

Lyric

DON CARLOS

VERDI

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Jaclyn Simpson Photography



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HOLLY H. GILSON

Senior Director, Communications

DAVID ZIVAN

Program Book Editor

CATHY KIEPURA

Program Book Design

JESSICA M. PEDROZA, PMP

Project Manager

Administrative Offices
20 North Wacker Drive, Suite 860
Chicago, Illinois 60606
lyricopera.org

SAMETZ BLACKSTONE ASSOCIATES

Visual Direction

PMGMA, Inc.

PMGMA, Inc.
340 Anthony Trail
Northbrook, IL 60062
pmgma.com

Gail McGrath
Publisher & President

Sheldon Levin
Finance

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Lyric

On the cover

In May 1551, Philip II, depicted here, wrote to his aunt, Queen Mary of Hungary: “This [letter] accompanies Titian’s portraits... mine in armor is a good likeness... and if there were more time I would have him do it again.” Philip’s firstborn son, Carlos—the titular character of this production—had been born in 1545, to his first wife (who died from childbirth complications), and five years later, Philip would become King of Spain at a time when the nation was at the height of its power. The profound political and personal tensions that drive Verdi’s *Don Carlos* are largely the stuff of writer Friedrich Schiller’s imagination, though Carlos, considered mentally unstable, did indeed try to kill his father, Philip, and was imprisoned. Philip’s alignment with the Grand Inquisitor, a driving force in the opera, also meshes with historical reality. Sometimes known as Philip the Prudent, the king was a deeply religious Catholic, and even attempted to overthrow Protestant England, over which he had co-ruled as King during the four years that he was married to Queen Mary Tudor. Like his father Charles V, Philip was a generous patron of Titian; the Venetian master painted him several times, starting with their first meeting in 1548. Curators at the Museo del Prado assert that this particular work “is the only surviving or documented portrait of him in armor.” The contemporaneous writer Pietro Aretino described the picture as featuring a *gesto bell di maestá reale* (grand gesture of regal majesty), and the work was enormously influential on subsequent courtly portraiture. Indeed, the crown prince here seems at confident ease, still worlds away from the tumultuous events that take place in Verdi’s monumental opus.

Titian, Vecellio di Gregorio. *Philip II*, 1551.
Madrid, Museo Nacional del Prado.
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At Lyric, you'll be amazed, replenished, and inspired with must-see, must-hear live experiences. Through the timeless power of voice, acting that brings characters to life in triumph and tragedy, the splendor of a great orchestra and chorus—coupled with theater, dance, design, and truly magical stagecraft—Lyric is devoted to immersing audiences in worlds both familiar and unexpected, creating shared experiences that resonate long after the curtain comes down.



Anthony Freud
*General Director,
President & CEO*
Enrique Mazzola
Music Director

Lyric

Welcome to your Lyric

From the Chair and the General Director

Dear Lyric Family,

Greetings! We welcome you to Lyric Opera of Chicago and know that you are in for a very special treat.

In another first this season, Lyric is presenting the 1886 five-act version in French of Verdi's epic masterpiece *Don Carlos*. A tour-de-force experience is in store for you.

Inspired by historical characters and events from sixteenth century Spain, but with a dramatic political storyline seemingly ripped from today's headlines, *Don Carlos* is an operatic epic, featuring some of Verdi's most unforgettable music and some of his most profoundly drawn characters.

While the Italian-language four-act version of *Don Carlos* has been presented before by the company, this is the first time the five-act version in French will be performed on the Lyric stage.

Don Carlos has a different personality when it is performed in the original French, the language of the libretto for which Verdi composed and revised his magnificent score. Somehow, there is greater translucency to the music, and singers can approach both the music and the text in different ways. It is a true pinnacle of Verdi's creative genius.

Our music director, Enrique Mazzola, is a great Verdian, whose performances of *Don Carlos* are sure to be an unforgettable milestone, with the magnificent Lyric Opera Orchestra and Chorus, and, of course, our great cast.

This is a piece that a company only undertakes when it is able to secure Olympic-level singing artists for the sextet of leading roles. Bringing these iconic characters to vivid life are an internationally regarded cast of artists: tenor **Joshua Guerrero** in the title role, soprano **Rachel Willis-Sørensen** as Elisabeth, mezzo-soprano **Clémentine Margaine** as Princess Eboli, baritone **Igor Golovatenko** in his Lyric debut as Rodrigue, bass **Dmitry Belosselskiy** as King Philippe, and bass **Soloman Howard** as the Grand Inquisitor.

We are so excited for you to experience the epitome of grand opera in *Don Carlos*. Opportunities like this are rare and take place only through your ongoing support and your commitment to great music theater. Thank you for making this production possible.

Sincerely,



Sylvia Neil

SYLVIA NEIL
Chair



Anthony Freud Obe

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Lyric



A Vintage Year!

Onstage tables at Wine Auction 2018.

Todd Rosenberg

After a five-year hiatus, the Lyric Wine Auction returns this spring.

The Lyric Wine Auction is, without question, one of the most dazzling dates on Chicago's social calendar—an unrivaled blend of music, fine wine and cuisine, and high-impact fundraising. It actually takes place directly on the Ken Pigott stage, and supports almost every facet of Lyric's activities. By tradition, the event takes place every three years—a cadence interrupted by the pandemic. On the evening of May 13, 2023, Lyric patrons will have the chance to make up for lost time.

Since its inception in 1988, the event has brought in more than \$11 million in support, a generous tally from the guests in attendance and those bidding from afar. The wine world's book-of-record, *Wine Spectator*, named it a "Top Charity Wine Auction," and that's probably an understatement. In truth, it's always a blast, and this season's version promises to be every bit as stellar as in years past—a scintillating blend of the world's finest wines, rarefied journeys, and once-in-a-lifetime experiences.

The energy behind the auction mirrors the energy that has been felt in the opera house since the successful start of the season. "Lyric has come back really strong from COVID," notes Nancy S. Searle, who returns again this season as a committee co-chair. A past president and member of the Lyric Opera Women's Board for more than 20 years, Searle has been instrumental in growing the auction into the glamorous extravaganza it has now become. "We've got a full schedule of operas, including two commissioned world premieres, as well as musicals. There has been incredible audience response—including sold-out shows."

And the auction is an important part of making it happen. "All the funds raised support programs like Lyric's education and engagement efforts for children and adults across all of the communities we serve," she notes. "The auction also supports the training of professional artists and supports the creation of new works at Lyric."

With fellow Co-Chair Erica L. Sandner and Vice Chairs Suzanne W. Mulshine and Eileen Murphy leading the way, this year for the first time the three-day event will

kick off with private dinners in some of the most beautiful homes in Chicago, Winnetka, and Lake Forest, pairing Featured Vintners with celebrated chefs. The night of the auction begins with a reception sponsored by Beam Suntory in the Daniel F. and Ada L. Rice Grand Foyer, before trumpeters beckon guests to the stage, where they are served dinner amidst a set designed by the Lyric Opera production team, followed by the always thrilling live auction, handled again this year by Michael Davis and Ben Ferdinand of Hart Davis Hart auction house.

"It's fascinating to walk into a grand opera theater and rather than seeing a stage with the curtain down, it is completely decked out with multiple levels of customized staging and lighting, set for a dinner and live auction," says Sandner. "To be sitting on that stage and looking out onto the seats is really special." An avid collector herself, Sandner has been attending the Wine Auction since 1997.

The 2023 Honored Guest is Maison Joseph Drouhin, one of the most iconic producers of premier cru and grand cru Burgundy, with estate vineyards in Chablis,



Suzanne W. Mulshine, Nancy S. Searle, Erica L. Sandner, and Eileen Murphy are the Wine Auction Committee for the event this May.

Jacklyn Simpson Photography



Among the experiences to be auctioned is a trip to the Burgundy home of this year's Honored Guest, Maison Joseph Drouhin.

Côte de Nuits, Côte de Beaune, and Côte Chalonnaise. The Drouhin family is donating a two-night stay for four people at their private guest house with a personalized tour of the vineyards and historical cellars, plus lunch or dinner with the Drouhin family. The Lyric Wine Auction team has also donated a separate 16-bottle lot representing the best of Drouhin's portfolio, including Corton-Charlemagne, Bonnes-Mares, Chambertin-Clos de Bèze, and Chambolle-Musigny Les Amoureuses, all from the 2019 vintage.


Among the other impressive auction offerings confirmed is a Château d'Yquem lot that includes a bottle from each of six decades, spanning from 1921 to 1975, generously donated by Stephen A. Kaplan, a member of Lyric's Board of Directors. French wine lovers can also fight over a lot of six magnums of 1996 Château Margaux, which received a perfect 100-point rating from Robert Parker, donated by Patrick G. and Shirley Welsh Ryan. These are wines you simply can't find anywhere else.

A number of lots venture beyond wine into the world of one-of-a-kind culinary and travel experiences. Beam Suntory and Rick Bayless are offering a tequila tasting and five-course dinner for eight guests in Chef Bayless' garden, paired with Beam Suntory's El Tesoro tequila.

A four-night stay at Nimmo Bay Luxury Resort in the heart of Canada's Great Bear Rainforest in British Columbia will be on offer, donated by Karen Z. Gray-Krehbiel and John H. Krehbiel, Jr. The wilderness adventure includes a fly fishing excursion, two customizable helicopter adventures, a whale watching excursion, and dinner with wine pairings.

