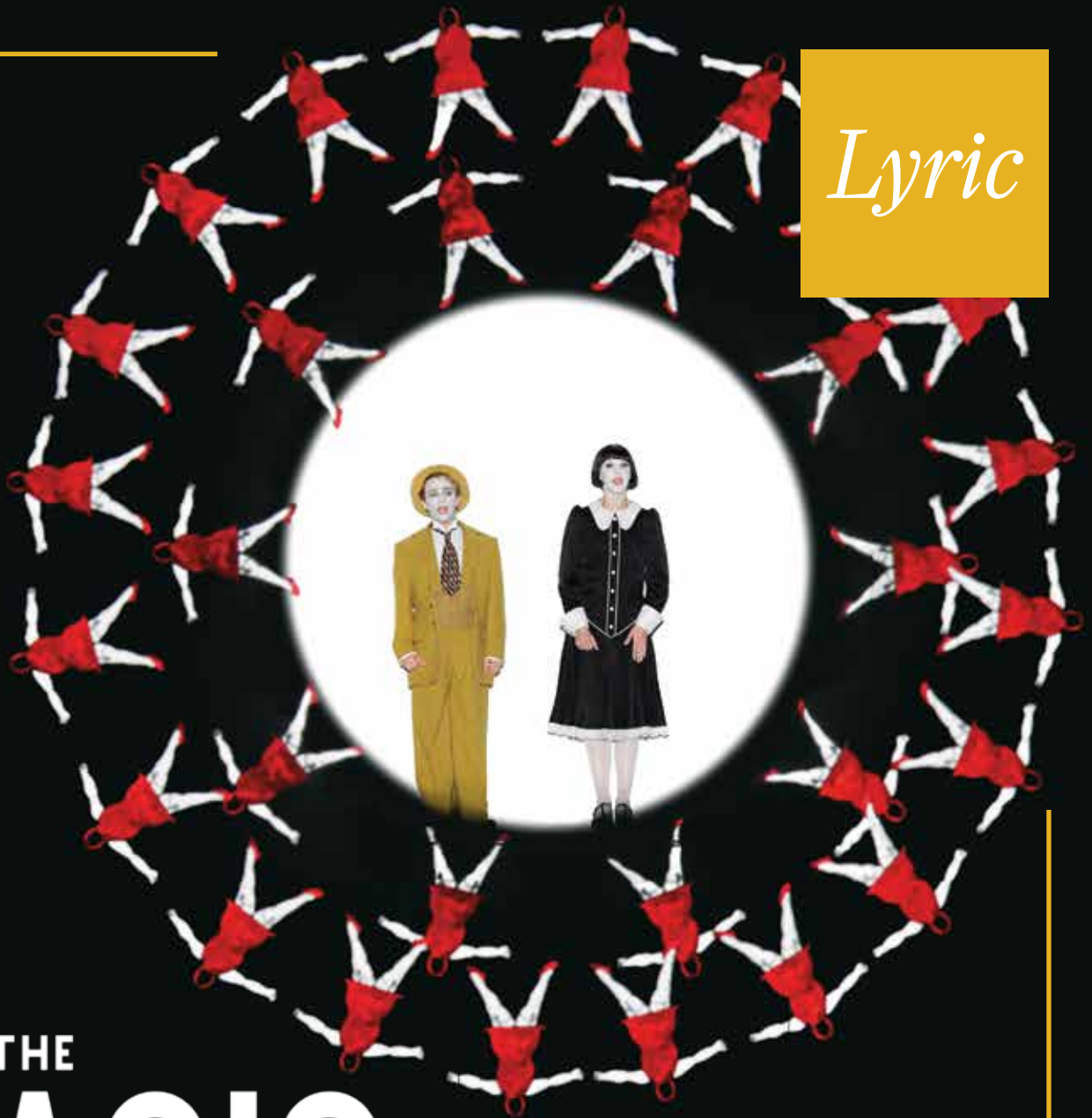


*Lyric*



THE  
**MAGIC**  
MOZART  
**FLUTE**

 **Invesco QQQ**  
2021 | 22 Season Sponsor

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Above and cover: Scenes from *The Magic Flute* (Los Angeles Opera)

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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

Welcome to *The Magic Flute* . . .

... a miraculous and much-loved work that we bring to you in a critically acclaimed production never before seen in Chicago. We hope that you'll find this brilliantly reimagined production, inspired by the silent films of the 1920s, a witty and delightful way to experience a timeless opera.

As we work to ensure opera's vibrant future, creative exploration of our art form has never been more important. This season, Lyric brings you three works that we have never performed before: Daniel Catán's *Florencia en el Amazonas*, Missy Mazzoli's *Proving Up*, and Terence Blanchard's *Fire Shut Up in My Bones*. All of our other productions are either entirely new or new to Chicago. Future seasons also will include new works from an exciting variety of voices telling important, contemporary stories.

Innovation is a Lyric hallmark that reaches beyond our stage and can be seen throughout the company. Whether it was our work to ensure that classical music was present in the Chicago Public School system during the pandemic through virtual streaming, our rich array of digital and live programs produced over last year's reimagined season, ongoing updates to our historic opera house, or our new partnership with Invesco QQQ as our first full-season season sponsor, Lyric values and prioritizes fresh thinking and approaches that allow us to expand entry points for this art form that we all love so much.

As we settle in to enjoy the glorious sounds of live opera—and Mozart's uniquely humane vision of the triumph of good over evil—we thank you for all that you do to make our season possible. Lyric's work, both onstage and across our community, is the result of the direct, generous support of caring and passionate opera lovers like you, and we are so grateful to have you as part of our Lyric family.

Opera Forever! Lyric Forever!



*Sylvia Neil*

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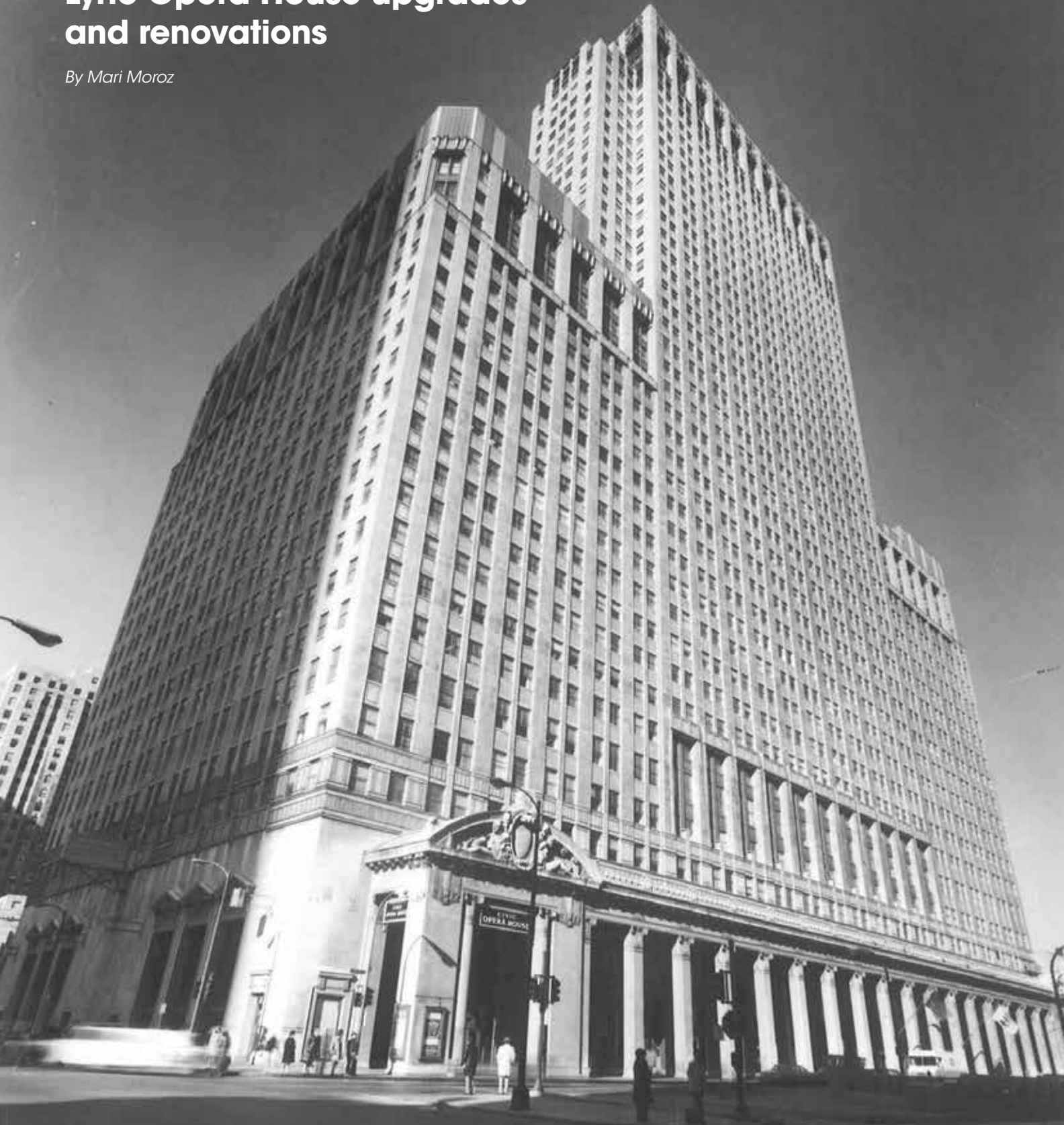


