



PLÁCIDO DOMINGO, ELI AND EDYTHE BROAD GENERAL DIRECTOR  
 JAMES CONLON, RICHARD SEAVER MUSIC DIRECTOR  
 CHRISTOPHER KOELSCH, SEBASTIAN PAUL AND MARYBELLE MUSCO PRESIDENT AND CEO  
 PRESENTS

GIUSEPPE VERDI

# Don Carlo

Original French libretto by Joseph Méry and Camille du Locle,  
 based on the play *Don Carlos* by Friedrich Schiller.  
 Italian translation by Achille de Lauzières and Angelo Zanardini.

## CREATIVE TEAM

**CONDUCTOR**  
James Conlon

**ORIGINAL PRODUCTION**  
Ian Judge

**DIRECTOR**  
Louisa Muller\*

**SCENERY DESIGNER**  
John Gunter

**COSTUME DESIGNER**  
Tim Goodchild

**LIGHTING DESIGNER**  
Rick Fisher

**CHORUS DIRECTOR**  
Grant Gershon

**CHOREOGRAPHER**  
Kitty McNamee

**ASSISTANT DIRECTOR**  
Erik Friedman

**STAGE MANAGER**  
Whitney McAnally

**ASSISTANT CONDUCTOR**  
Louis Lohraseb†

**PROMPTER**  
Nino Sanikidze

**MUSICAL PREPARATION**  
Jeremy Frank  
Vlad Iftinca  
Miah Im

## CAST (in order of vocal appearance)

**A FRIAR** Soloman Howard

**DON CARLO,**  
crown prince of Spain Ramón Vargas

**RODRIGO,**  
Marquis of Posa Plácido Domingo

**TEBALDO,**  
a page Taylor Raven†

**PRINCESS EBOLI** Anna Smirnova\*

**ELISABETH DE VALOIS,**  
Queen of Spain Ana María Martínez

**PHILIP II,**  
King of Spain Ferruccio Furlanetto  
(SEP 22-29)  
Alexander Vinogradov  
(OCT 4-14)

**COUNT LERMA** Joshua Wheeker†

**A CELESTIAL VOICE** Liv Redpath†

**THE GRAND INQUISITOR** Morris Robinson

ARTISTS SUBJECT TO CHANGE.

## SUPPORT

Production made possible with generous support from  
*The Blue Ribbon*

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*Joyce and Aubrey Chernick*

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Video production made possible with special support from  
*Michael and Jane Eisner and The Eisner Foundation*

## PRODUCTION NOTES

The running time is approximately three hours and 20 minutes, including one intermission.

This production uses 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.

An LA Opera original production.

Scenery constructed by the San Diego Opera Scenic Studios. Costumes produced by the LA Opera Costume Shop. Wigs constructed by the LA Opera Wig & Make-Up Department. Custom footwear created by Capri Shoes (Fullerton, California) and by Calzature Epoca S.r.l. (Milan, Italy).

\* LA Opera debut

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

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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### ACT I

Monks pray at the tomb of Holy Roman Emperor Charles V. Don Carlo comes to lament his ill-starred love for Elisabeth de Valois, who, for reasons of state, has been married to Carlo's father, King Philip II. Carlo's friend Rodrigo urges him to bury his grief by helping him aid the Protestant population of Flanders, oppressed by Philip's Catholic regime.

Awaiting the queen, Princess Eboli amuses the ladies of the court with a song. When Elisabeth joins them, Rodrigo brings the queen a note from Don Carlo, requesting a private audience. He distracts Eboli (who thinks Carlo is in love with her) while Elisabeth reads it. She agrees to see Carlo and dismisses her ladies.

Carlo asks Elisabeth to help him gain Philip's consent to leave for Flanders. He cannot refrain from speaking also of their past love. Elisabeth reminds him that their relationship is impossible, but admits that she still loves him. When Carlo attempts to embrace her, she breaks away and Carlo flees in despair.

Philip arrives to find his queen unattended, and angrily banishes her lady-in-waiting for neglecting her duty. Rodrigo lingers behind with the king and begs him to adopt a more tolerant policy toward his Flemish subjects. Philip refuses and warns Rodrigo to beware of the Grand Inquisitor. Nevertheless, he is impressed with this young man who speaks so freely; he confides to Rodrigo his jealous suspicions about Don Carlo and the queen.