"We have raised the bar on the event each time," Searle says. "All the vintners that are coming have become my friends. You develop relationships with them across the years and it's very rewarding to see them come back." Searle expects close to two dozen Featured Vintners at the event, and in the days before the auction, they too will enjoy some local hospitality, with exclusive tours of Chicago landmarks.

Donations are still being accepted and the auction catalogue will be finalized by early 2023. But most important is to mark your calendars and reserve a table now. The pent-up demand for this special set of experiences—the bubbles in this sparkling bottle, as it were—is nothing short of effervescent.

For more details, and to make your reservations, visit www.lyricopera.org/wineauction 



Pommard and its legendary surrounding vineyards.

Acknowledged by audiences and critics alike as one of the most magnificent achievements in the history of opera, Don Carlos masterfully reveals the private turmoil of very public personalities. In 16th-century Spain, King Philippe II is torn apart by his own jealous suspicions that his son, crown prince Carlos, and Queen Elisabeth—Philippe's young wife and Carlos's stepmother—are in love. The drama unfolds and washes over you with unforgettable intensity and thrilling musical splendor. The full stature of this epic opera will be on grand display when performed in the full five acts, with the matchless eloquence of the opera's original French text. Don Carlos is a tour-de-force experience for those who love Verdi in his prime.



Monika Rittershaus/Oper Frankfurt

Don Carlos
(Oper Frankfurt)

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Don Carlos



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Don Carlos

Lyric Premiere of five-act version | Sung in French with English titles

Music by **Giuseppe Verdi** | Libretto by **Joseph Méry** and **Camille du Locle**

CHARACTERS IN ORDER OF APPEARANCE

Carlos	Joshua Guerrero
Thibault	Denis Vélez⁺
Elisabeth	Rachel Willis-Sørensen
Count of Lerma	Laureano Quant⁺⁺
Monk	Peixin Chen⁺
Rodrigue	Igor Golovatenko⁺
Eboli	Clémentine Margaine
Philippe II	Dmitry Belosselskiy
Royal Herald	Alejandro Luévanos⁺
Voice from Above	Lindsey Reynolds⁺⁺
Grand Inquisitor	Soloman Howard

Actors

**Noah Appel, Jon Beal, JJ Gatesman⁺,
Dave Gonzalez, Bill Gordon, Gary Mcmillan, Jr.,
Bob Romy, Michael Saubert, Jr.,
Bobby Wilhelmson**

A production of Oper Frankfurt

First performed by Salle Le Peletier (Paris Opéra) on March 11, 1867.

First performed by Lyric Opera of Chicago (five-act French version)
on November 9, 2022.

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Brigitte Reiffenstuel
Joachim Klein⁺
Jan Hartmann⁺
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August Tye
Sarah Hatten

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Gina Hays
Stefano Sarzani
Susan Miller Hult
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Susan Miller Hult
Chuck Coyl

⁺ Lyric debut

[•] Current Member, The Patrick G. and Shirley W. Ryan Opera Center

[^] Soliti Foundation U.S. Opera Residency



Monika Rittershaus/Oper Frankfurt

Don Carlos (Oper Frankfurt)

Synopsis

TIME | **c. 1560**

PLACE | **France and Spain**

ACT I

Against the wishes of his father, the Spanish king, Philippe II, Don Carlos has traveled to Fontainebleau, where negotiations are under way for a peace treaty between Spain and France. He has seen his intended bride Elisabeth, daughter of the French king, and fallen in love with her on sight. When he encounters Elisabeth and her page, who have been hunting and become lost in the forest, Carlos offers his protection without revealing his identity. Elisabeth questions him about her future husband, apprehensive over her marriage to a stranger. Carlos gives her a miniature portrait of himself, and she realizes that he is the prince. It is clear to them both that their feelings of love are mutual. Their happiness ends with news that the treaty arrangements have been altered and Elisabeth is to marry Philippe. Elisabeth reluctantly accepts. While all around them celebrate the end of the war, Elisabeth and Carlos are devastated.

ACT II

Carlos seeks peace at the monastery of St. Just in Spain, where he prays at the tomb of his grandfather, Emperor Charles V. A monk, who seems to be the emperor's ghost, confronts him. His friend Rodrigue, the Marquis of Posa, arrives to remind Carlos of his commitment to the cause of the Flemish people, who are oppressed by Spanish rule. Carlos confesses his love for the queen to Rodrigue, and pledging themselves to the cause of liberty, they swear eternal friendship.

In a garden outside the monastery, Eboli entertains the other ladies of the court with a song. Elisabeth enters, followed by Rodrigue, who hands her a secret letter from Carlos asking for a meeting. When he is admitted, Carlos asks the queen to obtain Philippe's permission for him to go to Flanders, then suddenly declares his continuing love. Elisabeth rejects him, and Carlos rushes off. The king enters and, finding the queen unattended, banishes the Countess of AreMBERG, who should have been accompanying her. Left alone with the king, Rodrigue challenges Philippe to end his oppression of the Flemish people. Philippe refuses but is impressed by the Marquis's courage. He warns him to beware of the Inquisition and tells him about his suspicions regarding his wife and Carlos, asking Rodrigue to watch them. The Marquis accepts the assignment, knowing that being in the king's confidence will help him in the future.

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Additional Costumes provided by Seams Unlimited.

APPROXIMATE TIMINGS

Acts 1, 2 & 3	2 hours
Intermission	30 minutes
Acts 4 & 5	1 hour 20 minutes
Total	3 hours 50 minutes

Lyric

Synopsis

continued

ACT III

Eboli writes a message for Carlos, inviting him to a secret meeting. Carlos arrives, thinking that the assignation is with Elisabeth, but when Carlos discovers that it is instead with Eboli, he rejects her advances. She realizes where the prince's true feelings lie and swears to expose him. Rodrigue arrives in time to overhear Eboli and threatens to kill her, but Carlos prevents him. Eboli leaves. Rodrigue persuades Carlos that he is now in danger, and Carlos hands over some secret papers to him for safekeeping.

At a public burning of heretics in front of Madrid's Basilica of Our Lady of Atocha, Carlos leads a group of Flemish deputies to Philippe. The king rejects their pleas for freedom. When he also dismisses Carlos's own request to rule Flanders, the prince draws his sword on his father. Rodrigue disarms him, and Carlos is arrested. In thanks, Philippe makes the Marquis a duke. A group of heretics is led to the stake as a voice from above welcomes their souls into heaven.

INTERMISSION

ACT IV

In his study at night, the king reflects on his old age and his marriage to a wife who doesn't love him. He consults with the old, blind Grand Inquisitor, who supports a death sentence for Carlos: As God sacrificed his son to save mankind, so Philippe must stifle his love for his son for the sake of the faith. The Inquisitor also demands that Rodrigue be handed over to him. As he leaves, Philippe wonders if the throne must always yield to the altar. Elisabeth enters, having discovered that her jewel case has been stolen. Eboli, who knows that Elisabeth keeps a portrait of Carlos in it, had taken the box and given it to the king. Philippe now shows the box to Elisabeth, takes out the portrait, and accuses her of adultery. Elisabeth collapses, and

the king calls for help. With Eboli, Rodrigue rushes in, expressing amazement that a king who rules half the world cannot govern his own emotions, while Eboli feels remorse at what her jealousy has wrought. Alone with Elisabeth, Eboli confesses that she not only falsely accused her but that she has been the king's mistress. Elisabeth orders her from the court. Eboli laments her fatal beauty and swears to spend her final day in Spain trying to save Carlos.

Rodrigue visits Carlos in prison to tell him that he has used the secret papers to take upon himself the blame for the Flemish rebellion. He is now a marked man, so Carlos must take up the cause of liberty for Flanders. Agents of the Inquisition shoot Rodrigue, who dies telling Carlos that Elisabeth will meet him at the monastery of St. Just and declaring that he is happy to have sacrificed his life for a man who will become Spain's savior. Philippe arrives to make peace with Carlos. When a Spanish mob comes to rescue Carlos from his cell, the king offers himself as an attempt to quell their anger. Carlos escapes, and the mob halts when the Grand Inquisitor enters. He commands everyone to their knees, and in his terrifying presence, peace is restored.

ACT V

Elisabeth has come to the monastery, wanting only her own death. When Carlos appears, she encourages him to continue Rodrigue's quest for freedom in Flanders, and they hope for happiness in the next world. As they say goodbye, Philippe and the Grand Inquisitor arrive. As the agents of the Inquisition move in on Carlos, the disembodied voice of Charles V can be heard out of the darkness, insisting that suffering is unavoidable and ceases only in heaven.

Reprinted courtesy of the Metropolitan Opera

Artist profiles



JOSHUA GUERRERO | CARLOS

Previously at Lyric: Macduff/Macbeth (2021/22).

