



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

GEORGES BIZET

Carmen

Libretto by Henri Meilhac and Ludovic Halévy,
 based on the novella by Prosper Mérimée

CREATIVE TEAM

CONDUCTOR
James Conlon

DIRECTED BY
Ron Daniels

SCENERY DESIGNER
Gerardo Trotti

PRINCIPAL COSTUME DESIGNER
Denitsa Bliznakova*

ORIGINAL COSTUMES
Jesús del Pozo

LIGHTING DESIGNER
Duane Schuler

CHORUS DIRECTOR
Grant Gershon

CHOREOGRAPHER
Nuria Castejón

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

FIGHT CHOREOGRAPHER
Ed Douglas

COSTUME DESIGN MANAGER
Jeannique Prospere

ASSISTANT DIRECTOR
Erik Friedman

STAGE MANAGER
Barbara Donner

**FIRST ASSISTANT CONDUCTOR,
PROMPTER**
Miah Im

MUSICAL PREPARATION
Jeremy Frank
Milena Gligić†
Audrey Saint-Gil

CAST

CARMEN Ana María Martínez

DON JOSÉ Riccardo Massi*
(SEP. 9, 14, 17, 28)
Brandon Jovanovich
(SEP. 20, 23; OCT. 1)

MICAËLA Amanda Woodbury‡

ESCAMILLO Alexander Vinogradov*

FRASQUITA Liv Redpath†

MERCÉDÈS Kelley O'Connor*

LE REMENDADO Brian Michael Moore†

LE DANCAÏRE Theo Hoffman†

ZUNIGA Philip Cokorinos

MORALÈS Juan Carlos Heredia†

A GYPSY Abdiel Gonzalez

A VENDOR Melissa Treinkman

SOLO DANCERS Manuel Gutiérrez Cabello*
Oscar Valero*

SUPPORT

Production made possible by generous support from
The Alfred and Claude Mann Fund,
in honor of Plácido Domingo,
 and
The Tarasenko Pankiv Fund (Tara Colburn)

PRODUCTION NOTES

The running time is approximately three hours and 30 minutes, including two intermissions.

This production includes smoke effects, flames and gunfire.

Supertitles written by David Anglin.

Pre-performance talks by James Conlon. Pre-performance talks are generously sponsored by the Flora L. Thornton Foundation and the Opera League of Los Angeles. (There is no pre-performance talk on September 9.)

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Production from the Teatro Real, Madrid. Additional costumes constructed by the Los Angeles Opera Costume Shop. Wigs constructed by the Los Angeles Opera Wig & Make-Up Department.

* LA Opera debut

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

‡ Alumna 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

ACT I

In Seville, soldiers and their officer, Moralès, survey the crowd milling about the square. A shy young woman approaches them, asking for Don José. Moralès tells her that he will be arriving soon. Sorry to see the pretty girl go, the soldiers resume their watch.

When José arrives, Moralès tells him that he has had a visitor. José explains to his captain, Zuniga, that Micaëla is his childhood sweetheart. Zuniga is more interested in ogling the women from the cigarette factory, who saunter out for a break. Among them is Carmen, who toys with her many admirers. As she and the other women return to work, Carmen throws a flower at the one man in the crowd who has ignored her: José. Micaëla returns and gives José a letter from his mother, which urges him to marry Micaëla.

There is an uproar in the cigarette factory, and Zuniga asks José to investigate. Carmen has fought with and wounded

another factory worker. José binds Carmen's hands as Zuniga goes to write a prison-order. Carmen promises to meet José for a private rendezvous later if he lets her escape. Spellbound, he agrees. With José's help, Carmen throws her captors into confusion and escapes.

INTERMISSION

ACT II

At the inn, Carmen dances and sing a gypsy song with her friends Frasquita and Mercédès. Zuniga is there too; he mentions that Don José is now out of jail, having served two months for helping Carmen escape. The popular matador Escamillo passes by in a torchlight procession and is smitten by Carmen. After the inn has closed for the night, the gypsies plan their smuggling activities. José shows up and Carmen is overjoyed to see him. Left alone together, she sings and

dances for him, but when he hears the military bugles calling him back to his quarters, José prepares to leave at once. Carmen is furious, but José swears his devotion. When Zuniga returns, hoping for a tryst with Carmen, José attacks his superior officer in a jealous rage. Now José has no choice but to desert and join the smugglers.

INTERMISSION

ACT III, SCENE ONE

The smugglers set up camp in the mountains. After several months together, all is not well between Carmen and José. Carmen's friends tell fortunes with a deck of cards. Carmen joins them, but her cards predict death, first for her and then for José. She deals the cards again, but the message is the same.

Micaëla makes her way into the now deserted camp, sent by José's mother to persuade him to give up his shameful life. She hides when Escamillo arrives in search of Carmen. When José learns Escamillo's amorous intent, the two men fight until Carmen breaks up the duel. Promising to finish the fight later, Escamillo leaves. When Micaëla is discovered, she convinces José to return with her, for his mother is dying. José warns Carmen that their paths will cross again.

Brief pause for scene change

SCENE TWO

Outside the bullring in Seville, the procession into the arena begins. Carmen is at Escamillo's side, swearing that she has never loved another man as much as she loves him. Carmen's friends warn her that José is lurking in the crowd; she stays behind to face him. José asks her to start a new life with him, but Carmen insists that all is over between them. His pleading becomes desperate, and he forces her to admit that she is in love with Escamillo. Beside himself with jealousy, José kills her as the crowd inside acclaims the triumphant matador.

