



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

GIUSEPPE VERDI

# Nabucco

Libretto by Temistocle Solera,  
 based on a play by Auguste Anicet-Bourgeois and Francis Cornu

## CREATIVE TEAM

**CONDUCTOR**  
James Conlon

**DIRECTOR**  
Thaddeus Strassberger

**SCENERY DESIGNER**  
Thaddeus Strassberger\*

**COSTUME DESIGNER**  
Mattie Ullrich

**LIGHTING DESIGNER**  
Mark McCullough

**CHORUS DIRECTOR**  
Grant Gershon

**FIGHT CHOREOGRAPHER**  
Austin Spangler

**ASSISTANT DIRECTOR**  
Joel Ivany

**STAGE MANAGER**  
Chelsea Antrim

**ASSISTANT CONDUCTOR**  
Louis Lohraseb

**PROMPTER**  
Nino Sanikidze

**MUSICAL PREPARATION**  
Jeremy Frank  
Milena Gligić†  
Miah Im

\* LA Opera debut

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

ARTISTS SUBJECT TO CHANGE.

## CAST (in order of vocal appearance)

**ZACCARIA,**  
chief priest of the Hebrews  
Morris Robinson

**ISMAELE,**  
nephew of the king of Jerusalem  
Mario Chang

**FENENA,**  
Nabucco's daughter  
Nancy Fabiola Herrera

**ABIGAILLE,**  
Nabucco's slave-born  
adopted daughter  
Liudmyla Monastyrska\*

**ANNA,**  
Zaccaria's sister  
Liv Redpath†

**NABUCCO,**  
king of Assyria  
Plácido Domingo

**HIGH PRIEST OF BAAL**  
Gabriel Vamvulescu

**ABDALLO,**  
officer of the Babylonian guard  
Joshua Wheeler†

## SUPPORT

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and  
*Marilyn Ziering*

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## PRODUCTION NOTES

The running time is approximately two hours and 45 minutes, including two intermissions.

This production includes flames.

Projected English titles for this production provided by Washington National Opera. Projected English titles by Francis Rizzo.

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.

*Nabucco* is a co-production of Washington National Opera, The Minnesota Opera and Opera Philadelphia. Scenery built by Michael Hagen Studios, Adirondack Studios, Paolino Libralato, and Minnesota Opera. Costumes constructed by the Washington National Opera Costume Studio. Additional costumes constructed by the Los Angeles Opera Costume Shop. Wigs constructed by the Los Angeles Opera Wig & Make-Up Department.

*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

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### *Background*

Nabucco is an abbreviation of Nabucodonosor, or Nebuchadnezzar (605-562 B.C.), the king of Assyria who is remembered for the rebuilding of Babylon—and the creation of one of the wonders of the ancient world, its famous Hanging Gardens—as well as for the destruction of Temple of Solomon in Jerusalem. Inspired by historical events recounted in the Bible and the philosophy espoused by the prophet Jeremiah, librettist Temistocle Solera based his text on them, including relevant scriptural quotations to preface each act. The personal love story and surrounding intrigue are depicted by fictional characters, lending a human dimension to the larger geopolitical forces in play.

*Nabucco* was first performed at Milan's Teatro alla Scala on March 9, 1842. At the time of the opera's premiere, the whole of northern Italy was suffering under an increasingly unbearable Austrian domination. Insinuating that the plight of the Israelites under oppression by the Babylonians was comparable to that of the Milanese, Verdi amplified the call for Risorgimento, literally a "resurgence" of the people's will to achieve Italian unification. In the years following the opera's premiere, the contemporary relevance of the ancient themes of foreign oppression only intensified.

### **PART ONE: JERUSALEM**

*Thus saith the Lord, the God of Israel; Go and speak to Zedekiah king of Judah, and tell him, Thus saith the Lord; Behold, I will give this city into the hand of the king of Babylon, and he shall burn it with fire. (Jeremiah 34:2)*

The Temple of Solomon. 587 B.C.  
Seeking refuge in the Temple of Solomon, the Israelites are mustering their strength to resist the fearsome Nabucco (Nebuchadnezzar), king of Assyria, who has attacked and is desecrating the city. Amidst the chaos, Zaccaria, the Israelites' spiritual leader, hurriedly seeks shelter from the warfare along with his sister,

Anna. In an effort to negotiate an end to the siege, Zaccaria's forces have kidnapped Nabucco's younger daughter, Fenena, and now hold her hostage. He implores his people to be resolute ("Sperate, o figli") in their defiance of the occupying armies. Ismaele, nephew of the king of Jerusalem and an Israelite military leader, breathlessly recounts the horrors of the street combat that is swiftly approaching their stronghold in the Temple. Zaccaria believes his hostage will prove a powerful negotiation tool with his enemy; he hands custody of Fenena over to Ismaele, as the Hebrews bravely face the turmoil of the battle outside the sanctuary of the Temple walls.

