

Lyric

MACBETH

VERDI



Lyric

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Preliminary stage design by designer John Macfarlane for *Macbeth*.
Cover image: Sketch for an apparition in *Macbeth* by designer John Macfarlane.
www.johnmacfarlaneartist.com

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Kyle Flitbacker

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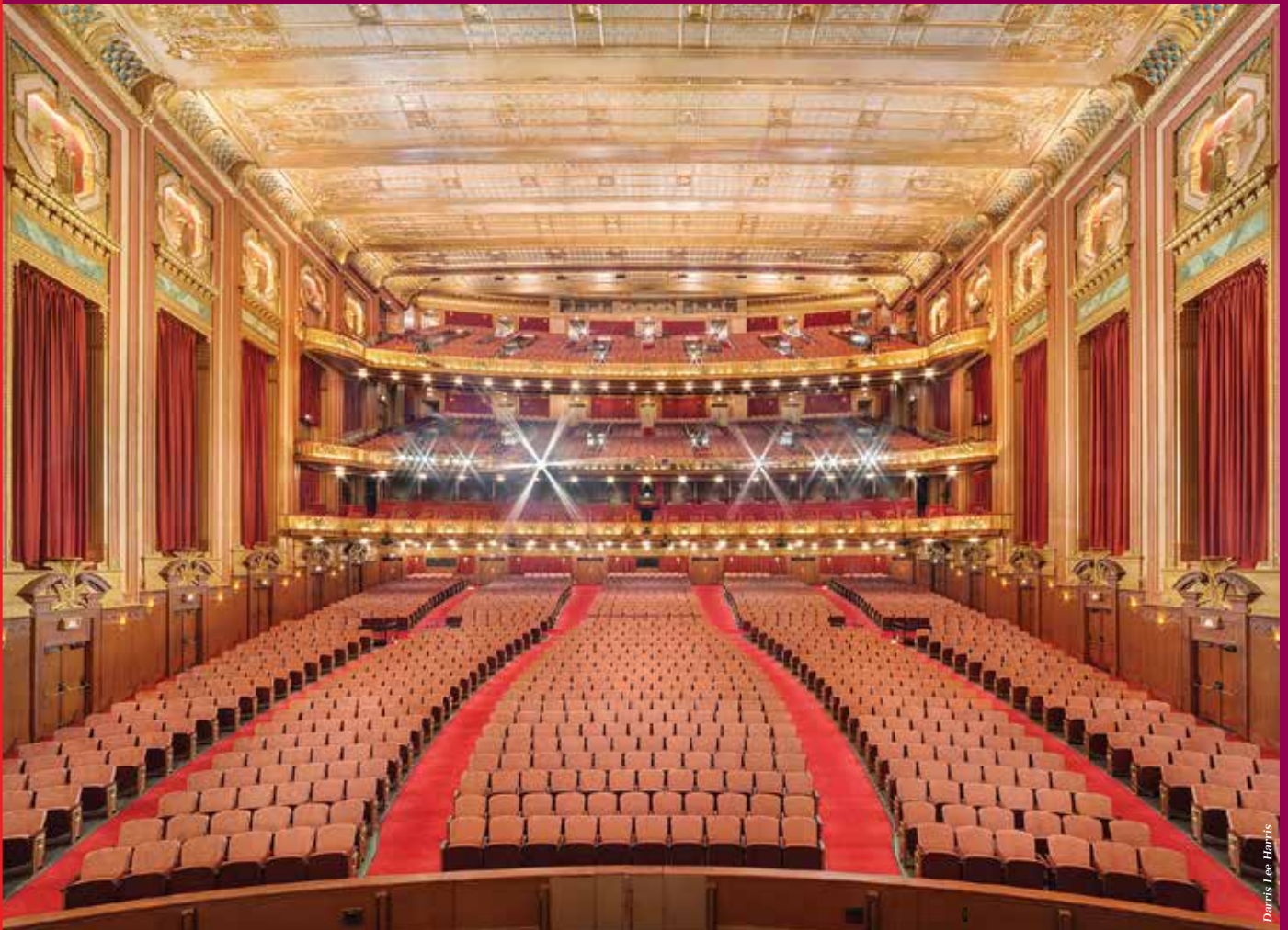
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At Lyric, you'll be amazed, replenished, and inspired with must-see, must-hear live experiences. Through the timeless power of voice, acting that brings characters to life in triumph and tragedy, the splendor of a great orchestra and chorus—coupled 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,
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Enrique Mazzola

Music Director

Lyric

Welcome to your Lyric

From the Chair and General Director

Dear Lyric Family,

We come together for the first live performances at Lyric in more than 18 months, for the inaugural performances of our new Music Director Enrique Mazzola, and for a new production of Verdi's *Macbeth* created by Sir David McVicar, John Macfarlane, Moritz Junge, and David Finn. There are so many reasons to celebrate! We are thrilled to have you here with us in our beautiful, newly renovated theater, and to reclaim the exhilaration and emotion that only live opera can deliver.

The past year has brought us challenges that we never could have foreseen, as the tragedy of the COVID-19 pandemic changed all of our lives. Yet even through this difficult time, there were silver linings to be found. Chief among them was the moving generosity of our patrons and community members. From heartfelt check-ins and expressions of concern for our company members to donating the value of canceled performance tickets and providing crucial financial support, the dedication of our audience has allowed us to emerge from this period well-positioned to move forward. It has never been more clear that Lyric is a family, and we are so grateful to have you with us.

Lyric spent the last year hard at work. We brought you concerts and productions fueled by innovation, creativity, and flexibility. We took Wagner live to a parking garage and transported *Pagliacci* to the 1950s via film. Unique online programs showcased the incredible talents of our incomparable Orchestra, Chorus, and Ryan Opera Center artists. We rededicated ourselves to the principles of Inclusion, Diversity, Equity, and Access (IDEA), which we carry forward in our daily work. All of this was done while working to stay in the hearts and minds of our audience and our public: the reason for all that we do.

It is undeniable that Lyric, like all arts organizations, has a recovery period ahead. But we greet the challenges we face with renewed energy, spirit, and commitment, and will take the very best of what was learned during this past year and put it into practice with passion and joy.

We welcome you home to the Lyric Opera House, and can't wait to share the new season together. We hope that you enjoy this thrilling new *Macbeth*. We've missed live music—and we've missed you! It's wonderful to be together again.

Opera Forever! Lyric Forever!



Sylvia Neil

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Lyric

A new era at Lyric Opera of Chicago:
An interview with
new Music Director
Enrique Mazzola

By John von Rhein

"I'm so proud to be at Lyric Opera."
- Enrique Mazzola



Enrique Mazzola became Music Director of Lyric Opera of Chicago as of July 1, 2021. The Spanish-born, Italian-trained conductor is only the third person in Lyric's 67-year history to serve in this capacity, following the tenures of Sir Andrew Davis and the late Bruno Bartoletti.

Mazzola first came to the attention of Lyric audiences when he led performances of Donizetti's *Lucia di Lammermoor* during the 2016/17 season and Bellini's *I puritani* in 2017/18. The bel canto specialist also launched the company's Early Verdi Series in 2019/20 with *Luisa Miller*. Mazzola's first opera as Lyric Music Director is Verdi's *Macbeth*, brought to the stage in a new production by Director Sir David McVicar. This season, Mazzola also conducts Donizetti's *The Elixir of Love* and the company and Chicago premiere of Missy Mazzoli's *Proving Up*.

Mazzola was born into a musical family and studied violin and piano from an early age. Following his family's move from his native Barcelona to Milan, he sang in the children's chorus of La Scala, where his father worked as a *répétiteur*. Mazzola credits his early immersion in the daily life of Italy's foremost opera house for instilling in him a deep love of opera, and for making him *un uomo di teatro*: "a man of the theater." He holds diplomas in composition and orchestral conducting from the Giuseppe Verdi Conservatory, and credits legendary La Scala maestros Claudio Abbado and Carlos Kleiber for inspiring him to pursue a career on the podium. Mazzola is now one of the most sought-after operatic and symphonic conductors of his generation, and has held major posts in France, Germany, Italy, and now, Chicago.

HOW DOES IT FEEL TO BE AN OFFICIAL MEMBER OF THE LYRIC OPERA FAMILY?

There are a very big number of different emotions. I am so proud to be at Lyric Opera. I am happy to be engaged with Chicago and this great opera house. Actually, I felt I was already actively engaged with Lyric and the city last season when, because the ongoing pandemic prevented us from giving live performances, I created four different filmed streaming programs. Each was dedicated to a different artistic force: our Orchestra,



Enrique Mazzola during the filming of "Attila: Highlights in Concert" in Lyric's 2020/21 Season.

our Chorus, The Patrick G. and Shirley W. Ryan Opera Center, and, so as not to lose an important part of our cycle of early Verdi operas, a web series focused on the dozen musical numbers of *Attila*.

