



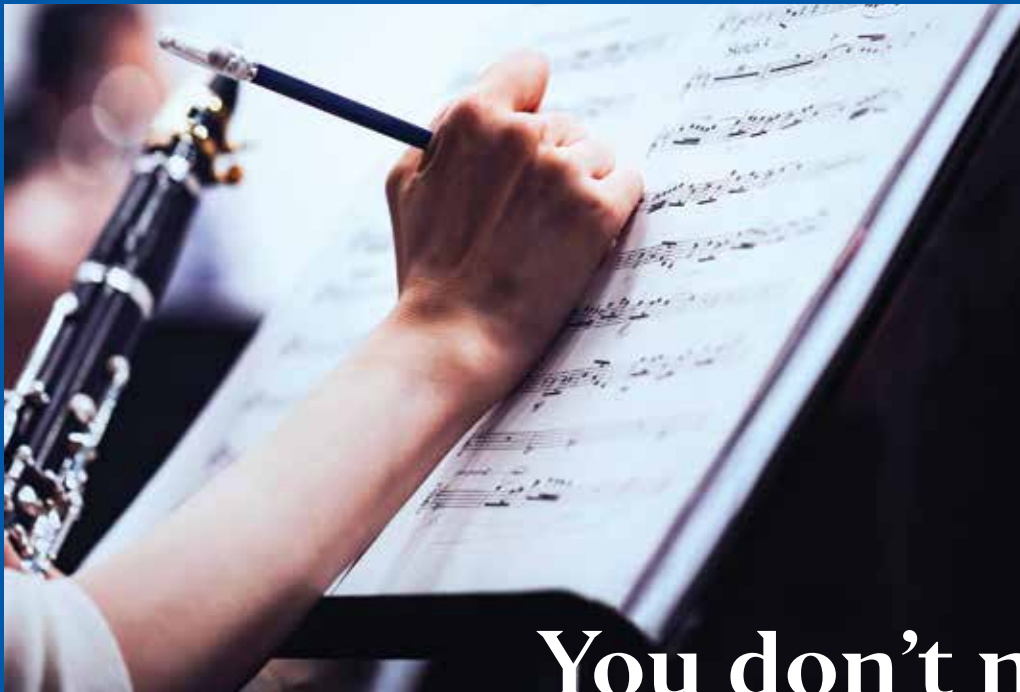
*Lyric*

THE PATRICK G.  
AND SHIRLEY W.  
RYAN OPERA  
CENTER

# *Rising Stars in Concert*

Members of the Lyric Opera Orchestra  
Enrique Mazzola, *conductor*

 **Invesco QQQ**  
2021 | 22 Season Sponsor



# You don't need to be a world-class composer to help orchestrate a better future

Help power your portfolio with  
the innovators of the Nasdaq-100

Invesco QQQ proudly sponsors Lyric Opera of Chicago

Not FDIC Insured May Lose Value Not Guaranteed by the Bank

There are risks involved with investing in ETFs, including possible loss of money. ETFs are subject to risks similar to those of stocks. Investments in the technology sector are subject to greater risk and are more greatly impacted by market volatility than diversified investments.

The Nasdaq-100 Index comprises the 100 largest non-financial companies traded on the Nasdaq. An investment cannot be made directly into an index.

**Before investing, consider the Fund's investment objectives, risks, charges and expenses. Visit [invesco.com](https://www.invesco.com) for a prospectus containing this information. Read it carefully before investing.**

# Rising Stars in Concert

**Anthony Freud**  
General Director,  
President & CEO

**Enrique Mazzola**  
Music Director

**Saturday, February 5, 2022, 7:30 p.m.**

Featuring the 2021/22 Ensemble of  
The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago  
Members of the Lyric Opera Orchestra  
Enrique Mazzola, *conductor*

Generously made possible by

*Lead Sponsor:* Donna Van Eekeren Foundation

*Sponsors:* **Dr. Scholl Foundation, Sue & Melvin Gray, the Chauncey & Marion D. McCormick Family Foundation, Patricia A. Kenney & Gregory J. O'Leary, Philip G. Lumpkin, the Thierer Family Foundation, and Sylvia Neil & Daniel Fischel**

*Enrique Mazzola is generously sponsored by Alice & John Butler, H. Gael Neeson, Sylvia Neil & Daniel Fischel, and the Robert & Penelope Steiner Family Foundation as members of the Enrique Circle. The Enrique Circle is comprised of Lyric's most dedicated supporters who are committed to championing Enrique Mazzola's exciting artistic vision and legacy.*

Listen to the broadcast of *Rising Stars in Concert* on 98.7WFMT and wfmt.com,  
Sunday, February 13, beginning at 7 p.m., generously sponsored by: Donna Van Eekeren Foundation

## PROGRAM

Jacques Offenbach (1819-1880)	<i>Orphée aux enfers</i> , Overture (arr. Carl Binder)	ENRIQUE MAZZOLA (Conductor)
	<i>Les contes d'Hoffmann</i> Prologue: "Il était une fois à la cour d'Eisenach"	MARTIN LUTHER CLARK (Hoffmann) LUNGA ERIC HALLAM, LEROY DAVIS, RIVERS HAWKINS, ANTHONY REED (Chorus)
	Act Two: Violin Aria, "Vois sous l'archet frémissant"	KATHLEEN FELTY (Nicklausse)
	<i>Orphée aux enfers</i> , Act Three: Duo de la mouche (Fly Duet), "Il m'a semblé sur mon épaule"	DENIS VÉLEZ (Eurydice) LEROY DAVIS (Jupiter)
Gioachino Rossini (1792-1868)	<i>Le comte Ory</i> Act One: "Que les destins prospères"	LUNGA ERIC HALLAM (Count Ory)
Offenbach	<i>La Grande-Duchesse de Gérolstein</i> Act One: "À cheval sur la discipline"	LEROY DAVIS (General Boum) FULL ENSEMBLE
	Act One: "Ah, que j'aime les militaires"	KATHERINE DeYOUNG (Grand Duchess) MARTIN LUTHER CLARK, LUNGA ERIC HALLAM, LEROY DAVIS, RIVERS HAWKINS, ANTHONY REED (Chorus)

