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FOR IMMEDIATE RELEASE:  
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LYRIC OPERA OF CHICAGO  
20 North Wacker Drive  
Chicago, IL 60606  
[312-332-2244](tel:312-332-2244)  
[lyricopera.org](http://lyricopera.org)

**Long Live Passion!**  
**Lyric Opera of Chicago's Diamond Anniversary Season**  
**presents abundant musical gems to the city in 2014-15!**

**Subscription prices frozen for regular fixed-date series**  
**and lowered in some sections!**  
**Subscribers pay as little as \$20 per ticket!**  
**No price increase on individual tickets!**

**Repertoire for 60<sup>th</sup> season:**  
***Don Giovanni, Capriccio, Il Trovatore, Porgy and Bess,***  
***Anna Bolena, Tosca, Tannhäuser, The Passenger***

**3 new Lyric productions,**  
**2 new-to-Chicago productions including 1 premiere,**  
**3 productions previously seen at Lyric**

**68 performances of 8 operas in the 24-week subscription season**  
**Saturday, September 27, 2014, through Sunday, March 15, 2015**

**PLUS**  
**60<sup>th</sup> Anniversary Gala Concert & Diamond Ball –**  
**Saturday, November 1, 2014**

**Special Family Matinee, *The Magic Victrola* –**  
**Saturday, January 17, 2015**

**World premiere – a new mariachi opera!**  
***El Pasado Nunca Se Termina (The Past Is Never Finished)***  
**Saturday & Sunday, March 28-29, 2015**

**New production of Rodgers and Hammerstein's *Carousel***  
**April 10-26, 2015**

**Lang Lang returns to Lyric Opera for piano recital**  
**in his only Chicago-area appearance in 2015**  
**Saturday, May 9, 2015**

**Lyric's legendary Wine Auction**  
**Friday, February 7, 2015**

**Major artists include**

**Adina Aaron, Jamie Barton, Stephanie Blythe, Johan Botha, Jorge de Leon,  
Mark Delavan, Misha Didyk, Gerald Finley, Renée Fleming, Denyce Graves,  
Eric Greene, Hui He, Bryan Hymel, Brandon Jovanovich,  
Daveda Karanas, Quinn Kelsey, Kyle Ketelsen, Mariusz Kwiecien,  
Lang Lang, Yonghoon Lee, Amanda Majeski, Ana María Martínez,  
Evgeny Nikitin, Eric Owens, Antonio Poli, Sondra Radvanovsky, Marina Rebeka,  
John Relyea, Peter Rose, Michaela Schuster, Tatiana Serjan, Bo Skovhus,  
Jermaine Smith, Anne Sofie von Otter, Amber Wagner**

**Conductors**

**Sir Andrew Davis, Asher Fisch, Rob Fisher, Dmitri Jurowski,  
Ward Stare, Patrick Summers**

**Directors**

**Tim Albery, Rob Ashford, John Caird, John Cox, Robert Falls, Leonard Foglia,  
Leah Hausman, Peter McClintock, Sir David McVicar, Kevin Newbury,  
David Pountney, Francesca Zambello**

**Designers**

**Bunny Christie, Peter J. Davison, Charles Edwards, Johan Engels, David Finn,  
Jessica Jahn, Fabrice Kebour, Ana Kuzmanic, Marie-Jeanne Lecca, Michael Levine,  
Mark McCullough, Jon Morrell, Mauro Pagano, Neil Patel, Robert Perdziola,  
Brigitte Reiffenstuel, Duane Schuler, Walt Spangler, Paul Tazewell,  
Jennifer Tipton, D. M. Wood**

**Choreographers**

**Val Caniparoli, Leah Hausman, Denni Sayers, Jasmin Vardimon**

**Subscribers pay the SAME or LESS on all fixed-date series in 2014-15!!**

**Subscribers save up to 40% over individual-ticket prices  
in ALL Lyric series, every day of the week,  
for both matinee and evening performances!**

**4-, 5-, 6-, and 8-opera series available**

- **40% subscriber discount for select main-floor seats on most series**
- **Prices frozen or lowered for upper-balcony seats in several series**
  - **Subscribers pay as little as \$39 on main floor,  
as little as \$20 in balcony (per performance)**
- **Subscription prices start at just \$156 for 4 operas on main floor  
and just \$100 for 4 operas in upper balcony**
- **FLEX-4 Series – pick your own operas and performance dates!  
Choose the 4 operas you want on dates that you can attend**

**No price increase on 2014-15 season individual opera tickets!**

**NEW! Reduced children's ticket prices for ALL OPERAS – \$20 to \$50!**

**NEW! Non-Expiring Private Sale – 10% off individual operas and musical  
tickets for all subscribers throughout the season**

**Subscribers get PRIORITY SEATING and SPECIAL PRICING  
for Rodgers & Hammerstein's *CAROUSEL***

**“SUBSCRIBE NOW!” – STILL THE BEST VALUE!!!**

**Lyric Opera of Chicago's 60<sup>th</sup> Season – 2014-15**

**Music Director Sir Andrew Davis on the podium for four operas:  
*Don Giovanni, Capriccio, Tannhäuser, and The Passenger*  
Chorus Master Michael Black to prepare Lyric Opera Chorus for seven operas**

***Don Giovanni* – New Production**

**Mariusz Kwiecien, Marina Rebeka, Ana María Martínez, Kyle Ketelsen,  
Andriana Chuchman, Antonio Poli, Michael Sumuel, Andrea Silvestrelli  
Sir Andrew Davis/conductor, Robert Falls/director,  
Walt Spangler/sets, Ana Kuzmanic/costumes, Duane Schuler/lighting**

***Capriccio***

**Renée Fleming, Anne Sofie von Otter, Bo Skovhus,  
William Burden, Audun Iversen, Peter Rose  
Sir Andrew Davis/conductor, John Cox/original director,  
Peter McClintock/revival director, Mauro Pagano/sets,  
Robert Perdziola/costumes & interior decor, Duane Schuler/lighting,  
Val Caniparoli/choreography  
Production owned by Metropolitan Opera (revival)**

***Il Trovatore***

**Yonghoon Lee, Amber Wagner, Stephanie Blythe, Quinn Kelsey, Andrea Silvestrelli  
Asher Fisch/conductor, Sir David McVicar/original director,  
Revival director and choreographer/Leah Hausman, Charles Edwards/sets,  
Brigitte Reiffenstuel/costumes, Jennifer Tipton/lighting  
Lyric Opera production (revival)**

***Porgy and Bess***

**Eric Owens, Adina Aaron, Jermaine Smith, Eric Greene, Angel Blue,  
Karen Slack, Norman Garrett, Gwendolyn Brown  
Ward Stare/conductor, Francesca Zambello/director,  
Peter J. Davison/sets, Paul Tazewell/costumes, Mark McCullough/lighting,  
Denni Sayers/choreography  
Production owned by Washington National Opera (revival)**

***Anna Bolena* – New Production**

**Sondra Radvanovsky, Jamie Barton, Bryan Hymel, John Relyea, Kelley O'Connor  
Patrick Summers/conductor, Kevin Newbury/director,  
Neil Patel/sets, Jessica Jahn/costumes, D. M. Wood/lighting  
Coproduction of Lyric Opera of Chicago and Minnesota Opera**

**Tosca – New Production**

Tatiana Serjan/Hui He, Misha Didyk/Jorge de Leon, Evgeny Nikitin/Mark Delavan  
Dmitri Jurowski/conductor, John Caird/director,  
Bunny Christie/sets and costumes, Duane Schuler/lighting  
Coproduction of Lyric Opera of Chicago and Houston Grand Opera

**Tannhäuser – New-to-Chicago Production**

Johan Botha, Amber Wagner, Michaela Schuster, Gerald Finley, John Relyea  
Sir Andrew Davis/conductor, Tim Albery /director,  
Michael Levine/sets, Jon Morrell/costumes, David Finn/lighting,  
Jasmin Vardimon/choreography  
Production owned by Royal Opera House, Covent Garden

**The Passenger – New-to-Chicago Production/Lyric Opera Premiere**

Amanda Majeski, Daveda Karanas, Brandon Jovanovich,  
Joshua Hopkins, Kelly Kaduce, Judith Forst  
Sir Andrew Davis/conductor, David Pountney/director,  
Johan Engels/sets, Marie-Jeanne Lecca/costumes, Fabrice Kebour/lighting  
Coproduction of the Bregenz Festival Austria, Teatr Wielki Opera Warsaw,  
English National Opera, Teatro Real Madrid

**American Musical Theater Initiative**

**Carousel – New Production/Lyric Opera Premiere**

Denyce Graves; remaining cast TBA  
Rob Fisher/conductor, Rob Ashford/director; remaining creative team TBA

**LYRIC-DEBUT SINGERS:**

**Don Giovanni:**

Michael Sumuel (Masetto)

**Capriccio:**

Audun Iversen (Olivier)

**Porgy and Bess:**

Adina Aaron (Bess), Angel Blue (Clara), Karen Slack (Serena), Norman Garrett (Jake)

**Anna Bolena:**

Bryan Hymel (Percy)

**Tosca:**

Tatiana Serjan (Tosca), Misha Didyk/Jorge de Leon (Cavaradossi),  
Evgeny Nikitin (Scarpia)

**The Passenger:**

Joshua Hopkins (Tadeusz), Kelly Kaduce (Katja)

**RETURNING SINGERS INCLUDE:**

**Don Giovanni:**

Mariusz Kwiecien (Don Giovanni), Marina Rebeka (Donna Anna),  
Ana María Martínez (Donna Elvira), Kyle Ketelsen (Leporello), Andriana Chuchman (Zerlina),  
Antonio Poli (Don Ottavio), Andrea Silvestrelli (Commendatore)

**Capriccio:**

Renée Fleming (Countess), Anne Sofie von Otter (Clairon), Bo Skovhus (Count),  
William Burden (Flamand), Peter Rose (La Roche)

**Il Trovatore:**

Yonghoon Lee (Manrico), Amber Wagner (Leonora), Stephanie Blythe (Azucena),  
Quinn Kelsey (Count di Luna), Andrea Silvestrelli (Ferrando)

**Porgy and Bess:**

Eric Owens (Porgy), Jermaine Smith (Sportin' Life),  
Eric Greene (Crown), Gwendolyn Brown (Maria)

**Anna Bolena:**

Sondra Radvanovsky (Anne Boleyn), Jamie Barton (Jane Seymour),  
John Relyea (Henry VIII), Kelley O'Connor (Smeton)

**Tosca:**

Hui He (Tosca), Mark Delavan (Scarpia)

**Tannhäuser:**

Johan Botha (Tannhäuser), Amber Wagner (Elisabeth), Michaela Schuster (Venus),  
Gerald Finley (Wolfram), John Relyea (Landgraf)

**The Passenger:**

Amanda Majeski (Marta), Daveda Karanas (Liese),  
Brandon Jovanovich (Walter), Judith Forst (Bronka)

**Carousel:**

Denyce Graves (Nettie Fowler)

**NOTABLE ROLE DEBUTS**

Andriana Chuchman – Zerlina/*Don Giovanni*  
William Burden – Flamand/*Capriccio*  
Audun Iversen – Olivier/*Capriccio*  
Amber Wagner – Leonora/*Il trovatore*, Elisabeth/*Tannhäuser*  
Jamie Barton – Jane Seymour/*Anna Bolena*  
Bryan Hymel – Percy/*Anna Bolena*  
Kelley O'Connor – Smeton/*Anna Bolena*  
Amanda Majeski – Marta/*The Passenger*  
Daveda Karanas – Liese/*The Passenger*  
Brandon Jovanovich – Walter/*The Passenger*

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**Anthony Freud**, general director of Lyric Opera of Chicago, announced today the repertoire, principal singers, conductors, directors, and designers for Lyric's 2014-15 season – the company's 60<sup>th</sup>. Joining Freud for today's announcement of the Diamond Anniversary Season was **Sir Andrew Davis**, Lyric's music director. **Renée Fleming**, Lyric's creative consultant, participated via video conference.

Lyric's 2014-15 subscription season will offer **68 performances of eight different operas** Saturday, September 27, 2014, through Sunday, March 15, 2015. Additionally, Lyric will present 17 performances of a new production of Rodgers and Hammerstein's *Carousel* in April 2015, continuing the company's **American Musical Theater Initiative**. (Following the current opera season, Lyric will mount a new production of Rodgers and Hammerstein's *The Sound of Music*, opening April 25, 2014.)

The season's offerings also include a star-studded **60<sup>th</sup> Anniversary Concert and Diamond Ball** on Saturday, November 1, 2014; an original kid-friendly intro to opera for families, *The Magic Victrola*, on Saturday, January 17, 2015; the world premiere of a new mariachi opera, *El Pasado Nunca Se Termina (The Past Is Never Finished)* Saturday and Sunday, March 28-29, 2015; and a piano recital by **Lang Lang** – his only Chicago appearance of 2015 – on Saturday, May 9, 2015. Lyric's famous triennial **Wine Auction** will take place Friday, February 7, 2015. (Details will be announced at a later date.)

Lyric's **Diamond Anniversary Season** reflects the company's motto, **Long Live Passion**. "Our company has a great 60-year tradition of excellence, passion, and commitment – on both sides of the curtain," said Freud. "It's our responsibility to give our audiences a vibrant, dynamic, world-class season – encompassing opera, American musical theater, and an array of special events and performances – that will excite experienced opera goers and newcomers alike. The finest artists in the world, our exceptional orchestra and chorus, breadth of repertoire, and a variety of musical and production styles are all part of the mix." Freud added that the 2014-15 season will introduce several internationally acclaimed directors, conductors, singers, and designers to Chicago, as well as welcoming back to Lyric several artists who have triumphed here previously.

"Lyric Opera's 'calling-card' opera, *Don Giovanni*, is one of the most elusive and multilayered pieces in the repertoire – a *dramma giocoso*, combining comedy and drama," said Freud of the season opener. "It will be superbly realized by our brilliant cast, led by **Mariusz Kwiecien**, conducted by **Sir Andrew Davis**, and illuminatingly directed by **Robert Falls**, one of the leading figures in the Chicago theater scene." Richard Strauss's final opera, *Capriccio*, "reunites **Renée Fleming** in a signature role with **Sir Andrew Davis**, in a lovely production previously seen here in 1994," Freud noted. "*Il Trovatore* is full of vocal showpieces. Finding the demonic energy that drives the piece is the central musical and theatrical challenge. The **David McVicar** production presents a bold, exciting vision of the piece, and with **Asher Fisch** leading our topflight cast, including **Stephanie Blythe** and **Amber Wagner**, the Lyric audience will discover the glories of this piece all over again." Of the Gershwin's *Porgy and Bess*, Freud said, "Lyric had such a great success with our company premiere during the 2008-09 season that we decided to bring this magnificent work back for further performances in **Francesca Zambello**'s vibrant, revelatory production. **Ward Stare** conducts an almost totally new cast, including the incomparable **Eric Owens** in the title role."

Donizetti's *Anna Bolena*, Freud noted, "has been seen at Lyric only in 1985, starring Joan Sutherland. **Sondra Radvanovsky** is perfect for the title role because it requires real dramatic impact combined with vocal virtuosity. Our new production of this *bel canto* gem will be led by **Patrick Summers** in his Lyric debut." *Tosca*, a longtime favorite at Lyric, "will be wonderful for audiences to experience in **John Caird**'s insightful production," Freud continued. "It will also give us the opportunity to introduce to Chicago to a new conductor, **Dmitri Jurowski**, and to several principal artists in their Lyric debuts, including **Tatiana Serjan**, who created a sensation at the CSO earlier this season, as well as **Hui He**, who was so exciting in her Lyric debut as Aida two seasons ago." The majestic *Tannhäuser* "is one of Wagner's most melodic, memorable

scores, with perhaps the most famous chorus he ever wrote; our orchestral and choral forces, and our outstanding soloists, led by the magnificent **Johan Botha** in the title role, will deliver a deeply memorable experience,” Freud said.