*Lyric*

# Advancing a Chicago landmark

## Lyric Opera House upgrades and renovations

*By Mari Moroz*



**“If you survive long  
enough, you’re revered—  
rather like an old building.”**

**-Katharine Hepburn**

The Lyric Opera House has stood as a home of profound operatic artistry since 1929, and every house needs a few renovations every so often. Some of the most essential recent upgrades to the building have been in direct response to the COVID-19 pandemic, but Lyric also used the past eighteen months to embark on and complete projects to refurbish front-facing areas and locations not visible to the public. Megan St. John, Lyric’s director of facility operations, recognized the opportunity to make these changes during the pandemic. “Our hope is that we never disrupt productions. Our work needs to be done silently and behind the scenes to ensure safety for patrons and staff.”

To create the safest and healthiest guest experience, Lyric added touchless fixtures, including faucets, toilets, and paper towel dispensers, in every patron restroom as well as those backstage and in the administrative offices. Thirty additional hand sanitizer stations also were installed for patrons and artists around the building.

The opera house also underwent an HVAC upgrade with the installation of new air filters to decrease recycled air and increase fresh air exchange. These filters’ grades now exceed CDC recommendations. “With Chicago’s hot summers and cold winters, it can be difficult to bring ventilated fresh air indoors, but our goal is to make certain that at all times, at least 25 percent of the building’s air is coming from outdoors. During the fall and spring seasons, that percentage rises to almost 100,” shared St. John. Lyric’s new ventilation systems also are continuously cleaned and fogged to keep them in top shape.

Lyric’s incredible night-cleaning crew updated its practices to use hospital-grade cleaning materials that are safe for the gorgeous wood, side panels, and fabric of Lyric’s brand-new seats. Staff utilize sanitizing backpacks to clean the seats after every show, as well as the carpet and all frequently used surfaces.





Aside from its enhancements to support health and safety, some of Lyric's recent changes serve as much-needed modernizations and restorations. Patrons will certainly enjoy the Ardis Krainik Theatre's wonderful new seats that were installed as part of Lyric's Patron Accessibility Initiative. While the goal of the project was to widen the aisles for safer and more expedient entrance and egress, add wheelchair seating locations, and smooth and level the floor for accessibility purposes, the theater also now boasts more comfortable seats with offset sightlines on the main floor that mirror the viewing experience of other seating levels.


Operagoers also will notice beautifications and improvements made to the front-of-house elevators. "The elevators' mechanical components had not been updated since the opera house was built in 1929, so it was definitely time for some necessary changes," noted St. John. With the help of external architects, Lyric also refurbished the interior of the elevators during the renovation, preserving the beautiful, historic look of wood paneling and art deco accents and, most importantly, providing a faster journey upstairs.

There also are some behind-the-scenes transformations taking place at the Lyric Opera House. Passenger and freight elevators, which are used daily by Lyric artists, the Orchestra and Chorus, crew members, wig and makeup

artists, and rehearsal staff, were able to undergo long-needed renovations this past summer.

The Lyric Opera House, historically known as the Civic Opera House, was built with cement vaults on two sides, and these near century-old underground chambers—now used as areas for stagehands and ushers—were in need of reinforcement as well. Lyric worked with the city to shut down the Washington Boulevard turn lane and sidewalk for the summer, and the result was a brand-new, waterproofed sidewalk that will help to preserve the vaults. Lyric also plans to upgrade its Washington-side truck lift in the coming years as renovations continue, and the vault under Madison Street will receive further repairs next year.

When it opened almost 100 years ago, the Chicago architectural firm of Graham, Anderson, Probst & White—which also designed the Field Museum, the Wrigley Building, and the Merchandise Mart—wished for the Civic Opera Building to symbolize "the spirit of a community which is still youthful and not much hampered by traditions." Our Lyric Opera House, however, is not hampered by traditions; instead, its stunningly beautiful interior honors and supports the continuation of live opera, an art form that is just as timeless as the opera house in which it lives.

*Mari Moroz is Lyric's former public relations manager.* 

# Innovation:

## A shared passion ignites a strategic partnership



Audience members attend *Macbeth*, Lyric's first opera of the 2021/22 season presented by Invesco QQQ.

You may have noticed on Lyric's website and emails that there is one company prominently displayed as 2021/22 Season sponsor: Invesco QQQ, Lyric Opera of Chicago's first official full-season sponsor. Invesco QQQ has a strong history of engagement with the Chicago community, and this year's expansion of its traditional Lyric sponsorship into a season sponsorship reflects an important strategic partnership between Invesco QQQ and Lyric Opera of Chicago.

In June 2020, Anna Paglia became managing director of Invesco Capital Management LLC, which serves as sponsor of Invesco QQQ, and immediately sought to build a deeper relationship with Lyric. "Lyric has a tradition of innovation, pioneering many unique productions while still remaining true to opera's roots," says Paglia. "This evokes the same legacy of Invesco QQQ and therefore makes a great sponsorship pairing."

Lyric had been developing the concept of a full-season sponsor, and after the interest shown by Paglia and Invesco QQQ, it felt like the perfect moment to put this

new, elevated opportunity to the test. As the first official season sponsor for a cultural institution like Lyric Opera of Chicago, Invesco QQQ continues its tradition of fostering deep and expansive relationships with singular organizations, similar to its relationship with the NCAA as its official ETF. Through these large, impactful, and far-reaching sponsorships, Invesco QQQ is able to demonstrate the shared value it finds in partnering with exceptional entities like Lyric. With those values in mind, a season sponsorship was born.

Lyric's current production of *The Magic Flute* from Barrie Kosky and 1927 closely aligns with Invesco QQQ's innovative spirit: the production's unique, unparalleled concept is just like the thoughtful innovation that Invesco QQQ provides its investors. Invesco QQQ always partners with the most forward-thinking people and companies in their fields.

"We are so grateful for Invesco QQQ's relationship with Lyric over the years, and especially for its groundbreaking season sponsorship in Lyric's recovery season," shares Anthony Freud, Lyric's general director, president, & CEO. "Invesco QQQ is harnessing its resources to engage with the arts in a truly meaningful and tangible way, and we are thrilled to share a passion for innovation and community building with this extraordinary, pioneering ETF."

The people of Lyric are thrilled to welcome Invesco QQQ as 2021/22 Season sponsor. To read more about the company, visit [invesco.com/qqq-etf/en/home.html](https://invesco.com/qqq-etf/en/home.html). To learn about how you can personally support Lyric through a donation or sponsorship, visit [lyricopera.org/support-lyric](https://lyricopera.org/support-lyric).