It is soon evident that Ismaele and Fenena are not strangers but rather former lovers, having met while Ismaele was in Babylon on a failed diplomatic mission. Their romantic reunion is interrupted when Abigaille, Fenena's older sister, infiltrates the temple. She scornfully turns on Ismaele as a warrior weakened by love. She then confesses her own love to him, and implies that she has the power to call a truce, if only he will return her affection ("Io t'amavo"). Unable to deny his devotion to Fenena, he offers to forfeit his life for his people. Hebrew refugees and wounded warriors are driven back into the Temple, fearing for their lives as the Assyrian forces overpower them. When Nabucco appears, taking possession of their most sacred stronghold, Zaccaria condemns his arrogance and threatens to slay Fenena, but Ismaele prevents her brutal execution. As the Jews turn on Ismaele for his treachery, Nabucco orders the temple sacked and burned, and declares to his troops that it shall be a crime to show any mercy to the Hebrews.

### **INTERMISSION**

### **PART TWO: THE UNBELIEVER**

*Behold, the whirlwind of the Lord goeth forth with fury, a continuing whirlwind: it shall fall with pain upon the head of the wicked. (Jeremiah 30:23)*

Several months later in Nabucco's Palace in Babylon. Nabucco has left the palace to wage another war, leaving Fenena in charge as regent Queen, infuriating Abigaille who believes that she, as the elder daughter, should have that right. Confirming her growing suspicion, she has found an official document proving that she is not Nabucco's daughter but rather the child of slaves with no line of rightful succession to the throne. Angry and hurt at Nabucco's deception, she swears vengeance on him and Fenena, mindful that her devotion to Ismaele could have changed everything for the better ("Anch'io dischiuso") had he only returned her affection. The corrupt High Priest of Baal interrupts her musings to announce that Fenena, in a gesture of humanity and good will, has liberated the captive Israelites. To punish what they regard as Fenena's treason, the priests have hastily arranged Abigaille's ascension to the throne, falsely announcing that Nabucco has been slain in battle. Abigaille feels she is vindicated and that fate has now restored to her the honor she deserves ("Salgo già del trono aurato").

A gallery in Nabucco's Palace. Zaccaria, aware of the menace and danger that his people are in, prays that his faith will give him the resolve to continue fighting ("Tu sul labbro"). He believes he may prevail in the conflict by converting Fenena, who has shown compassion for the Hebrews' plight. The Levites reproach Ismaele for his seeming treason, but Zaccaria reassures them that Ismaele has not betrayed them, since Fenena herself, in an act of conversion, has vowed to be faithful to the God of Israel. Abdallo, a Babylonian guard, rushes in with the false report of the king's death, warning Fenena that she is now in danger.

A hall in the Palace. The High Priest of Baal, followed by Abigaille and her supporters, enters to proclaim Abigaille ruler; her first act as queen shall be to condemn the Hebrews to death. When Abigaille demands the royal crown that Nabucco has entrusted to Fenena, the girl refuses to yield it. To the astonishment of all,

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



Left to right: Mattie Ullrich's costume designs for the Austrians, Abigaille and a Hebrew soldier.

Nabucco—very much alive, if mentally unstable—suddenly appears, seizes the crown, and places it on his own head. Everyone cowers before the tyrant's rage ("S'appressan gl'istanti"), but sensing that his power is slipping away, he brazenly announces that he is not only their king, but their God as well. As he commands them to prostrate themselves before him, his insanity becomes apparent to all. Abigaille seizes the moment of personal and political turmoil to usurp the crown from the deranged king.

INTERMISSION

**PART THREE: THE PROPHECY**

*Therefore the wild beasts of the desert with the wild beasts of the islands shall dwell there, and the owls shall dwell therein: and it shall be no more inhabited for ever; neither shall it be dwelt in from generation to generation. (Jeremiah 50:39)*

The Hanging Gardens of Babylon. Abigaille, in collusion with the religious leaders, exults in the praise of her subjects. In an effort to suppress any further insurrection, the High Priest of Baal exhorts her to put the Hebrews to death. Nabucco, having descended further into madness, arrives to see his throne now occupied by his illegitimate daughter. Taking advantage of his confusion, she persuades him to give his approval to the death decree against

the Hebrews. He wavers, but her venomous taunts soon convince him. When he asks what has become of Fenena, Abigaille replies that she has converted to the Jewish faith and will therefore be executed with the others. Horrified by Abigaille's intentions, he searches for the parchment that would reveal that she has no right to the throne. She produces and then quickly destroys the evidence. He cries out for his guards to assist him, but they are no longer loyal to him. As he begs Abigaille to show clemency for Fenena, the guards, following Abigaille's orders, lead him off to prison.