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



New principal costume designs by Denitsa Bliznakova for Carmen (Act II) and Don José (Act I).

The *Carmen* Myth

Georges Bizet's last opera has struck deeply into the soul of Western Civilization. Its music is universally loved and its meaning constantly analyzed, debated and reinterpreted. As a protagonist, Carmen is unique. Contrary to many mythological characters who served as operatic subjects, she transcended her stage existence and *then* evolved into an archetype, a popular and modern myth. Unlike Don Juan, Faust and numerous Greek, Roman and Nordic mythological characters adapted for the opera stage, Carmen had little prehistory. But like Mozart's Don Giovanni, her obvious male counterpart, she became immortal thanks to the genius of a composer. The protagonist of a short story by Prosper Mérimée, she was perfectly realized the moment Bizet set her to music.

Who is Carmen and what does she represent? Ask a dozen opera lovers, and there will be a dozen answers. Evil temptress, femme fatale, erotic demon, 19th-century Eve for some; victim of racism, gender inequality and social injustice, symbol of emancipation and feminine empowerment for others. Carmen speaks to the disenfranchised everywhere. She represents a heroine to the poor in a class-conscious 19th-century Europe, to women in a male-dominated world, to minorities in racist societies. She is a champion of liberated eroticism. She plays Venus to Micaëla's Elisabeth, vying, as with Tannhäuser, for Don José's soul. But there is no Wagnerian redemption for them: she brings about their mutual destruction. When the end comes, like Don Giovanni, she accepts her fate.

Ironically, the breadth and indefinability of Carmen and Don Giovanni render those two operas difficult to produce satisfactorily. Artur Schnabel's maxim "Great music is music that is better than it can be performed" is eminently applicable to the question of why this might be so. We bring infinite expectations to both characters, which can never be fulfilled and consequently lead to our disappointment. Whoever interprets one of these two

protagonists can emphasize only some of their many aspects, to the exclusion of others. There are many fine Carmens in the world, but none who can be everything at once. She is simply "about" too much.

Mérimée's novella is one of many examples of western European artists turning to the "exotic" for inspiration.

As if on safari, Mérimée observed gypsy life in Spain, devouring what he saw and creating this captivating tale from the safe distance of his French culture. For Bizet and his French compatriots Claude Debussy and Maurice Ravel, Spain was a fascinating distant land. He mixed its exotic backdrop with the quintessentially 19th-century French "femme fatale" to produce a character so powerful that she would break the bonds of the operatic stage. Of many subsequent examples—Manon, Salammbô, Thaïs, Mélisande, Lulu—none have ascended to Carmen's Olympian mythical stature. Bizet has the distinction of transforming a character who might not have outlived her time into a spirit capable of multiple reincarnations.

Many years ago, in Paris, I chanced upon a roundtable discussion on radio. The subject: What would happen if Don Giovanni met Carmen? There was general agreement that if someone were to "win" in this encounter, it would be she. But a more important theme emerged: Why are these two characters so important to us? One exchange struck me as particularly interesting. Would it be fair to say that every man, on some conscious or unconscious level, would like to be Don Giovanni, and every woman Carmen? Was there anyone whose paths had never crossed someone similar to either or both?

The two operas have little in common except that both take place in Seville and have immortalized their archetypal title characters. Could the two actually meet, Carmen would "win" not just the battle of the sexes but also the reality test. He is an impossibility, a very tall tale, who exists only in the imagination. Kierkegaard thought he

was a "theoretical construct," a universe of zero. His authenticity resides not in himself but in his impact on the lives of others. He is many things to many people but nothing to himself. He is empty, and his myth begins to wither with age. But Carmen is real and grows more admirable as time goes on. The initial shock effect, visited on her first audiences has long worn off. The initial distress caused by her perceived unscrupulous, illegal and immoral behavior has given place to fascination with her complexity. She has become a heroine, due to her charismatic sexuality and fearless acceptance of the rules of the game. When the final card is turned up, she bravely plays out her fate.

Don Juan *has* his conquests and *is* nothing else. Carmen is complete in herself and needs nothing further. He desires all others because he is nothing. She is desired by others because she is complete, fulfilled and self-defined.

Bizet outlived *Carmen's* premiere by only three months (to the day). Like Mozart, he died at the age of 36. In what direction he might have gone had he lived longer is unimaginable. Had Verdi died at that age, we would not have known *Rigoletto*, *Il Trovatore* or *La Traviata*. Wagner would not have completed *Lohengrin*, nor begun to compose the *Ring* or *Tristan*. Puccini would not yet have composed *La Bohème*, *Tosca* or *Madame Butterfly*.

Ferruccio Busoni observed that the act of composition is not so much about creating something out of nothing as discovering something that exists in the universe, and rendering it tangible. In those terms, Carmen had existed since time immemorial, waiting for Mérimée and Bizet to pluck her from the cosmos. Now, like a mythological goddess, she is revealed and rediscovered over and over again, in every rehearsal, performance and discussion of the opera that bears her name.

