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Requiem

By **Wolfgang Amadeus Mozart**

Friday, March 22, 2024 at 7:00 p.m.

Sunday, March 24, 2024 at 2:00 p.m.

Enrique Mazzola, *conductor*

Heidi Stober, *soprano*

Elizabeth DeShong, *mezzo-soprano**

Matthew Polenzani, *tenor**

Kyle Ketelsen, *bass*

Lyric Opera of Chicago Orchestra & Chorus

Michael Black, *chorus director*

Mozart's *Requiem* is generously made possible by Lead Sponsor **The Negaunee Foundation** with additional support from Production Sponsors **Randy L. & Melvin R.° Berlin**.

Maestro Enrique Mazzola is generously sponsored by **Alice & John Butler, H. Gael Neeson, Sylvia Neil & Daniel Fischel**, and the **Robert and Penelope Steiner Family Foundation** as members of the Enrique Circle.

Lighting Designer: **Chris Maravich**

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Projected titles: **Roger Pines**

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On the cover: Photo of St. Stephen's Cathedral, Vienna, by Cathy Kieपुरa

* Alumni, The Patrick G. and Shirley W. Ryan Opera Center
° deceased

APPROXIMATE TIMINGS

This concert will be performed with one intermission.

Part 1	45 minutes
Intermission	25 minutes
Part 2	55 minutes
TOTAL	2 hours 5 minutes

Program

Wolfgang Amadeus Mozart
(1756-1791)

Incidental music from *Thamos, King of Egypt*, K. 345 (336a)

Symphony in E-flat, K.184, 1st movement: Molto presto

No. 1a *Schon weichet dir*

No. 2 Maestoso - Allegro

No. 3 Andante

No. 4 Allegro - Allegretto

No. 5 Allegro vivace assai

No. 6a *Gottheit, über alle mächtig!*

Emily Mwila, Corinne Wallace-Crane

John Concepcion, Jonathan Wilson

No. 7a & b *Ihr Kinder des Staubes*

Kyle Ketelsen (High Priest)

INTERMISSION

Requiem Mass in d minor, K. 626

I. **Introitus**
Requiem

II. **Kyrie**

III. **Sequentia**
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrymosa

IV. **Offertorium**
Domine Jesu
Hostias

V. **Sanctus**

VI. **Benedictus**

VII. **Agnus Dei**

VIII. **Communio**
Lux aeterna

Program Notes

Masterpieces composed years apart, brimming with drama

Wolfgang Amadeus Mozart's incidental music for the play *Thamos, King of Egypt* was commissioned in 1773 by the playwright/diplomat Baron Tobias Philipp von Gebler while he was visiting Vienna, where the work was first performed in April 1774. The play received a muted reception (and is considered notably clunky today), but, “like its ... peripatetic creator,” as musicologist Jennifer More has noted, “*Thamos* traveled as well.” Two years later, the music was performed in Salzburg, and in 1779 Mozart expanded the work for the theater impresario Johann Heinrich Böhm, whose troupe was frequently in residence there. The drama was not performed then, but Böhm used the music later with Karl Martin Plümicke’s play *Lanassa*, adding, as a kind of overture, the first movement of Mozart’s Symphony in E-flat major, K. 184, an addition still traditionally included today. This composition proved something of a hit, and Böhm performed it numerous times, including at the coronation festivities for Emperor Leopold II in 1790.

In style and substance, *Thamos* has been frequently compared to *The Magic Flute* (1791); the scholar Maynard Solomon describes the play itself as “quasi-Masonic,” and indeed, von Gebler was prominent in the New Crowned Hope lodge, which Mozart would join several years later. The play centers on the marriage of Prince Thamos and Princess Tharsis, who are united under the guidance of Sethos, High Priest of the Temple of the Sun—though thwarted, all the while, by a spiteful female villain.

The instrumental interludes and choruses of *Thamos* are rich in dynamic contrast and drama (one scholar describes the work as the 18th-century equivalent of a film score), with an overall thematic movement from darkness into light. H. C. Robbins Landon notes that the *Thamos* music possesses “soul-enhancing strength,” and various sources reveal that both Mozart and his father valued the work highly. In 1783, Leopold included the score in a batch of manuscripts he sent to his son, then back in Vienna. “I am extremely sorry that I shall not be able to use the music of *Thamos*,” Mozart wrote back, “but this piece ... is now among the rejected works which are no longer performed. For the sake of the music alone it might possibly be given again, but that is not likely. Certainly it is a pity!”

