genius is brilliantly suited to the world of opera.

LA Opera's artistic partnership with Hollywood began in 1993. Our seventh season opened with a new production of *La Bohème* directed by Herbert Ross, whose distinguished film legacy includes *Steel Magnolias*, *Footloose* and *The Turning Point*. His interest in the characters' motivations was remarkable. I was thrilled to be on the podium to conduct those magical performances.

Our 2000 *Rigoletto* was the most overtly "Hollywood" of all of our productions. Its director, the popular filmmaker Bruce Beresford, known for *Tender Mercies* and *Driving Miss Daisy*, reimagined the Duke of Mantua as a womanizing studio mogul, with *Rigoletto* as a fawning Hollywood agent.

I had a long, mutually admiring relationship with John Schlesinger, the celebrated director of *Midnight Cowboy* and other films. I encouraged him to direct *The Tales of Hoffmann* at Covent Garden (his operatic debut) in 1982, as well as *Un Ballo in Maschera* in Salzburg

in 1989. I performed in both, greatly impressed by his instinctual feel for music. His staging of *Peter Grimes* for us in 2000 was powerful and filled with dramatic detail.

We benefited twice from actor-director Maximilian Schell's lifelong devotion to theater and music. His staging of *Lohengrin* in 2001 crafted an imaginatively mystical atmosphere, followed by a provocative *Der Rosenkavalier* in 2005. I recruited another distinguished actor-director, Marthe Keller, to direct *Lucia di Lammermoor* in Washington in 2002, a remarkable production that I brought to Los Angeles in 2003.

We have presented two new operas created by celebrated composers of film music. Elliot Goldenthal's 2006 *Grendel* was staged by Julie Taymor, an iconic stage and film director who also created our profoundly original staging of *The Flying Dutchman* in 1995. In 2010, Howard Shore's *The Fly* was staged by David Cronenberg, director of the original film.

It was a special delight to open our season in 2005 with a new adaptation of *La Grande-Duchesse de Gérolstein* by the legendary director, writer and actor Garry Marshall, making his operatic directorial debut.

LA Opera has enjoyed a fruitful relationship with William Friedkin, the groundbreaking director of *The Exorcist* and *The French Connection*. For his 2002 company debut, he paired *Bluebeard's Castle* with *Gianni Schicchi* (a production quite different from Mr. Allen's). He returned in 2004 with *Ariadne auf Naxos*, a complex work staged with seemingly effortless clarity. In 2008 he created unforgettable new productions of *Il Tabarro* and *Suor Angelica*, performed along with Woody Allen's *Gianni Schicchi* as part of our season-opening *Il Trittico*.

The brilliant work of all of these artists on our stage has given our audiences so many new and different opera experiences, contributing greatly to LA Opera's unique artistic identity. I look forward to building upon this partnership in seasons to come.

PAGLIACCI CAST

CANIO

Marco Berti
Yusif Eyvazov* (оcт 3)

NEDDA

Ana María Martínez

TONIO

George Gagnidze

SILVIO

Liam Bonner

BEPPE

Brenton Ryan†

FIRST MAN

Arnold Geis*

SECOND MAN

Steven Pence

PAGLIACCI SYNOPSIS

Tonio comes before the curtain and announces to the audience that the performance is about to begin. He explains that the drama you will see is about ordinary human beings.

A company of traveling actors arrives in a bustling village and is given a warm welcome. Tonio holds out his hand to Nedda, the wife of company leader Canio, but he is pushed aside roughly by her husband. The actors leave for the inn; Nedda stays behind and dreams of being free. Tonio approaches and declares his love, which she rejects with scorn. When he persists, she strikes him across the face with a whip. He leaves, humiliated, but stays close by and spots Nedda talking to Silvio, her secret lover. Silvio asks her to run away with him. She hesitates but then promises to meet him after the evening performance. Tonio finds Canio and brings him to the two lovers. Silvio

manages to escape unrecognized, and Nedda refuses to reveal his name. As show time nears, Canio begins to put on his clown makeup, which cannot hide his overwhelming sorrow.

(Brief pause for scene change)

The performance is about to begin; the villagers, including Silvio, take their places in the audience. Beppe, dressed as Harlequin, appears onstage to greet Nedda, dressed as Columbine. Canio, playing the part of Pagliaccio, Columbine's husband, bursts in and Harlequin quickly departs. Thrown into a theatrical situation that mirrors his own life, Canio begins to lose control. He keeps demanding that Nedda reveal the name of her lover, and when she refuses, he stabs her. Silvio rushes onto the set and Canio kills him as well. Canio then announces to the audience: "The comedy is over."