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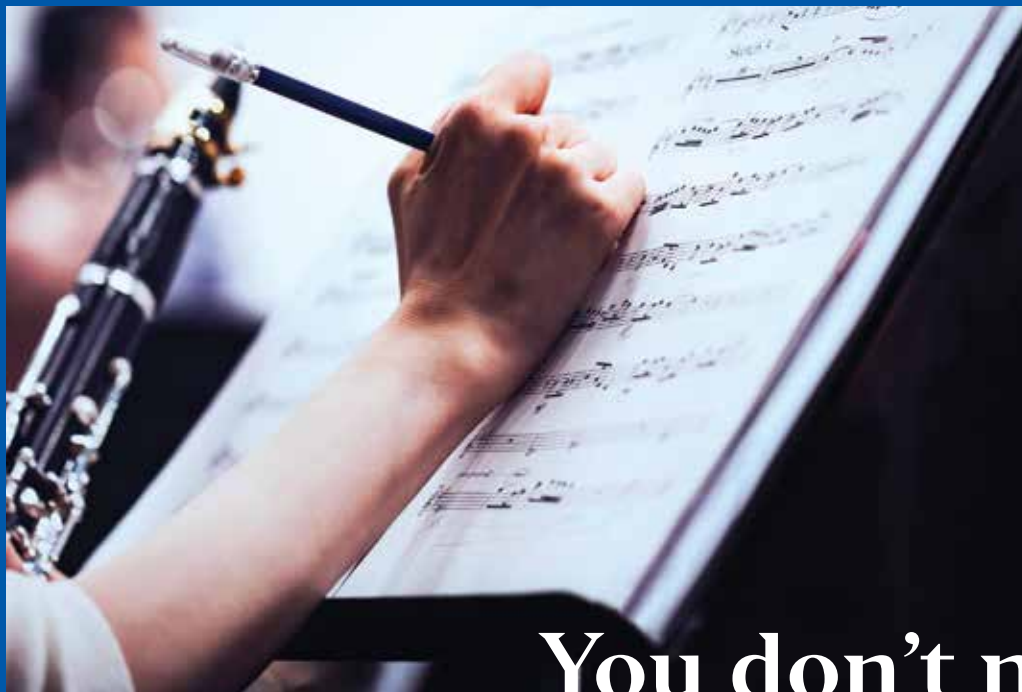
*Mozart's miraculous blend of the human and the supernatural, comedy and romance, create a world in which a prince, Tamino, and a princess, Pamina, triumph over every obstacle in their search for wisdom and enlightenment. This is a gloriously varied score, with the lovers' soulful arias, the stratospheric vocal fireworks of the villainous Queen of the Night, the subterranean depths of the formidable high priest Sarastro, and the folk-like melodies of the lovable birdcatcher Papageno. The timeless genius of Mozart's music offers a universal message in The Magic Flute: love is transcendent.*



*The Magic Flute  
(LA Opera).*

*Lyric*

# The Magic Flute



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# The Magic Flute (Die Zauberflöte)

**New-to-Chicago Production** | Singspiel in two acts in German

Music by **Wolfgang Amadeus Mozart**

Libretto by Emanuel Schikaneder and Carl Ludwig Giesecke

## CHARACTERS IN ORDER OF VOCAL APPEARANCE

Tamino  
First Lady  
Second Lady  
Third Lady  
Papageno  
Queen of the Night  
Monostatos  
Pamina  
Three Genii

**Pavel Petrov**<sup>+</sup>  
**Mathilda Edge**<sup>•</sup>  
**Katherine DeYoung**<sup>+</sup>  
**Kathleen Felty**<sup>•</sup>  
**Huw Montague Rendall**<sup>+</sup>  
**Lila Dufy**<sup>+</sup>  
**Brenton Ryan**  
**Ying Fang**  
**Daelyn Calloway**  
**Elyssa Hall**<sup>+</sup>  
**Henry Lombardo**  
**Tareq Nazmi**<sup>+</sup>  
**Martin Luther Clark**<sup>+</sup>  
**Anthony Reed**<sup>•</sup>  
**Denis Vélez**<sup>•</sup>

Sarastro  
First Armored Man  
Second Armored Man  
Papagena

Conductor  
Original Directors

Revival Director  
Designer  
Animation Designer  
Chorus Master  
Wigmaster and  
Makeup Designer  
Assistant Director  
Stage Managers

Hammerklavier  
Stage Band Conductor  
Musical Preparation

**Karen Kamensek**<sup>+</sup>  
**Suzanne Andrade**<sup>+</sup>  
**Barrie Kosky**<sup>+</sup>  
**Tobias Ribitzki**<sup>+</sup>  
**Esther Bialas**<sup>+</sup>  
**Paul Barritt**<sup>+</sup>  
**Michael Black**  
**Sarah Hatten**

**Jordan Braun**  
**Rachel Tobias**  
**Sandra Zamora**  
**Jerad Mosbey**  
**Stefano Sarzani**  
**Noah Lindquist**  
**Jerad Mosbey**  
**Chris Reynolds**<sup>•</sup>  
**Stefano Sarzani**  
**Komische Oper Berlin**

Supernumeraries

**James Edward Dauphin**  
**Matt Goto**  
**Sasha Rashidee**  
**Claudia Urbano**  
**Roger Warner**

Projected English Titles

<sup>+</sup> Lyric debut

<sup>•</sup> Current member, The Patrick G. and Shirley W. Ryan Opera Center

First performed in Vienna on September 30, 1791

First performed by Lyric Opera on November 18, 1966



The Magic Flute (Los Angeles Opera).

# Synopsis

## Act one

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

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

Papageno, a bird catcher in search of love, does nothing to dispel the misunderstanding. The three ladies punish Papageno for this lie by rendering him mute. They show Tamino a picture of Pamina, the Queen's daughter. Tamino instantly falls in love.

The Queen of the Night appears and tells Tamino about her daughter's kidnapping at the hands of the evil Sarastro. Tamino eagerly agrees to her command that he rescue Pamina. The three ladies give Papageno back his voice and instruct him to accompany Tamino. As protection against danger, they give him a magic flute, while Papageno receives bells. The duo also is provided three guides to show Tamino and Papageno the way to Sarastro.

Pamina is tormented by Sarastro's slave Monostatos, but she is saved when Papageno wanders in, having become separated from Tamino. Both Papageno and Monostatos are frightened by one another's strange appearance. Left alone with Pamina, Papageno announces that her rescuer Tamino will soon arrive. Papageno admits that his own search for love has sadly proved fruitless so far, and Pamina comforts him.

The three guides lead Tamino to the gates of Sarastro's domain. He learns that the Queen is really the evil one, and the good Sarastro was merely trying to spare Pamina from her mother's dark influence. Overjoyed to learn that Pamina is still alive, Tamino plays on his magic flute, enchanting nature with his music.

Papageno and Pamina try to flee, but they are caught by Monostatos and his helpers; Papageno's magic bells soon defeat their pursuers. Sarastro and his retinue then enter upon the scene. Monostatos leads in Tamino, and Sarastro punishes Monostatos for tormenting Pamina. The long awaited encounter between Tamino and Pamina is all too brief; Sarastro orders that they must now face a series of trials.

## INTERMISSION

### PRODUCTION SPONSORS

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**Lyric Opera of Chicago thanks its Official  
Airline, American Airlines.**

**A Production of the Komische Oper Berlin.**

**Co-Produced by Los Angeles Opera  
and Minnesota Opera.**

**Production by Suzanne Andrade and  
Barrie Kosky. Animation by Paul Barritt.  
Concept by "1927" (Suzanne Andrade  
and Paul Barritt) and Barrie Kosky. Stage  
design and costumes by Esther Bialas.**

**Set construction by Minnesota Opera.  
Costumes by the Los Angeles Opera  
Costume Shop. Additional costumes by  
Kang Zhang Tailors and Uber Costume.**

### APPROXIMATE TIMINGS

<b>Act 1</b>	1 hour, 5 minutes
<b>Intermission</b>	25 minutes
<b>Act 2</b>	1 hour, 10 minutes
<b>Total</b>	2 hours, 40 minutes



*Lyric*

# Synopsis

## Continued

### Act two

#### *The trial of silence*

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

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

#### *The trial of temptation*

Tamino and Papageno must resist all temptation: no conversation, no women, no food! As well as the magic flute and bells, the three guides also bring Tamino and Papageno sustenance, which Tamino steadfastly resists. Even the arrival of Pamina fails to draw a single word from Tamino's lips, which she interprets as a rejection. She laments the cooling of Tamino's love for her.

Before the last trial, Pamina and Tamino are brought together one last time to say farewell to one another. Papageno is not permitted to take part in any further trials. He now wishes only for a glass of wine—and he dreams of his great love.

Pamina believes that she has lost Tamino forever. In her despair, she seeks to end her own life, but is prevented from doing so by the three guides, who assure her that Tamino still loves her. Gladdened and relieved, Pamina accepts their invitation to see Tamino again. Reunited at last, Tamino and Pamina undergo the final trial together. Pamina suggests that Tamino play the magic flute to provide them with protection.

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

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

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

#### *Meanwhile...*

...the Queen of the Night, the three ladies, and the turncoat Monostatos arm themselves for an attack against Sarastro and his retinue. However, their attack is repelled. Tamino and Pamina have reached the end of their trials, and can finally be together.