YOUR PREDECESSOR, SIR ANDREW DAVIS, LEFT YOU WITH AN OPERA ORCHESTRA THAT IS, BY GENERAL CONSENT, PLAYING AT THE TOP OF ITS GAME. TELL US SOMETHING ABOUT THE RELATIONSHIP YOU'VE ALREADY BUILT WITH THE ORCHESTRA, AND ALSO, FOR THAT MATTER, THE INCOMPARABLE LYRIC OPERA CHORUS.

I have a fantastic group of great colleagues, both in the Orchestra and Chorus, which makes me very happy! In a way, the difference between me and other conductors is that I have a very specific way of searching for the musical truth that lies within the score. The Orchestra's



Todd Rosenberg

Maestro Mazzola in the pit with the Lyric Opera Orchestra for the dress rehearsal of Verdi's *Luisa Miller* in Lyric's 2019/20 Season.

players know that my approach is very true and honest, but also direct, and not subject to the “old rules” of [interpreting the Italian repertoire]. I am a revolutionary in the sense that I am committed to bringing out what’s really in the score, not just merely recreating [spurious] performance practices that have come down to us from recordings and throughout the last century. The Chorus knows I am very demanding about searching out and communicating the meaning of the words, especially in Verdi; in one rehearsal, I spent an hour and a half focusing solely on the text. This is not what an “antique-tradition conductor” does! Sometimes, traditions that arose later in the nineteenth century and into the verismo era can contaminate a “pure” reading of Italian Romantic opera.

MACBETH WAS PIVOTAL IN VERDI’S DEVELOPMENT AS A COMPOSER FOR THE STAGE. THE NEW PRODUCTION YOU ARE DOING HERE WITH SIR DAVID MCVICAR, BASED ON THE REVISED VERSION VERDI PREPARED FOR THE

PARIS OPERA IN 1865, WILL BE GIVEN NOTE-COMPLETE, WITH THE EXCEPTION OF THE BALLET MUSIC. HOW DO YOU ASSESS THE OPERA FROM A MUSICAL AND DRAMATIC STANDPOINT?

Opera-goers sometimes forget that a big part of the 1865 *Macbeth* is actually early Verdi. The revised music accounts for maybe 40 percent of the opera, but the remaining 60 percent is from the 1847 original. Two years separate the composition of the original version of *Macbeth* and *Luisa Miller* (1849), and those were crucial years in Verdi’s stylistic development. The 1847 *Macbeth* sounds more modern and challenging than *Luisa Miller*. I’m sure the spectral, fearful atmosphere of *Macbeth* fired Verdi’s deepest imagination. Already in 1847 he was using compositional devices, such as chromatic scales, that were more advanced than anything else he was writing during that period. Listen, for example, to how he uses the piccolo and clarinet in their lowest registers to create a dark and scary effect. Verdi’s orchestral writing speaks directly to the audience, whether it’s conveying horror, terror, victory, or vengeance.

MACBETH HAS BEEN CALLED A “CONDUCTOR’S OPERA,” AS OPPOSED TO A “SINGERS’ OPERA.” DO YOU SUBSCRIBE TO THAT VIEW?

No. I don’t think there are “conductor’s operas.” I’m absolutely convinced that the role of the conductor is a role inside a larger artistic team, and that’s the way I work with my singers, orchestra, and chorus, as well as collaborating in close partnership with the director and the production team.

IS LYRIC’S NEW *MACBETH* YOUR FIRST COLLABORATION WITH SIR DAVID MCVICAR?

Yes. We have met many times over dinner at Glyndebourne, but have never worked together before now. He has prepared a fantastic *Macbeth* for us; the familiar story is seen from different angles. There is no better director than David [who was born in Glasgow, Scotland] to recreate the strange, sometimes terrifying Scottish world of Shakespeare, as filtered through the genius of Verdi.

HAVE YOU FOUND A PERMANENT RESIDENCE YET IN CHICAGO, OR ARE YOU STILL LIVING OUT OF SUITCASES?

No more suitcases, please! One of the first things I did after being named Music Director was make Chicago my new home—my new city. When I was Artistic and Music Director of the Orchestre national d’Île-de-France in Paris, I moved there immediately. I’m convinced that being a music director is not only about the artistic role, but also about absorbing all the influences, feelings, and information that come from the city in which one is based. I feel as if Chicago is already my home. The Lyric Opera House is a half-hour walk from where I live. I’ve started taking CTA buses. I’m very European, and Europeans always use public transportation.

I like living in the city. I also like that the Lyric Opera House is open to everybody. We at Lyric Opera want to offer our art to everyone. This is really my big cultural mission.

John von Rhein retired from the Chicago Tribune in July 2018 after more than 40 years as its music critic. He continues to write about classical music on a freelance basis. [L](#)



Kyle Flubacker

Enrique Mazzola, on set during the filming of “Sole e Amore,” part of Lyric’s 2020/21 virtual season.

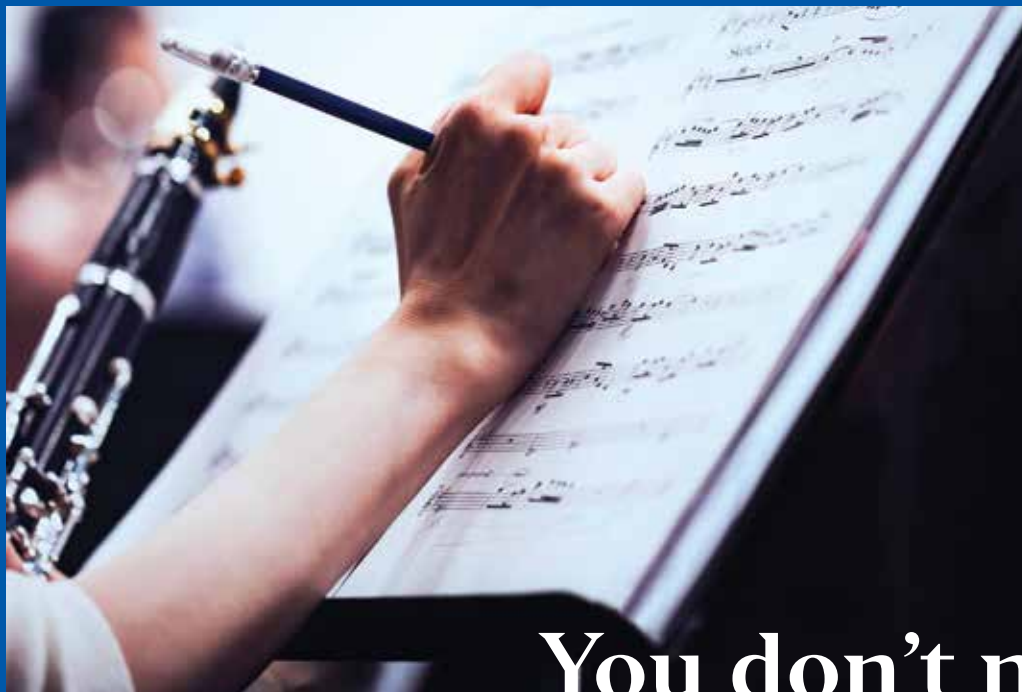
Murder, madness, and the quest for the throne —the themes of Macbeth remain startlingly relevant even 415 years after Shakespeare debuted his tragic play. From the witches' prophecies to Macbeth's self-betraying descent to Lady Macbeth's blood-stained hands, Macbeth is an iconic and unforgettable story that pairs perfectly with the genius of Verdi's brilliant vocal and orchestral writing. Come along on this disturbing, exhilarating journey, and remember: "...absolute power corrupts absolutely."



Original detail drawing for Lady Macbeth
by costume designer Moritz Junge.

Lyric

Macbeth



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Macbeth

New Production | Opera in four acts in Italian

Music by **Giuseppe Verdi**

Libretto by Francesco Maria Piave (with additional material by Andrea Maffei),
based on Shakespeare's tragedy

CHARACTERS IN ORDER OF VOCAL APPEARANCE

Macbeth

Banquo

Lady Macbeth

Servant

Macduff

Lady in Waiting

Assassin

First Apparition

Second Apparition

Third Apparition

Malcolm

Doctor

Craig Colclough⁺

Christian Van Horn^{••}

Sondra Radvanovsky

Christopher Filipowicz

Joshua Guerrero⁺

Mathilda Edge[•]

Anthony Reed[•]

Anthony Reed[•]

Maria Novella Malfatti[•]

Denis Vélez^{••}

Matthew Vickers⁺

Rivers Hawkins^{••}

Conductor

Director

Set Designer

Costume Designer

Lighting Designer

Chorus Master

Choreographer

Wigmaster and

Makeup Designer

Associate Director

Assistant Director

Stage Manager

Stage Band Conductor

Musical Preparation

Enrique Mazzola

Sir David McVicar

John Macfarlane

Moritz Junge

David Finn

Michael Black

Andrew George

Sarah Hatten

Leah Hausman

Jordan Braun

Rachel Tobias

Stefano Sarzani

Noah Lindquist

Chris Reynolds[•]

Stefano Sarzani

Eric Weimer

Nick Sandys

Colin Ure

Fight Director

Projected English Titles

⁺ Lyric debut

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

^{••} Alumnus, The Patrick G. and Shirley W. Ryan Opera Center

First performed at the Teatro della Pergola, Florence, on March 14, 1847

Revised version first performed at the Théâtre Lyrique, Paris, on April 21, 1865

First performed by Lyric Opera on October 1, 1969



Original detail drawing for Lady Macbeth
by costume designer Moritz Junge.

