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SEPTEMBER 2003

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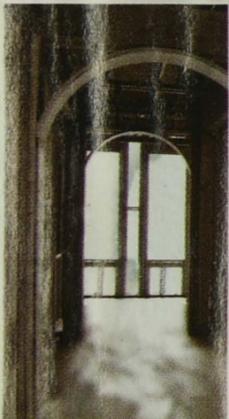
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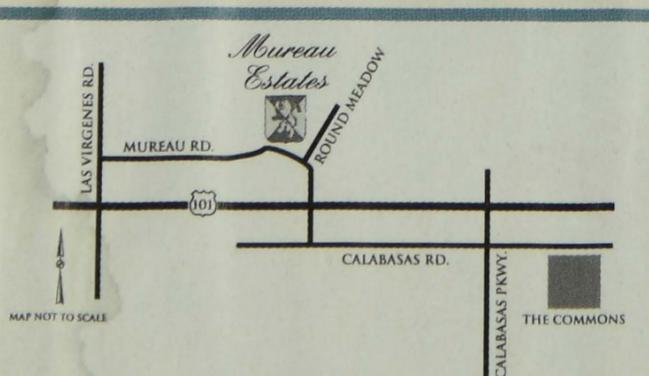
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SEPTEMBER 2003

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LOS ANGELES OPERA

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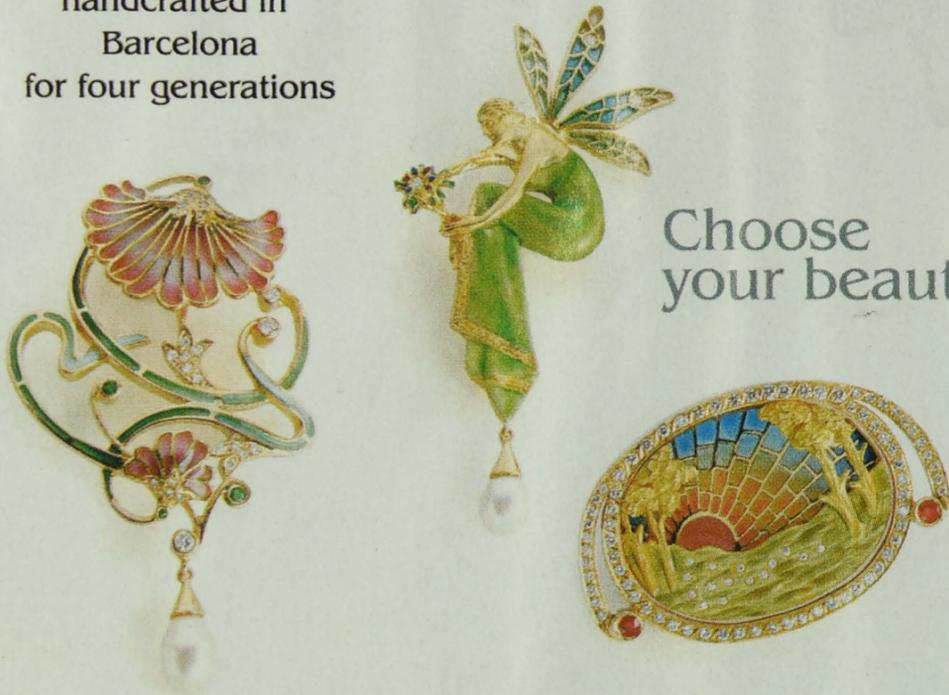
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Contributors

Leann Davis Alspaugh

Heather Hadlock

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Publisher

Jeff Levy

Editor in Chief

Benjamin Epstein

Art Director

Stacey Harper

Marketing Director

Audrey Nimura

Art Associates

David Crvelin, Heidi Schwindt

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welcome

TO LOS ANGELES OPERA'S 2003-2004 SEASON.

The beginning of a season always creates such excitement and anticipation. This year it is even more so since we have much to look forward to as Los Angeles Opera becomes the principal resident arts company at the Dorothy Chandler Pavilion. Our friends at Los Angeles Philharmonic are firmly in place at the magnificent new Walt Disney Concert Hall and we wish them all the best in their new home.

Creating new work is critical to an opera company's artistic life and to the future of the art form. I am so pleased that in the coming season we will present six productions never before seen in the city of Los Angeles — five are new productions created by our Company and one is a World Premiere. Los Angeles Opera's eighteenth season will begin with two "firsts" for the company: the World Premiere of American composer Deborah Drattell's opera *Nicholas and Alexandra* conducted by the legendary Maestro Mstislav Rostropovich, and a new production of Hector Berlioz's *La damnation de Faust* conducted by our extraordinary Music Director, Kent Nagano.

The World Premiere of *Nicholas and Alexandra* is a reason for great celebration and Los Angeles Opera is proud to present this new opera by Ms. Drattell and librettist Nicholas von Hoffman. The opera tells of the ill-fated last Tsar of Russia and his family. Together we follow them through their lives from the day Nicholas and Alexandra first meet to their final hours under house arrest. Ms. Drattell's music transports us back to the fiery turbulence and turmoil of early 20th Century revolutionary Russia. Rodney Gilfry and Nancy Gustafson sing the titles roles, and I am pleased to appear with them as Rasputin, my 120th role and one of my very few as a villain.

It is a great privilege to welcome to Los Angeles Opera my dear friend, the great Russian conductor Mstislav Rostropovich who was instrumental in bringing this opera to life. I also extend a warm welcome to director Anne Bogart and the members of the SITI Company who helped shape this production into what promises to be an unforgettable artistic experience. I would like also to take this opportunity to acknowledge the support of The Andrew W. Mellon Foundation, and the additional support of The James Irvine Foundation for making these artistic goals a reality.

We begin the season by celebrating the 200th anniversary of Berlioz's birth with an innovative production directed and designed by German theatre master Achim Freyer. Originally conceived as an oratorio, Berlioz's poignant drama found its way to the operatic stage very soon after the world premiere in 1846. Mr. Freyer brought his critically acclaimed vision of Bach's *Mass in B minor* here in February 2002, and he returns to Los Angeles with his Freyer Ensemble to unveil a stunning visual accompaniment to Berlioz's riveting music. This co-production also continues the wonderful collaboration between our company and Polish State Opera — a recent friendship that began last season with the fascinating new production of *Don Giovanni*.

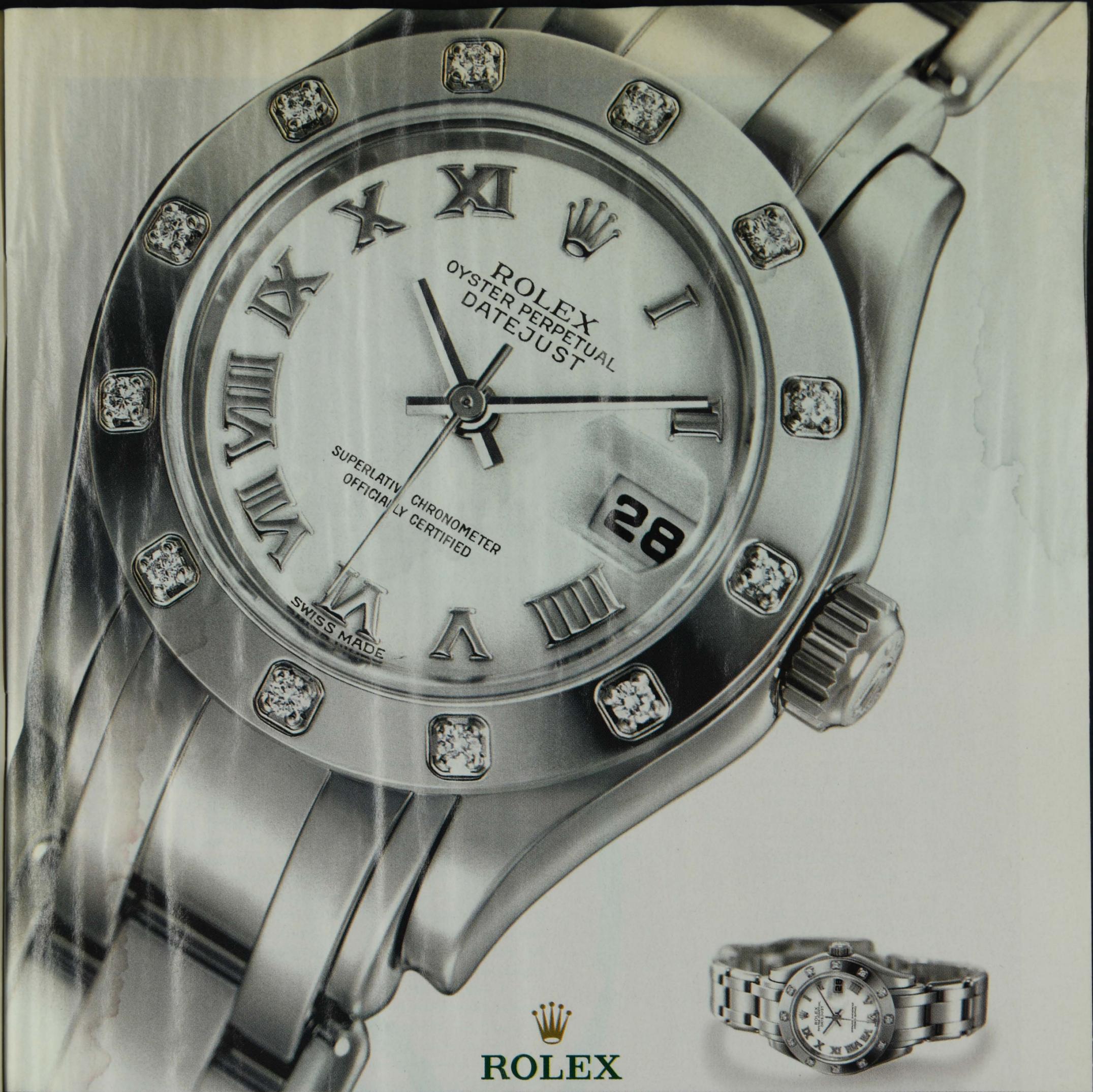
Samuel Ramey and Denyce Graves are great international stars and it is a distinct pleasure to welcome them both back to our stage for *La damnation de Faust*. Tenor Paul Groves has achieved great success with his career and we are honored that he will make his Los Angeles Opera debut singing the title role in this production. I extend a special note of thanks to Mr. and Mrs. Milan Panic for their extraordinary generosity in underwriting this new production.

On another note, I wish to acknowledge the passing of my dear friend, Tara Colburn, a long-time supporter of the arts in Los Angeles and a founding member of the Board of Los Angeles Opera. On behalf of our Chairman and CEO Marc Stern and our President Frank Baxter, I want to extend our sympathies to Tara's many friends. She will be greatly missed.

Finally, I would like to offer a concluding word on this season's opera performance schedule. As you know from our past season openings, it is not unusual for our company to present two productions at the same time. What is unusual this year is that we will continue to present two productions in repertory four times during the year. This type of scheduling will enable other arts organizations to produce or present more events at the Dorothy Chandler Pavilion.

Join me as we begin this season's wonderful journey of musical discovery.

PLÁCIDO DOMINGO




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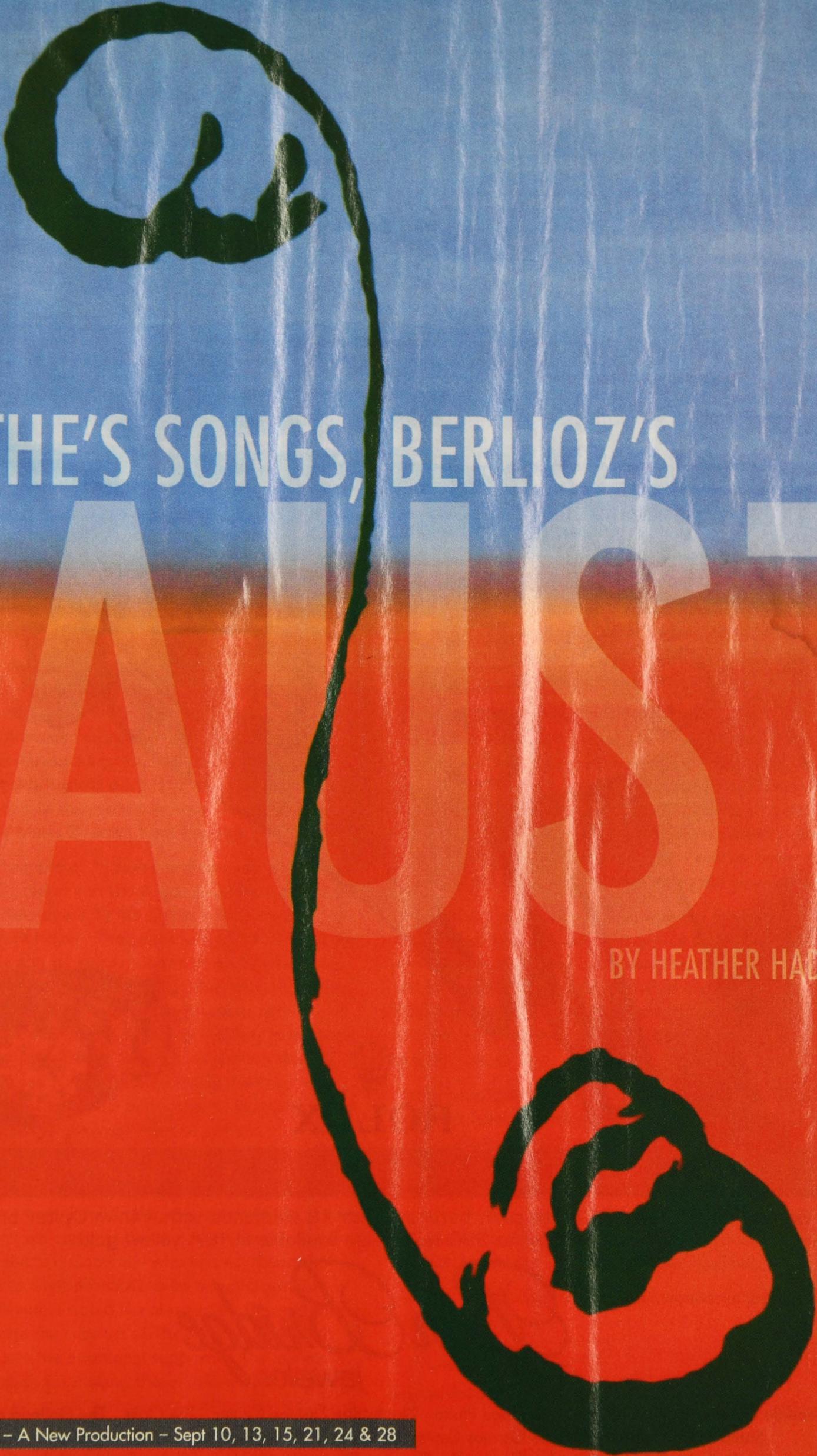
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GOETHE'S SONGS, BERLIOZ'S

FAUST

BY HEATHER HADLOCK

La damnation de Faust – A New Production – Sept 10, 13, 15, 21, 24 & 28

Hector Berlioz first encountered Goethe's *Faust* in 1828, in the newly published French translation by Gerard Nerval. The play struck him like a thunderbolt; he recalled in his Memoirs that he carried it with him everywhere and could think of little else. The first fruit of this encounter was his Opus 1, the *Eight Scenes from Faust* published in 1829. It is a setting of poems intended to be sung within the spoken play: the Easter hymn, the soldiers' marching song and peasants' dance; drinking songs and strophic ballads. The *Eight Scenes from Faust* thus formed a perverse kind of song-cycle — perverse, in that to perform them as a set would require full orchestra, solo guitar, three soloists, and mixed chorus. Nor were the songs consistently assigned according to character, for Méphistophélès' *Song of the Flea* was scored for baritone and his mocking serenade for tenor and guitar. Conspicuous in his absence was Faust, who never sings in Goethe's play; his alienation from the realms of sociability and emotion also seems to cut him off from lyric impulses.

Berlioz published the *Eight Scenes* in 1829 and even sent them to Goethe as a tribute, which the great man did not, however, acknowledge. It is just as well that Goethe never passed on to Berlioz the judgment of his friend the composer Karl Friedrich Zelter, who remarked: "There are some people who cannot live without marking their activity except by continual coughing, spitting, expectorating, and belching. M. Hector Berlioz appears to be one of these. The smell of sulfur that Mephistopheles gives off seems to attract him, for he sends the whole orchestra into fits of snorting and sneezing. Nevertheless I thank you for sending the score to me, as sometime I will make use of it in a lesson, as an example of a gross, stillborn issue of foul incest." Zelter thus joined the already crowded ranks of musicians with tastes insufficiently broad to appreciate Berlioz's rhythms and radical orchestral sonorities, which repeatedly violated the canons of gentility and academic taste. Yet this critique cannot be dismissed as pure prejudice, for Berlioz himself decided that the *Eight Scenes* had been "crude and badly written." Shortly after publishing them, he bought and destroyed all the copies he could find.

Undeterred by Goethe's silence and his own dissatisfaction with his work, Berlioz continued to ponder a Faust setting over the next 15 years. During that time he developed his musical language, his sense of form and drama, and his personal approach to genre in a series of idiosyncratic fusions of music and literature, beginning with the *Symphonie Fantastique: Episodes in the Life of an Artist*, with its musically encoded plot of love, jealousy, and death. (Indeed the *Symphonie's* fifth movement, in which the protagonist encounters his dead beloved at the orgiastic celebration of a Witches' Sabbath, may well be a covert tribute to Faust's recognition of Gretchen in similar company in Goethe's play.)

This work, greeted with the mix of enthusiasm, incomprehension, and derision that most of Berlioz's works would receive at their premieres, was followed by further literary experiments: *Harold en Italie*, a rendering of scenes from Byron's *Childe Harold* in the form of a viola concerto in 1834, and the "dramatic symphony" *Roméo et Juliette* of 1839. At last in 1845 Berlioz returned to *Faust*, with the maturity and confidence of one who had long outgrown his student days. He was now a close friend of Liszt and a protégé of Paganini, his music the very incarnation of that rowdy, beautiful, grotesque, genre-defying Romanticism proclaimed by Victor Hugo and Eugene Delacroix. Having made Byron, Shakespeare, and Scott grist for the mill of his own creative ego, he now turned to Goethe in the same voracious spirit: as a young man he had set Goethe's lyrics, but now he would assimilate them into a Faustian drama of his own.

In *La damnation de Faust*, the eight songs and choruses from 1829 were revised, re-orchestrated, and embedded within a fragmentary plot. By rearranging the order of the Goethe songs and the

dramatic events in which they occur, Berlioz created a new context for them, and in turn transformed their function. Indeed, the songs are the keys to understanding this enigmatic drama, for even the most boisterous, burlesque, and cryptic of them prove not merely decorative, but revelatory. Berlioz scholar Katherine Reeve has pointed out how the soldiers' and students' choruses (sung separately and then combined in grotesque counterpoint at the end of Part II) have the common theme of hunting and conquering women, a fitting musical accompaniment to Faust and Méphistophélès' pursuit of Marguerite. These jovial, predatory anthems, heard again as a

coda to Marguerite's lament after her seduction and abandonment, underscore Berlioz's vision of Marguerite as an archetypal victim of male appetite and callousness. Even the peasants' merry song and dance foreshadows Marguerite's fate, with the violent undertones of its carnival festivity.

In the cases of both Méphistophélès and Faust, the Goethe songs offer clues to otherwise mystifying actions and motivations. Unlike Goethe's devil, who first secured God's approval for his temptation of Faust and then captivated his philosopher-victim with elaborate arguments and contracts, Berlioz's Méphistophélès appears out of nowhere

and manipulates Faust with tactics worthy of a used-car salesman, mocking, bullying, and bewildering him. Goethe's Méphistophélès had been an intellectual opponent worthy of the jaded old philosopher, but Berlioz makes him something more like a cynical old crook from a Balzac novel, with Faust as the gullible provincial who falls under his sway. Berlioz's utterly Parisian demon preys upon his victim's ennui, his passivity and lack of authentic desire. Faced with this all-too-human version of the

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CONTINUED ON PAGE 24.

IN MEMORIAM



Tara Glynn Colburn, a long-time supporter of the arts in Los Angeles and a founding member of the Board of Los Angeles Opera, passed away in Geneva, Switzerland on May 23, 2003. Ms. Colburn was a Board Director of Los Angeles Opera since its inception in 1986. She was an exceptionally generous benefactor, helping with deficits in the early years of the Opera, and supporting the use of supertitles to translate all operas into English. Although Ms. Colburn was fluent in her native Serbo-Croatian, as well as German, French, and English, she believed that the complete experience of opera should be accessible to all and supported the supertitles even though her regular seats were in the front row from which they could not be seen. Ms. Colburn also supported many of the Opera's productions and campaigns, both with donations and with ardent recruiting and development work in Los Angeles and in Europe. She recently underwrote Los Angeles Opera's production of *The Barber of Seville* and is a co-sponsor of the Robert Wilson production of *Madama Butterfly* in the 2003-2004 Season. Contributions in her memory can be made to LOS ANGELES OPERA, 135 N. Grand Ave., Los Angeles, CA 90012 or to THE TARA COLBURN FUND, 416 S. Arden Blvd., Los Angeles, CA 90020.

Two recent Grammy Award nominees for "Best Classical Vocal Performance" will grace the stage of the Dorothy Chandler Pavilion for Los Angeles Opera's upcoming production of *Orfeo ed Euridice* opening November 29, 2003. Mezzo-soprano **Vivica Genaux** and soprano **Maria Bayo** will sing the title roles in Gluck's revolutionary masterpiece to be staged by noted choreographer Lucinda Childs. Ms. Bayo's CD *Handel: Opera Arias & Cantatas* (Harmonia Mundi) was honored at the 43rd Annual Grammy Awards and Ms. Genaux's CD *Arias for Farinelli* (Harmonia Mundi) received a nomination at this year's Awards.