Of the season’s final opera, the company premiere of *The Passenger*, by Mieczysław Weinberg, Freud noted that “it’s rare to ‘discover’ a prolific and important composer whose works were politically suppressed for decades, and to be able to share his most significant contribution with our audience in a brilliant production created by **David Pountney**. This will be an unforgettable moment in our company’s history.”

Regarding the next installment in Lyric’s **American Musical Theater Initiative**, Freud said, “*Carousel* is a perfect musical for a major opera company to produce. The grandeur of the music, the larger-than-life personality of the leading man and his music, and the intense dramatic qualities of the story are all immensely rewarding for audiences.”

Freud noted that **Sir Andrew Davis** will be on the podium for four productions next season: *Don Giovanni*, *Capriccio*, *Tannhäuser*, and *The Passenger*.

“In 1954, Lyric began its first season with *Don Giovanni* – it’s only appropriate that we celebrate the 60<sup>th</sup> anniversary with a brand-new production,” said Davis, the company’s music director. “I always feel like *Don Giovanni* was written in the heat of the moment; it has a wonderful spontaneity. It’s larger than life, and that’s reflected in the music. *Capriccio* was the first opera I ever conducted, and it’s still one of my great favorites,” Davis continued. “Renée owns the role of the Countess. It’s one of her great roles in which that glorious sound just comes pouring out. She also has that wonderful sophistication onstage that just brings the character to life. I’ve conducted all Wagner’s major operas except *Tannhäuser* – and I’m so looking forward to it! **Johan Botha**’s voice is fantastic and has immense power – he can thrill you with the sound of a trumpet, and seduce you with this beautiful sense of intimacy as well. No one can sing this role as he can. The musical world of *The Passenger* is very mid 20<sup>th</sup> century. It’s not atonal. It is actually melodic and harmonic with a 20<sup>th</sup>-century flavor. As a score it illuminates and animates the story in a very clear and engaging way.”

Davis added that chorus master **Michael Black** will prepare the Lyric Opera Chorus for seven operas in the season. (*Capriccio* has no chorus.) Lyric’s music director also noted that 2014-15 ensemble members of **The Patrick G. and Shirley W. Ryan Opera Center** will have roles in several of the season’s operas and will also understudy many major roles. Many of the featured artists in the 2014-15 season are alumni of the Ryan Opera Center.

### **60<sup>th</sup> ANNIVERSARY CONCERT and DIAMOND BALL – November 1, 2014**

A dazzling array of Lyric stars past, present, and future will gather to celebrate Lyric’s 60<sup>th</sup> Anniversary with an unforgettable concert. Luminary artists include **Renée Fleming** and jazz legend **Ramsey Lewis**, **Susan Graham**, **Ana María Martínez**, **Sondra Radvanovsky**, **Johan Botha**, **Eric Owens**, **Samuel Ramey**, and others to be announced. A surprise celebrity will serve as M.C. for the concert in the Ardis Krainik Theatre of the Civic Opera House (Lead Sponsor: **Kirkland & Ellis LLP**). **Subscriber prices \$49-\$150** for the concert. The glittering **Diamond Ball** follows the concert at the Hilton Chicago (sponsored by **ITW** and **Northern Trust**). “This will truly be a memory-making night of splendid music and celebration,” said Freud.



## **WORLD PREMIERE OF A NEW MARIACHI OPERA – March 28-29, 2015**

**Mariachi returns to the Civic Opera House!** Following on the tremendous success of *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* in the 2012-13 season, Lyric has commissioned a new mariachi opera with music by **José “Pepe” Martínez** and libretto by **Leonard Foglia** for the 60<sup>th</sup> anniversary season. *El Pasado Nunca Se Termina (The Past Is Never Finished)* is set in 1910 on the eve of the Mexican Revolution, a time of smoldering restlessness fostered by poverty and discontent. On a hacienda in Morelos, cultures clash and conflicts boil, impacting generations to come. “This will be a joyous high point of the season,” said Freud. “Part of Lyric’s mission is to ensure that our company is relevant and welcoming to all Chicagoans. *Cruzar*’s success in the Latino community last year exceeded our wildest dreams, and marked the start of an ongoing relationship.” **Subscriber prices \$29-\$99.** A project of **Lyric Unlimited.**

## **THE MAGIC VICTROLA – A NEW FAMILY MATINEE! January 17, 2015**

**It’s becoming a tradition! Lyric’s third annual family matinee** is an original 60-minute piece featuring music by Verdi, Puccini, and others. Two children playing in an attic discover an old trunk that belonged to their grandparents, filled with costumes, props, opera albums, and an old record player. When they play the old albums, scenes from beloved operas magically come to life! *The Magic Victrola* is recommended for children ages 5-10 and their families. One performance only: Saturday, January 17, 2015, at 2pm. Featuring members of the Ryan Opera Center plus the Lyric Opera Orchestra. (No babes in arms, please.) **Subscriber prices \$20-\$40 adults, \$10-\$20 children.** A project of **Lyric Unlimited.**

## **LANG LANG RETURNS TO LYRIC! PIANO RECITAL May 9, 2015**

In 2015 Chicago-area audiences will have just one chance to hear **Lang Lang** perform – at the Civic Opera House. Lyric Opera of Chicago is pleased to present this outstanding and inspiring pianist in recital in the Ardis Krainik Theatre. Audience members will be able to follow his every move thanks to large-screen video enhancements. **Subscriber prices \$34-\$159.**

## **NEW! CHILDREN’S PRICES FOR EVERY OPERA**

School-aged youngsters may attend full-length performances of any opera in Lyric’s season when accompanied by an adult with a regularly priced ticket. **Children’s tickets will range from \$20 to \$50,** and will be available to subscribers first. “We are delighted to make it possible for Lyric subscribers to bring the children in their lives to experience the wonder of grand opera,” said Freud.

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Through **Lyric Unlimited,** a wide range of performances and programs for students and adults will be offered at the Civic Opera House and in community venues throughout the Chicago area.

**NExT Discount Student Tickets** continue to grow in popularity among young adults. NExT tickets cost just \$20 for seats throughout the Civic Opera House, and are offered only by the internet to fulltime, degree-seeking college students (who register online as NExT members) for regular performances of selected Lyric productions. Students from nearly 200 universities and colleges have purchased NExT tickets. NExT membership is free.

**Encore Evenings for Young Professionals** also continue to attract an increasing number of participants.

Substantially discounted tickets for selected performances are offered through the internet to young professionals ages 21-45. Registered members receive ticket offers in two price categories, along with invitations to special social events hosted by the **Lyric Young Professionals Chapter**. As with the **NExT** program, **Encore Evenings** membership is free.

**Discounts for selected performance dates during the regular season** will be offered for **group ticket sales** next season (15+ per group).

**Free pre-opera lectures** will be offered next season before every performance of every opera (except Sept. 27, opening night of the season) to enhance the opera-going experience. The informative and entertaining 30-minute talks are presented by members of Lyric's staff and experts from the community.

Lyric's **website** ([www.lyricopera.org](http://www.lyricopera.org)) is a comprehensive source of information, handsomely designed and easy to navigate. Videos about each opera are available for viewing throughout the season, including movie trailer-style highlight reels, fascinating conversations with **Anthony Freud, Sir Andrew Davis, and Renée Fleming**, commentaries by **Anthony Freud**, and interviews with other artists and directors.

Website audio features include Sir Andrew Davis's opera previews; the **Discovery Series** lectures and panel discussions, available for download on **lyricopera.org** and **iTunes** as part of Lyric's "**Backstage at Lyric**" **podcasts**; and the company's in-depth and expertly produced **Commentaries**, available for streaming and downloading, free of charge. Additional website features include articles, recording and DVD recommendations, and photo galleries.

Lyric's website has varied content that is constantly updated during the season. Operagoers can enhance their live-opera experience by exploring the multimedia offerings. The **Lyric Lately blog** offers well-written, behind-the-scenes content not available anywhere else. Lyric's fan base on **Facebook, Twitter, Google+, Instagram, Pinterest**, etc. continues to grow, helping to foster opera engagement and excitement in the company's digital communities.

Lyric's website also includes a **customer interface** feature allowing patrons to view their upcoming and past performances, exchange tickets, select their own seats, renew their donations, make other contributions, make reservations to **The Sarah and Peer Pedersen Room** restaurant, and receive special messaging.

**Projected English texts** will be used for all eight operas in Lyric's 2014-15 season.

**98.7WFMT** will air the opening performance of each opera in Lyric's 2014-15 season live locally (also streaming live on **wfmt.com**). All eight operas will be rebroadcast internationally in May and June of 2015 via The WFMT Radio Network. **The Lyric Opera of Chicago Broadcasts** are generously sponsored by **The Hurvis Family Foundation**, with matching funding provided by **The Matthew and Kay Bucksbaum Family**, the **John and Jackie Bucksbaum Family**, and **Richard P. and Susan Kiphart**.

**THE WORKS BEING PRESENTED by LYRIC OPERA of CHICAGO  
in the 2014-15 SEASON  
and the ARTISTS WHO HAVE BEEN ENGAGED to DATE**

*New Production*

**DON GIOVANNI / Wolfgang Amadeus Mozart (1756-1791)**

Sung in Italian with projected English texts

10 performances starting at 7:30pm, except for matinees at 2pm: Sept. 27, 30, Oct. 2(m), 5(m), 8(m), 11, 14, 17, 24(m), 29

Frequently proclaimed “the perfect opera,” Mozart’s masterpiece of 1787 presents the most famous libertine of all time. The title character (baritone **Mariusz Kwiecien**) is an incorrigible seducer, who travels all over Europe in pursuit of women, accompanied by his resourceful servant Leporello (bass-baritone **Kyle Ketelsen**). Giovanni arrives in Seville having already seduced and abandoned the fiery Donna Elvira (soprano **Ana María Martínez**). Within a few hours he has also conquered the noble Donna Anna (soprano **Marina Rebeka**); murdered her father, the Commendatore (bass **Andrea Silvestrelli**); and led astray the naïve peasant Zerlina (soprano **Andriana Chuchman**). While Elvira still loves Giovanni, revenge for the wrongs he’s done the other two women is sought by their respective fiancés, the nobleman Don Ottavio (tenor **Antonio Poli**) and the hotheaded peasant Masetto (bass-baritone **Michael Sumuel**, debut). It is the ghost of the dead Commendatore, however, who eventually gives the defiant Giovanni his comeuppance.

Conducting Lyric’s new production will be **Sir Andrew Davis**. The director is **Robert Falls**, the set designer is **Walt Spangler** (debut), the costume designer is **Ana Kuzmanic** (debut), and the lighting designer is **Duane Schuler**.

New Lyric Opera production generously made possible by **Mr. & Mrs. Dietrich M. Gross**, the **Abbott Fund**, **Randy L. and Melvin R. Berlin**, **Mr. and Mrs. Ronald J. Gidwitz**, **The Negaunee Foundation**, and **Sylvia Neil and Daniel Fischel**.

**CAPRICCIO / Richard Strauss (1864-1949)**

Sung in German with projected English texts

7 performances starting at 7:30pm, except for matinee at 2pm: Oct. 6, 9, 12(m), 15, 22, 25, 28

Strauss subtitled his final opera, “A Conversation Piece for Music.” It is, in fact, one of the most captivatingly sophisticated works in the repertoire, in which a basic conflict in the nature of opera itself is debated: which is more important, the words or the music? That question manifests itself in a vital decision in the life of the beautiful widow, Countess Madeleine (soprano **Renée Fleming**): Should she choose as her lover the composer Flamand (tenor **William Burden**) or the poet Olivier (baritone **Audun Iversen**, debut)? Meanwhile, Madeleine’s brother, the Count (baritone **Bo Skovhus**) is intoxicated by the glamorous actress Clairon (mezzo-soprano **Anne Sofie von Otter**). Joined by the garrulous theater director La Roche (bass **Peter Rose**), the entire group gathers for conversation at Madeleine’s home, where the hostess is deeply hesitant when the poet and composer ask her to decide the ending of their new opera.

**Sir Andrew Davis** will conduct *Capriccio*, a production originally directed by **John Cox**. The revival will be directed by **Peter McClintock**, with sets by the late **Mauro Pagano**, costumes and interior décor by **Robert Perdziola**, lighting by **Duane Schuler**, and choreography by **Val Caniparoli**.

Lyric Opera presentation generously made possible by an **Anonymous Donor**, **Margot and Josef Lakonishok**, and **Mr. and Mrs. J. Thomas Hurvis**. Production owned by the Metropolitan Opera.

### *Lyric Opera Production*

#### **IL TROVATORE / Giuseppe Verdi (1813-1901)**

Sung in Italian with projected English texts

8 performances starting at 7:30pm, except for matinees at 2pm: Oct. 27, Nov. 5(m), 9(m), 12, 15, 18, 21, 29

One of the most memorably melodic and dramatically barnstorming of all romantic Italian operas, *Il Trovatore* centers on Azucena, a gypsy (mezzo-soprano **Stephanie Blythe**), who has raised Manrico (tenor **Yonghoon Lee**) as her son. She is harboring a dark secret, however, as to his true birth. Both a troubadour and a warrior, Manrico is in love with the noblewoman Leonora (soprano **Amber Wagner**), who is also loved by Manrico's enemy, Count di Luna (baritone **Quinn Kelsey**). The Count has spent his life searching for his brother, who died under mysterious circumstances involving a gypsy. Urged on by his henchman Ferrando (bass **Andrea Silvestrelli**), the Count takes Azucena prisoner, leading to tragic consequences for all concerned.

**Asher Fisch** conducts this production, originally directed by **Sir David McVicar**. The revival director and choreographer is **Leah Hausman**. The sets are designed by **Charles Edwards**, the costumes by **Brigitte Reiffenstuel**, and the lighting by **Jennifer Tipton**.

Lyric Opera revival generously made possible by an **Anonymous Donor, Julie and Roger Baskes**, the **Mazza Foundation**, and **Robert S. and Susan E. Morrison**.

#### **PORGY AND BESS / George Gershwin (1898-1937)**

Sung in English with projected English texts

12 performances starting at 7:30pm, except for matinees at 2pm: Nov. 17, 19, 23(m), 26(m), 28(m); Dec. 2, 5, 8, 11(m), 13, 16, 20

Hailed by innumerable critics as the greatest American opera, Gershwin's masterpiece of 1935 has lyrics by Ira Gershwin (the composer's brother) and Dorothy Heyward, and a libretto by Mrs. Heyward's husband, DuBose Heyward. The opera is based on the 1927 Broadway play *Porgy* by Mr. and Mrs. Heyward and Mr. Heyward's own novel of the same name, written in 1924. Onstage in this opera, an entire community comes to life: the fictitious tenement called Catfish Row on the shore of Charleston, South Carolina. It is there that the lame Porgy (bass-baritone **Eric Owens**) meets and falls in love with the sultry Bess (soprano **Adina Aaron**, debut), girlfriend of the hulking Crown (baritone **Eric Greene**). Bess leaves Crown to live with Porgy but is susceptible to the drugs ("happy dust") offered her by the devious Sportin' Life (tenor **Jermaine Smith**). The cast also includes soprano **Karen Slack** (debut) as the devout Serena, soprano **Angel Blue** (debut) as the endearing young mother Clara, mezzo-soprano **Gwendolyn Brown** as the earthy Maria, and baritone **Norman Garrett** (debut) as Clara's husband Jake.

