

› **La Traviata**

GIUSEPPE VERDI

September 13 – 28, 2014

Production made possible by generous gifts from The Milan Panic Family and Barbara Augusta Teichert.
Special underwriting support from Joyce and Aubrey Chernick.

Dido and Aeneas / Bluebeard's Castle

HENRY PURCELL /
BÉLA BARTÓK

October 25 – November 15, 2014

Production made possible by the generous support of the Tarasenko Pankiv Fund (Tara Colburn).

Support for the guest conductor provided by the Beatrix F. Padway and Nathaniel W. Finston Conductors Fund.

Sondra Radvanovsky in Recital

November 8, 2014

Florencia en el Amazonas

DANIEL CATÁN /
MARCELA FUENTES-BERAIN

November 22 – December 20, 2014

Underwriting support from the Jane and Peter Hemmings Production Fund, a gift from the Flora L. Thornton Trust.

Original production supported by Edward E. and Alicia Garcia Clark, an Anonymous Donor, AT&T, and Drs. Dennis and Susan Carlyle.

THE FIGARO TRILOGY

The Ghosts of Versailles

JOHN CORIGLIANO /
WILLIAM M. HOFFMAN

February 7 – March 1, 2015

Production made possible in part by a generous gift from the Ann and Gordon Getty Foundation.

THE FIGARO TRILOGY

The Barber of Seville

GIOACHINO ROSSINI

February 28 – March 22, 2015

Production made possible by generous funding from The Seaver Endowment and from The Alfred and Claude Mann Fund, in honor of Plácido Domingo.

Noah's Flood

BENJAMIN BRITTEN

March 6 – 7, 2015,

at the Cathedral of Our Lady of the Angels

Production made possible with generous underwriting support from the Dan Murphy Foundation.



THE FIGARO TRILOGY

The Marriage of Figaro

WOLFGANG AMADEUS MOZART

March 21 – April 12, 2015

Production made possible by a generous gift from The Carol and Warner Henry Production Fund for Mozart Operas.

Hercules vs Vampires

PATRICK MORGANELLI

April 23 – 26, 2015

Presented in association with American Cinematheque and the Italian Cultural Institute of Los Angeles.



Dog Days

DAVID T. LITTLE / ROYCE VAVREK

June 11 – 15, 2015, at REDCAT

Based on the short story by Judy Budnitz.

LA Opera's presentation of Dog Days is made possible by a generous grant from The Andrew W. Mellon Foundation.

Produced by Peak Performances in association with Beth Morrison Projects. Dog Days was commissioned by Peak Performances at Montclair State (NJ).



GREATER THAN › THE SUM OF ITS ARTS



OFFICIAL TIMEPIECE OF LA OPERA

25th Anniversary Angels

LA Opera wishes to recognize and thank those who made extraordinary leadership commitments in honor of the Company's 25th Anniversary Season, a milestone achievement. Following the tradition established by previous Angel campaigns (listed on page P14), the support of the 25th Anniversary Angels ensures LA Opera's continued artistic excellence and prominence in the worldwide cultural community.

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 CHRISTOPHER KOELSCH, *PRESIDENT AND CHIEF EXECUTIVE OFFICER*
 PRESENTS

GIUSEPPE VERDI

LA TRAVIATA

Libretto by Francesco Maria Piave, based on the play *La Dame aux Camélias* by Alexandre Dumas, *films*

CREATIVE TEAM

CONDUCTOR
James Conlon

DIRECTOR AND PRODUCTION DESIGNER
Marta Domingo

LIGHTING DESIGNER
Alan Burrett

CHORUS DIRECTOR
Grant Gershon

CHOREOGRAPHER
Kitty McNamee

ASSOCIATE CONDUCTOR
Christopher Allen†

ASSISTANT DIRECTOR
Trevore Ross

STAGE MANAGER
Lisa Kable-Blanchard

MUSICAL PREPARATION
Jeremy Frank
Joel Harder
Nino Sanikidze
Peter Walsh†

CAST

VIOLETTA VALÉRY	Nino Machaidze
ALFREDO GERMONT	Arturo Chacón-Cruz
GIORGIO GERMONT	Plácido Domingo
FLORA BERVOIX	Peabody Southwell
GASTONE, VICOMTE DE LETORIÈRES	Brenton Ryan**
BARON DOUPHOL	Daniel Mobbs*
MARQUIS D'OBIGNY	Daniel Armstrong‡
DOCTOR GRENVIL	Soloman Howard*
ANNINA	Vanessa Becerra**
GIUSEPPE, VIOLETTA'S SERVANT	Omar Crook
A MESSENGER	James Martin Schaefer
FLORA'S SERVANT	Mark Kelley
SOLO DANCER	Louis A. Williams, Jr.* (SEP. 13, 21, 26) Evan Swenson* (SEP. 17, 19, 23, 28)

SUPPORT

Production made possible by generous gifts from
The Milan Panic Family
 and
Barbara Augusta Teichert.