# Program

Offenbach	<i>Les contes d'Hoffmann</i> Act Three: Barcarolle, "Belle nuit, ô nuit d'amour"	KATHLEEN FELTY (Nicklausse) DENIS VÉLEZ (Giulietta)
	<i>La Grande-Duchesse de Gérolstein</i> Act Two: "Ne devinez-vous pas"	ANTHONY REED (General Boum) RIVERS HAWKINS (Baron Puck) MARTIN LUTHER CLARK (Prince Paul)

## INTERMISSION

Offenbach	<i>Les contes d'Hoffmann</i> Prologue: "Dans les rôles d'amoureux"	ANTHONY REED (Lindorf)
Frédéric Chopin (1810 -1849)	Grande polonaise brillante, Op. 22, Transcription for Piano and String Quartet by Bartłomiej Kominek	CHRIS REYNOLDS (Piano) ROBERT HANFORD (Violin) YIN SHEN (Violin) TERRI VAN VALKINBURGH (Viola) CALUM COOK (Cello)
Offenbach	<i>La Grande-Duchesse de Gérolstein</i> Act Three: "Entr'acte et Galop"	DONALD LEE III (Conductor)
Jules Massenet (1842 -1912)	<i>Chérubin</i> , Act One: "Je suis gris!"	KATHERINE BECK (Chérubin)
Offenbach	<i>Les contes d'Hoffmann</i> Act One: Doll Song, "Les oiseaux dans la charmille"	MARIA NOVELLA MALFATTI (Olympia)
Rossini	<i>Le comte Ory</i> Act Two: "Dans ce lieu solitaire"	LEROY DAVIS (Raimbaud) MARTIN LUTHER CLARK, LUNGA ERIC HALLAM, RIVERS HAWKINS, ANTHONY REED (Chorus)
Giacomo Meyerbeer (1791-1864)	<i>Robert le diable</i> Act Four: "Robert, toi que j'aime"	MATHILDA EDGE (Isabelle) MARTIN LUTHER CLARK (Robert)
Rossini	<i>Le comte Ory</i> Act Two: "A la faveur de cette nuit obscure"	LUNGA ERIC HALLAM (Count Ory) KATHERINE BECK (Isolier) MARIA NOVELLA MALFATTI (Countess Adèle)
Offenbach	<i>Orphée aux enfers</i> Act Four: Menuet, "Maintenant, je veux, moi qui suis mince et fluet"; Galop infernal	MARTIN LUTHER CLARK (Jupiter) MARIA NOVELLA MALFATTI (Diane) FULL ENSEMBLE

Director: **Kristine McIntyre**

Lighting Designer: **Sarah Riffe**

Stage Management: **Bill Walters, Alaina Bartkowiak, Amy C. Thompson**

Musical and Language Preparation: **Nathalie Doucet, Julia Faulkner, Laurann Gilley, Jonathan Gmeinder, Donald Lee III,**

**Chris Reynolds, Craig Terry**

Hair, Makeup, and Wardrobe: **Allison Burkholder, Necole Bluhm, Wendy McCay**

Projected Titles Translations: **Roger Pines, Francis Rizzo**

Cover Photo: **Kyle Flubacker**

*Orphée aux enfers*, Menuet & Galop infernal: Presented by kind arrangement with Boosey & Hawkes.

*Lyric*



# Artist profiles



## 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 Lyric's 2019/20 season 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*. 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 the John D. and Alexandra C. Nichols Endowed Chair.*



## KRISTINE MCINTYRE | DIRECTOR

**Lyric debut**

Stage director Kristine McIntyre has directed more than 100 operas across the U.S. with a focus on new, contemporary, and American works. Productions include Jake Heggie and Gene Scheer's *Moby Dick* (Utah Opera, Pittsburgh Opera, Chicago Opera Theater, Opera San Jose); *Dead Man Walking* (Lyric Opera of Kansas City, Des Moines Metro Opera, Madison Opera); the world premieres of Louis Karchin and Diane Osen's *Jane Eyre* (Center for Contemporary Opera), Mark Lanz Weiser and Amy Punt's *The Place Where You Started* (Art Share, LA) and Celka Ojakanga and Amy Punt's *Mirror Game*; new productions of *Wozzeck*, *Billy Budd* (regional Emmy award) and *Peter Grimes* as well as *As One*, *Glory Denied* and *Soldier Songs* (Des Moines Metro Opera, Urban Arias); Dove's *Flight* (Pittsburgh Opera, Des Moines Metro Opera, Austin Opera), Heggie's *The End of the Affair* (Lyric

Opera of Kansas City) and *Three Decembers* (Des Moines Metro Opera); *Florencia en el Amazonas* (Madison Opera), *Elmer Gantry* (Tulsa Opera), *Of Mice and Men* (Utah Opera, Austin Opera, Tulsa Opera), the world premiere of Mechem's *John Brown* (Lyric Opera of Kansas City); new productions of *Street Scene*, *The Tender Land* (Michigan Opera Theatre), Horovitz's *Gentleman's Island* (Utah Opera) and Hoiby's *Bon Appétit*; and an updated English-language version of Poulenc's *The Human Voice* (Utah Opera, Des Moines Metro Opera), a staged concert version of *Vanessa* (Toledo Opera) and the world premiere of *The Canticle of the Black Madonna* (Newmark Theater, Portland).



