

## CARMEN

GEORGES BIZET

September 21 – October 6, 2013

*Production made possible by generous gifts from The Milan Panic Family and The Alfred and Claude Mann Fund, in honor of Plácido Domingo.*

## EINSTEIN ON THE BEACH

ROBERT WILSON / PHILIP GLASS

October 11 – 13, 2013

## FALSTAFF

GIUSEPPE VERDI

November 9 – December 1, 2013

November 26, 2013, at Segerstrom Center for the Arts



*New production made possible by a generous gift from Brindell Roberts Gottlieb, in memory of Milton Gottlieb's centennial anniversary. Special underwriting support from Leslie and John Dorman, and the Opera League of Los Angeles. The presentation of LA Opera at the Segerstrom Center for the Arts made possible by a generous gift from Gemini Industries, Inc., and Sebastian Paul and Marybelle Musco.*

## AUDRA McDONALD IN CONCERT

October 26, 2013

## THE MAGIC FLUTE

WOLFGANG AMADEUS MOZART

November 23 – December 15, 2013

*Production made possible by a generous gift from The Carol and Warner Henry Production Fund for Mozart Operas. Special underwriting for Maestro James Conlon's conducting provided by James and Ellen Strauss.*

## BILLY BUDD

BENJAMIN BRITTEN

February 22 – March 16, 2014

*Special production support provided by the Britten-Pears Foundation.*

## WORLD PREMIERE JONAH AND THE WHALE

JACK PERLA /  
VELINA HASU HOUSTON

March 21 – 22, 2014,  
at the Cathedral of Our Lady of the Angels



*Production made possible with generous underwriting support from the Dan Murphy Foundation. Special support also received from the National Endowment for the Arts, Britten-Pears Foundation, The James Irvine Foundation and the City of Los Angeles Department of Cultural Affairs.*

## LUCIA DI LAMMERMOOR

GAETANO DONIZETTI

March 15 – April 6, 2014

*Production made possible by generous funding from The Blue Ribbon. Special underwriting support from The Seaver Endowment.*

## THAÏS

JULES MASSENET

May 17 – June 7, 2014

May 22, 2014, at Segerstrom Center for the Arts



*Special additional funding from Barbara Augusta Teichert.*

## A STREETCAR NAMED DESIRE

ANDRÉ PREVIN

May 18 – 24, 2014

## DMITRI HVOROSTOVSKY IN RECITAL

May 22, 2014



GREATER THAN ➤ THE SUM OF ITS ARTS



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WOLFGANG AMADEUS MOZART

# THE MAGIC FLUTE

Libretto by Emanuel Schikaneder

## CREATIVE TEAM

### CONDUCTOR

James Conlon

### PRODUCTION

Suzanne Andrade\*  
Barrie Kosky\*

### ANIMATION DESIGNER

Paul Barritt\*

### CONCEPT

1927 (Suzanne Andrade  
and Paul Barritt) and  
Barrie Kosky

### SET AND COSTUME DESIGNER

Esther Bialas\*

### CHORUS MASTER

Grant Gershon

### ASSOCIATE DIRECTOR

Tobias Ribitzki\*

### ASSOCIATE CONDUCTOR / PROMPTER

Andreas Heinzmann

### ASSISTANT DIRECTOR

Trevore Ross

### STAGE MANAGER

Lyla Forlani

### MUSICAL PREPARATION

Jeremy Frank  
Susanna Lemberskaya  
Tamara Sanikidze

## CAST

### PAMINA

Janai Brugger†

### TAMINO

Lawrence Brownlee\*

### THE QUEEN OF THE NIGHT

Erika Miklósa\*

### SARASTRO

Evan Boyer\*

### PAPAGENO

Rodion Pogossov\*

### PAPAGENA

Amanda Woodbury†

### MONOSTATOS

Rodell Rosel

### FIRST LADY

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### SECOND LADY

Cassandra Zoé Velasco†

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### SECOND BOY

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### THIRD BOY

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### FIRST ARMORED MAN

Vladimir Dmitruk\*†

### SECOND ARMORED MAN

Valentin Anikin†

## SUPPORT

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

Special underwriting for Maestro James Conlon's conducting  
provided by *James and Ellen Strauss.*

Presented in co-production with Minnesota Opera.  
*LA Weekly* is Media Sponsor for *The Magic Flute.*

## PRODUCTION NOTES

The running time is approximately two hours  
and 40 minutes, including one intermission.