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

* LA Opera debut

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

ARTISTS SUBJECT TO CHANGE.

ARTISTS

Plácido Domingo

GIANNI SCHICCHI / CONDUCTOR OF *PAGLIACCI*



From: Madrid, Spain.
LA Opera: debut as Otello (1986); 27 roles to date including, most recently, Germont in *La Traviata* (2014) and Athanaël in *Thaïs* (2014); he has conducted 21 LA Opera productions. A vital presence in LA Opera from its birth, he served as Artistic Consultant (since 1984) and Artistic Director (2001-2003) before he was named Eli and Edythe Broad General Director in 2003.

Career highlights: He has been at home on the world's greatest stages for over half a century, with over 800 performances at the Metropolitan Opera. He has sung 146 roles in addition to conducting more than 500 operatic and symphonic performances, and he is the recipient of 12 Grammy Awards. He is founder of the international vocal competition Operalia. His many upcoming engagements include *Simon Boccanegra* at the Met and in Barcelona, Berlin and Milan. (PlacidoDomingo.com)

Woody Allen

PRODUCTION (GIANNI SCHICCHI)



From: Brooklyn, New York.
LA Opera: *Gianni Schicchi* (2008, debut).
Career highlights: He is a four-time Academy Award-winning filmmaker. For *Annie Hall* (1977), which won the Academy Award for best picture, Mr. Allen won Academy Awards for best director and original screenplay. He has written, directed and starred in dozens

of films, including *Interiors*, *Manhattan*, *Broadway Danny Rose*, *The Purple Rose of Cairo*, *Hannah and Her Sisters* (Academy Award, original screenplay), *Radio Days*, *Crimes and Misdemeanors*, *Alice*, *Husbands and Wives*, *Bullets Over Broadway*, *Mighty Aphrodite*, *Deconstructing Harry*, *Sweet and Lowdown*, *Match Point*, *Vicky Cristina Barcelona*, *Midnight in Paris* (Academy Award, original screenplay), *To Rome with Love*, *Blue Jasmine*, *Magic in the Moonlight* and this year's *Irrational Man*. His books include *Getting Even*, *Without Feathers*, *Side Effects* and *Mere Anarchy*.

Grant Gershon

CONDUCTOR (GIANNI SCHICCHI)



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 eight productions to date, including, most recently, *Florencia en el Amazonas* (2014) and *Carmen* (2013).
Career highlights: *La Traviata*, *Carmen* and *Madame Butterfly*

at Wolf Trap Opera with the National Symphony, 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.

Franco Zeffirelli

PRODUCTION/SET DESIGN (PAGLIACCI)



From: Florence, Italy.
LA Opera: *Pagliacci* (1996, debut; 2005).
Career highlights: One of the world's foremost directors, designers and screenwriters in opera, film and theater, he has staged productions in all the major opera houses of the world as well as the stages of Stratford-on-Avon and London's National Theatre, among others. In film, he first came to interna-

tional attention with *The Taming of the Shrew* with Elizabeth Taylor and Richard Burton, followed by *Romeo and Juliet* with Olivia Hussey and Leonard Whiting, an international sensation. His *Hamlet* with Mel Gibson and Glenn Close, and *Jane Eyre* with William Hurt, Charlotte Gainsbourg and Joan Plowright, also received worldwide acclaim. His films of *La Traviata* and *Otello*, both with Plácido Domingo, broke new ground in the realm of filmed opera. He directed and co-wrote the highly acclaimed 1977 television movie *Jesus of Nazareth*. His most recent films include *Callas Forever* and *Tea with Mussolini*.



Kathleen Smith Belcher

DIRECTOR (GIANNI SCHICCHI)

From: Fort Lauderdale, Florida.

LA Opera: debut. **Career highlights:** She previously staged Woody Allen's production of *Gianni Schicchi* at the Spoleto Festival of Two

Worlds and at the Teatro Real in Madrid. She assisted Peter Sellars on the world premiere of John Adams' *Dr. Atomic* in San Francisco and helped to remount the production in Amsterdam and Chicago. A member of the Metropolitan Opera directing staff for 15 years, she has collaborated on numerous Met "Live in HD" broadcasts, including the Emmy-winning production of *Don Pasquale*. She has directed *The Barber of Seville* at the Metropolitan Opera, *Madame Butterfly* for the San Francisco Opera, *Carmen* for Opera Colorado, *Il Trovatore* and *La Traviata* for Lyric Opera of Kansas City, as well as *Suor Angelica* and *Gianni Schicchi* for the Utah Opera.