The banks of the Euphrates River. Taking a moment of respite from their forced labor along the banks of the river, the Hebrew exiles bid their plaintive thoughts to fly "on golden wings" toward their beloved homeland ("Va, pensiero"). Zaccaria urges them not to despair, but to use the power of their anger to break the chains of their captivity and to strike their oppressors in brutal retaliation.

**PART FOUR: THE SHATTERED IDOL**

*Declare ye among the nations, and publish, and set up a standard; publish, and conceal not: say, Babylon is taken, Bel is confounded, Merodach is broken in pieces; her idols are confounded, her images are broken in pieces. (Jeremiah 50:2)*

A prison cell. Wracked with guilt and suffering from a worsening derangement,

Nabucco is uncertain whether he is awake or trapped in a nightmare. He imagines Fenena being led away to the death to which he has doomed her. Losing the last shred of his faith, he prays to the God of the Hebrews for forgiveness, pledging to convert his people ("Dio di Giuda!").

Attempting to intervene on his daughter's behalf, he realizes that he is indeed a prisoner and powerless to help her. Though believing that he has been rescued by Abdallo and that his army is once again loyal to him, he sees the death decree being carried out before him. He hears Zaccaria hail Fenena as a martyr to the cause of the Israelites as she resigns herself to death ("Oh, dischiuso è il firmamento"). The distraught Nabucco renounces Baal and, as a sign of his conversion, orders the god's idol to be destroyed. His senses failing him once again, he wonders if he sees Abigaille approaching. Having poisoned herself in horror at what her ambition has brought upon her kingdom, Abigaille confesses her crimes, hoping that it is not too late for Ismaele and Fenena to be reunited. Slipping in and out of consciousness, she prays to Jehovah for pardon ("Su me... morente") as the Hebrews reaffirm that their God will always raise up those who are afflicted.

—Synopsis by Thaddeus Strassberger

*Nabucco* is the first manifestation of Giuseppe Verdi's genius. It was his third opera, and its immense success established him at 28 years of age as a powerful force in Italian theater and music. He was never, even posthumously, to lose that status.

Even with rocky moments and the inevitable ups and downs of an artistic life, he was to become and remain Italy's preeminent composer of the 19th century and arguably of its entire history.

*Nabucco* entered the operatic world as if shot out of a cannon. It belongs to that cadre of youthful works that suddenly mark the territory newly opened to the composer and to our world. It is Verdi's *Rite of Spring*, his *Flying Dutchman*, and yet, unlike the iconoclastic young Stravinsky or the self-consciously revolutionary Wagner, he had no intention of nor ambition toward such a musical revolution. *The Dutchman* was a quantum leap forward from the past and the present. Not so for Verdi, who considered working within the confines of the existing Italian tradition his calling. His full acceptance of the art form he was inheriting from Bellini, Donizetti and—most of all—Rossini, would guide his youthful works. Ironically, without the intention to modernize, he transformed Italian opera in the course of his long life, and brought it to heights that would have been unimaginable to his contemporaries, let alone his predecessors. The propulsive, omnipresent rhythmic thrust apparent in *Nabucco* was, in its way, tantamount to the unshackling of rhythmic convention by Stravinsky 70 years later.

Over the course of time, *Nabucco* gained a supplementary political and nationalistic dimension. Much has been made of the symbolic meaning of "Va, pensiero," the chorus sung by the Hebrews in exile. Its significance even in our contemporary day and age is undiminished. Virtually every Italian school child and grandparent recognizes it, can sing it and knows it as an iconic product of Italian culture. It takes no leap of imagination to read into it the plight of the Italian people under foreign subjugation. Much of this seems to have been reverse-engineered.

Great genius often intuitively feels the feeling of a people, even when it is not an expressed intention. Verdi was a poet, *the* poet of the 19th-century Italian spirit. He was a hero of the Risorgimento, laboring to construct a

unified nation out of several city-states under foreign domination. The young composer, inspired by the great Italian patriot Giuseppe Mazzini, saw a new moral imperative in music. He wished that it would move away from its erotic preoccupation and address more serious conflicts which would be useful to the nation.