The provenance for the Requiem Mass in d minor is similarly complex, albeit far more bittersweet. The biographer Franz Xaver Niemetschek, to whom Mozart’s

widow, Constanze, first relayed the tale of the piece’s composition, noted that “the story of his last work... is as obscure as it is strange.” All mythologizing aside, the work (like *Thamos*) unquestionably originated with a commission, this time in the summer of 1791 from Count Franz Walsegg-Stupach, a fellow Freemason, to be used for a service for his recently deceased young wife; he may have planned to pass the music off as his own. Though the downpayment was robust, Mozart did not rush to complete the Requiem, turning his attention instead to work on *La clemenza di Tito* and *The Magic Flute*, not to mention the Clarinet Concerto, K. 622.

Mozart fell seriously ill around November 20, and continued work on the Mass even on December 4, when (according to an 1825 account by his sister-in-law) he supervised a small-scale read-through at which his former pupil, Franz Xaver Süssmayr, was present. Mozart died on December 5, 1791, before the Requiem was complete. Seeking the balance of the fee, Constanze first enlisted another former pupil, Joseph Eybler, to complete the work. He gave up, and the task eventually reached Süssmayr, who orchestrated the Kyrie and completed the *Lacrimosa*. He later claimed to have composed the *Sanctus*, *Benedictus*, and *Agnus Dei*, although that has been disputed; still, there is no extant autograph material for those sections.

The overall work—sometimes doleful (as with the low woodwinds’ opening bars), sometimes unswervingly dramatic—has enjoyed long life in both concert halls and popular culture. Excerpts from the *Lacrimosa* appear in *The Crown* (Netflix) and *Peaky Blinders* (BBC), and in the cult classic film, *The Big Lebowski*. Stanley Kubrick used the *Rex tremendae* in *Eyes Wide Shut*, and the *Dies irae* drives the action in *X-Men 2*, when a bad-guy mutant attacks the White House. This writer heard *Requiem* excerpts repeatedly in car commercials aired during baseball games last summer. And the fictional scenes of Mozart dictating the work to his rival, Antonio Salieri, in the film *Amadeus* are so captivating as to seem a true telling.

Mozart may well have described plans with various levels of detail for finishing the work—and Constanze reported that Süssmayr had gathered scraps of paper from Mozart’s desk—though such notes have not survived. What is sure is that in the *Requiem* can be heard the last plaintive notes of the composer’s incandescent, all-too-short life.

– David Zivan



Artist profiles



HEIDI STOBER SOPRANO

Previously at Lyric: Gretel/*Hansel and Gretel* (2022/23), Dalinda/*Ariodante* (2018/19), and Valencienne/*The Merry Widow* (2015/16).

Since her acclaimed debut as Pamina/*Die Zauberflöte* at Deutsche Oper Berlin in 2008, the soprano has cultivated a long-standing relationship with the company, with recent roles including Eva/*Die Meistersinger von Nürnberg*, Donna Elvira/*Don Giovanni*, Micaëla/*Carmen*, Marguerite/*Faust*, and Gretel/*Hänsel und Gretel*. At Semperoper Dresden her roles include Susanna/*Le nozze di Figaro*, Fiordiligi/*Così fan tutte*, title role/*Alcina*, Micaëla/*Carmen*, Adina/*L'elisir d'amore*, and she has also appeared as Adina for the Wiener Staatsoper. Stober made her Metropolitan Opera debut in the 2011/12 Season as Gretel, returning to the company in recent years as Gretel, Pamina, Oscar, and Despina/*Così fan tutte*. She appears regularly at San Francisco Opera where roles include Blanche/*Dialogues of the Carmelites*, Norina, Gretel, Magnolia/*Showboat*, Oscar, Johanna/*Sweeney Todd*, Nannetta/*Falstaff*, Atalanta/*Xerxes*, and Susanna. For Houston Grand Opera, her roles include Cleopatra/*Giulio Cesare*, Susanna, Musetta/*La bohème*, Atalanta, Drusilla/*L'incoronazione di Poppea*, Norina/*Don Pasquale*, and most recently Micaëla. This season's highlights include Pamina and Rahel in the world premiere of Detlev Glanert's *Die Jüdin von Toledo* for Semperoper Dresden, Musetta for the Metropolitan Opera, her house debut as Johanna for Zurich Opera and Pat Nixon/*Nixon in China* for Deutsche Oper Berlin. Future plans include returns to the Deutsche Oper Berlin and her debut at the Royal Opera House, Covent Garden.