## KATHERINE BECK | MEZZO-SOPRANO

**Previously at Lyric:** Sunday in the Park with Lyric's Rising Stars (2021/22); *Twilight: Gods* (2020/21).

Originally from Bennington, Vermont, second-year mezzo-soprano Katherine Beck was a 2020 semi-finalist in the Eric and Dominique Laffont Competition at the Metropolitan Opera, and was recipient of a prestigious George London Foundation Award in 2020. In 2019, Beck portrayed Karolka/*Jenûfa* and covered Dorabella/*Così fan tutte* at The Santa Fe Opera as an Apprentice Artist. She is a former member of the Marion Roose Pullin Arizona Opera Studio, where she has been heard as Mary Johnson/*Fellow Travelers* and Cherubino/*The Marriage of Figaro*. Other Arizona Opera credits include Catherine Wright/*Shining Brow*, Madeleine Audebert/*Silent Night*, and Flora/*La traviata*. While at Opera Colorado in 2018, the mezzo sang Lisette in Gerald Cohen's *Steal a Pencil for Me* (world premiere). Beck has numerous recital and chamber-music credits, including two summers as a fellow of the Tanglewood Music Center. *Katherine Beck is sponsored by Maree G. Bullock, Frank B. Modruson & Lynne C. Shigley, and the Thierer Family Foundation.*



## MARTIN LUTHER CLARK | TENOR

**Previously at Lyric:** First Armored Man/*The Magic Flute* and Sunday in the Park with Lyric's Rising Stars (2021/22).

Second-year Ryan Opera Center tenor Martin Luther Clark recently completed his studies at the Curtis Institute of Music, receiving a master's degree in opera. His performances there included the roles of First Sailor/*Dido and Aeneas*, Tobias Ragg/*Sweeney Todd*, and Don Ottavio/*Don Giovanni*. Also on the East Coast he sang in concert with Russian Opera Workshop both Vaudemont/*Iolanta* and King Charles/*The Maid of Orleans* during their 2019 summer season. A year earlier, he was heard as an Apprentice Artist at Central City Opera and as tenor soloist at the Library of Congress, where

he sang both published and unpublished works of Leonard Bernstein as part of the composer's centennial celebration. At Lyric, he will be featured as Adult William and Chicken Plucker/*Fire Shut Up in My Bones* (2021/22). Other appearances include Lyric Opera of Kansas City as a Resident Artist, University of North Texas Opera in numerous roles and galas, The Dallas Opera, Charlottesville Opera, Opera in Concert, Opera North, and Wolf Trap Opera. *Martin Luther Clark* is sponsored by the **Robert and Isabelle Bass Foundation, Inc., David & Janet Fox, and Richard O. Ryan.**



### LEROY DAVIS | BARITONE

**Previously at Lyric:** Sunday in the Park with Lyric's Rising Stars (2021/22).

Baritone Leroy Davis is a second-year member of the Ryan Opera Center. Recent company debuts include Lincoln Center Theater as George Armstrong in the world premiere of *Intimate Apparel*; Opera Theatre of Saint Louis as Pastor, Lay-about Man, James, Kaboom/*Fire Shut Up in My Bones* (world premiere) as a Gerdine Young Artist; the Phoenicia Festival as Belcore/*The Elixir of Love*; Boston Opera Collaborative as Leporello/*Don Giovanni*; and Odyssey Opera as Ernesto Malcolm/*Maria, Regina d'Inghilterra*. At Lyric, he will appear as Jailer/*Tosca* and Pastor and Kaboom/*Fire Shut Up in My Bones* (2021/22). Davis was also seen as the Forester/*The Cunning Little Vixen*, Hannah Before/*As One*, Joe St. George/*Dolores Claiborne*, and Pablo Picasso/*After Life* at Boston University's Opera Institute. Other credits include Maximilian/*Candide* as an Apprentice Artist with Chautauqua Opera; Aeneas and Adonis/*Dido and Aeneas*, Papageno/*The Magic Flute*, Fiorello/*The Barber of Seville*, and Maitre D' and Farley/*Sister Carrie* (world premiere and recording) as a Studio Artist at Florentine Opera; the Mandarin and Ping/*Turandot* with Shreveport Opera; and bass soloist for Bruckner's *Te Deum* with the Milwaukee Symphony Orchestra. *Leroy Davis* is sponsored by the **Elizabeth F. Cheney Foundation.**



### KATHERINE DEYOUNG | MEZZO-SOPRANO

**Previously at Lyric:** Second Lady/*The Magic Flute* and Sunday in the Park with Lyric's Rising Stars (2021/22).

Second-year Ryan Opera Center mezzo-soprano Katherine DeYoung hails from Traverse City, Michigan. As a member of the 2019/20 Michigan Opera Theatre Studio, she portrayed 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 was an Apprentice Singer with The Santa Fe Opera. Competition successes include national semi-finalist in the 2020 Metropolitan Opera Eric and Dominique Laffont Competition, a 2019 Sullivan Award from the William Mathews Sullivan Musical Foundation, finalist and Online Viewers' Choice Award winner in Houston Grand Opera's 31st Eleanor McCollum Competition, and participating in the 2019 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/*The School for Scandal* (world premiere). Other performing credits include the title role/*Carmen* with Opera in the Ozarks. *Katherine DeYoung* is sponsored by **Lead Sponsors Dr. & Mrs. Mark F. Kozloff and Cosponsors Cynthia Vahlkamp & Robert Kenyon.**



### MATHILDA EDGE | SOPRANO

**Previously at Lyric:** Four roles since 2019/20, most recently First Lady/*The Magic Flute* and Lady in Waiting/*Macbeth* (2021/22).