There is no doubt that there is a strong political application in this opera. But it



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Verdi was a poet, *the* poet of the 19th-century Italian spirit.

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would be a mistake to overlook the personal drama, which touches on several themes that Verdi would return to repeatedly throughout his career.

First, the plight of a tragic father, often expressed through a conflicted father/child relationship, may be Verdi's most important recurring theme. The title role in *Nabucco* is the first of his many great baritone roles: richly complex characters, stretched vocally beyond the expectations of the time, who are often at the core of the conflict. Verdi's baritone fathers and father figures regularly lose or lock horns with their children. At the time he accepted La Scala's commission to write *Nabucco*, Verdi had just become a tragic father himself. The loss of his young wife and two infant children left a deep mark on him.

Secondly, Abigail is the first in a series of remarkably strong Verdi women. She is as fierce, vindictive and malevolent as Lady Macbeth would be five years later, or Amneris 30 years later. But Verdi almost always shows the human side of even the most malicious of his "villains," conveying their predicaments and their suffering.

The young composer was comfortable accepting all the conventions he inherited from his predecessors, but he is equally comfortable dispensing with any of them, such as the centrality of a love story. In *Nabucco* there is a love triangle—Ismaele is

loved by both of Nabucco's daughters—but it is a subplot. Verdi even insisted on replacing a love duet for Ismaele and Fenena with a scene for the prophet Zaccaria, thus elevating his importance dramatically.

What is unique to *Nabucco*, however, is the primacy of the chorus. The opera's true protagonist is the Hebrew people, embodied by the chorus. Though Verdi would write much important music for chorus,

and some of those choral excerpts are truly magnificent, he would never again put the chorus center stage in such a manner.

Verdi demonstrated with *Nabucco* that he had the breadth and depth to simultaneously recount a personal, political and religious drama, incorporating a striking variety of colors and moods, while also engaging the supernatural. Although it is not the most sophisticated of his operas (measured by the standards he himself would set in the course of his long career), it is an inspired work, with all of the energy of youthful audacity. That naturalness is part of Verdi's genius, as attested to by the historian-philosopher-author Isaiah Berlin, with whom I fully concur and to whom I give the concluding word:

"Noble, simple, with a degree of unbroken vitality and vast natural power of creation and organization, Verdi is the voice of the world which is no more. His enormous popularity among the most sophisticated as well as the most ordinary listeners today is due to the fact that he expressed permanent states of consciousness in the most direct terms, as Homer, Shakespeare, Ibsen and Tolstoy have done... After Verdi this is not heard in music again. Verdi's assured place, in the high canon of the musical art, which nobody now disputes, is a symptom of sanity in our time."

## ARTISTS

### James Conlon

CONDUCTOR



**From:** New York City, New York.

**LA Opera:** *La Traviata* (2006, debut); 54 different mainstage operas and over 340 performances to date. He began the season conducting *Carmen*, and will also conduct *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 orchestra 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)

### Mattie Ullrich

COSTUME DESIGN



**From:** San Diego, California.

**LA Opera:** *The Two Foscari* (2012, debut).

**Career highlights:** She has designed costumes for opera, theater, film, musicals, dance, and print. Recent opera productions include the world premiere of David T. Little's *JFK* in Fort Worth, *Satyagraha* in Ekaterinburg and Moscow, *Don Giovanni* in Oslo, *The Two Foscari* in Vienna, Valencia and at Covent Garden,

*The Oresteia* for Bard Summerscape Festival, Cavalli's *Eliogabalo* for Gotham Chamber Opera, *Nabucco* in Washington DC, Montreal, Miami and Philadelphia, and *Zaide* for Wolf Trap Opera. Her Off-Broadway credits include *The Starry Messenger* with Mathew Broderick, *The Pride* directed by Joe Mantello, *Fault Lines* directed by David Schwimmer, *Things We Want* directed by Ethan Hawke and the popular one-woman show *Bad Dates* directed by John Benjamin Hickey at Playwrights Horizons. Film projects include *Year of the Fish* (Sundance), the multi-festival award-winning short *Sovereignty* and *Shoplifting Chanel*. (MattieUllrich.com)