### ACT II

Don Carlo comes to the garden in response to an unsigned note which he believes is from Elisabeth. The letter is from Eboli, who arrives in a veil. Mistaking her for the queen, Carlo passionately declares his love. Enraptured, the princess uncovers her face; she quickly realizes,

however, that his ardent speeches were not for her. Humiliated, Eboli threatens to tell the king that Elisabeth and Carlo are lovers. Rodrigo tells the imperiled Don Carlo to entrust him with any sensitive political documents in his possession.

Crowds assemble to witness an *auto-da-fé*, in which those condemned by the Inquisition are burned to death. Don Carlo approaches his father with Flemish deputies who plead for clemency. Philip is unmoved by their entreaty. Seeing that words are of no use, Carlo draws his sword. Philip calls for his guards to disarm the defiant prince, but no one moves. Rodrigo finally steps forward and takes Carlo's sword. As guards take Carlo to prison, a heavenly voice is heard praying for the souls of the condemned.

### INTERMISSION

### ACT III

Philip has spent the entire night in his study in melancholy reverie. His queen, he realizes, never loved him. Don Carlo, whom he suspects of an illicit love for Elisabeth, has committed open treason. Philip has summoned the Grand Inquisitor to discuss Carlo's punishment. Philip hesitates to invoke the death penalty against his son, but the Grand Inquisitor absolves Philip in advance of all guilt, pointing out that God sacrificed His own son. The Grand Inquisitor then denounces Rodrigo as a heretic for his efforts on behalf of Flanders; he demands Rodrigo's death. Philip defends Rodrigo, the only man in his court he can trust, but the Inquisitor accuses the king himself of failing in his duty before the Holy Office.

Eboli has maliciously passed a box of Elisabeth's jewels and personal effects to the king. Opening it, he finds a portrait of Carlo inside and accuses her of adultery. Philip calls for help, and Eboli and Rodrigo rush into the room. As Eboli looks after

the queen, each is troubled by private thoughts. Philip realizes that Elisabeth is innocent; Eboli repents of her treachery; Rodrigo resolves that he must sacrifice himself for Spain. When Elisabeth recovers, Eboli confesses everything to the queen, including the fact that she is the king's mistress. At that, Elisabeth bans Eboli from the court. Eboli resolves to save Don Carlo's life before she seeks peace in a convent.

Rodrigo comes to Don Carlo's prison cell to say farewell. He has obtained Carlo's freedom by claiming ownership of the incriminating papers Carlo gave him; Rodrigo is sacrificing himself so that Carlo may live, reign and save Flanders. Suddenly, a gunshot sounds and Rodrigo falls, a victim of the Inquisition. Mortally wounded, he tells Carlo to meet Elisabeth the next day at the monastery, and enjoins Carlo once more to save Flanders. Philip enters to free his son, but Carlo turns on him, bitterly accusing him of complicity in Rodrigo's death. An angry mob gathers, demanding Carlo's freedom. Philip orders the gates thrown open, and the mob fills the prison. In the confusion, Eboli helps Carlo to flee. The Grand Inquisitor appears and invokes the power of God to quell the disturbance.

### ACT IV

Waiting in the monastery, Elisabeth unburdens her heart in prayer. Don Carlo arrives for their last meeting. Rodrigo hovers in their thoughts as they speak of Don Carlo's mission to Flanders. They formally renounce their love and dedicate themselves to their respective duties in a solemn, platonic farewell. Philip enters with the Grand Inquisitor, ready to deliver his son to the Inquisition. From the tomb of Charles V, the spirit of the dead emperor emerges, leading Don Carlo away into the darkness of the tomb.

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

*And Samuel said to Saul: "Why hast thou disquieted me, to bring me up?" And Saul answered: "I am sore distressed; ...and God is departed from me, and answereth me no more...therefore I have called thee, that thou mayest make known unto me what I shall do."* (First Book of Samuel, 28:15)

"Then why do you evoke the shadow of Samuel?" thunders the Grand Inquisitor at the climax of his bracing confrontation with the king of Spain. The biblical reference, hurled as a *coup de grâce* from one potentate at another, is emblematic of the dimensions of Verdi's 23<sup>rd</sup> and perhaps most ambitious opera. Those dimensions refer not only to the length, but also the breadth of its historical roots and the depth of its profoundly expressive portrayal of the human drama.

*Don Carlo* is unique in Verdi's output. It is not a bridge leading on to the future; it is a mountain peak standing on its own, complete within itself.

It is "about" a family conflict between father and son, an impossible love between that son and his stepmother, and the unsteadiness of the son searching to find himself. Those elements alone would suggest just another domestic drama, were it not for *who* they are.