Special underwriting support from
Joyce and Aubrey Chernick.

PRODUCTION NOTES

The running time is approximately two hours and 55 minutes, including two intermissions.

This production features smoke effects.

Supertitles written by David Anglin.

Pre-performance lectures by James Conlon. (There are no pre-performance lectures on September 13 or 19.) Pre-performance lectures are generously sponsored by the Flora L. Thornton Foundation and the Opera League of Los Angeles.

An LA Opera original production.

Set constructed by San Diego Opera Scenic Studio. 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*

‡ *Alumnus 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

Violetta throws a party attended by her “protector” Baron Douphol and by her friends, including Flora, a fellow courtesan, and Gastone, a young aristocrat. Gastone introduces Violetta to his friend Alfredo Germont, one

of Violetta’s greatest admirers. Gastone invites Alfredo to offer a drinking song, and Alfredo sings the praises of wine and the love it inspires. Violetta joins him, urging everyone to enjoy the fleeting pleasures of love and life. As the guests move into the ballroom, Violetta has an attack of

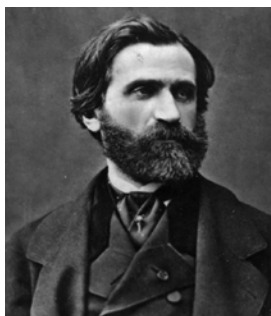
faintness, an unwelcome reminder of her quickly declining health. Alfredo urges her to abandon her exhausting way of life. He tells her that he has loved her since the moment he first saw her. Violetta tactfully suggests that she is not the kind of woman he should fall deeply in love with; nonetheless, she invites Alfredo to visit her again. When her guests have left, Violetta muses over his declarations of love. Disturbed to discover that her own emotions have been deeply stirred, she resolves to forget Alfredo and devote herself to the shallow pleasures of the courtesan’s world.

Act II

Alfredo has been living for three months with Violetta in her country house. He is ashamed to discover that she has been secretly selling her possessions to meet their expenses.

Violetta receives an invitation from Flora to a party in the city, a reminder of the life Violetta has left behind for Alfredo. An unexpected visitor arrives: Giorgio Germont, Alfredo’s father. Germont asks her for a great sacrifice: his daughter’s marriage prospects have been threatened by Alfredo’s scandalous association with Violetta. Germont convinces her that leaving Alfredo

would be the most generous, selfless thing she could do for him. Violetta knows that because she is mortally ill, any future happiness is unlikely without Alfredo. She writes two letters: the first is an acceptance of Flora’s invitation; the second is addressed to Alfredo.



Composer Giuseppe Verdi

When Alfredo returns, Violetta attempts to disguise her agitation. She desperately assures him of her love, then rushes out of the room. Alone, Alfredo reads Violetta’s letter, which informs him that she is returning to Baron Douphol. Germont returns to console his son, but Alfredo sees

Flora’s invitation and, unaware of Violetta’s sacrifice, vows revenge for her apparent faithlessness.

That evening, Flora’s guests are entertained by masqueraders dressed as gypsies and matadors. Alfredo arrives, alone; Violetta enters shortly afterward with Baron Douphol. Alfredo goes to the card table, where he is soon joined by the Baron, but Alfredo’s good luck at gambling is unmatched. When the guests sit down to supper, Violetta privately begs Alfredo to leave. Furious, he insults her in front of everyone, throwing his winnings at her as “payment” for their time together. The elder Germont comes in, joining the assembled crowd in expressing their outrage.

Act III

Violetta is near death, alone and impoverished. She reads a letter from Giorgio Germont: Alfredo had fled abroad after wounding Baron Douphol in a duel, but now that he knows the true circumstances of Violetta’s sacrifice, he is on his way back to her. When he returns, the lovers are reunited with tender words. Giorgio Germont also arrives, filled with remorse, but there is nothing to be done. Violetta feels a sudden rush of exhilaration as her pain disappears, and she dies.

