



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



CALARTS'  
DOWNTOWN  
CENTER  
FOR  
CONTEMPORARY  
ARTS

PRESENTS

# Persona

Keeril Makan, **COMPOSER**  
Jay Scheib, **LIBRETTIST** (after the film by Ingmar Bergman)  
Jay Scheib, **DIRECTOR**  
Evan Ziporyn, **MUSIC DIRECTOR**  
Caleb Wertenbaker, **SCENIC DESIGN**  
Joshua Higgason, **VIDEO AND LIGHTING DESIGN**  
Oana Botez, **COSTUME DESIGN BY**

## PRODUCTION TEAM

Carolina Angulo  
**DESIGN MANAGER**  
LA OPERA

Ashley Tata  
**ASSOCIATE DIRECTOR**

Jason Kaiser  
**STAGE MANAGER**

Cressa Amundsen  
**ASSISTANT STAGE MANAGER**

Emily Ranii  
**LIVE VIDEO EDIT**

Paulina Jurzec  
Kim Madalinski  
**CAMERA OPERATORS**

Sandy Kipp Iles  
Brady Steel  
**ORCHESTRA PERSONNEL**  
**MANAGERS**

Rupert Hemmings  
**VICE PRESIDENT,**  
**ARTISTIC PLANNING**  
LA OPERA

Michelle Magaldi  
**PRODUCTION DIRECTOR**  
LA OPERA

## THE CAST

Amanda Crider	<b>ALMA</b>
Lacey Dorn	<b>ELISABET</b>
Peabody Southwell	<b>DOCTOR</b>
Joshua Jeremiah	<b>MAN</b>

## MUSICIANS FROM THE LA OPERA ORCHESTRA

Sara Andon	<b>FLUTE</b>
Juan Gallegos	<b>CLARINET</b>
Ron Minor	<b>TROMBONE</b>
Paul Sternhagen	<b>PERCUSSION</b>
Caleb Connor	<b>PERCUSSION</b>
Vicki Ray	<b>PIANO</b>
Benjamin Hudson	<b>VIOLIN</b>
Joo Lee	<b>CELLO</b>

## SUPPORT

LA Opera Off Grand is made possible by a generous grant from  
*The Andrew W. Mellon Foundation.*

Additional support for LA Opera's *Contemporary Opera Initiative* from chairpersons Barry and Nancy Sanders, from Kiki and David Gindler, Laura Donnelley/Good Works Foundation, and a consortium of generous donors.

LA Weekly is the Official Media Sponsor for LA Opera Off Grand.

## PRODUCTION NOTES

*Persona* is performed without intermission. Audience members are invited to remain inside the theater for a post-performance talk featuring Beth Morrison and members of the creative team. These talks will begin five minutes after the end of the performance.

Commissioned by Beth Morrison Projects and National Sawdust. Developed by Beth Morrison Projects in partnership with MIT. Additional funding by an award from the National Endowment for the Arts—Art Works and the MIT School for Humanities, Arts and Social Sciences (SHASS), the MIT Music and Theater Arts Section (MTA), and the MIT Center for Art, Science and Technology (CAST). *Persona* premiered at National Sawdust on October 23, 2015.

Produced by Beth Morrison Projects

*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. The use of cameras and recording equipment is strictly prohibited.*

## ARTIST STATEMENTS



The music for *Persona* embodies a revolution in my compositional style. My music combines the visceral excitement of post-minimalism with the sonic beauty suggested by new technologies, but realized acoustically. What is new in *Persona* is a lyricism that is wide-ranging in its emotional content. Sometimes direct, sometimes ambiguous, the emotional subtleties of the opera mirror the sonic subtleties found in my music. The scope and ambition of the work

exceeds anything I have attempted in the past. The collaborative assembled for *Persona* is of the highest caliber. Jay Scheib, a colleague at MIT since 2006, adapted Ingmar Bergman's movie into a libretto in 2010. The process of composition benefitted from my close collaboration with Jay, who also directs the work. As a producer, Beth Morrison excelled at guiding the project to completion, both on the small-scale, because of her vocal expertise, and the large scale, thanks to her producing work. In addition to the relationships among the project's collaborative team, the subject matter of *Persona* is very close to my heart. The turn to silence as a response to the world and depression that is at the heart of the film has parallels in my own life. Eight years ago, I started a meditation practice, spending many hours and days in silence, as a way to heal myself, as well as develop my awareness of life. Bergman said that creating *Persona* saved his life. I can say the same of writing this opera.