Third-year soprano Mathilda Edge, originally from Chandlerville, Illinois, is an alumna of Indiana University's Jacobs School of Music, where she earned her master's degree in Vocal Performance. She is the recipient of a 2019 Sara Tucker Study Grant from the Richard Tucker Music Foundation. She has also won or placed in the Washington International Competition for Voice; National Association of Teachers of Singing Artist Award Competition; Indiana District and Central Region Metropolitan Opera Eric and Dominique Laffont Competition; Houston Grand Opera's Eleanor McCollum Competition; and Opera Columbus' Cooper-Bing Competition. Edge has sung in concert with The City Choir of Washington, New Dominion Chorale, and the Bel Canto Chorus. At Lyric, she will be a soloist in the upcoming Beethoven 9 with Sir Andrew Davis. She has performed as Fiordiligi/*Così fan tutte*, First Lady/*Die Zauberflöte*, Sandman/*Hansel and Gretel*, Romilda/Xerxes, The Milliner/*Der Rosenkavalier*, and Cio Cio San/*Madama Butterfly*. As a member of the Merola Opera Program, Edge sang an extended scene as the title role/*Thais* for the Schwabacher Summer Concert, as well as a selection from *I vespri siciliani* in the Merola Grand Finale. *Mathilda Edge* is sponsored by **Maurice J. & Patricia Frank.**



### KATHLEEN FELTY | MEZZO-SOPRANO

**Previously at Lyric:** Four roles since 2019/20, most recently Third Lady/*The Magic Flute* and Sunday in the Park with Lyric's Rising Stars (2021/22).

Mezzo-soprano Kathleen Felty, from Lubbock, Texas, is a third-year member of the Ryan Opera Center. She holds bachelor's degrees in music and business administration from Texas Tech University and a master of music from the AJ Fletcher Opera Institute at the North Carolina School of the Arts. Her performances at Fletcher included Charlotte/*Werther*, Angelina/*La Cenerentola*, Unulfo/*Rodelinda*, Miss Jessel/*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 Apprentice Artist of The Santa Fe Opera, where she received the Katharine Mayer Award and covered Composer/*Ariadne auf Naxos*. She also participated

in Ravinia's Steans Music Institute Program for Singers and, more recently, the Solti Accademia di Bel Canto fellowship program in Italy. Felty made her North Carolina Opera concert debut as Clotilde/*Norma* and her Dayton Opera debut in the role of Maddalena/*Rigoletto*. At Lyric, she will be a soloist in the upcoming Beethoven 9 with Sir Andrew Davis. In Chicago she recently performed for the Harris Theater's Beyond the Aria series. The mezzo is a five-time District Winner of the Metropolitan Opera Eric and Dominique Laffont Competition and a winner of the Heafner Williams Vocal Competition (2019). *Kathleen Felty* is sponsored by **Heidi Heutel Bohn, Lawrence O. Corry, and Mrs. J. W. Van Gorkom.**



### LUNGA ERIC HALLAM | TENOR

**Previously at Lyric:** Sunday in the Park with Lyric's Rising Stars (2021/22).

Second-year Ryan Opera Center tenor Lunga Eric Hallam is from Khayelitsha, South Africa.

There, he founded a nonprofit organization called Phenomenal Opera Voices. He received his diploma and postgraduate (with honors) degrees in music training from the University of Cape Town College of Music. Recent engagements as a Young Artist at Cape Town Opera include *Tebaldo/I Capuleti e i Montecchi*, *Edgardo/Lucia di Lammermoor*, and *Roberto/Maria Stuarda*, as well as *Ramiro/La Cenerentola* at Cape Town Conservatory. He was featured as part of the 2017 Harare International Festival of the Arts in Zimbabwe. Hallam competed as a semifinalist in the 2019 Neue Stimmen International Singing Competition and the 2019 Voice of South Africa International Singing Competition. Chicago appearances include the Harris Theater's Beyond the Aria series alongside Joyce DiDonato. For Lyric, he will appear as Adult Nathan/*Fire Shut Up in My Bones* (2021/22). *Lunga Eric Hallam* is sponsored by **The Ford, Mages, and Boykins Families; Richard W. Shepro & Lindsay E. Roberts; and Ms. Gay K. Stanek.**



### RIVERS HAWKINS | BASS

**Previously at Lyric:** Doctor/*Macbeth* and Sunday in the Park with Lyric's Rising Stars (2021/22).

First-year Ryan Opera Center bass Rivers Hawkins is a native of Columbia, South Carolina. He is an alumnus of Indiana University's Jacobs School of Music (Master of Music and Performer Diploma), where he performed the title role/*Giulio Cesare*, *Leporello/Don Giovanni*, and the Captain/*Florencia en el Amazonas*. He was a finalist in The Kurt Weill Foundation's 2020 Lotte Lenya Competition, where he won a Trustees Award and was featured in the Foundation's documentary *Down to Twelve*. That year he was also scheduled to join the Apprentice Singer Program with the Santa Fe Opera. Hawkins is a recipient of The Georgina Joshi Foundation's International Fellowship, and in 2018 held a Resident Young Artist position with Hawaii Opera Theatre, performing as Zaretsky and the Captain/*Eugene Onegin*, the Corporal/*La fille du régiment*, and Beau/*Service Provider*. The bass is also a former member of Central City Opera's Bonfils-Stanton Foundation

Artists Training Program. Upcoming at Lyric, he will appear as Angelotti/*Tosca*. *Rivers Hawkins* is sponsored by the **H. Earl and Miriam U. Hoover Endowment Fund.**



### DONALD LEE III | CONDUCTOR/PIANIST

**Previously at Lyric:** Sunday in the Park with Lyric's Rising Stars (2021/22).

Originally from Hampton, Virginia, Donald Lee III is the inaugural Ryan Opera Center conductor/pianist, a new Ensemble position in 2021/22. Committed to uplifting marginalized voices, Lee recently programmed and performed digital recitals titled "Where Honor is Due" with Salon 21 in Cincinnati and "Adaptations" with Piano by Nature in Elizabethtown, New York, highlighting the music of Black composers alongside canonical works. He also recorded for the Indictus Project a previously unrecorded set of cotillions by the Black composer Francis Johnson. Lee performed Liszt's *Totentanz* with the Eastern Music Festival's Young Artist Orchestra. Competition successes include top prizes in Virginia's MTNA competition, the Harold Protsman Classical Period Competition, the Eastern Music Festival Concerto Competition, and the VMTA Piano Concerto Competition. Lee was a Presser Scholar, receiving his bachelor's degree in piano performance from James Madison University. As a Yates Fellow he earned his master's degree in piano performance from the University of Cincinnati College-Conservatory of Music (CCM), and then served as assistant professor of piano at Kentucky State University. *Donald Lee III* is sponsored by Lead Sponsors **Michael & Salme Harju Steinberg**, and Cosponsors **Dr. David H. Whitney & Dr. Juliana Y. Chyu, and Drs. Joan & Russ Zajchuk.**



### MARIA NOVELLA MALFATTI | SOPRANO

**Previously at Lyric:** Second Apparition/*Macbeth*, Sunday in the Park with Lyric's Rising Stars (2021/22); *Twilight: Gods* (2020/21).