› MUSICAL NOTES

What to Listen For

Throughout *La Traviata*, **recurring musical themes** are associated with specific characters and moods. In the prelude, the ethereal opening chords played by the high strings evoke Violetta’s frailty; this theme returns in the last act as she nears death. A subsequent melody played expansively by unison strings suggests her deep passion; Violetta will sing this melody in Act Two when she desperately assures Alfredo of her love. When the cellos repeat this melody near the end of the prelude, it’s now decorated with gracefully flitting violins, suggesting Violetta’s carefree life. In four short minutes, the prelude musically outlines the entire plot in reverse: Violetta’s death, her relationship with Alfredo, and her dedication to pleasure.

Verdi wrote vocal showpieces for all three major characters; Germont’s *Di Provenza il mar, il suol* in Act Two is particularly famous. But Violetta’s long scene that serves as the **Act One finale** is truly an emotional rollercoaster in three parts: the accompanied recitative *E strano* (It’s strange) in which she ponders whether she’s capable of love; the pensive aria *Ah, fors’ è lui* (Perhaps he’s the one); and the brilliant conclusion *Sempre libera* (Always free), rejecting what Alfredo has to offer. (Near the end, Alfredo interrupts with another recurring theme, reprising a melody from their earlier love duet.) This enormously challenging *tour de force* starts slowly and builds to a dramatic finish of vocal fireworks.

In Act Two, **Violetta’s duet with Germont** is another extended scene in several parts. He describes his family dilemma; she refuses to leave Alfredo, but capitulates when Germont won’t yield; together, they resolve to let her end the relationship in her own way. Both characters make significant emotional journeys, Germont’s initial superiority giving way to genuine respect for Violetta. This is quintessential Verdi: emotionally devastating and deeply human.

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

From obscene *Trivialità* to *Traviata*

The third of Giuseppe Verdi's so-called "middle-period trilogy" of masterpieces, *La Traviata* is arguably not only Verdi's most popular opera, but one of a handful of the world's most beloved operas. Several years after the trilogy was completed, when he was asked what his best opera was thus far, he answered: "Speaking as a professional, *Rigoletto*; speaking as an amateur, *La Traviata*." *La Traviata* (the title can be translated as "a woman led astray" or "corrupted") has always spoken directly to the hearts of opera lovers. Its wealth of melodic invention and expressive vocalism, so perfectly wed to the touching and tragic love story, reverberated on a personal level with its self-critical creator.

This middle-period trilogy consists of *Rigoletto* (premiered on March 11, 1851), *Il Trovatore* (January 19, 1853) and *La Traviata* (March 6, 1853). I cite the dates of the premieres lest anyone overlook the fact that Verdi wrote them in an astonishingly short time, two of them virtually simultaneously. That *Trovatore* and *Traviata*, written so closely together, are so different is remarkable.

I would like to isolate one common characteristic of these three masterpieces which is sometimes overlooked. In the context of Italian theater of the 1850s, they are not just daring, bold and shocking, but in their way, revolutionary. The common thread that weaves through these works is the presentation of protagonists who are society's cast-offs. Verdi saw potential for explosive dramatic material in the lives of a misanthropic hunchbacked jester, a tragically crazed gypsy woman (her race still despised and marginalized throughout Europe) and a Parisian courtesan.

The genius is not only in the choice but also in the rendering. We empathize with *Rigoletto* despite his physical and moral ugliness, because of his tender love for his daughter. Azucena's plight (however farfetched the plot of *Il Trovatore*) wins our hearts, despite her degraded origin. Verdi allows both of

them to point an accusatory finger at their societies, blaming their own wickedness on their surroundings.

Violetta accuses no one, admirably assuming total responsibility for her life. She turns her society's hypocrisy on its head, proving that a woman of "fallen virtue" can be far more capable of genuine love than the proponents of bourgeois morality. Verdi, by portraying a consumptive courtesan as a heroine, a symbol and incarnation of generous and

No stranger to the conflicts of love and duty, Verdi understood the world of *Traviata*.

boundless love, struck an unexpected chord in the history of Italian opera.