OPERALIA 2003

Operalia 2003 concluded this year on July 26 when the young winners performed with Plácido Domingo at a Gala Concert on Mainau Island, Lake Constance. Maestro Lawrence Foster conducted the Rundfunk-Sinfonieorchester Saarbrücken in the outdoor concert attended by close to 4,000. This year's winners were 1st Prize winner Italian soprano Adriana Damato, 2nd Prize winner Albanian tenor Giuseppe Gipali, and two 3rd Prize winners: American tenor Jesus Garcia and Spanish tenor Israel Lozano who also received a Zarzuela Prize and the Prize of the Audience.

Erwin Schrott spent this past spring as Don Giovanni in back to back productions of Mozart's opera. This month, however, the Uruguayan bass will switch roles and perform Leporello in the Royal Opera, Covent Garden production. Mr. Schrott will return to Los Angeles in May-June 2004 for the new production of *Le nozze di Figaro*.



Robert Wilson continues to interpret the work of German playwright Georg Buchner. Following the success of *Danton's Death* and *Woyzeck*, Robert Wilson will mount a production of *Leonce and Lena* to be performed at the Berliner Ensemble September 26 through October 2, and October 10 through 12 in Berlin. German pop star Herbert Grönemeyer composed original music for this piece. Prior to Los Angeles Opera's mounting of *Madama Butterfly* in February, Mr. Wilson's other upcoming productions include Janáček's *Osud* at Teatro Real Madrid, opening November 1 and Verdi's *Aida* at Royal Opera House Covent Garden, London, opening November 8.

Los Angeles Opera's popular **Opera Notes on Air**, proudly sponsored by **Audi of America**, returns to K-Mozart, 105.1 FM for a third year this fall. The weekly radio show continues to be hosted by **Suzanna Guzmán** and **Rodney Gilfry** and airs Sunday evenings at 7:00 PM. For schedule information, please visit www.losangelsopera.com. And don't miss **Quarter Notes** on K-Mozart 105.1 FM every week-day evening at 7:58 PM when you hear Los Angeles Opera artists, designers, directors and opera scholars discussing current issues and exciting news affecting opera and your local community.

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Requiem for a Dynasty



Nicholas and Alexandra

A World Premiere at Los Angeles Opera

By Leann Davis Alsbaugh

From the moment Nicholas placed the Tsar's crown on his own head in 1896, he found himself in a role for which he was miscast by history. At his side was his wife Alexandra, raised to be a queen yet better suited to quiet family life and motherhood. Neither could have guessed that theirs would be the last act in an epic that had commenced in 1613 when Michael Romanov founded the dynasty that would rule Russia until 1917.

Nicholas and Alexandra: A History

Nicholas II was not eager to be the Ruler of All the Russias, but as a Romanov, decreed by God to serve, he had no choice. The only consolation was his marriage to Alexandra, the Lutheran granddaughter of Britain's Queen Victoria. Nicky and Sunny, as they called themselves, were genuinely in love, but neither possessed the temperament for leadership and public life. The Tsarina was uneasy in public, she found court society shocking and immoral, and her enthusiasm as a new convert to the Russian Orthodox faith embarrassed the nobles. As Tsar, Nicholas displayed a disconcerting tendency to act alone, sometimes without even consulting his closest advisors.

In the words of one Russian history scholar, Nicholas was a "chronological mistake." A man born at the wrong time, in the wrong class, with the wrong personality to be the ruler of a country as large and as divided as Russia. Nicholas positioned himself as a conservative autocrat, much like his father, yet he reigned at a time when his country was experiencing unprecedented economic, social, political, and cultural activity. Neither ruthless nor shrewd, he seemed unwilling and unable to address the dissent that had been threatening Russia periodically since the 1825 Decembrist uprising. The

Nicholas and Alexandra – A World Premiere – Sept 14, 17, 20, 23 & 26

arrival of a son and heir in 1904 should have meant unalloyed joy for the royal family. Rather, Alexis's health problems prompted his parents to befriend the "monk" Rasputin. This decision, along with the escalating political climate, was fatal for the Tsar and his family.

Contrary to his claims, Rasputin was not a saintly pilgrim, but an erstwhile farmer who escaped a wife and children to wander the countryside as a holy man. Wandering mystics were common in Russia, revered and respected by peasants and nobles alike — but Rasputin was inspired not by a vision from God, but by his own audacity and ambition. St. Petersburg's bored aristocrats welcomed him as a fresh diversion, one that was mysterious, charismatic, and dangerous. Alexandra believed completely in the Siberian peasant, convinced he could heal her son where science was powerless. Born with the hemophiliac gene carried by Europe's ruling families, Alexis faced the possibility of death from even the slightest cut or bruise. In their anxiety as parents and rulers, Nicholas and Alexandra were desperate for a treatment. Medical authorities then and now differ over exactly how Rasputin comforted Alexis during his hemorrhages, but one theory holds that the peasant hypnotized the boy, slowing his blood pressure and lessening the bleeding.

Had Rasputin's influence been confined to the private household, the outcome might have been different. However, with Nicholas at the war front, Rasputin began to influence state matters through Alexandra. At about the same time, rumors began to circulate that Rasputin and even Alexandra were German spies. Finally, in 1916, a Russian prince led a group of co-conspirators in a plot to murder Rasputin. The tough Siberian was poisoned, shot, beaten, and ultimately died from drowning after being thrown in the frozen Neva River.

By 1917, Nicholas was presiding over a nation on the edge of self-destruction. Russians were tired of fighting World War I, they were hungry and cold, and the Duma (Russian representatives which, by this time, were in almost constant conflict with the Tsar) had usurped power, ignoring an Imperial decree ordering its suspension. Hoping to avert civil war, Nicholas abdicated in March 1917 on behalf of himself and his son, and he transferred authority to his brother. In short order, Grand Duke Michael tendered his own abdication and, by October, Russia was under the control of the Bolsheviks.

Suddenly, the country was grappling not only with the removal of the Tsar (almost a father figure to Russians), but they were also trying to make the transition from autocracy to socialism, from a highly stratified society to one indivisible Russia. The army was still fighting the Germans, while in Petrograd (formerly St. Petersburg), the Provisional Government was being menaced by Lenin and his agitators. Aware that his shaky government probably could not protect the royal family, Prime Minister Kerensky arranged for Nicholas, Alexandra, and their

five children to be moved first to Tobolsk in Siberia, then to Yekaterinburg in the Ural Mountains. In Tobolsk, the family lived in modest circumstances while enjoying some freedom. In Yekaterinburg, however, the situation was very different. The authorities had requisitioned a two-story residence from a local merchant, painted its windows white, and installed the family on the second floor. In this "House of Special Purpose," they were guarded at gunpoint night and day and allowed outside only for a brief afternoon walk. Their jailers delighted in calling the former Tsar "Nicholas the Blood-Drinker" and harassing the women with vulgar graffiti and lewd comments. Though Nicholas and Alexandra could have expected exile or rescue by any one of their relatives among Europe's royal houses, they were left instead to the mercies of the Bolsheviks.

On the night of 16-17 July 1918, the family and their four retainers were awakened and taken down to the basement. As they waited in a small room, the guards re-entered with pistols drawn and fired until the entire family was dead. Their bodies were taken to an abandoned mine shaft, cut into pieces, burned, and thrown into the pit, to be covered in sulfuric acid. Several days later the White Russians took control of Yekaterinburg and began an investigation into the disappearance of the family. The complete truth of the events of that night and the fate of the royal family would remain unclear until the 1990s.

In July 1998, Russian President Boris Yeltsin spoke these astonishing words at the Cathedral of St. Peter and St. Paul in St. Petersburg: "We all must answer in the name of the historical memory of the people, and therefore, I could not fail to come here today. As man and President, I have to be here. And I bow my head before the victims of the merciless murder." He was presiding exactly 80 years after the murder at the interment of the remains of the Tsar's family and their retainers. Their bodies were finally laid to rest in the cathedral that has held the remains of all the Tsars since Peter the Great, in a special chapel beneath icons portraying the now-canonized family.

Nicholas and Alexandra: An Opera

It's hard to believe but Deborah Drattell's *Nicholas and Alexandra* marks the first time that this story has reached the stage as grand opera. She and librettist Nicholas von Hoffman, whose family is Russian, were both fascinated by the main characters as individuals trapped in a larger historical drama. The resulting collaboration is an opera that centers on identity rather than politics, one that examines the disastrous entanglement of two essentially European aristocrats and one Slavic peasant.

"I've been interested in the story for years and have long thought about writing an opera around it. What I call the triangle of Nicholas, Alexandra, and Rasputin is just a great story. The charisma of Rasputin juxtaposed with the basic decency of Nicholas

and Alexandra — and their weakness — creates an irresistible subject matter. And the mystery surrounding Anastasia only adds to the intrigue!" Drattell related just weeks before rehearsals began.

Drattell, who began composing at age 19, seems to have an affinity for narratives that examine the individual under duress. Her full-length opera *Lilith*, staged at New York City Opera in 2001, dramatized the rebellious femme fatale who is sometimes called Adam's first wife. She has also written works that have been inspired by the poems of Edgar Allan Poe, Sylvia Plath, Marina Tsvetaeva, and Anna Akhmatova. Certainly, these poets knew something of extreme circumstances: one died from excessive drinking, two committed suicide, and one endured decades of persecution under the Communists.

Nicholas and Alexandra begins with a quote from the text of the Russian Orthodox

*At the dramatic center
of the opera is the role of
Rasputin, which will
be sung in Los Angeles by
Plácido Domingo.*

liturgy and the ringing of a church bell, which reminds Alexandra of her wedding day. She and Nicholas then sing a duet of hope from their prison in Yekaterinburg. With just a few bars, the composer establishes several salient facts about not only the Tsar and his wife, but also about the Russian character. In spite of their situation, Nicholas and Alexandra shared love, faith, and hope with which they sustained themselves and their children. Though she was a German and a convert to the faith, Alexandra was deeply touched by Russian Christianity, its exuberance, its intensity, and its joyousness. In the distinctive Russian church bells, Alexandra hears, as every Orthodox believer would, the voices of angels.

At the dramatic center of the opera is the role of Rasputin, which will be sung in Los Angeles by Plácido Domingo. Originally, however, this wasn't her intention. "For many years, I'd thought about this opera and had always had Mr. Domingo in mind for Nicholas. It was my dream to write *Nicholas and Alexandra* for him. Then at an early reading Edgar Baitzel, Los Angeles Opera's Artistic Director, brought Plácido in to experience our creative process. I later learned that Plácido was fascinated by Rasputin's character and hoped to sing that role rather than Nicholas." Drattell admits to being thrown off track by this request and what it might mean for her piece. "Then I asked myself — am I crazy? Of course he was absolutely right, and I went back to the drawing board."

CONTINUED ON PAGE 21.

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Los Angeles Opera is pleased to acknowledge its deep gratitude to Milan and Milena Panic for their generous underwriting support for its season-opening *La damnation de Faust*.

In a very short time, Mr. and Mrs. Panic have become two of the Company's most devoted supporters. After sponsoring last year's season-opening production of *The Girl of the Golden West*, Milan and Milena have displayed an extraordinary commitment to the Company. They joined Domingo's Angels, the Company's most distinguished and generous support group, and were part of the special

quartet of underwriters for the *Plácido Domingo & Friends Gala* last spring. Mr. Panic was elected to the Board of Directors in December 2002 and currently serves as a Managing Director.

In addition to their generosity toward Los Angeles Opera, Mr. and Mrs. Panic continue to support various universities, research programs, museums, and international relief organizations for humanitarian aid.

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"Los Angeles Opera is honored to recognize Audi's significant financial contribution," said Elizabeth Kennedy, Los Angeles Opera's Administrative Director. "Their remarkable commitment enables us to sustain our world-class artistic standards and innovative productions. Like Audi, we strive to Never Follow." For more information about Audi of America, Inc., please visit www.audiusa.com or www.socalaudidealers.com.

"REQUIEM FOR A DYNASTY"
CONTINUED FROM PAGE 15.

Drattell has found working with Domingo to be particularly gratifying. "I feel that we've established a musical connection that is just amazing. He is such a great artist, over and above the voice. For example, I had been puzzling over two measures in the piece and had decided to make a slight rhythmic alteration in Rasputin's part. When we met again and came to these bars — before I said anything about having made the change — Plácido said that he felt that the [newly] elongated rhythm was awkward. What he suggested instead was the very same rhythm that I had originally and instinctively written. That was truly astonishing. And, again, he was absolutely right."

Drattell continues, "In the process of writing *Nicholas and Alexandra*, I had the great fortune of experiencing many other serendipitous moments. One day, I walked into a bookstore and came across a book titled *The Rasputin File* by author Edvard Radzinsky. I got to page 19, where it spoke of the great Maestro Mstislav Rostropovich purchasing the original Rasputin files from Sotheby's auction and giving them to Radzinsky to write this book. A connection was made. I realized at that moment that I deeply wanted Maestro Rostropovich to play an integral part in bringing *Nicholas and Alexandra* to the stage. I had always admired his incredible musicality, but now I understood his passion for Russian history. When I met with Rostropovich in Paris to work on the score before rehearsals began, the greatest gift he gave me was to show me the original Rasputin files and the diaries of Tsar Nicholas' mother. The whole experience was heightened by our surroundings — in his living room hung a portrait of Tsar Nicholas alongside the drapes of the Winter Palace."

And thus, Drattell returns to the poignancy of Nicholas. "The Tsar was very dignified while the family was imprisoned. He tried to be conciliatory toward his jailers, not haughty as Alexandra was perceived. To me, this says a lot about who he was. Here was a man who was a weak ruler, but a devoted husband and family man. How do you reconcile the identity of a public leader with that of the private man?"

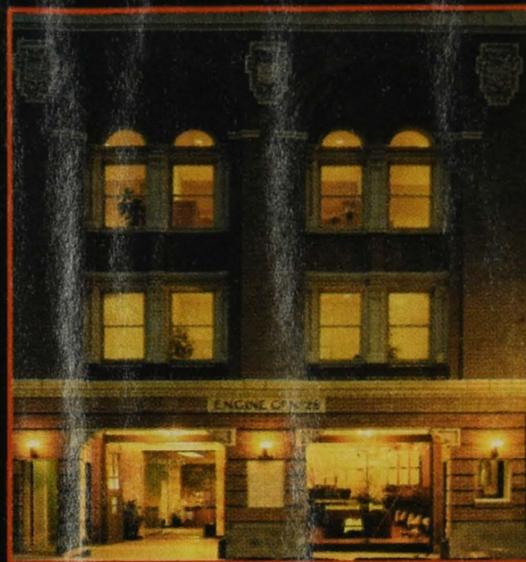
By fulfilling his duty to his family, one might say that Nicholas discovered his true calling. He probably had no illusions about what the Bolsheviks would do to him, but he maintained a positive outlook before his family, keeping them calm and as happy as possible. It is no mystery then, that Drattell, who has said that her "greatest achievement" is her family, would feel such an attraction for the story of *Nicholas and Alexandra*.

—Leann Davis Alspaugh writes about the performing and visual arts from Boston.

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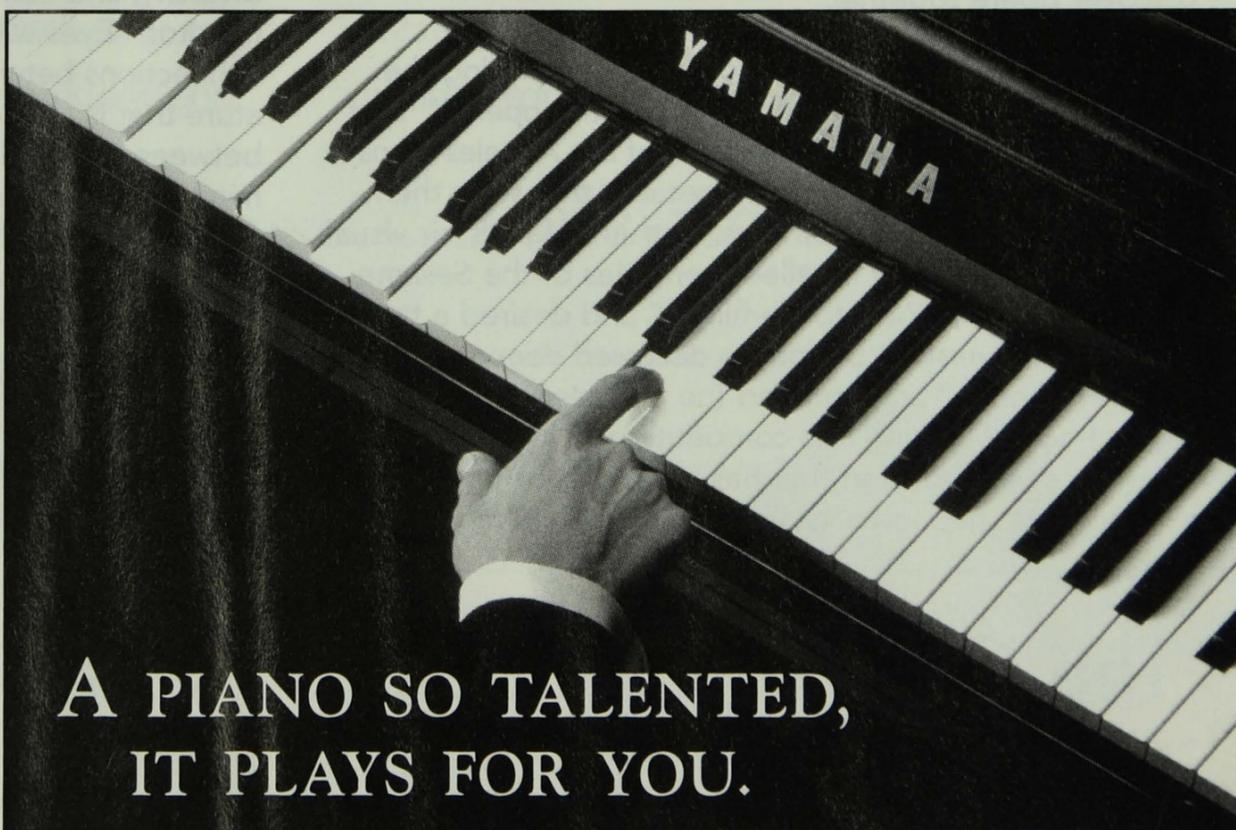
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Students apply by writing a short essay answering the question: "Why do you want to attend the opera?" Last season's essays included varied tales of Los Angeles teens who wanted to attend the opera because they were themselves aspiring singers, dancers, instrumentalists, or visual artists. Others fondly recalled memories of the *Sesame Street* character, "Placido Flamingo" and desired a taste of the grown-up version. Still others discussed deep curiosity of this "mysterious" art form and the palaces in which it is performed. "Winning this competition will help me to rise from the social position that has been placed upon me and will give me the tools and insight to help me compete



High school students attending the opera.

with those who are cultured. Just give me that edge." The unanimous sentiment echoed in each essay was a yearning for a proper introduction to a world that so few of their music-less curriculums had offered them.

This season's deadline for students to apply is December 1, 2003. Fifty lucky students will be selected to participate, along with their accompanying parent or adult guardian. Like last year, students will once again receive a mini-subscription for both themselves and a parent to four Los Angeles Opera productions. Similarly, they will be invited to special pre-performance presentations where they are introduced to the opera that they will see that evening. Also similar to last year, the students will reflect Los Angeles' great diversity, and come from areas as far away as Agoura and Cerritos. Eyes will light up as young minds begin making connections between the opera and the history and literature that is already familiar to them. Basic conversations between the students will lead to laughter and phone numbers exchanged as they begin to see how their passion for opera is just the basis of multiple interests they have in common. As one grateful student succinctly put it, "Thank you! — you've got me addicted!"

To learn more about *L.A. Opera 90012*, or how you can help the company educate and bring more students to the opera, please call Stacy Brightman, Education and Community Programs Director at (213) 972-7219.

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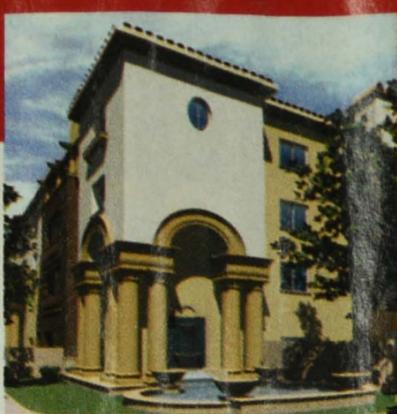
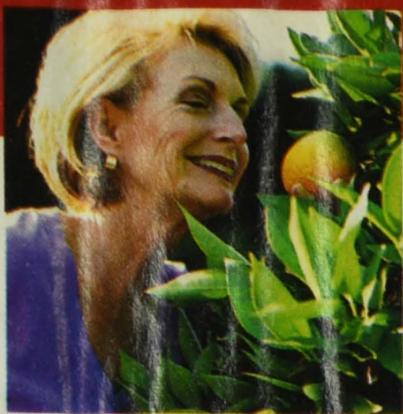
Los Angeles Opera is delighted to announce that the Colburn Foundation has again awarded the Company a \$500,000 Challenge grant to encourage new and increased giving.

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The first Colburn Challenge helped raise over \$1 million in much-needed funds, thanks to the generosity of the many individuals who participated with new or increased gifts of \$5,000 or more.