Italian soprano Maria Novella Malfatti is a second-year Ryan Opera Center member. Malfatti debuted in 2020 at Amsterdam's Concertgebouw as Azema/*Semiramide*, conducted by Michele Mariotti, and at Dutch National Opera she sang Weill's *Aufstieg und Fall der Stadt Mahagonny*. Previously she performed in *Mahagonny* for the Festival d'Aix-en-Provence with Esa-Pekka Salonen. Her frequent appearances at the Tiroler Festspiele Erl in Austria include *Musetta/La bohème*, *Tamiri/Il re pastore*, *Cleone/Ermione*, the Shepherd/*Tannhäuser*, and as soprano soloist in Bach's *St. Matthew Passion* and *Christmas Oratorio*. Malfatti was a finalist in the 52nd International Vocal Competition of 's-Hertogenbosch, and, in 2016, she was awarded third prize at the Ferruccio Tagliavini International Competition for Opera Singers in Deutschlandsberg, Austria. The soprano graduated *cum laude* in Master Classical Voice at the Conservatorium in Amsterdam, following her studies in violin at the



Conservatorio L. Boccherini in Lucca, Italy, her hometown. *Maria Novella Malfatti* is sponsored by two **Anonymous Donors** and **Patricia A. Kenney & Gregory J. O'Leary**.



### ANTHONY REED | BASS

**Previously at Lyric:** Six roles since 2019/20, most recently Second Armored Man/*The Magic Flute* and Assassin and First Apparition/*Macbeth* (2021/22).

Bass Anthony Reed is a third-year member of the Ryan Opera Center and an alumnus of the Curtis Institute of Music and the University of Wisconsin-Eau Claire. A former Adler Fellow and participant in the Merola Opera Program with San Francisco Opera, his highlights on stage there include King of Egypt/*Aida*, Speaker/*Die Zauberflöte*, and Dottore Grenvil/*La traviata*. Reed recently sang Frère Laurent/*Roméo et Juliette* with Wolf Trap Opera, Don Basilio/*Il barbiere di Siviglia* with Annapolis Opera, and Haydn's *Creation* with North Carolina Master Chorale. His repertoire also encompasses Sarastro/*Die Zauberflöte* and Don Magnifico/*La Cenerentola*, among others. He has performed with Grammy Award-winning symphony orchestras and some of the world's most esteemed conductors including Nicola Luisotti and Donald Runnicles. He will appear at Lyric as Sciarrone/*Tosca* (2021/22). *Anthony Reed* is sponsored by **J. Thomas Hurvis**.



### CHRIS REYNOLDS | PIANIST

**Previously at Lyric:** Sunday in the Park with Lyric's Rising Stars; music staff for *The Magic Flute* and *Macbeth* (2021/22).


Currently a doctoral candidate at The Juilliard School, second-year Ryan Opera Center pianist Chris Reynolds recently performed at Lincoln Center Theater for

Ricky Ian Gordon and Lynn Nottage's chamber opera *Intimate Apparel*. Other performance venues include Bayreuth, Carnegie Hall, Tanglewood, WQXR, the Kyoto Summer Music Festival, and National Sawdust. A two-time winner of the Juilliard Vocal Arts Honors Recital Auditions, Reynolds has been a fellow at SongFest and Aspen, as well as a Schwab Rising Star at Caramoor as part of the New York Festival of Song Emerging Artist Series. He has worked at the Metropolitan Opera and Lincoln Center Theater as an opera coach/répétiteur and has served on the faculties of the Internationale Meistersinger Akademie, William Paterson University, and the Mostly Modern Festival. Reynolds holds Bachelor and Master of Music degrees from The Juilliard School. *Chris Reynolds* is sponsored by **Nancy Dehmlow, Loretta N. Julian, and Philip G. Lumpkin**.



### DENIS VÉLEZ | SOPRANO

**Previously at Lyric:** Papagena/*The Magic Flute*, Giannetta/*The Elixir of Love*, Third Apparition/*Macbeth*, Sunday in the Park with Lyric's Rising Stars (2021/22).

Second-year Ryan Opera Center soprano Denis Vélez, from Puebla, Mexico, was a national winner of the Metropolitan Opera Eric and Dominique Laffont Competition in 2020. In the National Singing Contest Carlo Morelli, her performance earned her the First Prize, the French Opera Award, and the Francisco Araiza Special Award. Vélez's 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*. Prior to her arrival in Chicago, she was a member of the National Opera Chorus at Mexico City's Palacio de Bellas Artes, and she holds a bachelor's degree in operatic singing from Mexico's Superior School of Music. Last spring Vélez sang in the Harris Theater's Beyond the Aria series alongside Joyce DiDonato. *Denis Vélez* is sponsored by **The C. G. Pinnell Family**. 