As Verdi dashed off *Il Trovatore* and *La Traviata* for their premieres, Richard Wagner was finishing the text of *The Ring of the Nibelung*. Verdi's Teutonic contemporary posited that myths were the strongest subjects for music dramas. Verdi's brand of Italian melodrama was rooted in realism. Yet while choosing a contemporary subject (the only time he did so in his 26 operas), he in fact evoked the ancient theme of a fallen woman and her redemption. Verdi elevated her to the level of myth, as Mozart and Da Ponte had done for Don Juan.

The tragedy of *La Traviata* is essentially that of premature death, whose omnipresence is established in the first bar of the prelude. Violetta (violet is the traditional color of death in the Roman Catholic Church), condemned by incurable tuberculosis, has risen from a childhood of misery to become a cultivated young woman with depth and a genuine capacity for love.

It is also the tragedy of the collision of the values of authentic love with the

rigidity of provincial bourgeois values. The well meaning guardian of conventional morals, the father, Giorgio Germont, opposes the union of his son with a (now former) courtesan, and would expel Violetta from the "Garden of Eden" of committed love and banish her to return to the world of prostitution. He breaks her heart and will, and destroys the quality of life for what little time is left to her. Only in the moment of her death does he recognize his own culpability in Violetta's fate.

There can be no doubt that Verdi knew, first hand, the world that he was describing in *La Traviata*. His daring to bring such matters to the Italian stage was remarkable in the context of his time. The degree of Verdi's courage and boldness can be measured by the reaction of the authorities. Two years earlier, when Verdi submitted the libretto to what would become *Rigoletto*, the Venetian censors deplored that the composer and his librettist Francesco Maria Piave were not able to find a better vehicle for their talents than a libretto of "repulsive immorality and obscene triviality." They could well have repeated that accusation against *La Traviata* but didn't. Accustomed by now to the composer's intransigence and mindful of his increasing prestige, they settled for changing its title from *Amore e morte* (Love and Death) to *La Traviata*—a subtle but tempered bit of moralizing.

Could it be that they tacitly recognized not only the repulsive immorality of the Parisian drawing rooms, complete with carousing and gambling, but also that of Father Germont's worldview? Might it be that they had recognized the moral triumph of the heroine, the woman "led astray," who passed through a world of obscene triviality to become a symbol of selfless love? Did they realize that Verdi had exalted a woman who transformed herself from a life of "obscene triviality" to "The Woman" who conquered the world's heart as "La Traviata"?

Inspiration for an Art Deco *Traviata*— an interview with director/designer Marta Domingo

What inspired you to set *La Traviata* in the Art Deco era?

Art Deco and the Roaring Twenties have always fascinated me. Both of these—one an artistic movement, the other a social phenomenon—flourished at the same time. Art Deco represented elegance and glamour—think of Hollywood’s sophisticated women and mysterious vamps—but also modernism and industrial progress. The era of speed had begun.

What had changed during this period?

A brutal war had left the nation in mourning for a lost generation of men, so young people took up the motto “Enjoy today to the fullest, for tomorrow may never arrive.” No moral or social barriers could stop them. They indulged in scandalous behavior—drinking in Prohibition-era speakeasies, sometimes drinking absinthe, the “Green Curse” of France; smoking cigarettes in public through long holders; and dancing wildly in dark clubs to the shocking rhythms of the Charleston played by jazz bands. And then there were cars, still relatively new at the time, perfect and comfortable for practicing the new sexual sport: petting.

What influenced your designs for the production?

In the third act, Flora’s party takes place in a private nightclub decorated with the characteristic geometric lines and predominant colors of Art Deco: black and gold. When I started thinking about the costumes and choreography for this part of the opera, Josephine Baker with her famous skirt of bananas first came to my mind. But I suddenly realized that I had my inspiration right in front of me: a little statuette of an oriental dancer, whose delicate body is made of ivory and her brief costume made of bronze. It’s one of my most precious belongings, and even if it is not signed by the great Romanian Art Deco sculptor Chiparus, it is as



The bronze and ivory sculptures of Demêtre Chiparus (1886-1947) embody the spirit of the Art Deco epoch. When the art of ancient Egypt came into fashion during the 1920s, Chiparus created numerous decorative figures that represented Egyptian dancers, like this one.