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ARTISTS

James Conlon

CONDUCTOR



From: New York City, New York.
LA Opera: debut conducting *La Traviata* (2006); 53 different mainstage operas and over 330 performances to date. This season, he also conducts *Nabucco*, *Candide* and *Orpheus and Eurydice*. He has been Richard Seaver Music Director since 2006.

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

tra and over 270 performances at the Metropolitan Opera. Last season, he became 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), music director of the Rotterdam Philharmonic (1983-91), and music director of the Cincinnati May Festival (1979-2016). He has won three Grammy Awards and was awarded France's Légion d'Honneur. (JamesConlon.com)

Gerardo Trotti

SCENERY DESIGNER



PHOTO BY CHRISTOPHER PILLITZ

From: San Francisco, Argentina.
LA Opera: *Carmen* (2004, debut; 2008; 2013).

Career highlights: Gerardo Trotti has created designs for the stage in the fields of opera, dance and theater. His designs for *Carmen*, created for the Teatro Real in Madrid, have also been seen in Los Angeles as well as at the Opéra de Monte Carlo and at the New Israeli Opera in Tel-Aviv. He designed sets for an

enormously successful production of *My Fair Lady* in Madrid, which ran for 19 months and broke box office records. His latest stage work includes *Idomeneo* for the Gran Teatre del Liceu in Barcelona, the Teatro de la Zarzuela in Madrid, and the Ópera de Bilbao; and the zarzuelas *El Juramento* at the Teatro de la Zarzuela and *El Barberillo de Lavapies* for the Palacio de la Opera in Barcelona. In addition to his theatrical work, he is a painter and sculptor, now based in Madrid, where he has lived since 1985. (GerardoTrotti.com)

Ron Daniels

DIRECTOR



From: Rio de Janeiro, Brazil.
LA Opera: *Il Postino* (2010, debut); *Madama Butterfly* (2012).

Career highlights: After the world premiere of *Il Postino* in Los Angeles, his acclaimed staging was subsequently seen in Vienna, Paris, Mexico City, Santiago, Madrid, and the International Festival of Cervantino at Guanajuato, Mexico. He was a founding member of the Teatro Oficina in

São Paulo. He is a former Artistic Director of the Royal Shakespeare Company's experimental theater, The Other Place, in Stratford-upon-Avon. After 15 years with that company, where he directed many of Shakespeare's plays as well as works by contemporary British writers, he was appointed an Honorary Associate Director of the RSC. He is a former Associate Artistic Director of the American Repertory Theater in Cambridge, Massachusetts. He has worked in theaters and opera houses across the U.S., U.K., Japan and Brazil, where he staged *King Lear* and *Hamlet* in his own Portuguese translations.

Denitsa Bliznakova

PRINCIPAL COSTUME DESIGNER



From: Varna, Bulgaria.
LA Opera: debut.

Career highlights: Her work has been seen nationwide at venues such as the Mark Taper Forum, Geffen Playhouse, Old Globe Theatre, Denver Center for the Performing Arts, the Kennedy Center for the Performing Arts, San Diego Opera, Cleveland Play House, A Noise Within, New Repertory Theatre, Williamstown Theatre Festival, The Falcon

Theatre and others. Costume design and stylist credits for other media include films and music videos for various artists. Nominations for Outstanding Costume Design from: LA Stage Alliance Ovation Awards and Colorado Theatre Guild Henry Awards. Highlights include *Murder in the Cathedral* at San Diego Opera, *The Merry Wives of Windsor* at The Old Globe Theatre, *Long Day's Journey into Night* and *Guards at the Taj* at the Geffen Playhouse. She is a Professor in the School of Theatre, TV and Film at SDSU and is the Head of the M.F.A. Design and Technology program there. Her work may be viewed at www.Denitsa.com.

Jesús del Pozo

ORIGINAL COSTUMES



From: Madrid, Spain.

LA Opera: *Carmen* (2004, debut; 2008; 2013).

Career highlights: The late Jesús del Pozo (1946-2011) earned a wealth of accolades in the fields of fashion and design. He began his career in 1976, when he presented his first men's collection at the SEHM in Paris and in 1977 in Germany. He created women's *prêt-à-porter* and bridal collections as well as

several perfumes. In addition to winning awards such as the Cristóbal Balenciaga Award for Best Spanish Designer, he has worked extensively as a wardrobe designer for theatrical works such as *The Oresteia*, the ballet *The Four Seasons* for the National Ballet of Cuba, *Carmen* at Madrid's Teatro Real and the zarzuela *El Juramento* with director Emilio Sagi. His company Del Pozo remains one of the most prestigious and credible Spanish fashion houses at both national and international level, and is currently led by creative director Josep Font. (Del Pozo.com)

Grant Gershon

CHORUS DIRECTOR



From: Alhambra, California.

LA Opera: Resident Conductor since 2012, he made his LAO conducting debut with *La Traviata* (2009). He has conducted 11 productions to date, including last season's *Tosca* and *The Tales of Hoffmann*. In October, he will conduct *The Pearl Fishers*.

Career highlights: *Tosca*, *La Bohème*, *La Traviata*, *Carmen* and *Madama Butterfly* at Wolf Trap Opera with the National

Symphony Orchestra; John Adams' *The Gospel According to the Other Mary* at the San Francisco Symphony and Ravinia Festival; *Griselda* at Santa Fe Opera; many appearances with the LA Phil. He is the Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale, where he is in his 17th 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 as well as DVDs of *Il Postino* and *Gianni Schicchi* from LA Opera. In November, he conducts the world premiere of John Adams' *Girls of the Golden West* with San Francisco Opera.