When the father is King Philip II at the height of the Spanish Empire; when the son, Carlo, is heir to that throne; when Elisabeth, once Carlo's betrothed and now his stepmother, is the daughter of the French king; when the representative of the Roman Catholic Church is no less than the Grand Inquisitor; when the Infante's closest friend Rodrigo is a spokesperson for progressive ideas on freedom and personal liberties—the magnitude of these personages invites a musical and dramatic expression far beyond the normal scope of melodrama.

All of this, put in the hands of someone lacking genius, might not have come to much. But Verdi, the profoundly human moral realist, produced a stunningly majestic opera. There are those who consider *Don Carlo* his greatest work, even in the face of his final masterpieces *Otello* and *Falstaff*. The blend of history and personal drama, bathed in richly austere colors, gives it a unique status amongst his works.

The Grand Inquisitor—intractable, sightless and ruthless—was a gift to Verdi's deeply anti-clerical muse. In his scene,

painted in dark and somber tones that proceeds like a ghostly ritual of confession, the Inquisitor bends the king to his will. In their encounter, Verdi produced one of the most chilling scenes in all of opera.

But it is in Rodrigo, Carlo's friend and the king's confidant, that we discover something unique. He is virtually the only Verdi baritone who is related to the tenor by friendship, not opposition. Rodrigo is an anachronism, whose Enlightenment-era values and liberal philosophy are totally out of historical context. Complex and ambiguous in the Schiller drama upon which the opera is based, Rodrigo is somewhat sanitized in Verdi: a model of idealism, selfless generosity and amicable fidelity. Yet those ideals clearly have the composer's sympathy.

*Don Carlo* was commissioned for the Paris Opera, and Verdi was expected to adhere to the enlarged scope (including a centrally located ballet) and length of French *grand opéra*. The five-act structure that was *de rigueur* in French theater forced Verdi to struggle with proportions that were unnatural for him. But Verdi had always stretched his own boundaries. His capacity and willingness to do so goes a long way to explain the monumental transformation of Italian opera that he accomplished.

In the 19 years that followed the opera's premiere in Paris, Verdi wrestled with his musical material, creating four major re-workings and seven identifiable versions of the opera. The two principal versions are the original five-act *Don Carlos* in French (Paris, 1867) and a four-act *Don Carlo* in Italian that he created for Milan (1884). Their pros and cons have been widely debated.

The Italian version's suppression of the French version's original first act—set in the forest of Fontainebleau where the young Carlo and Elisabeth fall in love—is a loss. And yet it can be argued that the lovers' subsequent reminiscence of that scene is more poignant in the audience's imagination for not having seen it. An

advantage of the four-act version, aside from its relative concision, is that it both opens and closes in the powerfully evocative austerity of the monastery where Emperor Charles V is entombed.

Ultimately the music subdues all discussion. Verdi approaches the apex of his art with two (or three, depending on the version) love duets and several arias that have found their way out of the opera house into the concert hall: the king's monologue, arguably the greatest solo in the 19<sup>th</sup>-century bass repertory; Eboli's "O don fatale"; Elisabeth's last-act aria at the tomb of Carlo V; and Rodrigo's farewell and death. The confrontational duets for two basses (Philip/Inquisitor) and for bass and baritone (Philip/Rodrigo) are the logical conclusion of a Verdian tradition that stretched back to his first compositional decade.

The so-called "closet scene"—with Philip's aria, his duet with the Grand Inquisitor, the quartet and Eboli's aria—is the core of the opera. Here we see a deeply intimate portrait of Philip the Man, vulnerable and human despite his apparent omnipotence. Lacking from this scene is only Carlo, an absence symbolic of his isolation in the court and his rejection by a disdainful father.

Verdi's increasing mastery of orchestration, his expanding harmonic vocabulary and ever-deepening expressivity was both the impetus and the fruit of a hybrid operatic form. The marriage of French and Italian traditions is consummated even as the heretics are consumed in flames. The "shadow of Samuel" charts a kind of "Twilight of the Gods" for the Spanish royal family. The out-sized personalities of Charles V and Philip II, the human drama of the Queen and Infante of Spain, the conflicts amongst nations and religions, of Church and State, are played out on the world stage.

Created by the great Italian master on French turf, *Don Carlo* paradoxically claims its place as perhaps the greatest and most enduring *grand opéra* of them all.