#### HOLLY H. GILSON

Senior Director, Communications

#### DAVID ZIVAN

Program Book Editor

#### CATHY KIEPURA

Program Book Design

#### JESSICA M. PEDROZA, PMP

Project Manager

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

#### SAMETZ BLACKSTONE ASSOCIATES

Visual Direction

#### PMGMA, Inc.

340 Anthony Trail,  
Northbrook, IL 60062  
pmgma.com

Gail McGrath, *Publisher & President*

Sheldon Levin, *Finance*

Rand Brichta, *Arnie Hoffman,*

Michael Hedge,

*Account Managers*

You can view this program on your mobile device at [www.pmgma.com](http://www.pmgma.com)

For advertising information call 847-770-4621. To see our Terms and Conditions relating to advertising orders, visit our website at [pmgma.com](http://pmgma.com). All contents copyrighted. All rights reserved. Nothing may be reproduced in any manner without written permission. © 2022

PMGMA, Inc. is a Woman Owned Business.

**THE PATRICK G. AND SHIRLEY W.  
RYAN OPERA CENTER  
PROGRAM STAFF**

**Administration**

Dan Novak  
*Director, The Ryan Opera Center  
Board Endowed Chair*

Craig Terry  
*Music Director  
The Jannotta Family Endowed  
Chair*

Julia Faulkner  
*Director of Vocal Studies  
Elizabeth F. Cheney Foundation*

Renée Fleming  
*Advisor*

Susanna McNatt  
*Manager*

Annika Donnen  
*Associate Librarian*

**Faculty**

Julia Faulkner  
W. Stephen Smith  
*Vocal Instruction  
Robert and Ellen Marks Ryan  
Opera Center Vocal Studies  
Program Endowment, in memory  
of Gianna Rolandi*

Deborah Birnbaum  
Sir Andrew Davis  
Nathalie Doucet  
Renée Fleming  
Enrique Mazzola  
Gerald Martin Moore  
Stefano Sarzani  
*Guest Master Artists*

Emanuele Andrizzi  
William C. Billingham  
Alan Darling  
Laurann Gilley  
Jonathan Gmeinder  
Celeste Rue  
Eric Weimer  
*Coaching Staff*

Irina Feoktistova  
Julia Savoie Klein  
Derek Matson  
Klára Moldová  
Sharon Peterson  
Alessandra Visconti  
Melissa Wittmeier  
*Foreign Language Instruction*

Omer Ben Seadia  
Louisa Muller  
Todd Rhoades  
*Acting and Movement Instruction*

Orit Carpenter  
Beth Clayton  
*Performance Psychology*

Roger Pines  
*Guest Lecturer and Consultant*

**Artistic/Production Personnel**

Enrique Mazzola  
Donald Palumbo  
*Conductors*

Omer Ben Seadia  
Kristine McIntyre  
*Directors*

Bill Walters  
Alaina Bartkowiak  
*Stage Managers*

Amy Thompson  
*Titles*

**LYRIC OPERA  
ORCHESTRA**

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

**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,  
*Acting Assistant  
Principal*  
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

**EXTRA MUSICIANS**

Eleanor Bartsch,  
*violin*  
Jennifer Cappelli,  
*violin*  
Renee Gauthier,  
*violin*  
Aurelien Pederzoli,  
*viola*  
Amy Barwan, *oboe*  
Mark Fry, *bass  
trombone*  
Vadim Karpinos,  
*timpani*

\* On leave,  
2021/22 Season

*Lyric*

## From the Music Director



The Patrick G. and Shirley W. Ryan Opera Center, Lyric Opera of Chicago's artist development program, is known and admired around the world. When I first arrived in Chicago in 2016 to conduct *Lucia di Lammermoor*, I made sure to become acquainted with everyone affiliated with the program. I knew all along that I wanted to work in close collaboration with the Ensemble, not only to share my knowledge and experience but also to receive knowledge and inspiration in return. The Ryan Opera Center is an extraordinary asset that is close to my heart, and I am thrilled to share the stage with these artists.

Ryan Opera Center Ensemble members receive rigorous, world-class training in the pillars of opera. They have a demanding preparation schedule, with coaching in music, vocal skills, acting, movement, and languages. They have numerous performance opportunities during the year. They are cast in mainstage opera productions, or they understudy major roles, working with conductors, directors, and established singers who can speak with them and

share valuable insights about being on stage. They also have an opportunity, unique among professional artist development programs, to appear regularly in their own radio series on 98.7WFMT: *The Ryan Opera Center Recital Series*.

In addition to meeting with these Rising Stars often during the season, I have personally worked with them, one on one. For me, this has been an exceptional way to get to know them, and to observe their progress and their promise. Often for emerging talent, this level of interaction and experience is a luxury, but for us it is the rule.

Over the years, artists in the Ryan Opera Center have served as ambassadors of the beauty of classical music and opera in many different communities across Chicago and on stages around the world. While they are being trained in the art, they are also helping to cultivate an audience for the future.

We must, and we will, continue to invest more and more in the next generation of opera's artists and audiences. Thank you for joining us as we celebrate the exceptional resource that is the Ryan Opera Center and the extraordinary talents who emerge from it.

Enrique Mazzola

---

## This concert celebrates the tenure of seven departing Ryan Opera Center artists, who reflect on their experiences at Lyric.

### KATHERINE BECK



I am so grateful to have been a part of the Ryan Opera Center here at Lyric. It truly is a dream program: We are expected to work hard and show our best, and in turn, we are given incredible support and respect in every way. My time has been unique with the onset of the pandemic and the birth of our first son, but even so, I have found a family here in Chicago and an artistic support system to keep me going. I am inspired by the way the team of directors and coaches push me to take risks and show my true self, and I am certain that I will carry these skills and lessons with me as I continue my career. I am so blessed to be a part of the Lyric family.

### LEROY DAVIS



I cannot express enough gratitude for all the Ryan Opera Center has done for me. The guidance and mentorship of the administration and faculty have been invaluable. They have helped me discover and develop the artistry I aspire to share. They have taught me how to embrace my sound, how to best express my interpretations, and have opened my eyes to the many ways I can continue to grow. I feel honored to be a part of such an incredibly supportive program, especially throughout the pandemic. As the new year unfolds, I am excited to put into practice what I have learned and continue exploring. I will be forever thankful for all the Ryan Opera Center has given me.