# Artist profiles



## YING FANG | PAMINA

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

During the 2020/21 season, the Chinese soprano made her debuts at Dutch National Opera and Santa Fe Opera as Susanna/*The Marriage of Figaro*, and sang Rossini's *Petite messe solennelle* in a virtual concert with Dutch National Opera. Fang has previously scored successes as Pamina (Metropolitan Opera, Zürich Opera House), Ilia/*Idomeneo* (new production, Salzburg Festival), and Servilia/*La clemenza di Tito* (Met). She recently returned to the Los Angeles and New York philharmonics and debuted with the major orchestras of Cleveland, Boston, Hong Kong, San Francisco, and Houston. Other role highlights include Nannetta/*Falstaff* (Verbier Festival), Morgana/*Alcina* (Washington), Adina/*L'elisir d'amore* (Vancouver), and Handel's *Il trionfo del Tempo e Disinganno* and Fauré's *Requiem* (both at the Festival d'Aix-en-Provence). Fang has appeared in recital at Carnegie Hall and has been heard with the New World Symphony and Pittsburgh and National symphony orchestras. The soprano is an alumna of the Shanghai Conservatory of Music, the Juilliard School, and the Metropolitan Opera's Lindemann Young Artist Development Program.



## PAVEL PETROV | TAMINO

**Lyric debut**

First-prize winner and recipient of the Ferrer Prize of Zarzuela in the prestigious 2018 Operalia competition, the Belarusian tenor's upcoming engagements include house debuts at the Opéra national de Paris, Glyndebourne on Tour, and Opéra de Lausanne. Engagements elsewhere have included the Vienna State Opera (Nemorino/*L'elisir d'amore*), London's Royal Opera House (Pong/*Turandot*), the Arena di Verona (Alfredo/*La traviata*), Opera Australia, (Ferrando/*Così fan tutte*), the Salzburg Festival (Chaplitsky/*The Queen of Spades*), Romanian National Opera (Lensky/*Eugene Onegin* and Alfredo), and the Mikhailovsky Theatre in St. Petersburg (Alfredo). Petrov performed in a gala concert in Moscow with the State Symphony Orchestra of Russia alongside Armenian-Lithuanian star soprano Asmik Grigorian. Previously, he was a member of the ensemble at Oper Graz, where his roles have included Alfredo, Lensky, Belfiore/*Il viaggio a Reims*, Prunier/*La rondine*, Don Ottavio/*Don Giovanni*, Edgardo/*Lucia di Lammermoor*, Narraboth/*Salome*, and Rodolfo/*La bohème*.



## HUW MONTAGUE RENDALL | PAPAGENO

**Lyric debut**

Recognized internationally as one of the most exciting British singers to have emerged in recent years, the baritone's career highlights include Count Almaviva/*The Marriage of Figaro* (Opéra national de Lorraine), Ned Keene/*Peter Grimes* (Enescu Festival), Harlequin/*Ariadne auf Naxos* (Festival d'Aix-en-Provence, Paris's Théâtre des Champs-Élysées), Schaunard/*La bohème* (Zürich Opera House), Marcello/*La bohème* (Barrie Kosky's new production at Berlin's Komische Oper), the Prince of Mantua/Offenbach's *Fantasio* (Garsington Opera), and Rendall's return to the Salzburg Festival to perform in the "Mozart Matinee" series. He has given many recitals in the U.K., and has appeared with the Scottish Chamber Orchestra and the RTE National Symphony Orchestra in concert. Rendall is an alumnus of the Jerwood Young Artist program at the Glyndebourne Festival (where he sang Fiorello/*The Barber of Seville* and received the much-coveted John Christie award), the Salzburg Festival's prestigious young artist program, and Zürich's International Opera Studio.



## LILA DUFY | QUEEN OF THE NIGHT

**Lyric debut**

The French coloratura soprano currently lives in New York, where she is one of eight emerging artists in the Juilliard School's opera studies artist diploma program. During the summer of 2021, she performed with the Orchestre du Capitole de Toulouse and took part in the Académie d'Aix-en-Provence, where she worked with Edith Wiens and conductor Duncan Ward. Dufy's repertoire includes Tytania/*A Midsummer Night's Dream*; Despina/*Così fan tutte*; Eurydice/*Orphée aux enfers*; and the Princess, Fire, and Nightingale/*L'enfant et les sortilèges*. Having already performed in the United States, Canada, and Europe, she also is fond of concert music and makes it a substantial part of her repertoire; recently, she sang with the Nürnberg Orchestra and at Montreal's Bach Festival. Dufy holds a master's degree from the University of Montreal.



## TAREQ NAZMI | SARASTRO

### Lyric debut

The Kuwait-born German bass began his stage career at the Bavarian State Opera's opera studio, and subsequently became a member of the company's ensemble; there, he has sung many important roles, including the Speaker/*The Magic Flute*, Publio/*La clemenza di Tito*, and Colline/*La bohème*. Highlights of previous seasons include Philip II/*Don Carlo* and Zaccaria/*Nabucco* (both at Theater St. Gallen in Switzerland), and Banco/*Macbeth* (Antwerp). He starred as Bottom/*A Midsummer Night's Dream* in a new staging by Damiano Michieletto at Vienna's Theater an der Wien. Nazmi debuted at the Salzburg Festival in 2016, and returned as the Speaker/*The Magic Flute* in 2018. He has toured Europe singing Pope Clement VII/*Benvenuto Cellini* in concert with Sir John Eliot Gardiner, and his concert appearances also include performances with the National Symphony Orchestra, the Orchestre de Paris, and Berlin's Deutsches Symphonie-Orchester. He has given recitals with pianist Gerold Huber in Munich, Cologne, Ingolstadt, the Schubertiade Festival, and at London's prestigious Wigmore Hall.



## BRENTON RYAN | MONOSTATOS

### Previously at Lyric: Fool/Wozzeck (2015/16).

Winner of the Birgit Nilsson prize at the 2016 Operalia competition, the American tenor recently returned to the Metropolitan Opera in William Kentridge's new production of *Wozzeck*. Ryan debuted at the Met as Pedrillo/*Die Entführung aus dem Serail* and has subsequently appeared as Spoletta in Sir David McVicar's new production of *Tosca*. Additional important credits include his European debut as Pedrillo in a new production at the Opéra de Monte Carlo, a return to Opera Theatre of Saint Louis as Nero in Tim Albery's production of *The Coronation of Poppea*, his first Lysander/*A Midsummer Night's Dream* in the U.S. premiere of Robert Carsen's production at Opera Philadelphia, and his San Francisco Opera debut as Janek in Olivier Tambosi's production of *The Makropulos Affair*. Ryan also has appeared with the major companies of Los Angeles (numerous roles, including Léon/*The Ghosts of Versailles*, released in a Grammy-winning recording), Santa Fe, Dallas, and Houston.

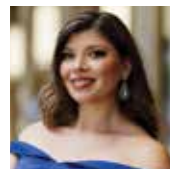


## MATHILDA EDGE | FIRST LADY

### Previously at Lyric: Lady in Waiting/*Macbeth* (2021/22), 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 elsewhere has 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's appearance in The Magic Flute is sponsored by Dr. & Mrs. Arthur J. Atkinson, Jr.* Ms. Edge's Ryan Opera Center residency is sponsored by **Maurice J. and Patricia Frank.**



## KATHERINE DEYOUNG | SECOND LADY

### Lyric debut

The second-year Ryan Opera Center mezzo-soprano hails from Traverse City, Michigan, and began Lyric's 2021/22 season performing in "Sunday in the Park with Lyric's Rising Stars." Last season, she appeared in virtual programs "Sole e Amore," "Magical Music Around the World," and "Rising Stars in Concert." As a member of the 2019/20 Michigan Opera Theatre studio, she portrayed the Sandman/*Hansel and Gretel*, Old Lady/*Candide*, Mother/*Amahl and the Night Visitors*, and Mae/*The Grapes of Wrath*. She was a member of Santa Fe Opera's apprentice program in 2018 and 2019 and was a national semi-finalist in the 2020 Metropolitan Opera Eric and Dominique Laffont Competition. Role credits include Isabella/*Litaliana in Algeri*, Fidalma/*The Secret Marriage*, Gertrude/*Romeo and Juliet*, Elizabeth Proctor/*The Crucible*, Lady Sneerwell/*Robert Nelson's The School for Scandal* (world premiere), and the title role/*Carmen*. *Katherine DeYoung is supported by Lead Sponsor Dr. & Mrs. Mark F. Kozloff and Cynthia Vahlkamp & Robert Kenyon.*