### Thaddeus Strassberger

DIRECTOR / SCENERY DESIGN



**From:** New York, New York.

**LA Opera:** This is his debut as scenery designer, after his directorial debut with *The Two Foscari* (2012).

**Career highlights:** This season, he directs and designs *The Tales of Hoffmann* in Innsbruck, Martinů's *The Greek Passion* at Ekaterinburg Opera, Rubinstein's *The Demon* at Bard Summerscape and *Carmen* with the Danish National Opera. His

acclaimed staging of *Nabucco*, first seen at Washington National Opera, has also been presented in Minneapolis, Philadelphia, Miami and Montreal. Other highlights include *The Two Foscari* and the world premiere of *Glare* for the Royal Opera House Covent Garden; the world premiere of David T Little's *JFK*, a co-production with Fort Worth and Montreal; Russian premieres of *The Passenger* and *Satyagraha*, which won a Golden Mask Award for Best Production, at the Ekaterinburg Opera and the Bolshoi Opera; *The Marriage of Figaro*, *The Rape of Lucretia* and *Don Giovanni* for the Norwegian Opera. (TStrassberger.com)

### Mark McCullough

LIGHTING DESIGN



**From:** Charlotte, North Carolina.

**LA Opera:** *Porgy and Bess* (2007, debut), *Lohengrin* (2010), *Rigoletto* (2010), *Florencia en el Amazonas* (2014). He will design *Candide* later this season.

**Career highlights:** He has illuminated the stages of the Metropolitan Opera, La Scala, Bolshoi Theater, Teatro Real in Madrid, Royal Opera House Covent Garden, Washington National Opera, Opéra National

du Rhin, Dallas Opera, Opéra de Montréal as well as productions for the Glimmerglass Festival, San Francisco Opera (including the *Ring* cycle, to be revived in 2018), Lyric Opera of Chicago, New York City Opera, and Seattle Opera. Broadway productions include *Outside Mullingar*, *After Miss Julie*, *The American Plan* and *Jesus Christ Superstar*. His operatic engagements this season include *Aïda* at Washington National Opera and Seattle Opera, the *Ring* cycle at San Francisco Opera, the European premiere of Marco Tutino's *Two Women* in Cagliari and a new production of *Der Freischütz* at the Vienna State Opera.

## 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 and conducts *The Pearl Fishers* this season.  
**Career highlights:** This season, he conducts the world premiere of John Adams' *Girls of the Golden West* with San Francisco Opera. He has conducted *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; Vivaldi's *Griselda* at Santa Fe Opera; many appearances with the LA Philharmonic. 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 *Postino* and *Gianni Schicchi* from LA Opera.

## Austin Spangler

FIGHT CHOREOGRAPHER



**From:** London, England.  
**LA Opera:** *The Pearl Fishers* (2017, debut).  
**Career highlights:** He has been a fight director at London's Royal Opera House for four years, working with directors Richard Jones on *Boris Godunov* and *Gloriana* and Keith Warner on the *Ring* cycle. He has choreographed for The Globe, Opera North, Glyndebourne Opera and the Bregenz Opera House. He is

an aerial coordinator and stunt professional and has created choreography for feature films *Ronin 47* with Keanu Reeves, *Romans* with Orlando Bloom and Netflix's *iBoy*, *Offbeat* and *Allies*. An actor who has won awards in Rome, Cannes and New York, he worked with Daniel Bruhl and Kate Beckinsale on Michael Winterbottom's *The Face of an Angel*, played the lead in the award-winning shorts *Carpool* and *Embrace Life*, and portrayed Thomas Haddad in the 9/11 docu-film *Heroes of the 88th Floor*. He performed with Russell Crowe in Ridley Scott's *A Good Year* and with Ralph Fiennes in *Julius Caesar* at the Barbican in London. (AustinSpangler.com)

## Plácido Domingo

NABUCCO



**From:** Madrid, Spain.  
**LA Opera:** debut as *Otello* (1986); he has sung 29 roles to date and conducted 25 productions. This season, he celebrates the 50th anniversary of his L.A. debut (*Don Rodrigo*, NYCO on tour). He was 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 sung

over 3,900 total performances of 148 roles, and he has conducted over 600 operatic and symphonic performances. At the Metropolitan Opera, he has sung over 700 performances and conducted over 150 performances. He founded the international vocal competition Operalia. This season he appears in *Don Carlo* in Valencia, *La Traviata* in Paris and Vienna, *Luisa Miller* at the Met, *Macbeth* in Berlin and *Thaïs* in Madrid. His conducting engagements include *Die Walküre* in Bayreuth and *Don Giovanni* in Prague, 230 years after its premiere there in replicas of the original sets, featuring Operalia winners. (PlacidoDomingo.com)

## Liudmyla Monastyrskaya

ABIGAILLE



**From:** Kiev, Ukraine.  
**LA Opera:** debut.  
**Career highlights:** She has performed Abigaille with La Scala, the Metropolitan Opera, Deutsche Oper Berlin, Bavarian State Opera and the Royal Opera House Covent Garden. A principal soloist with the Ukraine National Opera for several years, she came to international attention with her 2010 Deutsche Oper Berlin debut as *Tosca*.