## James Conlon

CONDUCTOR



**From:** New York City, New York.  
**LA Opera:** *La Traviata* (2006, debut); 56 different operas and over 365 performances to date. This season he will conduct *Hansel and Gretel*, *La Clemenza di Tito* and *La Traviata*, as well as the world premiere of *Moses* at the Cathedral. 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. In 2016, 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)

## Ian Judge

ORIGINAL PRODUCTION



**From:** Southport, England.  
**LA Opera:** *Tosca* (1989, debut; revived five times); *Madama Butterfly* (1991; revived three times); *The Marriage of Figaro* (2004, revived three times); *Roméo et Juliette* (2005, 2011); *Don Carlo* (2006); *Tannhäuser* (2007); *The Stigmatized* (2010).  
**Career highlights:** His productions with the Royal Shakespeare Company include *The Wizard of Oz*, *The Comedy of Errors*, *Love's*

*Labour's Lost*, *Twelfth Night*, *A Christmas Carol*, *The Relapse*, *Troilus and Cressida* and *The Merry Wives of Windsor*. His theatrical credits include productions for the Old Vic, Shaw Festival in Canada, Sydney Theatre Company and Chichester Festival Theatre. He directed the first production in nearly 50 years of *Sir John in Love* at the English National Opera and his work in opera also includes productions at Covent Garden, the Mariinsky Theater in St. Petersburg, and in Houston, Toronto, Madrid, Buenos Aires and Chicago. (IanJudge.com)

## Louisa Muller

DIRECTOR



**From:** Westerly, Rhode Island.  
**LA Opera:** debut.  
**Career highlights:** In recent seasons, she has made directing debuts at the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Grand Théâtre de Genève, Opera Queensland, and Atlanta Opera. She received considerable critical acclaim for her 2017 staging of *Das Rheingold* with the New York Philharmonic, which the

*New York Times* called "riveting...a remarkable evening of music theater" and named one of the best classical music performances of the year. Her summer home since 2015 has been Wolf Trap Opera, where she has directed new productions of Corigliano's *The Ghosts of Versailles*, *The Rape of Lucretia*, *Tosca* and *Roméo et Juliette*. In 2019, she will direct *Don Giovanni* at the Metropolitan Opera, where she is a member of the directing staff, as well as *La Traviata* at the Minnesota Opera and *The Turn of the Screw* at Garsington Opera. She is on the faculty of the Scuola di Belcanto in Urbania, Italy. (LouisaMuller.com)

## John Gunter

SET DESIGNER



**From:** Billericay, Essex, UK.  
**LA Opera:** *Tosca* (1989, debut; 1992, 1996, 2001, 2005, 2008), *Madama Butterfly* (1991, 1994, 1996, 1999), *Albert Herring* (1992), *Roméo et Juliette* (2005, 2011), *Don Carlo* (2006).  
**Career highlights:** The late John Gunter (1938-2016) had an international career that spanned over three decades. He was head of design and later associate designer at the Royal National

Theatre, where his productions included *Wild Honey*, *Guys and Dolls*, *Skylight*, *Lady Windermere's Fan*, *Mrs. Warren's Profession*, *Anything Goes* (also West End) and *Love's Labours Lost* (also U.S. tour). Theater productions elsewhere include *Juno and the Paycock* (Royal Shakespeare Company), *Hamlet* (Old Vic) and many West End productions. Opera designs include *Sir John in Love*, *Don Quichotte* and *Mefistofele* for English National Opera; Numerous productions for the Glyndebourne Festival; *Peter Grimes* for the Salzburg Easter Festival; and *The Flying Dutchman* for Covent Garden.

## Tim Goodchild

COSTUME DESIGNER



**From:** Guildford, England.

**LA Opera:** scenery for *The Marriage of Figaro* (debut, 2004; 2006, 2010, 2015); costumes for *Roméo et Juliette* (2005, 2011), *Don Carlo* (2006).

**Career highlights:** A three-time Olivier Award winner, he has designed scenery and costumes for stage, television and film. He has designed over 75 productions for the West End and 20 productions for the New

Shakespeare Company. In 1988 he designed the first Anglo-Soviet production of *Swan Lake* for the Moscow Classical Ballet, seen in Moscow, London, the U.S. and Japan. He designed the ballet *A Simple Man* for BBC2, which won the 1987 BAFTA Award, and costumes for the film *The Little Prince*. Recent projects include *God Looked Away* at the Pasadena Playhouse, the West End production and U.S. tour of the musical *We Will Rock You*, the West End premiere of *Elf: The Musical*, the London premiere of *Putting It Together* and a new production of *The Nutcracker* for the Houston Ballet Company.