ELIZABETH DESHONG MEZZO-SOPRANO

Previously at Lyric: 14 roles since 2005/06, most recently Pauline/*The Queen of Spades* (2019/20) and Adalgisa/*Norma* (2016/17).

The 2023/24 season marked the Ryan Opera Center alumna's debut at the Gran Teatre del Liceu, where she reprised the role of Octavia in John Adams's *Antony and Cleopatra*, a role she premiered at the San Francisco Opera in 2022. It also sees her return to the Metropolitan Opera to reprise her much-lauded portrayal of Suzuki in *Madama Butterfly*. In addition, DeShong made her Teatro alla Scala debut as Bradamante in Handel's *Alcina* with Les Musiciens du Louvre and Marc Minkowski. A recording of this concert was recently released by Pentatone Music. She will also join Juraj Valčuha and the Yomiuri Nippon Symphony Orchestra for a televised performance of Mahler Symphony No. 3 in Japan. Other recent highlights include a

concert performance and recording of Meyerbeer's *Le Prophète* (Fidès) with Sir Mark Elder and the London Symphony Orchestra at the Festival d'Aix-en-Provence, her house and role debut of Fricka in Atlanta Opera's production of *Das Rheingold*, a return to Amsterdam's Concertgebouw where she rejoined John Adams for a performance of *The Death of Klinghoffer*, a tour as Bradamante in *Alcina* with The English Concert and Harry Bicket, her debut with the Festival de Saint-Denis in Pergolesi's *Stabat Mater*, a performance of Calbo in Rossini's *Maometto II* with Washington Concert Opera, and a return to London for a recording and performance of Mercadante's *Il proscritto* with Opera Rara. DeShong has performed extensively throughout the world with such companies as the Metropolitan Opera, San Francisco Opera, Los Angeles Opera, Canadian Opera Company, English National Opera, Wiener Staatsoper, Opéra National de Bordeaux, Santa Fe Opera, the Royal Opera, the Glyndebourne Festival, and Aix-en-Provence. Future plans include returns to the Deutsche Oper Berlin and her debut at the Royal Opera House, Covent Garden.



MATTHEW POLENZANI TENOR

Previously at Lyric: 15 roles since 1995/96, most recently the title role/*Idomeneo* (2018/19) and Nadir/*The Pearl Fishers* (2017/18).

The lauded American tenor, an alumnus of the Ryan Opera Center, began his 2023/24 season in the title role for *La clemenza di Tito* at the Wiener Staatsoper before making his role debut as Orombello in Bellini's rarely performed *Beatrice di Tenda* at Teatro di San Carlo. He returns to the Metropolitan Opera as Rodolfo in *La bohème* and makes a role debut as Florestan in *Fidelio* at Staatsoper Hamburg. Later in the season, he reprises the role of Giasone in Sir David McVicar's production of *Medea* at the Canadian Opera Company and appears as Pinkerton in Puccini's *Madama Butterfly* at both the Met and Teatro Real de Madrid. On the concert platform, Polenzani joins the Metropolitan Opera Orchestra and Chorus for Verdi's *Requiem* led by Yannick Nézet-Séguin. Additionally, he performed as the tenor soloist in Handel's *Messiah* with the Chicago Symphony under the baton of Sir Andrew Davis. During the 2022/23 season, Polenzani appeared at the Metropolitan Opera as Cavaradossi in *Tosca* and Giasone in the company premiere of Cherubini's *Medea*. Following his successful role debut as Verdi's titular Don Carlos the prior season, he performed the role in Italian at Teatro di San Carlo and later sang the title role of Massenet's *Werther* at Houston Grand Opera. At Staatsoper Hamburg, he portrayed the Duke of Mantua in Verdi's *Rigoletto* and Hoffmann in Offenbach's *Les Contes d'Hoffmann*. Additionally, he starred in a concert version

of Massenet's *Hérodiade* with Deutsche Oper Berlin, performed Mendelssohn's *Elijah* with the Utah Symphony, and joined tenors Michael Fabiano and Evan LeRoy Johnson for their "Three American Tenors" program with the Fort Worth Symphony, led by Robert Spano.