Synopsis

Act one

Scene 1. King Duncan's generals, Macbeth and Banquo, encounter witches who prophesize that Macbeth will be made Thane of Cawdor and King of Scotland, while Banquo will be the father of kings. Moments after the witches have vanished, messengers from Duncan arrive and proclaim that Macbeth has been named Thane of Cawdor. The generals are mystified at the swift fulfillment of the first part of the prophecy. After the men have departed, the witches agree to reassemble at the first storm to fulfill the second prophecy and to deliver an oracle to Macbeth, who will, they know, consult them again.

Scene 2. Lady Macbeth reads a letter from her husband describing the eerie events. She wishes for her husband's swift return so that she may aid him in ascending to the throne. A servant informs Lady Macbeth that the King, accompanied by Macbeth, will arrive that night. She then invokes the spirits of darkness to help her accomplish Duncan's murder.

Macbeth joins his wife, and she reveals her plan which must be carried out before the King's departure in the morning. Alone, Macbeth contemplates the deed that lays before him. With a bloody dagger in his hand, he encounters Lady Macbeth and tells her of Duncan's death. She urges him to smear the sleeping guards with blood so they will be accused of the murder. He refuses, and she takes the dagger and fulfills the task herself.

Macduff and Banquo come to awaken the king to continue his journey. When the murder is discovered, Macbeth and his wife feign horror as they join Duncan's followers in their cries for vengeance.

Act two

Scene 1. Malcolm, Duncan's son, has fled to England, and his flight confirms the court's suspicion that he is guilty of his father's death. This leaves the throne vacant for Macbeth. He recalls the prophecy that Banquo's sons shall be kings and confides in Lady Macbeth his plan to murder Banquo and his only son. When Macbeth has gone, Lady Macbeth easily reconciles herself for the necessity of more bloodshed and anticipates the thrill of power when all threats to Macbeth's position have been removed.

Scene 2. Accompanied by his son during the evening, Banquo is filled with foreboding. He is killed by Macbeth's assassins, but his son escapes.

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APPROXIMATE TIMINGS

| | |
|-----------------------|--------------------|
| Acts 1 & 2 | 1 hour, 25 minutes |
| Intermission | 30 minutes |
| Acts 3 & 4 | 1 hour, 5 minutes |
| Total | 3 hours |

Lyric

Synopsis

Continued

Scene 3. Lady Macbeth and her husband greet their guests at a banquet. One of the assassins privately reports to Macbeth the outcome of their mission. Macbeth is about to take his place at the table when Banquo's ghost appears – to the guilty man alone. Macbeth's horror amazes his guests and casts a pall on the festivities. Lady Macbeth vainly attempts to restore a light-hearted mood.

Intermission


Act three

Scene 1. Macbeth forces the witches to produce apparitions that pronounce the triple oracle: "Beware Macduff;" "None of woman born shall harm Macbeth;" "Macbeth will never be vanquished till Birnam Wood moves against him." Lady Macbeth joins Macbeth, and together they plot to destroy their enemies.

Act four

Scene 1. Scottish refugees lament the sad fate of their country since Duncan's death. Macduff mourns his wife and children, murdered by Macbeth's assassins. Malcolm arrives with English soldiers as reinforcements to march against Macbeth. He orders the soldiers to cut boughs from the trees of nearby Birnam Wood to conceal their numbers. The army sets out.

Scene 2. A doctor and lady in waiting keep a vigil to see if their queen, whose reason has been affected by the recent bloody events, will again walk in her sleep. She soon does; in her mind, she relives the crimes she has committed.

Scene 3. Macbeth is fearless at the prospect of battling his enemies. He regrets only that his chosen course of action has deprived him of the honor, respect, and love that might otherwise have brightened his declining years. His soldiers enter to inform him that Birnam Wood is moving toward the church. He meets death at the hands of Macduff, who was torn prematurely from a dying mother and hence does not disprove the oracle that "none of woman born shall harm Macbeth." The victorious army hails Malcolm as king. 

Artist profiles



CRAIG COLCLOUGH | MACBETH

Lyric debut

Bass-baritone Craig Colclough made his Metropolitan Opera debut in the title role of *Macbeth*, and returns to its roster later this season to sing Monterone/*Rigoletto*. During the summer of 2021, he debuted with the Tiroler Festspiele Erl as Alberich/*Das Rheingold*. Other 2021/22 season engagements include performances of Bach's *St. Matthew Passion* with his home company, Los Angeles Opera, which named him a 2021 recipient of the Eva and Marc Stern Artist Award, and Alberich with Nashville Opera. Future seasons include returns to the Metropolitan Opera and Tiroler Festspiele Erl, and his debut with the Grand Théâtre de Genève. During the COVID-19-impacted 2020/21 season, Colclough's original schedule was to include appearances with Washington National Opera (debut) and the LA Philharmonic in the role of Henry Kissinger/*Nixon in China*, Kurwenal/*Tristan und Isolde* with Opera Vlaanderen, and Amonasro/*Aida* with LA Opera.



SONDRA RADVANOVSKY |

LADY MACBETH

Previously at Lyric: Eight roles since 2002/03, most recently Lisa/*The Queen of Spades*, *The Three Queens* (both 2019/20).

Widely regarded as one of today's premier Verdi bel canto interpreters, the world-renowned American soprano made history as the first soprano to perform Donizetti's "Three Queens" at the Metropolitan Opera in a single season. Among her other recent successes have been *Aida* (new production, Opéra National de Paris) and *Rusalka* (Canadian Opera Company, in Sir David McVicar's production). Radvanovsky is much acclaimed in Europe, from the Royal Opera House to La Scala, the major Spanish houses, and the Zurich Opera House. She has also appeared with the major orchestras of Chicago, Boston, San Francisco, and Munich, as well as the Verbier Festival Orchestra. She can be seen on DVD in Alfano's *Cyrano de Bergerac* and has starred in three performances for the "Met: Live in HD Series," for which she has also served as host three times. Radvanovsky can be heard on CD in a solo recital of Verdi arias and in Verdi opera scenes with Dmitri Hvorostovsky. She makes her role debut as Lady Macbeth in this Lyric production.



JOSHUA GUERRERO | MACDUFF

Lyric debut

The fast-rising American tenor has appeared with many prominent companies internationally, including France (Gabriele Adorno/*Simon Boccanegra*, Opéra National de Bordeaux); Germany (Des Grieux/*Manon Lescaut*, Oper Frankfurt); Britain (Pinkerton/*Madama Butterfly*, Glyndebourne Festival Opera); Spain (Nemorino/*L'elisir d'amore*, Seville's Teatro de la Maestranza); and Venezuela (Rodolfo/*La bohème* with the Simón Bolívar Symphony Orchestra in Caracas, with which he has also sung Beethoven's *Symphony No. 9*, conducted by Gustavo Dudamel). Among his major successes in America are Rodolfo (San Diego), Edgardo/*Lucia di Lammermoor* (Miami), and tenor soloist/Haydn's *The Creation* (Los Angeles Philharmonic). Guerrero's portrayal of Count Almaviva/Corigliano's *The Ghosts of Versailles* can be heard on CD in a recording that was honored with two Grammy awards. A native of Las Vegas, Nevada, the tenor is an alumnus of UCLA and the young-artist programs of the Santa Fe Opera and LA Opera. In 2014, Guerrero won second prize at the prestigious Operalia competition.



CHRISTIAN VAN HORN | BANQUO

Previously at Lyric: 17 roles since 2004/2005, most recently Count Walter/*Luisa Miller* (2019/20), Méphistophélès/*Faust* (2017/18).

This season the American bass-baritone, a Ryan Opera Center alumnus and winner of the 2018 Richard Tucker Award, sings Don Giovanni and Méphistophélès/*Faust* with Opéra National de Paris, and Figaro and Nick Shadow/*The Rake's Progress* at the Metropolitan Opera. Van Horn was recently acclaimed at the Met for his role debut as Boito's Mefistofele, and as Colline/*La bohème* and Publio/*La clemenza di Tito*. He has also recently reprised his portrayals of Narbal/*Les Troyens* (Paris) and Escamillo/*Carmen* (Munich) and returned to San Francisco Opera as Zoroastro/*Orlando* (his 15th role at SFO). His diverse repertoire also includes the Four Villains/*Les contes d'Hoffmann* (SFO), Gessler/*Guillaume Tell* (Amsterdam), and Zaccaria/*Nabucco* (Seattle). Successes in contemporary opera include Thomas Adès's *The Exterminating Angel* (Met), Marco Tutino's *La Ciociara* (SFO), Tan Dun's *Tea* (Santa Fe), David Carlson's *Anna Karenina* (Miami, St. Louis), and Joseph Summer's *The Tempest* (Boston). Concert engagements include the major orchestras of Berlin, Cleveland, Chicago, New York, and San Francisco. *Christian Van Horn* is sponsored by **Exclusive Sponsor Lois B. Siegel**.