*Porgy and Bess* will be conducted by **Ward Stare** and directed by **Francesca Zambello**. **Peter J. Davison** is set designer, **Paul Tazewell** is costume designer, **Mark McCullough** is lighting designer, and **Denni Sayers** is choreographer and associate director.

Lyric Opera presentation generously made possible by **The Elizabeth Morse Genius Charitable Trust, The Elizabeth Morse Charitable Trust**, and **Roberta L. and Robert J. Washlow**, with additional support from the **National Endowment for the Arts**. Production owned by Washington National Opera.

### *New Production*

#### **ANNA BOLENA / Gaetano Donizetti (1797-1848)**

Sung in Italian with projected English texts

8 performances starting at 7:30pm, except for matinees at 2pm: Dec. 6, 9, 12(m), 15, 21(m); Jan. 7, 10, 16

The first great success of Donizetti's career, *Anna Bolena* is one of the glories of the *bel canto* repertoire. The advocacy years ago of sopranos such as Maria Callas, Joan Sutherland, Leyla Gencer, and Beverly Sills, and **Sondra Radvanovsky** today, have restored this once-forgotten work to the repertoire. Radvanovsky stars as Anne Boleyn, second wife of King Henry VIII (bass-baritone **John Relyea**). She senses that the king has grown tired of her, not knowing that he is now bestowing his affections on Jane Seymour (mezzo-soprano **Jamie Barton**). Anne, in turn, is loved by both Richard Percy (tenor **Bryan Hymel**, debut) and the page Smeton

(mezzo-soprano **Kelley O'Connor**). Henry's suspicions begin to overwhelm him, leading to the ultimate catastrophe for the queen.

The entire artistic team for this production will be making Lyric Opera debuts: conductor **Patrick Summers**, director **Kevin Newbury**, set designer **Neil Patel**, costume designer **Jessica Jahn**, and lighting designer **D. M. Wood**.

Lyric Opera coproduction generously made possible by **The Monument Trust** and the **Donna Van Eekeren Foundation**. A coproduction of Lyric Opera of Chicago and Minnesota Opera.

### *New Production*

#### **TOSCA / Giacomo Puccini (1858-1924)**

Sung in Italian with projected English texts

10 performances starting at 7:30pm, except for matinees at 2pm: Jan. 24, 27, 30(m); Feb. 2, 5(m), 27; Mar. 3, 8(m), 11(m), 14

One of the Lyric audience's favorite works, Puccini's fiery melodrama *Tosca*, will return for two series of performances. The title role of glamorous diva Floria Tosca will be shared by sopranos **Tatiana Serjan** (debut) and **Hui He**. Tosca's lover, the painter/revolutionary Mario Cavaradossi, will be sung by tenors **Misha Didyk** (debut) and **Jorge de Leon** (debut). Portraying the sadistic chief of police, Baron Scarpia, who lusts after Tosca, will be baritones **Evgeny Nikitin** (debut) and **Mark Delavan**

Conducting all performances will be **Dmitri Jurowski** (debut). The director is **John Caird**, sets and costumes are designed by **Bunny Christie** (debut), and the lighting is designed by **Duane Schuler**.

Lyric Opera coproduction generously made possible by the **Harris Family Foundation**, **Marlys A. Beider**, and **Stefan Edlis and Gael Neeson**. A coproduction of Lyric Opera of Chicago and Houston Grand Opera.

### *New-to-Chicago Production*

#### **TANNHÄUSER / Richard Wagner (1813-1883)**

Sung in German with projected English texts

6 performances starting at 6pm, except for matinee at 1pm: Feb. 9, 14, 18, 22(m) 26; Mar. 2, 6

Wagner's fifth opera, *Tannhäuser* presents one of the most formidable *tours de force* for a tenor in the entire repertoire. The title role (tenor **Johan Botha**) requires an artist of phenomenal vocal power, superhuman stamina, interpretive sensitivity, and dramatic power. The character is a minstrel/poet, torn between the sensual love represented by the goddess Venus (mezzo-soprano **Michaela Schuster**) and the purity of the saintly Elisabeth (soprano **Amber Wagner**). At a song contest sponsored by the Landgrave (bass-baritone **John Relyea**), Tannhäuser competes against Wolfram (baritone **Gerald Finley**) and other poets. All are shocked to discover that he has been visiting Venus's lair. He is sent on a pilgrimage to Rome to ask the Pope's pardon. When he returns home, it's clear that his spirit is utterly crushed.

**Sir Andrew Davis** conducts the production, directed by **Tim Albery** (debut). The set designer is **Michael Levine**, and the costume designer is **Jon Morrell** (debut), with lighting by **David Finn** and choreography by **Jasmin Verdimon** (debut).

Lyric Opera presentation generously made possible by an **Anonymous Donor** and the **NIB Foundation**. Production owned by Royal Opera House, Covent Garden.

### *Lyric Premiere*

#### **THE PASSENGER / Mieczyslaw Weinberg (1919-1996)**

Sung in Russian, German, Polish, French, Yiddish, Greek, Czech, and English with projected English texts  
6 performances beginning at 7:30pm, except for matinees at 2pm: Feb. 24, 28; Mar. 4, 9, 12(m), 15(m)

Written in 1968 but not performed onstage until 2010, *The Passenger* offers a riveting story of a woman whose past returns to haunt her almost beyond endurance. That woman is Liese (mezzo-soprano **Daveda Karanas**) who, when first seen, is traveling with her husband Walter (tenor **Brandon Jovanovich**) to his new diplomatic post in Brazil. On board Liese thinks she sees a Polish woman, Marta (soprano **Amanda Majeski**), whom she assumed was dead. Liese's terror becomes obsessive, finally compelling her to reveal to Walter that she had worked as an overseer at Auschwitz, where Marta had been among the prisoners. The rest of the opera concentrates on events involving Liese and Marta at Auschwitz, including Marta's reunion with her lover, Tadeusz (baritone **Joshua Hopkins**, debut), and Marta's friendships with Katya (soprano **Kelly Kaduce**, debut) and Bronka (mezzo-soprano **Judith Forst**).

Lyric Opera is presenting a production originating at the Bregenz Festival in 2010 – the first staged production this opera ever received, subsequently revived in Warsaw, London, and Houston. The production will be conducted by **Sir Andrew Davis** and directed by **David Pountney**. The set designer is **Johan Engels**, the costume designer is **Marie-Jeanne Lecca**, and the lighting designer is **Fabrice Kebour** (the latter two are Lyric debuts).

Lyric Opera presentation generously made possible by **Richard P. and Susan Kiphart**, the **Earl and Brenda Shapiro Foundation**, **Sidley Austin LLP**, and **Helen and Sam Zell**.

### **American Musical Theater Initiative**

#### *Lyric Opera Premiere/New Production*

#### **CAROUSEL / Richard Rodgers (1902-1979) & Oscar Hammerstein II (1895-1960)**

17 performances – 1:30 matinees and 7pm evenings: April 10(m - preview), 11(e), 12(m), 16(m&e), 17(e), 18(m&e), 19(m), 21(m), 22(m), 23(m&e), 24(e), 25(m&e), 26(m)

The second of Rodgers and Hammerstein's shows, this glorious 1945 musical was based on Hungarian playwright Ferenc Molnár's *Liliom*, a 1909 play that scored a great success on Broadway several years later. The tragedy of the Molnár story was new to American musical theater. In Jerome Kern's *Show Boat* (1927, with book and lyrics by Hammerstein) there was dramatic intensity, but no deaths, unlike *Carousel*, in which the leading male character, Billy Bigelow, dies midway in the second act.

*Carousel* takes place in the late 19<sup>th</sup> century, in a small Maine town. Billy, the brash and hot-tempered barker for a carousel, and Julie Jordan, an impressionable young mill worker, fall in love. Once she sees Billy's interest in Julie, the carousel's owner, Mrs. Mullin, fires him. Going against the judgment of her employer, Julie leaves her job and marries Billy. Unable to find work, Billy's frustrations mount. Hearing that she is pregnant, he feels initially furious, then amazed, and finally desperate to provide for his child. A shady robbery scheme ends in disaster for Billy, who takes his own life. Up There (so to speak) the "starkeeper" informs Billy that his good deeds have been insufficient for heaven to admit him. When given a day to return to earth, he encounters his daughter Louise, now a teenager and an unhappy misfit. Billy finds a way to express his love for her and her mother before entering heaven.

Unquestionably the most operatic of Rodgers and Hammerstein's works, *Carousel* requires true singing actors in all the major roles, and Billy demands both imposing vocal power and overwhelming charisma. The show boasts a magnificent score, unsurpassed in the history of American musical theater. The carnival atmosphere is superbly set with the opening showpiece for the orchestra, the "Carousel Waltz." Julie and Billy sing the exquisite "If I Loved You," a "conditional" love song typical of Rodgers and Hammerstein (that is, two people who don't know each other well yet are thinking in "what if" terms, before realizing that they're truly in love). Billy's feelings regarding the birth of his child evolve in the seven-minute "Soliloquy," arguably the most thrilling baritone solo ever written for Broadway. Julie's friend Carrie rhapsodizes about the man she loves in "Mister Snow," and Julie and Billy anticipate their married life in "When the

Children are Asleep.” Julie’s quiet acceptance of Billy’s character emerges in the achingly beautiful “What’s the Use of Wond’rin’?” One of the most uplifting songs in any Broadway musical is “You’ll Never Walk Alone” – sung by Julie’s wise cousin, Nettie Fowler (mezzo-soprano **Denyce Graves**), after Billy’s death and again in the finale of the show). The chorus numbers are all captivating – “June is Bustin’ Out All Over,” “Blow High, Blow Low,” and “A Real Nice Clambake.” **Subscriber prices \$26-\$179.**

New Lyric Opera production generously made possible by **The Negaunee Foundation.**

## **DEBUTING ARTISTS**

### **DON GIOVANNI**

#### **American bass-baritone MICHAEL SUMUEL (Masetto)**

- Previously portrayed Masetto at Houston Grand Opera, where he has also sung Schaubard/La bohème and returns this season as Frank/Die Fledermaus
- 2013-14 season also includes debuts with the Baltimore Symphony Orchestra (Handel’s Messiah) and Central City Opera (as Mozart’s Figaro, which he previously sang at Dayton Opera)
- Other previous successes include performances at Glyndebourne (as Schaubard, European operatic debut), San Francisco Opera (Elviro/Xerxes, Tom/world premiere of Christopher Theofanidis’s Heart of a Soldier), San Francisco Symphony (Messiah, Copland’s Old American Songs)
- Alumnus of Houston Grand Opera Studio; during his tenure performed with HGO as Sharpless/Madama Butterfly, Dulcamara/L’elisir d’amore, and other roles in Dead Man Walking (available on CD), Le nozze di Figaro, Ariadne auf Naxos, Lohengrin, Tosca and The Queen of Spades
- Alumnus of Filene Young Artist program at Wolf Trap Opera (Selim/Il turco in Italia, Theseus/Britten’s A Midsummer Night’s Dream, Lelio/Wolf-Ferrari’s Le donne curiose) and San Francisco Opera’s Merola Opera Program

#### **American set designer WALT SPANGLER**

- Major achievements in Chicago include numerous productions at the Goodman Theatre: *Measure for Measure* (2013 Jeff Award nomination), *Desire Under the Elms*, *Turn of the Century*, *King Lear*, *Hollywood Arms*, *Heartbreak House*, *A True History of the Johnstown Flood*, *Blue Surge*
- Broadway credits include *Desire Under the Elms* (directed by Robert Falls), *Hollywood Arms* (directed by Harold Prince), *Scandalous*, *A Christmas Story: The Musical*, and the upcoming *Tuck Everlasting*
- New York credits include designs for The Public Theater/New York Shakespeare Festival, Manhattan Theatre Club, Atlantic Theater Company, Playwrights Horizons, Signature Theatre Company, The New Group and Lincoln Center Festival
- Has also designed for most of America’s major regional theaters, among them Steppenwolf Theatre Company, the Guthrie Theater, the Mark Taper Forum, the Ahmanson Theatre, Shakespeare Theatre Company American Conservatory Theater, Goodspeed Musicals, Paper Mill Playhouse, Centerstage, Arena Stage, Hartford Stage, Yale Repertory Theatre, Long Wharf Theatre, American Conservatory Theater, The 5th Avenue Theatre and the Alley Theater
- Received his M. F. A. from the Yale School of Drama

### **Serbian costume designer ANA KUZMANIC**

- Broadway credits include *August: Osage County*, *Desire Under the Elms*, *Superior Donuts*
- Has designed throughout America, with productions for the Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, Lookingglass Theatre, Court Theatre, Milwaukee Repertory Theater, Berkeley Repertory Theatre, McCarter Theatre Center, Washington Shakespeare Theatre Company, Trinity Repertory Company, Oregon Shakespeare Festival, and Geffen Playhouse.
- Has also designed for London's National Theatre
- Assistant professor of costume design at Northwestern University
- Alumna of Northwestern University and Belgrade's Faculty of Applied Arts and Design

### **CAPRICCIO**

#### **Norwegian baritone AUDUN IVERSEN (Olivier)**

- Has rapidly ascended to the top rank of lyric baritones since attracting international attention as the inaugural recipient of Norway's newly founded "Ingrid Bjoner Scholarship," competing in the finals of the prestigious Hans Gabor Belvedere Singing Competition (Vienna), and winning Oslo's Queen Sonja International Singing Competition
- Has made a memorable impression as the Count/*Le nozze di Figaro* (Copenhagen, Berlin, new production at Glyndebourne), title role/*Eugene Onegin* (English National Opera, Moscow's Bolshoi, Copenhagen, Lille, Athens), Zurga/*The Pearl Fishers* (Moscow State Philharmonic Society), Marcello (Covent Garden), title role/*Don Giovanni* (Glyndebourne on Tour), Sharpless (Rome, Copenhagen), Albert/*Werther* (Covent Garden debut, cond. Antonio Pappano), and the Protector/George Benjamin's *Written on Skin* (Vienna's Theater an der Wien)
- Orchestra engagements include the Chicago Symphony Orchestra (cond. Riccardo Muti), the Orchestra of the Teatro del Maggio Musicale Fiorentino, the Royal Scottish National Orchestra
- Future plans include Lescaut/*Manon* at Covent Garden and San Francisco Opera, title role/*The Barber of Seville* at San Francisco Opera, baritone soloist/*Carmina Burana* with the Orchestre National de Lyon, and concerts with the Prague Philharmonia and Israel Philharmonic Orchestra

### **IL TROVATORE**

*No debuting artists*

### **PORGY AND BESS**

*All artists are American unless otherwise noted*

#### **Soprano ADINA AARON (Bess)**

- Has attracted considerable attention in Europe – particularly in Verdi roles – during the years since her international breakthrough as Aida in Franco Zeffirelli's greatly acclaimed Busseto production for the Fondazione Arturo Toscanini (released on DVD)
- Earlier this season debuted at Washington National Opera as Leonora/*La forza del destino*
- Last season reprised her portrayal of Aida (Essen's Aalto-Theater) and sang her first Tosca (Stuttgart, where she also was heard in the Verdi *Requiem*)
- Other major successes abroad include Aida (Finland's Savonlinna, Marseille, Cologne, Liège), Amelia/*Un ballo in maschera* (Erfurt), Alice Ford/*Falstaff* (Toulon), Vitellia/*La clemenza di Tito* (Cologne), the Verdi *Requiem* (Cologne, Marseille), Leonora/*Il*



*trovatore* (Marseille, Avignon, Montreal), *Mimi/La bohème*, *Fiordiligi/Così fan tutte*, and *Elisabetta/Don Carlo* (all three in Tel Aviv), and the title role/Scott Joplin's *Treemonisha* (Paris)

