

*Lyric*

# Tosca

PUCCINI

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2021 | 22 Season Sponsor

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A scene from *Tosca*. (San Diego Opera)

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Photo: Iko Freese

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**HOLLY H. GILSON**

*Senior Director, Communications*

**DAVID ZIVAN**

*Program Book Editor*

**CATHY KIEPURA**

*Program Book Design*

**JESSICA M. PEDROZA, PMP**

*Project Manager*

Administrative Offices  
20 North Wacker Drive, Suite 860  
Chicago, Illinois 60606  
[lyricopera.org](http://lyricopera.org)

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340 Anthony Trail  
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**Anthony Freud**  
*General Director,  
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# Welcome to your Lyric



# From the Chair and the General Director

Dear Lyric Family,

Greetings! And for those of you visiting our beautiful opera house for the first time, welcome to Lyric. We are excited to be live on our stage and thrilled you are here. You are all in for a treat!

Puccini's *Tosca* is an audience favorite with very good reason—it fully embodies the drama and passion of grand opera, with its exquisite melodies and captivating, indomitable heroine. There is nothing quite like experiencing the sweeping beauty of this masterpiece—we hope you enjoy every moment.

We have many firsts in store for you with this new-to-Chicago production, led by two very exciting artists. Conductor Eun Sun Kim, recently appointed as music director of San Francisco Opera, makes her long-awaited and much-anticipated Lyric debut, and director Louisa Muller returns in her fourth production at Lyric. We are also delighted to welcome soprano Michelle Bradley in both her Lyric Opera of Chicago debut and her title role debut, alongside Russell Thomas, who has become a favorite Lyric starring artist, and Fabián Veloz in his Lyric debut as the villainous Scarpia.

The return to live performances this season has been more successful than we ever could have imagined, thanks to you—Chicago's ardent opera-loving audiences. From thunderous applause on the opening night of our new *Macbeth*, to sold-out performances of *The Magic Flute*, we want to thank you for being with us, and for working together to make the performance experience safe and welcoming for everyone who visits Lyric.

In February, we announced the 2022/23 Season, which will once again be sponsored by our wonderful partners at Invesco QQQ, as they support innovation in so many important ways in our community and beyond. Next season features world premieres, Lyric premieres, and great artists—both new and returning—who are sure to move and inspire you with their performances. We hope that you'll be with us not only for this performance, but for our premiere of *Fire Shut Up in My Bones*, and all of the extraordinary moments that 2022/23 promises. Your love for music and theater is the reason for everything we do!

Sincerely,



*Sylvia Neil*

**SYLVIA NEIL**  
Chair



*Anthony Freud Obe*

**ANTHONY FREUD OBE**  
President, General Director & CEO  
The Women's Board Endowed Chair

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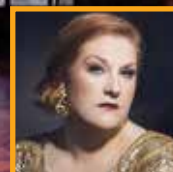
# World Premieres— and Tradition!

Next season offers  
glorious music from  
across the centuries

**Ernani**



**ERNANI**  
Russell Thomas



**ELVIRA**  
Tamara Wilson



**CARLO**  
Quinn Kelsey



**SILVA**  
Christian Van Horn

Photo: Lyric Opera of Chicago

## Lyric Opera of Chicago's dazzling 2022/23 Season

will feature productions of classic operas, a continuing focus on developing and presenting new work, and the return of Lyric's annual spring musical. General Director, President & CEO Anthony Freud and Music Director Enrique Mazzola are pleased to present this exciting mix of works, marking the company's 68th season.

"Our next season will showcase the breadth of opera at its most engaging," Freud says. "I am particularly excited by the two world premieres we have commissioned, and for Chicago audiences to experience these relevant and diverse stories. I am proud that Lyric is at the forefront of expanding the boundaries of the opera house and bringing more diverse stories, and new voices telling those stories, to our stage and the communities we serve."

The season opens with a thrilling continuation of Lyric's acclaimed *Early Verdi Series*, under the baton of Mazzola, a noted expert in this area of the repertoire, and director Louisa Muller. *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 uncle, Silva, and the King of Spain, Carlo. This "love quadrangle" inspires grand-scale arias and ensembles, bursting with the composer's unique energy and drive. Tamara Wilson, Russell Thomas, Quinn Kelsey, and Christian Van Horn—a quartet of world-renowned Verdians, each with a rich performance history at Lyric—will take the lead roles in this sumptuous production.

The season continues with a new operatically scaled rendition of the classic musical *Fiddler on the Roof*, conceived by iconoclastic opera director Barrie Kosky and conducted by Kimberly Grigsby in her Lyric debut. This Komische Oper Berlin production has triumphed in a number of European cities, and makes its long-planned United States debut at Lyric. One of the world's leading opera directors, Kosky is celebrated from Vienna to Paris and from Bayreuth to London, where his new *Ring*





**ELISABETH**  
Rachel Willis-  
Sørensen



**EBOLI**  
Clémentine  
Margaine



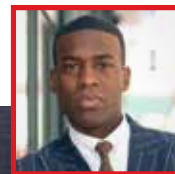
**CARLOS**  
Joshua Guerrero



**RODRIGUE**  
Igor Golovatenko



**PHILIPPE**  
Dmitry  
Belosselskiy



**GRAND INQUISITOR**  
Soloman Howard

cycle will take the stage at the Royal Opera starting next year. When his production of *Fiddler on the Roof* premiered in Berlin in 2017, international critics heralded the arrival of a completely original and unique experience created from this revered, Tony Award-winning masterpiece.

The season also offers the grand return of Georges Bizet's *Carmen*, the immortal tale of the restless, free-spirited heroine and Don José, the soldier who is ineluctably drawn to her. This production will star J'Nai Bridges, an alumna of Lyric's Patrick G. and Shirley W. Ryan Opera Center, as the alluring femme fatale; her co-stars include Charles Castronovo, one of the world's most acclaimed tenors last seen as the endearing Nemorino in *The Elixir of Love*, and Golda Schultz and Andrei Kymach in their Lyric debuts. The production is conducted by Henrik Nánási and directed by Marie Lambert.

Next in the season is Verdi's epic drama *Don Carlos*, presented at Lyric for the first time in its original five-act French version, conducted by Music Director Enrique Mazzola in a production by Sir David McVicar. Acknowledged as one of the most magnificent achievements in the history of opera, *Don Carlos* masterfully reveals the private turmoil of very public personalities. In 16th century Spain, King Philip II is torn apart by his own jealous suspicions that his son, crown prince Carlos, and Queen Elisabeth—Philip's young wife and Carlos's stepmother—are in love. The drama unfolds and confronts audiences with unforgettable intensity and thrilling musical splendor. This epic reveals Verdi in his prime, in a production graced with performances from Rachel Willis-Sørensen, Clémentine Margaine, Joshua Guerrero, Igor Golovatenko in his Lyric debut, Dmitry Belosselskiy, and Soloman Howard.

**Bravura vocal acrobatics are up next**, in the Lyric premiere of Rossini's frothy *Le Comte Ory*. The creator of *The Barber of Seville* strikes again with this sidesplitting comedy replete with onstage antics that match its high-energy music. Hijinks ensue when Countess Adèle sequesters herself in her castle while her valiant brother is away on a crusade. In his absence, the amorous Count Ory stops at nothing (including disguising himself as a nun!) to gain entry to the castle and woo the virtuous Countess. In this witty Bartlett Sher production from the Metropolitan Opera, conducted by Music Director Enrique Mazzola, *bel canto* tenor par excellence Lawrence Brownlee stars in the virtuosic title role—one of his specialties internationally—opposite the Countess of Kathryn Lewek, one of her generation's most scintillating coloratura sopranos. You'll smile from the overture to the happy ending.



*Don Carlos*

Photo: Javier del Real/ Teatro Real



*Fiddler on the Roof*

Photo: Ivo Frense/Komische Oper Berlin



**ORY**  
Lawrence  
Brownlee



**ADÈLE**  
Kathryn  
Lewek

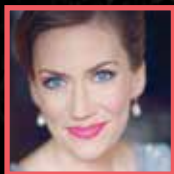


*Le Comte Ory*

Photo: Jacob F. Lucas/ Seattle Opera



**HANSEL**  
Samantha Hankey



**GRETEL**  
Heidi Stober



**WITCH**  
Michaela Martens



*Hansel and Gretel*

Photo: Mary Soh / Metropolitan Opera



*The Factotum*



*Proximity*

"In my second full season as music director, I am honored to be conducting three classic works: *Ernani*, a key title in our *Early Verdi Series*, and *Don Carlos* and *Le Comte Ory*, two sensational operas that I have the pleasure of introducing to Lyric audiences," Mazzola says.

