



*Lyric*

VERDI

# ERNANI

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Lyric Opera of Chicago

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Lyric

# On the cover

Painted by the Venetian master Titian in 1533, this work—not of the titular Ernani, but of Charles V, King of Spain—may have had outsized importance in the artist’s life. While thought to be a copy of another painter’s full-length portrait (a practice more common and accepted in the 16th century), Titian’s numerous, subtle alterations make it both more visually arresting and flattering to its subject than the original. The silver half-cloak (a courtly element) and the military-style trousers, identical in the two works, combine to create an image of both sophistication and power. Titian received generous payment, was made a Knight of the Golden Spur, and was granted exclusivity to make the Emperor’s portraits. The connection proved long-lasting: 15 years after this painting was made, Titian was introduced to Charles’ son, Philip II. He painted the young prince’s portrait and, eventually, “the pair’s artistic relationship [became] one of the most fecund of the Renaissance,” according to curators at the Museo del Prado. Three centuries later, the lives of these powerful nobles would yield plenty of riveting material for Giuseppe Verdi as well, in both *Ernani* (1844) and *Don Carlos* (1866), which centers around Charles V’s grandson.

Titian, Vecellio di Gregorio. *Emperor Charles V with a dog*, 1533.  
Madrid, Museo Nacional del Prado.  
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**Anthony Freud**  
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**Enrique Mazzola**  
*Music Director*

*Lyric*

# Welcome to your Lyric

# From the Chair and the General Director

Dear Lyric Family,

As we celebrate the opening of the cultural season in Chicago, we are reminded of how grateful we are for your ongoing support. You provided much needed emotional and financial assistance during the darkest days of the pandemic; were quick to reclaim the joy of live performance with us last season; and now, we get to once again come together to feel the exhilaration that art provides.

Great riches and experiences await us all this season, with two Lyric-commissioned world premieres in *Proximity* and *The Factotum*, the North American premiere of an internationally-celebrated *Fiddler on the Roof* production, and Lyric premieres of Verdi's *Don Carlos* in French in the five-act version and Rossini's *Le Comte Ory*. To those, add the return of our highly-acclaimed production of Humperdinck's *Hansel & Gretel*, Bizet's *Carmen*, and the return of the best-selling title of all time at Lyric, *West Side Story*. You can already imagine the buzz and anticipation building around the season we now open with Verdi's *Ernani*, a thrilling continuation of Lyric's acclaimed Early Verdi Series. We also mark the beginning of Enrique Mazzola's second full season as music director, with a production full of vocal fireworks and intense orchestral majesty.

Last season, we promised to return, safely, to live performances. Not only did we accomplish that, but together we also made Lyric one of the most talked about cultural hubs in the city. The impact of the season-ending *Tosca* and *Fire Shut Up In My Bones* was unparalleled in the company's history and we are committed to continuing that dynamism, energy, and excitement. We are here and thriving, because of you.

We continue to have real, tangible challenges brought on by the pandemic and we acknowledge that the road to full recovery is long. Your support and your confidence are essential. On behalf of the entire company, we thank you.

As we open a new season, full of anticipation, we are thrilled to welcome you to the Lyric Opera House.



*Sylvia Neil*

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# Taking Lyric to the next level

One powerful new piece of equipment is giving the entire company a real lift.

By David Zivan

Lyric Opera of Chicago

**When an 18-wheel semi truck** carrying scenery for a Lyric Opera of Chicago production pulls up at the loading dock on Washington Street, the northern border of the company's building, its journey isn't quite finished. First it will make a right turn onto Wacker Drive and stop, more or less in front of the box office. There, the large over-the-road sleeper cab, ubiquitous on the nation's highways, will be replaced by what is known as a "city cab," several feet shorter than the original. The truck then completes a circuit of the block, crossing the river twice more and pulling up this time on the far side of Washington, and backing its unusual cargo through the enormous door (see above).

Though it will likely have already traveled quite a distance—scenery for Lyric's upcoming *Fiddler on the Roof*, for instance, sailed across the Atlantic from a German port to a New York shipyard, boarded a train to Henry, Illinois (a little north of Peoria), and then was trucked to the Loop—the container still has about eight feet to go. That's the measure from street level down to the Ardis Krainik Theatre's backstage caverns. And that, for almost three decades now, has been the most perilous part of the trip.

Things changed over the summer, with the installation of the company's new, custom-built truck lift, a state-of-the-art equipment elevator with a capacity to raise

and lower nearly 150,000 pounds. The machine should ably serve Lyric's needs for years to come—an investment mostly invisible to the audience, but absolutely essential for almost everything that takes place on the stage. The new gear resembles large-scale, mechanized Legos and, in truth, it isn't much to look at. Still, in the eyes of the dozens of backstage individuals who help make the curtains rise on time, it is a true thing of beauty.

**Lyric owns about 450 shipping containers,** each 40 feet long by 8 feet high, and typically the company houses around 70 different shows. Stacked three-high, the metal behemoths live on a lot at 95th and Halsted, where Lyric also keeps its own crane and its dozen truck chassis. From the outside, the boxes look like any others. Inside, of course, they hold splendid elements of the world's greatest art form. The movement of these objects in and out of the building, says Lyric Vice President and Technical Director Michael Smallwood, provides “the lifeblood of how we function on stage.”

Smallwood started at Lyric in 2007, right out of university. But he arrived with a wealth of experience. During his college years, alongside numerous freelance jobs at Chicago's storefront theaters, he had stints with Chicago Shakespeare Theater, The Hypocrites, and Steppenwolf. “I would make sure all my classes were finished by noon,” he says, “so I could go to work.”

On “day one” at Lyric, he realized that the company's hydraulic scissor lift, installed in the early 90s during what is known around the company as “The Renovation,” would need to be replaced. Along with the routine wear-and-tear on a mechanism involved in every production, a hydraulic scissor lift is sensitive to other indignities such as temperature fluctuations and the variable weights of its load. The platform carrying containers and scenery would sometimes tilt precipitously, and the wall alongside the route bears numerous scratches as a result. Over time, and especially in the past few years, it was not uncommon for Smallwood and his team to be waiting hours, sometimes in the middle of the night, for emergency repairs. “I wouldn't say that happened every day, but it happened a couple times a week,” he says. “And sometimes it cost us time and money and sometimes it didn't.”

In May, immediately after the Joffrey Ballet's final in-residence performance of its season, the old truck lift performed its last duty, lowering its gleaming replacement down to the backstage work area. Its 180,000 pounds of steel were then dismantled, and placed into dumpsters sitting right onstage, leaving the building in 20,000-pound increments, over a brisk two-week period.



**A crew member cuts away at the company's old scissor lift. In all, nearly 180,000 pounds of steel were removed.**





**During the complex installation of the new lift, the 58,000-pound platform was suspended by chains. The truck entrance on Washington Street is at left, under the "W" banner.**

Installation of the new machine had been substantially delayed by the pandemic, but proceeded with some urgency this past summer. The new lift system was built by Tait, a global manufacturing company headquartered in Lititz, Pennsylvania, renowned especially in the world of rock. (When the band Coldplay, for instance, has a show at Soldier Field, it deploys an enormous stage set built by Tait.) The new mechanism at Lyric is one of the largest lifts it has ever made. (Because it is not designed or rated to carry passengers, Smallwood prefers the term "material handling elevator" to describe it).