Through this new challenge grant, the foundation expands its support by encouraging donors at all levels to increase their giving. Increased support will be matched dollar for dollar, including gifts from new donors. This match will apply to all gifts paid or pledged before December 31, 2003.

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NEWS & PREVIEWS

Los Angeles Opera Board

Chairman and Chief Executive Officer Marc I. Stern and President Frank E. Baxter welcomed two new members to the Company's growing Board of Directors at the June 17 Board meeting: Michael L. Tenzer, Chief Executive Officer of Tenzer Company, Inc., and Robert B. Kuppenheimer, Vice President and Managing Director Distribution Development of John Nuveen & Co, Inc.

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"GOETHE'S SONGS, BERLIOZ'S FAUST"
CONTINUED FROM PAGE 11.

devil as huckster, showman, drug dealer and swindler, we may wonder: why does Méphistophélès do this? In the absence of the "Job" framework — for Berlioz seems entirely uninterested in framing Faust's story as a contest between the Devil and God — what does Méphistophélès have to gain by Faust's losing his soul?

Méphistophélès explains himself obliquely in his *Song of the Flea*, the cryptic-comic parable with which he both delights and alarms the drinkers in Auerbach's tavern. Once there was a king, he sings, who loved a flea so much that he made it his courtier. He dressed the flea in silks and allowed it to bring its relations to court, where the nobles began to itch and scratch miserably. Let us show our sympathy by killing whatever fleas we can catch! This parable supplies all the motivation Méphistophélès needs: if God is the king, and the angels and demons his rightful courtiers, then the flea is mankind, who to an angel or demon appears no more than a mindless sucking insect. God inexplicably treasures this lowly creature out of all proportion to its usefulness or beauty, while the fallen angels, jealous of the deity's absurd favoritism, devote themselves to wiping out the cosmic vermin. Méphistophélès' pursuit and final destruction of Faust — or of any human — is of no more importance and needs no more motivation than the squashing of a flea. The drunkards, vaguely grasping this cruel truth, shudder even as they laugh and cheer.

Yet there is no suggestion that Faust ever understands his own experience, and he runs to his doom, a dupe to the end. Faust, in Berlioz's hands, becomes even more enigmatic than Méphistophélès. Although the score dutifully describes him as "an old philosopher," his ardent tenor voice can only evoke youth and strength. (Nor does Berlioz bother with anything so gimmicky as a transfiguration scene, in which his elderly hero might shed a cloak and false white beard to reveal his youth magically restored.) But what does the voice express? What motivates this Faust? He is not a seeker, but a wanderer, a shallow spirit in which no authentic desire can take root. He drifts free of community and tradition, unmoved by spring, military glory, or alcohol; religious and erotic exaltations stir him only briefly. Even his passion for Marguerite is short-lived (perhaps even, as writer Hermann Hofer has argued, unsummated). A continual desire for novelty leads him through drink, voyeurism, and seduction, and culminates in his plea to Nature Herself to crush him under rocks

and torrents. Pursuing one impulse after another, all the way to the fiery pits of Hell, Faust resembles nothing so much as the poisoned rat of Brander's song. His adventures, even his brief spasm of desire for Marguerite, might be mistaken for purposeful action, but are only reflexive responses to Méphistophélès' poison. Like the Rat he ends up roasted, in Méphistophélès' oven, his tragic fate the object of ribald laughter.

At its most pessimistic, then, *La damnation de Faust* represents mankind as vermin, subject to torment and mockery by an enemy that seeks their destruction not out of personal malice but on principle. Although Faust is set apart from the vulgar mobs of peasants, soldiers, drinkers, students, and villagers, the damnation visited upon him belongs to the mass of humanity. Only Marguerite is saved: Marguerite who "has loved much" and alone merits a redemption denied to Faust.

Marguerite's Romance, *D'amour l'ardente flamme* (Nerval's rendering of the famous spinning song, *Mein Ruh' ist hin*) is exceptional among the Goethe songs in *La damnation* in being a first-person lyric rather than a parable, folksong, anthem or hymn. Here one of Goethe's characters speaks to the audience directly. (Although Goethe does not actually indicate that Gretchen is singing at this point, Nerval translated it as verse, and after Schubert's *Gretchen am Spinnrade* (*Gretchen at the Spinning Wheel*) no musician could perceive it as anything but a song.) Yet Berlioz's setting and, even more important, his placement of the song in his drama transform its meaning and the nature of the woman who sings it. In Nerval's hands, Goethe's clipped and nervous lines ("Mein Ruh' ist hin/mein Herz ist schwer/ich finde sie nimmer/und nimmermehr") became languorous, heavy with long dark sounds:

*Une amoureuse flamme
Consume mes beaux jours;
Ah! la paix de mon âme
A donc fui pour toujours!*

[An amorous flame
Consumes my happy days
Ah! The peace of my soul
Has fled forever!]

Berlioz responded with music of erotic heat and density. The Marguerite who sings of her restless desire is no longer a maiden struggling to hold out against seduction, but a fallen woman ensnared

CONTINUED ON PAGE 60.

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La damnation de Faust

THE DAMNATION OF FAUST

BERLIOZ • September 10–28, 2003

Nagano/Domingo, Freyer, Freyer, Freyer/Aust, Brunke: Groves, Ramey, Graves, Creswell, Freyer Ensemble
New production made possible by a generous gift from Mr. and Mrs. Milan Panic

Nicholas and Alexandra

DRATTELL • September 14–26, 2003

Rostropovich, Bogart, Israel, Zuber, Akerlind: Gustafson, Gilfry, Domingo, Kowaljow, Ernest, Aldrich, Frank, Rideout, SITI Company
Supported by The Andrew W. Mellon Foundation for the commissioning of 21st Century opera
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Lucia di Lammermoor

DONIZETTI • November 27–December 20, 2003

Rude, Keller, Noone, Golstein, Burrett: Netrebko, Bros, Vassallo, Kowaljow, Spicer, Thompson, Cortes
Production made possible by a generous gift from Kathrine and Frank Baxter

Orfeo ed Euridice

ORFEO AND EURYDICE

GLUCK • November 29–December 21, 2003

Haenchen/Althammer, Childs, Hacheisel, Burrett: Genaux, Bayo, Giannattasio

Hei-Kyung Hong In Recital

January 17, 2004

Recital co-sponsored by Winn Incorporated

Madama Butterfly

PUCCINI • February 12–March 14, 2004

Nagano/Durrant, Wilson, Engeln, Parmeggiani, Brunke: Gallardo-Domâs/Sun, Poretsky/Thompson, Matz, Opie, Fedderly
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Die Frau ohne Schatten

THE WOMAN WITHOUT A SHADOW

STRAUSS • February 22–March 13, 2004

Nagano, Cox/Young, Hockney, Falconer, Burrett: Smith, Nielsen, Brendel, Watson, Soffel
This production has been given in the memory of my friend Tara Colburn — The Edgar Foster Daniels Foundation
With additional support from the Jane and Peter Hemmings Production Fund, a gift of the Flora L. Thornton Trust

Dmitri Hvorostovsky In Recital

April 18, 2004

Le Nozze Di Figaro

THE MARRIAGE OF FIGARO

MOZART • May 22–June 19, 2004

Reck: Schrott, Bayrakdarian/Rivera, Fedderly, Gens, Eddy

Production made possible by a generous gift from the Lauren B. Leichtman & Arthur E. Levine Foundation

Il trovatore

VERDI • May 27–June 20, 2004

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Original production funded by the Flora L. Thornton Foundation

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presents the World Premiere of

DEBORAH DRATTELL

Nicholas and Alexandra

Cast

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NICHOLAS VON HOFFMAN

CONDUCTOR
MSTISLAV ROSTROPOVICH

DIRECTOR
ANNE BOGART

SET DESIGNER
ROBERT ISRAEL

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CHORUS MASTER
WILLIAM VENDICE

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Alexandra NANCY GUSTAFSON
Nicholas RODNEY GILFRY
Rasputin PLÁCIDO DOMINGO
Anastasia JESSICA RIVERA
Olga MARGARET THOMPSON
Maria / First Nun TERRI HILL
Tatiana / Second Nun MICHELLE FOURNIER
Pavko JAVIER CORTES
Alexis JONATHAN PRICE
Nagorny VITALIJ KOWALJOW
Princess Lapishchev LORRAINE ERNEST
Countess Zavolsky KATE ALDRICH
Tsar Alexander / A Soldier MICHAEL GALLUP
Empress Maria SUZANNA GUZMÁN
Dr. Botkin JOSEPH FRANK
General Brusilov JAMES CRESWELL
Prince Yusupov DAVID BABINET
Prince Orlov GARY RIDEOUT
Count Obolensky / Avdeev GREGORIO GONZÁLEZ
Yurovsky JONATHAN MACK
First Lady SARA CAMPBELL
Second Lady / A Woman RENEE SOUSA
Third Lady LAURA SWANSON
Fourth Lady VIRENIA LIND
Fifth Lady ALETA BRAXTON
Sixth Lady HELENE QUINTANA
Seventh Lady NATALIE BECK
Eighth Lady CHRISTINA BORGIOLI
Ninth Lady CHRISTIE LYNN LAWRENCE
A Footman / Khariton ROBERT HOVENCAMP
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Woman Marcher MARYANNE MANCINI
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BARNEY O'HANLON
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KIM WEILD

This production is approximately two hours and 45 minutes, which includes a 20 minute intermission.

This production includes gunshots.

Supertitles written and cued by Peter Somogyi.

Pre-performance lecture by Paul Floyd.

Los Angeles Opera's weekly radio show *Opera Notes on Air* broadcasts on K-Mozart, 105.1 FM Sundays at 7 PM.

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. Please turn off all beepers, watch alarms and cellular phones. Los Angeles Opera records these performances for future broadcast. Jonathan Price uses a microphone in this performance. Additional microphones are used for recording purposes.



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SYNOPSIS

ACT ONE

Scene 1

July 1918.

Ipatiev House in Yekaterinburg.

In the night a single bell sound causes Nicholas and Alexandra to remember the joyful tolling of the bells on their wedding day years before. In another room their daughter Olga admonishes her younger sister, Anastasia, for flirting with Pavko, a soldier on duty to stand guard. Anastasia continues her flirtation in hopes that he will give into her pleading and open a window to relieve the stifling condition of the sweltering room. In yet another room Alexis, Nicholas' young son and heir, is comforted by Nagorny, his caretaker. While the frail hemophiliac boy complains of pain, Nagorny soothes him with reassurances that soon they will all be setting sail for Finland and beyond. The quiet is broken by the arrival of two nuns from a local convent who bring food for the Tsar's family and secretly give Nicholas news that a midnight escape is planned in two days' time and that the family should be ready.

Scene 2

1894. *Livadia Palace in the Crimea.*

Twenty-four years earlier, a young Nicholas is distraught at the approaching death of his father, Tsar Alexander III. The dying ruler laments being in the Crimea and so far away from the heartland of Russia, where he says a Tsar should die among his Russian people. When Nicholas demands that there be no talk of death, his mother, Maria, takes him and pleads with him not to upset his father but to accept the responsibility of being heir to the throne. Nicholas obeys her and tells his father that he will do whatever he asks. Alexander III requests that Nicholas marry soon. Nicholas informs his father that he is in love with Alexandra, the half-German granddaughter of Victoria, Queen of England.

Scene 3

A short time later.

Another room in the Livadia Palace.

A discussion between the Empress Maria and Alexandra regarding religion and faith is interrupted by the arrival of Nicholas. As Maria leaves them alone, Nicholas and Alexandra declare their love for one another. Alexandra declares that she loves him just as completely as her grandmother, Queen Victoria, loved her husband, Prince Albert. When Alexandra remarks that the widowed Victoria mourned her husband's death for the last thirty years of her life, Nicholas assures her that their own future will not be defined by this bittersweet past.

Scene 4

November 1905.

A salon in the Winter Palace.

It is the eleventh year of Tsar Nicholas II's reign. Princess Lapishchev and two other ladies of the court are trying to convince the Countess Zavolsky of the holy powers of Rasputin, a religious monk who has been rumored to cure the dying and restore sight to the blind. The Countess remains skeptical even when Rasputin himself enters the room. She accuses Rasputin of being a debauched, lecherous peasant in the robes of a monk. As he compares himself instead to Saint Paul, Alexandra enters and explains that she has sent for him to pray and heal her son, Alexis.

Intermission

ACT TWO

Scene 1

July 1914.

The Tsar's hunting villa at Spala, Poland.

Nine years later Alexis is suffering another dangerous episode. The court physician, Dr. Botkin, is unable to stop the boy's bleeding. Alexandra wishes Alexis to be attended by Rasputin, since he seems to be the only one able to relieve the child's pain. Nicholas, however, because of popular hatred of the monk, has banished

Rasputin to his home province. Unbeknownst to her husband, Alexandra has sent for Rasputin. Nicholas reluctantly agrees that he may attend their son. When Alexandra promises Rasputin that the Tsar will never again banish him, the monk, claiming to have the same foreknowledge as Christ, prophesies that his next banishment will be by poison, dagger, and pistol shot.

Scene 2

1916. *A sitting room in Count Obolensky's palace in St. Petersburg.*

Two years later, Prince Orlov and Count Obolensky, court ministers, are appalled at the control wielded over the court by Rasputin and at the blind faith the Tsarina has placed in him. Determined to prove his debauchery, they spy on Rasputin as he meets several ladies of the court, including the skeptical Countess Zavolsky. The monk's hypnotic spell mesmerizes the countess who falls into a trance-like state while the other women work themselves into a frenzy.

Scene 3

March 1916.

A fashionable St. Petersburg street.

An angry protesting crowd attacks a chauffeur who is driving Prince Orlov and Princess Lapishchev when the car strikes a child. The chauffeur, unable to fend off the mob, is beaten severely before they turn their attention to his noble passengers. As they begin to attack the Princess Lapishchev they are interrupted by the arrival of Rasputin who admonishes them for behaving as animals. His words become hypnotic to them as he prophesies the end of Russia and the death of the Russian people.

Scene 4

Late 1916. *The Yusupov Palace in St. Petersburg.*

A court minister, Yusupov, lures Rasputin to his house with the help of Prince Orlov and Count Obolensky. They have prepared poison wine and pastries, which they believe will facilitate their assassination. During the

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SYNOPSIS

fateful last evening of Rasputin's life, when the wine fails to kill him, the conspirators resort to stabbing then shooting him.

Pause

ACT THREE

Scene 1

March 1917. The Tsar's family sitting room in The Palace of Tsarskoe Selo.

Anarchy has taken over the city of St. Petersburg. The revolutionaries ignore all orders from the councilors. The palace guard has deserted. Alexandra and Princess Lapishev mourn the death of Rasputin and pray for the health and safety of young Alexis. Meanwhile, in a discussion with Nicholas and General Brusilov, Prince Orlov advises the Tsar to abdicate. Fearing for the safety of his young son, Nicholas names his brother, as his heir and the next Tsar. Knowing that his brother will not be accepted and that the house of Romanov will fall, Nicholas nevertheless makes it an imperial decree.

Scene 2

July 1918.

Ipatiev House in Yekaterinburg.

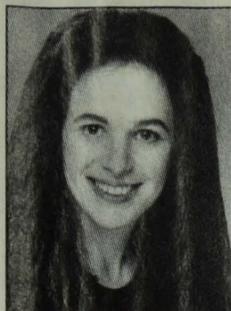
Nagorny is removed from the company of the Romanovs by Avdeev, the commander of the squadron of Bolshevik soldiers who run Ipatiev House. He claims that Nagorny has attacked a soldier of the revolution and must be put where he can't oppose the revolution. Nagorny is led away despite the pleas of Alexis and his parents. While the girls pray, Nicholas and Alexandra speak of her cousin, King George V of England, and consider that he will send for them to join him in England.

Scene 3

The same.

Commandant Avdeev is replaced by a new man, Yakov Yurovsky, who brings with him the future execution squadron. Yurovsky tells Nicholas that the battleship, Dreadnaught, has been dispatched by King George V to convey his family to England. Yurovsky informs him that Yekaterinburg will fall in a matter of hours, therefore in order to reach the point of embarkation, they must quickly gather all their belongings and be ready to leave in five minutes. The Romanovs reflect on their love for Russia as they prepare for their journey.

ARTISTS



Deborah Drattell

COMPOSER

Deborah Drattell has emerged as one of the most important composers of today. Her one-act opera, *The Festival of*

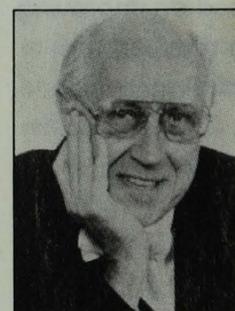
Regrets with a libretto by playwright Wendy Wasserstein, premiered at Glimmerglass Opera in 1999 and subsequently at the New York City Opera as part of the *Central Park Trilogy*, and was seen nationally on television that same year. Her first full-length opera, *Lilith* with a libretto by David Cohen, was first heard in concert form at Glimmerglass in 1998 and proved so successful that it was stage-premiered at the New York City Opera during the fall of 2001, where it played to sold-out houses. Ms. Drattell's official posts have included Composer in Residence at the Denver Symphony and Composer in Residence at the New York City Opera and the Glimmerglass Opera. Among her non-operatic works, she counts *Sorrow is not Melancholy* for string orchestra, a flute concerto entitled *The Fire Within*, a saxophone concerto, and music for the Philadelphia Theater production of Arthur Miller's *The Broken Glass*. The most recent premiere (this past May) was an American Opera Projects presentation at the Off-Broadway D.R.2 Theatre of a chamber opera *Marina* to a libretto by poet Annie Finch, which deals with the life of the Russian poet Marina Tsvetaeva; it is the first work in the trilogy *Three Mothers* created by Ms. Drattell and Ms. Finch. She just finished a new opera *Best Friends* in collaboration with Ms. Wasserstein which is a satire on the present-day New York world of society and the arts. The recipient of numerous prestigious awards and grants, Ms. Drattell holds a Ph.D. from the University of Chicago.

Nicholas von Hoffman

LIBRETTIST

Nicholas von Hoffman is a well-known columnist for *The New York Observer* who garnered national attention as a "Point-Counterpoint" commentator for CBS's *60 Minutes*. As a journalist, his articles have appeared in *The New York Times*, *The Washington Post*, *The Los Angeles Times*, *The Chicago Tribune*, *The Village Voice*,

The New Republic, *The Atlantic Monthly*, *The New York Review of Books*, *Rolling Stone*, *Life*, *The New York Times Magazine*, *Penthouse*, *The New Yorker*, *Playboy*, *Esquire*, *Harpers*, *Grand Street*, *GQ*, *The Nation*, *Vanity Fair*, and *The Wall Street Journal*, among other publications. He has authored more than a dozen books, including *Capitalist Fools: Tales of American Business*, from *Carnegie to Forbes to the Milken Gang*, and *Citizen Cohn*, a biography of Roy Cohn that was later made into an HBO movie. As a playwright, Mr. von Hoffman's works include *Perverts*, *Wurr'n*, and *Geneva*, which premiered at the La Mama Experimental Theatre in New York City last fall.



Mstislav Rostropovich

CONDUCTOR

It is impossible to imagine the modern world of music without Mstislav Rostropovich — the world's most

famous cellist, the renowned conductor, and the tireless advocate of human rights. He graduated from the Moscow Conservatory completing studies in 3 disciplines — cello, piano and composition, the latter with the renowned Dmitri Shostakovich. After finishing his post-graduate study and teaching at the Conservatory, he began private conducting lessons with Prof. Leo Ginsburg. He made his conducting debut with the Gorky (now Nizhnii Novgorod) Symphony Orchestra. He was the first in the former Soviet Union to initiate the concept of music festivals, among them Gorky's First Festival of Modern Music in 1962. He also initiated the Festival of Shostakovich's Music, which was performed in several major cities. After leaving the USSR in 1974, he was appointed Music Director of the National Symphony Orchestra in Washington, DC. During his 17 year tenure, he conducted more than 500 works, of which more than 60 were world premieres. He has also performed with leading orchestras of the US, England, and Italy, and he has repeatedly conducted the Orchestre de Paris, Vienna Philharmonic Orchestra, Royal Concertgebouw Orchestra, and Israel Philharmonic Orchestra, to name but a few. Mr. Rostropovich's interpreta-

ARTISTS

tions of the operatic repertoire consistently create outstanding and unforgettable experiences. Devoted to 20th century music, he has brought into being such operas as Shchedrin's *Lolita* (Stockholm 1994) and Slonimsky's *Ivan the Terrible's Vision* (Samara 1999). He has garnered many awards including the Grammy, Gramophone, and Academie du Disque Français. He holds more than 50 honorary degrees, and over 30 different nations have bestowed more than 130 major awards and decorations upon him. He is an outspoken defender of human rights and has participated in many humanitarian efforts. He has received numerous awards, including the Annual Award of the International League of Human Rights. His most recent cause is focused on improving children's health in Russia through the Vishnevskaya-Rostropovich Foundation.

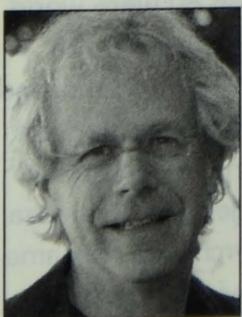


Anne Bogart

DIRECTOR

Anne Bogart is Artistic Director of the SITI Company which she founded with Japanese director Tadashi Suzuki in 1992. She is a

recipient of two Obie Awards, a Bessie Award, a Guggenheim Fellowship and is an Associate Professor at Columbia University where she runs the Graduate Directing Program. Recent works with SITI include *La Dispute*, *Short Stories*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; *Noel Coward's Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Other recent productions include *Lilith* and *Seven Deadly Sins* (New York City Opera) and *Gertrude and Alice* (the Foundry Theatre). She is the author of *A Director Prepares* published by Routledge Press.