This production features smoke effects  
and strobe lights.

Supertitles courtesy of Komisch Oper Berlin.

Edited for the Neue Mozart-Ausgabe by  
Gernot Gruber and Alfred Orel. Used by  
arrangement with European American  
Music Distributors Company, sole U.S. and  
Canadian agent for Bärenreiter Verlag.

Pre-performance lectures by James  
Conlon. Pre-performance lectures are  
generously sponsored by the Flora L.  
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League of Los Angeles.

A production of the Komische Oper Berlin.

Scenery constructed by Minnesota Opera  
Scenic Studios. Costumes constructed by  
the Los Angeles Opera Costume Shop.  
Additional costumes by Top Hat Imagewear.  
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Wigs constructed by the Los Angeles  
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Prosthetics created by Darren K. Jinks.

The boy soloists are members of the  
Los Angeles Children's Chorus  
(Anne Tomlinson, Artistic Director).

\* LA Opera debut

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

‡ Alumna of the Domingo-Colburn-Stein  
Young Artist Program

ARTISTS SUBJECT TO CHANGE.

Please refrain from talking during the performance, and turn off all cell phones, electronic devices and watch alarms. If you are using an assistive hearing device, or are attending with someone who is, please make sure that it is set to an appropriate level to avoid distracting audio feedback. Latecomers will be seated at the discretion of the house management. Members of the audience who leave during the performance will not be shown back into the theater until the next intermission. The use of cameras and recording equipment is strictly prohibited. Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs.



## › SYNOPSIS

### ACT I

*In a dark forest, far away...*

As he flees from a dangerous giant serpent, Tamino is rescued at the last second by the three ladies who serve the Queen of the Night. When he regains consciousness, the first thing Tamino sees is Papageno, so Tamino believes him to be his rescuer.

Papageno, a bird catcher in search of love, does nothing to dispel the misunderstanding. The three ladies return and punish Papageno for his lies by rendering him mute. They show Tamino a picture of Pamina, the daughter of the Queen of the Night. Tamino instantly falls in love with Pamina.

Shortly thereafter, the Queen of the Night herself appears and tells Tamino of her daughter's kidnapping at the hands of Sarastro. Tamino responds with great enthusiasm to her command that he free Pamina. The three ladies give Papageno back his voice and instruct him to accompany Tamino. As a protection against danger, they give Tamino the gift of a magic flute, while Papageno receives magic bells. The three ladies declare that three boys will show Tamino and Papageno the way to Sarastro.

Pamina is tormented by Sarastro's slave Monostatos. When Papageno wanders in, having become separated from Tamino, both Papageno and Monostatos are startled by the other's strange appearance. Left alone with Pamina, Papageno announces that her rescuer Tamino will soon arrive. Papageno himself is sad that his search for love has thus far proved fruitless. Pamina comforts him.

The three boys lead Tamino to the gates of Sarastro's domain. Although he is initially refused entry, Tamino begins to doubt the statements made by the Queen of the Night regarding Sarastro. He begins to play on his magic flute, enchanting nature with his music.

Papageno meanwhile flees with Pamina, but they are caught by Monostatos and his helpers. Papageno's magic bells put their pursuers out of action. Sarastro and his retinue then



Papageno is punished for telling lies.

enter upon the scene. Monostatos leads in Tamino. The long awaited encounter between Tamino and Pamina is all too brief; Sarastro orders that they must now face a series of trials.

### ACT II

#### *The trial of silence*

Tamino and Papageno must practice being silent. When the three ladies appear to them in an attempt to persuade them to abandon their quest, the trial becomes truly difficult. Tamino remains silent and resolute, while Papageno immediately begins to chatter.

Meanwhile, Monostatos again tries to get close to the sleeping Pamina. The Queen of the Night appears and orders her daughter to kill Sarastro. Pamina remains behind, despairing. Sarastro seeks to console Pamina by foreswearing any thoughts of revenge.

#### *The trial of temptation*

Tamino and Papageno must resist any temptation: no conversation, no women, no food!

As well as the magic flute and magic bells, the three boys also bring Tamino and Papageno food, which Tamino once again steadfastly resists. Even Pamina fails to draw a single word from Tamino's lips, which she interprets as a rejection. She laments the cooling of Tamino's love for her.