In another highlight of the 2022/23 Season, the company will celebrate the return of Sir Andrew Davis, Lyric's former music director, as he takes the podium for Engelbert Humperdinck's *Hansel and Gretel*, in Lyric's iconic production originally directed by Richard Jones. This celebrated opera returns by popular demand, having wowed audiences of all ages both in its debut 20 years ago and in its return in 2012. A rivetingly modern, astonishingly inventive view of the Brothers Grimm fairytale, this visually stunning and darkly whimsical production does full justice to Humperdinck's glorious score.

**Lyric has enjoyed tremendous success** in recent years with presenting thought-provoking chamber operas, works such as *The Property* by Wlad Marhulets and Stephanie Fleischmann, *Charlie Parker's Yardbird* by Daniel Schnyder and Bridgette A. Wimberly, *Fellow Travelers* by Gregory Spears and Greg Pierce, and *An American Dream* by Jack Perla and Jessica Murphy Moo.

The first of Lyric's two world premieres in the 2022/23 Season is a chamber work that will be performed at The Harris Theater for Music and Dance. *The Factotum* is a "soul opera," composed by the star baritone Will Liverman and DJ/producer King Rico, who bring their unique blend of musical styles to this new comedy set in a Black barbershop on Chicago's South Side. Kedrick Armstrong and Rajendra Ramoon Maharaj make their Lyric debuts conducting and directing this world premiere. The new chamber work piece, commissioned by Lyric and inspired by Rossini's *The Barber of Seville*, is a joyful comedy, moving from gospel and funk to rap, hip-hop, classic barbershop quartet, and R&B—all connected brilliantly with classical singing.

The second world premiere in the 2022/23 Season is *Proximity*, a trio of new American operas commissioned by Lyric and performed on Lyric's mainstage. This ground-breaking project features three new works with intertwining themes—intended to be experienced as a single, riveting whole—and features the Lyric debuts of some of the most important artists of our time: composer Daniel Bernard Roumain working with acclaimed playwright and actress Anna Deavere Smith as librettist, for *Git Here*; Caroline Shaw, composer, working as co-librettist with Jocelyn Clarke for *Four Portraits*; and John Luther Adams, setting a text by the late poet John Haines for *Night*.



Director Yuval Sharon has been instrumental in working with the creative teams in the development of the project and will direct this production. *Proximity* is conducted by Kazem Abdullah in his Lyric debut; Lyric Special Projects Advisor Renée Fleming is the project's curator.

The powerful trio of works confronts head-on some of the greatest challenges affecting us as a society: yearning for connection in a world driven by technology; the devastating impact of gun violence on cities and neighborhoods; and the need to respect and protect our natural resources. As the story zooms in and out from the individual to the community to the cosmic, we find ourselves in a compelling snapshot of 21st century life, with all of its complex intersections and commonalities.

**The season also includes** a one-night-only event featuring soprano Renée Fleming and baritone Rod Gilfry in concert with the Lyric Opera Orchestra, conducted by Enrique Mazzola. The October 8, 2022 program includes the Chicago premiere of *The Brightness of Light*, composed by Pulitzer Prize winner Kevin Puts. This superb new work is based on letters between painter Georgia O'Keeffe and her husband, photographer Alfred Stieglitz. These texts and Puts's remarkable music offer a marvelous showcase for the probing, profoundly connecting and sensitive artistry of Fleming and Gilfry, who sang the premiere with the Boston Symphony Orchestra in 2019.

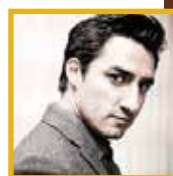
Heralding the return of its traditional spring musical, Lyric's hit production of the classic *West Side Story* concludes the company's 2022/23 Season. Leonard Bernstein's music and Stephen Sondheim's lyrics will once again transplant Romeo and Juliet to the backstreets of New York City in this timeless Broadway musical masterpiece, a Francesca Zambello production that stands as one of the most successful shows in company history.

And, of course, that's just one of the many special occasions ahead. The new cultural season starts on a literal high note with Sunday in the Park with Lyric's Rising Stars on August 21, 2022, as artists from The Patrick G. and Shirley W. Ryan Opera Center perform a variety of favorites from the 2022/23 Season accompanied by members of the Lyric Opera Orchestra and conducted by Enrique Mazzola. The Season Opening Gala, always a grand night of celebration, is slated for September 10, 2022, with cocktails, dinner, and dancing in true Lyric style—an evening not to be missed. And we celebrate the return of the famous Lyric Wine Auction on May 13, 2023. This year, the grand fundraiser, held on The Ken Pigott Stage of the historic Ardis Krainik Theatre, will honor the legendary Maison Joseph Drouhin.

"From breathtaking classics to the new sonic and dramatic worlds of our two world premiere operas," says Mazzola, "this exciting season presents thrilling music theater in all its forms—past, present, and future!" 🎵



**CARMEN**  
J'Nai Bridges



**DON JOSÉ**  
Charles Castronovo



**MICAËLA**  
Golda Schultz



**ESCAMILLO**  
Andrei Kymach



Photo: Cory Weaver/San Francisco Opera



**West Side Story**

Photo: Todd Rosenberg



Photo: Andrew Eccles

**Renée Fleming and Rod Gilfry in concert**

**Lyric Opera of Chicago's 2022/23 Season is on sale now, with more than a dozen curated packages and "create your own" package options that allow you to customize every detail. Explore the season at [lyricopera.org/subscribe](https://lyricopera.org/subscribe), and join us for an extraordinary season of live performances.**

*A diva who has all of Rome at her feet. A woman who takes charge of her life and fights for what she wants. A heroine who is brave and loving, extravagantly emotional, yet utterly irresistible. Floria Tosca is all these things. She's loved by Mario Cavaradossi, the revolutionary, and lusted after by Baron Scarpia, Rome's vicious police chief. Puccini's lushly grand-scale music illuminates these characters, and the entire opera bursts with a theatricality that makes Tosca a favorite of audiences everywhere.*



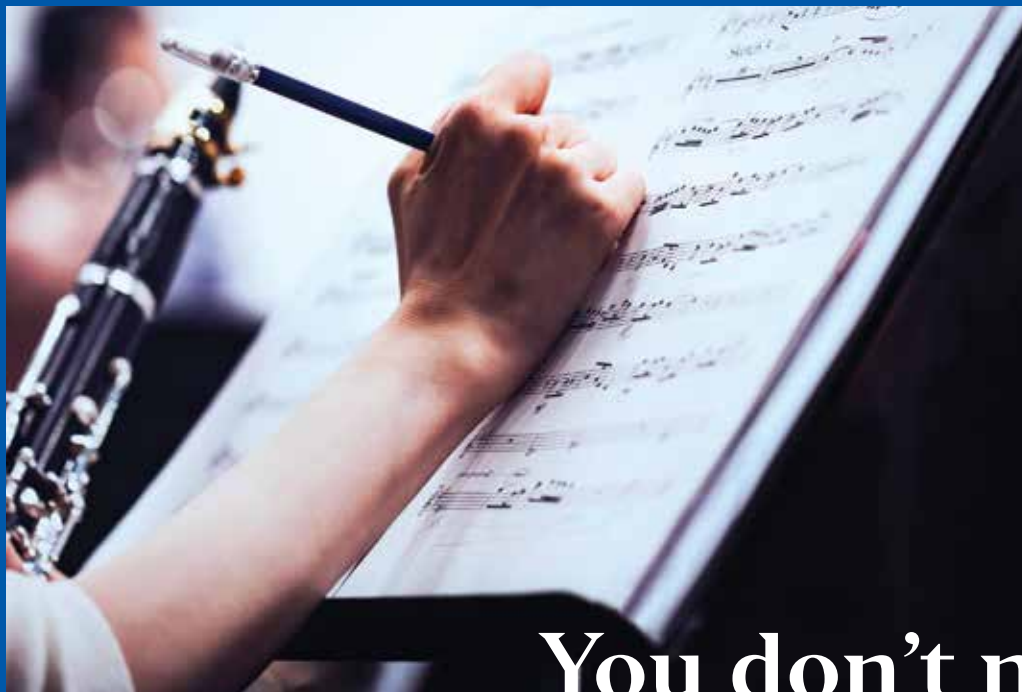
Photo: Ken Howard

**Tosca**  
(San Diego Opera)



*Lyric*

# Tosca



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# Tosca

## New-to-Chicago Production

Music by **Giacomo Puccini** | Opera in three acts in Italian

Libretto by **Luigi Illica** and **Giuseppe Giacosa**

### CHARACTERS IN ORDER OF VOCAL APPEARANCE

Angelotti  
Sacristan  
Mario Cavaradossi  
Floria Tosca  
Baron Scarpia  
Spoletta  
Sciarrone  
Shepherd  
Jailer

**Rivers Hawkins**  
**Alan Higgs**  
**Russell Thomas**  
**Michelle Bradley**  
**Fabián Veloz**  
**Rodell Rosel**  
**Anthony Reed**  
**Liam Brandfonbrener**  
**Leroy Davis**

Chicago Children's Choir  
Chorus Master  
**Josephine Lee**

Conductor  
Director  
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Lighting Designer  
Chorus Master  
Wigmaster and  
Makeup Designer  
Assistant Director  
Stage Manager  
Stage Band Conductor  
Musical Preparation

Prompter  
Projected English Titles

**Eun Sun Kim**  
**Louisa Muller**  
**Jean-Pierre Ponnelle**  
**Marcel Escoffier**  
**Duane Schuler**  
**Michael Black**  
**Sarah Hatten**

**Jordan Lee Braun**  
**Rachel A. Tobias**  
**Stefano Sarzani**  
**Susan Miller Hult**  
**Noah Lindquist**  
**Jerad Mosbey**  
**Stefano Sarzani**  
**Susan Miller Hult**  
**Colin Ure**

First performed by Teatro Costanzi in Rome on January 14, 1900.  
First performed by Lyric Opera of Chicago on November 18, 1954.