Robert Israel

SET DESIGNER

Robert Israel has designed sets and costumes for major opera houses in the United States and in Europe. His recent work

includes *Wozzeck* and *Fidelio* for the Metropolitan Opera; the *Ring Cycle* and *Parsifal* for Seattle Opera; and *Jenůfa* and *Rienzi* for the Vienna Staatsoper. His drawings are in the permanent collection of the Museum of Modern Art in New York. He is a member of the American Academy of Arts and Sciences. Mr. Israel is currently designing sets and costumes for *A Midsummer Night's Dream* at the American Repertory Theater at Harvard, and *Lulu* for the National Opera in Tokyo. A professor in the School of Arts and Architecture at UCLA, Mr. Israel lives in Los Angeles with his wife, son, and dog, Henry.



Catherine Zuber

COSTUME DESIGNER

Catherine Zuber's Broadway credits include *Dinner at Eight* (Tony, Outer Critics Circle and Drama Desk nomination);

Twelfth Night (Tony & Drama Desk nomination); *Ivanov*, *Triumph of Love* (Drama Desk nominations); *London Assurance*, *The Sound of Music* and *The Red Shoes*. Her Off-Broadway work includes designs for Craig Lucas' production of *Play Yourself* and Stephen Daldry's production of *Far Away* (Lucille Lortel nomination) at New York Theater Workshop, *Julius Caesar* at Theater for a New Audience, and numerous productions at The Public Theater, BAM, Playwrights' Horizons, and Second Stage, among many others. Among her regional credits are The Kennedy Center Sondheim Celebration's production of *Company*; Hartford Stage, The Stratford Festival/Ontario, The Shakespeare Theater, Center Stage, La Jolla Playhouse, Seattle Rep, The Guthrie Theater, and The Goodman. Her other credits include *Tribute to George Harrison* at American Ballet Theater, Houston Grand Opera, Glimmerglass Opera, and New York City Opera. Internationally, her work has been seen at the 1999 Fete des Vignerons in Vevey, Switzerland. In 1997, she received an Obie for sustained achievement in costume design. She is a graduate of the Yale School of Drama and a native of Great Britain.



Christopher Akerlind

LIGHTING DESIGNER

Christopher Akerlind has designed over 340 productions at theater and opera companies across the country and around

the world. Recent work includes the New York premiere of Deborah Drattell's *Lilith*, the SITI Company productions of *Score*, *Room* and *La Dispute* directed by Anne Bogart, the world premiere of Adam Guettel and Craig Lucas' musical *The Light in the Piazza*, *Cymbeline* at the Royal Shakespeare Company, *The Tale of the Allergist's Wife* on Broadway and *Don Juan* for Theater For A New Audience. His extensive credits in opera include productions at the Boston Lyric, Dallas, Glimmerglass, Hamburg, Houston, Minnesota, New York City, Nissei and Santa Fe Operas and over 40 productions for Opera Theater of Saint Louis where he was Resident Lighting Designer for twelve years. He is the recipient of an Obie Award for Sustained Excellence in Lighting Design, the Michael Merritt Award for Design and Collaboration and numerous nominations for the Drama Desk, Lucille Lortel, Outer Critics Circle and Tony Awards. He is currently Director of Design and Production Programs at CalArts where he teaches lighting design.



William Vendice

CHORUS MASTER

William Vendice has extensive experience in all phases of operatic preparation as conductor, coach and accompanist. He

has been assistant conductor at opera companies including Houston Grand Opera, Boston Lyric Opera, Santa Fe Opera and Grand Théâtre de Genève. He made his Metropolitan Opera debut in 1983 with *The Barber of Seville*; he has also conducted *Lucia di Lammermoor*, *Die Entführung aus dem Serail*, *Porgy and Bess* and *L'italiana in Algeri* at the Met. In Europe, he conducted at Berlin's Theater des Westens, the Perelada Festival in Barcelona, the Winterthur Orchestra and the Hamburg State Opera. He has accompanied singers Nicolai

ARTISTS

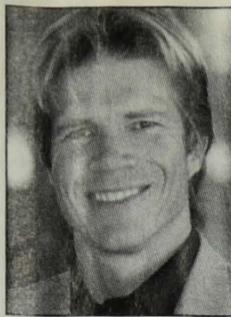
Gedda, Renata Scotto, Catherine Malfitano, Hermann Prey and Sumi Jo. As Head of Music Staff for Los Angeles Opera, Mr. Vendice directly supervises all activities in the company's music department. He has conducted such performances as *Norma*, *La bohème* and *Hänsel und Gretel*.



Nancy Gustafson

ALEXANDRA

Nancy Gustafson's career covers some of the most challenging roles in the lyric-dramatic repertoire and she appears regularly in all the major houses. Her engagements in America have included the Metropolitan Opera, San Francisco Opera, Houston and Lyric Opera of Chicago. In Europe she has performed at La Scala, the Bastille Opera and Covent Garden, and she has appeared in Vienna, Munich, Hamburg, Geneva, Rome, Turin and Berlin. She is especially well known for her appearances in the operas of Janáček. Among her other roles are Lisa (*The Queen of Spades*); Violetta (*La traviata*); Donna Elvira (*Don Giovanni*); Ellen Orford (*Peter Grimes*); Marguerite (*Faust*); Marschallin (*Der Rosenkavalier*); and the title role of *Daphne*. She has sung *Idomeneo* in concert with the London Symphony Orchestra, Strauss' *Four Last Songs* and Beethoven's *Ninth Symphony*. Her recordings include *Das Rheingold* with the Cleveland Orchestra (Decca), Mahler's *Second Symphony* with the Israel Philharmonic Orchestra, and most recently a live recording of *Hérodiade* with the Vienna State Opera, opposite Plácido Domingo. The 2003-2004 Season brings her to the Paris Châtelet, the Canary Island Festival and Sao Paulo for concerts; to Hamburg for *The Queen of Spades* in March and her role debut as Mme. Lindoine in *Les dialogues des Carmélites* in April; to Covent Garden for the title role in *Arabella*; and to Vienna for a revival of her much acclaimed portrayal of Anita in *Jonny spielt auf* in June.



Rodney Gilfry

NICHOLAS

Baritone Rodney Gilfry begins the 2003-2004 Season with these performances, which mark his twenty-seventh role with Los Angeles Opera. His season continues with numerous other role debuts including Tschang-Ling in Alexander Zemlinsky's *Der Kreidekreis* with Zurich Opera; Posa in Verdi's *Don Carlo* with San Diego Opera; and the title role in Busoni's *Doktor Faust* with San Francisco Opera. In February 2004, he returns to American musical theater for a special concert at the Théâtre du Châtelet with the Orchestre Philharmonique de Radio France. Last season's highlights included singing the role of Nathan in the Royal Opera, Covent Garden premiere of Nicholas Maw's *Sophie's Choice*. His discography includes the first complete recording of Kurt Weill's *The Firebrand of Florence*, which was released in August of this year by Capriccio/Delta Music. August also brought the Arthaus DVD release of the Zurich Opera production of Gluck's *Iphigénie en Tauride*, with Mr. Gilfry singing the role of Oreste. This season, Mr. Gilfry re-teams with his frequent on-stage colleague, mezzo-soprano Suzanna Guzmán, for Los Angeles Opera's radio show *Opera Notes on Air*, which broadcasts on K-Mozart, 105.1 FM in Los Angeles.



Plácido Domingo

RASPUTIN

Plácido Domingo has achieved worldwide renown as a singer, conductor and arts administrator. In these performances, he debuts his 120th role – more than any other tenor in the history of music. His repertoire spans from Mozart, Berlioz, Verdi, Wagner and Puccini to such modern composers as Ginestera and Abril. He has sung in every major opera house and has made well over 100 recordings of which 99 are full-length operas; his recordings have garnered 9 Grammy Awards and 2 Latin Grammys. He has made more than 50 videos and 3 theatrically

released films — Franco Zeffirelli's *La traviata* and *Otello* and Francesco Rossi's *Carmen*. More than one billion people in 117 different countries saw his live telecast of *Tosca* from the authentic locations in Rome. When he opened The Metropolitan Opera's season last year, it was his twentieth and he surpassed the old Caruso record by three opening nights. In addition to being the Artistic Director of The Washington Opera, he became Artistic Director of Los Angeles Opera in 2000, thus continuing his ongoing involvement with the organization since its inception; the 2001-2002 Season marked his first fully planned one with the company. In May 2003, he was named General Director of Los Angeles Opera. He is the founder and force behind *Operalia*, the biggest annual international vocal competition which, in its 10 years, has produced many singers who now enjoy international stardom. Mr. Domingo is one of the most honored artists. In the past 3 years alone, he received the Kennedy Center Honor, the Presidential Medal of Freedom, France's Legion of Honor, an Honorary Knighthood of the British Empire and an Oxford Doctorate.



Jessica Rivera

ANASTASIA

Soprano Jessica Rivera returns to Los Angeles Opera as Resident Artist to create the role of Anastasia in *Nicholas and Alexandra* and to sing Barbarina and Susanna (6/16,19) in *Le nozze di Figaro*. Previous company appearances include Rosina in *The Barber of Seville*, Nella in *Gianni Schicchi* and Susanna in the preview performance of *Le nozze di Figaro*. She has performed with Opera Santa Barbara as Frasquita in *Carmen* and with The Santa Fe Opera as an Apprentice Artist. Ms. Rivera has also appeared with the Los Angeles Philharmonic under Esa-Pekka Salonen in Mozart's *Requiem*, the Hollywood Bowl Orchestra under John Mauceri as Annina in *La traviata* and the Fort Worth Symphony under Miguel Harth-Bedoya in Mahler's *Second Symphony*. Last season she debuted at Carnegie Hall's Weill Recital Hall and was named National Semi-Finalist in the

ARTISTS

Metropolitan Opera Competition. Future engagements include Despina in *Così fan tutte* with Opera Santa Barbara, Eve in Haydn's *The Creation* with the Los Angeles Philharmonic and the soprano soloist in Poulenc's *Gloria* with the Los Angeles Master Chorale.



Gary Rideout

PRINCE ORLOV

Canadian tenor Gary Rideout has won praise for the power and beauty of his voice, as well as his remarkable acting

ability. He has recently sung the role of Siegfried in both *Siegfried* and *Gotterdammerung* (premiered at the Kirov Opera, Valery Gergiev conducting – a role he will repeat in Baden-Baden). 2003 engagements have included *Die Fledermaus* at Utah Opera and *Fidelio* at The Washington Opera. In 2001-2002, he was engaged at the Metropolitan Opera for *Doktor Faust*, *Lulu* and both Prokofiev's *The Gambler* and *War and Peace*. A frequent guest at both the San Francisco and Canadian Opera companies, he has sung roles in *Das Rheingold*, *Tannhäuser*, *Jenůfa*, *The Tsar's Bride*, *Peter Grimes*, *Prince Igor*, *Hansel and Gretel* (Dora Mavor Moore Award nomination), and four world premiere operas including *Dead Man Walking*. Recent concert engagements include numerous Beethoven *Ninth Symphonies* and Verdi *Requiems*, Mahler's *Eighth Symphony* at Carnegie Hall, *Das Lied von der Erde* (Montreal – French CBC) and *Die Liebe der Danae* (Edo de Waart conducting – Concertgebouw, Amsterdam). Future engagements include *Der Ring des Nibelungen* with the State Opera of South Australia and *Jenůfa* for Opera de Wallonie, Liege.



Lorraine Ernest

PRINCESS LAPISHCHEV

Lorraine Ernest's extensive repertoire includes Queen of the Night in *The Magic Flute*, Susanna in *Le nozze di Figaro*,

Zerbinetta in *Ariadne auf Naxos*, the title

role in *Lakmé*, *Olympia* and *Antonia* in *Les contes d'Hoffmann*, and *Cleopatra* in *Giulio Cesare*. She has appeared with such companies as New York City Opera, The Washington Opera, Chicago Opera Theater, Sarasota Opera and Bonn Opera. A frequent soloist with orchestras, she has sung among others, Vivaldi's *Salve Regina*, Haydn's *Creation*, Mozart's *Requiem* and Britten's *War Requiem*, with such orchestras as New York's Little Orchestra Society and France's Sacred Music Festival in Nice. Her education includes both a Bachelor's and Master's degree in Music from the Oklahoma City University, an Apprenticeship Program at Tulsa Opera, and two years at the Academy of Vocal Arts in Philadelphia. The 2002-2003 Season featured a return to Central City Opera as Adele in *Die Fledermaus* and the title-role in Boheme Opera's *Lucia di Lammermoor*. She also performed in the new opera *Best Friends* by Deborah Drattell and Wendy Wasserstein at Lincoln Center. She was the First Place Winner in the Liderkranz Society Competition and a National Finalist in the Met Opera Young Artists Competition.



Kate Aldrich

COUNTESS ZAVOLSKY

Kate Aldrich began 2001 as Amneris in the new production of *Aida* in Busseto and subsequent film by Franco Zeffirelli, which

proved so successful it was immediately taken for performances in Modena and Ravenna. Ms. Aldrich has also been seen with Michigan Opera Theatre as Carmen and as Meg in *Falstaff*, the Arena di Verona as Fenena in *Nabucco* and as Preziosilla in *La forza del destino*, as Rosina in *Il barbiere di Siviglia* for Opera Carolina and Deutsche Oper am Rhein in Dusseldorf, Adalgisa in *Norma* and Giulietta in *Les contes d'Hoffmann* for Palm Beach, Maddalena in *Rigoletto* for Cleveland Opera, and Ulisse in Handel's *Deidamia* with the Caramoor International Music Festival. Additional engagements in 2003-2004 include Opera Carolina's *Nabucco*, debuts with the Opera Orchestra of New York at Carnegie Hall as Smeton in Donizetti's *Anna Bolena*, Toledo Opera in *The Crucible* and Opera

de Puerto Rico in San Juan as Charlotte to Roberto Alagna's *Werther*. Further into the future she will debut with L'Opéra de Montréal as Adalgisa and return to Palm Beach as Isabella in *L'Italiana* in Algeri. In September 2002, she was seen as Fenena in Los Angeles Opera's production of *Nabucco*.



Javier Cortes

PAVKO

Young tenor Javier Cortes made his European debut in 2001 as Tonio in *La fille du régiment* in Cassalmaggiore, Italy.

In his native Mexico, Mr. Cortes has appeared as the Italian Singer in *Der Rosenkavalier*, Nemorino in *L'elisir d'amore* and Tonio in *La fille du régiment* as well as in several Gala Concerts interpreting many selections from such diverse operas as *Les pecheurs des perles*, *La Favorite* and *La bohème*. Last season he joined The Washington Opera for Edgardo in *Lucia di Lammermoor* and the New York City Opera for the Duke in *Rigoletto*. Most recently Mr. Cortes made a successful debut with the New Embil Zarzuela in Guadalajara. Before making the transition into opera he sang in numerous shows and musicals in Mexico City including the lead in five hundred performances of the acclaimed *The Phantom of the Opera* in the Spanish language. Amongst many vocal awards and scholarships, Mr. Cortes is a recipient of SIVAM (International Society of Values in the Arts) and is a winner of the 2002 Puccini Competition.



Gregorio González

COUNT OBOLENSKY / AVDEEV

Gregorio González recently returned from Germany after being selected as a finalist in Plácido Domingo's

Operalia Competition. Other recent successes include Prince Yamadori in *Madama Butterfly* at San Diego Opera, Schaunard in *La bohème* at Opera Pacific, and engagements at Los Angeles Opera including Sargeant in *The Barber of Seville* and José Castro in *The Girl of the*

ARTISTS

Golden West. He sang *Hamlet* at Opera Theatre of Saint Louis and has also performed for Des Moines Metro Opera and the Moonlight Amphitheatre, among others. In concert, he has been featured as a soloist with the Orquesta Sinfónica de Guanajuato; the Palomar Orchestra and Chorale; the La Jolla Symphony and Chorus; and the Ventura Master Chorale. Upcoming events include Figaro in *The Barber of Seville* at Connecticut Opera, a soundtrack recording of the Spanish version of the BBC's animated film *The Cunning Little Vixen*, and appearances in *Madama Butterfly* and *Le nozze di Figaro* at Los Angeles Opera. He was a national finalist at the Metropolitan Opera Council Auditions and received first place awards from the Palm Springs Opera Guild and Virginia Hawk Competitions, among others.



Jonathan Price

ALEXIS

This is Mr. Price's fifth production with Los Angeles Opera. As a member of the Los Angeles Children's Chorus, he performed

in the company's productions of *Hänsel und Gretel*, *Tosca* and *The Queen of Spades*. Most recently, he was seen with the company as Second Boy in *The Magic Flute* (March / April 2002). In June 2003, Mr. Price sang with the Los Angeles Master Chorale in their concert entitled *It's a Wrap*. Mr. Price played first chair clarinet in his middle school's marching band and orchestra winds ensemble and has studied piano for five years. He sings and plays hand-bells with St. Mary's Choir in Arcadia. He is an honors student and begins the 9th grade at Arcadia High School this month.



Suzanna Guzmán

EMPRESS MARIA

Mezzo-soprano

Suzanna Guzmán is a familiar presence at Los Angeles Opera. She has appeared with Los Angeles Opera as

Cornelia in *Giulio Cesare*, Mrs. Fox in the World Premiere of *Fantastic Mr. Fox*, Paula in *Florenzia en el Amazonas*, and in

Gianni Schicchi, *Peter Grimes*, and *Faust*, among others. She has performed with such companies as the Metropolitan Opera, The Washington Opera and Grand Théâtre de Genève. Recent engagements include the title role of *Carmen* (Houston Grand Opera), Ottavia in *L'incoronazione di Poppea* (Columbus Opera), Orlofsky in *Die Fledermaus* (Dallas Opera), Rosina in *Il barbiere di Siviglia* (Hawaii Opera Theatre) and Tisbe in *La Cenerentola* (Pittsburgh Opera). She was the 1997 recipient of the Plácido Domingo Award for dedication to art and community education and has performed her award winning show *Don't be Afraid! It's Just Opera* for more than 175,000 students across the country. She is a featured soloist on two recently released CD's: The Debussy Trio's *Three Friends* (music by Ian Krouse) and on the cast recording of Daniel Catán's *Florenzia en el Amazonas*. Join Ms. Guzmán and co-host Rodney Gilfry Sunday evenings at 7pm for Los Angeles Opera's weekly radio show, *Opera Notes on Air* on K-Mozart 105.1 FM.



Margaret Thompson

OLGA

Mezzo-soprano

Margaret Thompson, a Los Angeles Opera Resident Artist, made her Wagnerian debut

as one of the Valkyries in Madrid in 2003. She made her Carnegie Hall debut in 2003 singing Charmian in *Antony and Cleopatra*. Recently, she made her Pittsburgh debut as Judith in *Duke Bluebeard's Castle*. Ms. Thompson made her American debut as Anna in Kurt Weill's *Die Bürgschaft* at the Spoleto Festival USA and sang in the first complete recording of the opera by EMI Classics. Her career began in Germany where she sang over 60 operatic and oratorio roles while working with such conductors as Julius Rudel, Gabrielle Ferro and Peter Schneider. Her career has expanded to such rarities as Nastassja in the world premiere of Thomas Blomenkamp's *The Idiot* in 2001, the title role in the first German premiere of Theo Loevendie's *Esmée* which was recently released on CD, and Margareta in

Schumann's *Genoveva*. Among her awards and prizes she counts the Tirolian Academy First Prize, a nomination as Best Young Singer in the 1999 Opernwelt Yearbook, and finalist / prize winner in the IV International Sylvia Gezsty Coloratura Competition.

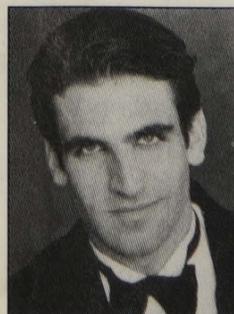


Michael Gallup

TSAR ALEXANDER /
A SOLDIER

Michael Gallup has been a regular guest of a number of opera companies throughout the United States,

including Los Angeles Opera, New Jersey State Opera, Michigan Opera Theatre, Opera Pacific, Portland Opera, Seattle Opera, San Diego Opera, Long Beach Opera, Arizona Opera, Anchorage Opera, Dayton Opera, Orlando Opera and Palm Beach Opera. He has also performed opera at the Hollywood Bowl under Michael Tilson Thomas, Sir Charles Groves and Leonard Slatkin. Elsewhere he has performed to great acclaim with Michigan Opera Theater, Opera Pacific, Dayton Opera and Utah Opera; Dulcamara, Don Magnifico and Doctor Bartolo for Arizona Opera; and Palm Beach Opera, Portland Opera, Dallas Opera and Vancouver Opera. Last season he appeared as Doctor Bartolo in *The Barber of Seville* for Los Angeles Opera's student matinee performances. On the concert stage, he has performed at the Ojai Festival under Pierre Boulez, Lukas Foss, John Adams, Calvin Simmons and Esa-Pekka Salonen. He has sung with the Santa Fe Chamber Orchestra, American Youth Symphony, Denver Symphony, Los Angeles Philharmonic, Oregon Symphony, Seattle Symphony, Spokane Symphony, the 92th Street "Y" Chamber Orchestra in New York, Pacific Chorale, William Hall Chorale and Roger Wagner Chorale.