KYLE KETELSEN BASS

Previously at Lyric: Eight roles since 2004/05, most recently *Dulcinea/The Elixir of Love* (2021/22) and *King of Scotland/Ariodante* (2018/19).

This season, the American bass-baritone debuts at the Opéra National de Paris in the title role of Mozart's *Don Giovanni* and returns to Staatsoper Hamburg to sing Jochanaan in a new production of *Salome* by Dmitri Tcherniakov conducted by Kent Nagano. Ketelsen will return to the Metropolitan Opera to sing Escamillo in a new production of *Carmen* conducted by Daniele Rustioni and reprise the role of Richard in *The Hours*. His concert engagements include Verdi's *Requiem* with the Madison Symphony Orchestra. In the 2022/23 season, Ketelsen returned to the Metropolitan Opera for the world premiere of Richard in *The Hours* opposite Renée Fleming, Kelli O'Hara, and Joyce DiDonato, and returned to Wiener Staatsoper in the title role in *Don Giovanni*. His concert engagements included performances of Beethoven's *Missa solemnis* with the Chicago Symphony Orchestra conducted by Riccardo Muti. Ketelsen sang Mozart's *Requiem* with the Philadelphia Orchestra at Bravo!Vail Music Festival conducted by Yannick Nézet-Séguin. Additional concert engagements included his first performances of Mendelssohn's *Elijah* with the Utah Symphony under the baton of Thierry Fischer. Other recent highlights included a return to the Los Angeles Opera as Golaud in *Pelléas et Mélisande* conducted by James Conlon and directed by Sir David McVicar. In previous seasons, Ketelsen made house debuts at Wiener Staatsoper in the title role of *Don Giovanni* and at Teatro de la Maestranza as Golaud in *Pelléas et Mélisande*. He returned to Canadian Opera Company in the title role of *Bluebeard's Castle*, and sang Escamillo in *Carmen* with the RTVE Symphony Orchestra in Madrid.



EMILY MWILA SOPRANO

The New Zealand-born soprano was part of the original revival cast of Anthony Davis's *The Life and Times of Malcolm X* with Detroit Opera, Omaha Opera, and the Metropolitan Opera. At Lyric, she is a member of the Core Supplementary Chorus, and has performed the roles of Lucia Paret/*Champion* (2023/24) and Evelyn/*Fire Shut Up in My Bones* (2021/22). In 2021, she appeared in the chorus of *Porgy and Bess* at the Metropolitan Opera. She made her operatic debut in New Zealand at Eternity Opera (*Zerlina/Don Giovanni*),

and other roles include *Susanna/Le nozze di Figaro*, *Mae Jones/Street Scene*, and *Euridice/Orfeo ed Euridice*. Mwila received a Master of Music and Professional Studies Diploma in Voice at Mannes School of Music in New York.



CORINNE WALLACE-CRANE ALTO

A Lyric Opera Chorus member since the 2010/11 Season, Wallace-Crane has taken the roles of 3rd Knaben/*Magic Flute* (2021/22), Sister Lillianne/*Dead Man Walking* (2019/20), Sprite/*Cendrillon* (2018/19), and Night Maid/*My Fair Lady* (2016/17). She played GPS in Lyric's world premiere of *Proximity* (2022/23). She sang Hansel in the Lyric in the Parks production of *Hansel and Gretel* (2021). Recent highlights with the Grant Park Music Festival include soloist performances in Mendelssohn's *Die Walpurgisnacht* (2023), Vivaldi's *Gloria* (2021), and Rachmaninoff's *Vespers* (2017). Wallace-Crane trained as a young artist at the Natchez Opera Festival, Central City Opera, and Sarasota Opera.