Before the last trial, Pamina and Tamino are brought together one last time

to say farewell to one another. Papageno is not permitted to take part in any further trials. He now wishes only for a glass of wine—and he dreams of his great love.

For her part, Pamina believes that she has lost Tamino forever. In her despair, she seeks to end her own life, but is prevented from doing so by the three boys, who assure her that Tamino still loves her. Gladdened and relieved, Pamina accepts their invitation to see Tamino again.

Reunited at last, Tamino and Pamina undergo the final trial together.

#### *The trial of fire and water*

The music of the magic flute and their love for one another allow Tamino and Pamina to conquer their own fear and overcome the dangers of fire and water.

Papageno is meanwhile still unsuccessful in his search for his great love. Despairing, he now also seeks to end his life, but is also prevented from doing so by the three boys. Papageno's dream finally comes true: together with his Papagena, he dreams of being blessed with many children.

#### *Meanwhile...*

...the Queen of the Night, the three ladies and the turncoat Monostatos arm themselves for an attack against Sarastro and his retinue. However, the attack is repelled.

Tamino and Pamina have reached the end of their trials, and can finally be together.

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

**1791** WORLD PREMIERE OF  
*THE MAGIC FLUTE* IN  
VIENNA



**66** DAYS REMAINING IN  
MOZART'S LIFE AFTER  
THAT PREMIERE

**50** SEPARATE ANIMATION  
CUES IN THE QUEEN  
OF THE NIGHT'S  
SECOND ARIA



**11.6** BILLION MILES VOYAGER 1  
HAS TRAVELED WITH  
A RECORDING OF  
THAT ARIA

**38** PERFORMANCES OF  
*THE MAGIC FLUTE*  
AT LA OPERA BY END  
OF THIS RUN

**14** HANDCRAFTED  
WOLF MASKS IN  
THIS PRODUCTION



**42** THOUSAND AGE IN YEARS OF  
THE OLDEST KNOWN  
INSTRUMENTS, BONE  
AND IVORY FLUTES

# What To Listen For

*The Magic Flute* is delightfully simple on the surface. But, of course, there's always more to Mozart. It was written as a theatrical entertainment for the general public, a fantasy full of special effects, but the themes of bravery and love are just as important as the humor and the magic.

As with Mozart's *Don Giovanni* and *The Marriage of Figaro*, it continually alternates between serious and comic episodes. But unlike those scores, *The Magic Flute* is a true grab-bag of styles, all miraculously coming together to portray the spectrum of human emotion. The music of Papageno, the common man, is inspired by folksong, while the Queen of the Night's passion and rage are expressed in rapid-fire coloratura. The eloquent lyricism of Tamino and Pamina's arias establishes them as hero and heroine, while Sarastro's majestic arias convey his dignity and wisdom. There is even a Lutheran hymn quoted as the two armored men solemnly lead Tamino to his trials.

The overture begins majestically with three chord repetitions. (The number three is everywhere: three ladies, three boys, three temple doors, etc. The opera even begins and ends in the key of E-flat major, which has three flats.) This leads into a rustle of movement in the strings, whose ebullient melody is passed back and forth throughout the orchestra, signaling the frequent alternation to come between solemn and lighthearted moods.

Papageno's jovial entrance aria ("Yes, I'm the bird catcher") is typical of his music. It's written like a folk song, with three simple verses, as direct, cheerful and lovable as he is.

Tamino's expressive portrait aria begins with an interval leap of heart-swelling emotion. His vocal line is full of rising and falling semi-tones, reminiscent of sighs, and its tenderness indicates that Tamino—unlike Papageno, with his bouncy

tune—is noble. The orchestration surrounds Tamino with a warm glow as he professes his love for the woman in the portrait.

The Queen of the Night's two arias are marked by fiery coloratura that ascends to high F (2½ octaves above middle C), the highest soprano note found in the standard repertoire. Her first aria is in two parts, slow and mournful as she describes her grief, then giving way to an intense conclusion that takes flight with rapidly ascending scales as she demands Tamino's help. Her second aria is an all-out explosion of fury, expressing her foul intentions through elaborate coloratura.

With Sarastro's first aria, "O Isis und Osiris," a new perspective is introduced in the plot: that Pamina's capturer may not be evil after all. The sublime nobility and serenity of his music, which takes the bass down to a low F, reflect the wisdom and benevolence that he represents.