Stefano Trespidi

DIRECTOR (PAGLIACCI)

From: Verona, Italy. **LA Opera:** debut.

Career highlights: He has worked with important stage directors such as Franco Zeffirelli, Giancarlo Del Monaco, Hugo de Ana, Pierluigi

Pizzi and Graham Vick. Since 2005 he has been the resident director for the summer opera festival at the Arena di Verona. He collaborates with Franco Zeffirelli for all of the director's new productions at the Arena di Verona, including *Il Trovatore*, *Aida*, *Madama Butterfly* and *Turandot*, as well as *Pagliacci* at the Teatro Carlo Felice di Genova and at the Filarmonico di Verona, and *Turandot* for the opening of the New Royal Opera House in Muscat. His own productions include *Macbeth*, *La Traviata* and *Tristan und Isolde* (Filarmonico di Verona), *La Traviata* (Teatro Verdi, Trieste) and *Aida* (Tokyo International Forum).



Santo Loquasto

SET AND COSTUME DESIGNER (GIANNI SCHICCHI)

From: Wilkes-Barre, Pennsylvania.

LA Opera: *Il Trittico* (2008, debut) with scenery for *Il Tabarro* and *Suor Angelica*, and both

scenery and costumes for *Gianni Schicchi*. **Career highlights:** A designer for dance, theater and film, he began designing costumes for legendary New York theater producer Joseph Papp in the early 1970s. He has won numerous awards for his designs, including Tony Awards in 1977 (*The Cherry Orchard*), 1989 (*Café Crown*) and 1990 (*Grand Hotel*) and the Drama Desk in 1989 (*Café Crown*) and 1990 (*Grand Hotel*). He received Academy Award nominations for his work in Woody Allen's *Bullets Over Broadway*, *Radio Days* and *Zelig*; he won a BAFTA for *Radio Days*. He will return to Broadway with set designs for the musical *Shuffle Along*.



Raimonda Gaetani

COSTUME DESIGNER (PAGLIACCI)

From: Naples, Italy. **LA Opera:** *Pagliacci* (1996,

debut; 2005). **Career highlights:** Her design career encompasses opera, theater, ballet, film, interior design and painting, and her costumes

have graced artists from Sir Laurence Olivier to Joan Plowright and Sada Thompson on the world's great stages. She has worked extensively with Franco Zeffirelli on such projects as *Absolutely! (Perhaps)* at London's Wyndham Theatre (for which she was nominated for an Olivier Award), *Filumena* at London's Lyric Theatre, *La Traviata* at the Metropolitan Opera, *Pagliacci* in Rome, London, Washington and L.A., and the films *Jane Eyre*, *Young Toscanini* and *The Sparrow*. Her work has been seen on Broadway in *Filumena* (scenery and costumes) and *Saturday Sunday Monday* (costumes).



York Kennedy

LIGHTING DESIGNER

From: Berkeley, California. **LA Opera:** *The Ghosts of Versailles* (2015, debut). **Career highlights:**

His designs for the stage have been seen in theaters including Arena Stage, Chicago

Shakespeare Theatre, Warsaw National Theatre, Berkeley Rep, Seattle Repertory, American Conservatory Theatre, Sacramento Opera, Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Goodspeed Musicals and the Denver Center. He has designed over 45 productions for the Old Globe Theatre in San Diego and spent six seasons as resident lighting designer for the company's Shakespeare Festival. Awards for theatrical lighting include the Dramalogue, San Diego Drama Critics Circle, Back Stage West Garland, ariZoni Theatre Award, and Bay Area Theatre Critics Circle Award.