—Keeril Makan, *composer*



A performer suddenly stops speaking. And for some reason that we can always almost discern, but never with any real certainty, she refuses to begin again. The doctors conclude that it is due to no illness. Willed to silence? Enter a young nurse charged to look after her in a remote cabin by the sea. The silence slowly becomes a source of incredible, maybe even intoxicating, power and the nurse begins a descent into herself that she was

anything but prepared to undertake. Her questioning of identity and avalanche of remorse threatens to swallow her whole.

In the list of transformative cinematic experiences, Ingmar Bergman's *Persona* occupies a special position for me. When I saw the film for the first time, some 19 years ago, I was stunned. A whole universe of innovation opened its arms in an emotionally dense, image-driven work—at once reminiscent of Artaud's "Theatre of Cruelty," Brecht's epic theater, and the scathing explosiveness of Strindberg. I studied Bergman's works zealously and what I learned about storytelling, physical gesture and conflict remain central to my thinking about film, theater and opera. More than any other work, *Persona* spoke to me in a very direct visceral language. With this opera, I am adapting both cinematic innovations and dramatic intensity to the operatic form.

The adaptation from film to libretto remains, in the storytelling, very close to the original. The staging, too, will reflect in theatrical and musical terms many of Bergman's most quixotic innovations. I am interested in creating the perfect synthesis of Keeril Makan's gorgeous composition—his sounds and his silences—with a *mise en scène* that finds its analogue in Bergman's own remarkable use of film as a physical medium. In the film, Bergman often calls attention to the act of filming itself. At one moment, the film seems to slip in the projector and catch fire—the arc of the projector melting the celluloid and, by extension, the image into oblivion. The apparatus of illusion itself destroyed by the white heat of our protagonist's own incendiary emotions.

And this is what I am most excited to show with this work: an ensemble staging where the singers are sometimes lost among the orchestra. A live performance in which emotional content and the actual form of its expression become indistinguishable, one from the other.

—Jay Scheib, *librettist/adaptor/director*

## STAY CONNECTED! #Persona

 [facebook.com/LAOpera](https://www.facebook.com/LAOpera)

 [twitter.com/LAOpera](https://twitter.com/LAOpera)

 [instagram.com/LAOpera](https://www.instagram.com/LAOpera)

 [youtube.com/LAOpera](https://www.youtube.com/LAOpera)

 [snapchat: @laopera](https://www.snapchat.com/add/laopera)

*Persona* is performed without intermission.

### ACT I: A HOSPITAL

Alma, a young nurse, is assigned to care for a well-known stage actress, Elisabet Vogler, who has inexplicably fallen into a mute, catatonic state. Elisabet doesn't respond to Alma's attempts at drawing her out of her shell, but when left alone she becomes hysterical after watching a Buddhist monk immolate himself on television. Alma continues to try to resuscitate Elisabet: playing her a radio soap opera, reading her a letter from her husband, and showing her a photo of her young son, which Elisabet tears to shreds.

### ACT II: A SEASIDE COTTAGE

Elisabet's doctor sends Elisabet and Alma to her cottage on the coast. Elisabet begins to improve, reading books and taking walks, and listening to Alma, although she still

refuses to speak. Alma keeps up a constant stream of chatter to break the silence, her monologue moving from trivial matters to more substantial ones. As the days go by, Alma grows increasingly attached to Elisabet, despite her silence. Eventually, Alma confesses to cheating on her fiancé in a *ménage à quatre* with underage boys. After this confession, Alma thinks she hears Elisabet speak for the first time.