Since then, she has sung *Aida* at the Paris Opera and Vienna State Opera; *Lady Macbeth* in *Macbeth* at Covent Garden; *Tosca* and *Aida* at Houston Grand Opera; and *Aida* and *Santuzza* in *Cavalleria Rusticana* at La Scala. She has also sung *Odabella* in *Attila* at Deutsche Oper Berlin; *Leonora* in *La Forza del Destino* and *Lady Macbeth* at the Berlin Staatsoper; and *Santuzza* at the Salzburg Easter Festival. Later this season, she will perform *Tosca* and *Abigaille* at the Deutsche Oper Berlin; *Aida* with the Teatro Real in Madrid, *Norma* with Houston Grand Opera and *Manon Lescaut* with Barcelona's Gran Teatre del Liceu.

## ARTISTS

### Morris Robinson

ZACCARIA



**From:** Atlanta, Georgia.  
**LA Opera:** Sarastro in *The Magic Flute* (debut, 2009); Fasolt in *Das Rheingold* (2009, 2010); Oroveso in *Norma* (2016); Osmin in *The Abduction from the Seraglio* (2017). He will return as Sparafucile in *Rigoletto*.

**Career highlights:** He regularly appears in leading roles at the Metropolitan Opera. He has also performed with San Francisco Opera, Lyric Opera of Chicago,

Houston Grand Opera, Seattle Opera, Vancouver Opera, Opera Australia and the Aix-en-Provence Festival. Last season's engagements included his La Scala debut as Porgy in *Porgy and Bess*, Fasolt with the New York Philharmonic and Sarastro at the Met. He has appeared with the Boston Symphony Orchestra, Philadelphia Orchestra, Chicago Symphony Orchestra, LA Philharmonic, National Symphony Orchestra and Montreal Symphony Orchestra. He began the current season as Ramfis in *Aida* with Washington National Opera and will perform the Commendatore in *Don Giovanni* with the Dallas Opera. (MorrisRobinson.com)

### Mario Chang

ISMAELE



PHOTO BY DARIO ACOSTA

**From:** Guatemala City, Guatemala.

**LA Opera:** Rodolfo in *La Bohème* (2016, debut).

**Career highlights:** Winner of three awards—first prize, zarzuela prize and audience prize—at the 2014 Operalia competition in Los Angeles, he is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program. This season, he returns to the Met as Arturo in *Lucia di*

*Lammermoor* and to Oper Frankfurt in the title roles in *Werther* and *Roberto Devereux* and as the Italian Singer in *Capriccio*. Last season in Frankfurt, he performed Rodolfo and made role debuts as Lensky in *Eugene Onegin* and as the Duke of Mantua in *Rigoletto*. He also debuted at Santa Fe Opera as Edgardo in *Lucia di Lammermoor* and appeared in recital at Carnegie Hall. Other recent highlights include Nemorino in *The Elixir of Love* and the Italian Tenor in *Der Rosenkavalier* at the Met, and the Italian Tenor with the National Symphony Orchestra opposite Renée Fleming under the baton of Christoph Eschenbach. (MarioChang.com)

### Nancy Fabiola Herrera

FENENA



**From:** Canary Islands, Spain.

**LA Opera:** title role in *Carmen* (2008, debut); Dona Rosa in *Il Postino* (2010); Paula in *Florencia en el Amazonas* (2014).

**Career highlights:** Last season, she appeared with the Metropolitan Opera in three roles: Fenena, Herodias in *Salome*, and Maddalena in *Rigoletto*. Other recent appearances include Léonor de Guzman in *La Favorite* in Las Palmas, Cecilia in *Las*

*Golondrinas* in Oviedo and Madrid, Dalila in *Samson et Dalila* in Oviedo, and Princess Eboli in *Don Carlo* in Madrid. Her exemplary portrayal of the title role in *Carmen* has also taken her to the Met, Opéra National de Paris, Covent Garden, Munich, Verona, Moscow, Rome, Sydney, Melbourne, Tokyo, Tel Aviv, Dresden and other cities around the globe. She was a 1996 Operalia winner. She has appeared with the LA Philharmonic as Salud in *La Vida Breve*, conducted by Rafael Frühbeck de Burgos, and as Maddalena in *Rigoletto*, conducted by Gustavo Dudamel at the Hollywood Bowl. (NancyFabiolaHerrera.com)