Anne Tomlinson

**ARTISTIC DIRECTOR,
LOS ANGELES CHILDREN'S CHORUS**

From: Ephraim, Wisconsin. **LA Opera:** *Pagliacci* (debut, 1996); 28 productions to date including, most recently, *Carmen* (2013). She will return

later this season to prepare the Los Angeles Children's Chorus for *La Bohème*. **Career highlights:** Anne Tomlinson oversees the educational and artistic development of the LACC and conducts LACC's Concert Choir and Chamber Singers. She has also prepared the LACC for performances with the LA Philharmonic, LA Master Chorale, Hollywood Bowl Orchestra, LA Chamber Orchestra and Pasadena Symphony. Now in its 30th season, LACC's current roster includes over 425 members in six ensembles. Founded in 1986, LACC was featured in the Academy Award-nominated documentary, *Sing!* (LAChildrensChorus.org)

ARTISTS

PHOTO BY SIMON PAULY



Meredith Arwady

ZITA

MEZZO-SOPRANO

From: Kalamazoo, Michigan. **LA Opera:** debut. **Career highlights:** Later this season, she will debut at Valencia's Palau de les Arts Reina Sofia in the title role of Handel's *Silla*. She will appear

at Houston Grand Opera, Oper Frankfurt and the Canadian Opera Company as Erda in *Siegfried*, also performing the First Norn in Frankfurt. Last season, she returned to Frankfurt as Mistress Quickly in *Falstaff*. She debuted with English National Opera as Martha in John Adams's *The Gospel According to the Other Mary*, returned to Opera Theatre of Saint Louis as Hannah in Tobias Picker's *Emmeline*, and debuted at Madison Opera as Mrs. Lovett in *Sweeney Todd*. In 2013, she performed Quickly at the San Francisco Opera and Erda in the *Ring* cycle at the Metropolitan Opera. (MeredithArwady.com)



Liam Bonner

MARCO/SILVIO

BARITONE

From: Pittsburgh, Pennsylvania. **LA Opera:** Sid in *Albert Herring* (2012, debut), title role in *Billy Budd* (2014); Aeneas in *Dido and Aeneas* (2014).

Career highlights: He most recently performed

Lieutenant Audebert in Kevin Puts' *Silent Night* (a role he created at Minnesota Opera in 2011) at Lyric Opera of Kansas City and Gaylord Ravenal in *Showboat* with Portland Opera. Future appearances include Gaylord Ravenal with Kentucky Opera and Figaro in *The Barber of Seville* with North Carolina Opera. Highlights of recent seasons include Eisenstein in *Die Fledermaus* with both Houston Grand Opera and Lyric Opera of Kansas City, Ned Keene in a concert version of *Peter Grimes* with the St. Louis Symphony Orchestra, both in St. Louis and at Carnegie Hall, and Marcello in *La Bohème* with New Orleans Opera. (LiamBonner.com)

PHOTO BY CHIA MESSINA



Andriana Chuchman

LAURETTA

SOPRANO

From: Winnipeg, Canada. **LA Opera:** debut. **Career highlights:** Last season, she performed Zerlina in *Don Giovanni* with the Lyric Opera of Chicago (where she is a recent graduate of the

Ryan Opera Center), Gretel in *Hansel and Gretel* and Valenciennne in *The Merry Widow* with the Metropolitan Opera, and John Adams' *A Flowering Tree* with Opera Omaha. Other recent engagements include Adina in *L'Elisir d'Amore* and Miranda in *The Enchanted Island* at the Met, Gretel in *Hansel and Gretel* for the Glyndebourne Festival Tour, Magnolia in *Show Boat* with Washington National Opera and Guinevere in *Camelot* at the Glimmerglass Festival. Future performances include Susanna in *The Marriage of Figaro* with Manitoba Opera and Magnolia in *Show Boat* with Dallas Opera (AndrianaChuchman.com)



Marco Berti

CANIO

TENOR

From: Como, Italy. **LA Opera:** Rodolfo in *La Bohème* (2004, debut), Cavaradossi in *Tosca* (2013). **Career highlights:** His appearances this season include Calaf in *Turandot* at the

Metropolitan Opera, Radames in *Aida* at the Teatro Regio di Torino, Pollione in *Norma* at the Théâtre des Champs-Élysées in Paris, Giannetto in Giordano's *La Cena delle Beffe* at La Scala, and Don Alvaro in *La Forza del Destino* at the Opera di Genova. Sought internationally for his interpretations of the dramatic Italian repertory, he has performed the title role of *Otello* in Bilbao and Naples. Other recent appearances include *Pagliacci* (La Scala), *Tosca* (Arena di Verona, Deutsche Oper Berlin, Opéra National de Paris, Teatro Regio di Torino) and *Aida* (Metropolitan Opera, Arena di Verona, La Scala). (MarcoBerti.org)

PHOTO BY LENA KEHN



Arturo Chacón-Cruz

RINUCCIO

TENOR

From: Sonora, Mexico. **LA Opera:** Verdi *Requiem* (2007), Rodolfo in *La Bohème* (2007, mainstage debut), Alfredo in *La Traviata* (2014), Arcadio in *Florencia en el Amazonas* (2014).