While the actual 63,000-pound, 58-foot long platform the containers sit on remains from the original, the remarkable mechanics lowering it from street to stage level, and up to the enormous rehearsal room 200, are brand new. Known as a serapid chain, the lift consists of seven cassettes, full of what look like enormous bicycle chains. As the links (each about the size of a loaf of bread) are pushed out of the cassettes, they connect to the ones before and after them, forming rigid vertical columns.

"Most trucks you see on the road are probably in the 70,000 pound range. Ours are usually only in the 20,000 to 30,000 pound range," Smallwood says. Still, he had the new






**Mr. and Mrs. William C. Vance made a significant contribution to the capital project.**

lift rated for an 80,000-pound load, the equivalent of about eight large elephants. “Sometimes when we do a *Great Performances* with PBS, they bring in a camera truck. It’s just full of electrical cable, camera cable, all the lighting cable, and it weighs like 65,000 pounds. So we have to have that capacity.”

**All these ups and downs** take place in a large rectangular shaft, open on two sides, whose base (something like a very deep swimming pool) once served as the orchestra pit for the Civic Theater. As the loads travel, they move parallel to what was once that house’s proscenium arch, under which *The Glass Menagerie* premiered. It is decidedly less glamorous in this space now, though arguably far more essential.

The new machine passed its 80,000-pound weight test on June 24, and the first actual load, Smallwood says, was “a container of *Don Carlos* from Frankfurt.” Despite the complexities and scale of the undertaking, it has all come in quite close to budget. Longtime Lyric supporters Mr. and Mrs. William C. Vance gave a substantial gift to get things started (and it may be fairly said that opera lovers who donate to something an audience will never see are true opera lovers indeed). The summer tech period began in earnest on July 5—by opera standards, just in the nick of time—and since then there have been trucks in and out almost every day. Overall, Smallwood notes, the lift provides a gift anyone might welcome—“one less thing to worry about every day.” 

Lyric Opera of Chicago

The 2022/23 Season opens with a thrilling continuation of Lyric's acclaimed Early Verdi Series. *Ernani* reveals Verdi at his most irresistibly melodic and dramatic. A persecuted nobleman forced to disguise himself as an outlaw, Ernani loves beautiful Elvira, but she's pursued by two other men — her guardian, Silva, and the King of Spain, Carlo. This "love quadrangle" inspires grand-scale arias and ensembles, bursting with the unique energy and drive that were Verdi's own. Music Director Enrique Mazzola leads a quartet of world-renowned Verdians in Lyric's sumptuously beautiful production that is designed to bring you an exhilarating operatic experience.



Dan Rest

Sondra Radvanovsky in *Ernani*  
(Lyric Opera of Chicago, 2009/10 Season)

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# Ernani





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# Ernani

Music by **Giuseppe Verdi** | Opera in four acts in Italian

Libretto by **Francesco Maria Piave**

## CHARACTERS IN ORDER OF VOCAL APPEARANCE

Ernani  
Elvira  
Don Carlo  
Giovanna  
Don Ruy Gómez de Silva  
Jago  
Riccardo  
Ghost of Ernani's father

**Russell Thomas**  
**Tamara Wilson**  
**Quinn Kelsey** ♦♦  
**Katherine DeYoung** ♦  
**Christian Van Horn** ♦♦  
**Ron Dukes** ♦+  
**Alejandro Luévanos** ♦+  
**Joshua Moaney**

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Chorus Master  
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Assistant Director  
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Projected English Titles

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**Louisa Muller**  
**Scott Marr**

**Duane Schuler**  
**Michael Black**  
**Sarah Hatten**

**David Carl Toulson**  
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**Francesco Milioto**  
**Jerad Mosbey**  
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**Nicolas Sandys**  
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First performed by Teatro La Fenice in Venice on March 9, 1844.  
First performed by Lyric Opera of Chicago on October 24, 1984.

+ Lyric debut

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Ernani Act 3 (Lyric Opera of Chicago, 2009/10 Season)

# Synopsis

TIME | 1519

PLACE | Spain

## Act one: THE BANDIT

After the murder of his father by the previous King of Spain, Don Juan has lost his title and wealth. Taking the name Ernani, he leads a band of outlaws in the mountains. He tells his men of his love for Elvira and his daring plan to rescue her from an impending forced marriage to her guardian, Don Ruy Gómez de Silva. The men, eager for action, set out with Ernani for Silva's castle.

As Elvira waits for Ernani in her rooms, she is visited by Don Carlo, the King of Spain. He declares his love but then tries to abduct her, and she grabs a knife in self-defense. Ernani bursts in. The king recognizes him as the notorious outlaw and taunts him with insults. The men are about to duel when Silva comes into the room. He is shocked to discover Elvira with two strangers and threatens them both. When a messenger reveals the king's true identity, Silva asks for forgiveness, which Carlo grants. He needs Silva's support in the election for the new Holy Roman Emperor. The king dismisses Ernani, who is angry but leaves at Elvira's urging, vowing revenge.

## INTERMISSION

## Act two: THE GUEST

In Silva's castle, preparations are underway for the marriage of Elvira and Silva. Ernani arrives, disguised as a pilgrim. When Elvira enters in her bridal dress, Ernani throws off his cloak and offers his head—which has a price on it—as a wedding gift. Elvira, briefly left alone with her lover, assures him that she would rather kill herself than marry someone else. When Silva returns, he is furious to find the couple embracing. But at the arrival of the king, Silva hides Ernani so that he can take revenge on the outlaw later. Carlo accuses Silva of concealing a criminal, but the old man refuses to turn Ernani in and offers his own life as forfeit. When Elvira enters to ask the king for mercy, he takes her away as a hostage. Silva challenges Ernani to a duel and is astonished when Ernani reveals that Carlo is also a suitor for Elvira's hand. The two agree to suspend their quarrel to take vengeance against the king. Once they have done so, Ernani says his life will be in Silva's hands. As a pledge, Ernani gives Silva a hunting horn: when it is sounded, Ernani will kill himself. Silva agrees and calls his men in pursuit of Carlo.

## INTERMISSION

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**Additional scenery provided by  
Bay Productions, Cardiff, Wales, U.K.**

### APPROXIMATE TIMINGS

<b>Act 1</b>	45 minutes
<b>Intermission</b>	25 minutes
<b>Act 2</b>	35 minutes
<b>Intermission</b>	20 minutes
<b>Acts 3 &amp; 4</b>	45 minutes
<b>Total</b>	2 hours 50 minutes with 2 intermissions



*Lyric*

# Synopsis

continued

## **Act three:** CLEMENCY

At Charlemagne's tomb in Aachen, Carlo is waiting for the electors' choice of the next Holy Roman Emperor. He thinks about the futility of wealth and power and vows to rule wisely if chosen. As a group of conspirators led by Ernani and Silva gathers to plan his assassination, he hides. Ernani is chosen as the one to kill the king, and the men look forward to a better future for Spain. When cannon shots announce that Carlo has been elected emperor, he emerges from his hiding place and orders the conspirators to be punished. The nobles are to be executed, the commoners imprisoned. Ernani reveals his true identity and demands to share the fate of the other noblemen. Elvira again pleads for his life. Addressing himself to the spirit of Charlemagne, the new emperor pardons the conspirators and agrees to the marriage of Ernani and Elvira.

## **Act four:** THE MASK

At his palace in Saragossa, Ernani is celebrating his upcoming marriage to Elvira. A horn sounds in the distance, interrupting a brief moment alone for the happy couple. The horn announces Silva, who enters demanding that Ernani fulfill his oath. Sending the terrified Elvira away, Ernani confronts his rival and pleads for a moment of happiness at the end of his miserable life. Elvira returns as Silva hands Ernani a knife and demands the life that has been promised to him.