Duane Schuler

LIGHTING DESIGNER



From: Elkhart Lake, Wisconsin.

LA Opera: *Tancredi* (1989, debut); 33 productions to date including, most recently, last season's *Salome* and *Tosca*.

Career highlights: His 27 designs for the Metropolitan Opera include the world premieres of *The Great Gatsby* and *The First Emperor*. He has designed more than 135 productions at the Lyric Opera of Chicago. Recent highlights include *Beatrice et*

Benedict at the Glyndebourne Festival, *Die Fledermaus* at Santa Fe Opera, *The Magic Flute* at Seattle Opera, *The Makropulos Case* and *Don Pasquale* for San Francisco Opera, *Norma* for the Canadian Opera Company, *Fidelio* for the Metropolitan Opera, and *Der Rosenkavalier* at Deutsche Oper Berlin. On Broadway, he designed *The Importance of Being Earnest*. Other credits include *Cendrillon*, *Robert le Diable* at Covent Garden and *Turandot*, *Lulu* and *Lohengrin* at La Scala. He is a founding partner of the theatre planning and architectural lighting design firm Schuler Shook.

Nuria Castejón

CHOREOGRAPHER



From: Madrid, Spain.

LA Opera: *Luisa Fernanda* (debut, 2007), *Carmen* (2008), *The Barber of Seville* (2009, 2015).

Career highlights: She has been a member of the Ballet Nacional de España, the Compañía de Antonio Gades and the most prestigious Spanish dance and flamenco companies. She has choreographed numerous productions for the Teatro Nacional de

Zarzuela in Madrid, including a new production earlier this year of a double bill of *Enseñanza libre* and *La Gatita Blanca*. She has also choreographed for Valencia's Palau de las Artes, Lisbon's Teatro Nacional de São Carlos, the Teatro Colón in Buenos Aires and Madrid's Teatro Real. She was Penélope Cruz's flamenco instructor for Pedro Almodóvar's film *Volver*. Her engagements this season include *Le Chanteur de Mexico* for the Teatro de la Zarzuela and the Opéra de Lausanne, and *The Marriage of Figaro* for the Lithuanian National Opera and the Opéra Royal de Wallonie in Liège.

ARTISTS

Anne Tomlinson

ARTISTIC DIRECTOR, LOS ANGELES CHILDREN'S CHORUS



From: Ephraim, Wisconsin.
LA Opera: *Pagliacci* (debut, 1996); 32 productions to date including, most recently, last season's revival of *Tosca*. **Career highlights:** Considered one of the world's leading children's choir conductors, Anne Tomlinson has been the artistic director of the Los Angeles Children's Chorus since 1996. Under her leadership, the LACC received Chorus America's 2014

Margaret Hillis Award for Choral Excellence, the nation's highest choral honor. In addition to many productions with LA Opera, she has prepared the LACC for performances with the Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Chamber Orchestra, Pasadena Symphony and Pops, Calder Quartet and Jacaranda, among many others. Now in its 32nd season, LACC currently has a roster of more than 425 members in six ensembles. Founded in 1986, LACC was the subject of the Academy Award-nominated documentary *Sing!* (LAChildrensChorus.org)

Ed Douglas

FIGHT DIRECTOR



From: Jacksonville, Florida.
LA Opera: *Otello* (debut, 1989); has choreographed the stage combat for 24 productions to date, including last season's productions of *The Tales of Hoffmann* and *Tosca*. **Career highlights:** Film credits include *Wild Bill*, *Oblivion* and *Wild Magic*. He is a faculty member at Glendale Community College, where he has directed numerous productions, and a

full-time faculty member teaching acting and stage combat for the California State Summer School for the Arts. He has taught movement and stage combat at the California Institute of the Arts, LA City College and LA High School of the Arts and has served as fight choreographer for productions at the Shakespeare Center of Los Angeles, UCLA, University of Southern California, Cal State LA and the Pilgrimage Theatre. He will direct a production of *Twelfth Night* at Glendale College this fall.

Ana María Martínez

CARMEN

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); Nedda in *Pagliacci* (2015); Cio-Cio-San in *Madama Butterfly* (2016). **Career highlights:** A Grammy Award winner and a 1995 Operalia winner, she has recently performed Carmen with Houston Grand Opera and Santa Fe Opera. Her leading roles last season

included Marguerite in *Faust* in Houston, a role debut as Tatyana in *Eugene Onegin* with Lyric Opera of Chicago, Cio-Cio-San in *Madama Butterfly* with Royal Opera House Covent Garden, Donna Elvira in *Don Giovanni* with San Francisco Opera and a multi-city tour with tenor Andrea Bocelli. She is also heard in Amazon's "Mozart in the Jungle." She has sung Cio-Cio-San to acclaim with the Metropolitan Opera, Vienna State Opera, Covent Garden, Munich Opera Festival, Houston Grand Opera and Washington National Opera. Upcoming engagements this season include the title role of *Rusalka* in Buenos Aires and Marguerite in *Faust* in Chicago. (AnaMariaMartinez.com)