Alma opens and reads a letter Elisabet has written to her doctor, in which Elisabet relates Alma's secrets. The young nurse confronts Elisabet. When Elisabet doesn't respond, Alma flies into a rage and violently grabs Elisabet, who retaliates by hitting Alma in the face hard enough to draw blood. Alma grabs a pot of boiling water from the stove, a move that finally elicits a response from Elisabet, who yells "NO." Chagrined, Alma begs Elisabet's forgiveness.

### ACT III: THE COTTAGE

That night, Alma watches Elisabet sleep. She hears yelling outside, and finds a man claiming to be Elisabet's husband, Mr. Vogler, in the garden. The man mistakes Alma for Elisabet, proclaiming his love for her and their son. The two make love.

The next morning Alma finds Elisabet in the kitchen holding the torn photo of her son. "I know you wanted your baby to die," Alma tells her, viciously. Has she gone mad? Have she and Elisabet exchanged identities? Is she still dreaming? "I'm not like you," she says, momentarily coming to her senses. "I'm not Elisabet Vogler; you are Elisabet Vogler. I'm just here to help you."

In the last scene, they are back in the hospital. Elisabet has become fully catatonic again and is completely in Alma's control. Alma convinces Elisabet to say her first word: "nothing."



Amanda Crider as Alma and Lacey Dorn as Elisabet in a scene from *Persona*.

## ARTISTS

---

### Keeril Makan

COMPOSER

---

**From:** Livingston, New Jersey. **LA Opera:** debut.

**Career highlights:** Described by *The New Yorker* as “empowered by modern technology but haunted by a spirit of immemorial darkness” and by *The Boston Globe* as a composer “whose music deserves to be more widely heard,” he is a recipient of a Guggenheim Fellowship and the Luciano Berio Rome Prize from the American Academy in Rome. He has also received awards from the American Academy of Arts and Letters, the Howard Foundation, the Fromm Foundation, Meet the Composer, the Aaron Copland House, the Utah Arts Festival, the Fulbright Program, and ASCAP. His work has been commissioned by the Bang on a Can All-Stars, American Composers Orchestra, Harvard Musical Association, Pacifica Quartet, and Carnegie Hall, among others. Ensembles that have performed his work include the Chamber Music Society of Lincoln Center, the Scharoun Ensemble Berlin, the Boston Modern Orchestra Project, the New Juilliard Ensemble, the Nouvel Ensemble Moderne, and the Boston Chamber Music Society. His recordings *In Sound* (Tzadik), *Target* (Starkland), *Afterglow* (Mode) and *Letting Time Circle Through Us* (New World) include performances by the Kronos Quartet, Either/Or, and the International Contemporary Ensemble. He was raised in New Jersey by parents of South African Indian and Russian Jewish descent. After training as a violinist, he received degrees in composition and religion from Oberlin and completed his Ph.D. in composition at UC-Berkeley, with additional studies in Helsinki and Paris. He is the Michael (1949) and Sonja Koerner Music Composition Professor at MIT. (KeerilMakan.com)

### Jay Scheib

LIBRETTIST / DIRECTOR

---

**From:** Shenandoah, Iowa. **LA Opera:** debut.

**Career highlights:** Internationally known for genre-defying works of daring physicality and the integration of new (and used) technologies in live performance, he staged the musical *Bat Out of Hell* based the album by Jim Steinman at the London Coliseum. His recent mashup of Heiner Goebbels’ *Surrogate Cities* with Richard Wagner’s *Götterdämmerung* played to rave reviews at the Wuppertal Opera House in Germany. Next year he will stage Na’ama Zisser’s *Mamzer/Bastard* at the Royal Opera House in London. Other recent works include *Platonov, or the Disinherited*, a 100-minute single-take feature film that was broadcast live from The Kitchen in NYC to the AMC Empire 25 Cinema in Times Square and to BAM Rose Cinema in Brooklyn. Other recent works include Luigi Nono’s *No hay camino hay que caminar* as overture to Monteverdi’s *The Return of Ulysses* under the title *Odysee* at the Staatstheater Darmstadt in Germany. His staging of Thomas Adès’ *Powder Her Face* was part of the final season of New York City Opera (BAM/Festival d’Opéra de Québec). He was named “best