David Babinet

PRINCE YUSUPOV

Baritone David

Babinet, a Los

Angeles Opera

Resident Artist, made

his company debut

last season as Sid in

ARTISTS

Puccini's *The Girl of the Golden West*. His other roles with the company have included Hermann in *The Tales of Hoffmann* and Fiorello in *The Barber of Seville*. He has performed with the Chicago Opera Theater (*Semele*), Portland Opera (*The Magic Flute*, *Così fan tutte* and *La Cenerentola*), Dayton Opera (*Carmen*), Brooklyn Academy of Music, Ohio Light Opera, Opera Colorado, Colorado Opera Troupe, Opera Theatre of Lucca, Bel Canto Northwest, Colorado Lyric Theatre Festival and several others. In addition, he has performed Figaro in *The Barber of Seville*, Belcore in *L'elisir d'amore*, Tarquinius in *The Rape of Lucretia*, Lord Sidney in Rossini's *Il viaggio a Reims* and the Czar in Kurt Weill's *The Czar has his Picture Taken*. Mr. Babinet has earned a Master of Music in Voice from the University of Cincinnati College Conservatory of Music and a Bachelor in Voice from the University of Colorado at Boulder. He has recorded the role of Caramello in Johann Strauss's *A Night in Venice* with the Newport Classics Label.



Vitalij Kowaljow

NAGORNY

After music studies at Moscow's Theological Institute, the Bern Conservatory and the Biel Opera Studio, Vitalij Kowaljow

became a member of the Opera of St. Gallen and from there, has appeared as a guest artist with a variety of European opera companies. After being one of the winners in the *Operalia* Competition in Puerto Rico (1999), he made his American debut as Timur in *Turandot* with Tulsa Opera, his New York debut as Baldassare in *La favorite* with Opera Orchestra of New York, his San Francisco Opera debut as Sparafucile in *Rigoletto*, and his Washington Opera debut as Sam in *Un ballo in maschera*. His Metropolitan Opera debut as the High Priest in *Nabucco* was so successful that in the season 2004-2005 he has been re-engaged for 3 leading bass roles. He has performed such Verdian parts as the title role of *Attila*, Banquo in *Macbeth*, and Zaccaria in *Nabucco*. His other Italian roles have been Oroveso in Bellini's *Norma*, Timur in *Turandot*, and

Colline in *La bohème*. He has also sung the title roles in Glinka's *Russlan and Ludmilla* and Borodin's *Prince Igor*, and Rocco in Beethoven's *Fidelio*, among others. He recently sang, with great success, the bass lead (Procida) in the new production of Verdi's *Les Vêpres Siciliennes* at the Opera Bastille in Paris. He was last seen at Los Angeles Opera as Marco in *Gianni Schicchi*.



Jonathan Mack

YUROVSKY

Tenor Jonathan Mack has appeared with Los Angeles Opera as First Armed Man in *The Magic Flute*, Tchechalinsky in *The*

Queen of Spades, Red Whiskers in *Billy Budd* and Reverend Horace Adams in *Peter Grimes*. He has performed in numerous other company productions including Narraboth in *Salome*, Cassio in *Otello*, Vanya in *Katya Kabanova*, the principal tenor role in Handel's *Alcina*, Don Ottavio in *Don Giovanni*, Jaquino in *Fidelio* and Trin in *The Girl of the Golden West*. He has also appeared with Opéra de Montréal, Netherlands Opera, Kentucky Opera, Opera Columbus and Long Beach Opera. In Europe, he was resident lyric tenor in Dortmund and Kiel. Mr. Mack has also performed with the Los Angeles Philharmonic, the London Symphony Orchestra, the Hartford Symphony Orchestra, the Minnesota Orchestra and the Los Angeles Master Chorale; conductors include Maestros Giulini, Mehta, Boulez and Rattle. His recordings include Gagliano's *Dafne* (ABC Records), choral lieder by Brahms and Schumann with the William Hall Master Chorale (Klavier), Rossini's *Sins of My Old Age* (Nonesuch) and William Kraft's *Contextures II* with André Previn and the Los Angeles Philharmonic.

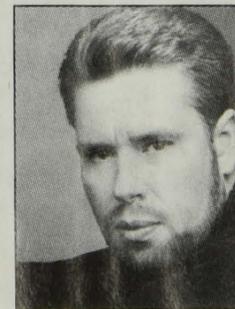


Joseph Frank

DR. BOTKIN

Acclaimed character tenor Joseph Frank received his musical training at the Curtis Institute of Music and Indiana University.

His repertory spans the fields of opera, concert, and oratorio. He has appeared with most major American opera houses, and has also performed in Montreal, London, Japan, Paris and Toulouse. Also in demand as a recitalist and oratorio specialist, he has performed with the Philadelphia Orchestra, the Buffalo Philharmonic, and many others. Festival appearances include Marlboro, Sofia, and Ambler, and with Radio France. Recent engagements include *La fanciulla del West*, *An Evening of Passion & Poetry* and *Turandot* for Los Angeles Opera. Other engagements include Count Shuisky in *Boris Godunov* for Toulouse; *Tosca* for San Francisco Opera; *Andrea Chenier* for Pittsburgh Opera; and *Madama Butterfly* at the Hollywood Bowl. Future engagements include *Turandot* and *Die Fledermaus* for San Diego Opera. He is Professor of Voice at San Jose State University. On video, he can be seen as Emperor Altoum in *Turandot* (Pioneer Classics) and the Tanzmeister in the Met's *Ariadne auf Naxos* (DDG). He can also be heard as Prince Shuisky in *Boris Godunov* (Sony); and L'abate di Chazeuil in *Adriana Lecouvreur* (Lyrico), among others.



James Creswell

GENERAL BRUSILOV

James Creswell has performed leading roles in five Mozart operas ranging from the title role in *The Marriage of Figaro*

(Wolf Trap Opera Company) to Colas in *Bastien und Bastienne* (Hawaii Opera Theatre). A graduate of Yale University, he debuted with Opera Theatre of St. Louis in 1999 as Lodovico in *Otello*. He also performed Sarastro in Opera North's *The Magic Flute* and toured with Western Opera Theater's production of *Don Giovanni*. He then joined New York City Opera as Rasputin in a workshop performance of Deborah Drattell's *Nicholas and Alexandra* and covered performances of *La clemenza di Tito* and *The Mother of Us All*. In summer 2001, he sang in *Don Giovanni* and *Salome* at the Savonlinna Opera Festival. His concert repertoire ranges from Mozart, Handel and Haydn

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and they don't know how to react so they stare or whisper or peek out living room curtains because anything or anyone with such confidence and flair and blatant unapologetic disregard for trying to conform to tradition and convention makes them wonder if maybe they're witnessing some kind of revolution or evolution or

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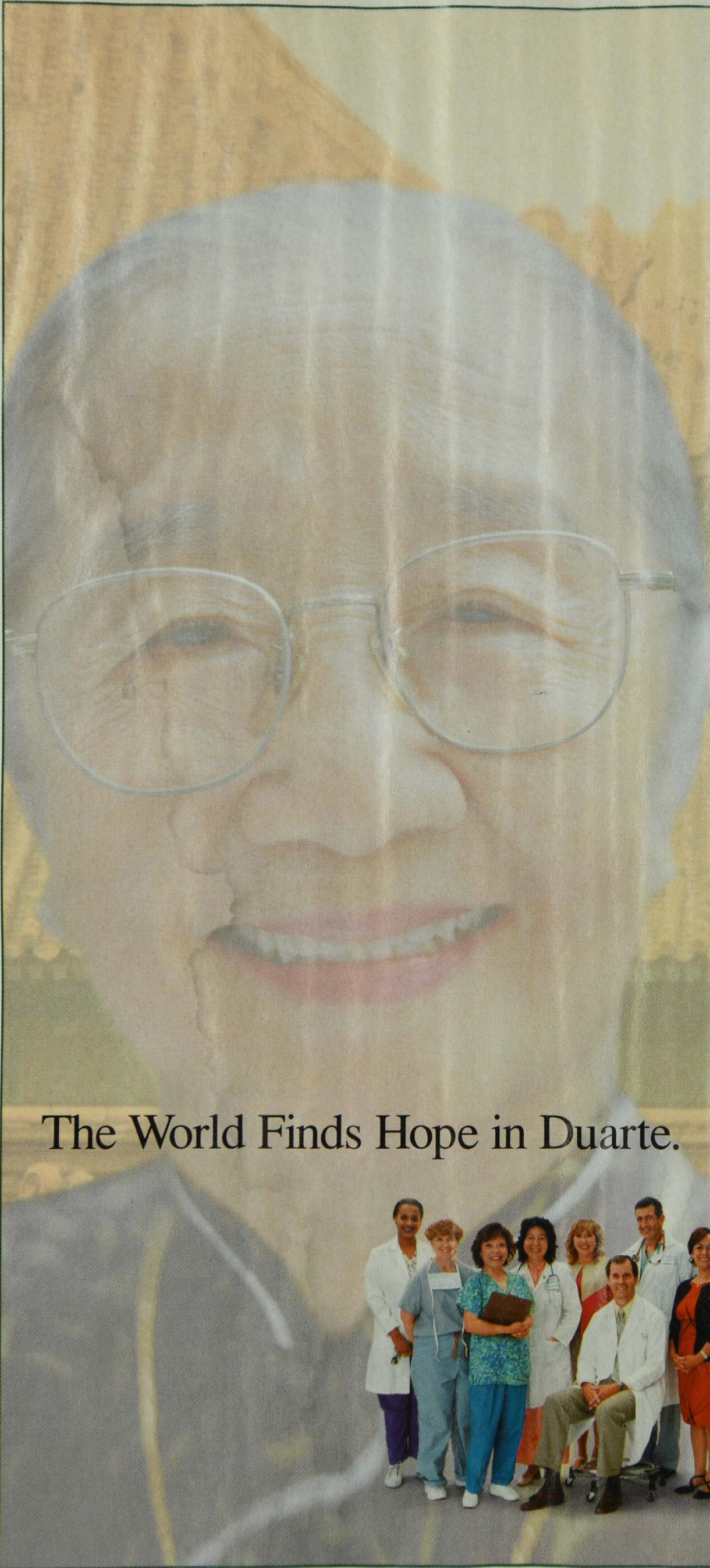
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to Dvořák. He made his Los Angeles Opera mainstage debut as Antonio in *The Marriage of Figaro* and also sang in *Giulio Cesare* and *Tosca*. His other company appearances include *Nabucco*, *The Barber of Seville* and *Don Giovanni*. This season, he makes his European debut as Sarastro in *The Magic Flute* at the Komische Oper Berlin, with performances in December and April.



Mark Kelley

MAN MARCHER 2

Bass-baritone Mark Kelley is a chorister with Los Angeles Opera. He has also performed with Houston Grand Opera

in *Adriana Lecouvreur* and *Die Meistersinger von Nürnberg*. He sang the role of Betto in *Gianni Schicchi* with College Theatre in Galveston Texas and the role of Gaylord Ravenal in *Showboat* with Community Theatre in Wakefield, Massachusetts. In concert, he has performed as soloist in Beethoven's *Chorale Fantasy* with the Houston Symphony. He has also performed in Brahms' *Requiem*, Handel's *Messiah*, Haydn's *Creation*, Mendelssohn's *Elijah*, Orff's *Carmina Burana* and Verdi's *Requiem*. He can be heard on a variety of recordings, including the soundtrack for the motion picture *Heartbreakers*, *Forget Me Not - The Anne Frank Story*, *Pardon My English* (Roxbury), Rod Stewart's *Rhythm of the Heart* (Warner Bros.), *A Gift of Hope* and *A Gift of Love* (Children's Records). Mr. Kelley won first place in the Opera Reading Club of Hollywood and National Association of Teachers of Singing (NATS) Los Angeles Chapter, Apprentice Division, as well as the Ruth McKinlay Award of the Matinee Musical Club of Los Angeles. He also serves as soloist at St. Cyril of Jerusalem Church in Encino, California.



Terri Hill

MARIA / FIRST NUN

Soprano Terri Hill has been a member of the Los Angeles Opera Chorus since 1996. Originally from Ashland, Oregon,

Ms. Hill came to Los Angeles to attend California State University, Northridge where she received her degree in Vocal Performance. In 1997 she won 2nd place in the Metropolitan Opera National Council Western Regional competition. She sang the role of The Queen of the Night in *The Magic Flute* with Opera San Jose, as well as in outreach programs for Opera Carolina and Rogue Opera. Other roles have been Adele in *Die Fledermaus*, Poppea in *L'incoronazione di Poppea*, Marie in *La fille du régiment* and Fanny in *La cambiale di matrimonio*. Concert engagements include soloist in Beethoven's *Ninth Symphony* with the Rogue Valley Symphony and the west coast premiere of Andrew Lloyd Webber's *Requiem* with the San Bernardino Symphony under the direction of Stewart Robertson. When Ms. Hill is not singing with the Opera, she tours with an American cabaret group throughout Western Europe.



Michelle Fournier

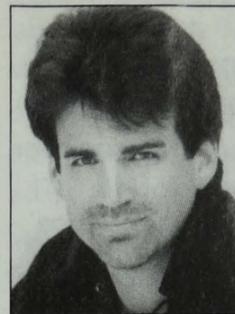
TATIANA / SECOND NUN

Michelle Fournier is a busy mezzo-soprano from Los Angeles.

A regular member of Los Angeles Opera, she has appeared in

over 60 productions and has sung featured roles in *Carmen*, *Die Frau ohne Schatten* and *The Marriage of Figaro*. She made her solo debut with the Los Angeles Master Chorale in Szymanowski's *Stabat Mater* and subsequently appeared as the alto soloist in the annual *Sing Along Messiah*. She also made two appearances with the Joffrey Ballet as guest vocalist in Mendelssohn's *Midsummer Night's Dream*. She is featured on the soundtracks of many motion pictures and she is also heard on recordings with John Mauceri, Esa-Pekka Salonen, Julie Andrews and, most recently, Linda Ronstadt. Other credits include solo performances with the San Luis Obispo Mozart Festival, I Cantori, Palisades Symphony, Carmel Bach Festival, Bakersfield Symphony and the Santa Monica Symphony. For TV, she was featured on *ER* as a singing recovery nurse. Recent solo performances include

Beethoven's *Ninth Symphony*, Mozart's *Requiem* and Bach's *Mass in B minor* with the Los Angeles Bach Festival.

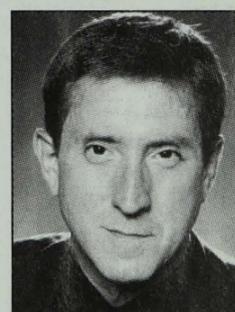


John Kimberling

CHAUFFEUR / GENERAL

John Kimberling is currently in his third season with Los Angeles Opera. His studies in voice include work with the great

opera stars Madam Louisa Francheschi and Giorgio Tozzi. In addition to his work with Los Angeles Opera, he has appeared in a variety of Broadway and opera productions ranging from Donizetti's *L'elisir d'amore* to Stephen Sondheim's *A Funny Thing Happened on the Way to the Forum*. Mr. Kimberling has been heard in concert with the Los Angeles Jewish Symphony, and at the Crystal Cathedral, and has performed solos with many choral organizations.



Robert

Hovencamp

A FOOTMAN / KHARITON

Bass-baritone Robert Hovencamp began training at the College-Conservatory of Music at University

of Cincinnati at age 11, where he also earned his Bachelor's degree. After graduate studies at Northwestern University, he received extensive training at Chicago's Lyric Opera Center for American Artists. He subsequently appeared with Lyric Opera of Chicago for 13 seasons, Chicago Opera Theatre for 14 seasons, Los Angeles Opera for 3 seasons, and Grant Park Symphony for 13 seasons. He has made solo appearances in New York, Los Angeles, Boston, Philadelphia, Washington DC, Seattle, Atlanta, Denver, Minneapolis, St. Louis, Dallas, Phoenix, Cleveland, Cincinnati, San Diego and Detroit. He was a finalist in the Luciano Pavarotti International Competition. He premiered the title role in *The Life Work of Juan Diaz* at Chamber Opera of Chicago in 1990, recorded on the Albany label. He appeared as Don Attilio, Passarino, and the Auctioneer on the national tour of *The Phantom of the Opera*. An accomplished pianist, he has

ARTISTS

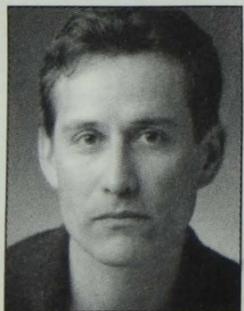
appeared with the Cincinnati Symphony, Eastern Philharmonic, and in chamber music recitals across the country.



Akiko Aizawa

SITI COMPANY MEMBER
Akiko Aizawa has been a member of the SITI Company since 1997, after 7 years as a member of the Suzuki Company of Toga.

Her works with SITI include *La Dispute*, *bobrauschenbergamerica*, *War of the Worlds*, *War of the Worlds — The Radio Play* and *Culture of Desire*. Roles with SCOT include *The Trojan Women*, *Three Sisters*, *Dionysus*, *Macbeth* and *Ivanov*. Among her other productions she counts *Beckett in Circles* (directed by Lech Mackiewicz), *Death of a Salesman*, and *Moby Dick* (directed by Leon Ingulsrud). Theatres/Festivals in which she has performed include American Repertory Theatre, Actors Theatre of Louisville, BAM's Next Wave Festival, Edinburgh International Festival, Colombia International Festival, New York Theatre Workshop, Swine Palace, Toga Festival-Japan, Melbourne Spoleto Festival and ITI International Theatre Festival-Helsinki.

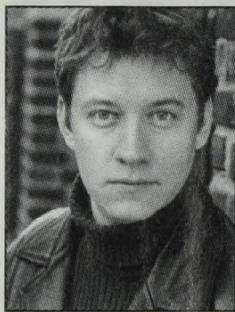


J. Ed Araiza

SITI COMPANY MEMBER
J. Ed Araiza's SITI Company credits include *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small*

Lives/Big Dreams, *War of the Worlds* and *War of the Worlds — The Radio Play* at Actors Theatre of Louisville, New York Theatre Workshop, Walker Arts Center, City Theatre in Pittsburgh, Wexner Center, Theatre Artaud in San Francisco, Dublin Theatre Festival, Toga Arts Festival, Olympic Arts Festival, Joe's Pub at The Public Theatre, The Kennedy and Edinburgh International Festival and other venues. Among his regional theater credits he counts *The Cure at Troy*, Yale Rep.; *Santos and Santos*, Mixed Blood Theatre; *Keely and Du* (original cast), Hartford Stage and ATL; *1969* and *Picnic*, ATL;

Yerma, Arena stage; *Principia Scriptoria*, A Contemporary Theatre; *Charley Bacon*, South Coast Rep.; and *King Lear*, *Macbeth*, *La Victima*, Los Angeles Theatre Center. Off Broadway, he has been seen in *Orestes*, *Occasional Grace*, En Garde Arts; *Words Divine*, Intar; *Eastern Standards*, Duo Theatre; *Body Game*, Theatre for the New City; and *Raft of the Medusa*, Minetta Lane Theatre. He has written the original plays *Medeastories* and *c/o the Grove*, both of which he directed in Austin, Texas. He was a member of El Teatro de la Esperanza and is a member of the Dramatist Guild. He teaches and studies with the SITI Company.



Christopher Healy

SITI COMPANY MEMBER
Christopher Healy is an Associate of SITI Company and has been training with them since 1997. He appeared in Deborah

Dratell's *Lilith* directed by Anne Bogart at New York City Opera. With SITI Company he is working on *systems/layers*, a collaboration with the music group Rachel's directed by Barney O'Hanlon and Darron West. This past spring he played Oedipus and Laius in Richard Schechner's production of *YokastaS* at LaMaMa Etc. Regional theatre credits include *Twelfth Night* (Malvolio, Antonio), *The Tempest* (Caliban, Alonso), and *Hamlet* (Bernardo, Osric, 2nd Gravedigger). He is featured in *Found Money*, a short film showing at festivals around the country. He holds a BFA in Theatre from University of Connecticut and afterward studied with Uta Hagen. He has taught at the Actor's Studio/New School MFA program. He resides in New York City with his wife Amy.



Susan Hightower

SITI COMPANY MEMBER
Susan Hightower's work with SITI includes *Alice's Adventures*, *Hayfever*, *War of the Worlds — The Radio Play*

(National Tour), *Culture of Desire* (U/S New York Theatre Workshop), *Cabin*

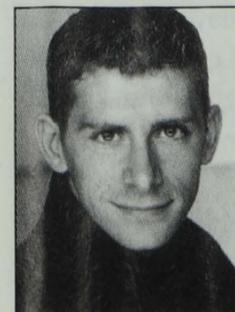
Pressure (Jerusalem) and *Orestes*. Her Off-Broadway appearances include *The Bitter Tears of Petra von Kant* (Henry Miller's Theatre), *Mad Shadows* (Here), *Martini Ceremony* (Mazer), and Chuck Mee's *Agamemnon 2.0* (Access Theatre). Among her regional credits she counts *Hamlet* and *Holiday Memories* (Stage West). Her additional credits are *Hedda Gabler*, *Play, Come and Go* (Virginia Waterfront Festival), *Death of a Salesman* (LSU-Baton Rouge), and *Saint Joan* (Guest Artist – Old Dominion University).



Leon Ingulsrud

SITI COMPANY MEMBER
Leon Ingulsrud helped found the SITI Company and has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera)

and *bobrauschenbergamerica*. Prior to SITI, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years during which time he appeared in *Homage to Homo Ludins*, *King Lear*, *Dionysus*, *Macbeth*, *Ivanov* and *Greetings from the Edge of the Earth*. Mr. Ingulsrud also served as a resident director at the ATM Arts Center in Mito, Japan. In addition to his activities with SITI, he is very active as a freelance director. His directorial credits include *Endgame*, *The Hairy Ape*, *Macbeth*, *Martini Ceremony*, *Medea*, *Angel/Babel*, *Short Stories*, *The Sea*, *The Grapes of Wrath*, *The Tempest*, *Death of a Salesman*, *Saint Joan* and three productions of *Moby Dick*. He has taught at a number of workshops and universities around the world, and holds an MFA in directing from Columbia University.