JOHN CONCEPCIÓN TENOR

Concepción has been a full-time member of the Lyric Opera Chorus for more than three decades, and is a longtime performer with the Grant Park Festival Chorus. Notable local appearances include Haydn's *A Mass in Time of War* with Naperville Festival Orchestra & Chorus, Kurt Weill's *Seven Deadly Sins* with Grant Park Symphony, *An Afternoon of Opera and Musical Theatre* with Skokie Valley Symphony, the world premier of Gustavo Leone's opera, *The Leader*, with Latino Music Festival in Chicago, and solo appearances with West Suburban Symphony (Verdi's *Requiem*, *A Night of Lerner & Loewe*, and *A Night of Rodgers & Hammerstein*). He has appeared also with the Santa Fe Opera, Minnesota Orchestra, Milwaukee Symphony, Hawaii Symphony, Tulsa Opera, Cleveland Opera, Hawaii Opera Theatre, Portland Opera, Des Moines Metro Opera, and the Pine Mountain Music Festival. Concepción was the recipient of the 2022 Cultural Ambassador Award from the Center for Performing Arts at Governors State University.



JONATHAN WILSON BARITONE

Wilson joined the Lyric Opera Chorus in 2020, and sang the role of Jailer in one performance of *Tosca* (2021/22). He regularly sings with many of Chicagoland's top symphonic and choral ensembles including the Chicago Symphony Chorus and the Grant Park Chorus. As a soloist, he has performed with the Northwest Indiana Symphony Orchestra, the New Philharmonic Orchestra, the South Shore Orchestra, and many Chicago-area

sacred organizations. Also an avid performer of contemporary and chamber opera, Jonathan has sung roles for many regional premieres in the Chicago area. Recent favorite chamber opera roles include Manfred in *Two Remain* (Heggie, Scheer), Hannah-before in *As One* (Kaminsky, Campbell, Reed), and the titular character in a Tom Waits adaptation of *Woyzeck*, each with Chicago Fringe Opera. His appearances as The Poet in *When Adonis Calls* (Borzoni, de los Santos, Dillard) and as Robert Dziekański in *I will fly like a bird* (Plant, Wainwright) with Chicago-based Thompson Street Opera Company received critical acclaim. Other notable roles include Dottore Malatesta in *Don Pasquale*, Pelléas in *Pelléas et Mélisande*, and John Brooke in *Adamo's Little Women*.



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 Verdi repertoire, and as a specialist in French repertoire. Lyric audiences first experienced the Italian conductor's artistry in Donizetti's *Lucia di Lammermoor* in 2016/17, and subsequently in Bellini's *I puritani* in 2017/18. During 2019/20, he led Verdi's *Luisa Miller* to launch the company's *Early Verdi Series*. Mazzola's first opera as Lyric's music director, Sir David McVicar's new production of Verdi's *Macbeth*, opened the 2021/22 season, followed by Donizetti's *The Elixir of Love* as well as *Verdi Voices* and *Rising Stars in Concert*. Mazzola is Principal Guest Conductor at the Deutsche Oper Berlin and, since 2022, the first ever Conductor-in-Residence at the Bregenz Festival. He served as Artistic and Music Director of the Orchestre National d'Île de France from 2012 to 2019. Symphonic guest work has included the London Philharmonic, Philharmonia Orchestra, Vienna Symphony, Orchestre National de France, and Oslo Philharmonic. He has conducted at the

Metropolitan Opera, La Scala, Paris's Théâtre des Champs-Élysées, and the major houses of Florence, 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*, *Poliuto*, and *Don Pasquale*), new productions in 2019 for Bregenz (*Rigoletto* and *Madama Butterfly*) 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 in Milan. *Enrique Mazzola is supported by the*

John D. and Alexandra C. Nichols Endowed Chair.



MICHAEL BLACK CHORUS DIRECTOR

The Australian Chorus Director is in his 11th season at Lyric, having held this position at Opera Australia in Sydney from 2001 to 2013. Black has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), the Chicago Symphony Orchestra, and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, the Cantillation chamber choir, and the Melbourne Symphony Orchestra. Other activities include preparing *The Damnation of Faust* chorus and Haydn's *Creation* at the Grant Park Music Festival, where he has worked for five seasons. He has served as chorus director for close to 140 different operas on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. *Michael Black is supported by the*

Howard A. Stotler Chorus Director Endowed Chair. [L](#)

Orchestra

MUSIC STAFF

Kedrick Armstrong
 Michael Banwarth
 William C. Billingham
 Tiffany Chang
 Patrick Furrer
 Susan Miller Hult
 Donald Lee III^{^^}
 Keun-A Lee
 Noah Lindquist
 Francesco Milioto
 Jerad Mosbey
 Stefano Sarzani
 Eric Weimer
 Dean Whiteside[^]