Pamina's profoundly moving aria "Ach, ich fühl's" comes at the most poignant moment in the opera, when Tamino, bound by the trial of silence, refuses to speak to her. The depth of her despair is expressed in the anguished rising and falling tones in her aria. Her initial phrases are short, as if her pain is too great to express.

A supreme musical dramatist, Mozart infused *The Magic Flute* with a universal language that anyone can comprehend. Just as its characters undertake a journey toward enlightenment, *The Magic Flute* takes the audience on a truly magical adventure through a world of wondrous beauty.

## James Conlon

CONDUCTOR



**From:** New York City.

**LA Opera:** debut conducting *La Traviata* (2006); 37 different mainstage operas and over 225 performances to date. This season, he also conducts *The Magic Flute*, *Lucia di Lammermoor* and *Billy Budd*. 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 Grammys and was awarded France's Légion d'Honneur. He is engaged in a three-year homage to Benjamin Britten in observation of the composer's centenary, including symphonic and choral works and six operas. ([www.JamesConlon.com](http://www.JamesConlon.com))

## Barrie Kosky

DIRECTOR



**From:** Melbourne, Australia.

**LA Opera:** debut.

**Career highlights:** He is Intendant of the Komische Oper Berlin, where he has directed Ligeti's *Le Grand Macabre*, *The Marriage of Figaro*, *Rigoletto*, *Rusalka*, *Iphigénie en Tauride*, *Kiss Me Kate*, the Monteverdi trilogy, *Ball im Savoy* and *West Side Story*. In 1996 he took over the artistic direction of the Adelaide

Festival. He was artistic director of the Vienna Schauspielhaus from 2001 to 2006. His staging of *Orfeo* at the Innsbruck Festival of Early Music, also presented at the Staatsoper unter den Linden in Berlin, caused an international sensation. Recent projects include a *Ring* cycle in Hannover, Strauss's *The Silent Woman* in Munich, *Dido and Aeneas* and *Bluebeard's Castle* in Frankfurt, *Armide* in Amsterdam and Rameau's *Castor and Pollux* at English National Opera (Olivier Award: Best Opera Production). Future plans include productions for Covent Garden and Glyndebourne and in Munich, Frankfurt and Zurich.

## Suzanne Andrade

DIRECTOR



**From:** London, England.

**LA Opera:** debut.

**Career highlights:** She is the founder, with animator Paul Barritt, of the multiple award-winning theater company 1927, which specializes in synchronizing performance and live music with animation and film to create magical theater. She has written and directed two theater productions for 1927. *Between the Devil and the Deep Blue Sea*

premiered at the 2007 Edinburgh Fringe and has been presented in 13 countries in four continents, including two sell-out London seasons. *The Animals and Children Took to the Streets* premiered at the Sydney Opera House in 2010 and has been presented in 79 venues across 27 countries on five continents, including two seasons at the National Theatre. Last year, 1927 collaborated on *The Magic Flute* with Komische Oper Berlin. After the L.A. performances, it will be mounted at Deutsche Oper am Rhein in Düsseldorf and at Minnesota Opera. She is currently developing new work for 1927. ([www.19-27.co.uk](http://www.19-27.co.uk))

## Paul Barritt

ANIMATION DESIGN



**From:** Wrexham, Wales.

**LA Opera:** debut.

**Career highlights:** An illustrator and animator, he has been published in *Time Out* and won an award at the Darklight Film Festival for his short film *Shed*. He recently finished a commission for a four-screen film project shown at the ICA. Before creating the multiple award-winning theater company 1927 with

Suzanne Andrade, they worked on various projects together, including a show taken to the 2006 Edinburgh Fringe as a part of a literary cabaret. He has also made several stand-alone films based upon Ms. Andrade's writing, seen at film festivals throughout the UK and Europe. He designed all of the animations and films for the 1927 shows *Between the Devil and the Deep Blue Sea* and *The Animals and Children took to the Streets*, and he is currently developing new work for 1927. He is an associate lecturer in animation at Middlesex University. ([www.PaulBarritt.com](http://www.PaulBarritt.com))