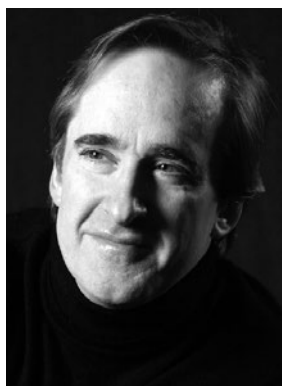
exquisite as any of his dancers. A fascination with exotic cultures was a defining characteristic of Art Deco, after the discovery of Tutankhamen’s tomb in 1921.

The new fashions of the 1920s were fascinating to me. Wild and frenetic popular dances—such as the Charleston, Black Bottom and Shimmy—demanded total freedom of movement. Corsets

were abolished, and with lighter undergarments such as the “step-ins,” a new woman emerged: slim, stylish, refined and reckless. On one side the new fashion called “the Garçon Look” made women look very girlish; on the other hand, the pale skin and black-lined eyes created the fascinating American “vamp” and the French “femme fatale.”

James Conlon

CONDUCTOR



From: New York.
LA Opera: debut conducting *La Traviata* (2006); 38 different mainstage operas and over 250 total performances to date. Later this season, he will conduct *The Ghosts of Versailles*, *The Barber of Seville* and *The Marriage of Figaro*. 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. He is music director of the Ravinia Festival (since 2005) and Cincinnati May Festival (since 1979). He was principal conductor of the Paris National Opera (1995-2004), general music director of the City of Cologne (1989-2002) and music director of the Rotterdam Philharmonic (1983-91). He has two Grammy Awards and was awarded France's Légion d'Honneur. Upcoming operatic engagements include *Lady Macbeth of Mtsensk* at the Metropolitan Opera and *The Queen of Spades* at the Rome Opera. (www.JamesConlon.com)

Marta Domingo

DIRECTOR / PRODUCTION DESIGNER



From: Veracruz, Mexico.
LA Opera: *Rigoletto* (1993, debut); *La Traviata* (1999, 2001, Sept. 2006, 2009); *La Rondine* (2000, 2008); *The Tales of Hoffmann* (2002). In June 2006, she directed and designed a second production of *La Traviata*, currently onstage.
Career highlights: A former leading soprano, she retired to raise the Plácido Domingo

family. Once their sons were grown, she turned her attention to stagecraft, which had always fascinated her. She made her debut in 1991 with *Samson et Dalila* in Puerto Rico. She has directed *Tosca* for the opening of Seville's La Maestranza; *The Barber of Seville* in Puerto Rico; *La Rondine* in Bonn, Warsaw and Washington; *Rigoletto* in Washington; *La Traviata* in San Francisco, Liège, Washington, St. Etienne and the Far East; *The Tales of Hoffmann* in St. Petersburg and Washington; and Wolf-Ferrari's *Sly* in Washington (U.S. premiere), Tokyo, Rome and at the Metropolitan Opera.

Alan Burrett

LIGHTING DESIGNER



From: London, UK.
LA Opera: 37 productions to date including *L'italiana in Algeri* (1996, debut), *Pagliacci* (1996, 2005), *La Bohème* (1997, 2004), *Carmen* (1998, 2004), *La Traviata* (1999, 2001), *The Queen of Spades* (2001), *Lohengrin* (2001), *Der Rosenkavalier* (2005), *Billy Budd* (2000, 2014).

Career highlights: His lighting career in the UK and Europe

includes productions at the Royal Shakespeare Company, Royal National Theatre, Royal Opera House Covent Garden, Paris Opera, Bavarian State Opera and the Opera of Rome. He lit large-scale arena productions of *Carmen* and *Tosca* in England, Germany, Australia and Japan. He also lit the complete works of Beckett for the Gate Theatre in Dublin, New York and London. Now based in San Diego, he works as a freelance lighting designer for companies in the U.S. and abroad, and he heads the lighting design program at UC-San Diego. (www.Burrett.com)

Grant Gershon

CHORUS DIRECTOR



From: Alhambra, California.
LA Opera: debut conducting *La Traviata* (2009), followed by *Il Postino* (2010), *L'Allegro, il Penseroso ed il Moderato* (2011), *Madame Butterfly* (2012), *Dulce Rosa* and *Carmen* (2013). He was named Resident Conductor in 2012, and will conduct *Florenca en el Amazonas* later this season.
Career highlights: *La Traviata* and *Carmen* at Wolf Trap

Opera, John Adams' *The Gospel According to the Other Mary* at the Ravinia Festival, Vivaldi's *Griselda* at the Santa Fe Opera, multiple appearances with the Los Angeles Philharmonic. He is Artistic Director of the Los Angeles Master Chorale, where he is now in his 14th season, with over 100 performances at Walt Disney Concert Hall. His discography includes two Grammy-nominated recordings, *Sweeney Todd* and Ligeti's *Grand Macabre*, as well as five CDs with the Master Chorale. He is a member of the Board of Councilors for the Thornton School and the Board of Directors of Chorus America.