### Gabriel Vamvulescu

HIGH PRIEST OF BAAL



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

*Versailles* (2015); Guccio in *Gianni Schicchi* (2015); Official Registrar in *Madama Butterfly* (2016); Fifth Jew in *Salome* (2017); Jailer in *Tosca* (2017). **Career highlights:** He began his musical training while studying theology and Byzantine music at Saint Nicholas Theological Seminary; upon graduation, he enrolled in the George Enescu National Conservatory in Bucharest. In 1998 he joined the Romanian National Opera apprentice program.

### Eager for more music after the show?

*After Hours: A Musical Nocturne* is a concert series hosted by Artist in Residence Matthew Aucoin in the Founders Room. An *After Hours* follows the final *Nabucco* performance on November 19. Audience members that day are invited, free of charge, pending space availability. For everyone else, a limited number of tickets are available at LAOpera.org/AfterHours. (Tickets are free but subject to a \$5 service fee.) Located on the second floor of the theater, the Founders Room will have a cash bar and food options.

PHOTO BY EBERT DUNDORE-ARIAS



## Liv Redpath

ANNA

**From:** Edina, Minnesota. **LA Opera:** Apparition in *Macbeth* (2016, debut); *Nosferatu* (2016); Olympia in *The Tales of Hoffmann* (2017); Frasquita in *Carmen* (2017). A Domingo-

Colburn-Stein Young Artist, she will return as Amour in *Orpheus and Eurydice*. **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 debuted at Carnegie Hall in Poulenc's *Gloria* and Alice Tully Hall in Handel's *La Resurrezione*. She earned her master's at Juilliard. (LivRedpath.com)



## Joshua Wheeler

ABDALLO

**From:** Kettering, Ohio. **LA Opera:** Malcolm in *Macbeth* (2016, debut); Policeman in *Wonderful Town* (2016); Second Jew in *Salome* (2017). He is a member of the Domingo-

Colburn-Stein Young Artist Program. **Career highlights:** Recent performances include both Don Basilio and Don Curzio in *The Marriage of Figaro* and Malcolm in *Macbeth* with Kentucky Opera, where he was a studio artist. He has also appeared with Opera Theatre of Saint Louis, Des Moines Metro Opera, Dayton Opera and Opera Iowa. He won the Ohio District of the Metropolitan Opera National Council Auditions.

## LA OPERA CHORUS

### SOPRANO

Christina Borgioli	Ayana Haviv	Lori Stinson
Lisa Crave*	Terri Hill*	Courtney Taylor
Emma-Grace Dunbar	Virenia Lind**	Rebecca Tomlinson*
Nicole Fernandes	Renee Sousa*	Sunjoo Yeo

### ALTO

Elizabeth Anderson	Veronica Christenson*	Helene Quintana*
Natalie Beck**	Kelly Krantz	Adrien Raynier**
Aleta Braxton**	Christie Lynn Lawrence*	Bonnie Snell Schindler
Sara Campbell*	Adriana Manfredi	Jennifer Wallace**

### TENOR

Stephen Arel**	James Guthrie	Sal Malaki**
Christopher Craig	Steven Harms	Mark David Miller**
Omar Crook	Charles Lane**	George Sterne***
Adam Faruqi	Joseph Lopez	Todd Strange
Jason Francisco	Francis Lucaric**	

### BASS

Mark Beasom**	Robert Hovencamp**	Garth Neustadter
Reid Bruton*	Mark Kelley**	Steven Pence
Gregory Geiger*	David Kress*	James Martin Schaefer
Abdiel Gonzalez	E. Scott Levin	Tim Smith**
Dorian P. Hall	Gabriel Manro	

\* Has appeared in 50 or more productions

\*\* Has appeared in 100 or more productions

\*\*\* Has appeared in 150 or more productions

## MOVEMENT ENSEMBLE

Sara Delia	Samuel Kay	Michelle Genevieve
Lorell Bird Dorfman	Jeff Payton	Stratton
Lorenzo Edwards	Lis Roche	Alanna Swovelin
Süfyan Elmoumi	C. Maria Schmidt	Ottavio Taddei
Thomas Frelinghuysen	Astghik Sinanyan	Dekontee Tuckrile