## Esther Bialas

SCENERY AND COSTUME DESIGNER



**From:** Hamburg, Germany.  
**LA Opera:** debut.  
**Career highlights:** She has a longstanding collaboration with director Nicolas Stemmann, designing costumes for his productions of *Hamlet* (Schauspiel Hannover), Jelinek's *The Work* (Burgtheater, Vienna) and Schiller's *The Robbers* (Thalia Theater, Hamburg). Together with director Christiane Pohle, she founded the women's theater company LaborLavache, presented at the Schauspielhaus Zurich. She has designed for the Basel Theater, for opera productions in Lucerne and Basel, and she has also designed for film. Her collaborations with director Barrie Kosky include Strindberg's *A Dream Play* at the Deutsche Theater Berlin, Strauss's *The Silent Woman* at Munich's Bavarian State Opera, as well as *Ball im Savoy*, *Seven Songs/The Seven Deadly Sins* and *West Side Story*, all at the Komische Oper in Berlin. Since 2004, she has taught costume design at the Lerchenfeld University in Hamburg.

## Tobias Ribitzki

ASSOCIATE DIRECTOR



**From:** Berlin, Germany.  
**LA Opera:** debut.  
**Career highlights:** He has directed Poulenc's *La Voix Humaine* at the Cumberlandische Galerie in Hannover and at the Theater Kiel. He has been an assistant director at the Komische Oper in Berlin since the 2012/13 season, after working as an assistant director at the Hannover State Opera and the Landestheater in Linz.

He has directed the world premieres of numerous children's operas, including *Friends!* by Peter Androsch in Hannover, for which he was nominated for the German theater prize "Der Faust," *Rosemarie the Cow* by Claudia Federspieler (Linz), *The Robber Hotzenplotz* by Andreas N. Tarkmann (Hannover) and *The Devil with the Three Golden Hairs* by Stefan Johannes Hanke (Hannover). Earlier this year, he developed the concept for performance of five pieces dedicated to the poet Daniil Kharms, staged with the ensemble "ur.werk" in Hannover and Belgrade.

## Grant Gershon

CHORUS MASTER



**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, after serving as Associate Conductor / Chorus Master since 2007.  
**Career highlights:** *La Traviata* 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 in his 13th season as Music Director of the Los Angeles Master Chorale, 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.

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## Janai Brugger

PAMINA

SOPRANO



**From:** Darien, Illinois.  
**LA Opera:** Barbarina in *The Marriage of Figaro* (2010, debut) with subsequent performances including Musetta in *La Bohème* (2012) and *An Evening of Zarzuela and Latin American Music* (2013). She is an alumna of the Domingo-Colburn-Stein Young Artist Program.  
**Career highlights:** In 2012, she debuted with the Metropolitan Opera as Liu in *Turandot* and

with Palm Beach Opera as Juliette in *Roméo et Juliette*; she also won the Metropolitan Opera National Council Auditions and the top three awards at *Operalia*. She also appeared at the Ravinia Festival as the First Lady in *The Magic Flute* with James Conlon. Earlier this year, she performed the Mozart *Requiem* at the Cincinnati May Festival, the Priestess in *Aida* with the LA Philharmonic and Gustavo Dudamel at the Hollywood Bowl and Liu with Hawaii Opera. Future appearances include a return to the Met as Helena in *The Enchanted Island* and Micaëla in *Carmen* with Opera Colorado. ([www.JanaiBrugger.com](http://www.JanaiBrugger.com))

## Lawrence Brownlee

TAMINO

TENOR



**From:** Youngstown, Ohio.  
**LA Opera:** debut.  
**Career highlights:** He began the season as Tonio in *The Daughter of the Regiment* in Seattle. Upcoming appearances include Nemorino in *L'Elisir d'Amore* in Vienna, Narciso in *Il Turco in Italia* and Ramiro in *La Cenerentola* in Munich, and a return to the Metropolitan Opera as Arturo in *I Puritani*. He recently appeared in *Le Comte*

*Ory* in Vienna, *The Daughter of the Regiment* and *L'Elisir d'Amore* in Hamburg, *La Donna del Lago* in Santa Fe and *The Barber of Seville* in Palermo. Memorable engagements include *La Cenerentola* in Milan, Houston, Philadelphia and at the Met; *The Barber of Seville* in Geneva; *L'Italiana in Algeri* in Milan, Dresden, Houston, Boston and Seattle; *I Puritani* in Washington and Seattle; *Mosé in Egitto* in Rome; *Armida* at the Met; *The Daughter of the Regiment* in Hamburg, Seattle, Cincinnati and at the Met; and recitals at Carnegie Hall and at London's Wigmore Hall. ([www.LawrenceBrownlee.com](http://www.LawrenceBrownlee.com))