*Reprinted courtesy of the Metropolitan Opera*

# Artist profiles



## RUSSELL THOMAS | ERNANI

**Previously at Lyric:** Four roles since 2016/17, most recently Mario Cavaradossi/*Tosca* (2021/22) and Canio/*Pagliacci* (2020/21).

The internationally celebrated American tenor starred earlier this season in *Vanished*, a three-part indie art film produced by The Dallas Opera, and was the featured tenor in Lyric's *Verdi Voices* (2021/22). The 2019/20 season included his first Don Alvaro/*La forza del destino* (Deutsche Oper Berlin), Radamès/*Aida* (Houston Grand Opera, Canadian Opera Company) and his return to the title role/*Otello* (Washington National Opera). He recently starred in *Il trovatore* (Bayerische Staatsoper), *Idomeneo* (Salzburg Festival, in a new Peter Sellars production), *Roberto Devereux* (San Francisco Opera), and *La clemenza di Tito* (LA Opera). Thomas has previously enjoyed success as Beethoven's Florestan (Cincinnati); Bellini's Pollione (Lyric, San Francisco, Los Angeles, Toronto, Valencia); Verdi's Stiffelio (Frankfurt), Don Carlo (Washington, Berlin), and Gabriele Adorno (London); and Puccini's Rodolfo (Met). He has been featured with the Dallas Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, and Boston Symphony Orchestra.



## TAMARA WILSON | ELVIRA

**Previously at Lyric:** Leonora/*Il trovatore* (2018/19).

Winner of the highly prestigious Richard Tucker Award, the Arizona-born dramatic soprano, who grew up in the Chicago area, has rapidly gained international recognition, particularly as the heroines of Verdi and Strauss. She was featured in Lyric's *Verdi Voices* last season. She has previously triumphed in *Il trovatore* in Barcelona, Houston, Toulouse, and Mallorca. Among the ten other Verdi operas in her stage repertoire are *I due Foscari* (Toulouse, Santiago, Amsterdam), *La forza del destino* (London, Olivier Award nomination), *Don Carlos* (Houston, Munich, Zurich, Frankfurt), and *Un ballo in maschera* (Berlin, Washington). In the 2018/19 season, she returned to the Metropolitan Opera (*Aida*) and the Zurich Opera House (Chrysothemis/*Elektra*), and made her mainstage debut at La Scala (the Prima Donna and Ariadne/*Ariadne auf Naxos*, after appearing with the company in the Verdi *Requiem*). Her versatility extends to *Don Giovanni* (Chicago Symphony Orchestra, Milwaukee Symphony Orchestra), *Norma* (Barcelona's Gran Teatre del Liceu), *Die Walküre* (BBC National Orchestra of Wales, Royal Concertgebouw Orchestra), and *Die Fledermaus* (in Japan under Ozawa). In demand for concert works, Wilson has made acclaimed appearances with the major orchestras of New York, Washington, Cleveland, Chicago, London, and Amsterdam, among many others. She appears on CD in the Frankfurt production of *Die Frau ohne Schatten*.



## QUINN KELSEY | CARLO

**Previously at Lyric:** 18 roles since 2003/04, most recently Tonio/*Pagliacci* (2020/21), Miller/*Luisa Miller* (2019/20).

The Hawaiian baritone, a Ryan Opera Center alumnus and 2015 winner of the Metropolitan Opera's Beverly Sills Award, sang the title role in *Rigoletto* at Lyric (2017/18), as well as in San Francisco, Toronto, London, Zurich, Oslo, Santa Fe, and Paris. He has recently appeared as Germont/*La traviata* (Covent Garden), *Falstaff* (Santa Fe, Saito Kinen Festival), Ezio/*Attila* (San Francisco), Paolo/*Simon Boccanegra* (Rome), Amonasro/*Aida* (Lyric, Metropolitan Opera, Bregenz, San Francisco), Count di Luna/*Il trovatore* (Lyric, Dresden, San Francisco), and Montfort/*Les vêpres siciliennes* (Frankfurt). Kelsey's operatic repertoire additionally encompasses Sancho/*Don Quichotte* (Toronto), Zurga/*The Pearl Fishers* (London), Athanaël/*Thaïs* (Edinburgh), and the Forester/*The Cunning Little Vixen* (Japan, Florence). He has presented recitals at Carnegie's Weill Recital Hall and London's Wigmore Hall, and has performed Mahler's Symphony No. 8 with the San Francisco Symphony (CD, Grammy award).



## CHRISTIAN VAN HORN | SILVA

**Previously at Lyric:** 18 roles since 2004/05, most recently Banco/*Macbeth* (2021/22), Count Walter/*Luisa Miller* (2019/20).

This season the American bass-baritone, a Ryan Opera Center alumnus and winner of the 2018 Richard Tucker Award, sings Escamillo/*Carmen* in his debut at the Royal Opera House. Van Horn recently made his role debut as Boito's Mefistofele and appeared as Colline/*La bohème* and Publio/*La clemenza di Tito* at the Metropolitan Opera. 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 repertoire also includes the Four Villains/*Les contes d'Hoffmann* (SFO), Gessler/*Guillaume Tell* (Amsterdam), Zaccaria/*Nabucco* (Seattle), and Banco/*Macbeth* (Geneva). 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 Lois B. Siegel.*

**KATHERINE DeYOUNG | GIOVANNA**

**Previously at Lyric:** Second Lady/*The Magic Flute* (2021/22).

A native of Traverse City, Michigan, the third-year Ryan Opera Center mezzo-soprano will appear this season at Lyric in *Carmen* and *Proximity*. As a member of the 2019/20 Detroit Opera Studio, she was heard as the Sandman/*Hansel and Gretel*, the Old Lady/*Candide*, the Mother/*Amahl and the Night Visitors*, and Mae/*The Grapes of Wrath*. In 2018 and 2019 she participated in The Santa Fe Opera's Apprentice Singer program. Competition successes include National Semi-Finalist in the 2020 Metropolitan Opera Laffont Competition, Finalist and Online Viewers' Choice Award winner in Houston Grand Opera's 31st Eleanor McCollum Competition, and participant in the internationally celebrated Neue Stimmen Competition in Gütersloh, Germany. Following studies at Michigan State University, DeYoung received a master's degree in voice performance from the University of Houston, where she portrayed Isabella/*L'italiana in Algeri*, Fidalma/*The Secret Marriage*, Gertrude/*Romeo and Juliet*, Elizabeth Proctor/*The Crucible*, and Lady Sneerwell/Robert Nelson's *The School for Scandal* (world premiere). Katherine DeYoung is sponsored by **lead sponsors Dr. and Mrs. Mark F. Kozloff** and **co-sponsors Cynthia Vahlkamp & Robert Kenyon**.