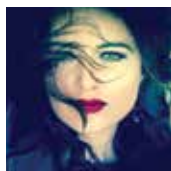
This season, the Mexican-American tenor will make debuts at Bayerische Staatsoper (*Manon Lescaut*) and the Opéra national de Paris (*La bohème*), and make return appearances at Royal Opera House Covent Garden (*Madama Butterfly*), Oper Frankfurt (*Manon Lescaut*), and The Santa Fe Opera (*Tosca*). Other recent roles include Gabriele Adorno/*Simon Boccanegra* (Opéra national de Bordeaux), Pinkerton/*Madama Butterfly* (Glyndebourne Festival Opera), Nemorino/*L'elisir d'amore* (Teatro de la Maestranza), and Rodolfo/*La bohème* with the Simón Bolívar Symphony Orchestra in Caracas, where he has also sung Beethoven's Symphony No. 9, conducted by Gustavo Dudamel. In the United States, his roles include Rodolfo (San Diego), Edgardo/*Lucia di Lammermoor* (Miami), and tenor soloist in Haydn's *The Creation* (Los Angeles Philharmonic). Guerrero's portrayal of Count Almaviva/Corigliano's *The Ghosts of Versailles* can be heard in a recording that was honored with two Grammy Awards.



RACHEL WILLIS-SØRENSEN | ELISABETH

Previously at Lyric: Donna Anna/*Don Giovanni* (2019/20).

The American soprano is known for her diverse repertoire ranging from Mozart to Wagner. An acclaimed Verdian, she recently triumphed in *Il trovatore* (Turin) and *Les vèpres siciliennes* (Munich) and also sang in *La traviata* and *Otello*. Other highlights this season include Ellen Orford (*Peter Grimes*), Violetta (*La traviata*) and Desdemona (*Otello*) at the Bayerische Staatsoper and at LA Opera, Elisabeth (*Don Carlos*) at Grand Théâtre de Genève, Rosalinde (*Die Fledermaus*), and Mimi (*La bohème*) at the Wiener Staatsoper, the title role (debut) in *Arabella* at the Deutsche Oper, and Leonora (*Il trovatore*) at the Royal Opera House. Previous engagements include *Rusalka* at the San Francisco Opera and NDR Hamburg, Marschallin (*Der Rosenkavalier*) at Glyndebourne, Marguerite (*Faust*) as part of the Royal Opera House's tour of Japan, Elsa (*Lohengrin*) at Deutsche Oper Berlin, Opernhaus Zurich, and Oper Frankfurt, Donna Anna (*Don Giovanni*) at the Royal Opera House Covent Garden, the Metropolitan Opera, Wiener Staatsoper, Houston Grand Opera, and Semperoper Dresden. A Sony recording artist, she released her first solo album, *Rachel*, in April 2022.



CLÉMENTINE MARGAINE | EBOLI

Previously at Lyric: Dulcinée/*Don Quichotte* (2016/17).

The French mezzo-soprano has gained international acclaim in recent seasons at theaters such as the Metropolitan Opera, Opéra national de Paris, Deutsche Oper Berlin, Bayerische Staatsoper, Teatro Colón, Teatro dell'Opera di Roma, Grand Théâtre de Genève, Teatro di San Carlo, Opera Australia, and the Canadian Opera Company. She began the 2019/20 season with two sold-out concerts at the Elbphilharmonie Hamburg, and a program of operatic repertoire at the Tchaikovsky Concert Hall in Moscow. She recently sang Amneris/*Aida* at Barcelona's Gran Teatre del Liceu, Fidès in Meyerbeer's *Le Prophète* at the Deutsche Oper Berlin, and the title role in *Carmen* at the Liceu and at the Teatro di San Carlo in Naples. She previously appeared in the title role in *Carmen* at the Metropolitan Opera and as Dulcinée/*Don Quichotte* at the Deutsche Oper Berlin. In 2018, Margaine made her Carnegie Hall debut with the Chicago Symphony Orchestra led by Riccardo Muti, part of a five-city, eight-concert East Coast tour with the ensemble.



IGOR GOLOVATENKO | RODRIGUE **Lyric debut**

Golovatenko made his professional debut in the 2006 Russian premiere of Delius' *Eine Messe des Lebens* with the Russian National Philharmonic Orchestra, conducted by Vladimir Spivakov. Recent roles include Simon Boccanegra at the Teatro Regio di Parma, Iago/*Otello* at the Teatro di San Carlo in Naples, Robert/*Iolanta* (Berlin Philharmonic), Riccardo/*I puritani* (Vienna), and the title role of Eugene Onegin at the Metropolitan Opera. Last season, Golovatenko appeared as Rodrigue/*Don Carlos* for his debut at the Vienna State Opera, where he later returned as Germont/*La traviata*. In the 2019/20 season, he made his debut at the Metropolitan Opera as Prince Yeletsy in *Pique Dame*. He also made role debuts as Riccardo/*I puritani* at the Paris Opera and Francesco/*I masnadieri* at the Bavarian State Opera. In the 2018/19 season, he made his North American debut as Eugene Onegin at Washington National Opera, and made debuts as Germont at Covent Garden and the Los Angeles Opera. Golovatenko is a leading baritone at the Bolshoi Opera.

**DMITRY BELOSSELSKIY | PHILIPPE**

Previously at Lyric: Prince Gremin/*Eugene Onegin* (2016/17), *Zaccaria/Nabucco* (2015/16).

This season, the Russian bass will perform in the Verdi *Requiem* in Houston, followed by *I vespri siciliani* at Teatro alla Scala, *Wozzeck* at the Wiener Staatsoper, and *Der fliegende Holländer*, *Aida*, and *Don Giovanni* at the Metropolitan Opera. This summer at Bayreuth, he will sing Hagen in *Götterdämmerung*. Recent roles include Gremin at Houston Grand Opera, and *Zaccaria/Nabucco* and *Ramfis/Aida* at the Metropolitan Opera, where he has also appeared as Silva/*Ernani* and the Old Convict/*Lady Macbeth of Mtsensk*. He took the title role in *Boris Godunov* at the Bavarian State Opera, sang Prince Ivan Khovansky/*Khovanshchina* at the Vienna State Opera, and opened the 2015/16 season as Talbot/*Giovanna d'Arco* at La Scala, where he has also portrayed Fiesco/*Simon Boccanegra*. Belosselskiy was featured as Count Walter/*Luisa Miller* at the Teatro Real in Madrid. Among other prestigious venues, he has performed at the Salzburg Festival (*Banquo/Macbeth*), Rome's Teatro dell'Opera (*Nabucco*), Zurich Opera House (Galitsky/*Prince Igor*), Korean National Opera (*Simon Boccanegra*), and Macau International Music Festival (*Ferrando/Il trovatore*). He has appeared with the Chicago Symphony Orchestra in performances of *Macbeth* and Berlioz's *Romeo and Juliet*.

**SOLOMAN HOWARD | GRAND INQUISITOR**

Previously at Lyric: Wurm/*Luisa Miller* (2019/20).

Howard has recently appeared at the Metropolitan Opera (*Aida*, *The Magic Flute*), Royal Opera House (*Aida*), Teatro Real (*Aida*, *La bohème*), Opéra national de Bordeaux (*Simon Boccanegra*), San Francisco Opera (*Tosca*, *Fidelio*, *Don Giovanni*, *Turandot*), Los Angeles Opera (*Don Carlos*), Santa Fe Opera (*Don Giovanni*, *La bohème*), and on an international concert tour with The English Concert (*Semele*). A graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, he appeared with his home company in *The Magic Flute*; *Show Boat*; *Don Giovanni*; *Der Ring des Nibelungen*; *The Lion, The Unicorn, and Me*; *Approaching Ali*; *Nabucco*; and Philip Glass's *Appomattox*. Future performances include Dallas Opera (*Das Rheingold*), Gran Teatre del Liceu (*Il barbiere di Siviglia*), and the Met (*The Magic Flute*).

**PEIXIN CHEN | MONK**
Lyric debut

The bass's wide repertoire spans from the comic parts of Donizetti, Mozart, and Rossini to the serious roles of Puccini, Verdi, and Wagner. Signature roles include Sarastro in *The Magic Flute* at the Metropolitan Opera, Houston Grand Opera, and Opera Philadelphia; The King of Egypt in *Aida* for Los Angeles Opera, Cincinnati Opera, and Houston Grand Opera; Colline in *La bohème* at Opera Philadelphia and Washington National Opera

(upcoming); Sparafucile in *Rigoletto* at Santa Fe Opera and the Lyric Opera of Kansas City; Hunding in *Die Walküre* with Houston Grand Opera; an upcoming presentation of Fasolt in *Das Rheingold* with The Dallas Opera; both the title role and Bartolo in *Le nozze di Figaro* with Opera Saratoga, Beijing's National Center for the Performing Arts, and Houston Grand Opera; and Basilio (San Francisco Opera) and Don Bartolo (Houston Grand Opera) in *Il barbiere di Siviglia*. In concert, he has sung the Verdi *Requiem* with the Houston Grand Opera Orchestra and Chorus, and Beethoven's Ninth Symphony with the Detroit Symphony Orchestra, the San Diego Symphony, the Kansas City Symphony Orchestra, and the Houston Symphony.

**DENIS VÉLEZ | THIBAUT**

Previously at Lyric: Papagena/*The Magic Flute*, Giannetta/*The Elixir of Love* (both 2021/22).

The soprano, a third-year Ryan Opera Center member from Puebla, Mexico, sang in *Sunday in the Park with Lyric* this summer. This season at Lyric, Vélez will also appear in *Hansel and Gretel* and *Carmen*. She was a national winner of the Metropolitan Opera's 2020 Eric and Dominique Laffont Competition. In Mexico's most important platform for rising talent, the National Singing Contest Carlo Morelli, her performance earned her the First Prize, the French Opera award, and the Francisco Araiza Special Award. Her repertoire includes the Countess and Susanna/*The Marriage of Figaro*, Bastienne/*Bastien und Bastienne*, Fiordiligi/*Così fan tutte*, Adina/*The Elixir of Love*, and Mimì/*La bohème*. In Spring 2021, she sang in the Harris Theater's *Beyond the Aria* series alongside Joyce DiDonato, and appeared in Lyric's 2020/21 virtual programs *Pasión Latina*, *Sole e Amore*, *Magical Music Around the World*, and *Rising Stars in Concert*. Denis Vélez is sponsored by **The C.G. Pinnell Family**.