Kitty McNamee

CHOREOGRAPHER



From: Ashland, Ohio.
LA Opera: *Roméo et Juliette* (2005, debut; 2011), *La Traviata* (2006, 2009), *Don Carlo* (2006), *La Rondine* (2008), *Lucia di Lammermoor* (2014).
Career highlights: She is a highly regarded choreographer, earning distinction from *Dance Magazine* as an artist with “an outsize talent for that most elusive gift, originality.” Recent work includes choreography for

Lifetime’s *Petals on the Wind* and *Beautiful and Twisted*, Secret Cinema’s ground-breaking live performances with Laura Marling in London, and Wet Design. Her work includes original productions for National Choreographer’s Initiative, LA Ballet, San Francisco Opera, Lyric Opera of Chicago and LA Philharmonic. She was recently nominated for best choreography by the UK Video Music Awards for her work with Fred and Nick on Laura Marling’s “Master Hunter.” She is the artistic director of Hysterica Dance Co., a consistently prolific and invigorating force in the LA dance community. (www.KittyMcNamee.com)

Nino Machaidze

VIOLETTA VALÉRY



From: Tblisi, Georgia.
LA Opera: Adina in *The Elixir of Love* (2009, debut), Fiorilla in *The Turk in Italy* (2011), Juliette in *Roméo et Juliette* (2011), title role in *Thaïs* (2014).
Career highlights: The soprano’s 2007 appearances as Marie in *The Daughter of the Regiment* at La Scala and in Rome launched her international career. She made a sensational debut at the

Salzburg Festival in 2008 as Juliette, followed by important international debuts at the Metropolitan Opera, Bavarian State Opera in Munich, Berlin State Opera, Gran Teatre del Liceu in Barcelona, La Monnaie in Brussels, Opéra National de Paris and the Royal Opera House, Covent Garden. This season’s engagements include the leading roles of *Luisa Miller* and *La Traviata* at the Hamburg State Opera, the Contessa di Folleville in *Il Viaggio a Reims* in Amsterdam and Micaëla in *Carmen* at La Scala. (www.NinoMachaidze.com)

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Arturo Chacón-Cruz

ALFREDO GERMONT



From: Sonora, Mexico.
LA Opera: Verdi *Requiem* (2007), Rodolfo in *La Bohème* (2007, mainstage debut).
 The tenor will return later this season as Arcadio in *Florença en el Amazonas*.
Career highlights: Last season, he performed Alfredo in *La Traviata* in Munich and at Vienna’s Theater an der Wien, where he also performed Jacopo Foscari in *The Two*

Foscari opposite Plácido Domingo, the title role in *The Tales of Hoffmann* in Tokyo, the Duke of Mantua in *Rigoletto* in Strasbourg and Brussels, and Des Grieux in *Manon* in Mexico City. Other recent highlights include Alfredo at the Bolshoi in Moscow, the Duke of Mantua in Aix-en-Provence and San Francisco, Hoffmann at La Scala and in Vienna, and numerous leading roles with the Munich State Opera. Upcoming performances include Don José in *Carmen* in Hamburg and Lyon. He was a 2005 winner of Operalia. (www.ArturoChaconCruz.com)

Plácido Domingo

GIORGIO GERMONT



From: Madrid, Spain.
LA Opera: debut as Otello (1986); 26 roles to date including, most recently, Athanaël in *Thaïs*, Francesco Foscari in *The Two Foscari* and the title role in *Simon Boccanegra*. He has conducted 21 different LA Opera productions, including last season's *Carmen*, and has been Eli and Edythe Broad General Director of LA Opera since 2003.