## Rick Fisher

LIGHTING DESIGNER



**From:** Philadelphia, Pennsylvania.

**LA Opera:** *Albert Herring* (2012, debut), *Falstaff* (2013), *Madama Butterfly* (2016).

**Career highlights:** In 2009, he won Tony and Drama Desk Awards for *Billy Elliot* on Broadway; he also lit the West End, Australian, Japan and new UK touring productions. He has been a regular at Santa Fe Opera since 2001, designing three productions there in 2015:

*Salome*, *Rigoletto* and *The Daughter of the Regiment*. Recent engagements include *Orfeo*, *The Return of Ulysses* and *The Coronation of Poppea* (Edinburgh Festival, Teatro La Fenice, Lincoln Center); *Mood Music* (Old Vic, London); the musical *Mata Hari* (Tokyo); and *Madama Butterfly* (Santa Fe Opera). Previous opera credits include *Sweeney Todd* for the San Francisco Opera and Houston Grand Opera, Theodore Morrison's *Oscar* in Santa Fe and Philadelphia, and *The Fiery Angel* and *Turandot* at the Bolshoi Theater in Moscow. Upcoming engagements include *The Pearl Fishers* at Santa Fe Opera and *Falstaff* at the Dallas 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 12 productions to date and will conduct this season's *Satyagraha*.

**Career highlights:** Last season at San Francisco Opera, he conducted the world premiere of John Adams' *Girls of the Golden West*, which he will conduct later this season for the Dutch National

Opera. He has conducted *Rigoletto*, *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; and many concerts with the LA Phil. He is the Kiki & David Gindler Artistic Director of the L.A. Master Chorale, where he is in his 18th 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.

## Kitty McNamee

CHOREOGRAPHER



**From:** Ashland, Ohio.

**LA Opera:** *Roméo et Juliette* (2005, debut; 2011), *La Traviata* (2006, 2009, 2014), *Don Carlo* (2006), *La Rondine* (2008), *Lucia di Lammermoor* (2014), *The Tales of Hoffmann* (2017).

**Career highlights:** She was hailed by *Dance Magazine* as an artist with "an outsize talent for that most elusive gift, originality." Recent work includes *A Midsummer Night's Dream* with

the LA Phil, *La Traviata* with San Diego Opera, Target's "A New Kind of Strong" campaign, Secret Cinema's performances with Laura Marling in London, *Colony Collapse* commissioned by Oregon Shakespeare Festival and *The Fantasticks* at Pasadena Playhouse. Concert work includes *RIFT* commissioned by Marin Alsop and Cabrillo Festival of Contemporary Music, recently performed at the Kennedy Center, the ballets *Traces* and *Transit* for National Choreographers Initiative and *colony* for LA Ballet. On TV: Lifetime's *Beautiful & Twisted*, *Petals on the Wind* and *The Lizzie Borden Chronicles*; also *90210* and *The L Word*. (KittyMcNamee.com)

## Ramón Vargas

DON CARLO



**From:** Mexico City, Mexico.

**LA Opera:** Nemorino in *The Elixir of Love* (1996, debut; 1999); title role in *Werther* (1998).

**Career highlights:** Ramón Vargas' international debut took place in 1992 as Edgardo in *Lucia di Lammermoor* at the Metropolitan Opera, soon followed by his La Scala debut as Fenton in *Falstaff*. He now regularly performs at all the major opera houses all over the world

to great acclaim, with appearances at the Vienna State Opera, London's Royal Opera House, Teatro Real in Madrid, Paris Opéra-Bastille, San Francisco Opera, the Teatro Colón in Buenos Aires and Arena di Verona, among others. He has previously performed the role of Don Carlo with the Vienna State Opera, Munich Opera Festival and Zurich Opera. This season's engagements include Riccardo in *Un Ballo in Maschera* with the Vienna State Opera, Hamburg State Opera and Grand-Théâtre de Genève, and Alfred in *Die Fledermaus* with the Vienna State Opera. (RamonVargas.com)

## Plácido Domingo

RODRIGO



**From:** Madrid, Spain.

**LA Opera:** debut as *Otello* (1986); he has sung 30 roles to date and conducted 25 productions. Later this season, he will perform the title role in *El Gato Montés*. 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 150 roles and 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 *La Traviata* at the Met, La Scala, Covent Garden and the Royal Opera House Muscat; *Gianni Schicchi* at the Met; *Simon Boccanegra* in Vienna; *Macbeth* in Berlin; and *Nabucco* in Dresden. His conducting engagements include concerts with the Vienna Philharmonic at La Scala, *Aida* at the Met and *La Traviata* in Muscat. (PlacidoDomingo.com)

## Ana María Martínez

ELISABETH DE VALOIS



**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); title role of *Carmen* (2017). She will return later this season as Soleá in *El Gato Montés*.