Amanda Woodbury

MICAËLA

SOPRANO



From: Dallas, Texas.
LA Opera: Micaëla in *Carmen* (2013, debut); Papagena in *The Magic Flute* (2013); Musetta in *La Bohème* (2016). She is an alumna of the Domingo-Colburn-Stein Young Artist Program. **Career highlights:** In 2014, she was a winner of the Metropolitan Opera National Council Auditions and was also a winner at Operalia in Los Angeles. In 2016, she won a Richard Tucker Career Grant. In

2015, she made her Metropolitan Opera debut as Tebaldo in *Don Carlo*, returning there as Leila in *The Pearl Fishers* in 2016 and earlier this year as Juliette in *Roméo et Juliette*. Other recent appearances include Pamina in *The Magic Flute* with Madison Opera, Konstanze in *The Abduction from the Seraglio* with Dayton Opera and Des Moines Metro Opera, and Micaela in *Carmen* with PORTopera. She made her Cincinnati May Festival debut under the baton of James Conlon in Mahler's 8th Symphony, and she appeared with the LA Philharmonic, conducted by Gustavo Dudamel, in Beethoven's *Choral Fantasy*. (AmandaWoodbury.com)

Riccardo Massi

DON JOSÉ (SEP 9, 14, 17, 28)

TENOR



PHOTO BY BENJAMIN EALOVEGA

From: Sarnano, Italy.

LA Opera: debut.

Career highlights: Rapidly gaining international recognition as a *spinto* tenor, he has been heard in such theaters as the Royal Opera House Covent Garden, Berlin State Opera, Deutsche Oper Berlin, Rome Opera, Metropolitan Opera, Zürich Opera, Bavarian State Opera in Munich, and Teatro Regio in Torino. Notable appearances include Cavaradossi in

Tosca at Covent Garden opposite Angela Gheorghiu, his Met debut as Radamès in *Aida* and a gala concert with Anna Netrebko at the Théâtre des Champs-Élysées. His engagements this season include his debut at the Hamburg State Opera as Cavaradossi in *Tosca* and his role and house debut as Foresto in *Attila* at the Lyon Opera. He will also sing Cavaradossi in *Tosca* at Covent Garden and Radamès in *Aida* at the Teatro Colon in Buenos Aires and with Opera Australia. Before pursuing his passion for opera, he enjoyed a career as a stuntman, appearing in Martin Scorsese's *Gangs of New York*, ABC's *Empire* and HBO's *Rome*. (RiccardoMassi.com)

Alexander Vinogradov

ESCAMILLO

BASS



PHOTO BY POLINA PLOTNIKOVA

From: Moscow, Russia.

LA Opera: debut.

Career highlights: His engagements this season include Fiesco in *Simon Boccanegra* at the Hamburg State Opera; King Philip II in *Don Carlo* at the Palau de les Arts Reina Sofía in Valencia; Escamillo with the Bavarian State Opera in Munich; Count Walter in *Luisa Miller* and Raimondo in *Lucia di Lammermoor* at the Metropolitan Opera; and Silva in

Ernani at the Opéra Municipal de Marseille. Recent appearances include Procida in *I Vespri Siciliani* in Valencia, General Polkan in *The Golden Cockerel* in Madrid, Banquo in *Macbeth* and Count Walter in Hamburg, and Philip II in Buenos Aires. He has performed Escamillo at the Bolshoi Theater, La Scala, Covent Garden, Arena di Verona, Berlin, Zurich, Hamburg, etc. He made his debut at the Bolshoi as Oroveso in *Norma*, returning there for numerous productions including *The Marriage of Figaro* and *The Damnation of Faust*. He appeared with the LA Phil as Timur in *Turandot* at the Hollywood Bowl and in Mahler's 8th Symphony.

Brandon Jovanovich

DON JOSÉ (SEP 20, 23; OCT 1)

TENOR



PHOTO BY KRISTEN HOEBERMANN

From: Billings, Montana.

LA Opera: Good Hope in *The Birds* (debut, 2009); Pinkerton in *Madama Butterfly* (2012); Don José in *Carmen* (2013).

Career highlights: Last season's engagements included his Vienna State Opera debut as Don José last season and returns to the Lyric Opera of Chicago as Énée in *Les Troyens* and as Don José, and to the Metropolitan Opera as the Prince in *Rusalka*. In

July he returned to the Opernhaus Zürich in the title role of *Lohengrin* and in August he debuted at the Salzburg Festival as Sergei in *Lady Macbeth of Mtsensk*. He began the current season as Lohengrin at the Deutsche Oper Berlin, with upcoming performances as Siegmund in *Die Walküre* at the Lyric Opera of Chicago and San Francisco Opera, and both Dick Johnson in *The Girl of the Golden West* and the title role of *Parsifal* in Zürich. He will also make his debut at the Royal Opera House, Covent Garden, as Sergei in *Lady Macbeth of Mtsensk*. He is the 2007 winner of the 2007 Richard Tucker Award. (BrandonJovanovich.com)

Philip Cokorinos

ZUNIGA

BASS-BARITONE



From: New York City. **LA Opera:** Benoit/Alcindoro in *La Bohème* (2007, debut; 2012; 2016); 17 productions to date including the Sacristan in *Tosca* (2013; 2017); Suleyman Pasha in *The Ghosts of*

Versailles (2015), Bartolo in *The Barber of Seville* (2015). **Career highlights:** He has sung over 400 performances of 33 different operas at the Metropolitan Opera—including appearances last season in *La Bohème*, *Manon Lescaut* and *Werther*—and he has been seen in several *Met Live in HD* broadcasts including *The Marriage of Figaro*, *Manon*, *The Girl of the Golden West*, *The Nose* and *Werther*. Other recent appearances include the Curate in Respighi's *La Campana Sommersa* with New York City Opera, the title role in *Don Pasquale* with Opera Santa Barbara, Daland in *The Flying Dutchman* in Kansas City and Don Magnifico in *La Cenerentola* with Opera Colorado.