MATTHEW VICKERS | MALCOLM
Lyric debut

Recent engagements for the tenor include his debut with the Maggio Musicale Fiorentino as Principe Dimitri/*Risurrezione* and returns to Virginia Opera as Cavaradossi/*Tosca* and Dayton Opera as Alfredo/*La Traviata*. Additional highlights include performances of Rodolfo/*La bohème* (Dayton), tenor soloist/Beethoven's *Symphony No. 9* (Carmel Symphony), Pinkerton/*Madama Butterfly* (Virginia, Memphis, Shreveport), Don José/*Carmen* (Macerata Festival), Canio/*Pagliacci* (Savannah Music Festival), and a concert appearance with Sarasota Opera. In the 2021/22 season, Vickers sings Rodolfo with Virginia Opera and Foresto/*Attila in Sarasota*, and will sing his first Maurizio/*Adriana Lecouvreur* with Baltimore Concert Opera.



MATHILDA EDGE |
LADY IN WAITING

Previously at Lyric: Berta/*The Barber of Seville* (2019/20).

The third-year Ryan Opera Center soprano recently performed in the "Sunday in the Park with Lyric's Rising Stars" concert, and returns to the Lyric stage as First Lady/*The Magic Flute* later this season. Elsewhere she has previously portrayed Fiordiligi/*Così fan tutte*, First Lady/*The Magic Flute*, Sandman/*Hansel and Gretel*, Romilda/*Xerxes*, the Milliner/*Der Rosenkavalier*, and Cio-Cio-San/*Madama Butterfly*. As part of San Francisco Opera's Merola Opera Program, she sang selections from *Thaïs* and *I vespri siciliani* in concert, and covered the title role in *Ariadne auf Naxos* as a Santa Fe Opera Apprentice Artist in 2018. She is the recipient of a 2019 Sara Tucker Study Grant from the Richard Tucker Music Foundation, and has triumphed in numerous competitions, including Houston Grand Opera's Eleanor McCollum Competition. *Mathilda Edge* is sponsored by **Maurice J. and Patricia Frank**.



RIVERS HAWKINS | DOCTOR
Lyric debut

The first-year Ryan Opera Center bass is a native of Columbia, South Carolina. He recently performed in the "Sunday in the Park with Lyric's Rising Stars" concert and will appear as Angelotti/*Tosca* at Lyric later this season. Hawkins has sung the title role/*Giulio Cesare*, Leporello/*Don Giovanni*, and the Captain/*Florença en el Amazonas*. Other roles include Zaretsky and the Captain/*Eugene Onegin*, the Corporal/*La fille du régiment*, and Beau/*Service Provider* (all with Hawaii Opera Theatre). In 2020, Hawkins was invited to join the Santa Fe Opera's Apprentice Program, where he was scheduled to cover Basilio/*Il barbiere*

di Siviglia. That same year, he also was a finalist and award-winner in the Kurt Weill Foundation's Lotte Lenya Competition, and was featured in the foundation's documentary *Down to 12*. *Rivers Hawkins* is sponsored by the **H. Earl and Miriam U. Hoover Endowment Fund**.



ANTHONY REED |
ASSASSIN/FIRST APPARITION

Previously at Lyric: Three roles since 2019/20, most recently Narumoff/*The Queen of Spades*, Commissioner/*Madama Butterfly* (2019/20).

A third-year member of the Ryan Opera Center, the bass recently appeared in "Sunday in the Park with Lyric's Rising Stars" and "Sole e Amore," and sings Second Armored Man/*The Magic Flute* and Sciarra/*Tosca* at Lyric this season. Reed was recently seen at Wolf Trap Opera as Friar Laurence/*Romeo and Juliet*. A former Adler Fellow at San Francisco Opera, his highlights there include King of Egypt/*Aida*, Speaker/*The Magic Flute*, and Dr. Grenvil/*La traviata*, among other roles. His repertoire also encompasses Sarastro/*The Magic Flute*, Don Magnifico/*La Cenerentola*, and Don Basilio/*The Barber of Seville*. He has performed with Grammy award-winning symphony orchestras and some of the world's most esteemed conductors, among them Nicola Luisotti and Donald Runnicles. Reed is an alumnus of the Curtis Institute of Music and the Merola Opera Program. *Anthony Reed* is sponsored by **J. Thomas Hurvis**.



MARIA NOVELLA Malfatti |
SECOND APPARITION

Previously at Lyric: Woglinde/*Twilight: Gods* (2020/21).

Italian soprano Maria Novella Malfatti is a second-year Ryan Opera Center member and recently appeared in "Sunday in the Park with Lyric's Rising Stars." In 2020 she debuted at the Concertgebouw in Amsterdam as Azema/*Semiramide* and sang at Dutch National Opera in Weill's *Rise and Fall of the City of Mahagonny*. Previously, she performed in *Mahagonny* for the Festival d'Aix-en-Provence. Her frequent appearances at the Tiroler Festspiele Erl in Austria include Musetta/*La bohème*, Tamiri/*Il re pastore*, Cleone/*Ermione*, the Shepherd/*Tannhäuser*, and as soprano soloist in Bach's *St. Matthew Passion* and *Christmas Oratorio*. In Lyric's 2020/21 season virtual programming, Malfatti appeared in "Master Classes with Sir Andrew Davis," "Sole e Amore," "Magical Music Around the World," and "Rising Stars in Concert." *Maria Novella Malfatti* is sponsored by two **Anonymous Donors** and **Patricia A. Kenney and Gregory J. O'Leary**.



DENIS VÉLÉZ | THIRD APPARITION

Lyric debut

The soprano, a second-year Ryan Opera Center member from Puebla, Mexico, sang in “Sunday in the Park with Lyric’s Rising Stars,” and will be heard later this season as Giannetta/*The Elixir of Love* and Papagena/*The Magic Flute*. 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*. Last spring 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**.



ENRIQUE MAZZOLA | CONDUCTOR

Previously at Lyric: Three operas since 2016/17, most recently *Luisa Miller* (2019/20), *I puritani* (2017/18).

The Italian conductor, Lyric’s Music Director, is renowned as an expert interpreter and champion of bel canto opera and a specialist in French repertoire and early Verdi. He is Principal Guest Conductor at the Deutsche Oper Berlin and served as Artistic and Music Director of the Orchestre national d’Île-de-France (2012–2019). During the 2020/21 season, Mazzola appeared in Lyric’s virtual programs “Sole e Amore,” “The Sonata Sessions,” “*Attila*: Highlights in Concert,” and “*Attila*: Breaking Down the Score,” and returned to London in March for much-acclaimed concerts with the London Philharmonic Orchestra. Symphonic guest work has also included the Orchestre National du Capitole de Toulouse, Philharmonia Orchestra, Vienna Symphony, London Philharmonic, and Brussels Philharmonic. Mazzola has conducted bel canto works for 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 have included Glyndebourne (including DVD releases of *The Barber of Seville* and *Poliuto*), new productions in 2019 for Bregenz (*Rigoletto*) and Salzburg (*Orphée aux Enfers*), Pesaro (Rossini Opera Festival), Venice, and Aix-en-Provence. Enrique Mazzola is the **John D. and Alexandra C. Nichols Endowed Chair**.



SIR DAVID McVICAR | DIRECTOR

Previously at Lyric: Nine productions since 2001/02, most recently *Elektra* (2018/19, 2012/13), *Il trovatore* (2018/19, 2014/15, 2006/07).

The renowned Scottish director’s productions are seen annually in major houses worldwide, with recent highlights including new productions of *Adriana Lecouvreur*, *Roberto Devereux* (both at the Metropolitan Opera, the latter a company premiere), *Médée* (Geneva’s Grand Théâtre), and *I masnadieri* (La Scala). McVicar has created nine new productions for the Royal Opera House, Covent Garden and seven for the Met, where he will direct a new *Don Carlos* this season. 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 and was made a Chevalier de l’Ordre des Arts et des Lettres.



JOHN MACFARLANE | SET DESIGNER

Previously at Lyric: Four productions since 2001/02, most recently *The Queen of Spades* (2019/20); *Elektra* (2018/19, 2012/13).