Career highlights: His most recent appearances include Rodolfo at the Macerata Opera Festival, Alfredo in Mexico City, Don José in *Carmen* in Lyon, and his role debut as Pollione in *Norma* in Beirut. In 2014 he performed Jacopo Foscari in *The Two Foscari* opposite Plácido Domingo at Vienna's Theater an der Wien. Other appearances include the Duke in *Rigoletto* in San Francisco, Hoffmann at La Scala and in Vienna, and many leading roles in Munich. He was a 2005 winner of Operalia. Upcoming engagements include the title role of *Werther* in Budapest and a concert with the London Philharmonic Orchestra. (ArturoChaconCruz.com)



Philip Cokorinos

BETTO DI SIGNA

BASS-BARITONE

From: New York City. **LA Opera:** Benoit/Alcindoro in *La Bohème* (2007, debut); 11 roles to date including appearances last season as Suleyman Pasha in *The Ghosts of Versailles*,

Bartolo in *The Barber of Seville* and Antonio in *The Marriage of Figaro*. He will return later this season as Benoit/Alcindoro in *La Bohème*. **Career highlights:** He has sung more than 360 performances of 32 operas at the Metropolitan Opera, including several *Live in HD* broadcasts including *Manon*, *La Fanciulla del West*, *The Nose* and *Werther*. His Met appearances this season include the Innkeeper in *Manon Lescaut*. Other recent appearances include *Don Pasquale* with Opera Santa Barbara, Daland in *The Flying Dutchman* in Kansas City and Don Magnifico in *La Cenerentola* with Opera Colorado.



Craig Colclough

SIMONE BASS-BARITONE

From: Los Angeles. **LA Opera:** Guccio in *Gianni Schicchi* (2008, debut); nine roles to date including appearances last season as Procrustes/God of Evil in *Hercules vs. Vampires* and in the leading role of Paul Conti in *iFigaro!* (90210). **Career highlights:** In August, he made his LA Philharmonic debut as Dr. Grenvil in *La Traviata* at the Hollywood Bowl. This season, he will perform the title role in *Falstaff* with Arizona Opera, where he previously appeared in the title role of *Don Pasquale*. Last season, he debuted with English National Opera as Jack Rance in *La Fanciulla del West*, with Atlanta Opera as Figaro in *The Marriage of Figaro* and with Lyric Opera of Kansas City as Lt. Gordon in Kevin Puts' *Silent Night*. He was a 2012 Filene Young Artist at the Wolf Trap Opera Company. (CraigColclough.com)



Greg Fedderly

GHERARDO TENOR

From: Los Angeles. **LA Opera:** Flute in *A Midsummer Night's Dream* (1988, debut); 63 productions and more than 386 performances to date (more than any other singer) including, most recently, Red Whiskers in *Billy Budd* (2014). **Career highlights:** His Metropolitan Opera appearances include Monostatos in *The Magic Flute* on live HD transmissions and PBS telecast, as well as Don Basilio in *The Marriage of Figaro*, Goro in *Madama Butterfly*, the four *Tales of Hoffmann* servants and Bob Boles in *Peter Grimes*. Future engagements include Monostatos with San Francisco Opera, and *The Marriage of Figaro* at the Met and with Dallas Opera. Recent appearances include *The Marriage of Figaro*, *Dolores Claiborne* and *The Magic Flute* in San Francisco and *Turandot* at the Hollywood Bowl.



Ana María Martínez

NEDDA SOPRANO

From: San Juan, Puerto Rico. **LA Opera:** Mimi in *La Bohème* (1997, debut; 2004); Violetta in *La Traviata* (2001); Amelia in *Simon Boccanegra* (2012). She returns in the spring as Cio-Cio-San in *Madame Butterfly*. **Career highlights:** A 1995 Operalia winner, she appears this season as Musetta in *La Bohème* at the Metropolitan Opera, the title role of *Rusalka* in Houston, and Donna Elvira in *Don Giovanni* with the Dutch National Opera. Recent engagements include Donna Elvira in Chicago, Mimi with Opéra National de Paris and Dallas Opera, Cio-Cio-San in Houston, and the leading role of Paolina in Donizetti's *Poliuto* with the Glyndebourne Festival. Other highlights include *Rusalka* in Chicago and at Glyndebourne, and the title role of *Carmen* in Houston and Santa Fe. (AnaMariaMartinez.com)