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ARTISTS



PHOTO BY BRENT LINDOPE-ARIAS

Liv Redpath

FRASQUITA

SOPRANO

From: Edina, Minnesota. **LA Opera:** Apparition in *Macbeth* (2016, debut); *Nosferatu* (2016); Olympia in *The Tales of Hoffmann* (2017). She is a Domingo-Colburn-Stein Young Artist.

Career Highlights: She recently covered the Queen of Shemakha in *The Golden Cockerel* at Santa Fe Opera and sang Echo in *Ariadne auf Naxos* at Opera Theatre of St. Louis and Héro in *Béatrice et Bénédicte* at Aspen Opera Center. She earned her master's at Juilliard as a Kovner Fellow, singing the title role in *Les mamelles de Tirésias* and Queen of the Night in *The Magic Flute*. She debuted at Carnegie Hall in Poulenc's *Gloria* and Alice Tully Hall in Handel's *La Resurrezione*. (LivRedpath.com)



Juan Carlos Heredia

MORALÈS

BARITONE

From: Chihuahua, Mexico. **LA Opera:** debut. He is a Domingo-Colburn-Stein Young Artist.

Career highlights: He was a 2016 winner of Operalia, where he was awarded the Don

Plácido Domingo Ferrer Prize for Zarzuela. He has sung at the major festival and theaters of Mexico, including the Palacio de Bellas Artes in Mexico City, and he has also sung in the Moscow Conservatory's Grand Hall with the Moscow Symphony Orchestra. His repertoire includes Figaro in *The Barber of Seville*, Marcello in *La Bohème*, Belcore in *The Elixir of Love*, and two roles in the world premiere of Georgina Derbez's *La Crecienta*. He recently participated in the *sic itur ad astra* young artist program in Liechtenstein.



Theo Hoffman

LE DANCAÏRE

BARITONE

From: New York City, New York.

LA Opera: Doctor / First Apparition in *Macbeth* (2016, debut); appearances in *Wonderful Town* (2016); *Salome*, *The Tales of Hoffmann* (2017).

He is a member of the Domingo-Colburn-Stein Young Artist Program. **Career highlights:** This summer, he starred in the U.S. premiere of Philip Glass's *The Trial* at Opera Theatre of Saint Louis and performed Mahler's *Lieder eines fahrenden Gesellen* with Marlboro Music. He has performed Schaunard in *La Bohème* with Atlanta Opera and Papageno in *The Magic Flute* and Le Directeur in *Les mamelles de Tirésias* at The Juilliard School. He regularly appears with the New York Festival of Song and serves on its artistic council. (TheoHoffmanBaritone.com)



PHOTO BY DARIO ACCOSTA

Kelley O'Connor

MERCÈDÈS

MEZZO-SOPRANO

From: Clovis, California. **LA Opera:** debut.

Career highlights: A Grammy winner, she recently performed Erda in *Das Rheingold* with the New York Philharmonic. Last season's per-

formances included her Boston Symphony Orchestra debut, Wagner's *Wesendonck Lieder* with the Indianapolis Symphony Orchestra, John Adams' *The Gospel According to the Other Mary* with the Berlin Philharmonic as well as with the St. Louis Symphony (in St. Louis and at Carnegie Hall), Beethoven's Ninth Symphony with the Budapest Festival Orchestra, and Mahler's *Das Lied von der Erde* with the Detroit Symphony and Atlanta Symphony Orchestra. (KelleyOConnor.com)



Brian Michael Moore

LE REMENDADO

TENOR

From: Cincinnati, Ohio. **LA Opera:** Third Jew in *Salome* (2017, mainstage debut); Officer Lonigan in *Wonderful Town* (2016); Nathanaël in *The Tales of Hoffmann* (2017); Spoletta in *Tosca* (2017). He is a Domingo-Colburn-Stein Young Artist.

Career highlights: This summer, he performed Don Ottavio in *Don Giovanni* with James Conlon at the Spoleto Festival in Italy and the Prince in Luke Bedford's *Seven Angels* at Aspen Music Festival. Recent appearances include Susa's *Transformations* with the Merola Opera Program, the Shepherd in *Oedipus Rex* with James Conlon at the Cincinnati May Festival, and the Duke in *Rigoletto* at Asheville Lyric Opera and Brevard Music Festival.



Manuel Gutiérrez Cabello

SOLO DANCER

From: Córdoba, Spain. **LA Opera:** solo debut; performed in *The Barber of Seville* (2015).