+ Lyric debut  
• Current Member, The Patrick G. and Shirley W. Ryan Opera Center  
• Alumnus, The Patrick G. and Shirley W. Ryan Opera Center



Photo: Ken Howard

Tosca (San Diego Opera)

# Synopsis

TIME | **June, 1800**

PLACE | **Rome**

Italy has long been under the domination of the Hapsburg dynasty. Napoleon Bonaparte, however, has emerged as a threat to the status quo, and Rome is in chaos, without a clear ruler. Baron Scarpia, the chief of police, has become the highest authority. Loyal to the king and queen of Naples, Scarpia seeks to eliminate any remaining trace of Napoleon's attempts to establish a secular Roman Republic.

## **Act one:** The Church of Sant'Andrea della Valle

Cesare Angelotti, a Republican political prisoner, has just escaped from the Castel Sant'Angelo, where he had been placed by Scarpia. Angelotti's sister, the Marchesa Attavanti, has hidden a disguise for him in the church, where the painter Mario Cavaradossi is working on a painting of Mary Magdalene with the begrudging help of the sacristan. Cavaradossi takes as his inspiration both the Marchesa, whom he has recently seen at prayer, and his beloved Floria Tosca, a prominent opera singer (Aria: *Recondita armonia*). He recognizes Angelotti and promises to help him escape, but is surprised by a visit from Tosca.

Angelotti hides while Cavaradossi attempts a quick conversation with her (Duet: *Perchè chiuso?*). Tosca is instantly suspicious of Cavaradossi's cautious behavior and jealous of the woman she sees represented in his painting. Cavaradossi assuages her fears and they make plans to spend the evening together. No sooner has Tosca gone than a cannon shot signals that Angelotti's escape has been discovered. He and Cavaradossi depart immediately for Cavaradossi's villa.

The sacristan returns with news of Napoleon's defeat by the Austrians. Arrangements have been made for an immediate celebration and a concert at the Palazzo Farnese, featuring Floria Tosca. Baron Scarpia, who has come in search of Angelotti, interrupts the preparation. Scarpia and his spies find an empty basket of food and a woman's fan bearing the Attavanti family crest.

When Tosca returns to see Cavaradossi, her jealousy is again aroused by his absence. Scarpia preys on her suspicions by showing her the Marchesa's fan. After she leaves, Scarpia orders his agent Spoletta to follow her. As the congregation assembles for the Te Deum, Scarpia plans to eliminate Cavaradossi and possess Tosca for himself.

## **INTERMISSION**

### PRODUCTION SPONSORS

**Frances Pietch Trust**



**Julius Frankel Foundation**

**Josef & Margot Lakonishok**

**Mazza Foundation**

**Additional support is provided by Lyric Opera of Chicago's Production Circle.**

**Lyric Opera of Chicago gratefully acknowledges the support of the NIB Foundation Italian Opera Endowed Chair and the Mary Patricia Gannon Puccini Endowed Chair.**

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

**Additional Costumes Provided by: Seams Unlimited and Steppenwolf Costume Shop**

### APPROXIMATE TIMINGS

<b>Act 1</b>	50 minutes
<b>Intermission</b>	25 minutes
<b>Act 2</b>	45 minutes
<b>Intermission</b>	20 minutes
<b>Act 3</b>	30 minutes
<b>Total</b>	2 hours, 50 minutes

*Lyric*

# Synopsis

continued

## **Act two:** Baron Scarpia's apartment in the Palazzo Farnese

Scarpia relishes his plan to execute the traitors and seduce Tosca. When Cavaradossi is brought for questioning, the painter denies any knowledge of Angelotti's location. At Scarpia's request, Tosca arrives from the victory celebrations. Cavaradossi is then taken to an adjoining room and tortured. His agonized cries force Tosca to divulge Angelotti's hiding place – the well in the garden of Cavaradossi's villa.

The tortures cease; Tosca and Cavaradossi are briefly reunited before Scarpia orders Spoletta to Angelotti's hiding place. As Cavaradossi denounces Tosca for her betrayal, news arrives that Napoleon has actually defeated the Austrians at Marengo. Cavaradossi predicts greater and greater victory for the Republicans, and Scarpia orders him taken away for execution.

When Tosca pleads for mercy, Scarpia makes his price clear: she can buy Cavaradossi's life by giving herself to Scarpia (Aria: *Già mi dicon venal*). After wondering how God can choose to punish her this way (Aria: *Vissi d'arte*), she reluctantly agrees. Since Scarpia has ordered Cavaradossi's death, a mock execution must be arranged, and he seems to give this order to Spoletta. Tosca makes one further request: a warrant of safe passage so that she and Cavaradossi can leave the country. This done, Scarpia advances to embrace her, and she stabs him to death.

## **INTERMISSION**

## **Act three:** The roof of the Castel Sant'Angelo

The distant song of a passing young shepherd and church bells tolling indicate the approaching dawn. Cavaradossi is brought into the castle yard to prepare for his death, and his thoughts turn to Tosca. He is attempting to write a final letter to her (Aria: *E lucevan le stelle*) when she appears. She shows him the warrant of safe passage, explains the mock execution, and describes how she killed Scarpia.

Tosca and Cavaradossi dream of their future happiness together (Duet: *Amaro sol per te m'era morire*). As the soldiers assemble for the execution, Tosca instructs Cavaradossi to feign his death and remain motionless until she can confirm it is safe to leave. After the soldiers depart, she discovers she has been betrayed: Cavaradossi is dead. Spoletta and his men attempt to arrest Tosca for Scarpia's murder, but she is too quick for them. Vowing to confront Scarpia before God, she takes her own life.

— John Caird

*Reprinted courtesy of Houston Grand Opera.*



# Artist profiles



**MICHELLE BRADLEY | FLORIA TOSCA**

**Lyric debut**

This season, the American soprano sang Liù/*Turandot* at the Metropolitan Opera, the soprano solo/Beethoven's Symphony No. 9 with the San Francisco Symphony, and solo recitals for the San Diego Opera. In 2019, she debuted with the Vienna State Opera as Leonora/*Il trovatore* (role debut), with San Diego Opera in the title role/*Aida*, while also returning to the Metropolitan Opera for their New Year's Eve Gala as Liù/*Turandot* (Act Two). She also appeared in solo recitals at the Kennedy Center and in Philadelphia and performed Samuel Barber's *Knoxville: Summer of 1915* with the New World Symphony. Future projects include a debut at the San Francisco Opera as Madame Lidoine/*Dialogues des carmélites* and returns to the Met, Lyric Opera of Chicago, and the San Diego Opera. Other notable debuts have included Oper Frankfurt (Leonora/*La forza del destino*, new production), the Opéra National de Lorraine and Theater Erfurt (both in *Aida*), and the Deutsche Oper Berlin (Verdi *Requiem*, staged performance). Michelle Bradley is sponsored by **Robin Angly & Miles Smith**.