New York theater director” by *Time Out New York* in 2009 and one of the “25 theater artists shaping the next 25 years of American theater” by *American Theater Magazine*. He is a professor for music and theater arts at MIT. (JayScheib.org)

### Evan Ziporyn

MUSIC DIRECTOR

---

**From:** Chicago, Illinois. **LA Opera:** debut.

**Career highlights:** Evan Ziporyn has composed for Yo-Yo Ma’s Silkroad Ensemble (including music for Ken Burn’s *The Vietnam War* and arrangements for the 2016 Grammy-winning *Sing Me Home*), the American Composers Orchestra, Brooklyn Rider, So Percussion, Wu Man and many other soloists and ensembles. His opera *A House in Bali* was featured at BAM Next Wave in 2010. Recent projects as a conductor include performances with the Barcelona Symphony and also with Ensemble Resonanz at the Hamburg Elbphilharmonie. As a clarinetist, he founded the Bang on a Can All-stars in 1992, shared in the Steve Reich Ensemble’s 1999 Grammy, and his recording of Don Byron’s Clarinet Concerto was named a 2015 Album of the Year by *Downbeat*. He has collaborated with Brian Eno, Paul Simon, Mark Morris, Ornette Coleman, Philip Glass, Terry Riley, Thurston Moore, Meredith Monk, Iva Bittova, Claire Chase, Bryce Dessner and Louis Andriessen. At MIT, he is artistic director of Gamelan Galak Tika, faculty director of the Center for Art, Science and Technology and head of music and theater arts. (Ziporyn.com)

### Amanda Crider

ALMA

---

**From:** Coopersburg, Pennsylvania. **LA Opera:** debut.

**Career highlights:** Mezzo-soprano Amanda Crider created the role of Alma in the 2015 world premiere of *Persona*, for which *The Wall Street Journal* declared “the eloquent Ms. Crider carried the evening” and *The New York Times* praised her “winsome, vulnerable and deeply expressive” performance. She has also performed with the Dallas Opera, Boston Lyric Opera, Florida Grand Opera, the Castleton Festival and Glimmerglass Opera among others. Her engagements this season include the title role of *La Cenerentola* for Orlando Opera and a return to Apollo’s Fire in Monteverdi’s *L’Orfeo*. As a concert soloist, she has appeared with ensembles including the Charlotte Symphony Orchestra, New World Symphony and International Contemporary Ensemble, and she is a member of the Grammy-nominated ensemble Seraphic Fire. She has been a prize winner and finalist in the José Iturbi International, Jensen Foundation, Oratorio Society of New York, and Center for Contemporary Opera Vocal Competitions, and is a recipient of a Richard F. Gold Career Grant from the Shoshana Foundation. (AmandaCrider.com)

## Lacey Dorn

ELISABET

**From:** Marfa, Texas. **LA Opera:** debut.

**Career highlights:** Lacey Dorn is an actress, filmmaker and artist. As an undergraduate at Stanford, she co-created two documentaries with James Franco. She has directed, written, produced and acted in narrative films that have screened at film festivals internationally, including SXSW, Mill Valley and Cannes. She stars in forthcoming feature films including Christopher Coppola's *Torch* and John Buffalo Mailer and Charles Kopelson's *The Jingoist*. Her experiential performance and video art has been featured in both solo and group shows, alongside artists including Richard Prince, Dustin Yellin and Cory Arcangel.

## Peabody Southwell

DOCTOR

**From:** Los Angeles, California. **LA Opera:** Inez in *Dulce Rosa* (2013, debut), Third Lady in *The Magic Flute* (2014, 2016), Flora in *La Traviata* (2014), Third Gossip in *The Ghosts of Versailles* (2015); La Ciesca in *Gianni Schicchi* (2015); Sarah Osbourne in *anatomy theater* (2016). She will return as Paquette in *Candide* (2018).