Career highlights: In 2008, he choreographed *Flamenco Flamen'ka*, which ran five years in

the UK and France. He has taught at the top studios in Europe, including L'Opéra de Paris, and worked on television and stage. His choreography for *Juncal Street* earned an Isadora Duncan Dance Award nomination. (ManuelGutierrez.net)



Oscar Valero

SOLO DANCER

From: Valencia, Spain. **LA Opera:** debut. **Career highlights:** In 1998 he became a soloist with the Antonio Canales Flamenco Company and María Pagés Dance Company. He has danced

at Festival de Jerez, Festival de Cante de las Minas, La Bienal de Flamenco de Sevilla and throughout the world. He performed in the film *The Pink Panther 2*, in *Carmen* and *La Traviata* at the Metropolitan Opera and, recently, *In your Arms* at the Old Globe.

LA OPERA CHORUS

SOPRANO

Christina Borgioli	Virenia Lind**
Lisa Crave*	Laura Parker
Emma-Grace Dunbar	Renee Sousa*
Nicole Fernandes	Lori Stinson
Alannah Garnier	Courtney Taylor
Terri Hill*	Rebecca Tomlinson*
Karen Hogle Brown	Sunjoo Yeo

ALTO

Natalie Beck**	Adriana Manfredi
Aleta Braxton**	Helene Quintana*
Sara Campbell*	Adrien Raynier**
Veronica Christenson*	Bonnie Snell Schindler
Michelle Fournier**	Melissa Treinkman
Kelly Krantz	Jennifer Wallace**
Christie Lynn Lawrence	Belinda Wilkins

TENOR

Stephen Arel**	Joseph Lopez
Daniel C. Babcock	Francis Lucaric**
Omar Crook	Gibran Mahmud
Adam Faruqi	Sal Malaki**
Jason Francisco	Mark David Miller**
James Guthrie	George Sterne***
Steven Harms	Todd Strange

BASS

Mark Beasom**	E. Scott Levin
Reid Bruton*	Gabriel Manro
Gregory Geiger*	Steven Pence
Abdiel Gonzalez	James Martin Schaefer
Robert Hovencamp**	Tim Smith**
Mark Kelley*	Emilio Valdez
David Kress*	Arthur Wand*

* Has appeared in 50 or more productions

** Has appeared in 100 or more productions

*** Has appeared in 150 or more productions

DANCERS

Marcela Aguayo	Albertossy Espinoza
Tiana Álvarez	Jessica Pacheco (swing)
Wendy Castellanos	Jorge Rivas (swing)
Misuda Cohen	Mizuho Sato
Emilio Dominguez	Briseyda Zárate Fernández

LA OPERA ORCHESTRA

FIRST VIOLIN

Roberto Cani
STUART CANIN
CONCERTMASTER

Armen Anassian
ASSOCIATE CONCERTMASTER

Lisa Sutton
ASSISTANT CONCERTMASTER

Margaret Wooten
Hana Kim
Grace Oh
Olivia Tsui
Dongfang Ouyan
Kathleen Sloan-Steele
Cheryl Norman
Radu Pieptea
Loránd Lokusztá

SECOND VIOLIN

Ana Landauer
PRINCIPAL

Marisa Sorajja
ASSOCIATE PRINCIPAL

Florence Titmus
Leslie Katz
Michele Kikuchi
Cynthia Moussas
Tina Chang Qu
Jayme Miller
Ina Veli
Elizabeth Hedman

VIOLA

Brian Dembow
PRINCIPAL

Andrew Picken
ASSOCIATE PRINCIPAL

Karie Prescott
Dmitri Bovaird
Kate Vincent
Alma Fernandez
Carolyn Riley
Gina Coletti

CELLO

John Walz
PRINCIPAL

Rowena Hammill
ASSOCIATE PRINCIPAL

Dane Little
Helen Z. Altenbach
Nadine Hall
Trevor Handy

BASS

Nathan Farrington
PRINCIPAL

Frances Liu Wu
ASSOCIATE PRINCIPAL

Don Ferrone
Tim Eckert
James Bergman

FLUTE / PICCOLO

Heather Clark
PRINCIPAL

Angela Wiegand

OBOE

Leslie Reed
PRINCIPAL

Jennifer Johnson, *English horn*

CLARINET

Stuart Clark
PRINCIPAL

Laura Stoutenborough

BASSOON

William May
PRINCIPAL

Judith Farmer

HORN

Steven Becknell,
PRINCIPAL

Daniel Kelley

Jenny Kim
ASSOCIATE PRINCIPAL

James Atkinson

TRUMPET

Ryan Darke
PRINCIPAL

David Washburn
ASSOCIATE PRINCIPAL

TROMBONE

William Booth
PRINCIPAL

Alvin Veeh
Terry Cravens, *bass trombone*

HARP

JoAnn Turovsky
PRINCIPAL

TIMPANI

Gregory Goodall
PRINCIPAL

PERCUSSION

Theresa Dimond
PRINCIPAL

John Wakefield
Scott Higgins

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

SUPERNUMERARIES

Melanie Blanco	Carola de la Rocha	Cesáreo Pérez
Scott Bosely	Lorenzo Edwards	Victor Ralys*
Pancho Cardaña	Noe Espinoza	Ryan Shervington
Jeff Cook	Jesse McBride	Darren Shin
Romeiro Davis	Kyle Mullins	Laith Zuaiter