**LAUREANO QUANT | COUNT OF LERMA**

Lyric debut

This season, the Colombian native will also appear in *Carmen* and *Proximity* at Lyric. A first-year Ensemble member of the Ryan Opera Center, Quant's repertoire includes Belcore/*The Elixir of Love*, Guglielmo/*Così fan tutte*, Figaro/Saverio Mercadante's *I due Figaro*, Maguire/Tobias Picker's *Emmeline*, Zurga/*The Pearl Fishers*, Vittorio and The Boarder/Nino Rota's *I due timidi*, Demetrius/*A Midsummer Night's Dream*, and the Captain and Prince Ragotsky/*Candide*. The baritone was awarded Second Place in both the Western (2022) and Southeastern (2020) Regions in the Metropolitan Opera Laffont Competition.



ALEJANDRO LUÉVANOS | A ROYAL HERALD

Previously at Lyric: *Riccardo/Ernani* (2022/23).

Born in Durango, Mexico, the tenor is a first-year member of the Ryan Opera Center Ensemble. He will appear at Lyric later this season in *Carmen* and *Proximity*. His appearances in Mexico include Don José/*Carmen* (Toluca Philharmonic Orchestra); Borsa/*Rigoletto*, Count Almaviva/*The Barber of Seville*, and scenes from *Il trovatore* (Orquesta Sinfónica del Estado de México); and Rossini's *Stabat Mater* and *Petite Messe Solennelle*, as well as an opera gala with Ramón Vargas (all at Mexico City's Palacio de Bellas Artes). Luévanos was previously a two-year member of the Opera Studio at the Bellas Artes, where he is scheduled to return to appear in Shostakovich's *Lady Macbeth of Mtsensk*. A former participant in the International Summer Program in Sankt Goar, Germany, he is also a 2021 and 2022 winner of the Mexico District in the Metropolitan Opera Laffont Competition. *Alejandro Luévanos is sponsored by an Anonymous Donor.*



LINDSEY REYNOLDS | VOICE FROM ABOVE

Lyric debut

A first-year member of the Ryan Opera Center Ensemble, the New Orleans native will appear at Lyric later this season in both *Le comte Ory* and *Proximity*. In 2021/22 she portrayed Despina/*Così fan tutte* and Betty/Marc Blitzstein's *Triple-Sec* (a film adaptation) with Curtis Opera Theater. She was also an Emerging Artist with Opera Philadelphia, where she sang the Page/*Rigoletto*. The soprano's repertoire includes Zerlina/*Don Giovanni*, Adina/*The Elixir of Love*, Giulietta/*I Capuleti e i Montecchi*, Miss Wordsworth/*Albert Herring*, and Monica/*The Medium*. She has appeared in concert with the Curtis Symphony Orchestra under Yannick Nézet-Séguin and with the Philadelphia Orchestra under Stéphane Denève. She is also the recipient of an Emerging Artist Award from Opera Index. *Lindsey Reynolds is sponsored by an Anonymous Donor, Fred & Phoebe Boelter, and Donna Van Eekeren & Dale Connelly.*



ENRIQUE MAZZOLA | CONDUCTOR

Lyric's Music Director—only the third in the company's history—is renowned as an expert interpreter and champion of *bel canto* opera and a specialist in French repertoire and early Verdi. Lyric audiences first experienced the Italian conductor's artistry in Donizetti's *Lucia di Lammermoor* in 2016/17, and subsequently in Bellini's *I puritani* in 2017/18. During 2019/20, he led Verdi's *Luisa Miller* to launch the company's Early Verdi Series, which continued with *Ernani* to open the 2022/23 season. Mazzola's first opera as Lyric's music director, Verdi's *Macbeth* in Sir David McVicar's new production, opened the 2021/22 season, followed by Donizetti's *The Elixir of Love* as well as *Verdi Voices* and *Rising Stars in Concert*. Mazzola is Principal Guest Conductor at the Deutsche

Oper Berlin and served as Artistic and Music Director of the Orchestre national d'Île-de-France from 2012 to 2019. Symphonic guest work has included the Orchestre national du Capitole de Toulouse, Philharmonia Orchestra, Vienna Symphony, London Philharmonic, and Brussels Philharmonic. He has conducted *bel canto* works for The Metropolitan Opera, La Scala, Paris's Théâtre des Champs-Élysées, and the major houses of Florence, Strasbourg, Berlin, Zurich, Moscow, and Tokyo, in addition to a historic Meyerbeer cycle for Deutsche Oper Berlin. Past major European festivals include Glyndebourne (including DVD releases of *Il barbiere di Siviglia* and *Poliuto*), new productions in 2019 for Bregenz (*Rigoletto*) and Salzburg (*Orphée aux Enfers*), Pesaro (Rossini Opera Festival), Venice, and Aix-en-Provence. Mazzola was born in Barcelona, Spain, into a musical family, and grew up in Milan, where he studied violin and piano, earning diplomas in composition and orchestral conducting at the Conservatorio Giuseppe Verdi di Milan. *Enrique Mazzola is supported by the John D. and Alexandra C. Nichols Endowed Chair.*



SIR DAVID MCVICAR | ORIGINAL DIRECTOR

Previously at Lyric: Seven productions since 2001/02, most recently *Macbeth* (2021/22) and *Elektra* (2018/19).

Recent highlights for the renowned Scottish director include new productions of *Medea* (a co-production with Lyric), *Adriana Lecouvreur*, and *Roberto Devereux* at the Metropolitan Opera, *Médée* (Geneva's Grand Théâtre), and *La Calisto* and *I masnadieri* (La Scala). McVicar has created nine new productions for the Royal Opera House, and seven for the Met. At Lyric, he has previously directed *Il trovatore* (2018/19, 2014/15, 2006/07), *Wozzeck* (2015/16), and *La clemenza di Tito* (2013/14). He has also directed at La Scala (*Les Troyens*), Opera Australia (*Don Giovanni*, *The Marriage of Figaro*), the Vienna Staatsoper (*Tristan und Isolde*, *Falstaff*), English National Opera, Glyndebourne, Scottish Opera, Opera North, Paris's Théâtre des Champs-Élysées, the Salzburg Festival, the Mariinsky Theatre, and many other major companies. Among his awards is the 2011 Grand Prix de la Musique du Syndicat de la Critique. In 2012 he received a knighthood for his services to opera, and was made a Chevalier de l'ordre des arts et des lettres.



AXEL WEIDAUER | REVIVAL DIRECTOR

Lyric debut

The freelance director and assistant director has extensive international opera experience, at Berlin (Dale Duesing's production of *L'Etoile* and Christof Loy's *Falstaff*), Barcelona (a revival of Loy's *Abduction from the Seraglio*, *Arabella*, *Don Giovanni*, and *Turco in Italia*), Paris (*Alcina*), Copenhagen (*Alceste*), Vienna (where he assisted on *Intermezzo*, *Der Prinz von Homburg*, and *La Donna del Lago* at the Theater an der Wien, and worked on *Alceste* at the Staatsoper), Amsterdam (assisting Loy's *Les vêpres siciliennes* and *Königskinder*), and Los Angeles (*Turco in Italia*). His own directing projects at the

Frankfurt Opera include *The Excursions of Mr. Brouček to the Moon and to the 15th Century* by Janáček, *Curlew River* by Benjamin Britten (which received a restaging at the Teatr Wielki in Warsaw) and Igor Stravinsky's *The Rake's Progress*. At the Salzburg Festival, his credits include *Armida*, *Theodora*, and *Die Frau ohne Schatten* with Christof Loy, Shirin Neshat's *Aida*, and Simon Stone's *Médée*. A longtime collaborator at the Teatro Real in Madrid, Weidauer's productions there include *Lulu* (2009), *Rodelinda* (2017), *Don Carlo* (2019), and *Rusalka* (2020), and he will return for the revival of Loy's *Arabella* this season.



ROBERT JONES | SET DESIGNER

Previously at Lyric: *Giulio Cesare* (2007/08).

Jones's design work was seen on the Lyric stage in the touring production of *The Light in the Piazza* (2019/20). He made his Royal Opera House Covent Garden debut in 2015, designing sets for *Andrea Chénier*, directed by Sir David McVicar. Other collaborations with the director include *The Coronation of Poppea* (Paris and Berlin), *Don Carlos* (Frankfurt), *Giulio Cesare* (also Glyndebourne Festival and the Metropolitan Opera), *Tristan und Isolde* (Tokyo and Vienna), *Don Giovanni* (Opera Australia) and *Anna Bolena* (Metropolitan Opera). His other opera designs include *Die Fledermaus* (Metropolitan Opera), *Werther* (La Coruña), *The Elixir of Love* (English National Opera), and *Manon Lescaut* (Gothenburg). He has designed more than 15 productions for the Royal Shakespeare Company, including *Romeo and Juliet*, *Twelfth Night*, *The Merchant of Venice*, *Hamlet*, and *Othello*; and productions for the National Theatre including *Look Back in Anger*, *Noises Off* (West End and Broadway), and *The Playboy of the Western World*. West End credits include *Fatal Attraction*, *Kiss Me Kate*, *The Wizard of Oz*, *The Sound of Music*, *The Prime of Miss Jean Brodie*, *The Secret Rapture*, *Benefactors*, *Calendar Girls* (UK tour, Australia and Canada), *Jolson* (Canada and Australia), and *The Sound of Music* (Toronto, UK tour, and Tokyo).