## Evan Boyer

SARASTRO

BASS



**From:** Louisville, Kentucky.  
**LA Opera:** debut.  
**Career highlights:** He began the current season with engagements at Lyric Opera of Chicago, first in a concert at Millennium Park, followed by Lodovico in *Otello*. Later this season, he will return to the Canadian Opera Company as Samuel in *Un Ballo in Maschera*. He is a recent graduate of the Ryan Opera

Center at Lyric Opera of Chicago, where his numerous roles have included Sarastro, the King in *Aida*, Count Ceprano in *Rigoletto* and Pietro in *Simon Boccanegra*. He recently made debuts as Colline in *La Bohème* with the National Symphony Orchestra of the Dominican Republic, with the Cleveland Orchestra at both Severance Hall and Carnegie Hall as the First Nazarene and First Soldier in *Salome*, and with the Canadian Opera Company in *Salome* and *Dialogues of the Carmelites*.

## Erika Miklósa

QUEEN OF THE NIGHT

SOPRANO



**From:** Kiskunhalas, Hungary.  
**LA Opera:** debut.  
**Career highlights:** At the age of 19, she became the youngest singer ever in the history of the Hungarian State Opera. Her first international contract was as the Queen of the Night at the Mannheim Opera. She has now sung that role more than 400 times in leading opera houses around the world, with recent performances at the

Metropolitan Opera, Paris Opera, with the Chicago Symphony Orchestra at the Ravinia Festival, and at the Bavarian State Opera in Munich. She has recorded the role for DG, conducted by Claudio Abbado, and she performed this role in the first live HDTV broadcast from the Metropolitan Opera, conducted by James Levine and later released on DVD. Highlights of recent seasons include Gilda in *Rigoletto* in Munich, Budapest and Cluj. Later this season, she will perform Norina in *Don Pasquale* and Fiakermilli in *Arabella* in Budapest. ([www.ErikaMiklosa.com](http://www.ErikaMiklosa.com))



# Rodion Pogossov

PAPAGENO

BARITONE



PHOTO BY IGOR MUJIN

**From:** Moscow, Russia.  
**LA Opera:** debut.  
**Career highlights:** He performs frequently at the Metropolitan Opera, where his roles have included Papageno, Figaro in *The Barber of Seville* and Malatesta in *Don Pasquale*. He also performs regularly at the Hamburg State Opera, with appearances as Figaro, Valentin in *Faust* and Posa in *Don Carlo*. Recent concert

performances include Orff's *Carmina Burana* with the Royal Liverpool Philharmonic and London Philharmonic Orchestra, and a recital of Mahler's *Lieder und Gesänge* in Tokyo. This season's engagements include Guglielmo in *Così fan tutte* at the Met, his debut in the title role in *Don Giovanni* at the Oviedo Opera, and Figaro in *The Barber of Seville* at the Palm Beach Opera. His solo recital disc for the prestigious EMI Debut Series received great acclaim, and will shortly be followed by a disc of Rachmaninov songs with pianist Iain Burnside, to be released on Delphian Records.

# Rodell Rosel

MONOSTATOS

TENOR



**From:** Manila, Philippines.  
**LA Opera:** Goro in *Madame Butterfly* (2012, debut); Spoletta in *Tosca* (2013); Bardolph in *Falstaff* (2013).  
**Career highlights:** He recently performed the title role in *Albert Herring* in Milwaukee and appeared in *Idomeneo* and *The Magic Flute* at the Ravinia Festival. His Lyric Opera of Chicago roles include Monostatos and the

four *Tales of Hoffmann* servants. At the Metropolitan Opera, he appeared as Valzacchi in *Der Rosenkavalier* and as Nathanaël and Frantz in *The Tales of Hoffmann*, both seen nationwide in live HD screenings. He has performed Goro in *Madame Butterfly* in Houston, Pittsburgh and Tulsa; Spoletta in *Tosca* and Don Curzio in *The Marriage of Figaro* with the Chicago Symphony Orchestra at the Ravinia Festival; and the world premiere of Paul Moravec's *The Letter* in Santa Fe. Future appearances include Mime in *Das Rheingold* in Houston. (www.RodellRosel.com)



# Hae Ji Chang

FIRST LADY

SOPRANO

**From:** Seoul, South Korea.  
**LA Opera:** Frasquita in *Carmen* (2013, debut). She is a member of the Domingo-Colburn-Stein Young Artist Program. She will return as Crobyle in *Thaïs*.