**ALEJANDRO LUÉVANOS | RICCARDO**

**Lyric debut**

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

**RON DUKES | JAGO**

**Lyric debut**

A first-year Ryan Opera Center member, the bass completed his master's degree in opera at the Jacobs School of Music of Indiana University. While there, he served as an associate instructor of voice and performed numerous roles with IU Opera and Ballet Theater, among them Bartolo/*The Marriage of Figaro*, Don Basilio/*The Barber of Seville*, and Simone/*Gianni Schicchi*. This season he will appear at Lyric in *Don Carlos* and *Proximity*. He has extensive experience with start-up opera companies in Bloomington, Indiana, including Bloomington Chamber Opera, where he portrayed Sarastro/*The Magic Flute*, and A Little Knight Music Opera Company, where he was heard as Oroveso/*Norma*. Originally from Indianapolis, Dukes is a former Studio Artist at Wolf Trap Opera (Truffaldino/*Ariadne auf Naxos*) and The Glimmerglass Festival (Old Gypsy/*Il trovatore*, Second Priest and Second Armored Man/*The Magic Flute*). He recently concluded a residency with Pensacola Opera for the company's 39th season, singing Basilio/*The Barber of Seville* and Sarastro/*The Magic Flute*. Ron Dukes is sponsored by **The Thierer Family Foundation**.

**ENRIQUE MAZZOLA | CONDUCTOR**

Lyric's Music Director—only the third in the company's history—is renowned as an expert interpreter and champion of *bel canto* opera and a specialist in French repertoire and early Verdi. Lyric audiences first experienced the Italian conductor's artistry in Donizetti's *Lucia di Lammermoor* in 2016/17, and subsequently in Bellini's *I puritani* in 2017/18. During 2019/20, he led Verdi's *Luisa Miller* to launch the company's Early Verdi Series. Mazzola's first opera as Lyric's music director, Sir David McVicar's new production of Verdi's *Macbeth*, opened the 2021/22 season, followed by Donizetti's *The Elixir of Love* as well as Verdi *Voices* and *Rising Stars in Concert*. Mazzola is Principal Guest Conductor at the Deutsche Oper Berlin and served as Artistic and Music Director of the Orchestre National d'Île de France from 2012 to 2019. Symphonic guest work has included the Orchestre National du Capitole de Toulouse, Philharmonia Orchestra, Vienna Symphony, London Philharmonic, and Brussels Philharmonic. He has conducted *bel canto* works for The Metropolitan Opera, La Scala, Paris's Théâtre des Champs-Élysées, and the major houses of Florence, Strasbourg, Berlin, Zurich, Moscow, and Tokyo, in addition to a historic Meyerbeer cycle for Deutsche Oper Berlin. Past major European festivals have included Glyndebourne (including DVD releases of *Il barbiere di Siviglia* and *Poliuto*), new productions in 2019 for Bregenz (*Rigoletto*) and Salzburg (*Orphée aux Enfers*), Pesaro (Rossini Opera Festival), Venice, and Aix-en-Provence. Mazzola was born in Barcelona, Spain, into a musical family, and grew up in Milan, where he studied violin and piano, earning diplomas in composition and orchestral conducting at the Conservatorio Giuseppe Verdi of Milan. Enrique Mazzola is supported by the **John D. and Alexandra C. Nichols Endowed Chair**.





### LOUISA MULLER | DIRECTOR

**Previously at Lyric:** Four productions since 2012/13, most recently *Tosca* (2021/22) and *Madama Butterfly* (2019/20, 2013/14).

Last season, Muller returned to Garsington Opera to reprise her production of *The Turn of the Screw* that was awarded a Royal Philharmonic Society Award. She was associate director for Lyric's *Carmen* in the 2016/17 season. Her upcoming engagements include a new production of *The Wreckers* for Houston Grand Opera, a new *Rinaldo* for Pinchgut Opera, and bringing her production of *Amadigi di Gaula*—originally staged for Boston Baroque—to the Philharmonia Baroque. Among her recent performances are concert stagings of *Ariadne auf Naxos* (Edinburgh Festival) and *Das Rheingold* (New York Philharmonic); *Tannhäuser* and *Don Carlos* (LA Opera); and four new productions for Wolf Trap Opera: *Roméo et Juliette*, Corigliano's *The Ghosts of Versailles*, *The Rape of Lucretia*, and *Tosca*.



### SCOTT MARR | SET & COSTUME DESIGNER

Wardrobe, wigs, and makeup artist director at Lyric since 2007, Marr designed costumes and sets for *The Magic Victrola* (2021/22),

*Hansel and Gretel in the Park* (2020/21), *El Pasado Nunca Se Termina* (2014/15), *La fanciulla del West* (2010/11), *The Pearl Fishers* (2008/09), and the *Ring* cycle (2004/05). During the 2013/14 season he curated the company's retrospective exhibit devoted to the work of Cait O'Connor, its costume designer for *La traviata*. Along with his designs for Lyric's mainstage and Ryan Opera Center productions, the Illinois native's stage designs include *The Count of Luxembourg* (Light Opera Works), *Help, Help, the Globolinks* (Madison Opera), *Noye's Fludde* (Chicago Opera Theater), and both *Candide* and the American premiere of Philip Glass's *Marriages Between Zones 3, 4, and 5* (DePaul Opera Theatre). *Scott Marr is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*



### DUANE SCHULER | LIGHTING DESIGNER

**Previously at Lyric:** More than 140 productions since 1977, most recently *Tosca* (2021/22) and *Cendrillon* (2018/19).

Lyric's former resident lighting designer has recently created lighting for the Vienna State Opera (*Lucia di Lammermoor*), The Santa Fe Opera (*Jenůfa*), and Dutch National Opera in Amsterdam (*La Cenerentola*). Other operatic highlights have included works as diverse as *Turandot* (La Scala), *Pelléas et Mélisande* and *Cendrillon* (Metropolitan Opera, where he has designed more than 25 productions), *La fanciulla del West* (Opéra National de Paris), *Elektra* (Salzburg Festival), *Fidelio* (London's Royal Opera House), *Béatrice et Bénédict* (Glyndebourne Festival Opera), *Don Pasquale* (Théâtre Royal de la Monnaie), and *Candide* (The Santa Fe Opera). Ballet credits include *Swan Lake* and *The Snow Maiden*

(American Ballet Theatre), *The Sleeping Beauty* (Stuttgart Ballet), *Giselle* (Deutsche Ballet), and *The Nutcracker* (Houston Ballet). Theatre credits include *House and Garden* (Manhattan Theatre Club), *The Royal Family* (Ahmanson Theatre in Los Angeles), *The Importance of Being Earnest* (Broadway), and *Ragtime* (The 5th Avenue Theatre in Seattle). Schuler is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm. *Duane Schuler is supported by the Mary-Louise and James S. Aagard Lighting Director Endowed Chair.*



### MICHAEL BLACK | CHORUS MASTER


The Australian chorus master is beginning his 11th season at Lyric, having held this position at Opera Australia in Sydney from 2001 to

2013. Black has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), the Chicago Symphony Orchestra, and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, the Cantillation chamber choir, and the Melbourne Symphony Orchestra. Other activities include preparing *The Damnation of Faust* chorus and Haydn's *Creation* at the Grant Park Music Festival, where he has worked for two seasons. He has served as chorus master for close to 140 different operas on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters and on television. *Michael Black is supported by the Howard A. Stotler Chorus Master Endowed Chair.*



### 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 A. Beider Wigmaster and Makeup Designer Endowed Chair.* 

# Orchestra & Chorus

## MUSIC STAFF

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

## ORCHESTRA

### Violin I

Robert Hanford, *Concertmaster*  
John Macfarlane, *Acting*  
*Assistant 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 Sarchet  
Collins R. Trier

### Flute

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

### Piccolo

Alyce Johnson\*

### Oboe

Paul Lueders\*\*, *Acting*  
*Principal*  
Judith Zunamon Lewis,  
*Acting Assistant Principal*