Yusif Eyvazov

CANIO (OCT. 3) TENOR

From: Baku, Azerbaijan. **LA Opera:** debut. **Career highlights:** He studied at the Tchaikovsky Music College in Moscow, then moved to Italy where he completed his advanced studies with Franco Corelli and Ghena Dimitrova. Most recently, he debuted at the Macerata Opera Festival as Canio. This season's appearances include Calaf in *Turandot* for his Metropolitan Opera debut, Luigi in *Il Tabarro* in Rome, and Manrico in *Il Trovatore* at the Staatsoper Berlin. Last season's appearances included Turiddu in *Cavalleria Rusticana* at the Teatro Filarmonico in Verona. Other recent performances include Cavaradossi in *Tosca* at the Bolshoi Theater in Moscow, the title role of *Otello* for the Ravenna Music Festival, and Des Grieux in *Manon Lescaut* in Rome under the baton of Riccardo Muti.



George Gagnidze

TONIO BARITONE

From: Tbilisi, Georgia. **LA Opera:** title role in *Rigoletto* (2010). **Career highlights:** One of the foremost baritones of our time, he made his La Scala debut in 2007 as Germont in *La Traviata*, and his Metropolitan Opera debut in 2009 as Rigoletto. His most recent appearances include Scarpia in Paris and Vienna and at the Met; Iago in *Otello* in Hamburg and Athens; Amonasro in *Aida* at the Met and La Scala; the title role in *Nabucco* at the Chorégies d'Orange and in Palermo; Rigoletto in Tokyo, Aix-en-Provence and at La Scala; the title role and the title role of *Simon Boccanegra* in Munich. Future appearances include returns to the Met as Scarpia in *Tosca* and as Tonio in *Pagliacci*; the title role in *Falstaff* in Tokyo, the title role in *Rigoletto* in Berlin and Amonasro in *Aida* in Paris. (Gagnidze.com)



Brenton Ryan

BEPPE TENOR

From: Sedalia, Missouri. **LA Opera:** Gastone in *La Traviata* (2014, debut); Spirit/Sailor in *Dido and Aeneas* (2014); Léon in *The Ghosts of Versailles* (2015); several roles in *Hercules vs. Vampires* (2015). A member of the Domingo-Colburn-Stein Young Artist Program, he will return later this season as Monostatos in *The Magic Flute*. **Career highlights:** He will debut with Lyric Opera of Chicago as the Fool in *Wozzeck*. Recent appearances include his Houston Grand Opera debut as Henri in *A Little Night Music*, Cavaliere Belfiore in *Il Viaggio a Reims* and Bardolfo in *Falstaff* as a Filene Young Artist at Wolf Trap Opera Company, Almaviva in *The Barber of Seville* at Wichita Grand Opera, and Tony in *West Side Story*, as well as Léon and Almaviva, at the Aspen Music Festival. (BrentonRyan.com)

ARTISTS



Peabody Southwell

LA CIESCA *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). She will return later this season to reprise the Third Lady in *The Magic Flute* and to perform the leading role of Sarah Osbourne in David Lang's *Anatomy Theater*. **Career highlights:** Lauded 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 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)



Stacey Tappan

NELLA *SOPRANO*

From: Pasadena. **LA Opera:** debut as the Dew Fairy in *Hansel and Gretel* (2006); 13 roles to date including Florestine in *The Ghosts of Versailles* (2015) and Stella in *A Streetcar*

Named Desire (2014). She will return later this season as the First Lady in *The Magic Flute*. **Career highlights:** Notable appearances include Adele in *Die Fledermaus* at the Glyndebourne Festival, Gilda in *Rigoletto* with Opéra 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 also performed Susanna in *The Marriage of Figaro* with the Jacksonville Symphony and *Carmina Burana* with the LA Master Chorale and Omaha Symphony. (StaceyTappan.com)



Daniel Armstrong

PINELLINO *BARITONE*

From: Houston, Texas. **LA Opera:** Captain in *Luisa Fernanda* (debut, 2007), 14 mainstage appearances including, most recently, Marquis d'Obigny in *La Traviata* (2014). An alumnus of

the Domingo-Colburn-Stein Young Artist Program, he returns as Yamadori in *Madame Butterfly*. **Career highlights:** He performed the Jester in Krenek's *The Secret Kingdom* and Tarquinius in *The Rape of Lucretia* with the Colburn Orchestra, and Bach's *Magnificat* with the L.A. Chamber Orchestra.