**Career highlights:** Recent appearances include *Madama Butterfly* at the Metropolitan

Opera. Her performances last season included the title role of *Rusalka* with Teatro Colón in Buenos Aires, both Fiordiligi in *Così fan tutte* and Marguerite in *Faust* with Lyric Opera of Chicago, Alice Ford in *Falstaff* at London's House Covent Garden, the title role in *Florença en el Amazonas* with Florida Grand Opera and *Madama Butterfly* in Santa Fe. Later this season, she will perform *Madama Butterfly* at the Vienna State Opera and the title role of *Florença en el Amazonas* with Houston Grand Opera. A Grammy Award winner and a 1995 Operalia winner, she can be heard in Amazon's *Mozart in the Jungle*. (AnaMariaMartinez.com)

## Anna Smirnova

PRINCESS EBOLI



**From:** Moscow, Russia.

**LA Opera:** debut.

**Career highlights:** After receiving her musical education at the Tchaikovsky Conservatory in Moscow, Anna Smirnova made her international debut in 2007 as the Princess de Bouillon in *Adriana Lecouvreur* at Milan's La Scala. Performing both soprano and mezzo-soprano roles, she has appeared as Eboli with the Metropolitan Opera, La Scala,

Bavarian State Opera, Deutsche Oper Berlin and in Valencia. She has also appeared with the Deutsche Oper Berlin as Abigaille in *Nabucco*, Amneris in *Aida* and Ortrud in *Lohengrin*. Other recent appearances include Lady Macbeth in *Macbeth* in Berlin and at the Bavarian State Opera, Brünnhilde in *Die Walküre* with Théâtre du Capitole in Toulouse, Abigaille in *Nabucco* with the Stuttgart and Vienna State Opera, Azucena in *Il Trovatore* with the Bavarian State Opera and Amneris in *Aida* with London's Royal Opera. Her upcoming engagements include the title role of *Turandot* with the Vienna State Opera and with the Deutsche Oper Berlin.

## Ferruccio Furlanetto

KING PHILIP II (SEP 22-29)



PHOTO BY IGOR SAHAROV

**From:** Sacile, Italy.

**LA Opera:** King Philip II in *Don Carlo* (debut, 2006).

**Career highlights:** One of the foremost Italian basses of his generation, Ferruccio Furlanetto has performed at La Scala, Covent Garden, the Vienna State Opera, Paris Opéra and the Metropolitan Opera, as well as in the opera houses of Rome, Turin, Florence, Bologna, Palermo, Buenos Aires, San Diego, Madrid,

Toronto and Moscow. This season, he will perform Prince Gremin in *Eugene Onegin* and Banquo in *Macbeth* with the Vienna State Opera, Fiesco in *Simon Boccanegra* and Padre Guardiano in *La Forza del Destino* at London's Royal Opera House, Arkel in *Pelléas et Mélisande* at the Metropolitan Opera, and Vodník in *Rusalka* with San Francisco Opera. Recent appearances include King Philip II at La Scala and the Vienna State Opera, and the title role of *Don Quichotte* with Lyric Opera of Chicago and the Australian Opera. An honorary ambassador to the United Nations, he holds the title of *Kammersänger*, awarded by the Vienna State Opera.

## Morris Robinson

GRAND INQUISITOR



**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); Zaccaria in *Nabucco* (2017); Sparafucile in *Rigoletto* (2018). He will return as Parsi Rustomji in *Satyagraha*.