### English Horn

Judith Zunamon Lewis

### Clarinet

Susan Warner,  
*Acting Principal*  
Danny Mui\*\*,  
*Acting Assistant Principal*

### Bass Clarinet

Danny Mui\*\*

### Bassoon

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

### Contrabassoon

Lewis Kirk

### Horn

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

### Trumpet

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

### Trombone

Jeremy Moeller, *Principal*  
Mark Fisher, *Assistant Principal*

### Tuba

Andrew Smith, *Principal*

### Timpani

Edward Harrison, *Principal*

### Percussion

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

### Harp

Lynn Williams, *Principal*

### Librarian

John Rosenkrans\*, *Principal*  
Crozet Duplantier\*\*, *Acting*  
*Principal*

### Stage Band Contractor

Christine Janicki

## STAGE BAND MUSICIANS

Wagner Campos, *clarinet*  
Elizandro Garcia Montoya,  
*clarinet*  
Kelsey Williams, *horn*  
Dave Inmon, *trumpet*  
Mike Brozick, *trumpet*  
Shea Kelsay, *trumpet*  
David Becker, *bass trombone*

## EXTRA MUSICIANS

Jenny Cappelli, *violin*  
Renée-Paule Gauthier, *violin*  
Rika Seko, *violin*  
Paula Kosower, *cello*  
Mark Fry, *bass trombone*  
Rich Janicki, *percussion*

\* On leave, 2022/23 Season

\*\* Season Substitute

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

**CHORUS MASTER**

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

**REGULAR CHORUS****Soprano**

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

**Mezzo**

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

**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  
 Rafael W. Porto  
 Craig Springer  
 Vince Wallace  
 Nicholas Ward  
 Ronald Watkins  
 Nikolas Wenzel  
 Max Wier

**CORE SUPPLEMENTARY CHORUS****Soprano**

Carla Janzen  
 Joelle Lamarre  
 Emily Mwila  
 Tara Wheeker

**Mezzo**

Christina G. Adams  
 Cara Collins

**Tenor**

Jared V. Esguerra  
 Joe Shadday

**Bass**

Christopher Filipowicz  
 David Govertsen  
 Nicolai Janitzky  
 Jonathan Wilson

**SUPPLEMENTARY CHORUS****Soprano**

Elise Hurwitz  
 Katelyn Lee  
 Rosalind Lee  
 Leah Rockweit  
 Diana Stoic

**Mezzo**

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

**Tenor**

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

**Bass**

Evan Bravos  
 Matthew Carroll  
 Michael Cavaliere  
 Dimitri German  
 Kirk Greiner  
 Stephen Hobe  
 Brian Hupp  
 Dorian McCall  
 De’Ron McDaniel  
 Michael Parham  
 Wilbur Pauley  
 Douglas Peters  
 William Powell III  
 Ian R. Prichard  
 William Roberts III  
 Sean Stanton

**SUPERNUMERARIES**

Natasha Buksh<sup>+</sup>  
 Richard Duslack  
 John Fricke  
 Edward Gericke  
 Myles Harris<sup>+</sup>  
 Henry Mandziara  
 Ron Milnarik  
 James Stanis  
 William “Doc” Syverson  
 Ron Tolisano  
 Tom Valente  
 Peter Vamvakas  
 Christopher Vaughn  
 Ham Wagner  
 Roger Warner

<sup>+</sup> Lyric debut

# Speaking of *Ernani*

Lyric began its survey of the early operas of Giuseppe Verdi in the 2019/20 Season with *Luisa Miller* (1849) and continues now with *Ernani* (1844), a crucial work in the composer's development. We arranged for a conversation between Enrique Mazzola, Lyric's Music Director, and Dr. Naomi Andre, the newly appointed David G. Frey Distinguished Professor in Music at the University of North Carolina-Chapel Hill. Both are renowned aficionados of these works, and they agree: *Ernani* has tremendous significance—as an exemplar of *bel canto* style, as a pivotal moment in Verdi's career, and as a glorious achievement that hints of something larger (and perhaps darker) on the horizon.

By David Zivan

**While *Ernani* isn't performed very often, it has remained in the repertoire for a long time. What explains its charm?**

## MAZZOLA

I don't know if "charm" is really the correct word for the question, because "charm" suggests that you can just sit and enjoy it in a very pleasant way. Every operatic event is to be enjoyed, of course, but there is tremendous energy in *Ernani*. A dark power, if you will—the violence of the jealousy, of the misunderstanding, of the price and cost of honor.

## ANDRE

For Verdi, *Ernani* is kind of a new beginning. He had gotten settled with four operas at La Scala, the best-known northern Italian theater, first with *Oberto* (1839), which was a success. Then *Un giorno di regno* (1840), a comedy that flopped. Then you get *Nabucco* (1842), and *I Lombardi alla prima crociata* (1843), which were both popular, and then offers start coming in. The La Fenice theater in Venice comes calling and Verdi is like, "Sure, I'm interested. Sounds great. Something for a theater outside Milan."

## MAZZOLA

*Ernani* was an immediate, huge success, and it remained popular throughout the 19th century. It was still

performed at the beginning of the 20th century, when it became something of a rarity—it didn't disappear, but it was never a big hit again. And what is strange is that, probably until *Il trovatore* (1853) or *La traviata* (1853) or even *Rigoletto* (1851), *Ernani* was actually the most—in Italian we say *un cavallo i vertalia libertalia*.

## ANDRE

A war horse!

## MAZZOLA

Yes. And that's why our audience should come to experience *Ernani*. It's wonderful to explore a great opera by the young Verdi at his most energized, impassioned, and sincere.

## ANDRE

*Ernani* is Verdi at an international moment. Along with *Nabucco* it was the first to be heard in London (in 1845) and it was Verdi's first opera to be translated into English. This is also his first opera closer to the present—it's set in the 16th century, whereas the others were from biblical times or the Middle Ages.

## MAZZOLA

Also Verdi's use of the work of Victor Hugo was terribly modern. He was one of the most controversial writers of the time. It was really an act of courage to portray onstage the weakness of a king or the aristocracy when confronted





Enrique Mazzola, Lyric's Music Director, and Dr. Naomi Andre, the newly appointed David G. Frey Distinguished Professor in Music at UNC-Chapel Hill

by a bandit. For us, when we go on Netflix, we see villains everywhere. It's normal. But for the people of the time, this was revolutionary.

#### ANDRE

Absolutely. Because remember, this is 1844, so you have the whole unification movement, *Il risorgimento*, happening in Italy. To have anything about political unrest with a king not being the main character, but a person outside the law, that's very modern. This is his first Hugo source, and the next would be *Rigoletto*, also for La Fenice in Venice. The point is that this is a big moment for Verdi, when he's first getting a wide reputation. It's a real milestone. To take this into Venice is a big deal.

#### MAZZOLA

Absolutely.

**I understand Verdi really had a hand in all aspects of the premiere of *Ernani*, including working closely with librettist Francesco Maria Piave.**

#### ANDRE

Piave eventually becomes his most frequent collaborator, and this sort of starts that important relationship. There's a definite fondness, and when Piave died, Verdi helped his widow and family. I get the sense there's a deep friendship there, but in the letters Verdi wrote to Piave, you can see that Verdi can be tough. He's always pressing, saying things like "Come on, do something better. I'm not even a librettist and I can do better than that." There are all these versification rules that went with *la solita forma* [the conventions of the scene structure for arias, duets, and other elements during the first half of the 19th century]. And Verdi's always wanting fewer words. Here is a



Salvatore Licitra and Sondra Radvanovsky in Lyric's 2009/10 production of *Ernani*.

quotation from an 1843 letter: "Let's have as few words as possible...Remember that brevity is never a fault.... I never try to shackle the genius of my poets...but I do insist on brevity because that's what the public wants."