- Alumna of Florida International University and Boston Conservatory

#### **Soprano ANGEL BLUE (Clara)**

- Previously portrayed Clara with the Berlin Philharmonic (cond. Sir Simon Rattle) and in the Zambello production at San Francisco Opera (company debut)
- Has earned significant international praise since 2009, when she received first place for zarzuela and second place for opera in Plácido Domingo's Operalia competition
- Operatic successes include Micaëla at the Palau de les Arts Reina Sofia (Valencia) opposite Elina Garanča and Marcelo Álvarez, cond. Zubin Mehta; the Third Norn/*Götterdämmerung* at Oper Frankfurt; Musetta at London's English National Opera; and Giulietta/ *Les contes d'Hoffmann* in William Friedkin's production at Vienna's Theater an der Wien
- Concerts include *Carmina Burana* at the Maggio Musicale Fiorentino (cond. Zubin Mehta), Mahler's *Symphony No. 2* with the Munich Philharmonic, and the opening of Kansas City's Kaufmann Center with Domingo
- Former member of Los Angeles Opera's young-artist program

#### **Soprano KAREN SLACK (Serena)**

- Previously portrayed Serena in Francesca Zambello's production at both Washington National Opera and San Francisco Opera
- Other successes include title role/*Luisa Miller* (Metropolitan Opera and international radio broadcast debuts), *Desdemona/Otello* (Melbourne Symphony Orchestra), title role/*Tosca* and *Leonora/Il trovatore* (both at Arizona Opera), *Agnes Sorel/Tchaikovsky's Maid of Orleans* (both San Francisco Opera and Carnegie Hall),
- Has appeared with the major orchestras of Philadelphia, San Francisco, Cincinnati, and Phoenix, among many others nationally
- Future plans include *Sister Rose/Dead Man Walking* with Madison Opera and Des Moines Metro Opera
- Former Adler Fellow at San Francisco Opera and alumna of The Santa Fe Opera's apprentice program, the Steans Institute of the Ravinia Festival, and the Curtis Institute of Music

#### **Baritone NORMAN GARRETT (Jake)**

- Second-year member of the young-artist program of Washington National Opera, where he appeared earlier this season as the Steersman/*Tristan and Isolde* and has previously sung Masetto/*Don Giovanni* (young-artist performance) and the Father/*Hansel and Gretel*
- Recently a Filene Young Artist at Wolf Trap Opera (*Ford/Falstaff*, *Baron Trombonok/Il viaggio a Reims*)
- Debuted at the Glimmerglass Festival in 2012 as Amonasro/*Aida*, which he later reprised at Opera Santa Barbara
- Has also been heard at Kentucky Opera, Cincinnati Opera, and more recently with the Philadelphia Center City Opera Theater (where he has sung such major roles of Mozart, Donizetti, and Puccini)
- During 2012 won prizes in seven major vocal competitions, among them those of The Gerda Lissner Foundation, The William Matheus Sullivan Foundation, and the Licia Albanese-Puccini Foundation

## ANNA BOLENA

### **American tenor BRYAN HYMEL (Percy)**

- 2013 recipient of prestigious Beverly Sills Artist Award, capping the New Orleans native's ascent to international prominence
- Recent highlights include two demanding French heroes at Covent Garden – title role/*Robert le diable* and *Énée/Les Troyens* (both released on DVD) – the latter for his Metropolitan Opera debut
- Other successes include *Rusalka* (Covent Garden, Wexford Festival), Walter Braunfels's *Jeanne d'Arc* (Salzburg Festival), *Carmen* (Covent Garden, La Scala, Bavarian State Opera, Canadian Opera Company), *La damnation de Faust* (Orchestre National du Capitole Toulouse), *Les Troyens* (Netherlands Opera), *Madama Butterfly* (English National Opera, Canadian Opera Company), and Zemlinsky's *A Florentine Tragedy* (Bard Festival)
- Made New York recital debut with Michelle DeYoung under the auspices of the George London Foundation, of which he was a 2007 George London Award winner
- Top prize winner of 2009 Gerda Lissner Foundation Competition and, in 2008, first-prize winner of Licia Albanese/Puccini Foundation Competition, Loren L. Zachary Vocal Competition, and Giulio Gari Foundation Competition

### **American conductor PATRICK SUMMERS**

- Artistic and music director of Houston Grand Opera (HGO) and principal guest conductor of San Francisco Opera (SFO)
- Has led productions at the Bregenz Festival, Deutsche Oper Berlin, Welsh National Opera, and Rome Opera
- Lengthy association with SFO includes his mainstage debut (*Die Fledermaus*) in early 1990s, plus wide range of Italian, French, and English-language repertoire, including the recent world premiere of Jake Heggie's *Moby Dick* (seen on PBS)
- Made Metropolitan Opera debut in 1999 (*Die Fledermaus*), subsequently leading *Rodelinda*, *Iphigénie en Tauride*, *I Puritani*, *Lucia di Lammermoor*, and *Salome*
- Closely associated with many world premieres, including two by André Previn: *A Streetcar Named Desire* (led several of the 1998 performances of the original San Francisco Opera production) and *Brief Encounter* (conducted HGO's world premiere, released on CD)

### **American director KEVIN NEWBURY**

- Has directed for San Francisco Opera, Houston Grand Opera, The Santa Fe Opera, the Kennedy Center, Opera Theatre of Saint Louis, The Minnesota Opera, Glimmerglass Opera, Carnegie Hall, L'Opéra de Montréal, and many other companies
- Has also directed many new plays in New York including David Johnston's award-winning *Candy and Dorothy*
- His production of Mercadante's *Virginia* for the Wexford Opera Festival won the 2010 *Irish Times* Theatre Award for best new opera production
- Is especially committed to developing new work; has directed a dozen operas and plays in their world premieres (directed four operatic world premieres in 2013 alone)
- Future plans include world premiere of *Bel Canto* at Lyric Opera, also new productions for San Francisco Opera, Opera Philadelphia, the Wexford Festival, and the major companies of Miami, Toronto, and Barcelona

### **British set designer NEIL PATEL**

- Operatic work includes Donizetti's "Tudor queen" trilogy (*Anna Bolena*, *Roberto Devereux*, *Maria Stuarda*) at The Minnesota Opera, *Maria Stuarda* at Houston Grand Opera, *Norma* at Washington National Opera, and other productions for the major companies of Santa Fe, St. Paul, Tokyo, Montreal, and St. Louis, as well as the Spoleto USA festival
- Broadway credits include *Oleanna*, *Wonderland*, *Title of Show*, *Night Mother*, *Side Man*, *Ring of Fire*
- His productions have been seen off-Broadway (Playwrights Horizons, Signature Theater, Manhattan Theatre Club, Roundabout Theatre, Atlantic Theater, Vineyard Theater, New York Theater Workshop, Brooklyn Academy of Music, Classic Stage Company, Public Theater)
- Has also directed productions in London's West End (*Side Man*, *Underneath the Lintel*)
- Has won the Obie Award for Sustained Excellence, the Helen Hayes Award, and nominations for the Drama Desk and Lucille Lortel Awards

### **American costume designer JESSICA JAHN**

- Danced professionally in New York before beginning a career in design
- Has collaborated with directors such as Tina Landau, Thomas Kail, Kevin Newbury, and Carl Andress, artist Michael Counts, and writers Charles Fuller, Eisa Davis, Nora Ephron, and Charles Busch
- Recent operatic projects include Donizetti's "Tudor queen" trilogy at The Minnesota Opera (where she has also designed *Werther*), *Maria Stuarda* at Houston Grand Opera, Rossini's *Mosè in Egitto* at New York City Opera, Strauss's *Die Liebe der Danae* at Bard Summerscape, and world premiere of Lewis Spratlan's *Life Is A Dream* (The Santa Fe Opera)
- Has also designed *Love, Loss and What I Wore* (Westside Theatre), *Die Mommie Die!* (New World Stages), *Once On This Island* (Paper Mill Playhouse)
- Future projects include *Norma* at San Francisco Opera and Barcelona's Gran Teatre del Liceu

### **TOSCA**

#### **Russian soprano TATIANA SERJAN (title role, Jan 24-Feb. 5)**

- Internationally celebrated for many of the most formidable Italian and Russian roles, she has previously starred as Tosca in Bologna (role debut), Palermo, Bregenz, Berlin, and Munich
- In 2002 made Italian debut at the Teatro Regio in Turin as Verdi's Lady Macbeth, subsequently performing that role at the Rome Opera and the Salzburg Festival under Muti, with whom she sang *Macbeth* in 2013 with the Chicago Symphony Orchestra
- Other Verdi heroines include title role/*Aida* (Bregenz Festival, released on DVD), *Lida/La battaglia di Legnano* (Rome), *Odabella/Attila* under Muti (Rome), *Lucrezia/I due Foscari* (Palermo, Modena, Rome), *Amelia/Un ballo in maschera* (Berlin, Zürich, Amsterdam, major Italian houses), and *Leonora/Il trovatore* (Bregenz, Geneva, Trieste)
- Major Successes also include *Norma* (Trieste and under Muti in both Ravenna and Bosra, Syria), *Andrea Chénier* (Bregenz), and Hindemith's *Sancta Susanna* (La Scala, also Ravenna, New York, Lisbon, Montpellier)
- Has performed Verdi's *Requiem* in Chicago (under Muti), London, Tenerife, Toulouse, San Sebastian, Paris, Brescia, Bologna, Montpellier, Kazan and Moscow

**Ukrainian tenor MISHA DIDYK (Cavaradossi, Jan 24-Feb. 5)**

- Has starred as Cavaradossi at the Royal Danish Opera, the Teatro de la Maestranza (Seville), and Greek National Opera
- American appearances include Opera Philadelphia as a featured concert artist (debut) and as Werther, the Duke of Mantua, and Tebaldo/*I Capuleti e i Montecchi*; des Grieux/*Manon Lescaut*, Gherman/*The Queen of Spades*, Charles VII/Tchaikovsky's *The Maid of Orléans* (all at San Francisco Opera); Rodolfo (New York City Opera); Alfredo (Michigan Opera Theatre), and Pinkerton (Opera de Puerto Rico)
- European successes include La Scala (*The Queen of Spades*, *The Gambler*), Berlin Staatsoper (*The Gambler*, released on DVD), and leading companies of Lyon (*The Gambler*), Helsinki (*Anna Bolena*, international debut), Marseille (*La bohème*), Tel Aviv (*Rigoletto*), Barcelona (*The Queen of Spades*, released on DVD), Copenhagen (*Werther*), and Göteborg (*Madama Butterfly*, Verdi's *I masnadieri*)
- Began his career in Ukraine as a soloist with the National Opera of Ukraine (Lensky, Alfredo, the Duke of Mantua, Gherman), subsequently appearing at Moscow's Bolshoi and St. Petersburg's Mariinsky Theatre
- Has recorded Paolo/*Francesca da Rimini* and Albert/Rachmaninov's *The Miserly Knight*, the latter with the BBC Philharmonic

**Spanish tenor JORGE DE LEON (Cavaradossi, Feb. 27-Mar. 14)**

- Has portrayed Cavaradossi in Madrid, Palermo, and Valencia
- Sang Radames for his La Scala debut in 2012 – has also toured with that company in the same role to Qatar (2012) and Japan (2013)
- Major successes in starring roles also include Calaf (Florence and Tokyo, cond. Mehta), Radames (Valencia, Palermo, Verona), Pinkerton (Bari), Andrea Chénier (Madrid), Paco/*La vida breve* and Turiddu (Valencia, cond. Lorin Maazel), Don José (Valencia, Verona, Naples, Palermo), Manrico (Verona), and Rodrigue/*Le Cid* (Valencia)
- Future plans include *Tosca* (Berlin), *La forza del destino* (Turin), and Verdi's rarely heard *Alzira* (Bilbao)
- Winner of first prize and José Carreras Prize at the 2004 Julian Gayarre Competition and second prize at the 2005 Jaime Aragall Competition

**Russian bass-baritone EVGENY NIKITIN (Scarpia, Jan 24-Feb. 5)**

- Since beginning his career at the Mariinsky Theatre in 1992, has enjoyed great successes internationally while maintaining a close association with the Mariinsky, where he regularly appears in leading roles of Verdi, Wagner, and the major Russian opera composers
- Has been featured at the Metropolitan Opera as Dolokhov/*War and Peace* (debut, 2002), Colline/*La bohème*, Pogner/*Die Meistersinger von Nurnberg*, Fasolt/*Das Rheingold*, Orest/*Elektra*, the Wanderer/*Siegfried*, Rangoni/*Boris Godunov*, and Klingsor/*Parsifal* (last season's new production, seen in HD transmission)
- Highly successful in Paris at the Châtelet (title roles/*The Demon* and *Boris Godunov*) and the Opéra National (Jochanaan, Klingsor, Tomsy/*The Queen of Spades*, Gunther/*Götterdämmerung*, title role/Dallapiccola's *Il prigioniero*); at Munich's Bayerische Staatsoper (Jochanaan, Klingsor, Telramund/*Lohengrin*); and in Baden-Baden, Toronto, Tokyo, Berlin, Valencia, Nice, and the Salzburg, Aix-en-Provence, and Verbier festivals
- Highlights this season includes Orest (Paris), the Dutchman (Bayerische Staatsoper), and Opernhaus Zürich and Boston Symphony Orchestra debuts as Jochanaan
- Appears on CD in *The Flying Dutchman*, cond. Minkowski, *Parsifal*, cond. both Gergiev and Janowski, and *Boris Godunov*, cond. Gergiev

### **Russian conductor DMITRI JUROWSKI**

- Music director of Vlaamse (Flanders) Opera.
- Major achievements in opera include performances at the Deutsche Oper Berlin (*Andrea Chénier*), Pesaro's Rossini Festival (*Adelaide di Borgogna*), Opéra de Monte Carlo (*Mazeppa*)
- Since beginning his career in 2004 as musical assistant for *Parsifal* in Genoa, has maintained close ties to Italy, conducting concerts and opera productions in, among other cities, Bologna, Parma, Catania, Palermo and Venice
- A passionate advocate of the Russian and Slavic operatic repertoire who has won acclaim for the works of Rimsky-Korsakov (*The Golden Cockerel*, Komische Oper Berlin), Shostakovich (*Lady Macbeth of Mtsensk*, Santiago), Prokofiev (*Betrothal in a Monastery*, Palau de les Arts Reina Sofia in Valencia), Tchaikovsky (*The Queen of Spades*, Monte Carlo, Opéra National de Paris; *Eugene Onegin*, Tel Aviv, Monte Carlo, Munich, Ghent, Antwerp, Bolshoi production on tour to Covent Garden, Madrid's Teatro Real, and Lucerne Festival), and Dvořák (*Rusalka*, Wexford Festival).
- Also conducts such orchestras as the Moscow City Symphony Orchestra (artistic director and principal conductor), Swedish Radio Symphony, Hamburg Symphony, Dresden Philharmonic, BBC Philharmonic, Filarmonica Toscanini in Parma, The Hague Philharmonic

### **British set and costume designer BUNNY CHRISTIE**

- Work in opera includes *Médée* at London's English National Opera and John Caird's productions of *Brief Encounter* (world premiere) and *Tosca* at Houston Grand Opera
- Closely associated with London's National Theatre with more than 15 productions to date, among them *The White Guard* and *A Streetcar Named Desire* (both of which earned her the Olivier Award), as well as *Elmina's Kitchen* (which was filmed by the BBC and transferred to the Garrick Theatre), *Baby Doll* (Evening Standard Award), and such classics as *The Comedy of Errors*, *The Cherry Orchard*, and *Women of Troy*
- Other theater work in London includes *As You Like It* (Shakespeare's Globe); *Hay Fever* (Noel Coward Theatre); *Moonlight*, *Dimetos*, *The Family Reunion* and *After Miss Julie* (Donmar Warehouse); *The House of Bernarda Alba* (Almeida Theatre); *Haunted Child* and *Kin* (Royal Court Theatre); *Fool for Love* (Apollo Theatre); and *The Postman Always Rings Twice* (West End and West Yorkshire Playhouse)
- Has also designed *Dance of Death I* and *II* for Stockholm's Royal Dramaten Theatre and *As You Like It* at the Tokyo Globe
- Film work includes *Swansong* with Sir John Gielgud, nominated for an Academy Award for Best Short Film