Among the Scottish designer’s extensive opera credits internationally are *Tosca* (Metropolitan Opera), *Benvenuto Cellini* (Geneva), *Hansel and Gretel* (Welsh National Opera, Met), *The Queen of Spades* (WNO), *War and Peace* and *La clemenza di Tito* (Paris), *Agrippina* (Brussels), *Boris Godunov* (Amsterdam), *Euryanthe* (Glyndebourne), *A Midsummer Night’s Dream* (Cologne), *Les Troyens* (English National Opera), *Don Giovanni* (Brussels, San Francisco), *Idomeneo* (Vienna), and *Maria Stuarda* (Met). Macfarlane made his Royal Ballet debut in 1985 with *Giselle*. He has since returned regularly to the Royal Opera House, designing Glen Tetley’s *La Ronde* and Liam Scarlett’s *Asphodel Meadows*, *Sweet Violets*, *The Age of Anxiety*, *Frankenstein*, and *Swan Lake* for the Royal Ballet and *Erwartung/Bluebeard’s Castle*, *Peter Grimes*, *The Magic Flute*, *Lady Macbeth of Mtsensk*, *Gianni Schicchi*, and *L’heure espagnole* for the Royal Opera. His many other ballet designs include *The Nutcracker*, *Le Baiser de la fée* and *Cinderella* for Birmingham Royal Ballet. Macfarlane’s painting and printmaking are widely exhibited across the U.K. and Europe. He was created a Chevalier de l’Ordre des Arts et des Lettres in 2006.

**DAVID FINN | LIGHTING DESIGNER**

Previously at Lyric: Three productions since 2013/14, most recently *Les Troyens* (2016/17); *Tannhäuser* (2014/15).

Since 1997 the renowned designer has worked increasingly in opera, with productions including *The Rake's Progress* (Scottish Opera); *Parsifal* (Metropolitan Opera); *The Marriage of Figaro* (Sydney); *Tannhäuser* (Berlin); *Ariane et Barbe-bleue* (Paris); *Ariadne auf Naxos* (Salzburg); *Otello* (Brussels); *Falstaff* (Florence); *Boris Godunov*, *Lucio Silla*, *Così fan tutte*, *Don Giovanni* and *Le nozze di Figaro* (Amsterdam); *Das Rheingold*, *Les Contes d'Hoffmann* and *Orfeo* (Stuttgart); *Alcina*, *Lady Macbeth of Mtsensk* and *Faust* (San Francisco); and the *Ring* cycle (Toronto). Finn's extensive work at London's Royal Opera House includes, for the Royal Ballet, *Giselle*, *Other Dances* (both with Jennifer Tipton), *Sweet Violets* (Knight of Illumination Award), *Frankenstein*, *Symphonic Dances* and *Swan Lake*; and for the Royal Opera, *Bluebeard's Castle/Erwartung*, *Peter Grimes*, *The Flying Dutchman*, and *Tannhäuser*. Finn was resident lighting designer for Mikhail Baryshnikov's White Oak Dance Project from 1993 to 2000. Film work includes Martin Scorsese's *The Age of Innocence*, and onstage, *ZED* (Tokyo) and *Michael Jackson ONE* (Las Vegas) for Cirque du Soleil. *David Finn is supported by the Mary-Louise and James S. Aagard Lighting Director Endowed Chair.*

**MORITZ JUNGE | COSTUME DESIGNER**

Previously at Lyric: *Rusalka* (2013/14).

The German set and costume designer made his debut co-designing the acclaimed world premiere of Thomas Adès's *The Tempest* at London's Royal Opera House in 2004. Most recently, he designed the set and costumes for *Così fan tutte* (Opera Australia) and *Powder Her Face* (Theater Aachen), and costumes for Wayne McGregor's *Multiverse* (The Royal Ballet) and the world premiere of *The Winter's Tale* (English National Opera). Among his opera credits are *The Flying Dutchman*, *Norma*, *Roberto Devereux*, and *Cavalleria rusticana/Pagliacci* (Metropolitan Opera); *Béatrice et Bénédict* (Vienna); *Don Carlo* (Moscow's Bolshoi); *Daphne* (Brussels); *La Cenerentola* (Glyndebourne); and *Les Troyens* and *Aida* (London's Royal Opera). He has designed costumes in London for Shakespeare's Globe, the Royal Court Theatre, and the National Theatre, among many others. His extensive dance credits include productions for American Ballet Theatre; the National Ballet of Canada; and the Bolshoi, Dutch National, Paris Opera, New York City, and Royal ballets. He also designed costumes for the London 2012 Paralympics opening ceremony. Junge won the 2001 Linbury Prize for stage design. *Moritz Junge is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*

**MICHAEL BLACK | CHORUS MASTER**

Previously at Lyric: *Chorus master* since 2013/14.

The Australian chorus master 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), 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 at the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings. He has served as chorus master 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. Stofler Chorus Master Endowed Chair.*

**ANDREW GEORGE | CHOREOGRAPHER**

Previously at Lyric: Four operas since 2007/08, most recently *Wozzeck* (2015/16); *Rusalka* (2013/14).

The Welsh choreographer's work has earned acclaim at many of the world's leading opera companies. Among his British opera choreography credits have been *Andrea Chénier* (also Barcelona), *Les Troyens*, *Adriana Lecouvreur* (also Barcelona, Vienna, Paris), and *Salome*, all for London's Royal Opera House; *The Turn Of The Screw*, *Agrippina* (also Barcelona), *The Handmaid's Tale*, and *Die Walküre*, all for English National Opera; *The Abduction from the Seraglio*, *Die Meistersinger von Nürnberg* (also Lyric), *Giulio Cesare* (also Lyric, Met, Lille), and *Carmen* (also Copenhagen), all for Glyndebourne Festival Opera; and numerous productions for Scottish Opera, Welsh National Opera, and Opera North. His work has also been seen at the Metropolitan Opera (*Cavalleria rusticana/Pagliacci*, *Anna Bolena*, *Don Giovanni*) in Paris at the Châtelet (*A Little Night Music*) and the Théâtre des Champs-Élysées (*Ariodante*, *Semele*, *L'incoronazione di Poppea*); La Scala (*Tannhäuser*); the Hamburg State Opera (*La bohème*); the Salzburg Festival (*The Tales of Hoffmann*); the Deutsche Oper Berlin (*Griselda*); and Brussels's Théâtre Royal de la Monnaie (*Agrippina*, *Orphée aux Enfers*), among many other companies.




SARAH HATTEN | WIGMASTER & MAKEUP DESIGNER

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre, as well as 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 the **Marlys Beider Wigmaster and Makeup Designer Endowed Chair**.*



LEAH HAUSMAN | ASSOCIATE DIRECTOR

Previously at Lyric: Three productions since 2001/02, most recently *Il trovatore* (2018/19, 2014/15, 2006/07), *Rusalka* (2013/14).

The American director/choreographer is closely associated with London's Royal Opera House, where she debuted in 2001 with *Rigoletto*, directed by Sir David McVicar. She has since returned to the ROH to work on productions by McVicar, Charles Edwards, Moshe Leiser and Patrice Caurier. She regularly directs revivals for the Royal Opera. With Terry Gilliam she has co-directed and choreographed *Benvenuto Cellini* (London's English National Opera, also Amsterdam, Barcelona, Rome, Paris) and *The Damnation of Faust* (ENO, Antwerp, Palermo, Berlin). Selected movement credits include *The Rake's Progress* (Aix-en-Provence, Amsterdam); *The Elixir of Love*, *Gianni Schicchi*, and *La bohème* (Glyndebourne); *La clemenza di Tito* (ENO, Copenhagen, Bremen, Aix-en-Provence); *Les Troyens* (Vienna, La Scala, San Francisco); and *Giovanna d'Arco* (La Scala). Her extensive American credits include *Norma*, *Tosca*, *Roberto Devereux*, *Maria Stuarda* and *Il trovatore* (all for the Metropolitan Opera); *Rusalka* (San Francisco); *Lohengrin* (San Francisco, Houston); and *Don Giovanni* (San Francisco). Hausman has worked for the Royal Shakespeare Company, London's National Theatre, and the Old Vic, among other theater companies. 

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- A mandatory vaccination policy for our administrative staff and members of all of our partner unions.
- The installation of upgraded air filters, and airflow which has been shifted to decrease recycled air and increase fresh air exchange. Ventilation systems have been thoroughly cleaned, including fogging of hard-to-reach surfaces.
- Enhanced, hospital-grade cleaning practices throughout the opera house.
- New touchless fixtures and hand-sanitizing stations.
- We kindly request that you do not bring food or drink into the theater.

For details, visit lyricopera.org/safety. Thank you for being our partner in promoting safety during these unusual times – and thank you for being a part of our Lyric family!



Lyric

Macbeth

Actors & Supers

Lyric

ACTORS

Fleance

Zac Richey

Fighters

Brian Barber

Jacob Bates

Jon Beal

Bobby Duncalf

David Gonzalez

Joshua Moaney

Andrew Rathgeber

Michael Saubert, Jr.