BRIGITTE REIFFENSTUEL | COSTUME DESIGNER

Previously at Lyric: Seven productions since 1995/96, most recently *Il trovatore* (2018/19, 2014/15, 2006/07) and *Giulio Cesare* (2007/08).

The German costume designer's work has been seen at opera and theater companies worldwide, with productions including *Falstaff* (Canadian Opera Company, La Scala, Metropolitan Opera, Dutch National Opera), *Faust* (Opéra de Lille, Opéra de Monte Carlo, Teatro Verdi Trieste, Valencia's Palau de les Arts Reina Sofia, Opera Australia), *Peter Grimes* (London's English National Opera, Ópera de Oviedo, De Vlaamse Opera, Deutsche Oper Berlin) and *Giulio Cesare* (Glyndebourne, Metropolitan Opera, Opéra de Lille). In Europe she has designed costumes for companies including Theater Bonn, the Zurich Opera House, Paris's Théâtre du Châtelet, Madrid's Teatro Real, La Scala, the Théâtre des Champs-Élysées, Stuttgart State Theatre, Komische Oper Berlin, Frankfurt Opera, and Deutsche Oper am Rhein. She made her debut at London's Royal Opera in 2003

with Charles Edwards's production of *Elektra*, and subsequently returned for Sir David McVicar's productions of *Faust* and *Adriana Lecouvreur*, and Robert Carsen's productions of *Falstaff* and *Der Rosenkavalier*. She provided costume design for Lyric Opera's *Billy Budd* (2001/02). *Brigitte Reiffenstuel is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*



JOACHIM KLEIN | ORIGINAL LIGHTING DESIGNER

Lyric debut

Klein has been the Lighting Supervisor and Resident Lighting Designer at Frankfurt Opera since 1994, while also working on projects elsewhere in Germany and worldwide. In 2013, he became the Head of Lighting at Frankfurt Opera, where his recent designs include *La forza del destino*, *I Puritani*, *Tri sестры*, *Aus einem Totenhaus*, *Capriccio*, *L'italiana in Londra*, *Maskerade*, and *Bianca e Falliero*. His engagements elsewhere include *Carmen* (London, Copenhagen), *Rodelinda* (Madrid, Lyon, and Barcelona), *Un ballo in maschera*, *The Fiery Angel* and *Agrippina* (Munich), *Saul* (Glyndebourne, Adelaide, and Houston), *Dido and Aeneas/Bluebeard's Castle* (Edinburgh and Los Angeles), *La traviata* (Graz, London, Vienna, and Seattle), *Salome* (Salzburg and Oslo), and *Don Carlo* (Tokyo).



JAN HARTMANN | REVIVAL LIGHTING DESIGNER

Lyric debut

Hartmann has worked at the Frankfurt Opera since 1999 and was appointed lighting master in 2010. Current projects include lighting design for the upcoming Ring cycle at the Erl Festival, *Blühen* by Vito Žuraj at Frankfurt, and *Francesca da Rimini* at the Erl Winter Games and Frankfurt. Previous productions at the Frankfurt Opera include Handel's *Amadigi*, Britten's *Midsummer Night's Dream*, *Idomeneo*, *Orpheus*, *The Golden Dragon*, *Julietta*, *L'Africaine*, *Dalibor*, *The Cunning Little Vixen*, *Rigoletto*, *Pénélope*, *La gazetta*, and *The Medium*. He has extensive lighting design experience with crossover projects such as the Balthasar Neumann Ensemble's *Festa Teatrale* in Hong Kong, choreographer Deborah Hay's *As Holy Sites Go* in Frankfurt, and performances by the Daedalus Company in Frankfurt. Since 2013, Hartmann has been a lecturer of lighting design at the Offenbach University of Design.



MICHAEL BLACK | CHORUS MASTER

The Australian chorus master is beginning his 11th season at Lyric, having held this position at Opera Australia in Sydney from 2001 to 2013. Black has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), the Chicago Symphony Orchestra, and, in Australia, the Sydney Symphony Orchestra, the Philharmonia

Choir, Motet Choir, the Cantillation chamber choir, and the Melbourne Symphony Orchestra. Other activities include preparing *The Damnation of Faust* chorus and Haydn's *Creation* at the Grant Park Music Festival, where he has worked for two seasons. He has served as chorus master for close to 140 different operas on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. *Michael Black* is supported by the **Howard A. Stotler Chorus Master Endowed Chair**.



ANDREW GEORGE | ORIGINAL CHOREOGRAPHER

Previously at Lyric: Five works since 2007/08, most recently *Macbeth* (2021/22) and *Wozzeck* (2015/16).

The Welsh choreographer's work has been seen at the Royal Opera House in *Andrea Chénier* (also Barcelona), *Les Troyens* and *Adriana Lecouvreur* (also La Scala, Metropolitan Opera, Barcelona, Vienna, Paris), and *Salome*. For the English National Opera, he choreographed *Agrippina* (also Barcelona), *The Turn Of The Screw*, *The Handmaid's Tale*, and *Die Walküre*. At Lyric, he previously choreographed *Rusalka* (2013/14), *Die Meistersinger von Nürnberg* (2012/13), and *Giulio Cesare* (2007/08). His work has been seen at the Metropolitan Opera (*Agrippina*, *Cavalleria rusticana*/*Pagliacci*, *Anna Bolena*, *Giulio Cesare*, and *Don Giovanni*); Santa Fe Opera and Scottish Opera (*Falstaff*); and Glyndebourne (*The Abduction from the Seraglio*, *Die Meistersinger von Nürnberg*, *Giulio Cesare* (also Lille), and *Carmen* (also Copenhagen and Dallas)). In addition to numerous productions for Scottish Opera, Welsh National Opera, and Opera North, his work has been seen in Paris at the Châtelet (*A Little Night Music*) and the Théâtre des Champs-Élysées (*Ariodante*, *Semele*, *L'incoronazione di Poppea*); La Scala (*Tannhäuser*); Oper Frankfurt (*Don Carlos*); Wiener Staatsoper and Tokyo (*Tristan und Isolde*); the Salzburg Festival (*The Tales of Hoffmann*); and the Brussels's Théâtre Royal de la Monnaie (*Agrippina*, *Orphée aux Enfers*) in Brussels.



AUGUST TYE | REVIVAL CHOREOGRAPHER

Previously at Lyric: 43 productions since 1993/94 as dancer, choreographer, or ballet mistress, most recently *Fiddler on the Roof* (2022/23) and *Fire Shut Up in My Bones* (2021/22).

The American dancer and choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and the Royal Opera House Covent Garden. She has presented a 20-year retrospective of her work at Chicago's Vitium Theater and Ruth Page Dance Center, as well as in her hometown of Kalamazoo, Michigan. A graduate of Western Michigan University, Tye performed with the Kalamazoo Ballet, dancing leading roles in *Sleeping Beauty*, *Cinderella*, and *The Nutcracker*. In addition to Lyric and Joel Hall Dancers, she has performed in Chicago with Salt Creek Ballet, Second City Ballet, and Chicago Folks Operetta. Tye is artistic director at the Hyde Park School of Dance, which she founded in 1993. Four years later she founded Tyego Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.



SARAH HATTEN | WIGMASTER & MAKEUP DESIGNER

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera, Michigan Opera Theatre (now known as Detroit Opera), Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. *Sarah Hatten* is supported by the **Marlys A. Beider Wigmaster and Makeup Designer Endowed Chair**. 

Orchestra & Chorus

MUSIC STAFF

William C. Billingham
Susan Miller Hult
Keun-A Lee
Noah Lindquist
Francesco Milioto
Lee Mills[^]
Jerad Mosbey
Chris Reynolds
Michelle Rofrano
Brett Rowe
Stefano Sarzani
Madeline Slettedahl
Eric Weimer
Zoe Zeniodi

ORCHESTRA

Violin I

Robert Hanford, *Concertmaster*
Heather Wittels, *Acting Assistant Concertmaster*
Alexander Belavsky
Kathleen Brauer
Bing Jing Yu
Laura Miller
Rika Seko^{**}
Liba Shacht

Violin II

Yin Shen, *Principal*
John Macfarlane, *Assistant Principal*
Diane Durauffourg-Robinson
Ann Palen
Irene Radetzky
John D. Robinson
David Volfe
Albert Wang^{*}

Viola

Carol Cook, *Principal*
Terri Van Valkinburgh, *Assistant Principal*
Frank W. Babbitt
Patrick Brennan
Amy Hess
Melissa Trier Kirk

Cello

Calum Cook, *Principal*
Paul Dwyer, *Assistant Principal*
Mark Brandfonbrener
William H. Cernota
Walter Preucil

String Bass

Ian Hallas, *Principal*
Samuel Shuhan, *Assistant Principal*
Andrew L. W. Anderson
Gregory Sarchet
Collins R. Trier