**Career highlights:** At Operalia 2013, she won the Pepita Embil Domingo Zarzuela Prize. She appeared with the Colburn Orchestra as Lucia in *The Rape of Lucretia* with James Conlon. She has sung Susanna in *The Marriage of Figaro* with Aspen Opera Theater and Pamina in *The Magic Flute* with the St. Louis Symphony. She was a soloist with the Colorado Music Festival Chamber Orchestra in Fauré's *Requiem* and with the Baltimore Symphony Orchestra in Honegger's *Jeanne d'Arc au bûcher*, which marked her Carnegie Hall debut.



# Cassandra Zoé Velasco

SECOND LADY

MEZZO-SOPRANO

**From:** Mexico City, Mexico.  
**LA Opera:** Mercédès in *Carmen* (2013, debut). She is a member of the Domingo-Colburn-Stein Young Artist Program. She will return as Myrtale in *Thaïs*.

**Career highlights:** Appearances in Mexico City include Charlotte in *Werther*, the title role in *La Cenerentola*, Rosina in *The Barber of Seville*, Isolier in *Le Comte Ory*, Cherubino in *The Marriage of Figaro* and Isabella in *L'Italiana in Algeri*. She appeared in Catán's *La Hija de Rappaccini* with Gotham Chamber Opera, which was presented in New York and Venice and at Greystone Mansion in Beverly Hills. She recently performed Wagner's *Wesendonck Lieder* with Orquesta de Cámara de Bellas Artes, and Verdi's *Requiem* and Beethoven's *Mass in C major* in Brussels. (www.fairy-kandra.wix.com/cassandrazoe)



# Peabody Southwell

THIRD LADY

MEZZO-SOPRANO

**From:** Los Angeles.  
**LA Opera:** Inez in *Dulce Rosa* (2013, debut).  
**Career highlights:** She made her 2009 professional debut with Long Beach Opera as the Fox in *The Cunning Little Vixen*, return-

ing for many roles including the title role in *María de Buenos Aires*, which she recently reprised at Chicago Opera Theater. Other highlights include *The Seven Deadly Sins* (Central City Opera), *Peer Gynt* (SF Symphony/Michael Tilson Thomas) and *The Rape of Lucretia* (Colburn/James Conlon). This season, she will perform the title role in *Agrippina* (Opera Omaha), Juno/Ino in *Semele* (Pacific Musicworks, Seattle) and Omar in *The Death of Klinghoffer* (Long Beach Opera). She is creating the title role in *Emilie Schindler* by Thomas Morse and Ken Cazan, to premiere in Germany in 2016. (PeabodySouthwell.com)

## ARTISTS



### Amanda Woodbury

PAPAGENA

SOPRANO

**From:** Crestwood, Kentucky.

**LA Opera:** Micaëla in *Carmen* (2013, debut). She is a member of the Domingo-Colburn-Stein Young Artist Program.

**Career highlights:** In August, she performed Lauretta in *Gianni Schicchi* with the Aspen Music Festival. Earlier this year, she was a soloist in the Britten Art Song Prelude at the Colburn School. She received her master's degree in vocal performance at the University of Cincinnati College-Conservatory of Music, where her roles included Donna Anna in *Don Giovanni* and Madame Lidoine in *Dialogues of the Carmelites*. She also recently performed the Countess in *The Marriage of Figaro* with the CCM Summer Program. In 2010, she was a studio artist with Opera North.



### Vladimir Dmitruk

FIRST ARMORED MAN

TENOR

**From:** Minsk, Belarus. **LA Opera:** debut. Performances later this season as Maintop in *Billy Budd* and Arturo in *Lucia di Lammermoor*. He is a member of the Domingo-Colburn-Stein Young Artist Program.

**Career highlights:** At Operalia 2013, held in Verona, he was the winner of the CulturArte Prize. In 2011, he won first place in the prestigious Irina Bogacheva International Voice Competition in St. Petersburg. His repertoire includes the Duke of Mantua in *Rigoletto*, Des Grieux in *Manon Lescaut*, Lensky in *Eugene Onegin* and Alfredo in *La Traviata*. He has appeared with Norway's Bergen National Opera. On December 6, he performs the title role in Britten's *The Prodigal Son*, conducted by James Conlon with musicians from the USC Thornton School of Music.