**Career highlights:** The mezzo-soprano has performed with Chicago Opera Theater, Carnegie Hall, Seattle Symphony, LA Philharmonic, New World Symphony, San Francisco Symphony, Opera Omaha and Ojai Music Festival. Recognized for her "stylistic mastery and ripe, sensual sound" (*Opera* magazine, UK), she has worked with conductors including Michael Tilson Thomas, James Conlon, John Adams and Robert Spano. A champion of new music, she is slated to premiere works for composers Ashley Fure, Ted Hearne, Laura Kaminsky and Jodie Landau. She has established herself as a multifaceted artist in a range of creative endeavors, as a director, designer and dramaturg. (PeabodySouthwell.com)

## Joshua Jeremiah

MAN

**From:** Astoria, New York. **LA Opera:** debut.

**Career highlights:** The Grammy-nominated baritone recently made his debut with New Orleans Opera as Silvio in *Pagliacci* and returned to Arizona Opera to originate the role of Lassiter in the world premiere of Craig Bohmler's *Riders of the Purple Sage*. He performed the title roles of *Macbeth* and *Gianni Schicchi* with Opera Company Middlebury and Ford in *Falstaff* with Resonance Works in Pittsburgh. Other recent appearances include Arnold von Kalle in Matt Mark's *Mata Hari* at the 2017 Prototype Festival, Demetrius in *A Midsummer Night's Dream* with Hawaii Opera Theater, the title role in *Rigoletto* with Arizona Opera, Iago in *Otello* with Berks Opera, Sonora in *The Girl of the Golden West* and Starek in *Jenůfa* with Des Moines Metro Opera and the title role of *Gianni Schicchi* with Mobile Opera, as well as concerts with the New Haven Symphony. (JoshuaJeremiahBaritone.com)

## Caleb Wertenbaker

SCENIC DESIGNER

**From:** New York City, New York. **LA Opera:** debut.

**Career highlights:** Caleb Wertenbaker has designed scenery for Boston Lyric Opera, Chautauqua Opera, Long Beach Opera, Central City Opera, Boston Early Music Festival, Opera Boston, Spoleto Festival USA, the Juilliard School, New England Conservatory, Boston Conservatory, NYU Experimental Theater Wing, Concord Academy, Under the Radar Festival, BAM Next Wave Festival, Against the Grain Festival, New York Music Theater Festival, Dixon Place, Two River Theater, Beckett Theater, GEVA Theater Center, Center Stage, the West Side Theater, Weston Playhouse, National Sawdust, La MaMa, The Kitchen, the Institute of Contemporary Art, and Actor's Shakespeare Project.

## Joshua Higgason

LIGHTING AND VIDEO DESIGNER

**From:** Colorado. **LA Opera:** debut.

**Career highlights:** Recent collaborations with director Jay Scheib include video and scenic design for *Platonov*; or *the Disinherited* at the La Jolla Playhouse and at The Kitchen in New York; video and lighting for *World of Wires* in New York, Boston and Paris; and video for *Carmen* at YoungArts in Miami, *Powder Her Face* at New York City Opera and *Bellona: Destroyer of Cities* in New York, Boston and Paris. He designed video for *Hansel and Gretel* at Milan's La Scala; *King Arthur* at Staatsoper Berlin; *The Threepenny Opera* at the Salzburg Festival; Sufjan Stevens' 2015 *Carrie & Lowell* international concert tour; and for Gabriel Kahane's *The Ambassador* at Brooklyn Academy of Music. He designed video, scenery and lighting for Radiolab's 21-city *Apocalyptic* concert tour and video for Nico Muhly's *Control (Five Landscapes for Orchestra)* for the Utah Symphony. He teaches design at MIT.