## KATHLEEN FELTY | THIRD LADY

### Previously at Lyric: Laura/Luisa Miller (2019/20).

From Lubbock, Texas, the third-year Ryan Opera Center member's repertoire includes Charlotte/*Werther*, Angelina/*La Cenerentola*, Unolfo/*Rodelinda*, Miss Jessell/*Turn of the Screw*, Geneviève/*Impressions de Pelléas*, Dinah/*Trouble in Tahiti*, Komponist/*Ariadne auf Naxos*, and Paula/*Florencia en el Amazonas*. Felty is a former Santa Fe Opera apprentice artist, and also has participated in Ravinia's Steans Music Institute and the Solti Accademia di Bel Canto fellowship program. She recently appeared in the Harris Theater's "Beyond the Aria" series, in concert with North Carolina Opera as Clotilde/*Norma*, and made her Dayton Opera debut in the role of Maddalena/*Rigoletto*. She is a four-time district winner of the Metropolitan Opera's Eric and Dominique Laffont Competition. In Lyric's 2020/21 season, Felty sang in "Sole e Amore," "Magical Music Around the World," and "Rising Stars in Concert." *Kathleen Felty is sponsored by Heidi Heutel Bohn, Lawrence O. Corry, and Mrs. J. W. Van Gorkom.*

**DENIS VÉLEZ | PAPA GENA**

**Previously at Lyric:** *Giannetta/The Elixir of Love*, *Third Apparition/Macbeth* (both 2021/22).

The soprano, a second-year Ryan Opera Center member from Puebla, Mexico, sang in “Sunday in the Park with Lyric’s Rising Stars” this summer. 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.*

**ANTHONY REED | SECOND ARMORED MAN**

**Previously at Lyric:** Four roles since 2019/20, most recently *Assassin & First Apparition/Macbeth* (2021/22), *Narumov/The Queen of Spades* (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 *Sciarrone/Tosca* at Lyric later 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.*

**MARTIN LUTHER CLARK | FIRST ARMORED MAN**

**Lyric debut**

During Lyric’s 2020/21 season, Clark performed in “Lawrence Brownlee and Friends: The Next Chapter,” “Creating *The Factotum*,” “Sole e Amore,” “Magical Music Around the World,” and “Rising Stars in Concert.” He began the 2021/22 season with “Sunday in the Park with Lyric’s Rising Stars” and will perform *Adult William and Chicken Plucker/Fire Shut Up in My Bones*. The second-year Ryan Opera Center tenor recently graduated from the Curtis Institute of Music, where he sang *First Sailor/Dido and Aeneas*, *Tobias Ragg/Sweeney Todd*, and *Don Ottavio/Don Giovanni*. He was an apprentice artist with Central City Opera and recently appeared as tenor soloist at the Library of Congress, where he sang published and unpublished works of Leonard Bernstein as part of the centennial celebration of the composer’s birth. Clark has sung with Lyric Opera of Kansas City; University of North Texas Opera; Opera North; and with Dallas, Charlottesville, and Wolf Trap operas. *Martin Luther Clark is sponsored by the Robert and Isabelle Bass Foundation, Inc., David & Janet Fox, and Richard O. Ryan.*

**DAELYN CALLOWAY | FIRST GENIE**

**Previously at Lyric:** *The Queen of Spades*, *Dead Man Walking* (both 2019/20).

Daelyn Calloway was first introduced to opera in 2017 when she performed at the Ravinia Festival in *The Elixir of Love* with Opera for the Young. She has since appeared with Opera for the Young in two additional productions: *Rusalka: A Mermaid’s Tale* (2018) and *Super Storm!* (2019). Calloway is a member of the Chicago Children’s Choir, and in her free time enjoys creating performances on *TikTok*, playing volleyball, and spending time with her family.

**HENRY LOMBARDO | SECOND GENIE**

**Previously at Lyric:** *Macbeth* (2021/22), *Luisa Miller* (2019/20).

Henry Lombardo is a student in the Merit School of Music Alice S. Pfaelzer Conservatory program. Select performance credits include *A Christmas Carol* (Goodman Theatre), *An Inspector Calls* (Chicago Shakespeare Theater), *NINE the Musical* (BrightSide Theatre), *The Christmas Foundling* (The Buena at Pride Arts Center), *Seussical: A Virtual Musical!* (The Virtual Stage Co.) and *Spirit Week Assembly: No PDA* (The Second City). Lombardo also regularly performs in choral ensembles, including the children’s chorus of the Joffrey Ballet’s recent production of *The Nutcracker*. He also can be seen in television commercials for Casey’s General Store, Camping World, Empire Today, and in several short films. Lombardo studies tap dancing, piano, drums, and violin.



**ELYSSA HALL | THIRD GENIE****Lyric debut**

Elyssa Hall is currently in eighth grade studying at Churchville Middle School in Elmhurst. Most recently, she performed as part of the Lullaby League in the Paramount Theater's acclaimed 2018/19 production of *The Wizard of Oz*. Hall also has been a member of the Spirito Singers and Elmhurst Children's Theatre ensemble for three years. When not performing, she enjoys creative writing, dancing, and sewing.

**KAREN KAMENSEK | CONDUCTOR****Lyric debut**

The acclaimed conductor, a Chicago native, made her Metropolitan Opera debut during the 2019/20 season leading Philip Glass's *Akhmaten*—a production that, under her direction, recently won the coveted Olivier Award for its presentation at London's English National Opera. Among the performances for which Kamensek was scheduled in 2020/21 were appearances with the Helsingborg Symphony Orchestra (Sweden), the Tyrolean Symphony Orchestra (Austria), and the Opéra Orchestre national Montpellier Occitanie (France). Recent operatic highlights include her San Francisco Opera debut in a new production of Floyd's *Susannah*, the Royal Swedish Opera's production of Victoria Borisova-Ollas's *Dracula*, and *La bohème* with Göteborg Opera. On the concert podium, highlights include Kamensek's debut with the Royal Stockholm Philharmonic conducting music by Thea Musgrave; a live-to-film performance of Miloš Forman's Oscar-winning *Amadeus*, marking her Oslo Philharmonic debut; and Philip Glass/Ravi Shankar's *Passages*, alongside Britten's *Sinfonia*, performed at Royal Albert Hall for the BBC Proms as well as with the Paris Philharmonic.

**SUZANNE ANDRADE | ORIGINAL DIRECTOR****Lyric debut**

Suzanne Andrade is the co-founder and co-artistic director (with Paul Barritt) of London-based theater company 1927. Its trademark style integrates performance, music, and animation to create groundbreaking art. For 1927, she has written and directed the multi-award-winning shows *Between the Devil and the Deep Blue Sea*, *The Animals* and *Children Took to the Streets*, *Golem*, and *Roots*. Since 2007, the company has toured across five continents to 38 countries. Andrade made her operatic debut with *The Magic Flute* for

Komische Oper Berlin, which she co-conceived and co-directed, and it has been licensed to opera houses around the world. In 2017, she co-created productions of Stravinsky's *Petrushka* and Ravel's *L'enfant et les sortilèges* at the Komische Oper, and co-directed with 1927 collaborator Esme Appleton. One year prior, Andrade was featured in the Stage 100's list of the most influential people in United Kingdom theater.

**BARRIE KOSKY | ORIGINAL DIRECTOR****Lyric debut**

The Australian director is Intendant and Chefregisseur of the Komische Oper Berlin. His many highlights there include *The Magic Flute*, which has been seen by more than 700,000 people. Among Kosky's many awards include the Olivier Award for Best New Opera Production and the 2016 Royal Philharmonic Society Opera and Music Theatre Award. In 2016 he was named Director of the Year by *Opernwelt* magazine. Kosky has directed for the Glyndebourne and Bayreuth festivals, as well as the major houses of London, Munich, Frankfurt, Amsterdam, Zürich, Madrid, Barcelona, Vienna, and numerous German theaters. Recent highlights among new productions include *Prince Igor* (Opéra national de Paris) and *Salome* (Oper Frankfurt). Born in Melbourne, Kosky was artistic director of Gilgul Theatre Company from 1990–1997, artistic director of the 1996 Adelaide Festival, and from 2001–2005 was co-artistic director of the Vienna Schauspielhaus.

