



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 Gligjić†
Audrey Saint-Gil

CAST

CARMEN Ana María Martínez

DON JOSÉ Brandon Jovanovich

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).