## TANNHÄUSER

### **British director TIM ALBERY**

- Closely associated with the major British companies, including English National Opera (*Billy Budd*, *Peter Grimes*, *Lohengrin*, *From the House of the Dead*, *Boris Godunov*, *War and Peace*); Covent Garden (*Chérubin*, *The Flying Dutchman*, *Tannhäuser*); Opera North (more than 15 productions, encompassing works of Handel, Kaiser, Mozart, Beethoven, Berlioz, Verdi, Janáček, Weill, Puccini, and Tippett); Scottish Opera (*Les Troyens*, *Don Giovanni*, the *Ring* cycle, *Fidelio*, *The Midsummer Marriage*); Welsh National Opera (*The Trojans*, *Nabucco*)
- His work has also been seen at numerous major North American companies, including the Metropolitan Opera (*A Midsummer Night's Dream*, *The Merry Widow*), The Santa Fe Opera (*Arabella*, *Beatrice and Benedict*, *The Magic Flute*), The Minnesota Opera (*Don Carlos*, Sondheim's *Passion*, Kaiser's *The Fortunes of King Croesus*), The Dallas Opera (*Otello*, Argento's *The Aspern Papers*), Canadian Opera Company (*War and Peace*, *Rodelinda*, *Gotterdammerung*, *Aida*), and Toronto's Luminato Festival (*The Children's Crusade*)
- European successes also include *Peter Grimes*, *Simon Boccanegra*, *Ariadne auf Naxos* (Munich's Bayerische Staatsoper); *Benvenuto Cellini*, *Beatrice and Benedict*, *La Wally* (Netherlands Opera); *La Wally* (Bregenz Festival)
- Important theater credits include *As You Like It* at London's Old Vic Theatre; *Wallenstein* and *Macbeth*, both at the Royal Shakespeare Company; *Berenice* at the National Theatre; *Attempts on Her Life* at the Royal Court Theatre; *Mary Stuart* at London's Greenwich Theatre; and *Nathan the Wise* at Soulpepper in Toronto
- Member of a legendary British theatrical family (son of impresario Donald Albery, grandson of producer Sir Bronson Albery)

### **British costume designer JON MORRELL**

- Closely associated with director David Alden, with whom he has collaborated for productions of *Otello* (English National Opera), *Die Meistersinger von Nürnberg* (Amsterdam), Rossini's *Maometto Secondo* (Santa Fe), Mayr's *Medea in Corinto* (St. Gallen), *Jenůfa* (Houston, Washington, ENO), *Tosca* (Leeds, Sydney), *Wozzeck* (Dallas, Houston), Cavalli's *Giasone* (Spoleto USA in Charleston), and *Katya Kabanova* (Dallas, Houston)
- Also works with such major directors as Tim Albery (*Tannhäuser*, Covent Garden; *Aida*, Toronto; *La bohème*, ENO), Christopher Alden (Handel's *Partenope*, Sydney, ENO; *Katya Kabanova*, Warsaw), Graham Vick (*La clemenza di Tito*, Turin), Jonathan Miller (Schreker's *Die Gezeichneten*, Zürich), and Francisco Negrin, John Cox, and Nick Broadhurst, among others
- Olivier Awards (Best New Opera Production) for *Partenope* and *Jenůfa* at ENO and for the musical *Top Hat* (Best Costume Design)
- Extensive theater credits include *Top Hat* (West End, also U.K. tour), *Sonny Boys* (Berlin's Deutsches Theater), *Blood Wedding* and *Romeo and Juliet* (both for Glasgow's Citizen's Theatre), *The Government Inspector* (Chichester Festival Theatre), *His Dark Materials* and *The Winter's Tale* (both directed by Nicholas Hytner, National Theatre), *Talk of the City* (Royal Shakespeare Company), and *Medea* (Almeida Theatre), among many other venues

## **THE PASSENGER**

### **Canadian baritone JOSHUA HOPKINS (Tadeusz)**

- Chosen by *OPERA NEWS* as one of 25 artists poised to break out and become a major force in the coming decade
- Opera performances this season include *La bohème* as Marcello (Canadian Opera Company) and Schaunard (Metropolitan Opera); debuts at Oper Frankfurt (Guglielmo/*Così fan tutte*) and Washington National Opera (Papageno/*The Magic Flute*); and return to Glyndebourne as Argante/Handel's *Rinaldo* (after great success there as the Count/*The Marriage of Figaro* in 2013)
- His versatility extends to Cecil/*Maria Stuarda* at the Metropolitan Opera (where he debuted as Ping/*Turandot*); Marcello/*La bohème* in John Caird's new production at Houston Grand Opera; *The Magic Flute* with Vancouver Opera and The Santa Fe Opera; Mercutio/*Roméo et Juliette* at The Dallas Opera; Sid/*Albert Herring* (cond. Sir Andrew Davis), also in Santa Fe; *The Rape of Lucretia*, also at HGO; *The Marriage of Figaro* at the Verbier Festival; Junior/Bernstein's *A Quiet Place* at New York City Opera
- Portrayed The Pilot/Rachel Portman's *The Little Prince* and Sharpless/*Madama Butterfly* at HGO during his tenure with that company's Studio program
- Prizewinner at the prestigious ARD Music Competition (2006) and Plácido Domingo Operalia Competition (2005); first-place winner in 2002 Julián Gayarre International Singing Competition; and prizes from the George London Foundation and the Jacqueline Desmarais Foundation

### **American soprano KELLY KADUCE (Katja)**

- Widely recognized as a gifted singing actress of remarkable versatility and charisma
- Enjoys a particularly close association with Opera Theatre of Saint Louis, where she has appeared in the title roles/*Salome*, *Madama Butterfly*, *Suor Angelica*, David Carlson's *Anna Karenina* (released on CD), Michael Berkeley's *Jane Eyre*, and as Nedda/*Pagliacci* – returns there this season as Blanche/*Dialogues of the Carmelites*
- Most important achievements also include several world premieres: created the title role/*Anna Karenina* (Florida Grand Opera), Rosasharn/Ricky Ian Gordon's *The Grapes of Wrath* (The Minnesota Opera, CD), Caroline/Richard Danielpour's *Margaret Garner* (Michigan Opera Theatre)
- Other successes include title role/*Thaïs* (Boston), title role/*Madama Butterfly* (West Australian Opera), Marguerite/*Faust* (Malmö), title role/*Rusalka* (Montreal, Denver), Anne Sorenson/Kevin Puts's *Silent Night* (Philadelphia), Nedda/*Pagliacci* (Cincinnati, Omaha, Miami), title role/*Suor Angelica* (Miami, Santiago)
- Current season includes returns to The Minnesota Opera (title role/*Manon Lescaut*), and Lyric Opera of Kansas City (Rosalinde/*Die Fledermaus*), also debuts with Houston Grand Opera (Katya/*The Passenger*) and Utah Opera (Liù/*Turandot*)

### **Romanian costume designer MARIE-JEANNE LECCA**

- Bucharest-born, London-based, established internationally as one of the most imaginative designers working in opera and theater, whose designs for *The Passenger* have been seen at the Bregenz Festival, London's English National Opera, and Teatr Wielki in Warsaw
- Has collaborated with many of today's most celebrated directors, particularly David Pountney (more than 35 productions), Keith Warner (more than 15 productions), Francesca Zambello, Gale Edwards, Graham Vick, and Stefan Janski
- Productions encompass repertoire of staggering variety from Handel (*Agrippina*, Zürich), Verdi (*Un ballo in maschera*, Zürich; *Macbeth*, San Francisco), Wagner (*Tristan und Isolde*, Cologne; *Ring* cycle, Covent Garden), Puccini (*Il trittico*, Lyon), French works (*Carmen*, Moscow, Wiesbaden, Turin, Seattle, St. Paul; *La juive*, Zürich), 20<sup>th</sup>-century

- German repertoire (*Die Frau ohne Schatten*, Zürich; *Moses und Aron*, Munich; *Wozzeck*, Copenhagen; *Die Soldaten*, Lincoln Center Festival), Slavic works (*Prince Igor*, Zürich; *The Adventures of Mr. Brouček*, English National Opera; *King Roger*, Bregenz) and Sondheim (*Pacific Overtures*, English National Opera)
- Received the Martinu Medal for *Julietta* (Opera North, 2003) and *The Greek Passion* (Covent Garden, 2004)

## **RETURNING ARTISTS**

### **DON GIOVANNI**

#### **Polish baritone MARIUSZ KWIECIEN (title role)**

**Previously at Lyric Opera:** Count/*Le nozze di Figaro* (2009-10); title role/*Eugene Onegin* (2007-08); Silvio/*Pagliacci* (2002-03)

- Internationally acknowledged as one of today's most remarkable interpreters of Don Giovanni, with triumphs in the role including performances with the Los Angeles Philharmonic, Metropolitan Opera (new production, HD transmission), and at Tanglewood, Vienna, London, Munich, Tokyo, San Francisco, Houston, San Francisco, Seattle, Houston, and Santa Fe
- Among his other signature roles are Eugene Onegin (new Metropolitan Opera production opening the 2013-14 season, Bolshoi tour to Covent Garden, also Madrid, Vienna, Moscow, Poznan) and title role/Szymanowski's *King Roger* (Paris, Santa Fe, Madrid, Bilbao)
- Has also been heard at the Met as Count Almaviva (also Santa Fe, Covent Garden, Munich), Escamillo, and in *bel canto* roles (*Enrico/Lucia di Lammermoor*, *Belcore/L'elisir d'amore*, *Malatesta/Don Pasquale*); and in *I puritani* in Seattle, Paris, and Vienna, *Don Carlo* at Covent Garden, and *The Pearl Fishers* in Madrid
- Appears on DVD as Onegin (Paris) and recently earned unanimous critical praise for his first solo operatic CD, "Slavic Heroes"

#### **Latvian soprano MARINA REBEKA (Donna Anna)**

**Previously at Lyric Opera:** *Violetta/La traviata* (2013-14)

- Debuted at the Metropolitan Opera as Donna Anna (2011 premiere of Michael Grandage's new production, HD transmission)
- Following sensational international debut at the 2009 Salzburg Festival as Anai/Rossini's *Moïse et Pharaon* (cond. Muti) has been heard at Covent Garden, Vienna Staatsoper, La Scala, Deutsche Oper Berlin, the Baden-Baden Festspielhaus, Pesaro's Rossini Opera Festival, Florence's Maggio Musicale, and Valencia's Palau de les Arts Reina Sofia
- Current season's highlights include *The Pearl Fishers* (Zürich), *Lucia di Lammermoor* (Netherlands Opera), *The Tales of Hoffmann* (Vienna Staatsoper)
- Can be heard on CD in Rossini's *Petite Messe Solennelle* (Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia) and a solo disc of Mozart arias (Royal Liverpool Philharmonic Orchestra)

#### **Puerto Rican soprano ANA MARÍA MARTÍNEZ (Donna Elvira)**

**Previously at Lyric Opera:** Four roles since 2008-09, most recently *Desdemona/Otello* (2013-14); *Mimì/La bohème* (2012-13); *Marguerite/Faust* (2009-10)

- Returns to Lyric later this season to star in new production of *Rusalka* (company premiere)
- Her Donna Elvira has earned unanimous critical acclaim at Covent Garden and Houston Grand Opera



- Other successes in Mozart include Countess Almaviva (Munich, Houston), Pamina (San Francisco, Seattle), and Fiordiligi (Ravinia and Salzburg festivals, the latter released on DVD)
- Greatly acclaimed internationally in the gamut of leading roles, among them title role/*Rusalka* (Munich's Bayerische Staatsoper, premiere of new Glyndebourne production, CD), Alice Ford/*Falstaff* (premiere of new Covent Garden production), title role/*Luisa Miller* (Munich, Opéra National de Paris), Violetta/*La traviata* (Covent Garden), title role/*Madama Butterfly* (Washington, Houston), Rosina/*The Barber of Seville* (Santa Fe, Houston), Mélisande/*Pelléas et Mélisande* (Florence), and Blanche/*Dialogues of the Carmelites* (Hamburg)

**American bass-baritone KYLE KETELSEN (Leporello)**

**Previously at Lyric Opera:** Five roles since 1999-00, most recently Escamillo/*Carmen* (2010-11); title role/*The Marriage of Figaro*, Méphistophélès/*Faust* (both 2009-10)

- Returns to Lyric this season as Basilio/*The Barber of Seville* (new production); one of his generation's premier interpreters of Mozart's Figaro and Leporello – has sung the latter at Covent Garden (DVD), Aix-en-Provence, Glimmerglass Opera, Barcelona, Los Angeles, Houston, and Detroit
- A great favorite at Covent Garden, and has also earned significant praise at Madrid's Teatro Real, the Hamburg Staatsoper, the Netherlands Opera, and leading American companies such as the Metropolitan Opera, Washington National Opera, and the New York City, Minnesota, Glimmerglass, and St. Louis opera companies
- Greatly in demand as an orchestra soloist, with past appearances including the Philharmonia Orchestra and the major orchestras of Chicago, Cleveland, and Los Angeles, among many others

**Canadian soprano ANDRIANA CHUCHMAN (Zerlina)**

**Ryan Opera Center alumna**

**Previously at Lyric Opera:** Six roles since 2007-08, most recently Yum-Yum/*The Mikado* (2010-11); Adina/*The Elixir of Love* student matinees, Valencienne/*The Merry Widow* (both 2009-10)

- Made Metropolitan Opera debut earlier this month as Adina/*L'elisir d'amore* and returns to the company later this season as Miranda/*The Enchanted Island*
- Recently debuted in Britain with Glyndebourne on Tour as Gretel/*Hansel and Gretel*
- Has attracted significant attention starring in major American festivals, including Glimmerglass (Guinevere/*Camelot*), Spoleto USA (title role/18<sup>th</sup>-century ballad opera *Flora*), and Bard Summerscape (Minka/Chabrier's *Le roi malgré lui*)
- Other leading-role appearances include Magnolia/*Show Boat* (Washington National Opera), Cleopatra/*Giulio Cesare*, Yum-Yum/*The Mikado*, and Monica/*The Medium* (all at Michigan Opera Theatre), Olympia/*The Tales of Hoffmann* (Canadian Opera Company), title role/*La fille du régiment* (Edmonton Opera), and Dorinda/Handel's *Orlando* (Chicago Opera Theater)

**Italian tenor ANTONIO POLI (Don Ottavio)**

**Previously at Lyric Opera:** Cassio/*Otello* (2013-14, American operatic debut)

- Winner of the prestigious Hans Gabor Belvedere International Singing Competition in Vienna (2010)
- Recent successes include Fenton/*Falstaff* (Glyndebourne, La Scala), Stravinsky's *Pulcinella* (Amsterdam Concertgebouw), Berlioz's *Roméo et Juliette* (Madrid, cond. Gergiev), and operas of Mozart (*Don Giovanni*, Venice, Hamburg), Donizetti (*L'elisir d'amore*, Graz; *Lucia di Lammermoor*, Valencia), Verdi (*Macbeth*, Salzburg; *Nabucco*, Rome, both cond. Muti) and Mercadante (*I due Figaro*, Salzburg, Ravenna, cond. Muti)