Flute

Marie Tachouet, *Principal*
Dionne Jackson, *Assistant Principal*
Rachel Blumenthal^{**}
Alyce Johnson^{*}

Piccolo

Rachel Blumenthal^{**}
Alyce Johnson^{*}

Oboe

Paul Lueders^{**}, *Acting Principal*
Judith Zunamon Lewis, *Acting Assistant Principal*

English Horn

Judith Zunamon Lewis

Clarinet

Susan Warner, *Acting Principal*
Danny Mui^{**}, *Acting Assistant Principal*

Bass Clarinet

Danny Mui^{**}

Bassoon

Preman Tilson, *Principal*
Lewis Kirk, *Assistant Principal*

Contrabassoon

Lewis Kirk

Horn

Jonathan Boen, *Principal*
Fritz Foss, *Assistant Principal/Utility*
Robert E. Johnson, *Third Horn*
Samuel Hamzem
Neil Kimel

Trumpet

William Denton, *Principal*
Rebecca Oliverio, *Acting Assistant Principal*

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*
Mark Fry^{**}

Bass Trombone

Mark Fry^{**}

Tuba

Andrew Smith, *Principal*

Timpani

Edward Harrison, *Principal*

Percussion

Douglas Waddell, *Acting Principal*
Eric Millstein, *Acting Assistant Principal*

Harp

Lynn Williams, *Principal*

Librarian

John Rosenkrans^{*}, *Principal*
Crozet Duplantier^{**}, *Acting Principal*

Stage Band Contractor

Christine Janicki

STAGE BAND MUSICIANS

Daniel Won, *clarinet*
Wagner Campos, *clarinet*
Gail Williams, *horn*
Matthew Oliphant, *horn*
Brian Goodwin, *horn*
Renée Vogen, *horn*
Dave Inmon, *trumpet*
Shea Kelsay, *trumpet*
Reed Capshaw, *trombone*
Adam Moen, *trombone*
Matthew Gaunt, *tuba*
Rich Janicki, *percussion*
Alison Attar, *harp*
Jerad Mosbey, *harmonium*

EXTRA MUSICIANS

Injoo Choi, *violin*
Renée-Paule Gauthier, *violin*
Sheila Hanford, *violin*
Karyn Macfarlane, *violin*
Michael Shelton, *violin*
Aurélien Fort Pederzoli, *viola*
Rebecca Swan, *viola*
Paula Kosower, *cello*
Mara McClain, *cello*
Isidora Nojkovic, *cello*
Nicholas Ritter, *bassoon*
Hanna Sterba, *bassoon*
Mike Brozick, *trumpet*
Matt Baker, *trumpet*

^{*} On leave, 2022/23 Season

^{**} Season Substitute

[^] Solti Foundation U.S. Opera Residency

The Lyric Opera Orchestra string sections utilize revolving seating. Players behind the front desk change seats systematically and are listed alphabetically in the roster above.

CHORUS MASTER

Michael Black,
Chorus Master,
The Howard A. Stotler
Endowed Chair

REGULAR CHORUS**Soprano**

Elisa Billey Becker
 Sharon Garvey Cohen
 Cathleen Dunn
 Desirée Hassler
 Rachael Holzhausen
 Laureen Janeczek-Wysocki
 Kimberly McCord
 Heidi Spoor
 Stephani Springer
 Sherry Watkins
 Tara Wheeler

Mezzo-Soprano

Marianna Kulikova
 Colleen Lovinello
 Yvette Smith
 Marie Sokolova
 Emma Sorenson
 Maia Surace
 Corinne Wallace-Crane
 Pamela Williams
 Michelle K. Wrighte

Tenor

Geoffrey Agpalo
 Timothy Bradley
 Hoss Brock
 William M. Combs
 John J. Concepcion
 Kenneth Donovan
 Joseph A. Fosselman
 Cullen Gandy
 Cameo T. Humes
 Tyler Samuel Lee
 Thomas L. Potter

Bass

David DuBois
 Christopher Filipowicz
 Robert Morrissey
 Kenneth Nichols
 Rafael W. Porto
 Craig Springer
 Vince Wallace
 Nicholas Ward
 Ronald Watkins
 Nikolas Wenzel
 Max Wier
 Jonathan Wilson

CORE SUPPLEMENTARY CHORUS**Soprano**

Joelle Lamarre
 Emily Mwila
 Carla Janzen

Mezzo-Soprano

Christina G. Adams
 Cara Collins

Tenor

Jared V. Esguerra
 Joe Shadday

Bass

David Govertsen
 Nicolai Janitzky

SUPPLEMENTARY CHORUS**Soprano**

Elise Hurwitz
 Katelyn Lee
 Rosalind Lee
 Leah Rockweit
 Diana Stoic

Mezzo-Soprano

Leah Dexter
 Christine Ebeling
 Elizabeth Frey
 Sarah Ponder
 Emily Price
 Marissa Simmons

Tenor

Matthew Daniel
 Klaus Georg
 Darell Haynes
 Jianghai Ho
 Ernest C. Jackson Jr
 Nathan Oakes
 Steven Michael Patrick
 Edward Washington

Bass

Evan Bravos
 Matthew Carroll
 Michael Cavalieri
 Dimitri German
 Kirk Greiner
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***Don Carlos:* Liberty or the Inquisition?**

by Martha C. Nussbaum



The frail yet powerful Grand Inquisitor looms over Philippe and Don Carlos.

Monika Rittershaus / Oper Frankfurt

Republics sometimes die by conquest from without. But they also die by collapse from within. Unlike monarchies, which can maintain order simply through fear and obedience, republics need their citizens to be actively engaged, and this will not happen unless people love the institutions in which they live and are willing to sacrifice—sometimes only time, sometimes life itself—for the ideals that these institutions embody.

Can this new headless form of government depend on people to do the job? Or will weak-willed human beings give way to fear and yield their freedom to an authoritarian leader—whether religious or secular? This question was much debated in the 18th century, when Friedrich Schiller made it central to his drama *Don Carlos* (1787), and it was still debated when Verdi—drawing on Schiller, but also on his own passionate involvement in the *Risorgimento* (a movement for Italian unity and republican self-government)—wrote his opera *Don Carlos* (1867).

This same question stares us in the face today, as some nations fight to remain free republics and others give up their freedom to autocrats and zealots. *Don Carlos* is urgent for our time. What emotions does the republican cause need to inspire? And what does it need to beware of?

In grappling with this question, opera has a major advantage over straight drama. (Consider, in *Julius Caesar*, how hard it is even for Shakespeare to depict the key role of the people, as they waver in their loyalties.) In opera, the chorus can be a key actor, and can be divided, plural, wavering, ecstatic—whatever the composer needs. Verdi is opera's great master of choral writing. In *Don Carlos* he uses that mastery to represent political emotions that Schiller has no way of depicting—especially in the auto-da-fé scene where the mob, inspired by religious fear and hatred, ignores Carlos's call for Flemish freedom, arrests Carlos and the Flemish deputies, and consigns a group of heretics to the flames. All in all, *Don Carlos* is among our most profound operas about political emotions.

If republics are to survive, they also need to ponder the emotions of individuals and their relationship to the public cause—a problem as old as the civil wars depicted in Greek tragedy and one that opera, with its deep probing of the inner world, is also well equipped to depict. Sometimes personal relationships support the public cause, but often they are in tension with it. Schiller's drama contains many long speeches on this theme, but Verdi's opera, with its remarkable compression of ideas, gets to the heart of the issue; Carlos and Rodrigue share

a passionate love of liberty that burns, they say, like a flame (in the duet “God, you sow in our spirits a ray of the same fire”) and animates their friendship. But later, when Rodrigue, doing Philippe's bidding, asks Carlos to surrender his sword, drawn for the sake of that same republican cause, we hear the liberty theme recurring ironically in the background.

Every major character in the opera save one faces a tragic conflict between personal love and political duties, and Verdi illuminates these conflicts with unparalleled subtlety, as Philippe (much more complicated and genuinely tragic than in Schiller) wavers between love of his wife and the needs of state, and between love of Rodrigue and the Inquisitor's command to surrender him. Carlos, Rodrigue, Eboli, and Elisabeth all, similarly, grapple with conflicts between public duty and private passion and between multiple loves.

The only character who is free from conflict is the Inquisitor, who insists (in Schiller, though the same absence of human recognition is in the music Verdi writes for him) that people do not matter as individuals—“Mankind is numbers, Nothing but numbers”—and whose only goal is increasing the power of the Inquisition. *Don Carlos* is a long opera because of the number of complex characters it contains and whose conflicts it probes, but where Schiller often feels tedious and wordy, the opera is always taut and throbbing with masterfully delineated passion.

“This opera was born in fire and flames,” wrote Verdi. And indeed its time was a dark one in Italian politics, in which the future of republican self-government was on the line and the menacing hand of church authority felt everywhere. Verdi had long been a central figure in the *Risorgimento* (not a radical republican like Garibaldi and Mazzini, but more of a pragmatist like Cavour, willing to accept a constitutional monarchy) and utterly devoted to Italian unification and self-determination. From early on, his operas allude to the liberation movement, especially in *The Battle of Legnano* (1849). Verdi was elected in 1859 as a member of the new provincial council, but declined the office. By this time he was openly identified with the nationalist cause, and “Viva Verdi” was used as an acronymic code for Viva Victor Emanuele Re D'Italia (the liberal king who sought a constitutional monarchy). In 1861, Verdi was finally convinced to stand for office in the Chamber of Deputies, agreeing on the condition that he would resign shortly after.