Kai Young

Children

Lilly Fujioka

Henry Lombardo

Miles Luke

Rika Nishikawa

Liliana Rene Renteria

SUPERS

King Duncan

Bill Dubois

Gareth Davies

Lyric

Orchestra & Chorus

MUSIC STAFF

Elizabeth Askren
William C. Billingham
Susan Miller Hult
Noah Lindquist
Francesco Milioto
Jerad Mosbey
Matthew Piatt
Chris Reynolds
Stefano Sarzani
Eric Weimer

ORCHESTRA

Violin I

Robert Hanford, *Concertmaster*
Alexander Belavsky
Kathleen Brauer
Bing Jing Yu
Laura Miller
Liba Shacht
Heather Wittels

Violin II

Yin Shen, *Principal*
John Macfarlane, *Assistant Principal*
Diane Duraffourg-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

Bass

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

Flute

Marie Tachouet, *Principal*
Dionne Jackson, *Assistant Principal*
Alyce Johnson

Piccolo

Alyce Johnson

Oboe

Judith Kulb, *Principal*
Judith Zunamon Lewis,
Acting Assistant Principal

English Horn

Judith Zunamon Lewis

Clarinet

Linda A. Baker,
Acting Co-Principal,
Co-Assistant Principal
Susan Warner,
Acting Co-Principal,
Co-Assistant Principal

Bass Clarinet

Linda A. Baker

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*

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*

Personnel Manager

Christine Janicki

Stage Band Contractor

Christine Janicki

EXTRA MUSICIANS

Cristina Buciu, *violin*
Jennifer Cappelli, *violin*
Injoo Choi, *violin*
Renée-Paule Gauthier, *violin*
Rika Seko, *violin*
Rebecca Swan, *viola*
Paula Kosower, *cello*
Mara McClain, *cello*
Robyn Neidhold, *cello*
Jeremy Attanaseo, *cello*
Trevor O'Riordan, *clarinet*
Mark Fry, *bass trombone*
Eleanor Kirk, *harp*

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
Suzanne M. Kszastowski
Kimberly McCord
Heidi Spoor
Stephani Springer
Sherry Watkins

Mezzo

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

*On leave, 2021 / 2022 Season

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.

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
Robert Morrissey
Kenneth Nichols
Craig Springer
Nicholas Ward
Ronald Watkins
Nikolas Wenzel
Max Wier

**CORE SUPPLEMENTARY
CHORUS**

Soprano

Carla Janzen
Katelyn Lee
Kelsea Webb

Mezzo

Katie Ruth Bieber
Emma Sorenson

Tenor

Jared V. Esguerra
Joe Shadday

Bass

David Govertsen
Nicolai Janitzky
Vince Wallace
Jonathan Wilson

**SUPPLEMENTARY
CHORUS**

Soprano

Joelle Lamarre
Rosalind Lee
Rachel Ann Spund
Diana Stoic
Tara Wheeler

Mezzo

Christina G. Adams
Christine Ebiling
Megan Magsarili
Emily Price

Tenor

Matthew Daniel
Klaus Georg
Alex Guerrero
Jianghai Ho
Christopher T. Martin

Bass

Evan Bravos
Matthew Carroll
Michael Cavalieri
Christopher Filipowicz
Kirk Greiner
Stephen Hobe
Brian Hupp
Caleb Morgan
Wilbur Pauley
Douglas Peters
William Powell III
William Roberts III

Sir Andrew Davis Conducts Beethoven 9

Lyric

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with our love and admiration.

Photo: Kyle Flubacker



Designer John Macfarlane's
production sketch of *Macbeth's*
Witches' Sabbath
www.johnmacfarlaneartist.com

A cloistered Macbeth

By Graham Meyer

For an opera so steeped in foggy highlands that its source material is known to superstitious theater insiders as “the Scottish play,” Lyric Opera of Chicago tapped two proud Scotsmen, Sir David McVicar and John Macfarlane, to create a new production to spark the 2021/22 season—Lyric’s return to live mainstage performance after 18 months dark. The duo’s vision for the opera keeps the action in Scotland, but changes the historical time period and restricts the setting to a ruined Presbyterian chapel.

Director McVicar and set designer Macfarlane have not situated Lyric’s new *Macbeth* in the eleventh century of the historical Macbeth, who had little to do with Shakespeare’s tragedy, anyway. Nor did they choose the early seventeenth century, which was when Shakespeare’s play premiered near the start of the reign of James I, who ascended to the unified throne of England and Scotland in middle age after reigning in Scotland from toddlerhood. Instead, McVicar and Macfarlane have placed the production in the mid-nineteenth century—a Scotland that is contemporaneous with Verdi’s revised *Macbeth*. Lyric is performing the 1865 score, called the “Paris revision” because of its debut at the Théâtre Lyrique in Paris (the original version premiered in 1847).

The Presbyterian chapel serves as the setting for all scenes in this production; even the witches’ Sabbath heretically takes place within the sacred walls. The banquet scene, during which Macbeth and Lady Macbeth invite the noble thanes of Scotland to extol Macbeth’s reign, shows the church as a community space. At the close of the opera, it serves as the last redoubt for Macbeth against the advancing army camouflaged with the boughs of Birnam Wood.

A church is a place of good and evil, legend and myth, and a place to impart lore and morality. Centering this production in the chapel signals moral instability, as the witches practice dark arts within its walls. Macbeth strides into a roiling, vibrating tension created by these dichotomies, and drawn downward by his political ambition—with his wife egging him on—makes his (im)moral choices. All suffer the consequences.

The chapel space is modified throughout the production to indicate scene changes or reorient the audience’s

perspective. In the opera’s opening, the prophesying witches sit in the pews, facing the house. For Act II, the church is turned around so that viewers face the altar to hear the Macbeths plotting Banquo’s murder. The furniture is reset for a banquet, then placed in disarray for the witches’ Sabbath, then cleared away entirely. A wall is removed for the final act, which allows the audience to see Malcolm’s advancing army on the horizon amid a fiery backdrop, hand-painted by Macfarlane. Macfarlane, an accomplished artist who regularly shows in U.K. galleries, painted the backdrops and the front curtain.

The single-location conceit of the staging means shunning many typical Macbeth trappings. There are no lavish castles, witchy caves, or desperate heaths.

The single-location conceit of the staging means shunning many typical Macbeth trappings. There are no lavish castles, witchy caves, or desperate heaths. For the feast scene, the meager decorations added to the space—smallish portraits, a few pennants—situate the celebration as more of a dreary church tea than a magnificent meal. Instead of the standard alternation between gloomy, sinister milieus and royal grandeur, the aesthetic is uniformly stark.

The chapel setting, a conduit with the divine, amplifies the story’s prominent supernatural elements, particularly in Act III when apparitions foretell Macbeth’s future and witches sing and dance around a cauldron that rises out of the floor. The women of the community return to practice witchcraft, diabolically distorting the sacredness of the

space. The pews become coffins and the dead, buried in a crypt beneath the church, rise. Corpses spring to life, holding candles as in Scottish poet Robert Burns's "Tam O' Shanter:" "Coffins stood round like open presses, / That shaw'd the dead in their last dresses; / And by some devilish cantraip sleight / Each in its cauld hand held a light." (*Cantraip* means "a witch's trick or mischievous device"). Playing out in the dim, claustrophobic, holy space, where the world outside the walls is completely dark, horror develops in the suggestibility of the audience's imagination.

In keeping with the prevailing Romantic-era view, Verdi's use of the supernatural, like Burns's, isn't merely spooky; Verdi's witches sing jaunty, major-key music that emphasizes the comical and grotesque. McVicar says the nineteenth-century setting matches Verdi's treatment of the phantasmagorical Scottish tradition, right down to a similar gathering at the climax of "Tam O' Shanter," which also takes place in a ruined church.

McVicar believes the Macbeths' lust for power stems from their lack of children. In Shakespeare's play, Lady Macbeth laments, "I have given suck, and know / How tender 'tis to love the babe that milks me," but the play provides no other evidence of this child. Children are prominently featured in this new production's Walpurgisnacht-like display. One of the apparitions is a large, bloody, newborn child puppet. In one sequence, Lady Macbeth receives a Christmas gift from a brood of children: a tiny, baby-sized coffin. Birth, of course, pivots the warning that "No man that's born of woman / Shall e'er have power upon thee;" Macbeth mistakenly believes no man can overthrow him, but in fact, Macduff, born by Cesarean section, or, as he puts it, "From his mother's womb / Untimely ripp'd," ultimately fells him.

Two Lady Macbeth scenes demonstrate the versatility of this production's setting. When the church transforms into a celebratory space for the banquet scene, Lady Macbeth sings a drinking song—a *brindisi*—"Si colmi il calice" ("Fill the chalice"), that is an earlier iteration of Violetta's famous *brindisi* "Libiamo, ne lieti calici" from Verdi's *La traviata*. Connecting to the toast by way of red wine and red blood, Lady Macbeth sleepwalks through the empty church to sing "La macchia," an aria about her inability to clean blood off her hands, the "Out! damned spot" of Shakespeare's play. Here, the chapel is a space of confession and guilt.

The costumes in the production, designed by Moritz Junge, pertain to the era of Verdi's Paris revision. Macbeth appears in dress indebted to portraits of Prince Albert, Queen Victoria's consort at Balmoral, the British royal family's Scottish castle. Lady Macbeth wears layers of crinoline under lush, unadorned fabrics. Banquo's military outfit is akin to an American Civil War uniform. Macduff is in full Highland dress, as is King Duncan—wearing the Duncan clan's tartan pattern, of course. The chorus women in the Sabbath scene wear period undergarments such as shifts, corsets, and sarks.