Donnie Mather

SITI COMPANY MEMBER
Donnie Mather began his relationship with the SITI Company in 1995 and has been an Associate Artist since 2001. With Anne

Bogart and the SITI Company he has been seen in *Seven Deadly Sins* and *Lilith* (both at Lincoln Center). His Off-Broadway work includes *Trojan Women: A Love Story* (directed by Tina Landau for

ARTISTS

En Garde Arts). He has spent three seasons at The Shakespeare Theatre of New Jersey in *The Comedy of Errors*, *Antony & Cleopatra*, *The Merchant of Venice*, and *Two Gentlemen of Verona*. His other credits include *A Mouthful of Birds* (Rude Mechanicals Theatre), *The Witches' Macbeth* (NY Fringe Festival), *The Pelican* (HERE), and *How Are You?* (an original dance/theatre collaboration with Andrew Carter at the Toronto International Fringe Festival and HERE). He has also been a guest instructor of the Viewpoints and the Suzuki Method for Actor Training at the Atlantic Theatre School and the Shakespeare Theatre of New Jersey among others.

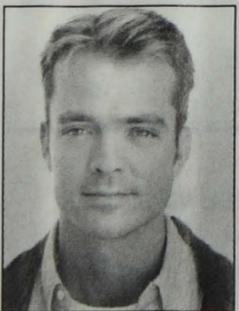


Lisa Mercer

SITI COMPANY MEMBER

Lisa Mercer is a performing artist in theater and dance. She previously appeared with SITI Company in *Lilith* during

the New York City Opera's 2001-2002 Season. Her regional credits include appearances/choreography with Nebraska Repertory Theater, Idaho Shakespeare Festival, Omaha Modern Dance Company, and STReetTheATre/SC. She has worked with Sara Pearson & Parik Widrig, Maureen Brennan, David Finkelstein, and Janet Lily, among others, at various venues throughout New York City. In addition, she is a certified instructor of the Alexander Technique.



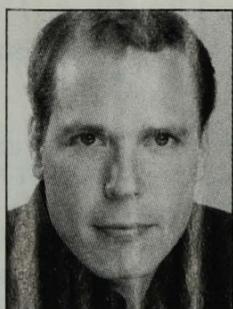
Barney O'Hanlon

SITI COMPANY MEMBER/
MOVEMENT COORDINATOR

Barney O'Hanlon has been collaborating with Anne Bogart since 1986. As a member of SITI he has performed

nationally and internationally in productions of *La Dispute*, *Hay Fever*, *bobrauschenbergamerica*, *War of the Worlds*, *War of the Worlds - The Radio Play*, *Cabin Pressure*, *Culture of Desire* and *Small Lives/Big Dreams*. He recently choreographed and performed in the world premiere of *Lilith* at New York City Opera and *Seven Deadly Sins* also at

NYCO, all with SITI. Other Bogart collaborations include productions at the Alley Theatre, Trinity Rep., River Arts Rep., and Opera Omaha. Other regional credits include Tina Landau's *1969* at ATL, *Stonewall: Night Variations* for EnGarde Arts, *Deadly Virtues* and *Hamlet* at ATL, and Jon Robin Baitz's *A Fair Country* for Steppenwolf. His choreography has appeared at BAM's Harvey Theater, New York Theatre Workshop, and at the Prince Music Theatre. He has worked with choreographers Doug Varone, Doug Elkins, Spencer/Colton, Creach/Koester, and directors Robert Wilson, Richard Foreman, Molly Smith, and Brian Jucha.



Stephen Webber

SITI COMPANY MEMBER

Stephen Webber has performed with SITI in theaters all over the U.S. and at festivals around the world including The

Kennedy Center, The Edinburgh International Theatre Festival, The BAM Next Wave Festival, The Humana Festival of New American Plays, Teatro Iberoamericano-Bogota and the Toga International Arts Festival. Among his SITI credits are *War of the Worlds* (Orson Welles), *Cabin Pressure*, *Private Lives*, *La Dispute*, *The Medium*, *War of the Worlds - The Radio Play*, *Culture of Desire*, *Going, Going, Gone*, *Hayfever* and *Short Stories*. Off-Broadway he has appeared in *Trojan Women: A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. His involvement with regional theater has brought him to the American Repertory Theatre, Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre in Pittsburgh, and Milwaukee Repertory Theater.



Kim Weild

SITI COMPANY MEMBER

Kim Weild is an actress, director, choreographer, and teacher with an extensive history of developing and

performing movement based theatre

pieces. Her interest in the intersection between theatre and dance first began while performing with The New York City Ballet and continued with 10 years of collaboration with Beatrice Lees, a pioneer in improvisational movement. She began developing movement oriented theatre pieces as early as 1986 when she worked with Robert Wilson for a production of Strauss' *Salome*, developed in New York City and performed at La Scala in Milan. She has performed at theatres all over the world most notably: The Royal Court Theatre, The Moscow Art Theatre, La Scala, Lincoln Center, Circle In The Square, The Saratoga Performing Arts Center, The Beall Center for Art and Technology, The Wolftrap Center for the Performing Arts, The Kitchen and The Performance Garage. She is co-founder of Burning Wheel, a Los Angeles theatre company (www.burningwheel.net). She is thrilled and grateful to be making her first appearance with SITI Company.

ORCHESTRA

The Los Angeles Opera Orchestra, the company's resident ensemble, is now in its ninth season. It has a core roster of 61 players, augmented for each production according to the demands of the music. The Los Angeles Opera Orchestra players are drawn from principal positions in Southern California symphonies and chamber groups and from Hollywood film, television and recording studios. These exceptional musicians provide artistic continuity from production to production and contribute greatly to the high level of Los Angeles Opera's artistry.



Conductor Mstislav Rostropovich

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CHORUS AND SUPERNUMERARIES

The Los Angeles Opera Chorus plays an integral part in the artistic excellence for which Los Angeles Opera is known, receiving acclaim from critics and audiences alike. This season marks William Vendice's ninth season as Chorus Master.

William Vendice
CHORUS MASTER

SOPRANO

Christine Borgioli
Vicky Brown*
Marjorie Curtsinger*
Terri Hill
Christie Lynn Lawrence*
Virenia Lind*
Maryanne Mancini
Erin Murphy*
Elisabeth Rosenberg
Renee Sousa
Laura Kay Swanson
Rebecca Tomlinson

ALTO

Natalie Beck*
Sarah Bloxham*
Aleta Braxton*
Sara Campbell
Veronica Christenson
Leberta Clark
Donna Marie Covert*
Rachel Evans
Michelle Fournier*
Hélène Quintana
Adrien Raynier*
Jennifer Wallace*

TENOR

Stephen Arel*
David Armitage
Daniel Chaney*
Chris Feeny*
John Kimberling
Bong-won Kye
Charles Lane*
Francis Lucaric*
Sal Malaki*
Mark David Miller*
George Sterne*
Jan-Kees van der Gaag

BASS

Andrew Ahlquist
Reid Bruton
Gregory Geiger
Michael Geiger*
John Golitzin*
Robert Hovencamp
Mark Kelley
Roger Lindbeck*
John Reinebach*
David Schnell*
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or more productions*

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Since the company's inception in 1986, Los Angeles Opera has been committed to nurturing a resident ensemble of up-and-coming singers who would benefit from long-term professional development. With the generous support of The Skirball Foundation, Los Angeles Opera's Resident Artist Program offers emerging artists the opportunity to gain invaluable professional experience as they perform with Los Angeles Opera in both major and comprimario (supporting) roles and as they serve as understudies. Over the past 17 seasons, Los Angeles Opera's Resident Artist Program has enjoyed considerable success and has launched the international careers of several artists.

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SOPRANO

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TENOR

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BASS

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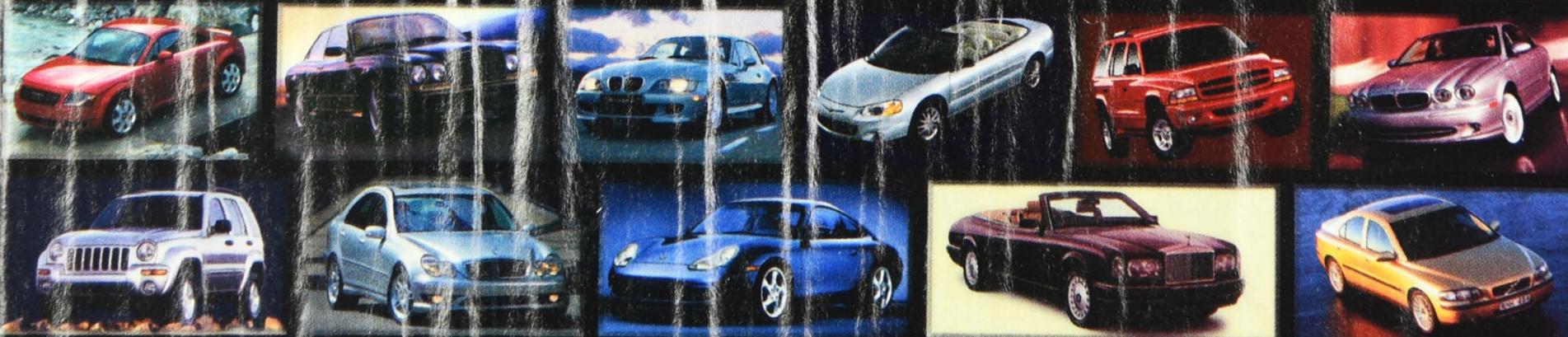
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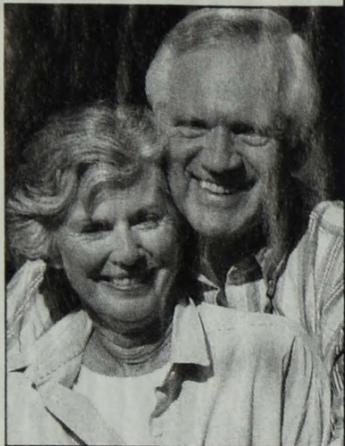


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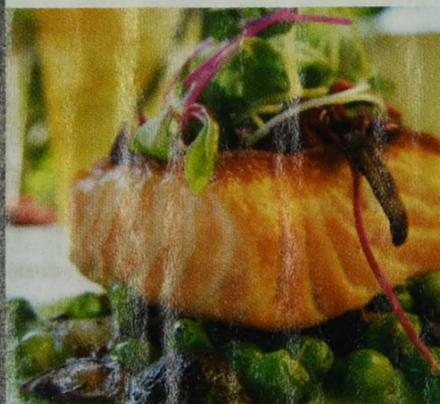
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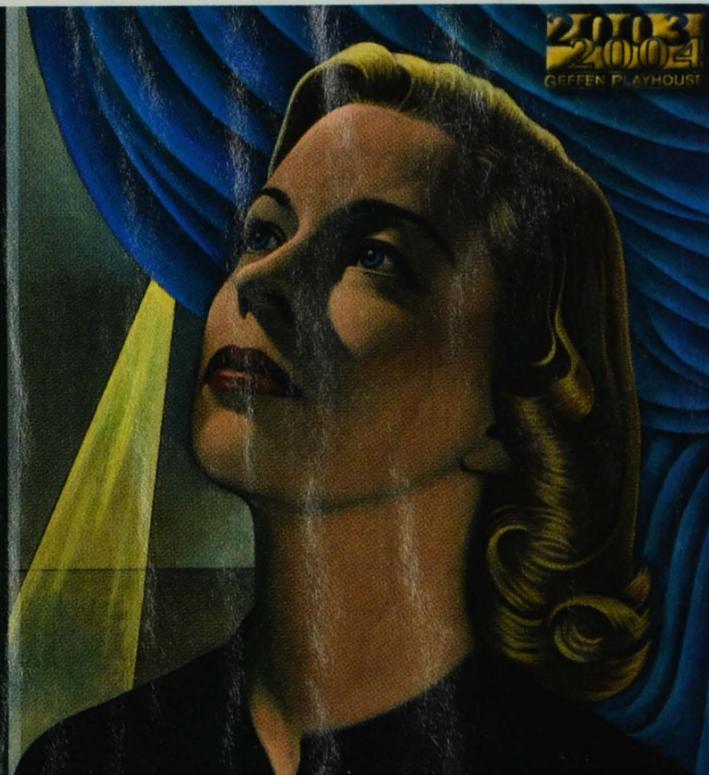
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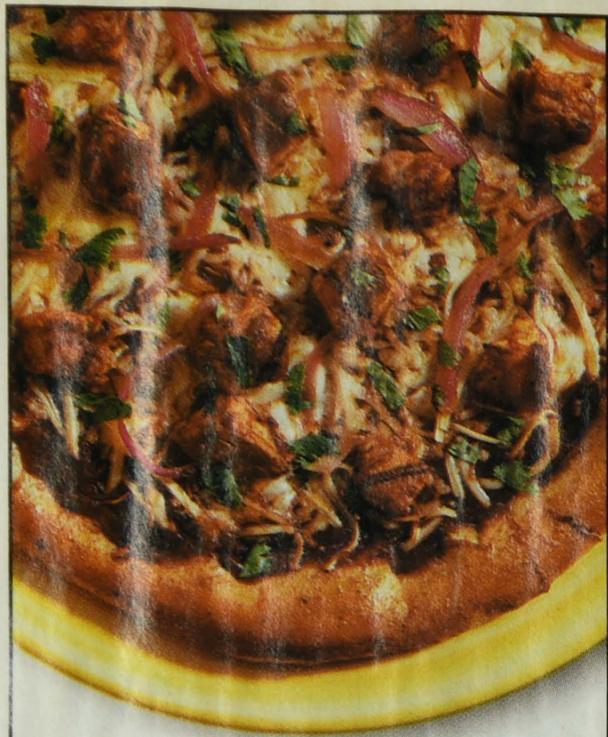
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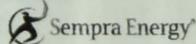
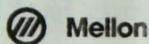


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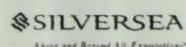
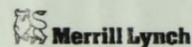
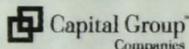


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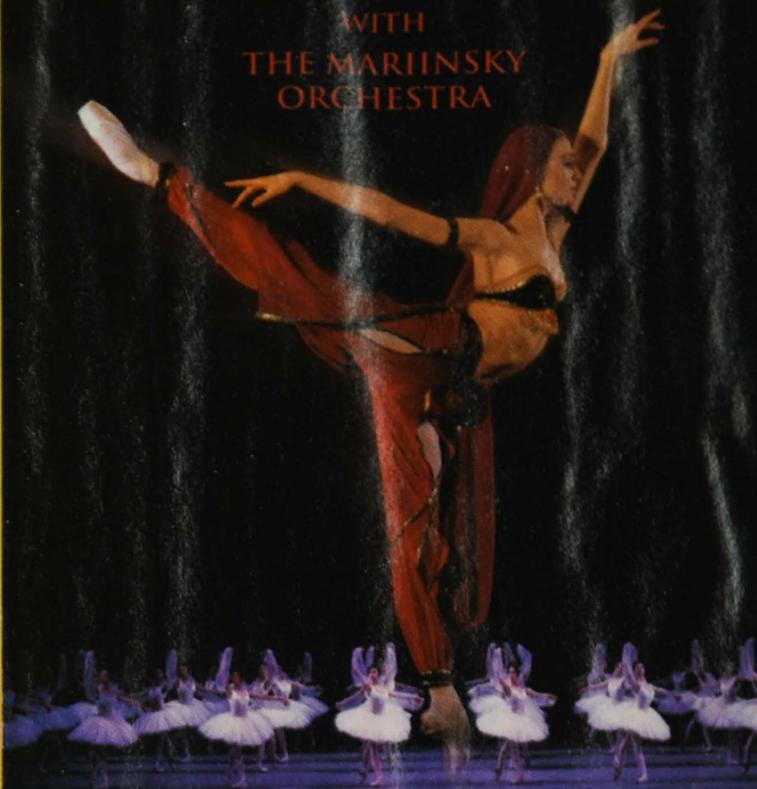
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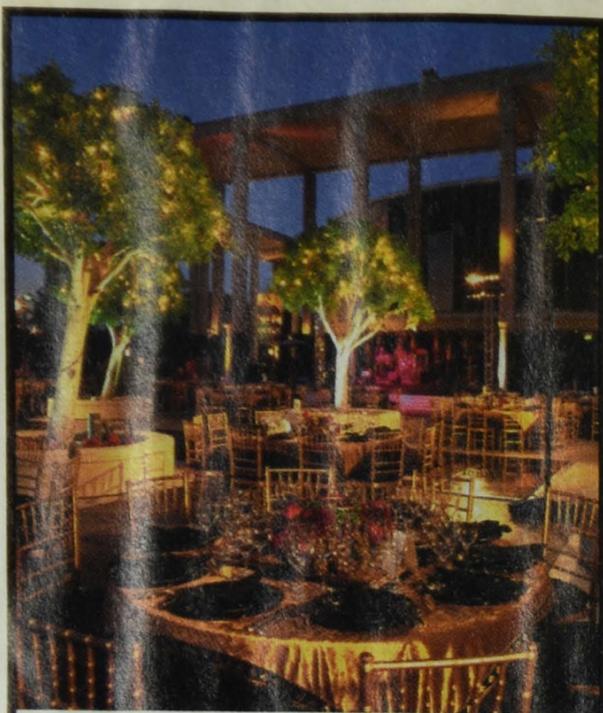
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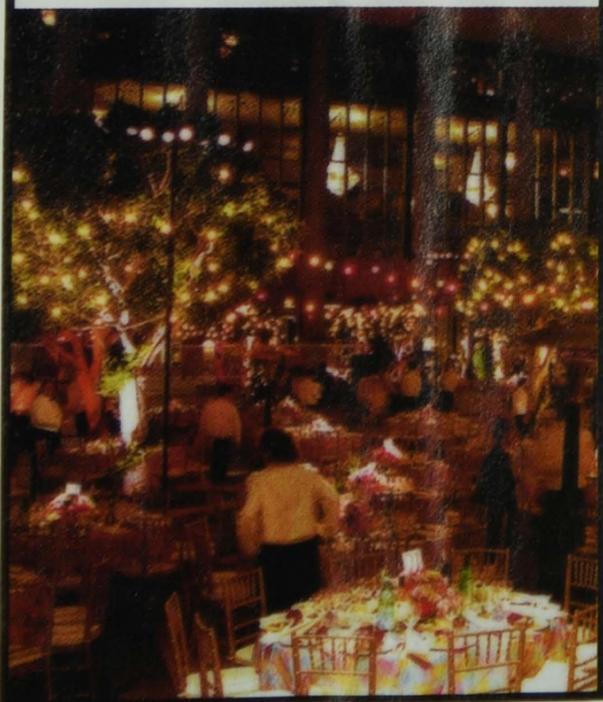
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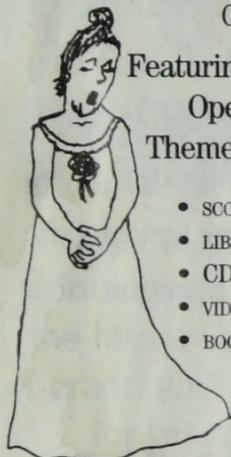
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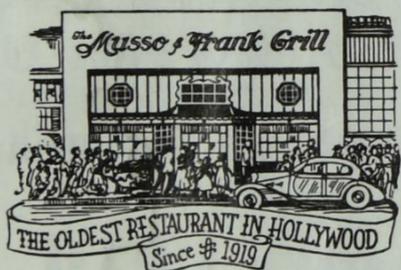


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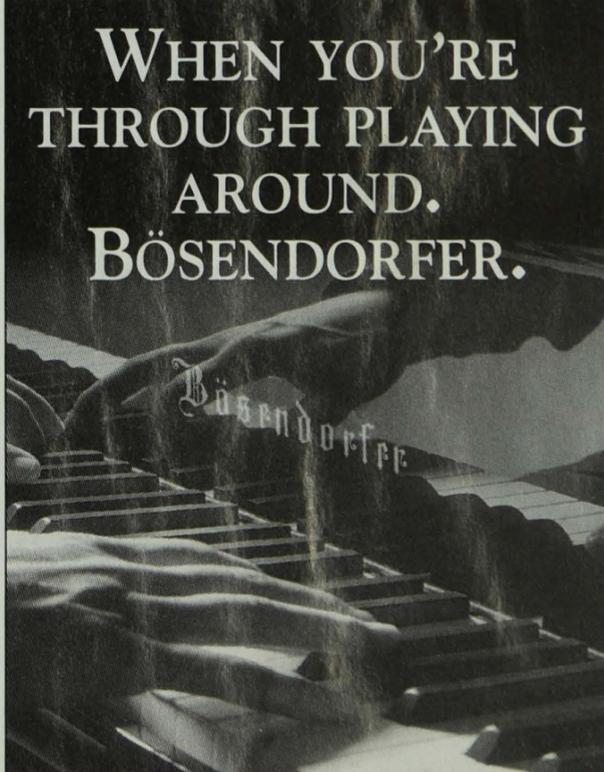
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Dr. Sheryn Abramian, Los Angeles Opera's Group Sales Manager and producer of *Opera Notes on Air*, the weekly radio program for K-Mozart 105.1 FM, passed away in Los Angeles on July 12, 2003. As Group Sales Manager, Dr. Abramian sold more than \$300,000 annually in tickets to local, national and international groups. In addition, she coordinated private receptions at the Dorothy Chandler Pavilion prior to and after performances, gave private pre-performance lectures and

assembled extensive educational materials for the groups. Trained as a professional singer, Dr. Abramian received her Doctorate of Musicology from the University of Southern California. Additionally, she worked closely with the Production department in cueing supertitles; trained administrative staff on the musical aspects of the season's operas; and gave the Opera League's pre-performance lecture prior to the Los Angeles premiere of Schoenberg's *Moses und Aron* in December 2001.