## MATHILDA EDGE



Photo: Kyle Flubacker

As I reflect on my time in the Ryan Opera Center, I am filled with immense gratitude. It is no secret that the past two years have been some of the most tumultuous times in our world, particularly in the arts, but the support provided by the Ryan Opera Center and Lyric Opera of Chicago has enabled me and my colleagues to continue

developing our talents and skills. The depth of my artistry has grown exponentially over my tenure, in large part due to numerous high-level performing opportunities and extended language training. When I arrived in Chicago, I didn't quite know what to expect, but quickly realized my life would never be the same. I will be forever grateful for the nurturing care I have received from everyone at Lyric. From the bottom of my heart, thank you!

## KATHLEEN FELTY



Photo: Kyle Flubacker

Since beginning my pursuit of an operatic career, I have dreamed of becoming a member of the Ryan Opera Center's esteemed Ensemble—but I never could have imagined how this program would surpass my expectations and change my life. From the first day I walked through the stage

door I have felt fully supported. Our mentors are committed to our development, not only as opera singers, but as people. They lead by example, teaching that true artistry comes from honesty and vulnerability in addition to dedication and skill. Through the Ryan Opera Center I have received the highest level of training from some of the greatest in the world, had life-changing opportunities to work alongside my idols, and made connections with people who will be in my heart forever. I feel tremendously privileged to have spent three wonderful years with this company, especially in light of these difficult times, and to be a part of the Lyric family. Thank you.

## RIVERS HAWKINS



Photo: Kyle Flubacker

Joining the Ryan Opera Center and singing at Lyric Opera are two of the grandest dreams most young opera singers have, and that was certainly true for me. To actually be here, to sing on the Ardis Krainik Theatre stage with the most remarkable colleagues only a year after the pandemic shuttered our

industry's doors, still feels unbelievable. Everything I had heard about the Ryan Center is true. The superlatives that current and former Ensemble members use to gush about this place, its administrators, and staff, are in no way hyperbolic. Everyone here genuinely wants you to grow as an artist and will work tirelessly to help get you to places you may not even have realized you could go. But more importantly, they care about you as an individual and welcome you into the Lyric family with open arms. I'm so incredibly grateful for my time in this special program and will treasure the memories I've made here for the rest of my life.

## MARIA NOVELLA MALFATTI



Photo: Kyle Flubacker

Coming to the Ryan Opera Center from Italy has been one of the best experiences of my life. I am extremely grateful to have been under the tutelage of great mentors who have become, during these past two years, a real family to me. We have had so many opportunities to sing and make music together,

learn from remarkable musicians, experiment, open our minds to listen to music in a different way, discover new repertoire, and find new paths for expressing the important message of respect, equality, and humanity through artistry. The work being done by the Ryan Opera Center and Lyric Opera of Chicago is immeasurably valuable and makes me hopeful for the future of opera.

## ANTHONY REED



Photo: Kyle Flubacker

When I came to the Ryan Opera Center my vocal skills were facing some challenges. It seemed to take a long time for my voice to be comfortable learning new music, which was frustrating. But through the patient guidance and support I received here, I was able to overcome those challenges. As I'm completing

my three years in the program, I feel like I am able to make the music I've always wanted to make, because my voice is now able to do what I ask of it. Having entered with a lack of confidence, I'm leaving the Ryan Opera Center with assurance and an innate knowledge that what I have to offer is unique, special, and valuable. **L**

## Ryan Opera Center Board of Directors

### OFFICERS

Patrick G. and Shirley Welsh Ryan  
*Honorary Co-Chairs*

Nasrin Thierer  
*President*

Julie Baskes\*  
*Vice President – At Large*

John Nitschke\*  
*Vice President – Fundraising*

Salme Harju Steinberg  
*Vice President – Fundraising, Co-Chair*

Debbie K. Wright  
*Vice President – Nominating*

David S. Fox  
*Vice President – Nominating, Co-Chair*

Juliana Y. Chyu  
*Vice President – Strategic Planning*

Michael A. Oberman  
*Vice President – Strategic Planning, Co-Chair*

Gregory J. O’Leary  
*Treasurer*

Julian Oettinger  
*Secretary*

### MEMBERS

Queta Bauer  
Heidi Heutel Bohn  
Tanja Chevalier  
Nancy Dehmlow  
Allan Drebin\*  
Erika E. Erich  
Lafayette J. Ford  
Anthony Freud  
Mira J. Frohnmayer  
Melvin Gray  
Lynn Hauser  
Mary Ellen Hennessy  
Martha A. Hesse  
Beatriz Iorgulescu^  
Loretta Julian  
Chester T. Kamin  
Michael A. Leppen  
Philip G. Lumpkin  
Erma S. Medgyesy  
Helen Hall Melchior  
Frank B. Modruson^  
Cherilyn Murer  
Phyllis Neiman  
Susan Noel  
Kenneth R. Norgan  
Jane DiRenzo Pigott  
Ted Reichardt^

Richard O. Ryan  
Richard W. Shepro  
Ms. Gay K. Stanek  
Virginia Tobiason  
Cynthia Vahlkamp  
Donna Van Eekeren\*  
Harriet Weinstein  
Jack Weiss  
Joan Zajtchuk

### LIFE MEMBERS

Katherine A. Abelson\*  
Janet V. Burch  
Lawrence O. Corry  
Mrs. James W. Cozad  
Bernard J. Dobroski  
Mrs. Thomas D. Heath  
Susan Kiphart\*  
Jeanne Randall Malkin  
Keith A. Reed\*  
Mrs. William D. Staley  
Mrs. J. W. Van Gorkom\*  
William C. Vance\*  
Howard A. Vaughan, Jr.