## Oana Botez

COSTUME DESIGNER

**From:** Bucharest, Romania. **LA Opera:** debut.

**Career highlights:** She has designed sets and costumes in New York for BAM Next Wave, Bard SummerScape/Richard B. Fisher Center, Baryshnikov Arts Center, David H. Koch Theater/Lincoln Center, Big Apple Circus/Lincoln Center, Classic Stage Company. She has also designed for Jacob's Pillow Dance Festival, Hartford Stage Company, Long Wharf, Shakespeare Theater (DC), Berkeley Rep, Broad Stage, Shakespeare Theatre Company, ODC, Walker Arts Center, Peak Performances, Academy of Music, Old Globe Theater, Curtis Institute of Music, Cutler Majestic Theater. Internationally, she has worked in Romania, France, Turkey, Peru, Germany, Italy, Singapore and United Kingdom. She has received the Barrymore Award and the Drammy Award and was nominated for the Henry Hewes Design Award. (OanaBotez.com)

## ARTISTS

---

### Beth Morrison Projects

#### CREATIVE PRODUCER

---

**Based in:** Brooklyn, New York. **LA Opera:** *Dog Days* (2015), *Song from the Uproar* (2015), *anatomy theater* (2016), *The Source* (2016), *Thumbprint* (2017), *The Hubble Cantata* (2017).

**About:** Founded in 2006 to support the work of living composers and their multi-media collaborators, Beth Morrison Projects encourages risk-taking, creating a structure for new work that is unique to the artist and allows them to feel safe to experiment and push boundaries. Noted as “the edge of innovation” (*Opera News*), Beth Morrison Projects is a “contemporary opera mastermind” (*Los Angeles Times*) and “its own genre” (*Opera News*). Projects have been performed in numerous premier venues around the world including Brooklyn Academy of Music, Disney Hall, the Barbican, Lincoln Center, the Walker Art Center, Beijing Music Festival, Holland Festival and more. Current and upcoming projects include works by composers Mohammed Fairouz, Michael Gordon, Ted Hearne, Mikael Karlsson, David Lang, David T. Little, Missy Mazzoli, Nico Muhly, Elvis Perkins, Paola Prestini, Ellen Reid, Sarah Kirkland Snider, Jeremy Schonfeld, and more, with directors Mallory Catlett, James Darrah, Rachel Dickstein, Lee Sunday Evans, Daniel Fish, Patricia McGregor, Kevin Newbury and Ashley Tata.

BMP is generously funded by The Andrew W. Mellon Foundation, Virginia B. Toulmin Foundation, Howard Gilman Foundation, The Aaron Copland Fund for Music, Alice M. Ditson Fund for New Music, The Amphion Foundation, Ann and Gordon Getty Foundation, Barbara Bell Cumming Foundation, Cheswatyr Foundation, Doris Duke Charitable Foundation, Emma A. Sheaffer Foundation, Fan Fox and Leslie R. Samuels Foundation, Francis Goelet Charitable Lead Trusts, Jana Foundation, Jean and Louis Dreyfus Foundation, Howard and Sarah D. Solomon Foundation, MAP Fund/Creative Capital Foundation, Mid-Atlantic Arts Foundation, National Endowment for the Arts, New England Foundation for the Arts, New Music USA, New York City Department of Cultural Affairs, New York State Council on the Arts, Opera America and the Seniel Ostrow Foundation. (BethMorrisonProjects.org)

#### BMP BOARD OF DIRECTORS

---

Frederick Peters  
BOARD CHAIR

Sue Bienkowski  
TREASURER

Judy Brick Freedman  
SECRETARY

Connie Chen  
Ralph Dandrea  
Pamela Drexel  
Nicholas Firth  
David Gindler  
Jane Gullong  
Lynn Locker  
Nancy Sanders  
Michael Siegal  
Raymond Steckel