## SUPERNUMERARIES

Charles Afolabitzky	Tomás Dakan	Launa Romoff
Mike Bash	Lawrence Dillard	Rory Ross
Danny Belford	Chris Fox	Gregory Schwabe
Steven Brogan	Amy Glinskas	Linda Slade
Tony Cavallo	Theodore Mark Martinez	Harrison Summerise
Andrew Chilcott	Guy Picot	Lauren Zbylski

## LA OPERA ORCHESTRA

### FIRST VIOLIN

Roberto Cani	Helen Z. Altenbach
STUART CANI	Nadine Hall
CONCERTMASTER	Marshall McDaniel
Armen Anassian	Ira Glansbeek
ASSOCIATE	Erin Breene
CONCERTMASTER	Isaiah Gage
Margaret Wooten	
ASSISTANT	
CONCERTMASTER	
Hana Kim	
Grace Oh	
Olivia Tsui	
Dongfang Ouyang	
Kathleen Sloan-Steele	
Cheryl Norman	
Radu Pieptea	
Loránd Lokuszta	
Tina Chang Qu	

### SECOND VIOLIN

Ana Landauer	Heather Clark
PRINCIPAL	PRINCIPAL
Marisa Sorajja	Angela Wiegand, <i>piccolo</i>
ASSOCIATE PRINCIPAL	
Florence Titmus	
Leslie Katz	
Michele Kikuchi	Jennifer Cullinan,
Cynthia Moussas	<i>English horn</i>
Jayne Miller	
Ina Veli	
Elizabeth Hedman	
Irina Voloshina	

### VIOLA

Brian Dembow	
PRINCIPAL	
Andrew Picken	
ASSOCIATE PRINCIPAL	
Karie Prescott	
Shawn Mann	
Kate Vincent	
Alma Fernandez	
Carolyn Riley	
Gina Coletti	

### CELLO

John Walz	
PRINCIPAL	
Dane Little	
ASSOCIATE PRINCIPAL	

### TROMBONE

William Booth
PRINCIPAL
Alvin Veeh
Terry Cravens,
<i>bass trombone</i>

### BASS

Nathan Farrington
PRINCIPAL
Frances Liu Wu
ASSOCIATE PRINCIPAL
Don Ferrone
Tim Eckert
James Bergman
Peter Doubrovsky

### FLUTE

Heather Clark
PRINCIPAL
Angela Wiegand, <i>piccolo</i>

### OBOE

Leslie Reed
PRINCIPAL
Jennifer Cullinan,
<i>English horn</i>

### 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
Marissa Benedict

### TROMBONE

William Booth
PRINCIPAL
Alvin Veeh
Terry Cravens,
<i>bass trombone</i>

### TUBA

James Self
PRINCIPAL

### HARP

JoAnn Turovsky
PRINCIPAL

### TIMPANI

Gregory Goodall
PRINCIPAL

### PERCUSSION

Theresa Dimond
PRINCIPAL
John Wakefield
Scott Higgins

### BANDA

Sarah Weisz,
<i>flute and piccolo</i>
Dawn Marie Hamilton,
<i>clarinet</i>
Michele Forrest, <i>oboe</i>
Mark Adams, <i>horn</i>
Nathan Campbell, <i>horn</i>
Danielle Ondarza, <i>horn</i>
Daniel Rosenblum, <i>trumpet</i>
Andrew Ulyate, <i>trumpet</i>
Dustin McKinney, <i>trumpet</i>
Andy Malloy, <i>trombone</i>
Brent Anderson, <i>trombone</i>
Ken Kugler, <i>trombone</i>

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



## PRODUCTION STAFF

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### ASSISTANT LIGHTING DESIGNER

Azra King-Abadi

### ASSOCIATE CHORUS MASTER

Jeremy Frank

### SUPERTITLE PREPARATION/CUER

Linda Zoolalian

### MUSICAL ASSISTANT TO JAMES CONLON

Ignazio Terrasi

### ASSISTANT STAGE MANAGERS

Barbara Donner  
Lisa Kable-Blanchard  
Erin Thompson-Janszen

### COSTUME SHOP

---

Heather Bair  
Maria De La Mora  
CUTTER/DRAPERS

Ademir Serrano  
JUNIOR CUTTER/DRAPER

Florencia Carrizo  
ASSISTANT CUTTER/DRAPER

Alexzandra 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  
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 Rodriguez  
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  
VICE PRESIDENT OF GUEST SERVICES

### VARI\*LITE AUTOMATED LIGHTING PROVIDED BY

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### THE DOMINGO-COLBURN-STEIN YOUNG ARTIST PROGRAM

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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

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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

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.