\* Former President  
^ Team Chair

# Sir Andrew Davis Conducts Beethoven 9

Lyric

April 1, 2022

Beethoven Symphony No. 9

Featuring the Lyric Opera Orchestra and Chorus

[lyricopera.org](http://lyricopera.org) 312.827.5600

Invesco QQQ  
2021-22 Season Sponsor

Lyric's presentation of Sir Andrew Davis Conducts Beethoven 9 is generously made possible by Lead Sponsor **Bulley & Andrews**.  
This concert is dedicated to the memory of Lady Gianna Rolandi Davis, with our love and admiration.

Photo: Kylie Flubacker

## Ryan Opera Center contributors

Lyric is grateful to the following generous donors for their contributions in support of The Patrick G. and Shirley W. Ryan Opera Center, one of the world's premier artist development programs.

### FACULTY COSTS

National Endowment for the Arts

### FINAL AUDITIONS

Philip G. Lumpkin

### FOREIGN LANGUAGE INSTRUCTION

Erma S. Medgyesy

### GUEST MASTER ARTISTS

Susan M. Miller

### LAUNCHPAD

Margo & Michael Oberman & Family

### MASTER CLASSES

Mrs. Thomas D. Heath  
Martha A. Hesse

### NATIONAL AUDITIONS

American Airlines

### RYAN OPERA CENTER GALA

Anonymous Donors (3)  
Richard Abram & Paul Chandler  
Julie & Roger Baskes  
Heidi Heutel Bohn  
Dr. Young Chung Family  
David & Janet Fox  
Mary & Lionel Go  
Howard L. Gottlieb & Barbara G. Greis  
Anders & Donna Gustafsson  
Mr. & Mrs. Charles K. Huebner  
Julian Family Foundation  
Patricia A. Kenney & Gregory J. O'Leary  
The Richard P. & Susan Kiphart Family  
Philip G. Lumpkin  
Jean McLaren & John Nitschke  
Frank B. Modruson & Lynne C. Shigley  
Brendan & Suzanne Mulshine

Sylvia Neil & Daniel Fischel  
Patrick G. & Shirley Welsh Ryan  
Richard O. Ryan  
Michael & Salme Harju Steinberg  
Thierer Family Foundation  
Cynthia Vahlkamp & Robert Kenyon  
Donna Van Eekeren Foundation  
Dr. David H. Whitney & Dr. Juliana Y. Chyu

### ENSEMBLE SPONSORS

Anonymous Donors (2)  
Robert & Isabelle Bass Foundation, Inc.  
Heidi Heutel Bohn  
Maree G. Bullock  
Elizabeth F. Cheney Foundation  
Lawrence O. Corry  
Nancy Dehmlow  
Fifth Third Bank  
Lafayette J. Ford  
David & Janet Fox  
Maurice J. & Patricia Frank  
H. Earl & Miriam U. Hoover Endowment Fund  
J. Thomas Hurvis  
Julian Family Foundation  
Patricia A. Kenney & Gregory J. O'Leary  
Dr. & Mrs. Mark F. Kozloff  
Philip G. Lumpkin  
Mr. & Mrs. Lawrence Mages  
Frank B. Modruson & Lynne C. Shigley  
The C. G. Pinnell Family  
Richard O. Ryan  
Richard W. Shepro & Lindsay E. Roberts  
Ms. Gay K. Stanek  
Michael & Salme Harju Steinberg  
Thierer Family Foundation  
Cynthia Vahlkamp & Robert Kenyon  
Mrs. J. W. Van Gorkom  
Dr. David H. Whitney &

Dr. Juliana Y. Chyu  
Drs. Joan & Russ Zajchuk

### VOICE INSTRUCTION

Elizabeth F. Cheney Foundation  
Mira Frohnmayer & Sandra Sweet  
The Elizabeth Morse Charitable Trust

### WFMT RECITAL SERIES

Julie & Roger Baskes

### WORKSHOP PERFORMANCES

Martha A. Hesse

### GENERAL SUPPORT

Anonymous Donors (4)  
Richard Abram & Paul Chandler  
Dr. & Mrs. Robert Arensman  
Paul and Robert Barker Foundation  
Ron & Queta Bauer  
Mr. & Mrs. Ron Beata  
Elizabeth F. Cheney Foundation  
Anne Megan Davis  
Richard & Ingrid Dubberke  
Erika E. Erich  
Mr. & Mrs. Stephen Etherington  
Theresa M. Forsythe  
David & Janet Fox  
Carl A. & Fern B. Gaensslen Charitable Giving Fund  
The Sue & Melvin Gray Foundation  
The Blanny A. Hagenah Family Fund  
Lynn Hauser & Neil Ross  
Mary Ellen Hennessy  
Martha A. Hesse  
James & Mary Houston  
Illinois Arts Council Agency  
Capt. Bernardo Iorgulescu, USMC Memorial Fund  
Stephen A. Kaplan  
Dr. Katherine Knight  
Mr. & Mrs. Lawrence Mages

Lauter McDougal Charitable Fund  
Jean McLaren & John Nitschke  
Helen Hall Melchior  
Susan M. Miller  
Drs. Bill & Elaine Moor  
Charles Morcom  
The Elizabeth Morse Charitable Trust  
Phyllis Neiman  
Kenneth R. Norgan  
Margo & Michael Oberman & Family  
Julian Oettinger  
Ingrid Peters  
Karen Petite  
D. Elizabeth Price  
Patrick G. & Shirley Welsh Ryan  
Richard O. Ryan  
Sargent Family Foundation  
The George L. Shields Foundation, Inc.  
Larry G. Simpson  
Ksenia A. & Peter Turula  
Mr. & Mrs. Henry Underwood  
Marisela Varela, MD  
Dr. Catherine L. Webb  
Marilee\* & Richard Wehman

\* Deceased

*Listings include contributors whose gifts of \$5,000 and above were received by December 23, 2021.*

The Patrick G. and Shirley W. Ryan Opera Center is partially supported by grants from:



*Lyric*