#### BMP STAFF

---

Beth Morrison  
PRESIDENT AND CREATIVE PRODUCER

Jecca Barry  
EXECUTIVE DIRECTOR

Noah Stern Weber  
DIRECTOR OF DEVELOPMENT

James Fry  
PRODUCTION MANAGER

Melanie Milton  
ASSOCIATE PRODUCER

Mariel O'Connell  
ASSOCIATE PRODUCER

Julie Hurlley  
COMPANY MANAGER

David McCullough  
FINANCE ASSOCIATE

## UNDERWRITER RECOGNITION

---

# Contemporary Opera Initiative

LA Opera's Contemporary Opera Initiative supports the company's efforts to advance the art form through experimentation and through the cultivation of new voices and new visions. In addition to the current presentation of *Persona* at REDCAT, the generous supporters of this initiative have provided vital funding this season for a particularly adventurous range of LA Opera *Off Grand* programming. This season's *Off Grand* offerings began with Paola Prestini's *The Hubble Cantata* at the Ford Theatres and *La Belle et la Bête* by Philip Glass at the Theatre at Ace Hotel, and will continue with Matthew Aucoin's *Crossing* at the Wallis Annenberg Center for the Performing Arts and a double bill of Gordon Getty's *Usher House* and *The Canterville Ghost* at The Broad Stage.

We are grateful for their support of the composers of our time, and it is our great pleasure to invite Contemporary Opera Initiative supporters to meet the creative teams working on these operas and to explore, behind the scenes, how the vision of the composers comes to life.

### LA Opera supporters of *Persona* and the Contemporary Opera Initiative:

The Andrew W. Mellon Foundation

Barry and Nancy Sanders

Laura Donnelley / Good Works Foundation

Kiki and David Gindler

Anonymous

The Aaron Copland Fund for Music, Inc.

The Amphion Foundation, Inc.

Anonymous

Mahin and Fariba Ghaffari

Sue Bienkowski

Richard H. Bigelow

Nancy Bell Coe and William Burke

Carol Krause

Cheryl D. Lew, MD

Barbara Merkle

Ruth M. Simon

For information about the Contemporary Opera Initiative and upcoming activities for patrons, please contact Janneke Straub at 213.972.7665 or [jstraub@LAOpera.org](mailto:jstraub@LAOpera.org).

## LA OPERA BOARD OF DIRECTORS

Marc Stern\*  
CHAIRMAN

Carol F. Henry\*  
CHAIRMAN OF THE EXECUTIVE COMMITTEE

Bernard A. Greenberg\*    Warner W. Henry\*    Sebastian Paul Musco\*    Marilyn Ziering\*  
VICE CHAIRMEN

Robert Ronus\*  
TREASURER

Marvin S. Shapiro\*  
SECRETARY

Geraldine Alden, Ph.D.	Michael A. Friedman, M.D.	Christopher Koelsch†*	Marilyn Shapiro
James R. Asperger	Alexander Furlotti	Thomas F. Kranz	Susan Shapiro
Haig S. Bagerdjian	Craig Garner	Edward A. Landry	Eric L. Small
Beatrice Bennett	Gordon P. Getty**	Keith R. Leonard, Jr.	James Thurmond Smithgall
Adele Binder	Kiki Ramos Gindler	Claude Mann	Deanie Stein
Paul Bloch	Ruth R. Gold	Bryan Moeller	Eugene P. Stein*
Alex K. Bouzari*	Brindell Roberts Gottlieb	Carlos A. Mollura	Mrs. Dorothy B. Straus
Iman Brivanlou	Thomas Gottschalk	Leslie A. Pam, Ph.D.	Dr. James H. Strauss
Dr. Carol E. Cass	Diane Gray	Linda Pascotto	Barbara Augusta Teichert
Marlene Chavez, Ph.D.	Monica Gutierrez-Roper	Linda Pierce	Sandra W. Terner
Joyce Chernick	Cornelia Haag-Molkenteller, M.D.	Ceil Pulitzer**	Paul D. Tosetti*
James Conlon†	Hany Haddad	Harold B. Ray*	Brigitta B. Troy
Robert Cook	Mary Hayley*	Courtney Reum	Christopher V. Walker
Mark H. Dalzell*	Catherine H. Helm	Barry A. Sanders*	Regina Weingarten
Alexis Deutsch-Adler	Joan Hotchkis	Lionel M. Sauvage	Geoffrey P. Wharton
Plácido Domingo*	Tim C. Johnson*	Heinrich Schelbert, M.D., Ph.D.	Alyce Williamson
Leslie A. Dorman*	Richard Jones	R. Carlton Seaver*	Andrew Xu
Geoff Emery	Dr. Harold L. Karpman	Lisa See	Zev Yaroslavsky
Penelope D. Foley	Lawrence A. Kern*	Joan Seidel	Ellen Zetcher
Don Erik Franzen	Gayle Kirschbaum	Dr. Chester Semel	Ann Ziff