Gabriel Vamvulescu

GUCCIO *BASS*

From: Romania. **LA Opera:** Youth's Friend/Servant in *The Stigmatized* (2010), Imperial Commissioner in *Madame Butterfly* (2012), several roles in *The Ghosts of Versailles* (2015).

Career highlights: He studied at the Enescu National Conservatory in Bucharest, then joined the Romanian National Opera apprentice program. He subsequently studied at the University of Maryland School of Music with Francois Loup. He has appeared with opera companies throughout Europe and the U.S.



E. Scott Levin

MAESTRO SPINELLOCCIO *BASS-BARITONE*

From: Galveston, Texas. **LA Opera:** mainstage debut, after appearances last season as Babayan in *iFigaro!* (90210). **Career highlights:** He has performed with Pacific Opera Project,

Long Beach Opera and Opera Santa Barbara, and most recently appeared as Masetto in *Don Giovanni* in July with Union Avenue Opera in St. Louis. He is the co-founder of Chamber Opera Players of LA (COPOLA), based in Glendale. (EScottLevin.com)



Kihun Yoon

SER AMANTIO DI NICOLAO *BARITONE*

From: Seoul, South Korea. **LA Opera:** Servant in *Thais* (debut, 2014), Hercules in *Hercules vs. Vampires* (2015). A member of the Domingo-Colburn-Stein Young Artist Program, he returns

as Sharpless in *Madame Butterfly* and Schaunard in *La Bohème*. **Career highlights:** In July he sang the title role in *Gianni Schicchi* with the Merola Opera Program. He has performed in Unsub Chin's *Alice in Wonderland* with the LA Philharmonic and the BBC Symphony Orchestra.



Isaiah Morgan

GHERARDINO *TREBLE*

From: Los Angeles. **LA Opera:** debut. **Career highlights:** He has worked with Cuba Gooding Jr. in the film *Summoned*, appeared on television in *Major Crimes* and *The Voice* with contestant

Hannah Kirby, worked with the Lythgoe family in holiday plays alongside Ben Vereen and Ariana Grande, has appeared in commercials and has been the face for Disney Store national campaigns.

LOS ANGELES CHILDREN'S CHORUS

Grant Anderson
Caelan Carter
Mateo Coleman
Sophie David
Jack Fagan
Jamie Felix-Toll

Cameron Ito
Beckett Ledahl
SarahElizabeth G. Lee
Rachel Loh
Micah Luna
Reese Owen

Mia Patzakis
Drew Quishenberry
Allison Rayer
Sofia Roberts
Soren Ryssdal
Sarah Wong

LA OPERA ORCHESTRA

FIRST VIOLIN

Roberto Cani
STUART CANIN
CONCERTMASTER

Jessica Guideri
ASSOCIATE CONCERTMASTER

Lisa Sutton
ASSISTANT CONCERTMASTER

Margaret Wooten
Olivia Tsui
Tamsen Beseke
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Tina Chang Qu
Armen Anassian
Loránd Lokusztá
Radu Pieptea
Kevin Connolly

SECOND VIOLIN

Ana Landauer
PRINCIPAL

Marisa Sorajja
ASSOCIATE PRINCIPAL

Florence Titmus
Leslie Katz
Michele Kikuchi
Cynthia Moussas
Jayme Miller
Elizabeth Hedman
Irina Voloshina
Susan Rishik

VIOLA

Yi Zhou
PRINCIPAL

Andrew Picken
ASSOCIATE PRINCIPAL

Karie Prescott
Shawn Mann
Dmitri Bovaird
Kate Vincent
Alma Fernandez
Carolyn Riley