### MAZZOLA

This is one of the most important points about *Ernani*. Verdi wanted an extremely compact opera. He didn't want to write a huge, sprawling work, a *Don Carlos* or a *Boccanegra*. That insistence with Piave was because he was convinced that brevity is the key to success. *Ernani* is written in four acts but it's actually about the length of a normal two act opera. It was the same for Donizetti, with *Poliuto* [premiered at the Paris Opera as *Les Martyrs* in 1840]. It's absolutely concise, and I would say that this is a characteristic of the composers of the 1830s and 1840s—trying to go into the drama in a very fast, impactful way.

### ANDRE

Wow—people don't usually mention *Poliuto*! Yet you make an excellent point that Donizetti was an important force for reworking *le solite forme* to heighten the theatrical energy. People want to make Verdi the maverick, and he was very knowledgeable. But he went to everything; he was listening and watching opera all over Italy and Paris. And he was a great synthesizer, especially in his works—like *Ernani*—from the 1840s. He got many ideas from other composers—particularly Donizetti.

### MAZZOLA

Brevity was an important ingredient in the big pot of what we call *bel canto* style.

### ANDRE

*Ernani* lets us see Verdi, just as you're saying, really embracing the *bel canto*, which I frequently refer to as the *primo ottocento* [roughly the first half of the 19th century, when Bellini, Donizetti, Rossini, Verdi, and numerous other minor composers thrived].

### MAZZOLA

Yes. There is an emphasis on climactic cabalettas: a very fast, athletic, high-gear style at the end of the scenes. *Bel canto* in Verdi's hands—he embraces it. It was not a language; it was the language. Then slowly, starting with the trilogy of *Rigoletto*, *Il trovatore*, and *La traviata*, he started breaking away from the constraints. His extraordinary creativity couldn't be contained within the rules of *bel canto*, so he broke and eventually abandoned them. This is a musical evolution you cannot compare with anyone else's. Among all composers, maybe with the exception of Wagner, Verdi is the one who made the longest journey, reinventing himself, rebuilding himself. From the first Donizetti to the last Donizetti is not a big trip. But from *Oberto* to *Otello* (1887), we have a half century of completely new compositional and dramaturgical inventions.

### ANDRE

You're absolutely right. *Ernani* is Verdi becoming Verdi. In this opera we see him pointing us towards the well-known chestnuts, particularly that middle trilogy. Abramo Basevi, a critic of that time, uses a helpful term—*tinta*—to describe the specific colorings in Verdi's operas. Verdi's works have different vocal and orchestral moods, sounds, a different *tinta* to express their different personalities. A great example is *Simon Boccanegra*, one of his darkest operas. Though you get all those male voices, *Ernani* isn't as dark as *Boccanegra*; instead, it has a heroic sound, with all the brass and the military connections. Yet *Ernani* is still dark in terms of the male voices and this focus on what is defined as the 'men's business' of honor and war and politics.

**MAZZOLA**

Inside all the virtuosic, even heroic vocal output of this opera, there is an island of that darkness. It's the beginning of the third act, at the tomb of Charlemagne, when the characters go into the subterranean vaults.

**ANDRE**

I've listened to the music recently, and I agree—the feel is very different there. You're in these vaults, and then you've got the conspirators, and it's almost like looking toward Act IV of *Don Carlos* (in the five act version) where you have King Philip II in the vault. It's dark, he's alone, and it's such a personal, intimate moment.

**MAZZOLA**

Exactly. And in *Ernani* it is in some ways the quintessential Romantic scene. The Romantic imagination lives underground, with maybe a ray of sun entering through a small window. The prelude here is scored for two clarinets and two bassoons in the lower register, and in just a few bars we have the Verdi of the future. It's exactly the same in the last 20 minutes of *Luisa Miller*, the opera that started Lyric's exploration of the early work.

**ANDRE**

Agreed. *Luisa Miller* is already transitional, I would say, between the early Verdi style and the mature central period.

**MAZZOLA**

I'm used to living in that Verdi time machine. In *Luisa Miller*, we have that brilliant, somewhat leggiere Verdi,

through the beginning and throughout the middle of the opera. And suddenly the opera goes down into the subterranean depths of the human soul.

**ANDRE**

That's fascinating. I love all of opera, and I can listen to recordings of early Verdi, but when you hear them live, that brings them to the present. I'm so glad you—somebody who sort of lives and breathes them—are bringing them to Chicago.

**MAZZOLA**

I've become used to finding in almost every early Verdi opera, places where you think this is an *Otello* or an *Aida* moment. It's something that rarely happens in Bellini or Donizetti. They are much more consistent. I'm not a musicologist, but I can say that this is my experience when rehearsing and performing. When I'm conducting *Ernani*, I'm thinking, "This is not 1844!"

**ANDRE**

I love that.

**MAZZOLA**

And that's my invitation to our audience. To discover how different that Act III prelude sounds, to really savor the change of atmosphere, which is in some ways very modern. I have a feeling that's partly why 19th century audiences went crazy for this opera. And it's hopefully what will make our audiences in 2022 go crazy for *Ernani* as well. ■



Giacomo Prestia, Boaz Daniel, Sondra Radvanovsky, and Salvatore Licitra in Lyric's 2009/10 production of *Ernani*.



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Fiddler on the Roof is presented through special arrangements with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. [mtishows.com](https://mtishows.com)

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# Director's note



Simon Pauly

## Between Love and Duty

by Louisa Muller

**The 1830 Paris premiere** of Victor Hugo's *Hernani*, the play on which Verdi's *Ernani* is based, was a significant milestone that marked the beginning of the Romantic era of French drama (the first time I read it was in an undergraduate theater history survey course). For the previous century and a half, French plays had been subject to strict rules dictating tone, subject matter, language, setting, rhyme scheme, and many other details. With *Hernani*, Hugo rejected these constraints in favor of a new, more passionate and naturalistic style. At the premiere, fights broke out—known as “The Battle of *Hernani*”—between dueling Classical and Romantic factions in the audience. Hugo and the Romantics won the day, and French drama was transformed.

Verdi was at the forefront of a similar sea change in opera, and he looked up to Hugo (only eleven years his senior) enormously. He was intent on preserving the inherent theatricality and dramatic impact of Hugo's play while telescoping and compressing the action (a bit too much for Hugo, in fact, who refused to allow his name or title to be attached when the opera was first performed in Paris). The result is a taut, compelling drama that surpasses the original.

Both *Ernani* and *Hernani* explore a popular theme of Romantic literature: the struggle between love and duty, usually posed as an internal conflict between personal happiness and responsibility to something greater. Each of our main characters faces this conflict and interprets and acts upon it in their own ways. It is this theme that has drawn me into the piece: What drives these characters to act against their self-interests and subvert their own desires at every turn? What does honor mean to each of them, and how does it compel them to behave?

*Ernani*, our hero, is haunted by the murder of his father. Although his love for Elvira is sincere, his single-minded quest for vengeance against Carlo is stronger and moves him in a desperate moment to swear his fatal oath. By the

time he is ready to forgive and release himself from his duty to his father, his oath has already doomed his one chance at happiness.