**TOBIAS RIBITZKI | REVIVAL DIRECTOR****Lyric debut**

After his studies in theater and media science in Bochum, Germany, the director worked as assistant and performance director at the Landestheater Linz, Hannover State Opera, and Komische Oper Berlin. In Linz, among other productions, he directed the world premiere of the opera *Picknick im Felde* by Constantinos Stylianou. Ribitzki has received the prestigious German Theatre Prize Der Faust for his direction of the world-premiere children's opera *Freunde!* by Peter Androsch with Junge Oper Hannover. He directed Poulenc's *La voix humaine* at the Cumberlandsche Galerie Hannover, and Mozart's *La clemenza di Tito* and Donizetti's *L'elisir d'amore* with Hannover State Opera. More recently, Ribitzki directed the world premiere of *Die Bremer Stadtmusikanten* by Attila Kadri Sendil at the Komische Oper Berlin. He has previously staged this production of *The Magic Flute* in Los Angeles, Minneapolis, Madrid, Helsinki, Warsaw, and Philadelphia.


**ESTHER BIALAS | DESIGNER**
**Lyric debut**

Esther Bialas studied costume design in her native Hamburg. Together with director Christiane Pohle, she founded the women's theater company LaborLavache, with productions presented at the Schauspielhaus Zürich. In addition to *The Magic Flute*, Bialas's collaborations with director Barrie Kosky include Strindberg's *A Dream Play* (Deutsche Theater Berlin); Strauss's *Die schweigsame Frau* (Bavarian State Opera); and *Ball in Savoy, Seven Songs/The Seven Deadly Sins*, and *West Side Story* (Komische Oper Berlin). She also has a longstanding collaborative relationship with director Nicolas Stemmann, with productions including *Hamlet* at the Schauspiel Hannover, Jelinek's *The Work* at Vienna's Burgtheater, and Schiller's *The Robbers* at Hamburg's Thalia Theater. Among her other major opera credits are Eötvös's *Three Sisters* (Vienna State Opera), Stefan Herheim's productions of *The Tales of Hoffmann* (Bregenz Festival) and *La Cenerentola* (Norwegian National Opera), and Daniel Kramer's production of *La traviata* (Theater Basel). She has taught costume design in Hamburg at Lerchenfeld University since 2004. *Esther Bialas is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*


**PAUL BARRITT | ANIMATION DESIGNER**
**Lyric debut**

Paul Barritt is co-founder and co-artistic director (with Suzanne Andrade) of London-based theater company 1927. For 1927, he co-created, animated, and designed three highly acclaimed and innovative animated shows: *Between the Devil and the Deep Blue Sea*, *The Animals* and *Children Took to the Streets*, *Golem*, and *Roots*. He debuted in opera with *The Magic Flute* (Komische Oper Berlin), which he co-conceived and animated. In 2017, Barritt co-created and animated Stravinsky's *Petrushka* and Ravel's *L'enfant et les sortilèges* for the Komische Oper. For his work with 1927, he has won the Critic's Circle Award for best design (*Golem*) and the coveted Knight of the Illumination Award for Best Projection (*Golem*). He has collaborated with Ensemble Musikfabrik on an animated new music concert called Krazy Kat Projekt, and his short film *White Morning* (2013) played in many major film festivals, including Sundance, the Melbourne International Film Festival, and London's Short Film Festival. In 2016, he was featured in the Stage 100's list of the most influential people in United Kingdom theater.


**MICHAEL BLACK | CHORUS MASTER**

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.*


**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, 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 Beider Wigmaster and Makeup Designer Endowed Chair.* 

# The Magic Flute

**Please note the following additions and corrections to the cast and creative team, which can be found on pages 19 and 23–27 of your program book.**

The role of Sarastro is sung by Tareq Nazmi who was incorrectly listed as Tariq Nazmi.

Chris Reynolds's designation as a current member of the Ryan Opera Center ensemble was omitted.

Lyric Opera of Chicago apologies for these oversights.

## The Three Genii will be sung by the following artists:

First Genie	<b>Katelyn Lee</b> (November 3, 7, 11, 17, 19, & 27) <b>Desirée Hassler</b> (November 14)
Second Genie	<b>Katie Ruth Bieber</b>
Third Genie	<b>Corinne Wallace-Crane</b>



### KATELYN LEE | FIRST GENIE

Soprano Katelyn Lee's repertoire includes Romilda/*Serse*, Rosina/*The Barber of Seville*, Doris Parker/Charlie Parker's *Yardbird*, Antonia/*Man of La Mancha*, Mizzi/*Ball at the Savoy*, Cunegonde/*Candide*, Madame Goldentrill/*The Impresario*, Zerlina/*Don Giovanni*, and Female Narrator/*Jason and the Argonauts* (Lyric world premiere).

In addition to her work in the Lyric Opera Chorus, she also has performed with

Opera Theatre of Saint Louis, Haymarket Opera Company, Chicago Opera Theater, Cedar Rapids Opera, and Springfield Regional Opera. Lee also has appeared with Music of the Baroque; Chicago A Cappella; the Champaign-Urbana Symphony; Fort Wayne Philharmonic; and Chicago, Grant Park, Elgin, Indianapolis, and Northwest Indiana symphony orchestras. She sang the role of Gretel in Lyric's recent presentation of *Hansel and Gretel in the Parks* in the summer of 2021.

*(Continued)*

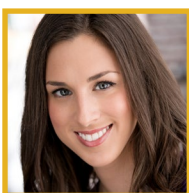
# The Magic Flute



## DESIRÉE HASSLER | FIRST GENIE

In addition to singing in the Lyric Opera Chorus, soprano Desirée Hassler has sung and covered roles at Lyric in *Tannhäuser*, *Oklahoma!*, *Manon*, *Macbeth*, *Boris Godunov*, *Show Boat*, *Elektra*, and *Der Rosenkavalier*. Recent performances include soprano soloist/Mozart's *Requiem* (Eastern Illinois Symphony), *Violetta/La traviata* (Lake Geneva Symphony Orchestra), *Ellen/Oklahoma!* (Lyric Opera),

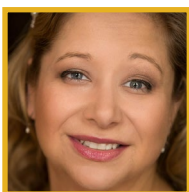
*Kondja/The Rose of Stambul* (Chicago Folks Operetta), Barber's *Knoxville, Summer of 1915* (Prairie Ensemble), and Haydn's *Lord Nelson Mass* (Wichita Symphony). Currently, she is on the faculty of the Moody Bible Institute and teaches voice and music history courses.



## KATIE RUTH BIEBER | SECOND GENIE

Mezzo-soprano Katie Ruth Bieber has been a member of the Lyric Opera Chorus since 2015. Some of her favorite performances at Lyric include *Les Troyens*, *Macbeth*, and *The Elixir of Love*. Bieber is a graduate of the University of Kansas, where she earned both bachelor of music and master of music degrees. She trained as a young artist at the Brevard Music Festival, Trentino Music Festival,

and the Eutiner Festspiele.



## CORINNE WALLACE-CRANE | THIRD GENIE

Corinne Wallace-Crane joined the Lyric Opera Chorus in the 2010/11 season. Lyric Opera performance highlights include *Night Maid/My Fair Lady*, *Sprite/Cendrillon*, and *Sister Lillianne/Dead Man Walking*. Wallace-Crane also has been featured locally with the Grant Park Music Festival as alto soloist in Rachmaninov's *Vespers* in 2017, and she recently appeared as alto soloist in the

Festival's performances of Vivaldi's *Gloria*. Wallace-Crane trained as a young artist at the Natchez Opera Festival, Central City Opera, and Sarasota Opera. She sang the role of Hansel in Lyric's summer 2021 production of *Hansel and Gretel in the Parks*.

# 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

### String 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

## Stage Band Musicians

Joel Cohen, *percussion*  
Rich Janicki, *percussion*

## EXTRA MUSICIANS

Eleanor Bartsch, *violin*  
Karyn Macfarlane, *violin*  
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Photo: Kyle Flubacker

# Kosky and 1927's *Magic Flute*: A complete reinvention celebrates the opera's roots

By Laura Sauer



*The Magic Flute* (Los Angeles Opera)

Although Melbourne-born director Barrie Kosky has been involved in theater and opera professionally for over 30 years, he didn't direct *The Magic Flute* until 2012 when he began as Komische Oper Berlin's new intendant and artistic director. It wasn't that the opportunity to direct one of Mozart's most popular operas had never presented itself: "I've always said no to directing *The Magic Flute*. We all know that it's very famous and has great music, but it's just one of those pieces that's a minefield of problems. It doesn't reveal itself easily." When the Komische Oper programmed *The Magic Flute* as part of Kosky's inaugural season, he realized that he needed to find a method with which to present the work that would delight audiences while resonating with his artistic vision.

A friend informed Kosky that 1927—a performance company combining performance and live music with animation and film—was coming to Hannover to present one of its works. "I took myself off to the theater festival; the performance started, and within 30 seconds, I knew that I had to ask 1927 to do *The Magic Flute*. I thought, 'This is the way I could do it.'" After the performance, Kosky went backstage and asked the company to participate. The group answered with a question: "What's *The Magic Flute*?" Kosky was delighted. "I thought, 'They'll be right for the job.'"