### LIFE TRUSTEES

Ambassador Frank E. Baxter*	Alice Steere Coulombe	Sherry Lansing	Michael L. Tenzer
Nicholas G. Ciriello	Edgar Foster Daniels	Mrs. Joseph A. Saunders	Richard E. Troop
Alicia Garcia Clark	David K. Ingalls	Mrs. Dennis Stanfill	Dr. A.M. Zarem

### PRESIDENTS / CHAIRMEN OF LA OPERA SINCE ITS INCEPTION

Stephen D. Gavin	Bernard I. Forester	Roy L. Ash	Marc Stern
John A. McCone	Kyhl Smeby	Bernard A. Greenberg	Frank E. Baxter
Lawrence Deutsch	Edward W. Carter	Richard Seaver	Carol F. Henry
	Thomas Wachtell	Leonard I. Green	

\* Executive Committee member    \*\* Honorary    † Ex Officio

# OPERA > IT'S NOT JUST WHAT YOU THINK IT IS.

LA Opera just celebrated its 31st birthday this year, and it's already the nation's fourth largest opera company—no easy feat at such a young age! Through world-class staging and bold experimentation, LA Opera has something for everyone, regardless of age, musical preferences or means. Here are five things you may not know about opera that you can see first-hand this season:



## > Unexpected stars light up the stage.

LA Opera loves to cast brilliant talents in unexpected roles. From January 27 through February 18, Leonard Bernstein's comedy classic *Candide* gets extra sparkle with the company debuts of comedy icon Kelsey Grammer and Broadway legend Christine Ebersole in two of the leading roles. Check it out at [LAOpera.org/Candide](http://LAOpera.org/Candide).



## > Under 30? We've got the best seats in the house for you.

For every mainstage performance, the 30/30/30 Club gives 30 opera lovers who are 30 years or younger the opportunity to purchase great seats in the Founders Circle for only \$30. (No cheating: IDs will be checked!) To sign up, visit [LAOpera.org/community/30-club](http://LAOpera.org/community/30-club).



## > When the curtain comes down, Schubert meets Springsteen.

On selected dates, the post-show series *After Hours* gives you the opportunity to mingle with the cast and enjoy an eclectic concert. Artist in Residence Matthew Aucoin hosts, combining everything from Mahler and Poulenc to Nick Drake and Radiohead, and it's free! A few spots are available even if you don't have tickets to those performances. The next one is November 19. Visit [LAOpera.org/AfterHours](http://LAOpera.org/AfterHours) to learn more.



PHOTO BY TODD ROSENBERG / LYRIC OPERA OF CHICAGO

## > The operas you may already know feel fresh and new.

Ballet fans, rejoice! A living legend in the world of dance, John Neumeier directs, choreographs and designs a new production of *Orpheus and Eurydice* that showcases the magnificent artistry of the Joffrey Ballet. In this modern-day update, Orpheus is a choreographer himself, mourning the loss of his muse. For more, visit [LAOpera.org/Orpheus](http://LAOpera.org/Orpheus).



## > It appeals to even the youngest of fans.

With programs tailored for families that combine music with interactive activities—crafts, sing-alongs and more—LA Opera introduces children to opera in engaging ways. The company even offers special family pricing and weekend programming. Find out more at [LAOpera.org/families](http://LAOpera.org/families).