- Began his stage career in 2008 as a member of the “young ensemble” of Dresden’s Semperoper and in summer 2010 took part in the Young Singer’s Project of Salzburg Festival

**Italian bass ANDREA SILVESTRELLI (Commendatore)**

**Previously at Lyric Opera:** Nine roles since 2000-01, most recently Sparafucile/*Rigoletto*, Nightwatchman/*Die Meistersinger von Nürnberg*, Colline/*La bohème* (all 2012-13)

- Sang the Commendatore at Lyric in the company’s previous new production of *Don Giovanni*, opening the 50<sup>th</sup>-anniversary season (2004-05)
- Among his Verdi roles are Philip/*Don Carlos* (Cardiff, Graz), Zaccaria/*Nabucco* (La Scala, Macerata), Lodovico/*Otello* (Munich), Sparafucile/*Rigoletto* (Met, Los Angeles, Washington, Houston), and Banco/*Macbeth* (Amsterdam)
- The rare Italian bass who has earned repeated international successes in German repertoire, including Fasolt/*Das Rheingold* and Hagen/*Götterdämmerung* (San Francisco Opera Ring cycle), the Landgrave/*Tannhäuser* (Tokyo), Pogner/*Die Meistersinger* (Trieste), and La Roche/*Capriccio* (Parma)

**British conductor SIR ANDREW DAVIS**

**Lyric Opera music director**

**Previously at Lyric Opera:** Lyric Opera music director since 2000; 47 operas since 1987, most recently *Parsifal* (2013-14); *Die Meistersinger von Nürnberg*, *Werther* (both 2012-13)

- One of the world’s most celebrated operatic and orchestral conductors for more than three decades, he is currently chief conductor of Melbourne Symphony Orchestra, laureate conductor of Toronto Symphony Orchestra and BBC Symphony Orchestra; former music director of Glyndebourne Festival Opera
- Has triumphed at many major opera houses, including the Metropolitan Opera, La Scala, Covent Garden, the Bayreuth Festival, Canadian Opera Company, The Santa Fe Opera, and Glyndebourne (where he earned rave reviews for 2013 revival of *Billy Budd*)
- Has been welcomed in previous seasons by the Chicago Symphony Orchestra, the Berlin Philharmonic, the Royal Concertgebouw, and virtually every other major orchestra worldwide
- Highlights of the current season include *Rusalka* and *La clemenza di Tito* at Lyric Opera, *Cendrillon* at Barcelona’s Gran Teatre del Liceu, and concerts with the major orchestras of New York, Toronto, Montreal, and Boston.

**American director ROBERT FALLS**

**Previously at Lyric Opera:** *Susannah* (2002-03, 1993-94)

- Artistic director of Chicago’s Goodman Theatre since 1986, where he has directed more than 30 major productions and produced/co-produced more than 200 plays (including 100 premieres)
- His highly praised Lyric Opera production of *Susannah* earned similar acclaim when remounted at the Metropolitan Opera (1998-99, company premiere)
- Broadway credits include remounting of Goodman 1998-99 production of *Death of a Salesman* (1999 Tony Award, Best Director of a Play and Best Revival of a Play); 1996 remounting of Goodman production of Tennessee Williams’s *The Night of the Iguana*; also David Mamet’s *American Buffalo*, Eric Bogosian’s *Talk Radio* (Tony nomination, Best Revival of a Play), American premiere of Conor McPherson’s *Shining City*, Horton Foote’s *The Young Man From Atlanta*, Eugene O’Neill’s *Long Day’s Journey into Night* (2003 Tony, Best Revival of a Play)
- International credits include productions at Lyric Theatre in London, Abbey Theatre in Dublin; and productions in Scotland, Germany, Japan, South Korea and the Netherlands, among other countries

## CAPRICCIO

### **American soprano RENÉE FLEMING (Countess Madeleine)**

#### **Lyric Opera creative consultant**

*Previously at Lyric Opera:* Eight roles since 1993-94, most recently Blanche/A *Streetcar Named Desire* (2012-13); Violetta/*La traviata* (2007-08); title role/*Thaïs* (2002-03)

- One of the most widely admired artists of our time and a 2013 recipient of the National Medal of Arts, she returns to Lyric later this season to perform her fifth Subscriber Appreciation Concert, collaborating with Jonas Kaufmann and Sir Andrew Davis
- Operatic highlights this season include four signature roles: title role/*Rusalka* (Metropolitan Opera), the Marschallin/*Der Rosenkavalier* (Vienna Staatsoper, National Symphony Orchestra), title role/*Arabella* (Salzburg Easter Festival), and Blanche/A *Streetcar Named Desire* (Los Angeles Opera)
- Earlier this season curated “American Voices,” three-day festival celebrating American singing at Washington’s Kennedy Center; this season also includes recitals throughout the U.S. and gala concerts with Ottawa’s National Arts Centre Orchestra, Dallas Symphony Orchestra, Staatskapelle Dresden
- Won her fourth Grammy Award in 2013 for “Poèmes” (Best Classical Vocal Solo)

### **Swedish mezzo-soprano ANNE SOFIE VON OTTER (Clairon)**

*Previously at Lyric Opera:* Title role/*Der Rosenkavalier* (1989-90)

- Recognized internationally for more than a quarter-century as one of the most exceptional artists before the public, equally distinguished in opera, concert repertoire, and recitals, and with a vast discography that has documented her artistry in depth
- Enjoyed a great success as Clairon opposite Renée Fleming at the Opéra National de Paris (released on DVD)
- Recent operatic successes include Baba the Turk/*The Rake’s Progress* (Vienna), Cornelia/*Giulio Cesare* (Salzburg), Geneviève/*Pelléas et Mélisande* (Paris), Clytemnestre/Gluck’s *Iphigénie en Aulide* (Amsterdam, released on DVD), and Irene/Handel’s *Tamerlano* (Barcelona)
- Current season’s highlights include Waltraute/*Götterdämmerung* (Deutsche Oper Berlin); recitals in Amsterdam, Venice, Lyon, Chicago, New York; “Sale – A Handel Project” (Zürich); and Nicklausse/*The Tales of Hoffmann* (Madrid’s Teatro Real)

### **Danish baritone BO SKOVHUS (Count)**

*Previously at Lyric Opera:* Eisenstein/*Die Fledermaus* (2013-14, 2006-07); Beckmesser/*Die Meistersinger von Nürnberg* (2012-13); Prince Yeletsky/*The Queen of Spades* (2000-01)

- One of Europe’s most charismatic and versatile singing actors, equally celebrated as a recitalist and concert artist
- Highlights this season include such formidable repertoire as the title role/Reimann’s *Lear* (Hamburg) and Nick Shadow/*The Rake’s Progress* (Turin)
- Significant operatic achievements encompass operas of Mozart (*Così fan tutte*, Salzburg Festival, DVD), *The Marriage of Figaro*, Metropolitan Opera), Wagner (*Die Meistersinger von Nürnberg*, Barcelona, Dresden; *Tristan und Isolde*, Barcelona, Glyndebourne), Strauss (*Arabella*, Vienna Staatsoper, Semperoper Dresden), Verdi (*Don Carlos*, Vienna Staatsoper), Tchaikovsky (*Eugene Onegin*, Deutsche Oper Berlin, Amsterdam, DVD), and Berg (*Wozzeck*, Hamburg)
- Has amassed a large discography and videography, including many operatic roles, art-song solo discs, and a wide array of concert repertoire

**American tenor WILLIAM BURDEN (Flamand)**

*Previously at Lyric Opera:* Alwa/Lulu (2008-09); Roméo (student matinees) and Tybalt/Roméo et Juliette (1998-99)

- His operatic repertoire encompasses an astonishing stylistic range, from Monteverdi (Nerone/*L'incoronazione di Poppea*, Houston) to contemporary composers such as Tobias Picker (Gilbert Griffiths/*An American Tragedy*, world premiere, Metropolitan Opera), Theodore Morrison (Frank Harris/*Oscar*, world premiere The Santa Fe Opera), Kevin Puts (Sprink/*Silent Night*, Minnesota Opera world premiere, reprise at Opera Philadelphia), and Mark Adamo (Peter/*The Gospel of Mary Magdalene*, San Francisco Opera world premiere)
- Has won praise repeatedly in French works, among them *The Pearl Fishers* (Seattle, New Orleans) and *Pelléas et Mélisande* (Berlin)
- His profound interest in Britten's music has led to successes in *The Rape of Lucretia* (Philadelphia), *Billy Budd* (Santa Fe), *Death in Venice* (Glimmerglass Opera), and *The Turn of the Screw* (Glyndebourne)
- Has also been heard at La Scala, Paris's Opéra National and Châtelet; the leading houses of Munich, Berlin, and Madrid; and the Saito Kinen Festival

**British bass PETER ROSE (La Roche)**

*Previously at Lyric Opera:* Five roles since 1993-94, most recently Bottom/*A Midsummer Night's Dream* (2010-11); King Fisher/*The Midsummer Marriage* (2005-06); Sergeant of Police/*The Pirates of Penzance* (2003-04)

- Internationally one of the most successful British singers of the past two decades, celebrated at the Metropolitan Opera (where he portrayed La Roche in 2011 with Renée Fleming, cond. Sir Andrew Davis, including HD, DVD), Covent Garden, Glyndebourne, and many other major houses in a very wide repertoire
- Current season includes reprises of two of his signature roles, Bottom/*A Midsummer Night's Dream* (Met) and Baron Ochs/*Der Rosenkavalier* (Met, Vienna Staatsoper)
- Has also been heard at the major houses of Barcelona, Berlin, Munich, Amsterdam, Dresden, and Hamburg, as well as at the Bregenz and Aix-en-Provence festivals
- Can be heard on CD in operas of Mozart, Rossini, Donizetti, Wagner, Smetana, Verdi, Dukas, Puccini, Goldschmidt, and Britten

**British conductor SIR ANDREW DAVIS**

See *Don Giovanni* Returning Artists

**American director PETER McCLINTOCK**

*Previously at Lyric Opera:* *Mefistofele* (1998-99)

- Closely associated with the Metropolitan Opera, where he has directed *Die Meistersinger von Nürnberg* (debut), *Capriccio*, *Manon*, *Samson et Dalila*, *Carmen*, *Il trovatore*, *Eugene Onegin*, *Faust*, *The Queen of Spades*, the Ring cycle, *I vespri siciliani*, *La clemenza di Tito*, *La Gioconda*, *Ernani*, *The First Emperor*, *Simon Boccanegra*, and *Khovanshchina*
- Has also directed *Guillaume Tell*, *Mefistofele*, *Turandot*, *Don Carlo*, *Die Walküre*, and *Siegfried* at San Francisco Opera, where he debuted as an assistant stage director in 1987

### **American costume designer ROBERT PERDZIOLA**

**Previously at Lyric Opera:** Four productions since 1998-99, most recently *Ariadne auf Naxos* (2011-12, 1998-99); *Carmen* (2010-11, 2005-06, 1999-00); *Faust* (2009-10, 2003-04).

- His designs have been seen at San Francisco Opera (*Ariadne*, *L'incoronazione di Poppea*, *Hamlet*), Houston Grand Opera (*Ariadne*), Opera Theatre of Saint Louis (*Il re pastore*, *Faust*), The Santa Fe Opera (*Arabella*), Milwaukee's Skylight Opera Theatre (*Così fan tutte*), Hannover Staatstheater (*Faust*), and Opera Australia (*Arabella*), earning him a coveted Green Room Award when that production was seen in Melbourne)
- Debuted at the Metropolitan Opera with *Il pirata* (2002), returned for the 2008 opening-night gala (re-design of the set for *Capriccio*) and in 2011 (costumes and interior décor for *Capriccio*)
- Ongoing association with Washington's Shakespeare Theatre Company includes *Don Carlos*, *The Country Wife*, *King John*, and *Design for Living*
- Has designed for Stratford's Shakespeare Festival, the Signature Theatre, American Ballet Theatre, Boston Ballet, and Miami City Ballet

### **IL TROVATORE**

#### **Korean tenor YONGHOON LEE (Manrico)**

**Previously at Lyric Opera:** Don José/*Carmen* (2010-11)

- In 2013 he portrayed Manrico at the Vienna Festival and sang a little-known Verdi role, Arrigo/*La battaglia di Legnano*, at the Hamburg Staatsoper
- Is particularly celebrated as Don José/*Carmen* (Met, Opéra de Lyon, Netherlands Opera, Hollywood Bowl), title role/*Don Carlo* (Metropolitan Opera, Vienna Staatsoper, Bavarian State Opera), and Cavaradossi/*Tosca* (Deutsche Oper Berlin, Covent Garden, Opera Australia)
- Other successes include Ismaele/*Nabucco* (Met), Turiddu/*Cavalleria rusticana* (La Scala), Calaf/*Turandot* (Bologna's Teatro Comunale), and Macduff/*Macbeth* (Glyndebourne)
- Former winner of several major competitions (including the L. Zachary Society National Vocal Competition and the Licia Albanese-Puccini Competition), began his opera career in South Korea, then in 2007 made his South America debut at the Teatro Municipal in Santiago de Chile as Don Carlo

#### **American soprano AMBER WAGNER (Leonora)**

##### **Ryan Opera Center alumna**

**Previously at Lyric Opera:** Six roles since 2007-08, most recently title role/*Ariadne auf Naxos* (2011-12); Elsa/*Lohengrin* (2010-11)

- Chosen by OPERA NEWS as one of 25 artists poised to break out and become a major force in classical music in the coming decade
- Earned significant international attention as a last-minute substitute in Toronto as Ariadne in Canadian Opera Company's 2011 production, a role she has repeated at Valencia's Palau de les Arts Reina Sofia, cond. Sir Andrew Davis
- Has also rapidly established herself internationally in formidable starring roles of Verdi and Wagner, with major achievements to date including Amelia/*Un ballo in maschera* (Metropolitan Opera), Leonora/*La forza del destino* (Washington National Opera), Elsa/*Lohengrin* and Senta/*The Flying Dutchman* (both at Finland's Savonlinna Festival), Sieglinde/*Die Walküre* (Oper Frankfurt – also Act Three with Boston Symphony Orchestra at Tanglewood), Brangäne/*Tristan und Isolde* (European debut, Prague State Opera)

- Has appeared with the Colorado Symphony, Oregon Symphony, Tucson Symphony, Orchestre Métropolitain du Grand Montréal, and at the Grant Park Music Festival

**American mezzo-soprano STEPHANIE BLYTHE (Azucena)**

**Previously at Lyric Opera:** Ulrica/*Un ballo in maschera*, Katisha/*The Mikado* (both 2010-11)

- Has triumphed as Azucena at the Metropolitan Opera, Covent Garden, and in her San Francisco Opera debut
- A beloved and greatly acclaimed artist at Seattle Opera (Fricka, Waltraute, Amneris, Dame Quickly, Isabella/*L'italiana in Algeri*, Carmen) and at the Metropolitan Opera, where her repertoire has encompassed Handel (*Rodelinda*, *Giulio Cesare*), Gluck (*Orfeo ed Euridice*, HD), Verdi (*Il trovatore*, *Un ballo in maschera*, *Aida*, *Falstaff*), Wagner (Fricka/*Ring* cycle, new production, HD, DVD), Puccini (*Il trittico* – HD), Dvořák (*Rusalka*), Humperdinck (*Hansel and Gretel*), Stravinsky (*The Rake's Progress*, *Oedipus Rex*), and Poulenc (*Dialogues of the Carmelites*)
- Has appeared with many of the world's finest orchestras including those of New York, Boston, Chicago, Los Angeles, Philadelphia, San Francisco, and Amsterdam, among many others
- In April 2013 performed works made famous by Kate Smith in a solo performance with pianist Craig Terry (Ryan Opera Center's music director) on PBS's *Live from Lincoln Center*