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An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of ten actors, five designers, a playwright, stage manager, development director and managing director. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems. Examples include our ongoing relationships with Wexner Center for the Arts; Actors Theatre of Louisville; the Brooklyn Academy of Music; the Walker Art Center; Performing Arts Chicago; On the Boards; Magic Theatre; Krannert Center; Miami Light Project; Theater Emory; and the Classic Stage Company. SITI affiliations with universities include New York University, The Juilliard School, Columbia University, The Ohio State University, Miami University, University of Minnesota, University of Louisville, Ohio University, Utah State University, Emory University and St. Edward's University. Every June, the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark and Holland.

Recently SITI premiered Marivaux's *La Dispute* at the American Repertory Theatre in Cambridge. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*, *War of the Worlds – the Radio Play*, *Cabin Pressure*, *War of the Worlds*, *Room*, *bobrauschenbergamerica*, *Hayfever* and *Score*. Future productions include: *systems/layers* (a collaboration with music group Rachel's), *Death and the Ploughman*, *A Midsummer Night's Dream* and *Reunion*.

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Left to right: Craig Funderly, Marcus Harlock and Sumi Jo in the November/December 2002 production of *The Tales of Hoffmann*. Photo by Robert Millard.

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"GOETHE'S SONGS, BERLIOZ'S FAUST"
CONTINUED FROM PAGE 24.

by her newfound knowledge. Most importantly, Berlioz placed this Romance at the end of Marguerite's earthly story: erotic obsession becomes a mournful coda to her seduction rather than a force within it.

Marguerite's doomed love for Faust is most fully, if obliquely, explained in her haunting first song, the ballad of the King of Thule. It is an antique tale of lovers "faithful unto death" — a Queen who bequeathed to her husband a goblet, a fetish of herself, and a King who kept it forever, making his dead love the focus of his life. Marguerite longs for a love that will outlast death, even idealizes death as the only sufficient proof of love. Her prescient dream of Faust fills her with a love-melancholy so profound as to amount to a death-wish. Nor does Berlioz balance this plaintive ballad with an exuberant "jewel scene," as Goethe had done (and as Gounod would do with such élan). Rather he purifies Marguerite of her ignorance and materialism, transform-

ing the naïve village girl into a Romantic visionary preoccupied with dreams and fantasies, barely of this world. Her closest cousin is her exact contemporary, Wagner's Senta, who like Marguerite constructs her emotional life around an ancient ballad and recognizes her fated lover instantly as someone she has already met in dreams. Berlioz distills Goethe's protracted, heavily ironized seduction plot into one fated and fatal encounter — it is no longer a story, but a mythic archetype.

Marguerite thus mythologized is brought into line with Ophelia, Juliet, Desdemona, and the other doomed heroines so beloved of Berlioz and his Romantic generation. These embodiments of purity, beauty, and transcendent love — creatures of light in a dark, grotesque, and brutal world — are more than angels; they are almost Christ-figures, longing to redeem the men who persecute them. Yet even when she fails in that task, the heroine's great love suffices

to redeem herself, and so *La damnation de Faust* ends with the Salvation of Marguerite. This moment was of little or no importance to Goethe, who had wrapped up Gretchen's plot with two words from an off-stage angelic voice: "Ist gerettet! [She is saved!]" Goethe's theological drama remained unresolved until the end of *Faust II*, with Faust's ascension — an episode Berlioz did not know, and which would not have suited his vision of Faust's rakish progress toward destruction. For Berlioz, the Eternal Feminine leads only herself, and not *onward* but *upward*, back to the celestial region from which she temporarily fell. Like Christ in the Easter Hymn, Berlioz's Marguerite ascends to the light, leaving mankind below to bemoan its own darkness.

—Heather Hadlock, musicologist, is the author of *Mad Loves: Women and Music in Offenbach's Les Contes d'Hoffmann* (Princeton University Press, 2000) and Assistant Professor of Music at Stanford University.

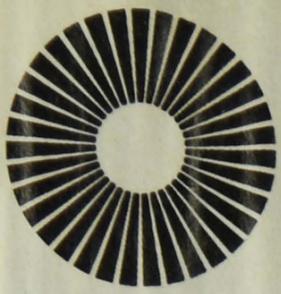
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ANDREA VAN DE KAMP

Chairman, Music Center Board of Directors
July 1996 to June 2003

LIKE WATER TO A DRY LAND

“Occasionally the right person comes along
at the right time and great things happen.”

— board member and retired First Interstate Bancorp chairman,
Ed Carson

Speaking at Andrea Van de Kamp's last board meeting as chairman, fellow member Roy Ash quoted William Mulholland, chief engineer and general manager of the city-owned Bureau of Water Works when, on November 5, 1913 he opened the aqueduct bringing the water that ensured Los Angeles' future with the profoundly simple words, "There it is: take it."

"Andrea, you built the nation's preeminent performing arts center and launched a period of unparalleled artistic and cultural richness, also ensuring Los Angeles' future. And you told us, 'There it is: take it.'"

L.A. County Supervisor Zev Yaroslavsky praised her tenure as the most dynamic since the Music Center opened in 1964. "The reorganization and streamlining of the Center's structure and management, the rescue and resurgence of the Music Center's Walt Disney Concert Hall, the bold and extensive street improvement project on Grand Avenue — none of these were possible without your engagement, vision and unswerving commitment."

On Andrea Van de Kamp's watch, the Music Center completed Walt Disney Concert Hall and merged two companies. While the public is aware of the first, the second made it possible. "We needed to eliminate the double-overhead," she explained, "to complete this magnificent new Concert Hall and to ensure the long-term health of the organization."

Building healthy organizations is what Andrea Van de Kamp has been doing throughout her career. Born in Detroit, Michigan, the oldest of eight siblings, she received a baccalaureate in

history with a minor in political science at Michigan State University and a master's degree from Teachers College, Columbia University in New York City.

While studying for her degree at Teachers College, she worked as director of recruitment for Columbia's School of Nursing. She was the first non-nurse to serve in this position.

She went on to become associate dean of admissions at Dartmouth College in Hanover, New Hampshire becoming the first woman admissions officer in the college's 201 year history. While representing Dartmouth during a California visit she met her future husband, later to become state attorney general, John Van de Kamp, a Dartmouth graduate. "We still throw the annual party for Southern Californians leaving to attend the college." She and John have one daughter, Diana, a 24-year-old actress. They live in Pasadena.

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Andrea with the Master Chorale's Music Director Grant Gershon, Executive Director Terry Knowles, and Board President Mark Foster.

Photo by Howard Pasamanick



Music Center board member Diabann Carroll congratulates Andrea.



Andrea with Los Angeles Philharmonic Executive Director Deborah Borda and Music Center board member Roz Wyman.



L.A. County Arts Deputy Ginny Kruger and L.A. County Supervisor Zev Yaroslavsky flank Andrea.

ANDREA VAN DE KAMP

In 1974 she became an associate dean of admissions at Occidental College in Los Angeles. From there she became executive director of the International Academy of Estate and Trust Law and then executive director of the Southern California Coro Foundation, the esteemed public policy training institute. Following Coro she became director of development for the Museum of Contemporary Art, raising the founding endowment to build Arata Isozaki's Grand Avenue building.

"The Van de Kamp Years will go down as among the most prolific, productive and important years ever."

— Bernard Greenberg

She joined Carter Hawley Hale, Inc. as director of public affairs for eight years before becoming president of the Independent Colleges of Southern California, managing fundraising for fifteen independent colleges. In 1989 she became Sotheby's West Coast senior vice president and managing director. She was promoted to chairman, West Coast in 1998.

While still dating, she and John bought season tickets to the Los Angeles Philharmonic. In 1979 she joined The Blue Ribbon and later the Music Center Operating Company board serving as secretary, vice chair and chair. Cognizant of the need to streamline the Music Center's dual structure and become a more responsive landlord for the Los Angeles Philharmonic, the Los Angeles Master Chorale, Center Theatre Group and the Los Angeles Opera, she used her superb tenacity and diplomacy to merge Music Center operations with fundraising and education.

Longtime board member Larry Ramer said, "Without your leadership there would be no Disney Hall. The merger ranks as a great achievement, one I frankly thought could not be done. You also did what many CEO's do not do: select a strong team to succeed you."

Speaking at the tribute, succeeding Board Chairman and Chief Executive Officer John Emerson said, "They say those who can, do. Andrea did. By constantly making sure others got the credit, she gained the loyal commitment and allegiance of contributors. Through her unwavering dedication she ushered the Music Center into the 21st Century as a thriving arts complex and raised the cultural profile of Los Angeles on the national and world stages."

Music Center President Stephen Rountree, who worked with Andrea before at Occidental College, said, "To work with Andrea at the revitalized Music Center as it opened Walt Disney Concert Hall was an opportunity I was honored to take."

Her friendship and admiration for Walt Disney Concert Hall architect Frank Gehry made her passion for the Music Center's fourth venue more significant. Introduced to the work of "that brilliant young Canadian architect," by her stepfather, she met Gehry shortly after arriving in California in the early 70's becoming a fan and a friend.

"I'm thrilled about Walt Disney Concert Hall for several reasons. Number one, Dorothy Chandler was prescient when she reserved the land to expand the Music Center. She wanted an arts academy and that's what we've achieved with the Roy and Edna Disney/CalArts Theater, the Music Center's equivalent of Julliard in New York City. Secondly we have the signature structure for Los Angeles and the 21st Century. Frank Gehry is our greatest living architect and

continued from Page 61

he's created a concert hall to match the splendor of the Los Angeles Philharmonic and Los Angeles Master Chorale. What's more, Walt Disney Concert Hall establishes the Music Center as the anchor for the Los Angeles County and Southern California cultural corridor."

"The skyline of Los Angeles has literally changed under your leadership, but that is only a small measure of your impact on our city."

— Ron Burkle

A revitalized urban arts center with an expanded program of public festivals and concerts is one of Van de Kamp's most keen objectives. "The W. M. Keck Foundation Children's Amphitheatre will showcase educational festivities at the Concert Hall and the creation of the new Education Pavilion on the Music Center's northeast corner will support the phenomenal arts education of the Music Center and the resident companies."

Indeed the Music Center Education Division thrived under Van de Kamp. "Our future depends on the Music Center Education Division and what we do to use the arts to improve lives. People thrive with the arts. They are our soul food. What defines a culture is its art; that's what we are building."

Said board member Wallis Annenberg, "The Music Center rings with a sense of vibrancy when you are present. Thank you for your special contribution: beauty enhanced by your dignity, perseverance and courage."

Van de Kamp inaugurated the campus-wide art committee to oversee art acquisitions and create, "a campus-



Photos by Howard Pasamanick

Andrea hands the reigns over to new Music Center Board Chair, John Emerson.

wide arts experience outside as well as in." Her fervor for a thriving cultural landscape led to the Grand Avenue Improvement Project. The only urban activity of its kind to receive state transportation dollars this year, the project will enhance, beautify and "green" the Music Center perimeter with pocket parks, landscaping, expanded walkways, and improved lighting.

Ron Burkle, managing partner of The Yucaipa Companies commented, "The skyline of Los Angeles has literally changed under your leadership, but that is only a small measure of your impact on our city."

She values the deep friendships she built at the Music Center. "We have an exceptional team. I value this board, my resident company colleagues, and our excellent staff. There is a spirit of respect and cooperation here."

"The Van de Kamp Years will go down as among the most prolific, productive and important years ever," said board member and attorney Bernard Greenberg.

As the wunderkind Energizer Bunny, what does she do to relax? "I was an avid tennis player for years; now I love all kinds of spectator sports, in addition to concerts, and the theater." She, John, and Diana also enjoy traveling, and plan a trip to Australia this summer. She turns 60 this year and wants to "take more time to reflect."

As part of the June 23 festivities, Andrea Van de Kamp was unanimously elected board chair emeritus.

Among historical figures, she most admires Winston Churchill. "The world would be a completely different place without him." The world would also be a different place without Andrea Van de Kamp.

by Ann Bradley

CALIFORNIA FIRST LADY SHARON DAVIS; STATE SUPREME COURT VISIT CONCERT HALL

The Walt Disney Concert Hall has long been touted as a public-private partnership bringing to life the city's newest cultural and architectural landmark. The State of California has invested in the future of the Los Angeles area through a \$15 million commitment to the project that promises to significantly boost the city's economy as well as enhance the international visibility of the Southern California region. Representatives from the state took their first tour of the Concert Hall complex when California First Lady Sharon Davis, Secretary of Business, Transportation and Housing Maria Contreras-Sweet and the California State Supreme Court visited the site this summer.

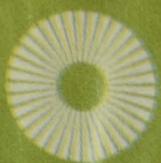


Photos by Howard Pasamanick

First Lady Sharon Davis and Secretary of Business, Transportation and Housing Maria Contreras-Sweet.



(L-R) Members of the California State Supreme Court joined Walt Disney Concert Hall Inc. and Music Center officials at a tour of the Concert Hall Complex in June. (Pictured left to right) Associate Justice Marvin R. Baxter; Associate Justice Janice R. Brown; Chief Justice Ronald M. George; Walt Disney Concert Hall, Inc., President and COO Edward J. "Jack" Burnell; Associate Justice Kathryn Mickle Werdegar; Music Center President Stephen D. Rountree; Associate Justice Ming W. Chin; Associate Justice Joyce L. Kennard; Associate Justice Carlos R. Moreno and Supreme Court Clerk/ Administrator Frederick Ohlrich.



A MESSAGE FROM THE PRESIDENT

Fall is always an exciting time at the Music Center, and this year promises to be even more spectacular with the debut of Walt Disney Concert Hall next month.

The Concert Hall will be the new home of the Los Angeles Philharmonic and Los Angeles Master Chorale as well as the country's newest cultural and architectural landmark. The Music Center eagerly awaits the Philharmonic and Master Chorale's historic opening seasons at the Concert Hall.

Furthermore, the opening of the Concert Hall will allow the Music Center to greatly expand its service to the people of Los Angeles as it inaugurates a series of community events designed especially for the local community. We look forward to providing you with future details.

However, before the doors of Walt Disney Concert Hall open, our magnificent Los Angeles Opera gets its 2003-2004 season underway this month. Beginning with *La damnation de Faust*, the company will present six new productions including the world premiere of Deborah Drattell's *Nicholas and Alexandra*. Two revivals and two recitals are also slated.

Center Theatre Group begins its 2003-2004 season with the timely and provocative *Homebody/Kabul* at the Mark Taper Forum in September. In October, the international hit musical *The Phantom of the Opera* returns to the Ahmanson Theatre for a limited engagement. Throughout the season, the Taper will continue its tradition of presenting the finest in new works, while the Ahmanson will showcase Broadway hits such as *Thoroughly Modern Millie* and *Baz Luhrman's La Bohème*.

Next month the Music Center also kicks off its first full dance season in the Dorothy Chandler Pavilion with San Francisco Ballet. Having played to sold out audiences in London, Paris, New York, Barcelona and Athens, the company will perform its critically acclaimed full-length classic *Don Quixote* and diverse works by George Balanchine, Helgi Tomasson and Christopher Wheeldon in a mixed repertory program. If you're a dance aficionado or someone who wants to experience dance for the first time, San Francisco Ballet is not to be missed.

There's certainly a lot to do and see at the Music Center this season! We hope you'll join us often.

Sincerely,

Stephen D. Rountree
President, Music Center

MUSIC CENTER WELCOMES NEW LEADERSHIP OF SUPPORT ORGANIZATIONS

The Blue Ribbon

Joyce Kresa is the 2003-2006 president of The Blue Ribbon, a Music Center support group with a membership of more than 625



women who champion the performing arts and make substantial financial contributions to the Center's community programs and its resident companies annually. Kresa takes over the leadership of The Blue Ribbon from outgoing president, Joan Hotchkis.

A member of The Blue Ribbon since 1992, Kresa has also contributed to the Center through her work with L.A. Alive, the Center's biennial gala fundraiser. Outside of the Music Center, she is active with the Diadames and the Achievement Rewards for College Scientists (ARCS).

A native of New York, Kresa graduated from Stetson University with a degree in music. She has also sung in the MIT Master Chorale. She shares her love of the performing arts with her husband, Kent Kresa, former chairman and CEO of Northrop Grumman Corporation, and a current vice-chair of the Music Center's board of directors.

Fraternity of Friends

Tom Weinberger became the 14th president of the Fraternity of Friends in July, 2003. He takes over the leadership of the organization from outgoing president, Dennis Beck.



A member of the Fraternity since 1997, Weinberger is the immediate past executive vice president of the organization. The Fraternity of Friends consists of a group of businessmen and entertainment industry leaders

who are committed to the performing arts and the well-being of the Music Center.

With over 20 years in the financial services industry, Weinberger has been chief investment officer of Weinberger Asset Management since 1993. Previously, he served as vice chairman of Sutro & Co. In 1994, 1995 and 1996, he was listed as one of Los Angeles' top 50 financial people by the *Los Angeles Business Journal's* "Who's Who in Banking and Finance."

Weinberger is a past district chairman of the National Association of Securities Dealers. He also serves on the board of governors of Cedars-Sinai Medical Center and has been a member of the executive committee of the hospital's Bioethics Center since 1998. Additionally, he serves on the NYU Alumni Regional Committee. He received his bachelor of business administration from Case Western University and a master of business administration from NYU. Weinberger also holds a master of arts in Bioethics from the Medical College of Wisconsin.

Club 100

Rosalind Zane assumed the leadership of Club 100 in July, 2003 from outgoing president, Astrid Rottman. Club 100 includes



more than 100 women who promote the Music Center's goals through education, advocacy and fundraising.

A member of Club 100 since 1990, Zane co-chaired the Club 100/KCET Public Affairs Forum in 2001 and 2003, and the Music Center Bravo Awards Gala in 2003. She began her volunteer work at the Music Center in the

continued on page 66



HIGHLIGHTING THE NEW SEASON

This month Los Angeles Opera and Center Theatre Group's 2003-2004 seasons get underway. Here's a look at what's on tap.

Los Angeles Opera

The season opens on September 10, 2003 with Achim Freyer's new staging of Berlioz's *La damnation de Faust* conducted by Kent Nagano and Plácido Domingo (September 21, 24), and starring Paul Groves, Denyce Graves and Samuel Ramey. It will be followed on September 14 by the world premiere of Deborah Drattell's *Nicholas and Alexandra* staged by theatre director Anne Bogart and starring Rodney Gilfry as Nicholas, Nancy Gustafson as Alexandra and Plácido Domingo as Rasputin, which marks Mr. Domingo's 120th role. Maestro Mstislav Rostropovich will conduct.



Early rehearsal photo



Photo by Ken Howard

Above: David Hockney's set for *Die Frau ohne Schatten*

Left: *La damnation de Faust*

Angeles Opera's production designed by David Hockney.

In May, the Company presents a new Mozart-Da Ponte production which celebrates the 250th anniversary of Mozart's birth with *Le nozze di Figaro* starring Isabel Bayrakdarian and Erwin Schrott; the production is led by conductor Stefan Anton Reck. The season concludes with the Company's production of Verdi's *Il trovatore* directed by Stephen Lawless, starring Sondra Radvanovsky, Dolora Zajick, Roberto Frontali and Franco Farina and conducted by Verdi specialist Lawrence Foster.

Two recitals also highlight the season. Lyric soprano Hei-Kyung Hong dazzled Los Angeles Opera audiences with her performance as Liù in *Turandot* in the 2001-2002 season, and returns to make her Los Angeles Opera recital debut on January 17, 2004. Noted Siberian baritone Dmitri Hvorostovsky makes his Los Angeles Opera debut in recital on April 18.

**Tickets: (213) 365-3500;
Information: (213) 972-8001
or www.losangelesopera.com**

Center Theatre Group

Center Theatre Group Artistic Director/Producer Gordon Davidson has announced the 2003-2004 subscription seasons at both the Mark Taper Forum and the Ahmanson Theatre. Two world premieres, including a new musical with all original songs, one American premiere, two plays by Pulitzer Prize-winning playwrights and a multiple award-winning comedy are scheduled for the 2003-2004 season at the Mark Taper Forum. The season opens with the much-anticipated new play by Pulitzer Prize-winning playwright Tony Kushner, *Homebody/Kabul*, directed by Frank Galati; followed by the world premiere of a new musical (currently untitled) with music by Cy Coleman, lyrics by Alan and Marilyn Bergman, script by

Larry Gelbart and direction by Gordon Davidson; *Topdog/Underdog* by the 2002 Pulitzer Prize-winning

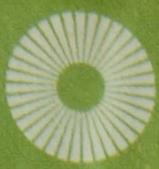


Linda Emond (above) and Maggie Gyllenhaal (right) appear in *Homebody/ Kabul*.