Suzanne Andrade, co-artistic director of 1927 and *Magic Flute* co-director, offered her perspective on the collaboration's genesis: "*The Magic Flute* picked us!

We agreed, and *then* we listened to it. After watching clips of some dodgy productions, we immediately thought, ‘What have we agreed to?’ But then we went straight to the source, listened to the music ad infinitum, and fell in love with it. We dreamed up some ideas and let the music do the profound stuff while we did the playful stuff.”

Almost ten years after its premiere, Komische Oper Berlin’s *The Magic Flute* has been performed in 35 different cities, seen by nearly 700,000 people around the world, and continues to sell out every run when it’s presented in Berlin. Kosky is excited to bring *Flute* to the Windy City. “I’m very thrilled that we’re able to bring this to Chicago.”

Andrade, animator Paul Barritt, the rest of the 1927 team, and Kosky spent three years creating the production. “The first year and a half involved talking through the whole thing. There was a lot of discussion and we took the entire piece apart line by line, moment by moment,” explained Kosky. Andrade added, “Every idea came from careful listening to the music—not from an academic standpoint or as operatic experts—just as listeners. We sat with the music for such a long time, and it informed every idea.”

As is done when sequencing traditional films, the group put together storyboards; every single concept was borne from the minds of the creative team. The staging uses a computer program to project the opera’s animation, but all imagery was hand drawn by Barritt, who spent about a year creating *The Magic Flute*’s art. After the team conceptualized the entire opera, the ensemble began to workshop scenes with singers. It took two months to teach the cast its choreography.

1927 and Kosky’s *Flute* is an endlessly colorful universe; its many inspirations include silent film, German expressionism, and quirky British humor. Andrade filled in further details about the myriad sources that informed the ensemble’s creativity: “We chose silent film as the starting point for the show; 1927 is hugely inspired by silent film in all of its work. Paul, Barrie, and I also are total magpies. We all read and watch so much, so naturally a mish-mash of influences came through. Edward Gorey has always been a wonderful inspiration for staging. He draws his characters so beautifully—all of them dynamic and composed at odd angles—and he was very inspired by ballerinas. We often use his work in practice with actors to move them away from naturalism.”

*The Magic Flute* was the last of Mozart’s *singspiels*, a German operatic form developed in the 18th century. *Singspiels* include spoken dialogue interspersed with

music; these sections of text often drive forward the plot, while arias, duets, and other ensemble pieces delve more deeply into characters’ emotional perspectives and development. “In a way, *The Magic Flute* is one of our first musicals,” Kosky illuminated.

*The Magic Flute*’s spoken segments can make the work challenging to conduct and direct. To keep the piece flowing, the directorial team made the decision to follow the model of silent film and incorporate the opera’s spoken portions into the animation, accompanied by a fortepiano. “It was one of our best ideas, because it frees the piece from its dialogue,” Kosky asserted. Andrade agreed. “The silent film title cards tell the story as succinctly as possible. This was very important to us all.” Staging *The Magic Flute* in this manner allows the opera to maintain momentum.

Though it is certainly an interpretation that takes full advantage of modern technology, this production actually resurrects *Magic Flute* librettist Emanuel Schikaneder’s artistic style and vision. The German impresario, dramatist, actor, singer, and composer was extremely influential in Vienna’s theater and operatic circles, and sang the role of Papageno in *The Magic Flute*’s 1791 premiere at the Freihaus-Theater auf der



*The Magic Flute* (Los Angeles Opera)

Wieden, of which Schikaneder was director from 1789 until 1801. He was also responsible for the creation of the Theater an der Wien, which opened in 1801 and housed his enchantingly extravagant presentations. “Schikaneder’s theater was a theater of visual effects, like a mixture of vaudeville and pantomime. He was very well known for doing scenic extravaganzas. This is why *The Magic Flute* is full of effects. That’s part of the nature of this opera. We’ve just sort of found a 21st-century form for what Schikaneder did in the 18th century,” said Kosky.

*The Magic Flute* wasn’t intended for an aristocratic audience; rather, it was crafted for a public that craved dialogue and theatrical effects. “In a way, it’s a radical piece for Mozart to be involved in; for him to write this opera for Schikaneder’s theater is almost like Mozart writing a Cirque du Soleil show in Las Vegas,” emphasized Kosky. Kosky and Andrade’s *Flute* nods back centuries. “There is a roller coaster of visual imagery in the piece, which is meant to delight and intoxicate, as Schikaneder did in the 18th century.”

Don’t be misled by the intricate choreography and perfectly timed interactions, however; there is plenty of room for organic artistry and in-the-moment expression in this production. One might think that the music is subservient to the computer system and the timing of the visuals, but it’s actually the reverse: a conductor can take any tempo, and the animation will respond to the music in real time. “Although we have done this seemingly radical staging of *The Magic Flute*, we never, ever ignored the music,” Andrade assured. “The singers were tantamount. We positioned them around this huge screen and built choreography and animation around them, so they are totally wrapped up in this world and the music, acting, singing and animation all work around each other, in service to one another.” Kosky concurred: “If it weren’t a combination of live singers and animation, it would be dead.”

Andrade, Barritt, and Kosky’s *Flute* isn’t rooted in reality. “The hybrid of singers interacting with animation means our inspirations get mashed up and thrown around and come out quite different, but with a hint of the familiar... like a weird dream in many ways,” remarked Andrade. This dreamscape is a perfect vehicle for *The Magic Flute*’s

plot, as Kosky feels the piece needs to be presented as a sort of parable. “It needs to have a sort of naïveté and fairytale quality. You cannot stage the subtext—it falls apart. We found a visual language and performance style that mirrors that. If you try to approach *Flute* in the same way that you approach *Don Giovanni* or *The Marriage of Figaro*, you’re doomed to failure. This is a fairytale singspiel, which means you are presenting archetypes and dream images. Things shouldn’t make sense.”

Kosky approaches directing this *Flute* in an entirely different way than his typical directorial style. He doesn’t normally use video in his productions. “It’s a very different form of theater than what I normally do, which is very psychological. This is choreography. The singers, particularly Tamino, Pamina, and Papagena, have to

learn very complicated movements because they are interacting with animations, not themselves. It’s a sort of puppet theater using live singers. The singers are asked to play less psychologically and much more in terms of movement. Anyone who tries to create psychological complexity with this piece is doomed; you can’t do that with fairy stories or mythology.”

1927 and Kosky’s *The Magic Flute* takes full advantage of opportunities to highlight Mozart’s fantastical characters.

Kosky deliberately chose not to trap characters in stereotypes or humanizations. “The only three characters that come anywhere near being human are the hero and heroine of the fairytale Tamino and Pamina, and Papageno.” Both Andrade and Kosky believe Papageno is the central figure in *Flute*. “He’s the most sympathetic and interesting character in the whole opera.” Andrade declared. “We realized early on that Papageno is the key to the show. The audience has to love him. We took as our inspiration the master of all lovable characters, Buster Keaton. We also gave him an animated cat. When in doubt, add a pet.” In this *Flute*-world, the Queen of the Night is a bloodthirsty, skeletal spider woman that hurls knives almost as precisely as she sings her high notes. At one point during her famous aria “Der Hölle Rache,” she sends a swarm of baby spiders to overcome Pamina as she lies helpless in the Queen’s web. “The Queen of the Night was a tricky one,” said Andrade. “We decided to abandon any ideas about her transformation from caring mother to monster, and went straight in with

“The word that  
I always associate  
with Mozart is  
‘humanity.’”  
- Barrie Kosky

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‘mother-in-law from hell.’ Her music is so fabulous, so dramatic, and so well known, that we could not help but paint a picture of an enormous spider queen, all bones, lightning, and black-widow imagery. We had fun with her!”

Each artistic choice also supports the charm and musical nuance of *The Magic Flute*’s brilliant score. Monastatos’s dogs surge forth on their leashes ready to attack Pamina with the same snarling energy as Monastatos’s pointy, barbed vocal lines. Pamina and Papageno jump rooftop to rooftop, playfully emphasizing Mozart’s jaunty rhythms. The stage-engulfing video projection also is striking in its scenes of simplicity, such as Pamina’s snow-laden “Ach, ich fühl’s,” in which the young woman stands alone beneath a leafless tree, isolated within a snowglobe, desperate for Tamino’s love.