**RUSSELL THOMAS | MARIO CAVARADOSSI**

**Previously at Lyric:** Four roles since 2016/17, including *Verdi Voices* (2021/22); Manrico/*Il trovatore* (2018/19).

The American tenor starred earlier this season as Florestan in *Fidelio* for the San Francisco Opera, and he returns to the title role/*Otello* (Royal Opera House, Covent Garden, after successes at the Washington National Opera, Canadian Opera Company, Deutsche Oper Berlin, and the Atlanta Symphony). Thomas's 2020/21 season included his return to Don Alvaro/*La forza del destino* (Deutsche Oper Berlin), a concert of the title role in *Oedipus Rex* with the LA Opera, and Cavaradossi in *Tosca* with the Cincinnati Opera. He recently starred in *Aida* (Houston Grand Opera), *Il trovatore* (Bayerische Staatsoper), *Idomeneo* (Salzburg Festival, new Peter Sellars production), *Roberto Devereux* (San Francisco Opera), and *La clemenza di Tito* (LA Opera). Thomas has previously enjoyed successes as Beethoven's Florestan (Cincinnati); Bellini's Pollione (San Francisco, Los Angeles, Toronto, Chicago, Valencia); Verdi's Stiffelio (Frankfurt), Don Carlo (Washington, Berlin), and Gabriele Adorno (London); and Puccini's Rodolfo (Met). He has been featured with the Philadelphia Orchestra, Boston Symphony, and Dallas Symphony.



**FABIÁN VELOZ | BARON SCARPIA**

**Lyric debut**

The Argentine baritone's recent performances include the title role/*Rigoletto* to open the season at the Teatro Colón in Buenos Aires, as well as appearances there in *La bohème*, *La traviata*, and *Andrea Chénier*; *La traviata* in Beijing, Naples, and Atlanta; *Tosca* at Opera's Teatro dell'Opera and the Baths of Caracalla; and *Cavalleria rusticana/Pagliacci* in Bologna. He is scheduled to sing *The Pearl Fishers* at the Colón, *Rigoletto* in Beijing, and *La traviata* in Hong Kong. Veloz made his European debut in the title role/*Nabucco* in Split, Croatia, which was followed by *Macbeth* and *Nabucco* in Trieste. He has also been heard with the major companies of Madrid, Mexico City, and Parma, among many other companies in Latin America and Europe. His portrayal of Rossini's Figaro at Buenos Aires's Teatro Avenida (2009) earned him the ESTIMULO Award from the Music Critics Association of Argentina.



**RODELL ROSEL | SPOLETTA**

**Previously at Lyric:** 22 roles since 2005/06, most recently Goro/*Madama Butterfly* (2019/20); Pang/*Turandot* (2017/18).

The Filipino-American tenor, a Ryan Opera Center alumnus, has appeared at the Metropolitan Opera as The Valzacchi/*Der Rosenkavalier* and as both Nathanael and Frantz/*Les contes d'Hoffmann*, the latter in a new production. He has also appeared as Monostatos/*The Magic Flute* at the Met and at London's Royal Opera House. Elsewhere, his performances have been heard with the Los Angeles, Seattle, Pittsburgh, and Tulsa Opera companies (Goro/*Madama Butterfly*); Houston Grand Opera (Goro, Mime/*Das Rheingold* and *Siegfried*, Squeak/*Billy Budd*, Dancing Master/*Ariadne auf Naxos*); The Santa Fe Opera (Ong Chi Seng/Paul Moravec's *The Letter*, world premiere); the Ravinia Festival (Curzio/*The Marriage of Figaro*, Spoletta/*Tosca*, Arbace/*Idomeneo*); Numi Opera in Los Angeles (title role/*Zemlinsky's Der Zwerg*); and the Cleveland Orchestra (First Jew/*Salome*). Rosel created the role of Anthony Candolino/Jake Heggie's *Great Scott* at The Dallas Opera (released on CD). The tenor is a former Grand Finals winner of the Metropolitan Opera Laffont Competition.



### ALAN HIGGS | SACRISTAN

**Previously at Lyric:** Four roles since 2017/18, most recently *The King/Cendrillon*, Second Trojan Man/*Idomeneo* (both 2018/19).

The bass-baritone, a Florida native and Ryan Opera Center alumnus, opened the Harris Theater's "Beyond the Aria" series in 2018. Higgs graduated from Florida State University before becoming a studio artist at Atlanta Opera. His roles there included the Imperial Commissioner/*Madama Butterfly* (professional debut), Antonio/*The Marriage of Figaro*, Benoît and Alcindoro/*La bohème*, the British Major/Kevin Puts's *Silent Night*, and the Mandarin/*Turandot*. Higgs appeared in a Santa Fe Opera summer production as José Castro/*La fanciulla del West*. He has won the American Opera Society Scholarship, the Santa Fe Opera Katherine Mayer Award, and a Sullivan Foundation Award. During the summer of 2018, he participated in the Solti Academy in Italy, where he received a Solti Foundation Scholarship.



### RIVERS HAWKINS | ANGELOTTI

**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*. 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*. Hawkins is also a former member of Central City Opera's Bonfils-Stanton Foundation Artists Training Program. *Rivers Hawkins is sponsored by the H. Earl and Miriam U. Hoover Endowment Fund.*



### ANTHONY REED | SCIARRONE

**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 repertory 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. *Anthony Reed is sponsored by J. Thomas Hurvis.*



### LEROY DAVIS | JAILER

**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); 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 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.*



### LIAM BRANDFONBRENER | SHEPHERD

**Lyric debut**

The 11-year-old performer made his professional debut at The Santa Fe Opera in 2019, as the 11th prince in the World Première of Poul Ruders's *The Thirteenth Child* and in the children's chorus for *La bohème*. He has been a member of the Chicago Children's Choir for three years, studies piano and voice, and is active in baseball, basketball, and soccer. Currently in 5th grade, he lives in Chicago with his parents, who are both members of the Lyric Opera Orchestra.



### CHICAGO CHILDREN'S CHOIR

**Previously at Lyric:** 14 productions since 2000/01, most recently *The Queen of Spades*, *Dead Man Walking* (both 2019/20).

Chicago Children's Choir (Josephine Lee, president and artistic director) is the nation's preeminent youth choral organization, serving 5,200 students across the city of

Chicago. Founded in Hyde Park in direct response to the Civil Rights Movement in 1956, CCC has grown from one choir into a vast network of in-school and after-school programs driven by one mission: to inspire and change lives through music. CCC has impacted the lives of more than 50,000 diverse youth throughout its 62-year history. Since its founding, CCC has focused on building programs that reflect the racial and economic diversity of Chicago. Eighty percent of youth served are from low-moderate income homes, with over 4,000 students annually participating completely free of charge. All singers in CCC programs receive some level of subsidy. High school seniors enrolled in CCC have a 100% graduation and college acceptance rate, becoming global ambassadors who carry on CCC's core values in a wide array of professional fields.



### JOSEPHINE LEE | CHILDREN'S CHORUS MASTER

**Previously at Lyric:** 14 productions since 2000/01, most recently *The Queen of Spades*, *Dead Man Walking* (both 2019/20).

As the president and artistic director of Chicago Children's Choir (CCC), Josephine Lee has revolutionized youth music education, infusing their experience with cutting-edge performances of diverse repertoire, ongoing partnerships with leading cultural institutions such as Lyric, Chicago Symphony Orchestra, and Ravinia Festival, and extensive national and international tours. For her work on the documentary *Songs on the Road to Freedom* (2008), Lee was honored with an Emmy Award. Among Lee's recent projects are two world premiere theatrical pieces (*Long Way Home* with the Q Brothers Collective and *Sita Ram* with David Kersnar of Lookingglass Theatre), several collaborations with Chance the Rapper (including 2016's Grammy Award-winning project, *Coloring Book*), and an original piano and cello composition, *Ascension*, with choreographer Frank Chaves for Ballet Chicago in 2017. Lee earned a Grammy Award nomination as a soloist in the world premiere of Ted Hearn's *Place* at the Brooklyn Academy of Music Next Wave Festival (2018). In 2019, Lee conducted Lisa Fischer and members of the National Philharmonic at Strathmore. In 2015, Lee founded Vocality (2015), a festival chorus comprising young vocal artists from a wide array of communities in the city of Chicago. Among her current projects is a new theatrical work by David Kersnar, J. Nicole Brooks, and CCC composer-in-residence Mitchell Owens III.



### EUN SUN KIM | CONDUCTOR

**Lyric debut**

The internationally acclaimed Korean conductor began her tenure as Music Director of San Francisco Opera in August

2021, leading productions of *Tosca* and *Fidelio*. Kim is also Principal Guest Conductor of Houston Grand Opera, where she conducts a new production of *Turandot* this spring. She has continued a series of important operatic debuts this season,

leading performances of *La bohème* at the Metropolitan Opera and Wiener Staatsoper. Kim is a regular guest conductor at many European opera houses, including Staatsoper Berlin, Bayerische Staatsoper, Semperoper Dresden, Oper Frankfurt, Royal Swedish Opera, Opernhaus Zürich, and Teatro Real Madrid. She has appeared with major orchestras including Orchestre de Paris, Orchestre National de France, Beethoven Orchestra Bonn, and Stuttgart Philharmonic, and is slated to conduct symphony orchestras around the globe, including concerts this season in Philadelphia, Detroit, Toronto, Portland, and the United Kingdom.