In contrast to *Ernani*'s inexorable journey, Carlo transforms through the course of the piece. He begins as an impetuous, entitled ruler, accustomed to taking whatever he wants and intent on having Elvira by any means necessary. By the end he is able to place his duty to his office and his aspirations to be a great and just leader above his personal desires.

Silva, who represents the old order losing its footing, is more bound than anyone to antiquated ideas of honor. He frequently invokes his ancestors and their ethical code (and many more times in the Hugo play that did not make it into the libretto), and his dogged commitment to his pledge of hospitality loses him Elvira, his one source of comfort, and makes him an enemy of Carlo. While Carlo's sense of honor compels him to forgive, Silva uses his own rigid interpretation of honor to rationalize his vengeful insistence on the fulfillment of *Ernani*'s oath.

As a woman in a suffocatingly patriarchal society, Elvira faces a different battle: the struggle for agency and autonomy. For her, honor means staying true to herself; she refuses to placate Carlo, and she is ready to take her own life before giving herself in marriage to Silva. She holds all three men to account and often acts as their conscience, most successfully with Carlo. Although she longs for freedom and joy with *Ernani*, she shares his belief in the inevitability of fate and the promise of rewards in the next life after a lifetime of suffering.

The struggle between love and duty would become a central theme in Verdi's output. In *Ernani* and his other early operas we find him experimenting with contemporary source material, learning how to work around the official censors, and pushing against formal constraints, inspired by Hugo and his cohort. *Ernani* gives us a delicious taste of what's to come from Verdi, but it also stands alone as an early example of his aptitude for thrilling storytelling. ■

*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.*



The artists of the 2022 EmpowerYouth! program.

*Lyric*

# Beyond the stage

# EmpowerYouth!

The powerful partnership between Lyric Opera of Chicago and the Chicago Urban League continues to provide ongoing opportunities for students to explore working in the arts and making art from their own lives. This season, the collaboration will (finally) take place in person again.

While **EmpowerYouth!** is one of the most exciting activities under the Lyric Unlimited umbrella, it was also one of the hardest hit during the pandemic. Begun five years ago as part of Lyric's ongoing commitment to community engagement, the main activity of the initiative is to engage young people from Chicago high schools in a robust artistic devising process alongside professional artists. Artists and program participants alike made it through the height of the pandemic with virtual sessions, but of course there is no substitute for in-person creative collaboration. This season, **EmpowerYouth!** is up and running as it was intended to, bringing

young people and artists together in-person to create performances that amplify the unique perspectives of the participants.

The program continues as it began, in partnership with the Chicago Urban League. Participants in the program work with artistic staff and program facilitators to learn how principles of performance, the written word, music, and dance relate to their everyday lives. The magic lies in the artist mentors showing students how their ideas can translate into exciting live theatre.



Through the program, participants develop movement and dance skills that are used in their performances.





The 2022 participants doing vocal warm ups with music mentor Shawn Wallace.

Students learn about the critical role of other aspects of being a working artist as well through professional development. Last season, the staff coached students through the process of taking professional headshots and writing their own artistic biographies. This holistic approach gives the youth real-world experience of what it's like to have a career in the arts.

During the 2022 program, young people worked with four artists: acting mentor Vic Wynter, dance mentor Tanji Harper, music mentor Shawn Wallace, and program facilitator Mari DeOleo. At the conclusion of the session in June, participants put on a showcase of original pieces devised using voice and movement exploration as well as classic Chicago short-form improvisational theater techniques. The program embraced many expressions of artistry, including scenes, dance, and poetry set to music. After the final performance, Daja, a student at Whitney Young Magnet High School, said she will remember “the bond I had with the instructors and other students in the program.” Elijah, a student at Urban Prep Englewood Academy, went even further: “I realized that I am capable of doing anything I want to.”

In the coming year, **EmpowerYouth!** will continue to prioritize centering youth voices in the program by listening to the interests and ideas of the young artists and fostering an environment of organic co-creation. There will also be a renewed focus on social-emotional learning, led by the social workers from the Chicago Urban League. Teens will engage with more guest artists and attend workshops to enhance their learning experience. A full season of in-person work means participants will also have the opportunity to attend performances and take field trips to see first hand more of the varied art that Chicago offers.

**EmpowerYouth!** offers young people a creative opportunity to explore their life and identity, which can inspire them to discover more about themselves and their relationships to the arts. The innovative platform and support these young artists receive help them realize the power of their voices and storytelling—a power that will last for a lifetime. ■

*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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Sitting L-R: Lunga Eric Hallam, Laureano Quant, Ryan Capozzo, Martin Luther Clark, Lindsey Reynolds, Wm. Clay Thompson, Chris Reynolds  
Front L-R: Luther H. Lewis III, Tess Naval

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Lindsey Reynolds  
Denis Véléz

### **Mezzo-soprano**

Katherine DeYoung

### **Tenors**

Ryan Capozzo  
Martin Luther Clark  
Lunga Eric Hallam  
Alejandro Luévanos

### **Baritones**

Laureano Quant  
Ian Rucker

### **Basses**

Ron Dukes  
Wm. Clay Thompson

### **Conductor/Pianist**

Donald Lee III

### **Pianist**

Chris Reynolds

### **Director**

Luther H. Lewis III

### **Stage Manager**

Tess Naval

# Ryan Opera Center alumni around the world

## QUINN KELSEY

At Lyric this season: *Carlo/Ernani*. Previously at Lyric: 18 roles since 2003/04, most recently *Tonio/Pagliacci* (2020/21), *Miller/Luisa Miller* (2019/20).

Also this season: *Enrico/Lucia di Lammermoor*, Opéra national de Paris; *Marcello/La bohème*, The Metropolitan Opera; title role/*Macbeth*, Canadian Opera Company.

Over the three seasons I was a Ryan Opera Center Ensemble member (2003-2006), the most valuable training I received was stage experience. Performing in Lyric Opera productions alongside senior colleagues greatly boosted my confidence in my abilities, allowing me to successfully launch my career. I'm incredibly grateful for the wonderful support I received as an Ensemble member—and for the generosity of the many donors who have ensured the continued support of successive generations.



## THIS SEASON



**Meredith Arwady**  
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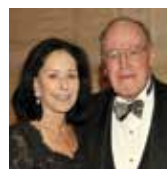


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*Assistant Stage Directors*

Katrina Bachus  
Alaina Bartkowiak  
Gina Hays  
Sandra Zamora  
*Stage Managers*

Katrina Bachus  
Kristen Barrett  
Alaina Bartkowiak  
Gina Hays  
Daniel Sokalski  
Peggy Stenger  
Amy C. Thompson  
Bill Walters  
Sandra Zamora  
*Assistant Stage Managers*

## 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*  
Susanna McNatt, *Manager*

## 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*  
Dan DiBennardi  
*Warehouse Coordinator*

Dan Donahue  
Justin Hull  
Ryan McGovern  
*Assistant Carpenters*  
Anthony Bernardy  
Tyler Gil Ramos  
Connor Ingersoll  
John Ingersoll  
Frank McPartlin  
Johnny Rivers  
Chase Torringa  
Luigi Trupiano  
Brian Walsh  
*Carpenters*

Anthony Coia,  
*Master Electrician*  
Soren Ersbak,  
*Board Operator*  
John Clarke, Jr.  
Thomas Hull  
Robert Reynolds  
*Assistant Electricians*  
Jason Combs  
Thomas Fernandez  
Brian Hobbs  
Daniel Kuh  
Tristan Ramirez  
Jeremy Thomas  
Jose Villalpando  
Amador Williams  
*Electricians*