Both Andrade and Kosky possess a deep admiration for Mozart’s music and the score of *The Magic Flute*, which is reflected in every directional decision and visual invention. In the closing scene, music notes sweep across the screen and land atop the chorus. It is an animation that suitably depicts Mozart’s ability to permeate the listener’s very being. “It’s Mozart, so it’s phenomenal. It’s an extraordinary score,” affirmed Kosky. The composer’s gifts extend far beyond his music, however. “The word that I always associate with Mozart is ‘humanity.’ He did not judge his characters; he presents them with flaws. Mozart is one of the only composers who did that,” concluded Kosky. “We don’t live a life like Pamina and Tamino in this fairy story, but when Pamina can’t make Tamino speak to her, her pain is a pain that any of us can feel. That’s Mozart’s genius; he creates something universal from something very specific. That makes him the most humane of all composers.”

Laura Sauer is Lyric Opera of Chicago’s program book editor. 



*The Magic Flute* (Los Angeles Opera)

MAZZOLI/VAVREK

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A scene from *Earth to Kenzie*; the show was the first streamed production Lyric Unlimited provided to Chicagoland schools as part of its 2020/21 programming.

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# Beyond the stage



# The power of opera streams into schools

Since its creation in 2012, Lyric Unlimited, Lyric's department dedicated to education and community initiatives, has shared the life force of opera with people from 157 towns, cities, and villages across Chicago and the Midwest. During the 2020/21 season, however, its staff was presented with a new challenge: how could Lyric Unlimited spark curiosity in the next generation of opera lovers and make a difference through this beloved art form without the tools of in-person instruction and live performance? Teachers faced a severe shortage of curricular resources useful in remote and hybrid teaching environments, especially in the arts. The answer was simple, but not easy; with insight from teachers and community stakeholders, Lyric Unlimited re-envisioned its programming to address the needs of students and the community during an unprecedented time. One of Lyric Unlimited's myriad 2020/21 virtual offerings included providing Chicago-area schools with opportunities to stream archival recordings of select Lyric Unlimited productions free of charge.

Each archival Lyric Unlimited production was closed-captioned in English and Spanish and accompanied by online classroom resources. In total, almost 30,000 students and 350 teachers registered to see three streaming programs: *Earth to Kenzie*, *El Pasado Nunca Se Termina*, and *Jason and the Argonauts*. Half of these students and teachers were part of Chicago Public Schools, while the other half included viewers from suburban, private, and home schools.

*Earth to Kenzie* was the first streamed production Lyric Unlimited offered to Chicagoland schools; recommended for children ages seven through twelve, it featured footage from the show's 2019 Opera in the Neighborhoods (OIN) touring production, recorded at Senn High School in Chicago's Magnolia Glen neighborhood. The piece was written by Frances Pollock and Jessica Murphy Moo and directed by Jess McLeod, and includes a cast of four singers accompanied by piano. In *Earth to Kenzie*, Kenzie,



Almost 10,000 students around Chicagoland registered to view *Earth to Kenzie's* streamed performance during 2020/21.



a fifth-grader, moves into a family shelter with her mother and finds refuge in the world of video games alongside her avatar, Edwin. It was Lyric Unlimited's hope that children watching the November 2020 stream of *Earth to Kenzie* would find sanctuary in its music and message just as Kenzie found with her video game journeys.

In January and February 2021, Lyric Unlimited provided free streams of José 'Pepe' Martínez and Leonard Foglia's *El Pasado Nunca Se Termina* (*The Past is Never Finished*), a Lyric Opera commission that received its world premiere in Chicago in 2015. The second of Lyric's mariachi operas, the stream was recommended for middle- and high-school-aged students and consisted of footage from the first performance at the Lyric Opera House. At the end of the opera, the cast gathers to share the show's ultimate message: "To all the children . . . know that you never travel alone on the road of life." This timely truth reminded students that even though their lives had been upended during the pandemic, they were not alone.

*Jason and the Argonauts*, written by Gregory Spears and Kathryn Walat, streamed in March and April 2021, and was well-suited to third- through sixth-grade students. The 2016 performance at Evanston Township High School, which was one of Opera in the Neighborhood's touring production stops, tells the story of Jason, who works with his friends to win back his stolen throne. Jason and his friends, the Argonauts, search for the Golden Fleece and face danger at every turn. In the end, the ancient myth illuminates what it means to be a real hero.



Kyle Hubacker

**60% of students who streamed *Earth to Kenzie* in November 2020 represent Chicago Public Schools. Lyric Unlimited has partnered with CPS for several seasons.**

In order to remain relevant and expand its audience, opera must adapt to any and all circumstances. Lyric Unlimited certainly met the moment with its 2020/21 programming and provided Chicagoland educational communities with two vital offerings: the continuation of arts education, and an escape from everyday life through the magic of music. [L](#)



Todd Rosenberg

**Lyric Unlimited's 2016 production of *Jason and the Argonauts* streamed to more than 11,000 students in March/April 2021.**

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With 100 years of Lyric attendance between us, we have indelible memories of brilliant voices, moving dramas, and stagecraft of the highest order. Because it has so enriched our lives, the future of opera matters to us. That's why we've named Lyric in our wills.

*George Paterson & Allen Frantzen*

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# People of Lyric

Rob Goodwin - Vice President, Lyric Unlimited - Learning & Creative Engagement



## WHAT IS YOUR ROLE AT LYRIC?

I am Vice President of Lyric Unlimited - Learning and Creative Engagement.

## WHAT LED YOU TO WORK AT LYRIC?

I was leading an engagement-related department at a west-coast theatre festival; we were doing really innovative work exploring the intersection of 360-degree filmmaking, theatre, and location-based experiences along with digital, virtual, and community-centered artistic exploration. The pandemic hit, and I was responsible for downsizing my department; it was one of the hardest things I've ever done. Ultimately, I also was released as part of a departmental shuttering. As it's said, when one door closes, another opens. A friend and colleague knew of this opportunity at Lyric, told me about it, and forwarded my name to the search firm. The rest is history. This time of pandemic and cultural challenge has especially prompted us to watch out for each other and consider how we define form, art, access . . . everything. Working in the arts involves examining the arts and how it defines and presents itself. As an arts practitioner who has spent a significant time exploring and advocating for this kind of consideration, it's pretty wild and beautiful to see. I would have hoped this kind of change would have been prompted by less devastating events, but we will definitely look back at this moment from a personal, artistic, and organizational point of view and say, "Wow, what a moment that prompted change." I know I will.

## WHAT'S A TYPICAL DAY LIKE FOR YOU, AS YOU BEGIN MAKING PLANS FOR THE LEARNING AND CREATIVE ENGAGEMENT DIVISION?

I don't know if I have a "typical" day. Every day has been different and filled with interesting explorations and challenges. I start every day by asking questions, listening, and observing in order to analyze and receive information to inform the visioning process of Lyric Unlimited. There is a part of that daily work that is individualized, but a large portion of it has involved convening with staff to evaluate the current program portfolio. This has been really great because it allows me to get to know folks; be a part of a vital information-gathering and sharing process; and learn important organizational details, such as how to avoid getting lost coming from the opera house back to my office.

## YOU'RE EARLY IN YOUR TENURE AT LYRIC. WHAT'S THE MOST CHALLENGING ASPECT OF YOUR JOB RIGHT NOW?

Our stated intention with Lyric Unlimited is to bring the department from its adolescence into young adulthood. The fiscal, programmatic, and collaborative work required to support that intention is challenging at any point. Plus, we are undertaking this process during a global pandemic, in which all the pieces seem to be moving in very different ways. So, suffice it to say, I am constantly thinking and planning dynamically. It definitely keeps the work engaging!

## WHAT'S SOMETHING ABOUT YOUR JOB AND THE NATURE OF ENGAGEMENT-RELATED WORK IN GENERAL THAT PEOPLE MIGHT NOT KNOW?

Most people don't know that, at their best, engagement departments are concentrated production spaces. On both sides of the work—education and engagement—you come up with an idea, find out how to create the content, and then produce the work across disciplines. It's why in most performing arts spaces, engagement staff are some of the most multi-disciplinary and multi-talented professionals that you'll come across. They create, produce, and operate content across modalities that range from a lecture-demonstration to a short-form performance across myriad art forms, as well as all kinds of exploration and innovation in between.

## ANY FAVORITE LYRIC MOMENTS TO SHARE SO FAR?

Hearing a *Macbeth* rehearsal from the mezzanine. The purity, clarity, and power of the sound was stirring.

## BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

Creating content across different platforms, a good opening night across any art form, and Harley-Davidson motorcycles. 🏍️