**Career highlights:** He regularly performs leading roles at the Metropolitan Opera and with San

Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, Vancouver Opera, Opera Australia and Aix-en-Provence Festival. His appearances this season include Sarastro in *The Magic Flute* at the Met, Porgy in *Porgy and Bess* at the Vienna Volksoper and Cincinnati Opera, and Mahler's 8th Symphony with the LA Philharmonic. Last season's roles included Porgy for his La Scala debut, Fasolt in *Das Rheingold* with the NY Philharmonic and Boston Symphony, and Sarastro and the King in *Aida* at the Met. He has appeared with the Philadelphia Orchestra, Chicago Symphony and Montreal Symphony Orchestra. (MorrisRobinson.com)

## Alexander Vinogradov

KING PHILIP II (OCT 4-14)



PHOTO BY POLINA BLOTNIKOVA

**From:** Moscow, Russia.

**LA Opera:** Escamillo in *Carmen* (debut, 2018).

**Career highlights:** His future engagements this season include Zaccaria in a new production of *Nabucco* in Hamburg, Raimondo in *Lucia di Lammermoor* in Valencia, and Escamillo with the Metropolitan Opera, Dallas Opera and London's Royal Opera. Last season's appearances included Fiesco in *Simon Boccanegra* in

Hamburg; King Philip II in *Don Carlo* in Valencia; Escamillo in Munich; Count Walter in *Luisa Miller* and Raimondo in *Lucia di Lammermoor* at the Metropolitan Opera; and Silva in *Ernani* at the Opéra de Marseille. He has performed Escamillo at the 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 Damnation of Faust* and *The Marriage of Figaro*, which won him the Golden Mask award. He has appeared with the LA Phil as Timur in *Turandot* at the Hollywood Bowl and in Mahler's 8th Symphony.

## Soloman Howard

A FRIAR



**From:** Washington, D.C.

**LA Opera:** Doctor Grenville in *La Traviata* (debut, 2014).

**Career highlights:** His 2017/18 season featured important debuts on three continents: Timur in *Turandot* for San Francisco Opera, the King in *Aida* in Madrid and the Commendatore in *Don Giovanni* in Santiago, Chile. He also appeared in *Aida* at the Washington National Opera, and *Madama Butterfly* at Santa Fe

Opera. In concert, he sang his first Hunding in *Die Walküre* at the Miami Music Festival and joined Gustavo Dudamel and the Simón Bolívar Symphony Orchestra on tour in Asia with Beethoven's Ninth Symphony. Other recent highlights include *Aida* at the Metropolitan Opera, and the title role of *Approaching Ali* at North Carolina Opera and the Washington National Opera. Upcoming engagements include Fafner in *Das Rheingold* in Montréal; the King in *Aida* with the Metropolitan Opera, Cadmus/Somnus in *Semele* at the Théâtre des Champs-Élysées and Colline in *La Bohème* in Santa Fe. (SolomanHoward.com)

## ARTISTS

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### Taylor Raven

TEBALDO

**From:** Fayetteville, North Carolina.

**LA Opera:** Vanderdendur in *Candide* (debut, 2018). She is in her second season as a member of the Domingo-Colburn-Stein Young Artist

Program. **Career highlights:** Over the summer, she performed the role of Gertrude in *Roméo et Juliette* with Wolf Trap Opera Company. Previously, she was a Resident Artist with Pittsburgh Opera, where she performed Oronte in Handel's *Riccardo Primo* and Hannah after in *As One*. She recently performed the role of Marian Anderson in *Deep River: Marian Anderson's Journey* with Virginia Opera. She was a Young Artist with Central City Opera in 2015. She earned a master of music degree at the University of Colorado-Boulder and her bachelor of music degree at the University of North Carolina. She is a recipient of the 2017 Sara Tucker Study Grant from the Richard Tucker Music Foundation.



### Liv Redpath

A CELESTIAL VOICE

**From:** Edina, Minnesota. **LA Opera:** Her many appearances include Olympia in *The Tales of Hoffmann* (2017) and Amour in *Orpheus and Eurydice* (2018). Now in her third season as a

member of the Domingo-Colburn-Stein Young Artist Program, she will return as Gretel in *Hansel and Gretel*. **Career highlights:** Over the summer she performed Zerbinetta in *Ariadne auf Naxos* with Santa Fe Opera. Her engagements this season include Beethoven's Choral Fantasy with the LA Philharmonic, Mozart's *Requiem* and Kirschner's *Songs of Ascent* with the LA Master Chorale and Cunegonde in *Candide* with VocalEssence in Minneapolis. She debuted at Carnegie Hall in Poulenc's *Gloria*, at Alice Tully Hall in Handel's *La Resurrezione* and with the Seattle Symphony in Vivaldi's *Gloria*. (LivRedpath.com)



### Joshua Wheeker

COUNT LERMA

**From:** Kettering, Ohio. **LA Opera:** Malcolm in *Macbeth* (2016, debut); Policeman in *Wonderful Town* (2016); Second Jew in *Salome* (2017); Abdallo in *Nabucco* (2017); Cacambo in

*Candide* (2018); Borsa in *Rigoletto* (2018). He is in his third season as a member of the Domingo-Colburn-Stein Young Artist Program. **Career highlights:** Recent performances elsewhere 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, Aspen Music Festival, Des Moines Metro Opera, Dayton Opera and Opera Iowa. He won the Ohio District of the Metropolitan Opera National Council Auditions and the Pasadena Opera Guild Competition.