Career highlights: He has been at home on the world's stages for over half a century, with over 800 performances at the Metropolitan Opera. He has sung 145 roles in addition to conducting more than 500 operatic and symphonic performances, and he is the recipient of 12 Grammy Awards. By the end of 2014, he will have celebrated the 47th anniversary of his Vienna State Opera debut, his 46th anniversary at the Metropolitan Opera and his 45th at La Scala. He is founder of the international vocal competition Operalia, which returned to Los Angeles in August. (www.PlacidoDomingo.com)

Daniel Mobbs

BARON DOUPHOL



From: Louisville, Kentucky.
LA Opera: debut.
Career highlights: This season, the bass-baritone returns to the Metropolitan Opera as Kromow in *The Merry Widow* and to the Caramoor International Music Festival as Emilio in Rossini's *Otello* and Marquis de la Force in *Dialogues of the Carmelites*. Recent highlights include Andrew Borden in *Lizzie Borden* with Boston Lyric

Opera, Dandini in *La Cenerentola* with Pittsburgh Opera and Washington Concert Opera, Figaro in *The Marriage of Figaro* with Portland Opera, Don Alfonso in *Così fan tutte* and Alidoro in *La Cenerentola* with Minnesota Opera, the title role in *William Tell* and Oroveso in *Norma* with Caramoor, and many roles in 20 seasons with New York City Opera. He has also appeared with Washington National Opera (Papageno in *The Magic Flute*, Ping in *Turandot*), Santa Fe Opera (Dominik in *Arabella*) and Polish National Opera (title role in *William Tell*). (www.DanielMobbs.com)

Soloman Howard

DOCTOR GRENVIL



From: Washington, DC.
LA Opera: debut.
Career highlights: An alumnus of the Domingo-Cafritz Young Artist Program at Washington National Opera, the bass most recently appeared there as Sarastro in *The Magic Flute* and as Joe in *Show Boat*. As a part of that company's American Opera Initiative, he also created the role of Muhammad Ali in the world

premiere of D.J. Sparr's *Approaching Ali*. Other recent appearances include his Carnegie Hall debut as a soloist in Mendelssohn's *Die erste Walpurgisnacht* with the Oratorio Society of New York, Moser in Verdi's *I Masnadieri* with Washington Concert Opera, and a role debut as Colline in *La Bohème* with North Carolina Opera. He also sang the Commendatore in *Don Giovanni* and the High Priest of Baal in *Nabucco* at Washington National Opera. He will make his Metropolitan Opera debut this season as the King in *Aida*.

Brenton Ryan

GASTONE

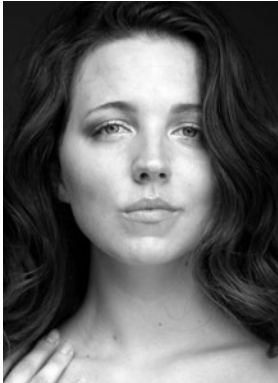


From: Sedalia, Missouri.
LA Opera: debut. The tenor will return later this season as the Sailor/Spirit in *Dido and Aeneas* and as Léon in *The Ghosts of Versailles*. He is a member of the Domingo-Colburn-Stein Young Artist Program.
Career highlights: Earlier this year, he made his Houston Grand Opera debut as Henrik in *A Little Night Music*. Recent

engagements include Cavaliere Belfiore in *Il Viaggio a Reims* and Bardolfo in *Falstaff* as a Filene Young Artist with the Wolf Trap Opera Company, Count Almaviva in *The Barber of Seville* with Wichita Grand Opera and in an outreach tour for Lyric Opera of Chicago and Gastone in *La Traviata* with Des Moines Metro Opera. He starred as Tony in *West Side Story* at the Aspen Music Festival, where he also performed Léon in *The Ghosts of Versailles* and Count Almaviva in *The Barber of Seville*.

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FLORA BERVOIX



From: Los Angeles.

LA Opera: Inez in *Dulce Rosa* (2013, debut), Third Lady in *The Magic Flute* (2014). She will return in *The Ghosts of Versailles*.

Career highlights: Last season the mezzo-soprano performed the title role in *Agrippina* with Opera Omaha, Omar in *The Death of Klinghoffer* at Long Beach Opera, Juno/Ino in *Semele* with Seattle's Pacific

Musicworks and the title role in *La tragédie de Carmen* with Des Moines Metro Opera. Recent highlights include *The Rape of Lucretia* with James Conlon at Colburn, the title role in *María de Buenos Aires* for Chicago Opera Theater and Long Beach Opera, where she made her professional debut as the Fox in *The Cunning Little Vixen*. Later this season, she returns to San Francisco Symphony, debuts with Seattle Symphony and makes her east coast debut at Carnegie Hall. She is creating the title role in Thomas Morse's *Frau Schindler*, to premiere in Germany in 2016. (PeabodySouthwell.com)

Vanessa Becerra

ANNINA



From: Fort Worth, Texas.