The production also draws inspiration from *memento mori* photographs. In early photography, which aligns with the time in which this production is set, when a loved one passed away, relatives would dress the body up, pose it, and take a picture as a symbol of remembrance. The macabre tradition resonates with the bodies left in Macbeth's wake; memories of the dead persist like the blood on Lady Macbeth's hands.

No matter what era Macbeth is set or performed in, it offers a lens for current events. At the time of its premiere, King James I believed himself a descendant from the line of the historical Banquo, so Shakespeare may have used the

prophecy that Banquo's heirs would rule as a form of royal flattery. When the Paris revision premiered in 1865, Abraham Lincoln had been assassinated less than a week earlier.

Shakespeare and Verdi paint Macbeth with mythic brushstrokes, inviting patrons to see a historical template in the mayhem wrought by Macbeth's ambition. "Macbeth's tragedy is our tragedy," McVicar says. Those hungry for power will always be with us, and some will inevitably turn to violence to acquire or sustain it, failing to recognize the mayhem is of their own making, as so happens with Macbeth in his last moments of introspection before the English forces reach him. Instead, he resorts to self-pity, seeing himself as a victim in a meaningless world, life as "...a tale / Told by an idiot, full of sound and fury / Signifying nothing."

Now, as audience members return to Lyric after a hiatus imposed by a modern-day plague, the company hopes the Scottish play portends a future in which successions are smooth and the tragedy stays onstage. Let the trees march onward.

Graham Meyer covers classical music and other arts for publications such as *Chicago magazine* and *Crain's Chicago Business*. [L](#)

"Macbeth's tragedy
is our tragedy."

- Sir David McVicar

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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.



Kyle Fluhacker

EmpowerYouth! dance mentor Tanji Harper teaches a dance combination to the participants.

Lyric

Beyond the stage

EmpowerYouth!

Some years ago, in a landscape where many performing arts organizations were scaling back their educational and community engagement programs, Lyric took a bold step and increased its commitment to innovative learning, civic engagement, and of-our-time creative programming.

The 2021/22 season marks the fifth year of Lyric's **EmpowerYouth!: Igniting Creativity through the Arts** program in partnership with the Chicago Urban League—a program that encourages and guides Black Chicago high-school students in creating an original production to tell the story of their lives and how they deal with issues pertinent to them. Participants in the program work with professional artistic staff and program facilitators to learn how principles of performance, the written word, music, and dance can translate to their everyday lives.

During Lyric's virtual 2020/21 season—determined not to let the pandemic deter its creative work—**EmpowerYouth!** continued on Zoom with the same group of students that participated during the 2019/20 school year. Program librettist Kristiana Rae Colón worked to shape the script and libretto with words pulled from meaningful conversations, participant quotes, and journals from the **EmpowerYouth!** participants. She worked to transform what was on their minds, their immediate fears, and what they found inspiring during this difficult time into a cohesive libretto. Colón



Participants Kamren and Kennedy are all smiles as the group does warm-ups.

Kyle Flubacker

drew out general themes—social justice, control, superpowers, more educational options for creativity—that culminated in a work called *Contagion*.

Contagion follows the future grads of Powerhouse Academy of the Performing and Visual Arts as they return to school after an extended summer break to discover that their school has changed. There's a new principal spreading the "contagion" of a rigid regime, and the students must use their creative and artistic talents, and a little magic, to melt the new leader's icy heart.

Once the libretto was set, Colón worked with composer and teaching artist Shawn Wallace to create music for the production, inspired by popular music that the participants liked. Osiris Khepara, the program's acting mentor, took time to allow the students space to play: "I wanted the students to have that freedom and really understand that this was theirs and only theirs." Eventually, once city COVID restrictions began to lift in the spring of 2020, small groups of the ensemble gathered to record their songs and film dance numbers at the Chicago Urban League. All of these elements—the libretto, music, choreography, and individual songs/raps/spoken words from the ensemble—came together in a final performance for friends and family in June.

And what did the 2020/21 **EmpowerYouth!** ensemble think of this year's experience? "Everyone welcomed me with open arms." "I finally came out of my shell and sang!" "It was so great to get out of my comfort zone." "I'll never forget this **EmpowerYouth!**



Kyle Flubacker

community." Some of the program's young artists viewed the virtual final presentation of *Contagion* from college, and one watched from a summer teaching program in Peru. Many of the ensemble's recent high-school graduates have received full-tuition scholarships to schools including Columbia College Chicago and Morehouse College.

EmpowerYouth! offers students a truly unique creative opportunity that helps inspire them to pursue the arts and find their own voice. Lyric's 2021/22 **EmpowerYouth!** ensemble begins work this fall at the Chicago Urban League with new stories that need to be told, new participants with new perspectives, and new opportunities for students to discover the power of the performing arts and how they can be harnessed as a powerful catalyst for change. [L](#)



Kyle Flubacker

EmpowerYouth! participants and staff gather for the check-in and journaling portion of the session.

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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At Lyric this season: *Banquo/Macbeth*. Previously: 17 roles since 2004/05, most recently Count Walter/*Luisa Miller* (2019/20); Méphistophélès/*Faust* (2017/18). Also this season: Title role/*Don Giovanni*, Opéra National de Paris; Figaro/*Le nozze di Figaro* and Nick Shadow/*The Rake's Progress*, Metropolitan Opera.

This career is a dream come true for me, and it was made possible by my time in the Ryan Opera Center and the encouragement, love, and challenges given to me during my tenure. I was in the program from 2004–2006, and there is a through-line from that time to the present—where I am now is built upon the foundation established then. The support from the Ryan Opera Center and Lyric over the last 15 years is something for which I'll be forever grateful.



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Orchestra members get ready for a rehearsal at Lyric.

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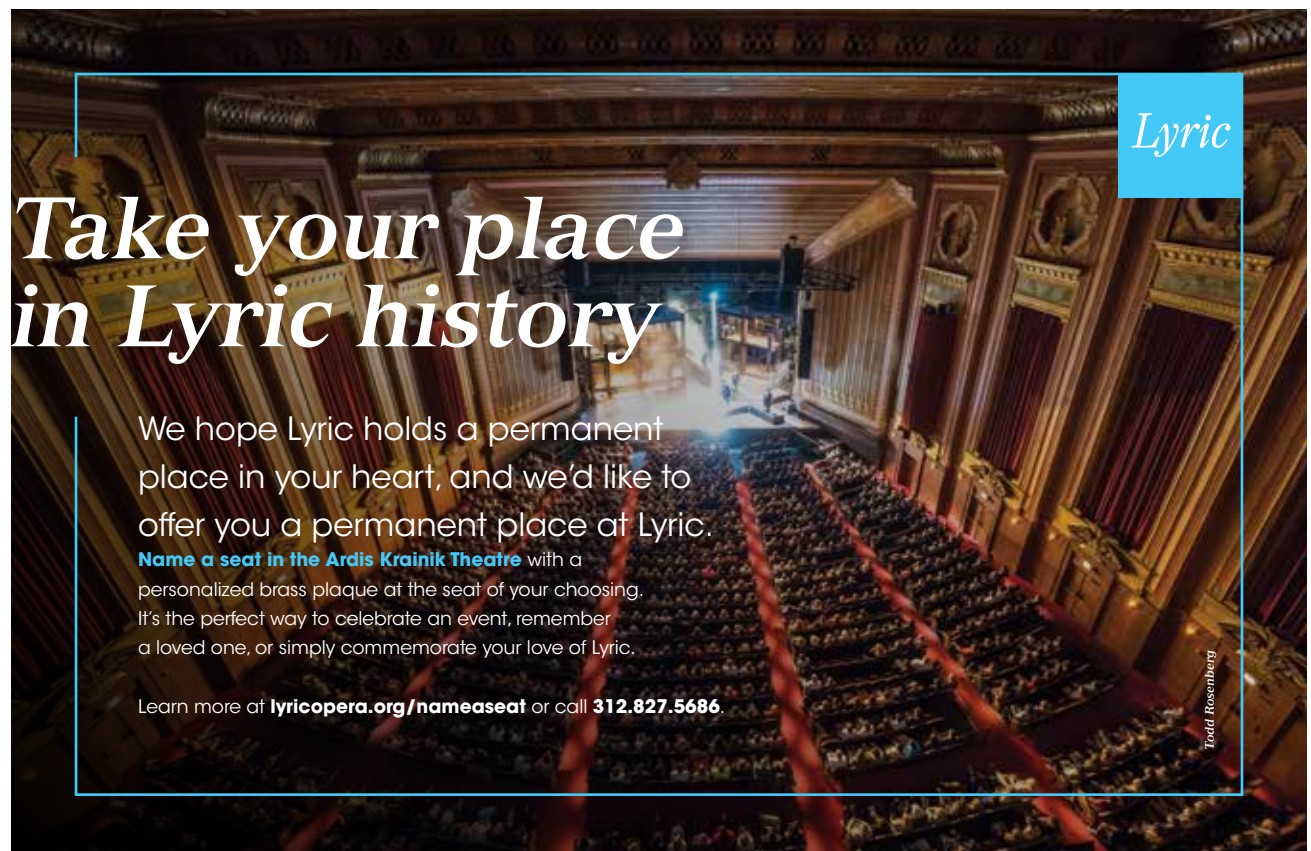
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Services Manager*
Faith Hart
Jordan Thomas, *Rehearsal
Department Assistants*