## SUPPORTERS

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# Don Carlo on Video

LA Opera is honored to recognize Michael and Jane Eisner and The Eisner Foundation to support a video production of *Don Carlo* that will include special educational insights from Maestro James Conlon. Michael and Jane Eisner are longtime supporters of LA Opera and cultural arts in Southern California. In addition, through the Eisner Foundation, the Eisner family works to identify, advocate for, and invest in high-quality and innovative programs that unite multiple generations for the enrichment of our communities. Each year the foundation gives an average of \$7 million to non-profit organizations throughout Los Angeles County, and recognizes innovative organizations nationwide through the annual Eisner Prize for Intergenerational Excellence.

Michael and Jane Eisner came to know James Conlon and his artistry at the Aspen Music Festival and Paris Opera, well before he arrived at LA Opera. They were among the first to eagerly welcome him to Los Angeles as the company's second music director. In 2009, the Eisners joined with others in supporting the groundbreaking *Recovered Voices* series that brought works by victims of the Holocaust to the stage. The Eisners also helped launch the James Conlon 10th Anniversary Initiative, not only generously offering their support, but also leading the effort to encourage others to join them in this celebration.

Through their support of LA Opera, the Eisners are hoping to bring this world-class production to younger audiences through technology and additional sources of distribution. They believe that everyone can benefit from access to the arts and we have an obligation as a society to find ways to share these classic works with the next generation.



Michael and Jane Eisner with James Conlon



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Lisa Crave\*  
Emma-Grace Dunbar  
Alannah Garnier  
Ayana Haviv  
Terri Hill\*  
Stephanie Jones

Elizabeth Lee  
Virenia Lind\*\*  
Ariel Pisturino  
Renee Sousa\*  
Lori Stinson  
Courtney Taylor  
Rebecca Tomlinson\*  
Sunjoo Yeo

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Elizabeth Anderson  
Natalie Beck\*\*  
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Charles Lane\*\*  
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Tim Campbell  
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Abdiel Gonzalez  
Vincent Grana  
Dorian Hall  
Robert Hovencamp\*\*  
Mark Kelley\*\*  
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Raed Saade  
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Tim Smith\*\*  
Arthur Wand\*  
David Williams

\* Has appeared in 50 or more productions  
\*\* Has appeared in 100 or more productions  
\*\*\* Has appeared in 150 or more productions

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Carlos Campos  
Andrew Chilcott  
Jeff Cook  
Tony Cronin  
Lawrence Dillard  
Süfyan Elmoumi  
Chris Halsted  
Michael John  
Theodore Mark Martinez

Gerard Marzilli  
Daniel O'Brien  
Michael O'Brien  
Cesareo Perez  
Ruffy Landayan  
Liam Lane  
Guy Picot  
Ryan Shervington  
Darren Shin  
Alanna Swovelin  
(Countess of Aremberg)

\* Has appeared in 25 or more productions

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**STUART CANIN**  
CONCERTMASTER

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ASSOCIATE CONCERTMASTER

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ASSISTANT CONCERTMASTER

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Hana Kim  
Olivia Tsui  
Lucinda Chiu  
Dongfang Ouyang  
Kathleen Sloan  
Cheryl Norman  
Radu Pieptea  
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Terry Cravens, *bass trombone*

## TUBA

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## HARP

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## TROMBONE

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**Stuart Canin**  
**Concertmaster Chair**  
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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**.

### 2018/19 PARTICIPANTS

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BARITONE

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MEZZO-SOPRANO

Louis Lohraseb  
CONDUCTOR/PIANIST

Erica Petrocelli  
SOPRANO

Taylor Raven  
MEZZO-SOPRANO

Liv Redpath  
SOPRANO

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TENOR

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; Make-up 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, 2018. The opinions expressed in this program do not necessarily represent those of Los Angeles Opera. Recorded welcome announcements voiced by Jamieson K. Price.

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Marlow Wyatt  
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HEAD OF VOCAL INSTRUCTION  
DOMINGO-COLBURN-STEIN  
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