### LOUISA MULLER | DIRECTOR

**Previously at Lyric:** Three productions since 2012/13, most recently *Madama Butterfly* (2019/20, 2013/14); *Carmen* (associate director, 2016/17).

Director Louisa Muller returns to Lyric Opera of Chicago for this production of *Tosca*. Also this season, she returns to Garsington to reprise her production of *The Turn of the Screw* that was awarded a Royal Philharmonic Society Award. Her upcoming engagements include a new production of *The Wreckers* for Houston Grand Opera, a new *Rinaldo* for Pinchgut Opera, bringing her production of *Amadigi di Gaula*—originally staged for Boston Baroque—to the Philharmonia Baroque, and a return to Lyric next season to direct *Ernani*. 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*.



### JEAN-PIERRE PONNELLE | SET DESIGNER

**Previously at Lyric:** Ten productions since 1972, most recently *Idomeneo* (2019/20); *Don Pasquale* (2012/13).

The French director-designer (1932-1988) created his first production design in Hannover, Henze's *Boulevard Solitude* (world premiere). He made his directing debut with *Tristan und Isolde* in 1963 in Düsseldorf, thereafter designing and directing all his productions. Ponnelle made his international breakthrough with *The Barber of Seville* at the 1968 Salzburg Festival. His success led to a remarkable series of productions for La Scala, Covent Garden, the Metropolitan Opera, the major houses of San Francisco, Munich, and Zurich, and the festivals of Salzburg and Bayreuth. Among his greatest achievements were the three Monteverdi operas in Zurich; *Tristan* for Bayreuth; the Mozart/da Ponte operas in Paris; the world premieres of Reimann's *Lear* and *Troades* in Munich; and three Rossini works at La Scala. Many of his productions have been remounted repeatedly worldwide, and he adapted many of them himself for video.



## MARCEL ESCOFFIER | COSTUME DESIGNER

**Previously at Lyric:** *Tosca* (2009/10, 2004/05); *La fille du régiment* (1973).

Costumes by the late French designer (1910-2001), as worn by Maria Callas, were first seen in Covent Garden's premiere of Franco Zeffirelli's production in 1964. Escoffier returned to the company in 1966 to create costumes for Joan Sutherland and Luciano Pavarotti in *La fille du régiment*. That production's triumphant success was repeated at both Lyric and the Metropolitan Opera. One of France's most distinguished artistic figures of the postwar period, Escoffier was a set and costume designer for opera and theater, and also worked as a lighting designer, stage director, and painter. He made his international reputation largely through costume designs for film; his work in this area encompassed collaborations with many important directors, from Jean Cocteau (*Beauty and the Beast*, 1946, *Orpheus*, 1949) to Luchino Visconti (*Senso*, 1954), Max Ophüls (*Lola Montes*, 1955), Franco Zeffirelli (*La bohème*, 1965, *Jesus of Nazareth*, 1977), and Vittorio de Sica (*Woman Times Seven*, 1967). His costumes were worn by Sophia Loren in both the de Sica film and *Lady L* (1965), and by Catherine Deneuve in *Mayerling* (1968).



## DUANE SCHULER | LIGHTING DESIGNER

**Previously at Lyric:** More than 140 productions since 1977, most recently *Don Giovanni* (2014/15); *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 held this position at Opera Australia in Sydney from 2001 to 2013. Black has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, the Cantillation chamber choir, and the Melbourne Symphony Orchestra. Other activities include preparing *The Damnation of Faust* chorus at the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings. He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. *Michael Black is supported by the Howard A. 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 Beider Wigmaster and Makeup Designer Endowed Chair.* 

*Lyric*



# Orchestra & Chorus

## MUSIC STAFF

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

## ORCHESTRA

### Violin I

Robert Hanford, *Concertmaster*  
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, *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

### Stage Band Musicians

Rose Armbrust Griffin, *viola*  
John Thorne, *flute*  
Joel Cohen, *percussion*  
Rich Janicki, *percussion*  
Alison Attar, *harp*  
Richard Hoskins, *organ*

## EXTRA MUSICIANS

Cristina Buciu, *violin*  
Jenny Cappelli, *violin*  
Lisa Fako, *violin*  
Renee Gauthier, *violin*  
Sheila Hanford, *violin*  
Carmen Kassinger, *violin*  
Karyn Macfarlane, *violin*  
Rika Seko, *violin*  
Michael Shelton, *violin*  
Aurelien Pederzoli, *viola*  
Rebecca Swan, *viola*  
Paula Kosower, *cello*  
Mara McClain, *cello*  
Robyn Neidhold, *cello*  
Jeremy Attanaseo, *bass*  
Tim Shaffer, *bass*  
Anne Bach, *oboe*  
Trevor O'Riordan, *clarinet*  
Hanna Sterba, *bassoon*  
Mike Brozick, *trumpet*  
Mark Fry, *trombone*  
Ellie Kirk, *harp*  
Andrea Swan, *celeste*

## CHORUS MASTER

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

\*On leave, 2021/2022 Season

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



**REGULAR CHORUS****Soprano**

Elisa Billey Becker\*  
 Sharon Garvey Cohen  
 Cathleen Dunn  
 Desirée Hassler  
 Rachael Holzhausen\*  
 Laureen Janeczek-Wysocki  
 Carla Janzen  
 Suzanne M. Kszastowski  
 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. Wrighte

**Tenor**

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

**Bass**

David DuBois  
 David Govertsen  
 Robert Morrissey  
 Kenneth Nichols\*  
 Craig Springer  
 Nicholas Ward  
 Ronald Watkins  
 Nikolas Wenzel  
 Max Wier  
 Jonathan Wilson

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

Katelyn Lee  
 Kelsea Webb

**Mezzo**

Katie Ruth Bieber

**Tenor**

Jared V. Esguerra

**Bass**

Nicolai Janitzky  
 Vince Wallace

**SUPPLEMENTARY CHORUS****Soprano**

Lynnesha Crump  
 Cassandra Douglas  
 Elise Hurwitz  
 Joelle Lamarre  
 Rosalind Lee  
 Emily Mwila  
 Amanda Noelle Neal  
 Marlaina Owens  
 Leah Rockweit  
 Rachel Ann Spund  
 Diana Stoic  
 Cheryl Warfield  
 Tara Wheeler

**Mezzo**

Christina G. Adams  
 Veena Akama-Makia  
 La'Shelle Q. Allen  
 Jihanna Charlton-Davis  
 Leah Dexter  
 Christine Ebeling  
 Rachel Ann Girty  
 Kimberly Eileen Jones  
 Marguerite Maria Jones  
 Megan Magsarili  
 Morgan Middleton  
 Emily Price  
 Marissa Simmons  
 Heidi Elizabeth Vanderford

**Tenor**

Antonio Donte Chase, Jr  
 Matthew Daniel  
 Klaus Georg  
 Alex Guerrero  
 Darell Haynes  
 Jianghai Ho  
 Ernest C. Jackson, Jr  
 Christopher T. Martin  
 Taiwan L. Norris  
 Steven Michael Patrick  
 Tshombe Selby  
 Edward Washington  
 Charles Williamson

**Bass**

Wayne Arthur  
 Evan Bravos  
 Matthew Carroll  
 Michael Cavaliere  
 Christopher Filipowicz  
 Kirk Greiner  
 Stephen Hobe  
 Brian Hupp  
 Jarrod Lee  
 De'Ron McDaniel  
 Caleb Morgan  
 Michael Parham  
 William Pauley  
 Douglas Peters  
 William Powell III  
 Aaron Reeder  
 William Roberts  
 Rocky Eugenio Sellers

**CHILDREN'S CHORUS****Members of Chicago****Children's Choir**

Daelyn Calloway  
 Elisabeth Cami  
 Simon Cegys  
 Arianna Fernando  
 Mercedes Gong  
 Amina Gorman  
 Susana Hernandez  
 Maude Hovey-Bradshaw  
 Alethia Ikem  
 Hana Javed  
 Camille Kejo  
 Raiva Lessing  
 Vivienne Lynch  
 Charlotte Miller  
 Zoey Obregón  
 Myra Sahai

Josephine Lee

*President & Artistic Director*

Elisabeth Baker

*CCC Associate Conductor*

Jackie Johnson

*Citywide Program Director*

**SUPERNUMERARIES**

Dennis Delavara  
 Richard Duslack  
 James Fazzini  
 John Fricke  
 Edward Gericke  
 Michael Goode  
 Ed Husayko  
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# Making magic on the podium

## A talk with conductor Eun Sun Kim

By Roger Pines



Eun Sun Kim at San Francisco Opera.