Nick Charlan,  
*Head Audio Technician*  
Matt Eble  
Asiel Simpson  
Matt Swiatkowski  
*Audio Technicians*

Charles Reilly,  
*Property Master*  
Michael McPartlin,  
*Properties Crew Head*  
Phil Marcotte,  
*Prop Carpenter*  
Bob Ladd, *Armorer*  
Rachel Boultinghouse,  
*Upholsterer*  
Michael Buerger  
Gordon Granger  
Robert Hartge  
*Assistant Properties*  
Johnny Collins  
Joseph Collins  
Adam Gorsky  
Kevin McPartlin  
Taylor Torringa  
*Properties*

Brian Traynor,  
*Charge Artist*  
Michael Bensencon  
Michael Murtaugh  
Donna Slager  
*Scenic Artists*

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

Lucy Lindquist,  
*Wardrobe Mistress*

Katelynn Barker  
Laurel Clayson  
Drake Dabbs  
Theresa Haack  
Molly Herman  
Samantha Holmes  
Mary Keefe  
Cecylia Kinder  
Krystina Lowe  
Bryan McDonald  
Lavinia Morozan  
Elise Petrucci  
Kathy Rubel  
Joanna Rzepka  
Marguerite Scott  
Ewa Szylak  
Barbara Szylo  
Michelle Tan  
Isaac Turner  
Megan Turner  
Maggie Zabierowski  
*Wardrobe Staff*

Isabel Andrade  
Scott Barker  
Louie Barrios  
Whitney Boyd  
Bridget Brown  
Lauren Crotty  
Dawn-Marie Hamilton  
David Hough  
Charlie Junke  
Wendy McCay  
Joycenet Richardson  
Sarah Santiago  
Dulce Santillan  
Angele Shadd  
Andrew Swanson  
Christopher Valente  
Roger Weir  
Kristi Wood  
*Dressers*

Sarah Hatten, *Wigmaster and Makeup Designer, The Marlys A. Beider Endowed Chair*  
Allison Burkholder,  
*Department Coordinator*  
James Ogle, *Wig and Makeup Crew Foreman*

Necole Bluhm  
Martha Contreras  
Brittany Crinson  
Krista D'Agostino  
Eric Daniels  
Mattison Drobney  
June Gearon  
Ansley Hughes  
Chantelle Johnson  
Lynn Koroulis  
Claire Moores  
Megan Pirtle  
Olivia Roach  
Emily Santiago  
Rachel Stiles  
Pat Tomlinson  
Franziska Valus  
*Wig and Makeup Department*

# People of Lyric



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

In April 2022, I was named Lyric's first Chief Artistic Administrative Officer, overseeing all the artistic departments at Lyric, including artistic planning, music administration, operations, and the Ryan Opera Center. My work fosters the artistic experience for all artists who intersect

with Lyric. I work to create an environment for everyone to feel welcomed and valued and to help Lyric maintain an artistic space that is centered on Lyric's principles of IDEA [Inclusion, Diversity, Equity, Access] and excellence. In addition, I am a part of Lyric's executive leadership team, so I am also linked to the broad strategy of the company's mission and vision.

My background is a little unusual for a role like this at a company of Lyric's size and scale. I am rooted in opera production, first as an artist—as an international stage director and musician—and secondly as an artistic director of a nonprofit I founded that incubates collaborative art. In addition, I am also an educator, having served as a professor at the University of Michigan for three years. All of these different intersections come into play in my new administrative role, and help me bring a unique perspective to the table.

## WHAT KEEPS YOU COMMITTED TO THE WORK YOU DO?

I am one of the only Asian American stage directors and leaders in the entire opera industry. As a result, I am committed to building bridges for other minorities—for them to be able to enter and walk into this industry, helping them find a place of belonging. Those bridges did not exist for me when I was traversing what has now been almost 20 years in opera, so being a mentor and a role model is really a core aspect of my own personal mission.

In addition, I am a collaborator, and I'm deeply passionate about opera, about the human voice, about storytelling, and how those stories connect to society at large. What stories are we telling inside and outside the opera house, and how can opera help transform people and open people's perspectives? I am an advocate of honoring the traditions and valuing the foundation of opera while simultaneously challenging what exists in opera and working from within the industry to help us reevaluate, reimagine, and reignite opera's potential for future generations.

## WHAT LED YOU TO WORK AT LYRIC?

I have been connected to Lyric every season since 2007. Initially, I was an assistant stage manager. I then became a full-time staff member and started quickly working my way up within the company. I left Lyric to start a freelance directing career and to my delight, I have been hired every season since to direct something connected to Lyric, for mainstage productions like Verdi's *Nabucco* and Massenet's *Don Quichotte*. For Lyric Unlimited, I directed the world premieres of Matthew Aucoin's *Second Nature* and Jack Perla's *An American Dream*, among others. I have also directed a number of concerts and special events, including Sondra Radvanovsky's *The Three Queens*. And during the pandemic I came in as a consultant to serve as the VP of Lyric

Matthew Ozawa,  
Chief Artistic Administration Officer

Unlimited, helping sustain their important work during a very challenging time.

My current role allows me to use my breadth of experience, skills, and history here. I have always considered Lyric my home company, and the people who work here feel like my family. I've participated in so much art created in this building, and I was even proposed to here in this opera house! So I deeply value the company and its mission, I am passionate about what we do here, and Lyric holds a very important place in my heart and life.

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

All of it! This is a position new to Lyric and new to me. As a result, it is ripe with opportunity. Just as a stage director brings a story together through the synthesis of art forms, my new position collaborates and intersects with the leadership of the company, every regular and visiting artist, and a myriad of staff members. A huge focus of mine is ensuring our artistic process behind the scenes and Lyric's artistic planning as a whole align with Lyric's mission, vision, and standards of excellence.

## WHAT IS THE MOST CHALLENGING ASPECT OF YOUR JOB?

It's the amount of responsibility on my shoulders and the fact that I can't magically have more than 24 hours in a day! I'm constantly juggling short-term needs and long-term strategies, numerous departments and their staff, and the curation of all projects and commissions. In shifting between macro versus micro perspectives, while I'm only a few months into the job, I'm looking into workflow systems that can ensure every detail and every individual is cared for.

## BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

I love traveling. I grew up and lived abroad in Singapore, so I am constantly yearning to travel to new parts of the world. I also love to read, hike, and play my clarinet. I also just got married, so there are new life stages that I am excited to walk into, including having a kid and starting a family. I'm excited about all the incredible layers that come with raising a child!

## A FAVORITE LYRIC MOMENT?

In 2007, I was working on *La bohème*, directed by the legendary soprano Renata Scotto. I was generally mesmerized just by working at Lyric, but one truly magical moment sticks in my mind. I was backstage in Act III, during the incredible quartet with Mimì, Rodolfo, Musetta, and Marcello. And of course there is a beautiful tradition of utilizing snow during this scene. So there I was backstage, with my score, giving notes to some of the singers, when the snow started to fall on my score. And honestly, the theatrical snow looked so real. The moment completely disarmed me. And I remember looking up into the sky, and the rail system at Lyric is more than eight stories high, so I couldn't see where the snow was coming from. In that moment, my reality and the make-believe world of theater had intertwined. I couldn't figure out where one ended and the other began. The magic of that moment in the snow backstage during the Act III quartet was so completely transcendent that it stays with me to this day. 