**American baritone QUINN KELSEY (Count di Luna)**

**Ryan Opera Center alumnus**

**Previously at Lyric Opera:** 15 roles at Lyric Opera since 2003-04, most recently Giorgio Germont/*La traviata* (2013-14); Paolo/*Simon Boccanegra* (2012-13); Amonasro/*Aida* (2011-12)

- Has rapidly established himself internationally, particularly in Verdi, with major successes in that repertoire including Count di Luna (Dresden, San Francisco), title role/*Rigoletto* (Oslo's Den Norske Opera, Toronto's Canadian Opera Company, recent new production at Opernhaus Zürich), Montfort/*Les vêpres siciliennes* (new Frankfurt Opera production), Ezio/*Attila* (San Francisco, opposite Ferruccio Furlanetto), Paolo/*Simon Boccanegra* (Rome, cond. Muti), Amonasro (Bregenz, San Francisco, Honolulu, Vancouver)
- Has also earned critical praise as Zurga/*The Pearl Fishers* (London's English National Opera) and the Forester/*The Cunning Little Vixen* (Florence's Teatro Comunale and Japan's Saito Kinen Festival, cond. Seiji Ozawa)
- Debuted at the Metropolitan Opera as Schaunard/*La bohème* (debut, HD, DVD) and returned as Monterone/*Rigoletto*
- Grammy Award winner for Mahler's *Symphony No. 8* (San Francisco Symphony Orchestra, cond. Michael Tilson Thomas)

**Italian bass ANDREA SILVESTRELLI (Ferrando)**

**See *Don Giovanni* Returning Artists**

**Israeli conductor ASHER FISCH**

**Previously at Lyric Opera:** Four operas since 1997-98, most recently *Un ballo in maschera* (2010-11); *Die Fledermaus* (2006-07); *Macbeth* (1999-00)

- A favorite conductor at the Vienna Staatsoper, where *The Abduction from the Seraglio*, *Parsifal*, *Otello*, *Eugene Onegin*, and *Der Rosenkavalier* are among the 19 works he has led since 1995
- Currently principal conductor and artistic advisor of the West Australian Symphony Orchestra (based in Perth) and principal guest conductor of the Seattle Opera; former

- music director of the New Israeli Opera (1998-2008) and the Vienna Volksoper (1995-2000).
- Recent achievements include performances at the Metropolitan Opera (*Parsifal*), Vienna Staatsoper (*Cavalleria rusticana/Pagliacci*), Munich's Bayerische Staatsoper (new production of *Don Carlo*, revivals of *Tosca*, *Turandot*, *The Magic Flute*), Dresden's Semperoper, Opéra National de Paris, Palermo's Teatro Massimo (Italian premiere of Alexander Zemlinsky's *König Kandauules*), Seattle Opera (*Ring* cycle, *Fidelio*)
  - Discography includes the *Ring* cycle (State Opera of South Australia with Adelaide Symphony Orchestra), Rossini's *Stabat Mater* (Israel Philharmonic), and Covent Garden's "Gold and Silver Gala" (honoring the Royal Opera's 50<sup>th</sup> anniversary, with soloists including Plácido Domingo and Angela Gheorghiu)

**British director SIR DAVID McVICAR**

**Previously at Lyric Opera:** Six productions since 2001-02, most recently *Die Meistersinger von Nürnberg*, *Elektra* (both 2012-13); *Manon* (2008-09)

- Highlights of the current season include *Rusalka* and *La clemenza di Tito* (Lyric Opera), *Tristan und Isolde* (Vienna Staatsoper), *The Turn of the Screw* (Mariinsky Theatre), and Handel's *Agrippina* (Barcelona's Gran Teatre del Liceu)
- Has directed nine operas at Covent Garden, many of which have been released on DVD, including works as diverse as *Le nozze di Figaro*, *Les Troyens*, and *Salome*
- Is also closely associated with the Strasbourg's Opéra National du Rhin (which produced his *Ring* cycle) and Glyndebourne Festival Opera (where his celebrated production of *Giulio Cesare* originated)
- Productions in recent seasons range in style from *Anna Bolena* and *Maria Stuarda* (Metropolitan Opera's first productions of both works) to *Die Meistersinger von Nürnberg* (Glyndebourne), *The Rake's Progress* (Scottish Opera), and *Der Rosenkavalier* (English National Opera)

**American director and choreographer LEAH HAUSMAN**

**Previously at Lyric Opera:** *Il Trovatore* (2006-07); *Billy Budd* (2001-02)

- Has directed major revivals for opera houses including Covent Garden, English National Opera, and the leading companies of Rome, San Francisco, Rome, San Francisco, Oslo and Palermo
- Has also directed her own productions for The Minnesota Opera, English Touring Opera, and many other companies
- Extensive work in movement and choreography for theater includes *Twelfth Night* (Goodman Theatre), *Tonight at 8:30* (Chichester Festival), *The Game of Love and Chance* (London's National Theatre), and *Pedro the Magnificent* (Royal Shakespeare Company, London's West End).
- As associate and movement director for opera, her work includes seven productions at Covent Garden, as well as *L'elisir d'amore*, *Gianni Schicchi*, and *La bohème* at Glyndebourne, several productions of *La clemenza di Tito* (English National Opera, Copenhagen, Bremen, Aix-en-Provence), *Il Trovatore* (Met, San Francisco), and *Maria Stuarda* (Met).

### **British set designer CHARLES EDWARDS**

**Previously at Lyric Opera:** Five operas since 1993-94, most recently *Il Trovatore* (2006-07); *Billy Budd* (2001-02); *Macbeth* (1999-00)

- His work has been widely seen internationally, with repertoire ranging in style from *Tamerlano* (Berlin) and *The Marriage of Figaro* (Genoa, Barcelona, Bordeaux, Paris, Tel Aviv, Long Beach) to *Il Trovatore* (Met, San Francisco), *Boris Godunov* (Stuttgart), *Parsifal* (Graz), *Jenůfa* (Houston), and *Wozzeck* (Lyric, Dallas)
- Designs in the U.K. include, for Covent Garden, *Adriana Lecouvreur* (later seen in Barcelona, Vienna, Paris, San Francisco), *Faust* (later Monte Carlo, Lille, Trieste), *Elektra*, and *Werther* (later Paris); for English National Opera, *A Midsummer Night's Dream* (later Moscow), *Katya Kabanova* (later Warsaw, Lisbon), *Lucia di Lammermoor* (later Göteborg, Washington, Toronto), *Jenůfa*, and *The Makropulos Affair* (later Prague)
- Is now also known for both directing and designing productions, making his directing debut with *Così fan tutte* (Mid-Wales Opera, 2001), followed by *Oedipus Rex* (Opera North), *Elektra* (Covent Garden), *Maria di Rohan* (Wexford), *Turandot* (Holland's Nationale Reiseopera), *Rigoletto* (Opera North), and *Idomeneo* (Grange Park Opera)
- This season's highlights include *Don Quichotte* at Grange Park Opera and three Verdi operas at the Hamburg Staatsoper

### **German costume designer BRIGITTE REIFFENSTUEL**

**Previously at Lyric Opera:** Five operas since 1995-96, most recently *Giulio Cesare* (2007-08); *Il Trovatore* (2006-07); *Billy Budd* (2000-01)

- At the 2013 International Opera Awards, received the 2013 Oscar della Lirica Award for achievement in costume design
- Designs in the U.K. include: for the Royal Opera House, *Falstaff* (later La Scala), *Adriana Lecouvreur* (later Barcelona, Vienna, Paris), *Faust* (later Lille, Monte Carlo, Trieste, Valencia) and *Elektra*; productions for English National Opera, Glyndebourne (including *Giulio Cesare*, subsequently released on DVD and seen at Lyric, the Opéra de Lille, and the Metropolitan Opera), and Opera North
- Outside the U.K. has designed *Il Trovatore* (Lyric, Met, San Francisco), *Un ballo in maschera* (Met), *Don Giovanni* (La Scala), *The Pearl Fishers* and *Madama Butterfly* (both in Santa Fe), *Peter Grimes* (Berlin), *Don Carlo* (Frankfurt), *Lulu* (Munich), and other productions for the major companies of Houston, Lisbon, Graz, Antwerp, Stuttgart, Mannheim, and Tel Aviv, as well as Ireland's Wexford Festival
- Current season includes new *Falstaff* (Met, Amsterdam) and *The Queen of Spades* (Zürich)

### **PORGY AND BESS**

***All artists are American unless otherwise noted***

### **Bass-baritone ERIC OWENS (Porgy)**

**Previously at Lyric Opera:** Title role/*Hercules* (2011-12); Gen. Leslie Groves/*Doctor Atomic* (2007-08)

- Widely regarded as one of his generation's foremost artists vocally, stylistically, and dramatically, whether in operatic or concert repertoire
- Recent triumphs include Alberich/*Ring* cycle at the Metropolitan Opera (HD, CD, DVD) and Porgy (San Francisco Opera, Washington National Opera)
- Has excelled onstage in repertoire ranging from Handel (*Ariodante*, English National Opera, San Francisco Opera) to exceedingly challenging contemporary roles, including title role/Eliot Goldenthal's *Grendel* (Los Angeles world premiere, reprise at Lincoln Center) and in several works of John Adams: *Doctor Atomic* (San Francisco Opera, reprise at Netherlands Opera, Lyric, Metropolitan Opera, released on DVD), *A Flowering*



- Tree* (Vienna, London, CD) , *El Niño* (Boston Symphony Orchestra), and *The Wound Dresser* (Carnegie Hall, Royal Albert Hall)
- Has appeared with virtually every major American orchestra, and with leading opera companies throughout America (Houston, Washington, Miami, Philadelphia, Glimmerglass) and Europe (London, Paris, Geneva, Cologne)

**Tenor JERMAINE SMITH (Sportin' Life)**

*Previously at Lyric Opera:* Sportin' Life/*Porgy and Bess* (2008-09)

- Closely associated with the role of Sportin' Life, in which he has appeared in Norway (Cape Town Opera's guest engagement at Oslo's newly opened opera house), Spain (Granada Festival), France (Paris's Opéra Comique, Théâtre de Caen), Japan, Germany, Sweden, Austria, The Netherlands, Italy, and Luxembourg
- American appearances as Sportin' Life include the Zambello production at Washington National Opera and Los Angeles Opera, other productions of *Porgy and Bess* at Seattle Opera, Houston Grand Opera, Opera Pacific, St. Louis's Union Avenue Opera, and the Santa Fe Symphony
- Other operatic repertoire includes the title role/Adolphus Hailstork's *Joshua's Boots* (world premiere at Opera Theatre of Saint Louis, revival at Lyric Opera Kansas City), as well as Henry Davis/*Street Scene* and Zdzetrick/*Treemonisha* (both with Opera Theatre of Saint Louis)
- Numerous appearances with the St. Louis Symphony

**Baritone ERIC GREENE (Crown)**

*Previously at Lyric Opera:* Jake/*Porgy and Bess* (2008-09)

- In *Porgy and Bess* has previously portrayed Jake with Opera Philadelphia (where he has also sung Ping/*Turandot*) and Los Angeles Opera
- Recently made his first forays into Wagner, singing Melot/*Tristan und Isolde* (Puerto Rico's Casals Festival) and Donner/*Das Rheingold* (Palermo's Teatro Massimo)
- Other successes include two leading roles in Britain (Billy Bigelow/*Carousel* at Opera North, Segismundo/Jonathan Dove's *Life Is a Dream* at Birmingham Opera Company in world premiere) and a wide repertoire with the major companies of Detroit (created the role of Robert Garner/Richard Danielpour's *Margaret Garner*), Baltimore, Seattle, Washington, New York City, Cincinnati, and Norfolk (Virginia Opera – eight productions to date, with roles including most recently Escamillo/*Carmen*)
- Current season includes Queequeg/Jake Heggie's *Moby Dick* (Washington National Opera), Prince Ivan Khovansky/*Khovanshchina* (Birmingham Opera), and Gunther/*Götterdämmerung* (Opera North)

**Contralto GWENDOLYN BROWN (Maria)**

**Ryan Opera Center alumna**

*Previously at Lyric Opera:* Negro Woman/*Street Scene* (2001-02), Old Woman/*A View from the Bridge* (world premiere, 1999-00)

- Has portrayed Gershwin's Maria at Seattle Opera, New Orleans Opera, Tanglewood (with the Boston Symphony Orchestra), and in Amsterdam and Brussels
- Other recent performances include Queenie/*Show Boat* at Washington National Opera and the leading role of Marie Laveau/Anne LaBaron's opera *Crescent City* for Los Angeles's new opera company, The Industry
- Alumna of Lyric Opera's Ryan Opera Center
- Distinctions include regional winner in the Metropolitan Opera National Council Auditions and third-place winner in the National Opera Association competition

### **Conductor WARD STARE**

**Previously at Lyric Opera:** *Die Fledermaus* (2013-14); *Hansel and Gretel* (2012-13); began his career at age 18 as Lyric Opera Orchestra's principal trombone

- Recently completed his tenure as resident conductor of the St. Louis Symphony Orchestra, a position created for him in 2008 by music director David Robertson (Stare made highly successful Carnegie Hall debut with the SLSO in April 2009)
- Operatic highlights include European operatic debut leading new production of *The Rape of Lucretia* at Den Norske Opera (Oslo) and double bill of *Il tabarro/Pagliacci* at Opera Theatre of Saint Louis, where he returns this season for *Dialogues of the Carmelites*
- Has also appeared with the Cleveland Orchestra (Blossom Music Center, 2007), Detroit Symphony Orchestra, Memphis Symphony, Moscow Chamber Orchestra, Deutsches Symphonie-Orchester Berlin
- Upcoming engagements include performances with the Toronto Symphony Orchestra and the Colorado Music Festival Orchestra

### **Director FRANCESCA ZAMBELLO**

**Previously at Lyric Opera:** Four productions since 1999-00, most recently *Show Boat* (2011-12); *Porgy and Bess* (2008-09); *Salome* (2006-07)

- Artistic and general director of the Glimmerglass Festival, artistic director of Washington National Opera
- Since her American debut (*Fidelio*, Houston, 1984) and European debut (Bellini's *Beatrice di Tenda*, Venice, 1987), has staged new productions in major houses worldwide, collaborating with outstanding artists and designers and promoting emerging talent
- Major achievements include the first international production of *Carmen* to ever be presented at the National Center for the Performing Arts in Beijing; *An American Tragedy* (world premiere), *Cyrano de Bergerac*, and *Les Troyens* for the Metropolitan Opera; *Carmen* and *Don Giovanni* at Covent Garden; *War and Peace*, *Billy Budd* and *William Tell* at the Opéra National de Paris; the *Ring* cycle for the San Francisco Opera; and *Show Boat* (Lyric, Houston, Washington, later this season in San Francisco)
- Current season includes world premiere of Jeanine Tesori's family opera *The Lion, the Unicorn, and Me* (Washington National Opera), *The Flying Dutchman* (Vilnius), *Ariadne auf Naxos* and *Madama Butterfly* (Glimmerglass Festival), and revivals of her productions at numerous major international companies