**Among the numerous pleasures** delayed by the pandemic was the Lyric Opera debut of Maestro Eun Sun Kim. But in the meantime, the Korean conductor's blazing star has only continued to rise. This past August, she began her tenure as San Francisco Opera's first female music director. In the Fall, her Metropolitan Opera debut, with *La bohème*, received rave reviews.

In other words, Kim isn't one to let obstacles stand in her way for long. Even the outmoded but persistent barriers that once stood in the way of women leading opera companies or symphony orchestras garner very little notice from Kim. When she's on the podium, what matters to her is doing full justice to the music.

Still—even with all the triumphs and the consistently ecstatic praise from critics—has she ever experienced a moment when being a woman was a professional issue for her? “Maybe there was,” Kim says, speaking via Zoom from Seoul, her hometown. “But if something happens because I’m a woman, or Asian, or young, I don’t analyze the situation. In rehearsal, I don’t have time to consider that kind of thing—I think that’s just my character. I know that some of my female colleagues have had problems. Simone Young (Australian conductor, former Hamburg State Opera artistic director) was an icebreaker, and I really appreciate that she was there first. My generation has had a slightly easier time.”

Kim studied composition in Korea, “but I always worked with singers and instrumentalists, accompanying them at the piano. I also always attended voice lessons, so I knew what singing was about—the voice attracted me as an instrument. Every second year our university did an opera production, so I became a rehearsal pianist.” She began her conducting in Seoul, and after relocating to Stuttgart, Germany, she earned a doctorate there in orchestra conducting. She came up the traditional way for conductors in Europe, playing for rehearsals and coaching singers in an opera house—in her case Madrid’s Teatro Real. With her 2012 debut in Frankfurt, she was off and running, quickly accumulating credits in major European opera companies. She has triumphed at London’s English National Opera, the Royal Swedish Opera in Stockholm, and all the leading German companies (Berlin, Stuttgart, Dresden, Frankfurt, Cologne), as well as in the United States.

Is there a desert-island performance of hers that left her totally satisfied? “I’m never satisfied! Artistically I have my ideal, but it’s always difficult to find a balance between that ideal performance or sound and what it

actually is.” Inevitably, though, particular performances do stand out, including that Frankfurt debut: “It all happened very fast! They changed the performance from a concert to *La bohème* and were looking for a conductor. I didn’t know the orchestra, and there was no rehearsal with them. In Germany, for *La traviata* or *La bohème*, you don’t get rehearsal—you just go into the pit in the evening.” Applause for her from the orchestra made her realize that she’d truly gotten the job done.

Kim has strong memories of her North American debut with *Traviata* at Houston Grand Opera (2017, after HGO’s theater suffered damage from Hurricane Harvey). “They reached out in late July to say they were looking for a venue—it was going to be the convention center.” The company offered to switch the productions and make Kim’s debut later, once the theater was repaired, “but I just said ‘the venue doesn’t matter—I will come!’”

Kim is now principal guest conductor at HGO. And her appointment at San Francisco Opera is nothing less than history-making. *Rusalka*, her debut there in 2019, was



Eun Sun Kim conducts *Rusalka* rehearsal at San Francisco Opera.



2020 Concert de Paris rehearsal with Egyptian soprano Fatma Said.

In terms of music-making, I always feel the same thing: I sometimes say to the orchestra musicians, 'Please sing more!' and I tell the singers, 'Be instrumental!'

- Eun Sun Kim

glorious, and she remains grateful for it: "In terms of the ensemble with all the artists, the orchestra, the stage managers—that level of teamwork was something I was really experiencing for the first time." She had never visited San Francisco before *Rusalka*: "I felt it was similar to a European atmosphere—maybe that was a reason I felt really comfortable there."

With her insatiable musical curiosity, Kim is always learning new music, although she doesn't have favorites ("I fall in love with any piece when I'm conducting it"). The major German houses all do a large number of works each season, and this clearly created the foundation of Kim's own wide-ranging repertoire. "They present way more performances there than in American houses," she says. "Practically every evening!" In any run of performances, she notes, "the orchestra musicians change—there is rotation. So, in an orchestra reading, you don't get to see all the musicians you're going to perform with. In America you have one team, which is a big advantage—like in a symphony concert. You can develop the same language." On the other hand, what Kim especially enjoys in the German system is "when you see a musician for the first time in performance. That can be a magical moment: you don't know the person, but then in the performance we feel the same thing, we do the same thing at that moment. That can only happen through the language of music."

After she conducts an opera production, Kim always comes back to concerts. That balance is important to her. "There's no stage action to think about in concerts, but in terms of music-making, I always feel the same thing: I sometimes say to the orchestra musicians, 'Please sing more!' and I tell the singers, 'Be instrumental!' because I always consider the voice as an instrument. When the principals and chorus are onstage, I see it all like a big orchestra, with the voices as part of a big ensemble."

Like every artist, Kim has had to deal with cancellations since the start of COVID but she says, "I live today, I really do. I'm studying scores. I'm also studying languages, which are necessary for my job." She's working on her French and Italian right now, just to maintain those skills, and wants "to learn Russian, in order to conduct that repertoire. I just don't dare conduct Russian works without being able to speak the language." The past year's cancellations have enabled her to be flexible. "I lost my Vienna Staatsoper debut, but then the concert at La Scala came up, so I was able to go to Milan for that—six different pieces and three different programs. My first time with the Scala orchestra. It was great!"

*Roger Pines, former dramaturg of Lyric Opera of Chicago, writes regularly for major international opera-related publications. He currently teaches an opera repertoire course at Northwestern University's Bienen School of Music.* [A](#)



# Director's note



Photo: Simon Pauly

## Finding new layers

A conversation with director Louisa Muller

***Tosca* is of course one of the most-beloved, most-performed works in the repertoire. Is it challenging to bring new energy to it?**

The opera certainly has an iconic performance history, and certain performance expectations from an audience, many of whom are not seeing it for the first time. But I always like to think about all the people who are seeing it for the first time, and try to look at any piece with fresh eyes myself. With a work as brilliant as *Tosca*, you can excavate new layers every time you come back to it. And as an audience member, you can as well. My hope is that you come and you get caught up in the storytelling of it and the immediacy of it. One of the things that's so special about *Tosca* itself is the tight pacing. There isn't any excess fat. So even if you've seen it before, you find yourself drawn in.

**You yourself have a long history with the work.**

*Tosca* is my mother's favorite opera. It feels like something I always knew in some way, because of hearing it on the record player quite a lot as a child. And I've worked on several productions of it. I directed it this season once already, at Opera Colorado. I directed a new production for Wolf Trap Opera in 2017, and worked on John Caird's production in 2010 in Houston.

**And it's still exciting to direct?**

There is something about *Tosca* in particular that keeps bringing me back. One of the things that it's really about, is the way people are able to keep hopeful in a totally hopeless situation. Although *Tosca* has been given so much evidence that she cannot trust Scarpia, and that things are unlikely to turn out well, she still holds onto hope because that's the only way she can survive. That is something that we respond to so much in the audience. We keep hoping that somehow they're going to get out of the situation.

And also, in this case, because Michelle Bradley is doing her very first *Tosca*, it will be particularly exciting.

**It's her Lyric Opera debut as well. What is it like to work with a singer in that situation?**

Incredible. Getting to meet someone in their role debut is always a thrill because they're bringing something totally new. There's no baggage from the last time they did it. It's an opportunity to explore and make discoveries together. I'm sure, after this, Michelle will sing *Tosca* many times. And to be there for the first time is always exciting.

**Speaking of firsts, this is also your first chance to collaborate with Eun Sun Kim.**

I've really been looking forward to it. The relationship between a director and a conductor in rehearsal is a very special one that makes a huge impact on any performance. And I am particularly looking forward to the all-too-rare joy of collaborating with another woman in that role.

**This opera is obviously a woman's story, but it's a great deal more than that.**

I really reject the narrative of *Tosca* that it's about a woman undone by the fatal flaw of jealousy, which is often the way that it's talked about. It's about two people, two artists, simply trying to live their lives according to their own ideals—and about how they behave in a really extreme situation. *Tosca* herself is not even particularly political. And certainly it's important to me that near the beginning of Act One we see that she's very playful. She and Caravadosi have a joyful, adult relationship, which is different from a lot of relationships portrayed on stage. They really know each other and they have a real relationship and they're just living their lives as artists.

For *Tosca*, the only way that she can keep her ideals intact is by betraying another ideal. Essentially, in order to protect herself, she has to kill. And as a very religious character, that moment of choosing to kill Scarpia really changes her, and changes who she is.