CELLO

Rowena Hammill
PRINCIPAL

Dane Little
ASSOCIATE PRINCIPAL

Kim Scholes
Xiao-Dan Zheng
Nadine Hall
Ira Glansbeek

BASS

David Young
PRINCIPAL

Frances Liu Wu
ASSOCIATE PRINCIPAL

Don Ferrone
Tim Eckert
James Bergman

FLUTE

Heather Clark
PRINCIPAL

Angela Wiegand
Sarah Weisz, *piccolo*

OBOE

Leslie Reed
PRINCIPAL

Sarah Beck
Jennifer Johnson, *English horn*

CLARINET

Stuart Clark
PRINCIPAL

Donald Foster
Stephen Piazza, *bass clarinet*

BASSOON

William May
PRINCIPAL

Judith Farmer
William Wood

HORN

Steven Becknell
PRINCIPAL

Daniel Kelley
Jenny Kim
ASSOCIATE PRINCIPAL

James Atkinson

TRUMPET

Ryan Darke
PRINCIPAL

David Washburn
ASSOCIATE PRINCIPAL

Andy Ulyate

TROMBONE

William Booth
PRINCIPAL

Alvin Veeh
Terry Cravens, *bass trombone*

TUBA

James Self
PRINCIPAL

HARP

JoAnn Turovsky
PRINCIPAL

Allison Allport

TIMPANI

Gregory Goodall
PRINCIPAL

PERCUSSION

Theresa Dimond
PRINCIPAL

Timm Boatman

CELESTE

Peter Walsh
PRINCIPAL

ONSTAGE TRUMPET

Marissa Benedict

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Samela Beasom**
Christina Borgioli
Jamie Chamberlin
Lisa Crave*
Natalie Dewey
Ayana Haviv
Terri Hill*
Tasha Koontz
Virenia Lind**
Renee Sousa*
Courtney Taylor
Rebecca Tomlinson*

ALTO

Natalie Beck**
Sarah Bloxham**
Danielle Marcelle Bond
Aleta Braxton**
Beverly Brulé*
Sara Campbell
Veronica Christenson*
Michelle Fournier**
Christie Lynn Lawrence*
Helene Quintana*
Adrien Raynier**
Jennifer Wallace**

TENOR

Stephen Arel**
Daniel C. Babcock
Omar Crook
Arnold Livingston Geis
James Guthrie
John Kimberling*
Sung Bong Kim
Charles Lane*
Sal Malaki**
Mark David Miller**
George Sterne**
Todd Strange

BASS

Mark Beasom**
Gregory Geiger*
Michael Geiger*
Abdiel Gonzalez
Robert Hovencamp*
Mark Kelley*
Gabriel Manro
Garth Neustadter
Steven Pence
James Martin Schaefer
Tim Smith**
Arthur Wand*

* Has appeared in 50 or more productions

** Has appeared in 100 or more productions

Stuart Canin Concertmaster Chair made possible by a deeply appreciated gift from Dunard Fund USA.

SUPERNUMERARIES

Momo Casablanca
(Buoso Donati in *Gianni Schicchi*)

Charles Afolabitzky
Sophie Avedikian
Danny Belford
Scott Bosely
Steven Brogan
Sandra Byner
Julie Clark
Candice M. Clasby
Evan Clements
Jeff Cook
Elizabeth J. Cron
Tony Cronin
Chris Davis
Carola de la Rocha
Alex Denney
Collin Lee Ellis
Rochelle Firestone
Robert Fleet
Donna Gale*
Christopher Halsted
Michael Hansen
Rose Hawthorne

Debra D. Holt
Michael John**
Jayme Kalino
Gregg Lawrence
Sarah Logan
Andrew Meredith
Thash Mose
Alejandro Muñoz-Pelayo
Maureen O'Connell
Gabrielle J. O'Sullivan
Tim Orona
Phil Painter
Kirbie Puestow
Kirstin Racicot
Ariel Richardson
Waide Riddle
Barry Sanders
Kevin James Spear
Alanna Swovelin
Eric Toro
Toni Trenton
Jeanie Van Dam Lauer
Wendy Gates Weinberg
Andrew Wofford
Brett Michael Zubler

SUPERNUMERARY CHILDREN

Carmina Garay
Enzo Grappone
Amir Green
Amelia Hemmings
Hayden James Farrell-Katseanes

Garrett Johnson
Avery Kertes
Dakota Rillie Somervill
Emmanuelle Weisbach

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Worthie Meacham
Alex Bistrevsky
Rob Crites
Oriana Doria-Quesada
Julien Heron
Stephen Hues

Moses Norton
Josh Rasile
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Mesganaw Tilaye
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* Supernumerary appearing in 25 or more productions ** Supernumerary appearing in 50 or more productions

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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

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TENOR

Vanessa Becerra
SOPRANO

Lacey Jo Benter
MEZZO-SOPRANO

Nicholas Brownlee
BASS-BARITONE

Summer Hassan
SOPRANO

Paul Jarski
ASSISTANT CONDUCTOR

Abigail Levis
MEZZO-SOPRANO

Rafael Moras
TENOR

So Young Park
SOPRANO

Brenton Ryan
TENOR

Peter Walsh
ASSISTANT CONDUCTOR

Kihun Yoon
BARITONE

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, 2015. 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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