Self-government had powerful enemies, in particular Pope Pius IX (1792-1878), who became pope in 1848, and

Carlos and Elisabeth wrestle with their private passions.



Monika Ritterhaus/Oper Frankfurt

was 75 when *Don Carlos* premiered. Initially sympathetic to the *Risorgimento*, he changed course and adopted an extreme conservative and church-authoritarian posture. In 1864 he issued a “Syllabus of Errors,” an attack on all forms of liberalism, religious toleration, personal autonomy, and national self-determination which still makes chilling reading. He reversed the religious toleration laws of the Republic and reinstituted the Jewish ghetto, which he had previously opened. He also masterminded the notorious kidnapping of Edgardo Mortara, a boy taken by force from his Jewish home at the age of six, when a former servant said that she had baptized him during a time of illness. (This kidnapping has been defended only recently by a conservative legal scholar at Harvard University, with appeal to religious authority!) Verdi clearly saw the Catholic Church as a major foe of republican freedom. In 1866 he wrote to a friend that if war broke out he would be “the first target—not of the Germans but of the priests.” And war indeed threatened.

It was at this fraught time, in 1864, that Verdi was invited to Paris to compose a work for the Paris Opéra. He agreed, and after considering several other ideas—including *King Lear*, which he rejected as lacking spectacle—he turned to Schiller’s play, marking the fourth time (after *Giovanna D’Arco* (1845), *I Masnadieri* (1847) and *Luisa Miller* (1849)) he had turned to the German poet. He worked closely with librettists Camille Du Locle and Joseph Méry, insisting on keeping two scenes from Schiller to which he was especially attached: the scene between Philippe and Rodrigue, with its passionate argument for freedom of speech and belief, and the pivotal scene between Philippe and the Grand Inquisitor. (The librettists complied in a masterfully compressed manner.) Verdi explicitly stipulated that the Inquisitor be “blind and very, very old.” He also asked for additions,

especially the auto-da-fé scene, which satisfied his taste for spectacle, and also made an emphatic statement about the danger of fearful obedience to religious authority.

Meanwhile, war broke out: Prussia and Italy on one side, Austria and France on the other. Verdi felt great guilt at being away from Italy at this time, writing as he prepared to return, reluctantly, to Paris that he was “ashamed to keep myself busy with notes in these difficult and anguish-laden moments.” And, in another letter, “I would have tried hard, I would have done whatever small good I could, and I would have enjoyed it and suffered with my own people.” He tried to get out of his contract twice, and was refused, and eventually decided that he must stay in order to avoid costly litigation. The war, as it turned out, was over quickly, and Italy was on the winning side, gaining control over Venice and Venetia under the Treaty of Vienna—thus the Austro-Prussian War is also known as the Third Italian War of Independence.

Rehearsals began, but Verdi’s mood, briefly lightened by political events, darkened again with the death of his father, Carlo, in January 1867, which provoked a prolonged depression. But after avoiding rehearsals for a month, Verdi returned, preparing the work for its much-delayed March 11 premiere. Because of the rigid Paris schedule (no earlier than 7 PM, no later than midnight because of the last train to the suburbs), he had to make last-minute cuts of 15 minutes, including an opening scene in which Elisabeth is asked for help by suffering woodcutters, and a duet between Philippe and Carlos after the death of Rodrigue. (These scenes exist and are occasionally restored, but they will not be performed in Lyric’s production.)

Throughout the opera’s multinational history, Verdi made many changes and cuts, so there are many authentic versions, one of which—the five-act revision created for Modena in 1886—Lyric is performing. One thing Verdi never did, however, was write Italian words or compose for an Italian text. Others translated the libretto, and he did not protest, but it is clear that the music is written for the French text, and is best performed in that language.

Given its history, it is no surprise that *Don Carlos* contains trenchant and unforgettable depictions of religious imperialism and human weakness, as the crowd prefers religious fear to the call of liberty, and as Philippe surrenders Rodrigue to the Inquisitor out of personal guilt and fear. But, equally characteristic of its composer, it also contains sympathetic and even merciful depictions of human torment and frailty, in Philippe, Rodrigue, and Eboli. Only the Inquisitor receives no mercy from Verdi’s capacious humanism, because he is the only character unmoved by human love.



Monika Rittershaus/Oper Frankfurt


Rodrigue (at right) implores Don Carlos to take action.

Schiller's play ends abruptly, as Philippe, turning Carlos over to the Inquisitor, says, "Cardinal, I have done my part. Now do yours." Verdi's ending is far more mysterious: A monk who may or may not be Charles V (who is supposed to have died years earlier) appears and apparently saves Carlos from the Inquisition—but only by drawing him into the monastery. This ending does incorporate some of the spectacle that Verdi so loved, but it has been found deeply unsatisfactory by many: Is it darker or less dark? What really becomes of Carlos and his cause? The audience is invited to ponder this puzzle. I myself find Verdi's invitation to ponder liberating rather than unsatisfactory.

In one way, Verdi's ending is darker than Schiller's: The playwright repeatedly signposts the Enlightenment to come, telling his audience that they can look back on these grim events from the position of victors in the struggle for republican freedom. In the opera, Carlos does make a desperate guess that the power of the Inquisition will be broken by God, but the murky ending undermines the authority of his prediction. Here, I think, Verdi sees more deeply than Schiller: The struggle for free speech and freedom is perpetual, and it must be fought in the heart and mind of every person who loves self-government,

in every generation—as love of liberty contends with superstition and fear of power. We cannot wait for God, or even history, to deal with our tyrants. Italy's future was precarious in the 1860's—with Pius IX lurching from liberalism to dark anti-rationalism—just as ours is today, with threats against democracy from the forces of anti-truth, and with a public culture tainted by fear of other groups and people. The ending of *Don Carlos* is as dark or "light" as we make it in our lives.

There is, still, one aspect of the opera that gives us reason for optimism about the world, and republican projects in it—the personality of its creator, which suffuses the entire work with his zeal for liberty, his compassion, his unquenchable joy. "To the world, as to the nation he helped to found, he left an enduring legacy of music, charity, patriotism, honour, grace, and reason," concludes Verdi biographer Mary Jane Phillips-Matz. "He was and remains a mighty force for continuing good."

Martha C. Nussbaum is the Ernst Freund Distinguished Service Professor of Law and Ethics at the University of Chicago, appointed in the Law School and the Philosophy Department. She is the author, among other books, of The Monarchy of Fear (2018) and Political Emotions (2013). 

Beyond the stage, and beyond the boundaries that often define opera companies, Lyric is igniting creativity across Chicago. Through innovative learning opportunities, creative exploration, and artistic creation and collaboration, Lyric, with your support, encourages students, educators, families, audiences, and Chicagoans from neighborhoods across the city to share their voices and embrace the power and relevance of opera as a catalyst for growth and change.



Michael Breslow

Opera in the Neighborhoods brings teachers, students, and parents together to experience the art form.

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Beyond the stage

On the road again

Opera in the Neighborhoods revives this season, bringing works commissioned for young audiences to the places where they live.

"So here's the interesting thing," says Elise LaBarge, a longtime teaching artist with Lyric and now Learning Programs Manager for Lyric Unlimited, Lyric Opera's learning and creative engagement division. **"*Opera in the Neighborhoods*"** is a project that not only connects us with our community partners, but also every corner of the company. Our artistic department is involved in casting and commissioning. Artists from the Patrick G. and Shirley W. Ryan Opera Center have often performed. There's a marketing component, and there's a huge technical component—a whole team dedicated to rehearsing, mounting, and moving the production."

Indeed, for most of its existence, ***Opera in the Neighborhoods*** offerings have been small-scale touring productions, specially created to be enjoyed by third through eighth graders. Over the past decade, the performances have reached well over 100,000 students. The venues have changed year to year, but in all cases they are in the neighborhoods

where the students live and go to school. Though the programs have often taken place in the fall, this year they will move to the spring, says Jill LeCesne Potter, who became Lyric's Senior Director of Learning Programs this past summer, after 18 years with the Urban Gateways arts organization. That's in part to be sensitive to the lingering uncertainty around what's right for individual host locations and school populations.

"We're not sure just yet how schools will feel about inviting other school populations into their buildings given the impact of the pandemic," Potter says, "so we are limiting the number of sites this year, geographically focusing our efforts to reach as many students as possible across the city and beyond. After a series of performances at locations to be determined, the final shows will take place in May in partnership with the Reva and David Logan Center for the Arts on the University of Chicago campus. The center already delivers arts programming to area schools as part of its matinee series, so the venue makes for an especially good fit.



A grand scene from *The Scorpions' Sting*, the 2017/18 production of *Opera in the Neighborhoods*, which will be remounted this spring.



Michael Braslow

In *The Scorpions' Sting*, the students must find a way to help their afflicted teacher.


Opera in the Neighborhoods has evolved in numerous ways over the years. Early on, the series consisted of abridged, family-friendly versions of canonical operas, an approach familiar to most arts educators (and to most parents, for that matter). “There would be a mini *Magic Flute*, a mini *Barber of Seville*, and so on,” LaBarge says. For the 2014/15 Season fall tour, after extensive surveying of all the stakeholders, Lyric decided to commission original works, as well as search out new works, written specifically for younger audiences, exploring themes that resonated with those audiences.