**What's your impression of working at Lyric Opera?**

I have a really special relationship with the house and with the city. It feels like one of my artistic homes, certainly. I assisted on a couple of shows back in 2009, and then I came back. I directed *Bohème* in 2012. I remounted *Butterfly* a couple of times, and I've been there for *Carmen*. I'll be there next season to open 2022-23 with *Ernani*, with Enrique Mazzola. Lyric has such a strong audience history. I find that the people who love Lyric love it so deeply. It's wonderful to come back. ■

# The making of *Tosca*

by Daniela Costa

## The phrase “Puccini heroine” immediately conjures up

an image of a woman suffering for love, full of self-destruction and headed for a terrible end—all while singing extraordinarily beautiful music. They are mostly victims of an adverse and cruel destiny, and thus associated with a poignant melancholy—even a constant feeling of inadequacy. But what did they mean to Giacomo Puccini (1858-1924) himself? Why did he create such enduring, but such heartbreaking characters?

In the first decades after Puccini’s death, scholars and critics began to analyze the composer’s female figures through various lenses. An early landmark was *Puccini: A Critical Biography* (London, Duckworth 1958) by Mosco Carner, an Austrian-born British musicologist and conductor. For Carner, Puccini’s heroine creations resulted from the composer’s fixation on a maternal figure (Puccini lost his father when he was five; he and his mother maintained a close and affectionate relationship until the end of her days). An obsession with the dominant mother renders fulfilled love with another woman an impossibility, except within a framework of guilt. Puccini’s heroines would therefore need to be punished for having loved.

However fascinating this psychoanalytical hypothesis may be, it seems both too strictly connected to the personality of the composer and too far removed from the conventions of his era. What’s more, as much as the major heroines—Mimi, Butterfly, Turandot, and, of course, Tosca—have many similar characteristics, they also possess extraordinary individuality. They each occupy a precise and compelling place in the development of the operatic production of the composer. In numerous articles (notably collected in *L’albero del bene e del male*, Pisa, Maria Pacini Fazzi, 2000), Italian music critic and Puccini expert Fedele d’Amico compellingly frees the tragic characters from Puccini’s personality, tethering them instead to the breathtaking modernity of his musical language.

As Puccini himself becomes more aware of his own artistic abilities and his inventive power as a melodist, the model of the woman who “lives and dies for love” grows in refinement, complexity, and musical strength. The progression is evident from the role of innocent Anna in Puccini’s first opera *Le Villi* (1884) to little Liù in his unfinished masterpiece *Turandot* (premiered in 1926, 17 months after Puccini’s death), and of course appears most vividly in Puccini’s greatest female roles. Nowhere is the mastery and complexity of Puccini’s characterizations more beautifully rendered than in *Tosca*,

one of the heroines most strongly imprinted in the collective imagination, and for whom we are here now, ready to be conquered again by her daring vitality.

**Immediately after the 1889 premier of *Edgar*,** the composer’s second major work, Puccini had begun to think about *La Tosca* as a suitable subject. The Victorien Sardou drama had originally been written especially for the famous actress Sarah Bernhardt, who debuted it in Paris at the Théâtre de la Porte Saint-Martin, November 1887. Ferdinando Fontana, the librettist of Puccini’s first two operas, suggested writing an opera on this drama and Puccini was immediately very enthusiastic. In a letter to Giulio Ricordi, on 7th May 1889, the composer asked his publisher to obtain the rights for the libretto: “...I’m thinking of *Tosca*! I beg you to take the necessary

steps to obtain Sardou’s permission before abandoning the idea, which would greatly sadden me, for in this *Tosca* I see the opera I need, one whose proportions are not excessive, either as performance or as something giving rise to the usual superabundance of music” (*Gara, Carteggi pucciniani*, Milan, Ricordi, 1958).

Ricordi tried straightaway to contact Sardou through his French agent, but it was some time before the contract was concluded. Approximately a year later, Puccini had occasion to see *La Tosca* with Bernhardt in Milan. Although he understood little of the French, he became newly enthusiastic. So in 1889, he and Ricordi (after having excluded a deeply offended Fontana) entrusted Luigi Illica to write a libretto from Sardou’s play.

Illica worked on the libretto during 1891 and was still busy when Puccini began to compose *Manon Lescaut* (1893). At some point, Puccini abandoned the *Tosca* project, and Illica’s libretto was offered by Ricordi to another composer in his company, Alberto Franchetti. In October 1894 Illica and Franchetti visited Paris to show Sardou the final draft of the libretto and to obtain his approval. Giuseppe Verdi, in Paris for the French première of his *Otello*, was also present at the meeting and expressed great admiration for the work.

It is not known exactly what reawakened Puccini’s interest in *Tosca* (the title chosen by Puccini and his librettists instead of *La Tosca*, the original title of Sardou’s drama). But his enthusiasm seems to have induced Ricordi to return the libretto to his star composer. In any case, by March 1895 Franchetti had given up on the opera because he did not feel up to the task. A new contract was drawn up and Puccini began work in earnest. As with the successful *La bohème* (1896), Illica



Giacomo Puccini, 1908

Photo: Encyclopædia Britannica/Giacomo Puccini, 1908. Library of Congress, Washington, D.C.; A. Dupont, NY (dig. id. cpl 344028)



brought in Giuseppe Giacosa to put the prose into verse, and the libretto was heavily reworked for Puccini's dramatic needs.

*Tosca* was performed at the Teatro Costanzi in Rome on January 14, 1900, in the presence of Queen Margherita, composers Franchetti, Pietro Mascagni, and Francesco Cilea, among others, and journalists from all over the world. The production was overseen with great care by Giulio Ricordi's son, Tito, who commissioned set designs from Adolfo Hohenstein. The conductor was Leopoldo Mugnone, and Hariclea Darclee sang the principal role. The tense climate at the premiere was further increased by the rumor, which later turned out to be false, that someone would throw a bomb into the theater.

The public's reaction, apart from some encores, was not particularly warm, at first. But over 16 repeat performances, and numerous others the following year in other Italian cities and abroad, audiences grew more and more enthusiastic. *Tosca* is now one of the most performed operas in the world, but for decades the critical reviews (including that of Gustav Mahler, who left a 1903 performance before it was finished) were very hard on this particular masterpiece.

**At first, *Tosca* may seem completely different** from Puccini's previous heroines: she is a famous primadonna who performs in the Eternal City, a sensual, enterprising, free, and haughty individual. Her entrance—we hear her in the wings shouting Mario's name three times before we see her beautiful features—is immediately impetuous, inquisitive, and ardent.

But *Tosca* is also a very pious woman in papal Rome, devoted to the Madonna to whom she offers flowers, seeking forgiveness for the kisses she exchanges in church with Cavaradossi, and for the immoral relationship of free love she lives with him. She is passionately jealous, and therefore fragile and vulnerable.

Her Act II prayer-lament aria "Vissi d'Arte," one of the great heights in the repertoire, has the effect of suspending the relentless rhythm of the tragic events, almost transporting us to a place inside the heroine's mind. Her situation is dire, but the music—much of it reminiscent of material already heard, but here reworked by the composer—creates a potent connection with her more carefree recent past. A piece of splendid vocal effusion, the aria is introspective and sincerely religious—simultaneously full of both faith and lamentation. Until this moment, we have seen *Tosca* as a strong and passionate woman; here, a window opens on her weaknesses. The music underscores the character's multifaceted nature. Sadly, it becomes clear that, for all her dynamic traits, she is also a simple, small girl, defined by love, who will suffer the same cruel fate as other Puccini heroines. It is astonishing to learn that, concerned about slowing the action, Puccini seriously considered cutting the aria. The master dramatist kept it in.

Anna, the protagonist of *Le Villi* and the first in the series of the composer's fragile heroines, was an ethereal and innocent creature, possessed also of those traits that became common to later heroines: her total dedication to love; an ineluctable path toward personal sacrifice; and nearly impossible surrounding circumstances. The successive heroines, Floria *Tosca* among them, develop this archetypal model to a highly advanced level, becoming far more than emblems of Puccini's own psyche or mere types. *Tosca*'s instincts and strong temperamental contradictions, brought alive through the composer's sophisticated music, combine to present us with a real woman, whose vital force still remains fervent and captivating today.

*Daniela Costa is currently Professor of Italian Opera at the Florence Center of the UNC Chapel Hill Burch Honors program.* [L](#)



Photo: Sorenson

#### TOSCA AT LYRIC THROUGH THE YEARS

Above: Renata Tebaldi as *Tosca* and Tito Gobbi take a bow during Lyric's 1960 run of *Tosca*.

Center: Carol Neblett as *Tosca* with Luciano Pavarotti as Cavaradossi, 1976; Sherrill Milnes and Renata Scott, 1987/88

Right: Samuel Ramey and Doina Dimitriu, 2004/05



Photo: David H. Fishman



Photo: Tony Romano



Photo: Dan Rest

*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.*



Photo: Kyle Fluhacker

A group of students (in pre-pandemic times) get loose for a meeting of *EmpowerYouth!*, Lyric's arts program in partnership with the Chicago Urban League.