RYAN OPERA CENTER
Dan Novak, *Vice President
and Director, Ryan Opera
Center, The Ryan Opera
Center Board Endowed
Chair*
Craig Terry, *Music Director,
The Jannotta Family
Endowed Chair*
Julia Faulkner, *Director of
Vocal Studies, Elizabeth
F. Cheney Foundation*
Renée Fleming, *Advisor*

TECHNICAL
Michael Smallwood
*Vice President and
Technical Director,
The Allan and Elaine
Muchin Endowed Chair*
April Busch, *Technical
Operations Director*
Scott Marr, *Wardrobe, Wigs,
and Makeup Director*
Scott Wolfson, *Associate
Technical Director*
Maria DeFabo Akin,
*Properties and Scenic
Design Director*
Chris Maravich, *Lighting
Director, Mary-Louise
and James S. Aargard
Lighting Director
Endowed Chair*
Benjamin McCormack,
*Assistant Technical
Director*
Kathryn Johnson,
*Properties and Special
Projects Coordinator*
Sarah Riffle
Bridget Williams
*Assistant Lighting
Designers*

Joe Dockweiler,
Master Carpenter
Mike Reilly, *Head Flyman/
Automation*
Jeffrey Streichhirsch,
Automation Assistant
Chris Barker
Robert Hull, Jr.
*Rigging/Automation
Assistants*
Mark Shanabrough,
Head Shop Carpenter
Brian Grenda,
Layout Carpenter
Drew Trusk,
Head Shop Welder
Bruce Woodruff,

Layout Welder
Richard "Doc" Wren,
Warehouse Coordinator
Dan DiBennardi, *Assistant
Warehouse Coordinator*

Dan Donahue
Justin Hull
Ryan McGovern
Assistant Carpenters

Anthony Bernardy
Connor Ingersoll
John Ingersoll
Aiden McGovern
Johnny Rivers
Chase Torringa
Carpenters

Anthony Coia, *Master
Electrician*
Soren Ersbak, *Board
Operator*
John Clarke, Jr.
Thomas Hull
Robert Reynolds
Assistant Electricians
Jason Combs
Thomas Fernandez
Gary Grenda
Brian Hobbs
Daniel Kuh
Asiel Simpson
Jose Villalpando
Electricians

Joe Schofield,
Head Audio Technician
Nick Charlan
Matt Eble
Kelvin Ingram
Audio Technicians

Charles Reilly,
Property Master
Michael McPartlin,
Properties Crew Head
Phil Marcotte, *Prop
Carpenter*
Bob Ladd, *Armorer*
Rachel Boultinghouse,
Upholsterer
Robert Hartge
Michael O'Donnell, Jr.
Richard Tyriver
Assistant Properties

Michael Buerger
Joseph Collins
Adam Gorsky
Gordon Granger
Joe Mathesius
Kevin McPartlin
Luigi Trupiano
Properties
Brian Traynor, *Charge Artist*
Tim Morrison
Michael Murtaugh
Scenic Artists

Maureen Reilly, *Costume
Director, The Richard
P. and Susan Kiphart
Endowed Chair*
Lucy Lindquist,

Wardrobe Mistress

Louie Barrios
Molly Herman
Kate Keefe
Cecylia Kinder
Krystina Lowe
Kathy Rubel
Joanna Rzepka
Marguerite Scott
Ewa Szylak
Barbara Szylo
Megan Turner
Isaac Turner
Kristi Wood
Maggie Zabierowski
Wardrobe Staff

Samantha Holmes,
Wardrobe Crew Head

Meriem Bahri
Scott Barker
Lauren Crotty
Dawn Marie Hamilton
Robert Hilliard
David Hough
Charlie Junke
Kim Kostera
Wendy McCay
Moiria O'Neil
Dulce Santillan
Lynn Sparber
Chris Valente
Roger Weir
Dressers

Sarah Hatten, *Wigmaster
and Makeup Designer,
The Marlys Beider
Endowed Chair*
Allison Burkholder,
Department Coordinator

Lynn Koroulis
Robert Kuper
Claire Moores
Staff

Bridget Rzymiski,
Wig Crew Head

Necole Bluhm
DeShawn Bowman
Martha Contreras
Brittany Crinson
Eric Daniels
Lillian Dion
June Gearon
David Grant
Chantelle Marie Johnson
Briette Madrid
Lana McKinnon
Megan Pirtle
Jada Richardson
Lela Rosenberg
Rick Salazar
Rachel Stiles
Kacy Tatus
Pat Tomlinson
Emily Young
Wig and Makeup Crew

People of Lyric

Dan Novak - Vice President & Director of The Patrick G. and Shirley W. Ryan Opera Center



Simon Pauly

WHAT IS YOUR ROLE AT LYRIC, AND HOW LONG HAVE YOU HELD THE POSITION?

I have the great privilege of serving as director of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's artist-development program, a position I've held since 2013. The Ryan Opera Center's

mission is to identify and nurture the talents of some of the most promising operatic artists of the next generation.

WHAT LED YOU TO WORK AT LYRIC?

While pursuing a music education degree at Northwestern University, I developed an interest in arts administration. I was searching for internship opportunities in the winter quarter of my senior year and found one in the Development department here at Lyric, working with the Women's Board. I immediately felt a close connection with the people and the company. I went back to school, and, just before graduating, received a call from my internship supervisor with a job offer. That was June of 1989, and Lyric has been my only employer since.

In the Women's Board office my duties centered on the special events it hosted, including the Wine Auction and Opening Night & Opera Ball. That latter event involved working closely with the Ticket department, so it was a logical next step for me to move there as assistant ticket manager. Two years later I returned to Development as assistant director for Chapter activities, which gave me a chance to work with a wonderful group of Lyric supporters throughout the area, from northwest Indiana to southern Wisconsin. In March of 2000 I came to the Ryan Opera Center as manager, working closely with Richard Pearlman and Gianna Rolandi. This ultimately led to being named director of the program in April of 2013.

I feel incredibly blessed to have had amazing opportunities and experiences here over three decades—and especially to have met and worked with remarkably talented colleagues, volunteers, and other supporters, many of whom are dear and close friends.

WHAT'S A TYPICAL DAY LIKE FOR YOU?

Most days consist of a pretty wide variety of tasks—overseeing our Ensemble members' activities for the day (lessons, coachings, classes, rehearsals, and performances), working on short- and long-term future plans, sometimes hearing auditions, and so on. Our program is unique among most peers in that we're up and running nearly the entire year—it keeps all of us very well occupied! One of the most rewarding aspects of my job is that I get to collaborate regularly with just about every other Lyric department.

WHAT'S THE MOST CHALLENGING ASPECT OF YOUR JOB?

After working so closely with each artist in the Ryan Opera Center Ensemble for two or three years, it's really tough to say goodbye. We develop a real family bond. Happily, though, there are many future opportunities for our paths to cross, as I see them in performances elsewhere during my travels—and it's always a joy to have them return to perform here at Lyric, their artistic home.

WHAT KEEPS YOU COMMITTED TO THE WORK YOU DO?

There is nothing more gratifying than witnessing the growth and progress of our artists. Every time I watch someone who has great talent work really hard to develop it and then see that artist succeed when given an opportunity to share it with the world—like stepping in for an ailing colleague to perform a leading role in a Lyric mainstage production—I'm recommitted to furthering the program's work.


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

I'm very fortunate to work closely with the Ryan Opera Center's very own Board of Directors, a remarkable group of people who are incredibly passionate and generous in their support of the program and the artists. Their enthusiasm and advocacy are extraordinary! Several Board members travel the world to see opera, and it's very meaningful for our artists to see a familiar face backstage to congratulate them. We've also organized a few Board trips to see alumni perform. In 2019 we went to the Met and saw former Ryan Opera Center artists appear on three consecutive nights—quite a testament to the program's achievements!

A FAVORITE LYRIC MOMENT?

It's really hard to name just one, so I'll mention the first. A few months after I started was Lyric's 35th Anniversary Season. The opening-night production was *Tosca* (which has since become a favorite opera!), and I was asked at the last minute to fill an empty seat on the main floor. When Giuseppe Giacomini, who was portraying Cavaradossi, sang his first-act aria, I was absolutely stunned—I had never heard anything like that in my life. And how fortunate I have been since then to have heard so many incredible voices in the Ardis Krainik Theatre.

BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

I'm an avid theatergoer. Prior to the pandemic, my husband and I traveled to Stratford, Ontario every summer for 20 years to attend its theater festival, seeing up to eight or nine plays in a week—and absolutely loving it! We can't wait to return next summer! I'm also a lover of food, be it a delicious taco from a street vendor to a multi-course fine-dining experience—and everything in between! 

Lyric