Over the years, the productions have varied greatly in topic and style, all being performed at the professional level required of any Lyric show. In Lyric’s 2015/16 season, the commission went to on-the-rise composer (and MacArthur genius) Matthew Aucoin, whose *Second Nature*, set 100 years into the future, tackled climate change (and kids’ relations with pesky adults). The 2019/20 Season offering, premiering not long before the pandemic, was *Earth to Kenzie*, co-commissioned with Seattle Opera and written by Francis Pollock and Jessica Murphy Moo. That story centered on “a fifth grader with homework, asthma, and a big imagination,” as its program notes; when she and her mother have to move into a family shelter, Kenzie finds refuge in the world of video games. The show is lively and entertaining, while dealing with housing insecurity and self-respect. In May 2020, Lyric created an innovative site-specific production of *Hansel & Gretel in the Park*, directed by Matthew Ozawa (now Lyric’s new Chief Artistic

Administration officer), with costumes and set design by Lyric’s highly regarded Scott Marr and featuring gender fluid casting. Audiences experienced the various scenes of the show—which was also filmed and made available to teachers and students via streaming—by literally strolling through the Walking Stick Woods nature area in North Park Village.

Among the most successful offerings to date is *The Scorpions’ Sting*, which is being revived this year. Premiered in 2017, the work, by acclaimed Canadian composer and librettist Dean Burry, takes as its inspiration the ancient Egyptian legend of Isis and the Seven Scorpions. Geared for audiences aged 7–12, the story follows a group of young archaeology students in a race against time to save their professor, who has been stung by a poisonous scorpion. Set in a world full of wonder and mystery, the opera explores themes about the quest for knowledge and the power of forgiveness.

Stories like these, which capture the imaginations of school-aged children, can increase the multifaceted benefits of arts programs. Educators, Potter says, have seen “two years not necessarily lost to COVID, but that were compromised by COVID. **Opera in the Neighborhoods** can not only foster a love of the arts in young audiences, but also help to increase student engagement in school while supporting young people in their social and emotional development.”

Learn more about *The Scorpions’ Sting* and other Lyric Unlimited programming by visiting www.lyricopera.org/learn-engage/ 

To keep opera a must-see, must-hear experience, the art form needs outstanding artists who can convey through singing and acting the emotional range and engaging storytelling that are opera's hallmarks. Lyric, through The Patrick G. and Shirley W. Ryan Opera Center, identifies exceptionally talented emerging artists from around the world and provides them with comprehensive training and performance opportunities. On the world's stages, the Center's impressive roster of alumni continually proves the value of training at Lyric.



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Among the many memorable moments of my three seasons with the Ryan Opera Center (2009–2012) was working with senior colleagues who were performing at Lyric. I learned so much from Frank Lopardo about the role of Nemorino in *The Elixir of Love*—and about singing—and I carry that knowledge with me to this day. For these and numerous other lessons and experiences that shaped my artistry and enabled me to successfully launch my career, I will always be deeply grateful.



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*Molly Herman
Mary Keefe*

*Cecylia Kinder
Krystina Lowe*

*Bryan McDonald
Elise Petrucci*

*Kathy Rubel
Joanna Rzepka*

*Marguerite Scott
Ewa Szylak*

*Barbara Szylo
Michelle Tan*

Isaac Turner

Megan Turner

Kristi Wood

Maggie Zabierowski

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Samantha Holmes,*

Wardrobe Crew Head

*Isabel Andrade
Scott Barker*

*Whitney Boyd
Bridget Brown*

*Lauren Crotty
Dawn-Marie Hamilton*

*David Hough
Charlie Junke*

*Wendy McCay
Lavinia Morozan*

*Maira O'Neil
Sarah Santiago*

*Dulce Santillan
Angele Shadd*

*Christopher Valente
Roger Weir*

Dressers

*Sarah Hatten, Wigmaster
and Makeup Designer,
The Marlys A. Beider*

*Endowed Chair
Allison Burkholder,*

Department Coordinator

*James Ogle, Wig and
Makeup Crew Foreman*

*Necole Bluhm
Davis Campbell*

*Martha Contreras
Brittany Crinson*

*Krista D'Agostino
Eric Daniels*

*Mattison Drobney
June Gearon*

*Ansley Hughes
Chantelle Johnson*

*Lynn Koroulis
Claire Moores*

*Megan Pirtle
Olivia Roach*

*Alice Salazar
Emily Santiago*

*Rachel Stiles
Pat Tomlinson*

*Franziska Valus
Emily Young*

Wig and Makeup Department

Production

*Rachel A. Tobias, Production
Stage Manager*

*Katrina Bachus
Kristen Barrett*

*Alaina Bartkowiak
Jordan Lee Braun*

*David Toulson
Assistant Stage Directors*

*Katrina Bachus
Alaina Bartkowiak*

*Gina Hays
Sandra Moore*

Stage Managers

*Katrina Bachus
Kristen Barrett*

*Alaina Bartkowiak
Gina Hays*

*Sandra Moore
Daniel Sokalski*

*Peggy Stenger
Amy C. Thompson*

*Bill Walters
Assistant Stage Managers*

People of Lyric

Michael Black,
Lyric Opera Chorus Master



WHAT IS YOUR ROLE HERE AT LYRIC, AND HOW LONG HAVE YOU BEEN IN THIS POSITION?

I am Lyric's chorus master. The role of the chorus master is ostensibly to teach the music to the chorus, but beyond that it is to shape the music and to inform the group of the role their music plays in the opera. So we

go through language in great detail, and we learn the notes, the framing, and the dynamics. But working on the color of the music is also so important. The chorus should have an informed sense of what is going on in the opera, both musically and dramatically. Most of my work is done in the rehearsal room, and then I hand them over to the staging crew, and they add in all the acting and movement, and the conductor does the final detailing of their performance. But I continue to hone the work of the chorus through opening night and at each of the performances.

I first came to Lyric in a part-time role for the 2011/12 Season and then started in this full-time role in the 2013/14 Season. This is my tenth season as Lyric's chorus master.

WHAT KEEPS YOU COMMITTED TO THE WORK YOU DO?

I love music, I have always loved music, and—not surprisingly—I continue to love music, so that is the thing that keeps me committed to this job. My first postgraduate degree was in collaborative piano performance, and I have always loved the work of collaborating with other performers.

Chicago is such a unique place for singers, one of the few cities in the world where a classical singer can make a full-time career singing for institutions like Lyric, the CSO, Grant Park Music Festival, Music of the Baroque, and at other fine music organizations in our city. So it is exciting to work with the caliber of singers found here in Chicago.

WHAT LED YOU TO WORK AT LYRIC?

I had just finished working at the Edinburgh Festival and was in London when I received an email from Bill Mason, Lyric's former general director, who invited me to apply for the position. I came over and auditioned and was lucky enough to be offered the job.

WHAT'S SOMETHING ABOUT YOUR JOB THAT PEOPLE MIGHT NOT KNOW?

Many people might think that the work of the chorus master is finished when the music is learned and the opera has its opening night. But I am in the wings for every performance, on a two-step ladder, holding a miniature light saber in the dark in case I need to show someone where the beat is. So I am helping to steer the performance backstage as well.

The size of the chorus varies for every opera; we have 40 regular members and an additional 12 in the core supplementary chorus we use regularly. But some of the operas this season need even more voices in the chorus. *Ernani* had 60 and for *Don Carlos* we have 84 voices. *Les Troyens*, *Turandot*, and *Aida* are regularly done with more than 100 voices, so it is exciting to work with a different mix of singers on different operas and scale their voices accordingly to the musical needs of each work.

WHAT IS THE MOST CHALLENGING ASPECT OF YOUR JOB?

Because we get our work so polished in our music rehearsals, the most challenging aspect of my job is working with the chorus to achieve that level of perfection once all the dramatic elements are added in and they take the stage. They must learn how to recreate those perfect sounds while they are acting and dancing and moving, then relearn it all again once they are in full costume and wigs and makeup. My challenge is constantly trying to push the chorus back to that moment of simple perfection in the bare rehearsal room. It's stressful but I thrive on this collaboration with our artists in the chorus.

BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

It's hard to have other passions since I am here so late for performances! But I love movies—every day I have off I try to see a film. I have been passionate about movies since my childhood in Australia. Here in Chicago, I love going to the Landmark Century Centre Cinema at Clark and Diversey. I love a director like Ang Lee, who has had such a wide-ranging career trajectory from *Hulk* to *Brokeback Mountain* to *Lust, Caution*. *The Hours* is another favorite film of mine—I also loved the book and am looking forward to seeing how it works as an opera!

A FAVORITE LYRIC MOMENT?

There have been times in the rehearsal room where the music becomes absolutely perfect, and I cherish those moments. Of the shows I've worked on, *Rusalka* in the 2013/14 season and *Carousel* in the 2014/15 season are standouts—both of those productions had very small choruses but were simply beautiful experiences. I like when the work of the chorus is woven into the fabric of the drama—I see that sense of achievement on their faces.

I remember on our production of *Nabucco* in the 2015/16 season, the chorus blocking changed after the stage rehearsals, and the men did not have a chance to rehearse the new blocking prior to the final dress rehearsal, and there was catastrophe onstage during that dress rehearsal! I had tears streaming down my face. We still laugh about it seven years later, how they were all crashing into each other. 