*Lyric*

# Beyond the stage

# EmpowerYouth!

While young people are feeling uncertain about their future and the world around them, Lyric continues to invest deeply in educational and community engagement programs that encourage participants to express their hopes, fears, and dreams through opera.

The 2021/22 season marks the fifth year of Lyric's **EmpowerYouth!** igniting creativity through the arts program in partnership with the Chicago Urban League. The initiative encourages and guides Black Chicago high school students in creating an original production drawn from the stories of their lives and how they deal with issues pertinent to them. Participants in the program work with professional artistic staff and program facilitators to learn how principles of performance, the written word, music, and dance can translate to their everyday lives.

During 2020/2021, determined to not let the pandemic deter the creative process, **EmpowerYouth!** participants continued to work and create virtually. This season the process has been a hybrid of online learning and group discussions to foster the creation of a new work, and in-person sessions where the young artists perform together. The pandemic has brought unique challenges for students of all ages. The overwhelming sense of uncertainty, in and out of the classroom, has led to greater introspection. This year 18 participants have chosen to focus on identity as a driving



Photo: Kyle Flubacker

The multi-disciplinary program helps Chicago students learn to transform their own stories into art.





Photo: Kyle Flubacker

Group activities help the students to develop their own original operas.

theme for their work. Students will work in small groups with Lyric's Community Programs Coordinator Angela Hamilton and Chicago Urban League staff to discuss their identities and the stake they want to claim in this world. Participants spend their time with **EmpowerYouth!** mentors and teaching artists, learning about the art of opera, and developing their work further in group discussions.

This year participants will be working with three talented artist mentors: Tanji Harper for dance, Shawn Wallace for music, and Vic Wynter for acting. This is a unique opportunity for young people to work directly with experienced artists and to explore multiple art forms to express themselves. Working with these artists can be a transformative experience for participants. "The most surprising thing was me coming out of my shell with singing," said one participant from last year's sessions.

"I did not expect that!" Hamilton and the Chicago Urban League staff prioritize creating a safe and stable environment for young people to explore these art forms. Social workers are available to work with students, who get one-to-one time with staff and support as they navigate high school, the pandemic, and figuring out what's next for them.

**EmpowerYouth!** offers young people a creative opportunity to explore their experiences and identity, which helps inspire them to pursue the arts and find their own voice. Lyric's 2021/22 **EmpowerYouth!** ensemble will spend this winter and spring bringing forward personal stories that need to be told, with new collaborators and varying perspectives. The creative platform and support these young artists receive helps them to explore the power of their voices and their storytelling, harnessing them as catalysts for change on many levels. [7](#)



*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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# Ryan Opera Center alumni around the world

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Photo: Marc Cartwright

## THIS SEASON



Photo: Chia Messina

**Andriana Chuchman**  
*Rigoletto*  
The Metropolitan Opera



**René Barbera**  
*Il barbiere di Siviglia*  
Opéra national de Paris



Photo: Corey Weaver

**Cecelia Hall**  
*Die Zauberflöte*  
Moscow Philharmonic Orchestra

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Photo: Jaclyn Simpson



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Kyle Flückner



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Liv Redpath  
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Bernard McNeela  
Kevin O'Keefe  
Thomas Setina  
*Engineers*

## 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  
Bridgett Williams  
*Assistant Lighting Designers*  
Joe Dockweiler,  
*Master Carpenter*  
Mike Reilly, *Head Flyman/Automation*  
Jeffrey Streichhirsch,  
*Automation Assistant*  
Chris Barker  
Robert Hull, Jr.  
*Rigging/Automation Assistants*

Mark Shanabrough,  
*Head Shop Carpenter*  
Brian Grenda,  
*Layout Carpenter*  
Drew Trusk,  
*Head Shop Welder*  
Bruce Woodruff,  
*Layout Welder*

Richard "Doc" Wren  
Dan DiBennardi  
*Warehouse Coordinators*  
Dan Donahue  
Justin Hull  
Ryan McGovern  
*Assistant Carpenters*  
Anthony Bernardy  
Peter Cleary  
Connor Ingersoll  
John Ingersoll  
Frank McPartlin  
Tyler Gil Ramos  
Johnny Rivers  
Chase Torringa  
Brian Walsh  
*Carpenters*

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

Nick Charlan,  
*Head Audio Technician*  
Matt Eble  
Kelvin Ingram  
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  
Michael O'Donnell, Jr.  
Gordon Granger  
*Assistant Properties*  
Johnny Collins  
Joseph Collins  
Adam Gorsky  
Robert Hartge  
Kevin McPartlin  
Geoffrey Pender  
Taylor Torringa  
*Properties*

Brian Traynor, *Charge Artist*  
Michael Bensancon  
Tim Morrison  
Michael Murtaugh  
*Scenic Artists*

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

Lucy Lindquist,  
*Wardrobe Mistress*

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

Samantha Holmes,  
*Wardrobe Crew Head*

Scott Barker  
Lauren Crotty  
Dawn Marie Hamilton  
David Hough  
Charlie Junke  
Wendy McCay  
Moiria O'Neil  
Dulce Santillan  
Chris Valente  
Roger Weir  
*Dressers*

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

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

# People of Lyric



For nearly five decades, The Patrick G. and Shirley W. Ryan Opera Center has nurtured the talents of a diverse range of emerging singers and pianists. Building on that legacy, the program added a new position to its 2021/22 Ensemble: Conductor/Pianist. We are thrilled to introduce the first person to take on this role, Donald Lee III.

## HOW DOES IT FEEL TO BE THE FIRST ARTIST IN THIS NEW CONDUCTOR/PIANIST ROLE WITH THE RYAN OPERA CENTER?

It feels incredible! I am extremely humbled and grateful to be in the Ensemble. I fell in love with piano, opera, and the idea of one day being a conductor within a short span during my childhood, and the opportunity to bring all of these passions together at the highest level is a dream come true.

## WHAT LED YOU TO LYRIC?

I was supporting my partner in a round of the Metropolitan Opera Laffont Competition in Tennessee, and Ryan Opera Center Music Director Craig Terry happened to be adjudicating that afternoon. Afterwards, I introduced myself to Craig and asked about choosing between being a solo pianist and a collaborative pianist, when one has a passion for both. Without missing a beat, he told me that I don't have to choose—one does not preclude the other these days. That conversation stuck with me, so when I saw that Lyric had created a new conductor/pianist position (and saw that Craig would be one of the advisors), I jumped on the opportunity.

## Donald Lee III, Ryan Opera Center Conductor/Pianist

## WHAT'S A TYPICAL DAY LIKE FOR YOU AND WHAT IS THE NATURE OF YOUR TRAINING?

In my role, a typical day involves helping my colleagues prepare for roles and other performances in one-on-one coachings and playing voice lessons with Ryan Opera Center Director of Vocal Studies Julia Faulkner. I also take private conducting lessons and observe Enrique Mazzola and Lyric guest conductors lead rehearsals and performances for the mainstage season. Enrique has been incredibly supportive and generous in mentoring me. Of course, I also maintain my own rigorous study and practice regimen with piano and conducting.

## WHAT'S THE MOST CHALLENGING ASPECT OF YOUR ROLE?

One of the challenging aspects of my role is balancing conducting and piano playing. Both require large investments of mental resources and time, and there is a high standard of preparation that must be met. That said, being absolutely in love with both disciplines makes this challenging aspect of my role also the most exciting.

## WHAT'S SOMETHING ABOUT STUDYING TO BE A CONDUCTOR THAT PEOPLE MIGHT NOT KNOW?

People might not know the depth of self-reflection that goes into studying to be a conductor—both figuratively and literally. I spend a lot of time watching myself conduct in the mirror. A conductor has to communicate a massive amount of information through body language, and everyone's body language is incredibly unique. I watch the gestures that I make, reflect on what I was trying to communicate, what I actually managed to communicate, and why any disparity might exist. It is in the "why" that I sometimes learn a lot about myself, and it leaves me more confident in who I am, which in turn makes me more confident on the podium. For me, it's not enough just to make the right motions—I want them to come authentically from the core of who I am.

## A FAVORITE LYRIC MOMENT?

Hearing Ailyn Pérez and Lucas Meachem suspend time as they floated the words "Tutto scordiam" in Leoncavallo's *Pagliacci* during the stage/orchestra rehearsal as part of the Lyric film project last spring. I am getting chills as I am saying this.

## BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

I am passionate about solo piano literature and doing my part to expand the canon. Outside of music, I also love visual arts (as a patron), collecting fountain pens, stationery, and cooking. 