LA Opera: debut. She will return later this season in *The Ghosts of Versailles*. The soprano is a member of the Domingo-Colburn-Stein Young Artist Program.

Career highlights: Earlier this year, she debuted with the Fort Worth Opera in Daniel Crozier's *With Blood, With Ink*, then joined the Apprentice Artist roster at Des Moines

Metro Opera. In 2013, she was a Studio Artist with the Wolf Trap Opera Company where she covered Nannetta in *Falstaff*. She was also featured as Meg in the workshop of Libby Larsen's *A Wrinkle in Time*. In 2012 she portrayed Zerlina in *Don Giovanni* and Johanna in *Sweeney Todd* at the Seagle Music Colony. She recently received her master's degree from The Boston Conservatory where she performed Musetta in *La Bohème*, Pamina in *The Magic Flute* and the title role in *The Cunning Little Vixen*.

Daniel Armstrong

MARGUIS D'OBIGNY



From: Houston, Texas.

LA Opera: Captain in *Luisa Fernanda* (debut, 2007), 13 mainstage appearances to date including Fiorello in *The Barber of Seville* (2009), Count Paris in *Roméo et Juliette* (2011), Sciarrone in *Tosca* (2013), Moralès in *Carmen* (2013) and the Second Mate in *Billy Budd* (2014). He is an alumnus of the Domingo-Colburn-Stein Young Artist Program.

Career highlights: In 2012, he performed the leading role of the Jester in the west coast premiere of Ernst Krenek's *The Secret Kingdom* with the Colburn Orchestra, conducted by James Conlon. He was also the baritone soloist for Bach's *Magnificat* with the Los Angeles Chamber Orchestra, under the baton of music director Jeffrey Kahane. In 2013, he performed the leading role of Tarquinius in Benjamin Britten's *The Rape of Lucretia* with the Colburn Orchestra under the baton of James Conlon.



Louis A. Williams, Jr.

SOLO DANCER

From: St. Louis, Missouri.

LA Opera: debut.

Career highlights: Theater credits include several productions at MUNY in St. Louis, *A Chorus Line*, *Oklahoma!* and *Hairspray*

at Musical Theatre West, and *Aladdin and his Winter Wish* at the Pasadena Playhouse. He has been a solo dancer in *Aida* and *Rinaldo* for Lyric Opera of Chicago and *Don Giovanni* and *Salome* for Opera Theatre of St. Louis. Film: *Last of the Showmen*, starring Ben Vereen. Music video: Fergie's "A Little Party Never Killed Nobody (All We Got)."



Evan Swenson

SOLO DANCER

From: Kingsburg, California.

LA Opera: debut.

Career highlights: He trained at the Houston Ballet Academy and has danced with Houston Ballet, Atlanta Ballet and New

York Theatre Ballet, among others, and has worked with Ben Stevenson, Stanton Welch, Trey McIntyre, Christopher Hampson and Lila York. In 2011 and 2013, he taught and toured with the Long Beach Ballet with their Ambassadors to China program.

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Arnold Geis	Mark David Miller**
James Guthrie	George Sterne**
John Kimberling*	Todd Strange

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Mark Beasom**	Robert Hovencamp*
Reid Bruton*	Mark Kelley*
Julian Fielder*	James Martin Schaefer
Michael Geiger*	Tim Smith**
Abdiel Gonzalez	Arthur Wand*

*Has appeared in 50 or more productions

**Has appeared in 100 or more productions

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Alissa M. Halpin	Deanna Beasom Reeves
Ashley Frances Hoffman	Emily Williams
Stephanie Kim	(<i>dance captain</i>)

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Kristy Morrell, *horn*
Timm Boatman, *percussion*
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Radu Poponiu, *first violin*
Alyssa Park, *first violin*
Kathleen Sloan,
second violin
Kevin Connolly,
second violin
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Kazi Pitelka, *viola*
Roger Lebow, *cello*
James Bergman, *bass*

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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 **Lenore and Richard Wayne**. The program was created with funding from the **Flora L. Thornton Foundation**.

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