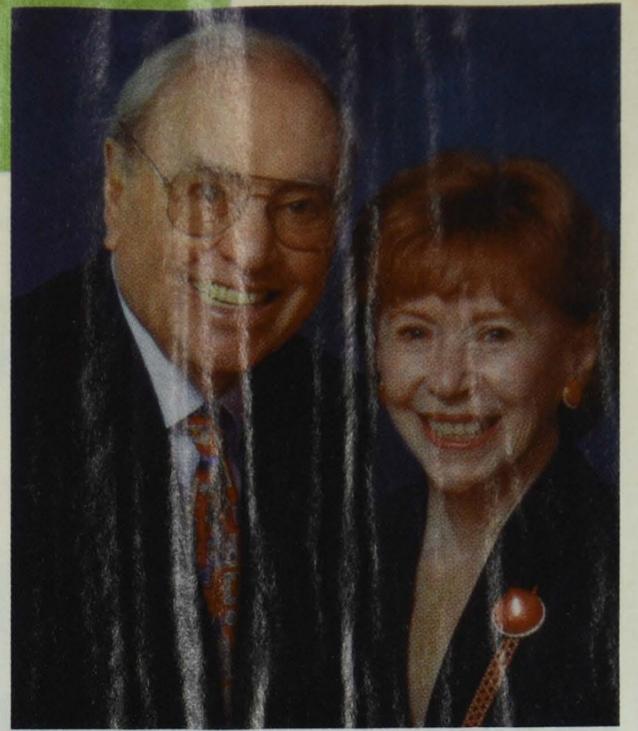
Suzan-Lori Parks, directed by George C. Wolfe; the American premiere of *The Talking Cure* by Christopher Hampton, directed by Gordon Davidson; Marie Jones' irresistible comedy *Stones in His Pockets*; and the world premiere of *Be Bold* by Sybille Pearson, directed by Gordon Davidson.

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FOR THE LOVE OF ART

Couple's devotion to the performing arts inspires unique support of the Walt Disney Concert Hall



Brindell and Milton Gottlieb

What would life be like without art? For longtime Music Center patrons Milton and Brindell Gottlieb, "that would be like dinner without dessert."

When you think of a world without the "arts," says Brindell Gottlieb, "you realize that art in all its forms is a necessity. Sharing the creative energy of artists around the world stimulates the mind and the heart, inspires the imagination and expands our world."

Their love affair with the arts that has inspired the Gottliebs' three-decade-long commitment to the Music Center. Their years of financial support have been capped most recently by a multi-faceted commitment to the Music Center's newest venue — the Walt Disney Concert Hall. The Gottliebs' have made a generous pledge to support construction of the Concert Hall as well as The Blue Ribbon Garden, the centerpiece of the hall's public park.

In addition, Milton and Brindell Gottlieb have established a special scholarship named in memory of

Brindell's son — the Ross Stephen Roberts Scholarship — at the Roy and Edna Disney/CalArts Theater (also known as RedCat). This special venue for students of the renowned California Institute of the Arts will be located within the Walt Disney Concert Hall complex. "Along with his little son, Cole, Ross loved all children and was loved by them in return," Brindell explains. "And since children need a place to be creative and inspired we are dedicated to helping them in his memory."

As far as their recent pledge to the help complete construction on the Walt Disney Concert Hall, the Gottliebs are delighted to help realize architect Frank Gehry's "miraculous" creation. As fans and friends of Gehry, the Gottliebs hope that the Walt Disney Concert Hall will open up new opportunities for exposing the performing arts to Los Angeles youngsters.

In appreciation of their gracious contribution to the campaign, a blooming garden planter in the Concert Hall's garden will be named in their honor. In addition, they asked that a guest artist suite in

the hall's backstage area be named in honor of Music Center Chairman Emeritus Andrea Van de Kamp "for her personal inspiration towards our making these gifts and in recognition for all she has done to ensure completion of the hall."

But this recent commitment to the Walt Disney Concert Hall is only the latest in a long legacy of support to the Music Center and the Southern California community. Milton, a successful Los Angeles businessman, is an avid supporter and enthusiast of the arts. Brindell, along with running her two Blue House antique stores, serves as a board member for The Blue Ribbon and the Center Theatre Group. She was also recently named to the boards of both Club 100 and the RedCat Theater Committee.

"Milton and Brindell are two of the Music Center's greatest cheerleaders and most cherished friends. They are such integral members of the Music Center family," says Andrea Van de Kamp. "And with their recent gift to the Walt Disney Concert Hall, we are so privileged to have their name and legacy forever associated with our newest venue."

New Leadership *continued from page 64*

1980s with the Valley Juniors for the Los Angeles Philharmonic.

A native of New York, Zane began playing music at the age of seven. She went on to be a violist in the New York State Orchestra and the Port Washington Adult Community Orchestra. She has also played the piano on the Paul Whiteman Radio Show.

Zane holds an undergraduate degree in Biology and a New York State secondary teaching credential from Hofstra College. She also has a master's degree in Speech Pathology and Audiology.

Highlights of the New Season

Center Theatre Group/Ahmanson Theatre's 2003-2004 subscription season will open in January 2004 with Baz Luhrmann's production of Puccini's *La Bohème*, the greatest love story ever sung, presented in its original Italian with English surtitles, followed in March by a new production of the classic American comedy *The Royal Family*, George S. Kaufman and Edna Ferber's sparkling comic valentine to the theatre, and the Tony Award-winning musical *Thoroughly Modern Millie*, which will open in May. In addition, a

continued from page 65

bonus option includes the return to Los Angeles of the Cameron Mackintosh/Really Useful Theatre Company's production of Andrew Lloyd Webber's *The Phantom of the Opera*, directed by Harold Prince, for a limited engagement this fall opening in October 2003.

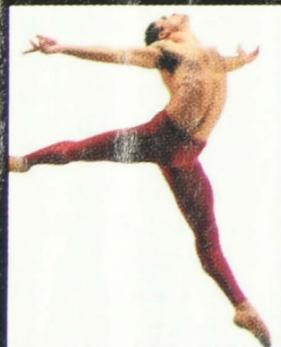
For more information on the 2003-2004 subscription season at the Mark Taper Forum or the Ahmanson Theatre, please contact Center Theatre Group Audience Services at (213) 628-2772 or visit www.TaperAhmanson.com.

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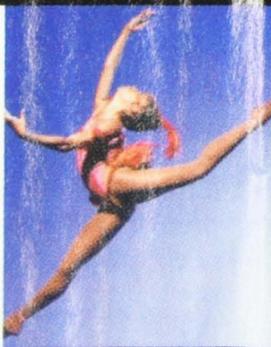
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National Endowment for the Arts

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Gold Circle Founder (GCF)	\$125,000+
Founder (FDR)	\$75,000+
Associate (ASSO)	\$35,000+
Sponsor (SPON)	\$15,000+

As of June 30, 2003

MUSIC CENTER NEWS AND CALENDAR OF EVENTS

SEPTEMBER 2003



MARK TAPER FORUM

Gem of the Ocean (July 19 through September 7)

World Premiere

In *Gem of the Ocean*, two-time winner of the Pulitzer Prize for Drama, August Wilson, continues his extraordinary chronicle of the African-American experience. This poignant story of Citizen Barlow's journey to redemption at the turn of the century is told in this world premiere production at the Mark Taper Forum. Directed by Marion McClinton.



August Wilson

Tuesday, September 2	8:00 p.m.	Friday, September 5	8:00 p.m.
Wednesday, September 3	2:30 p.m. 8:00 p.m.	Saturday, September 6	2:30 p.m. 8:00 p.m.
Thursday, September 4	8:00 p.m.	Sunday, September 7	2:30 p.m.

Homebody/Kabul (September 21- November 9)

The 2003-2004 season at the Mark Taper Forum opens with *Homebody/Kabul*, a work by Pulitzer Prize-winning playwright Tony Kushner. Set in 1998 in England and Afghanistan, the play details both a personal odyssey and a complex family dynamic, set against the cultural collision of the industrialized West and the underdeveloped, Islamic Afghanistan. This is the same collision that has riveted world attention for the last two years. Directed by Frank Galati.

Sunday, September 21	8:00 p.m.(p)	Saturday, September 27	1:00 p.m.(p) 8:00 p.m.(p)
Tuesday, September 23	8:00 p.m.(p)	Sunday, September 28	8:00 p.m.(p)
Wednesday, September 24	8:00 p.m.(p)	Tuesday, September 30	8:00 p.m.(p)
Thursday, September 25	8:00 p.m.(p)		
Friday, September 26	8:00 p.m.(p)		

Ahmanson Theatre / Mark Taper Forum

Tickets: (213) 628-2772;
Group Sales: (213) 972-7231
Website: www.TaperAhmanson.com

LOS ANGELES OPERA

La damnation de Faust (September 10- September 28)



La damnation de Faust

Early rehearsal photo

Los Angeles Opera opens the 2003-2004 season with the Company Premiere of *La damnation de Faust*. Europe's master theatre artist Achim Freyer matches his painterly visual imagery with Berlioz's vivid musical imagination in this new production. The legend of Faust, based on the story of a man who sold his soul to the devil, has captivated great imaginations for centuries. The cast includes Paul Groves, Denyce Graves and Samuel Ramey. Plácido Domingo (September 21 & 24) and Kent Nagano (September 10, 13, 15 & 28) share conducting duties.

Wednesday, September 10	6:30 p.m.	Sunday, September 21	7:30 p.m.
Saturday, September 13	2:00 p.m.	Wednesday, September 24	7:30 p.m.
Monday, September 15	7:30 p.m.	Sunday, September 28	2:00 p.m.

LOS ANGELES OPERA

Nicholas and Alexandra (September 14 - 26)

World Premiere

Innovative theatre director Anne Bogart and renowned Russian conductor Mstislav Rostropovich make their Los Angeles Opera debuts in Deborah Drattell's new opera with libretto by political journalist Nicholas von Hoffman. Class struggle and revolution form the foundation for this opera which follows the downfall of the last Russian monarchy and its relationship with Rasputin. The cast includes Rodney Gilfry as Nicholas, Nancy Gustafson as Alexandra and Plácido Domingo as Rasputin.

Sunday, September 14	7:30 p.m.	Tuesday, September 23	7:30 p.m.
Wednesday, September 17	7:30 p.m.	Friday, September 26	7:30 p.m.
Saturday, September 20	2:00 p.m.		

Los Angeles Opera

Tickets: (213) 972-8001 or (213) 365-3500
Website: www.losangelesopera.com

Special Performances

- (o) Opening Night
- (p) Preview
- (v) Special Performance for the Visually Impaired
- (h) Special Performance for the Hearing Impaired

Programs/Artists are subject to change.

September 2003						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

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UPCOMING SPECIAL EVENTS

**Los Angeles Opera
Opening Night Gala Benefit**

Following the opening night performance of Berlioz's *La damnation de Faust*, Los Angeles Opera celebrates with a special gala dinner. Dine and dance under the stars with performers Samuel Ramey, Denyce Graves and Paul Groves, as well as the Opera's Music Director Kent Nagano and General Director Plácido Domingo.

Tickets are priced at \$1,500 and \$2,500. Both prices include a ticket to the performance and the black-tie dinner.

Wednesday, September 10

Information and tickets:
(213)972-3027



Kent Nagano

**Los Angeles
Master Chorale
Inaugural Gala at Walt
Disney Concert Hall**

Celebrating its move to the Walt Disney Concert Hall, the Los Angeles Master Chorale caps its historic opening night concert at the new architectural landmark with a glamorous post-concert black-tie dinner in BP Hall. Singer/songwriter Bobby McFerrin, whose new work will be premiered at the concert, will be among the VIPs in attendance. Dinner tickets are \$1,000 and include concert admission.

Sunday, November 16

Information and tickets:
(213) 972-7282 or visit www.lamc.org



Grant Gershon

**WALT DISNEY CONCERT HALL
DEBUTS OCTOBER 2003**

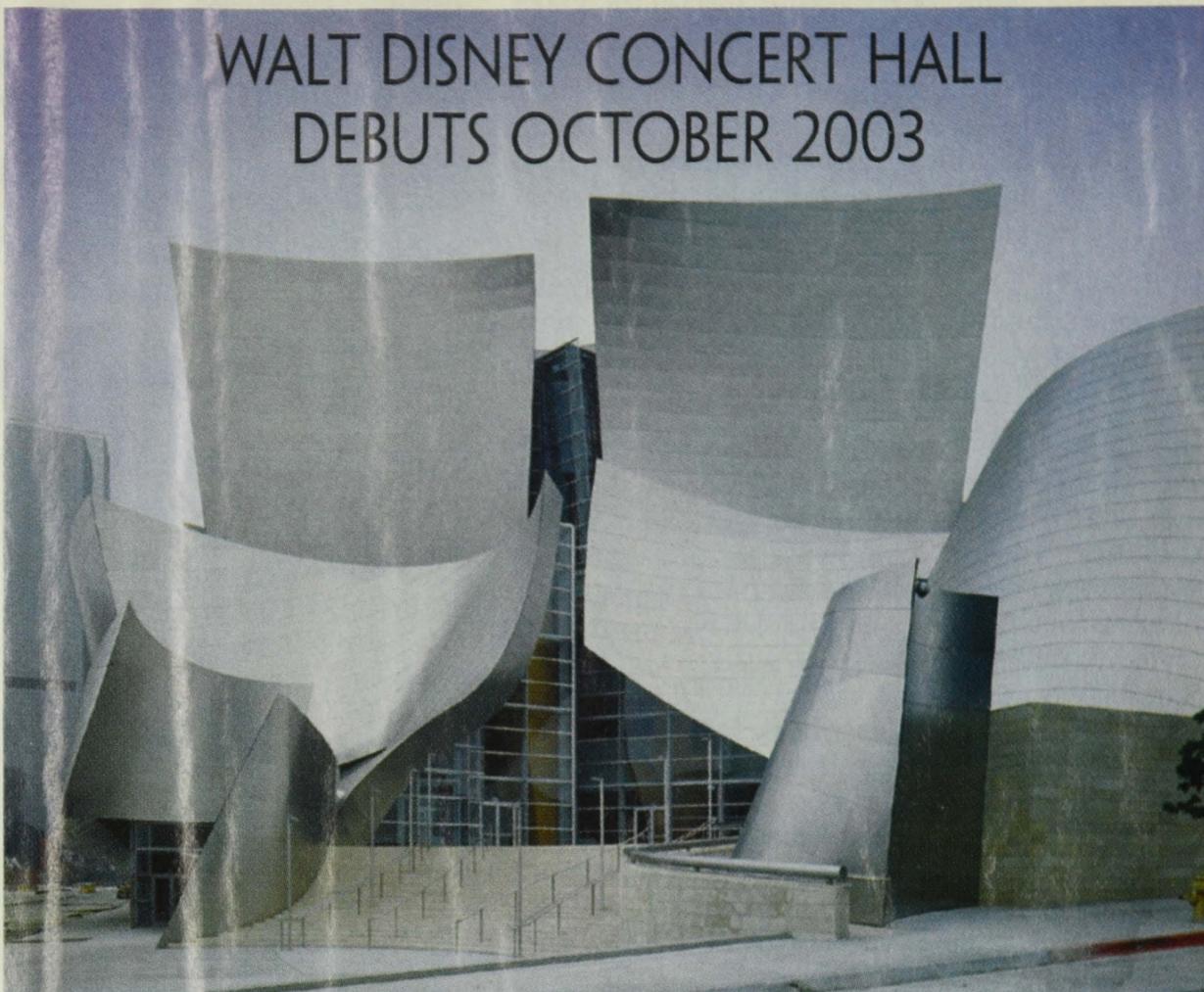


Photo by Tom Bonner

WALT DISNEY CONCERT HALL FUN FACTS

- The Concert Hall contains eight skylights and a 30-foot tall pane glass window which provides natural lighting for matinee performances and daytime rehearsals.
- The 2,265 custom seats were manufactured in Italy.
- The floral pattern on the seats and carpet is named "Lillian" for Lillian Disney who loved gardening.
- The exterior metal panel system is made up of over 500,000 pieces.
- The limestone cladding is from Iowa and the travertine stone paving from Italy.
- Over 30,000 shop drawings were produced to build the Concert Hall.

MUSIC CENTER EDUCATION DIVISION

The Music Center Education Division, celebrating 25 years of service, is a national leader in helping schools and districts design and implement comprehensive arts education. With a broad range of in-school programs as well as events at the Music Center, the Education Division offers opportunities for lifelong learning in the arts for students of all ages. In addition, the Division offers performances and festivals at the Music Center specially designed for family audiences. For more information, call (213) 250-ARTS or visit www.musiccenter.org/education.

For Patrons with Disabilities

Seating areas for patrons in wheelchairs are available in the orchestra and third level (loge) sections of the Dorothy Chandler Pavilion and on all levels of the Ahmanson Theatre. In the Mark Taper Forum seating is accessible by means of a platform lift. Aisle seats may also be requested.

Fully accessible **restrooms** are located in the Pavilion on the second and third levels, on each level of the Ahmanson Theatre, in the main lobby of the Mark Taper Forum and on the Plaza, east of the Taper.

Parking spaces near the elevators are reserved on levels four, six and eight of the Music Center garage. For modified vans more than 6'6" high, space is designated at the circular drive on the Hope Street side of the Plaza.

All three theatres are equipped with a **Sennheiser Infrared Sound Listening System**. Portable wireless listening devices are available free of charge in the lobbies of each theatre.

The Mark Taper Forum and Ahmanson Theatres offer special services for members of the deaf and blind communities. **Project D.A.T.E.** (Deaf Audience Theatre Experience) offers pre-play discussions and sign language interpreted performances for audience members who are deaf or have hearing loss. **Audio Description** provides patrons who are blind or have low vision with experienced audio describers who guide the patron through the performance, describing the sets, costumes, and action on stage. Headsets are offered free of charge. Audio describers also provide pre-show notes from the show's program, beginning 1/2 hour before the performance. For more information, call (213) 680-4017 (TTY) or (213) 628-2772 (voice).

Transportation

Valet Parking — Valet parking is available at the Hope Street circular drive adjacent to the Plaza.

Bus & Metro Service Information — For MTA bus and Metro Red Line access to the Music Center, call 1(800) COMMUTE or log onto www.mta.net. Patrons traveling on the Metro should use the Civic Center station at First and Hill Streets.

Lost and Found

Articles lost or found will be held by the head ushers of each theatre until the end of the perfor-

mance. Thereafter, please contact the Security Desk at the Artists Entrance of the Dorothy Chandler Pavilion, 135 N. Grand Ave. (213) 972-7406.

Center Dining

The Patina Group, which has helped to make Los Angeles one of America's culinary capitals, operates all dining areas of the Music Center.

The Fifth Floor, the elegantly remodeled event space, located atop the Dorothy Chandler Pavilion, opens this fall. For more information, call (213) 972-7333.

The Brasserie, an energetic restaurant and bar, complete with outdoor dining along Grand Avenue debuts this fall. The Brasserie will be open for lunch, dinner and supper. For more information, call (213) 972-7322.

Spotlight Cafe on the Plaza offers pre-theatre sandwiches, salads, pastries and coffees.

Pinot Grill, located in front of the Mark Taper Forum, offers pre- and post-performance fare as well as lunch.

Take a Tour of the Music Center

Join The Symphonians any weekday for a free guided tour of the Music Center. The one-hour tour will take you all around the complex, inside and out, as performance schedules permit. The Symphonians also offer special group tours in French and Spanish (by reservation only) and for sight-impaired or physically disabled persons.

Tour schedules are subject to change, so please call (213) 972-7483 to check availability or to arrange for groups of 12 or more.

There will be a public touring period of Walt Disney Concert Hall in November. Audio tours will begin in December. For more information, please visit www.musiccenter.org.

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Through the Board of Supervisors, the County of Los Angeles plays an invaluable role in the successful operation of the Music Center. We applaud Supervisors **Yvonne Brathwaite Burke** (chair), **Michael D. Antonovich**, **Don Knabe**, **Gloria Molina** and **Zev Yaroslavsky**.



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Access Line/ Patrons with Disabilities

(213) 972-0777

TTY

(Tele Typewriter Device for the Deaf)
(213) 972-7615

Tours

(213) 972-7483

Bookings & Presentations

(213) 972-7478

Los Angeles Philharmonic

For tickets and information:
(323) 850-2000
TTY: (323) 850-2040
www.laphil.com

Los Angeles Opera

(213) 972-8001
Tickets: (213) 365-3500
TTY: (213) 972-7615
www.losangelesopera.com

Ahmanson Theatre

For tickets, subscriptions and information:
(213) 628-2772
TTY: (213) 680-4017
www.TaperAhmanson.com

Mark Taper Forum

For tickets, subscriptions and information:
(213) 628-2772
TTY: (213) 680-4017
www.TaperAhmanson.com

Los Angeles Master Chorale

(213) 972-7282
Tickets: (213) 365-3500
TTY: (213) 972-7615
www.lamc.org

Hollywood Bowl

(323) 850-2000
Tickets: (213) 480-3232
TTY: (323) 850-2040
www.hollywoodbowl.com

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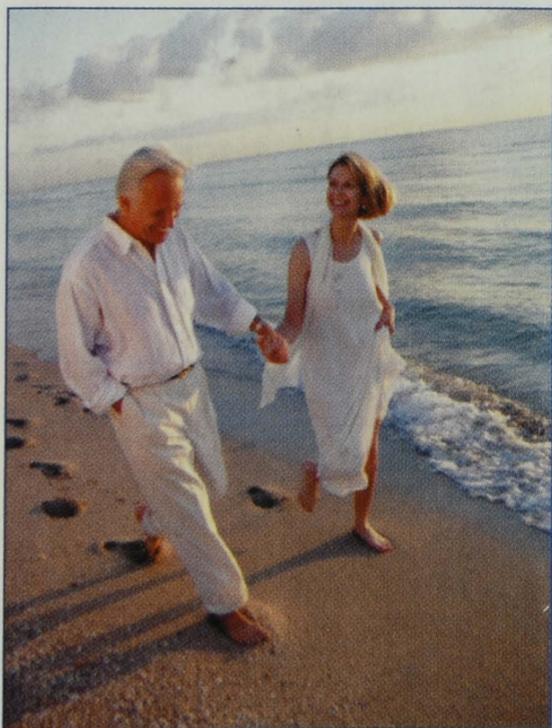
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