### Valentin Anikin

SECOND ARMORED MAN

BASS

**From:** Yekaterinburg, Russia.

**LA Opera:** Zuniga in *Carmen* (2013, debut); Pistol in *Falstaff* (2013). Performances later this season as the Novice's Friend in *Billy Budd* and Palemon in *Thaïs*. He is a member of the Domingo-Colburn-Stein Young Artist Program.

**Career highlights:** He is a 2010 graduate of the Ural State Conservatory in Yekaterinburg. In 2007, he became a principal soloist with the Yekaterinburg Opera and Ballet. Since 2009, he has been a soloist with the Saint Petersburg Chamber Opera. He has performed roles that include Don Basilio in *The Barber of Seville*, Varlaam in *Boris Godunov*, Raimondo in *Lucia di Lammermoor*, Prince Gremin in *Eugene Onegin*, Sparafucile in *Rigoletto*, King René in *Iolanta*, the Commendatore in *Don Giovanni* and Colline in *La Bohème*.



### Phillip Addis

SPEAKER

BARITONE

**From:** Toronto, Canada. **LA Opera:** debut. Additional L.A. appearances in Britten's *War Requiem* and *The Prodigal Son* with James Conlon. **Career highlights:** Marcello in *La Bohème* at the Canadian Opera Company, title role of *Werther* with the Opéra de Montréal (2011), title role in *Pelléas et Mélisande* at the Paris Opéra-Comique and BBC Proms, Jaufre in *L'Amour de loin* with DeVlaamse Opera, Roderick Usher in *The Fall of the House of Usher* in New York and Paris; Demetrius in *A Midsummer Night's Dream* with Teatro dell'Opera di Roma. Upcoming engagements include Pelléas in *Pelléas et Mélisande* at Paris's Opéra Comique, Lt. Audebert in *Silent Night* in Cincinnati, recitals in Montreal and Paris. (www.PhillipAddis.com)



### Drew Pickett

FIRST BOY

TREBLE

**From:** Pasadena. **LA Opera:** solo debut; children's chorus for *La Bohème* (2012) and *Tosca* and *Carmen* (2013).

**Career highlights:** Solo appearances include the Spirit of the Child in *Curlew River* with Jacaranda, *The Magic Flute* with Music Academy of the West and the LA Phil's *Mother Goose*. With the Los Angeles Children's Chorus, he has performed with the LA Philharmonic, Master Chorale, Pasadena Pops and Angeles Chorale.



### Charles Connon

SECOND BOY

TREBLE

**From:** Los Angeles. **LA Opera:** solo debut; children's chorus for *Tosca* and *Carmen* (2013) and the student production *The White Bird of Poston*. **Career highlights:** In August, he appeared in *The Magic Flute*

with Music Academy of the West in Santa Barbara. With the Los Angeles Children's Chorus, he has performed with the LA Philharmonic, Master Chorale, Angeles Chorale, Jacaranda Music Festival and Hollywood Bowl.



### Jamal Jaffer

THIRD BOY

TREBLE

**From:** Pasadena. **LA Opera:** Solo Child in *La Bohème* (2012, debut). **Career highlights:** He is in his fifth year with the LA Children's Chorus, appearing with the LA Philharmonic and the American Youth Symphony. He was

a soloist in Paul Mealor's *Ubi Caritas* with the Master Chorale and Dutilleux's *Shadows of Time* with the LA Phil, and in Music Academy of the West's *Magic Flute* in Santa Barbara.

## LA OPERA CHORUS

### SOPRANO

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Nicole Fernandes	Rebecca Tomlinson*
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Julian Fielder*	David Kress*
Gregory Geiger*	James Martin Schaefer
Abdiel Gonzalez	Tim Smith**

\*Has appeared in 50 or more productions

\*\*Has appeared in 100 or more productions

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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 provided by **Lenore and Richard Wayne**. Additional contributions from the **Hanna and Leo Orsten Fund for Emerging Artists**.

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SOPRANO

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TENOR

Joshua Guerrero  
TENOR

D'Ana Lombard  
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Amanda Woodbury  
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