* Has appeared in 80 or more productions

LOS ANGELES CHILDREN'S CHORUS

Finn Brakeley	Jamie Felix-Toll	Esme Salzman
Sydney Brakeley	Enzo Grappone	Charley Seley
Stephanie Endara	Ryan Liddy	Brandon Takahashi
Leigh Epstein	Liv Ryssdal	Eddie Zhou
Quinn Fagan	Soren Ryssdal	

PRODUCTION STAFF

ASSISTANT LIGHTING DESIGNER

Azra King-Abadi

ASSOCIATE CHORUS MASTER

Jeremy Frank

DANCE CAPTAIN

Manuel Gutiérrez Cabello

ASSISTANT FIGHT CHOREOGRAPHER

Cesar Cipriano

FRENCH DICTION COACH

Audrey Saint-Gil

SUPERTITLE PREPARATION/CUER

Linda Zoolalian

MUSICAL ASSISTANT TO JAMES CONLON

Ignazio Terrasi

ASSISTANT STAGE MANAGERS

Samantha Cloonan
Lisa Kable-Blanchard
Morgan Zupanski

ASSOCIATE ARTISTIC DIRECTOR, LOS ANGELES CHILDREN'S CHORUS

Mandy Brigham

MANAGER FOR CARMEN, LOS ANGELES CHILDREN'S CHORUS

Tamara Marshall

PIANIST/COACH, LOS ANGELES CHILDREN'S CHORUS

Mitsuko Morikawa

HEAD STUDIO TEACHER

Marie Wilson-Rogers

STUDIO TEACHERS

Sharon Flannery
Kelly Shea

COSTUME SHOP

Heather Bair
Maria De La Mora
CUTTER/DRAPERS

Ademir Serrano
JUNIOR CUTTER/DRAPER

Florencia Carrizo
ASSISTANT CUTTER/DRAPER

Alexandra Granath
Randy Hozian
FIRST HANDS

J. Christina Huh
SECOND HAND

Monica Aranda
Gloria Guerrero
Carina LaViolette
Blanca Miranda
Hortencia Santos
Tina Sheridan
Anna Wong
Rachel Young
SEAMSTERS

Laina Babb
HEAD OF TAILORING

Wing Cheung
CHIEF TAILOR

Rafael Avila
Manuel Medina
Robbie Monsod
Rene Santos
TAILORS

Meredith Miller
Emily Smith
Bryant Villasana
CRAFTSPERSONS

Misty Ayres
Jeannique Prospere
COSTUME DESIGN MANAGERS

Julie Carr
Learnon Inbar
Darya Shkipina
COSTUME ASSISTANTS

Kyndal McLyn

PRODUCTION ASSISTANT - BUYER

Rosa Limon

PRODUCTION ASSISTANT - WAREHOUSE

WARDROBE

Lee Smilek
HEAD OF WARDROBE

Mary Basile
Charlyn Trenier
WARDROBE ASSISTANTS

Shana Albery
Wendell Carmichael
Rosendo Fuentes
Shelley Graves-Jimenez
Mary Lehman
Deona Offield
SEASONAL DRESSERS

WIGS AND MAKE-UP

Darren K. Jinks
WIGMASTER

Raquel Bianchini
ASSOCIATE WIGMASTER

Brandi Strona
CREW FOREMAN

Renee Horner
Lisa Reitano
Nicole Rodrigues
SENIOR WIG & MAKE-UP ARTISTS

Danielle Richter
WIG & MAKE-UP ARTIST

Linda Cardenas
LEAD STYLIST

STAGE CREW

Thomas Laurence Conroy
OPERA CARPENTER

Scott Papez
ASSISTANT OPERA CARPENTER

Steve Williams
OPERA ELECTRICIAN

Stan Williams
OPERA ASSISTANT ELECTRICIAN

Allen Tate
OPERA PROPERTY MASTER

Sheldon Ross
ASSISTANT OPERA PROPERTY MASTER

Heather Orozco
OPERA HEAD AUDIO

Kelly Richard Travis
OPERA HEAD VIDEO

Brad Cobb
OPERA AUDIO ENGINEER

DOROTHY CHANDLER PAVILION HOUSE STAFF

Timothy L. Conroy
MASTER CARPENTER

Ryan Lebitsamer
INTERIM HOUSE HEAD ELECTRICIAN

James Draper
MASTER OF PROPERTIES

Todd Reynolds
HOUSE HEAD AUDIO

Robert Devis
HOUSE MANAGER

Robert Devis
Demetra Willis
HEAD USHERS

Carolyn Van Brunt
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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**.

2017/18 PARTICIPANTS

Aurelia Andrews
PIANIST

Milena Gligić
PIANIST

Juan Carlos Heredia
BARITONE

Theo Hoffman
BARITONE

Brian Michael Moore
TENOR

Taylor Raven
MEZZO-SOPRANO

Liv Redpath
SOPRANO

Carlos Enrique Santelli
TENOR

Michelle Siemens
MEZZO-SOPRANO

Joshua Wheeler
TENOR

Elizabeth Zharoff
SOPRANO

Susan Graham
ARTISTIC ADVISOR

Stephen King
HEAD OF VOCAL INSTRUCTION

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, 2017. The opinions expressed in this program do not necessarily represent those of Los Angeles Opera. Recorded welcome announcements voiced by Jamieson K. Price.