ORCHESTRA

Violin I

Robert Hanford, *Concertmaster*,
Mrs. R. Robert Funderburg
Endowed Chair
 Emily Nebel,
Assistant Concertmaster
 Alexander Belavsky
 Kathleen Brauer
 Laura Miller
 Liba Shacht
 Heather Wittels
 Bing Jing Yu

Violin II

Yin Shen, *Principal*
 John Macfarlane, *Assistant*
Principal
 Diane Duraffourg-Robinson
 Ann Palen
 Irene Radetzky
 John D. Robinson
 David Volfe

Viola

Carol Cook, *Principal*
 Terri Van Valkinburgh,
Assistant Principal
 Patrick Brennan
 Amy Hess
 Melissa Trier Kirk

Cello

Calum Cook, *Principal*
 Ana Kim, *Assistant Principal*
 Mark Brandfonbrener
 William H. Cernota
 Walter Preucil

String Bass

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

Flute

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

Piccolo

Alyce Johnson

Oboe

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

English Horn

Judith Zunamon Lewis

Clarinet

Heesoo Kim, *Principal*
 Susan Warner*,
Assistant Principal
 Trevor O'Riordan**,
Acting Assistant Principal

Bass Clarinet

Trevor O'Riordan**

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*
 Mark Fry**

Bass Trombone

Mark Fry**

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*

Stage Band Contractor

Christine Janicki

EXTRA MUSICIANS

Injoo Choi, *violin*
 Sheila Hanford, *violin*
 Rika Seko, *violin*
 Rebecca Swan, *viola*
 Jerad Mosbey, *organ*

* On leave, 2023/24 Season

** Season Substitute

[^] Solti Foundation U.S. Opera Residency

^{^^} Ryan Opera Center Conductor/Pianist

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

Chorus

CHORUS DIRECTOR AND HEAD OF MUSIC

Michael Black
*The Howard A. Stotler
Endowed Chair*

REGULAR CHORUS

Soprano

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

Mezzo-Soprano

Marianna Kulikova
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
Jared V. Esguerra
Joseph A. Fosselman
Cullen Gandy
Cameo T. Humes
Tyler Samuel Lee
Thomas L. Potter
Joe Shadday

Bass

David DuBois
Robert Morrissey
Rafael W. Porto
Craig Springer
Vince Wallace
Nicholas Ward
Ronald Watkins
Nikolas Wenzel
Max Wier
Jonathan Wilson

CORE SUPPLEMENTARY CHORUS

Soprano

Carla Janzen
Joelle Lamarre
Emily Mwila
Tara Wheeler

Mezzo-Soprano

Christina G. Adams
Cara Collins

Tenor

Joshua Benevento
Klaus Georg

Bass

Christopher Filipowicz
David Govertsen
Nicolai Janitzky
Dan Richardson

SUPPLEMENTARY CHORUS

Soprano

Nicole Besa
Regina Ceragioli
Anna Donnelly
Cassandra Douglas
Makeda D. Hampton
Elise Hurwitz
Kimberly Jones
Katelyn Lee
Rosalind Lee
Amanda Payne
Emlynn Shoemaker
Diana Stoic
Kelsea Webb

Mezzo-Soprano

La'Shelle Allen
Daveda Browne
Leah Dexter
Christina Ebeling
Elizabeth Frey
Rachel Ann Girty
Morgan Middleton
Emily Price
Ola Rafalo
Marissa Simmons

Tenor

Damon Cole
Kevin Courtemanche
Matthew Daniel
Bradyn Debysingh
Ace Gangoso
Alex Guerrero
Darell Haynes
Jianghai Ho
Ernest C. Jackson Jr

Taiwan Norris
Nathan Oakes
Steven Michael Patrick
Brett Potts
Christopher Sierra
Brian Skoog
Ryan Townsend Strand

Bass

Evan Bravos
Michael Cavaliere
Samuel Dewese
Chris DiMarco
Dimitri German
Kirk Greiner
David Guzmán
Earl Hazell
Stephen Hobe
Brian Hupp
Jawan Jenkins
Ashton Jones
Joseph Lodato
Jeremy Osborne
Douglas Peters
William Powell III
Ian R. Prichard
Atticus Rego
Rodney Sharp
Aaron Wardell