### **British set designer PETER J. DAVISON**

**Previously at Lyric Opera:** *Show Boat* (2011-12); *Porgy and Bess* (2008-09)

- In addition to Lyric, his designs for *Porgy and Bess* have previously been seen in Washington, San Francisco, and Los Angeles
- Has undertaken a wide operatic repertoire internationally, including Mozart (*Mitridate*, Wexford Festival and Salzburg Festival; *The Marriage of Figaro*, Vienna Festival, Ferrara, Tokyo, Florence's Maggio Musicale, Metropolitan Opera), *bel canto* (*Anna Bolena*, Bayerische Staatsoper; *Mary Stuart*, English National Opera), Bizet (*Carmen*, English National Opera), Verdi (*Falstaff*, Opernhaus Zürich), Janáček (*Katya Kabanova*, New Zealand International Festival), Gilbert and Sullivan (*The Yeoman of the Guard*, Welsh National Opera, Glimmerglass Opera), Puccini (*Manon Lescaut*, Opera Australia; *La bohème*, Royal Albert Hall; *La rondine*, Teatro La Fenice), Strauss (*Der Rosenkavalier*, English National Opera, Los Angeles Opera; *Capriccio*, Berlin Staatsoper), Stravinsky (*The Rake's Progress*, Metropolitan Opera), Alfano (*Cyrano De Bergerac*, Met, Royal Opera House, La Scala), and contemporary American works (Christopher Theofanidis's *Heart of a Soldier*, world premiere, San Francisco Opera)

- Broadway productions include *Jesus Christ Superstar*, *Hamlet*, *Democracy*, *Copenhagen*, *Deuce*, and *Is He Dead?*
- Has designed for London's National Theatre, Almeida Theatre, Royal Shakespeare Company, and Chichester Festival Theatre

**Costume designer PAUL TAZEWELL**

*Previously at Lyric Opera:* *Show Boat* (2011-12); *Porgy and Bess* (2008-09)

- Broadway credits include such acclaimed productions as *Bring in 'Da Noise, Bring in 'Da Funk* (Tony Award nomination), *On the Town*, *Def Poetry Jam*, *Elaine Strich at Liberty*, and *Fascinating Rhythm*
- Off-Broadway: *Flesh and Blood*, *Harlem Song*, *Dinah Was*, *Li'l Abner* (City Center Encores! series), *Once Around the City*, *Before It Hits Home*
- Productions for Glimmerglass Opera, New York City Opera, Opera Theatre of Saint Louis, and for most of America's leading regional theaters, among them Arena Stage, Guthrie Theatre, Goodman Theatre, La Jolla Playhouse, Center Stage, Hartford Stage, Long Wharf Theatre, Seattle Repertory, Trinity Repertory, Cincinnati Playhouse, The Alliance Theatre, Milwaukee Repertory
- Awards and honors include the Lucille Lortel Award, two Helen Hayes Awards, the TDF Irene Sharaff Young Master Award, and a Princess Grace Fellowship

**ANNA BOLENA**

**American soprano SONDRA RADVANOVSKY (title role)**

*Previously at Lyric Opera:* Five roles since 2002-03, most recently title role/*Aida* (2011-12); *Amelia/Un ballo in maschera* (2010-11); *Elvira/Ernani* (2009-10)

- Triumphs in iconic title roles from the *bel canto* repertoire include Anna Bolena (Washington National Opera), Lucrezia Borgia (WNO, Canary Islands), and Norma (created a sensation this season at the Metropolitan Opera, following role debut at Spain's Opera de Oviedo)
- One of the world's few true Verdi sopranos, celebrated for heroines including Elena/*I vespri siciliani* (Met, Vienna, Paris, Turin, Genoa), Elisabetta/*Don Carlo* (Paris, Met, San Diego), Lina/*Stiffelio* (Met, Covent Garden), Luisa Miller (Met), title role/*Aida* (Lyric, Canadian Opera Company), and the soprano's most-often-performed role, Leonora/*Il trovatore* (12 major houses to date, including Lyric, the Met Covent Garden, San Francisco, and the Verona Arena)
- Met audiences have also heard Radvanovsky in leading roles of Mozart, Bizet, Offenbach, J. Strauss, Puccini, Wagner, and Alfano
- Other major successes include Suor Angelica (Los Angeles), *Manon Lescaut* (Lepizig) and Roxane/*Cyrano de Bergerac* (Covent Garden, La Scala, Valencia, DVD)

**American mezzo-soprano JAMIE BARTON (Jane Seymour)**

*Previously at Lyric Opera:* Four roles since 2011-12, most recently Magdalene/*Die Meistersinger von Nürnberg* (2012-13); *Dryade/Ariadne auf Naxos*, *Nurse/Boris Godunov* (both 2011-12)

- Winner of both the Main Prize and Song Prize at one of the world's most prestigious competitions, the 2013 BBC Cardiff Singer of the World
- Triumphed as Adalgisa/*Norma* earlier this season at the Metropolitan Opera
- Recently debuted in Europe as Mother Marie/*Dialogues of the Carmelites* at Munich's Bayerische Staatsoper, and has previously been heard with the major companies of Houston, Toronto, St. Louis, and Santa Fe
- Current season also includes return to Houston as Fricka/*Das Rheingold* (beginning the company's new *Ring* cycle), her Japanese debut as Meg Page/*Falstaff* at the Saito Kinen

Festival, and concerts with the Melbourne Symphony Orchestra (cond. Sir Andrew Davis), the Cleveland Orchestra, and at the Lanaudière and Aspen festivals

**Canadian bass-baritone JOHN RELYEA (Henry VIII)**

**Previously at Lyric Opera:** Méphistophélès/*The Damnation of Faust* (2009-10)

- Winner of the highly prestigious Beverly Sills Award (2009) and Richard Tucker Award (2003), he is a favorite at the Metropolitan Opera, where he has sung 14 roles since 2000, among them Mozart's Figaro, Rossini's Don Basilio, and the Méphistophélès of both Gounod and Berlioz
- Since completing his tenure as an Adler Fellow at San Francisco Opera, has appeared at SFO and many other prestigious houses, including those of Seattle, Toronto, London (Covent Garden), Paris, Munich, Vienna, and St. Petersburg
- Boasts a remarkably wide repertoire, encompassing Handel (*Rodelinda*), *bel canto* (*I puritani*, *Lucia di Lammermoor*, *La Cenerentola*), Verdi (*Nabucco*, *Attila*, *Macbeth*), and major works in French (*Robert le diable*, *Les contes d'Hoffmann*, *Carmen*, *Don Quichotte*), German (*Der Freischütz*, *Tristan und Isolde*), Russian (*Iolanta*, *Aleko*), and English (*The Rake's Progress*)
- 2013-14 season includes *Rusalka* (Met), *I Lombardi* (Hamburg Staatsoper), and concerts with the major orchestras of Cleveland, San Francisco, Washington, Toronto, and Hamburg

**American mezzo-soprano KELLEY O'CONNOR (Smeton)**

**Previously at Lyric Opera:** Hippolyta/*A Midsummer Night's Dream* (2010-11)

- Particularly celebrated in contemporary repertoire, with numerous world premieres including Osvaldo Golijov's *Ainadamar* (world premiere, The Santa Fe Opera, Grammy-winning CD, revivals in ten major venues, including Carnegie Hall, Cincinnati Opera, Madrid's Teatro Real, Ravinia and Ojai festivals); Steven Stucky's *August 4, 1964* (Dallas Symphony); and John Adams's *El Niño* (St. Louis Symphony, reprised at the Edinburgh Festival)
- Closely associated with Peter Lieberman's *Neruda Songs* (Los Angeles Philharmonic, Berlin Philharmonic, Zurich Tonhalle-Orchester, and with Haitink and the CSO in Chicago and at Carnegie Hall)
- Orchestral engagements include the Budapest Festival Orchestra, Netherlands Radio Philharmonic, Deutsches Symphonie-Orchester Berlin, BBC Proms, and the major orchestras of Cleveland, Washington, San Francisco, Los Angeles, and Baltimore
- Operatic roles include Suzuki/*Madama Butterfly* and Ursule/*Beatrice and Benedict* (both in Boston), Meg Page/*Falstaff* (Santa Fe), Lapak/*The Cunning Little Vixen* and the four alto roles/*L'enfant et les sortilèges* (both works with the New York Philharmonic), and Hansel/*Hansel und Gretel* (Phoenix Symphony)

**TOSCA**

**Chinese soprano HUI HE (title role, Feb. 27-Mar.14 )**

**Previously at Lyric Opera:** title role/*Aida* (2011-12)

- Major successes include Tosca (Hamburg, Parma, Torre del Lago Puccini Festival), Lina/*Stiffelio* (Vienna Staatsoper), Liù/*Turandot* (Verona, Washington), title role/*Ariadne auf Naxos* (Athens), Maddalena/*Andrea Chénier* (Genoa), title role/*Madama Butterfly* (Turin, Palermo, Munich, Vienna)
- Greatly acclaimed as one of her generation's foremost Aidas, having sung that role in recent seasons at the Metropolitan Opera (debut, 2010), the Verona Arena (DVD), Florence's Maggio Musicale, Cologne Opera, Los Angeles Opera, and in Munich, Valencia, and Rome

- Appears regularly at Shanghai's Grand Theater, including *Aida* and *Santuzza/Cavalleria rusticana*
- First attracted worldwide attention in Plácido Domingo's Operalia competition (2000) and the 42nd International "Verdi Voices" competition in Italy (first prize, 2002)

**American baritone MARK DELAVAN (Scarpia, Feb. 27-Mar.14)**

**Previously at Lyric Opera:** Eight roles since 2002-03, most recently Count Anckarström/*Un ballo in maschera* (2010-11); Alfio/*Cavalleria rusticana* and Tonio/*Pagliacci* (both 2008-09)

- Triumphs in Puccini include Scarpia at Deutsche Oper Berlin, New York City Opera; Michele/*Il tabarro* at Los Angeles Opera; and Jack Rance/*The Girl of the Golden West* at Covent Garden
- One of today's leading Verdi interpreters, appearing in 15 roles in that repertoire, with major successes including Amonasro/*Aida* (Met debut, 2001), Carlo/*La forza del destino* and Rigoletto (both at Munich's Bayerische Staatsoper), Simon Boccanegra (Santa Fe), Nabucco (Met), Giorgio Germont (San Francisco), Iago (Michigan Opera Theatre), and Falstaff (Pittsburgh)
- Has also been greatly praised for appearances in Wagner (Wotan/*Ring* cycle, San Francisco); Strauss ((Jochanaan/*Salome*, Barcelona; Altair/*Die ägyptische Helena*, Santa Fe; Jupiter/*Die Liebe der Danae*, Berlin); and Tchaikovsky (Tomskey/*The Queen of Spades*, Met)
- Successes in American works include Snooks/Bolcom's *A Wedding* (Lyric Opera, world premiere) and title role/*Sweeney Todd* (New York City Opera)

**British director JOHN CAIRD**

**Previously at Lyric Opera:** *Parsifal* (2013-14)

- Operatic highlights include close associations with Welsh National Opera (*Don Carlos*, *Aida*, *Don Giovanni*) and Houston Grand Opera (*Don Carlos*, André Previn's *Brief Encounter* in its world premiere, *Tosca*, *La bohème* – the latter a coproduction with San Francisco Opera and Canadian Opera Company)
- From 1977 to 1990 directed more than 20 Royal Shakespeare Company productions, including the legendary *Nicholas Nickleby* (co-director), and six works of Shakespeare
- Musical-theater achievements in London and New York include *Les Misérables* (adapter and co-director), *Song and Dance*, *Jane Eyre*; directed his adaptation of Bernstein's *Candide* for London's National Theatre, subsequently in the work's Japanese premiere (2010); his adaptation of Jean Webster's novel *Daddy Long Legs* recently opened in London
- Since 1993 has triumphed with many productions at London's National Theatre, among them *The Seagull* with Judi Dench, *Peter Pan* with Ian McKellen as Hook, *Hamlet* (revived with great success at the Brooklyn Academy of Music), and the world premiere of Charlotte Jones's *Humble Boy* with Diana Rigg

## TANNHÄUSER

### **South African tenor JOHAN BOTHA (title role)**

**Previously at Lyric Opera:** Six roles since 1998-99, most recently title role/*Otello* (2013-14); Walther von Stolzing/*Die Meistersinger von Nürnberg* (2012-13); title role/*Lohengrin* (2010-11).

- Acclaimed as one of today's few genuine heroic tenors, frequently heard at the Metropolitan Opera and a greatly admired guest artist with virtually every major European house – particularly closely associated with the Vienna Staatsoper, and has also recently appeared at Covent Garden, La Scala, the Berlin Staatsoper, and the Hamburg Staatsoper
- Among his standard-setting Wagner and Strauss portrayals are Tannhäuser (Vienna, Covent Garden), Lohengrin (Covent Garden, Met, Vienna, Basel, Cologne), Walther von Stolzing (Tanglewood, Cologne, Vienna), Siegmund/*Die Walküre* (Bayreuth, DVD), the Emperor/*Die Frau ohne Schatten* (La Scala), and Apollo/*Daphne* (international tour with West German Radio Symphony)
- Current season includes *Die Frau ohne Schatten* (Covent Garden, Bayerische Staatsoper), *Andrea Chénier* (Vienna Staatsoper), and D'Albert's *Tiefland* (Oper Frankfurt)
- Appears on CD in *Lohengrin*, *Tristan und Isolde*, *Tiefland*, *Elektra*, *Daphne*, the Dvořák *Stabat Mater*, and two aria recitals; and on DVD in *Die Meistersinger von Nürnberg* (Vienna), *Die Walküre* (Bayreuth), *Aida* (Met), and *Turandot* (Salzburg)

### **American soprano AMBER WAGNER (Elisabeth)**

See *Il Trovatore*, Returning Artists

### **German mezzo-soprano MICHAELA SCHUSTER (Venus)**

**Previously at Lyric Opera:** Ortrud/*Lohengrin* (2010-11)

- Among her signature roles in Wagner are Venus, Brangäne, Kundry, and Sieglinde, all of which she has sung at the Berlin Staatsoper
- Her Sieglinde has also been warmly praised in Dresden, Madrid, Vienna; her Ortrud in Oslo and Munich; her Waltraute in Amsterdam; her Brangäne in Barcelona; and her Fricka/*Die Walküre* in Vienna
- Many successes outside the Wagner repertoire, including the Nurse/*Die Frau ohne Schatten* (Brussels, also new Salzburg production, DVD), the Princess/*Adriana Lecouvreur* (Covent Garden), Marie/*Wozzeck* (Hamburg), Amneris/*Aida* (Baden-Baden), and Herodias/*Salome* (Covent Garden, DVD)
- Successes in concert include Bach's *Passions* and *Christmas Oratorio* (Berlin Philharmonic); Beethoven's *Symphony No. 9* (Chicago Symphony Orchestra, La Scala) Handel's *Messiah* and Wagner's *Wesendonck Lieder* (Radio France in Paris); Verdi's *Requiem* (Alten Oper Frankfurt); and major works of Brahms, Berg, and Mahler at the Amsterdam Concertgebouw

### **Canadian baritone GERALD FINLEY (Wolfram)**

**Previously at Lyric Opera:** J. Robert Oppenheimer/*Doctor Atomic* (2007-08); Papageno/*The Magic Flute* (2001-02); Count/*Capriccio* (1994-95)

- One of today's most thoughtful and versatile singing actors, hailed for opera performances, concerts, recitals, and appearances on both CD and DVD
- Has scored great successes creating leading roles in Mark Anthony Turnage's *Anna Nicole* (Covent Garden, DVD), John Adams's *Doctor Atomic* (San Francisco, Amsterdam, Lyric, Met, DVD), Tobias Picker's *Fantastic Mr. Fox* (Los Angeles), Turnage's *The Silver Tassie* (English National Opera, earning Finley the prestigious Royal Philharmonic Society Award for Singers)

- Successes in opera include all the major baritone roles of Mozart (venues including Covent Garden, Vienna, Munich, Salzburg); Onegin, Yeletsy, and Golaud (all of which he has sung at Covent Garden, where he has also been heard in Haydn's *Orfeo ed Euridice*, Handel's *Giulio Cesare* and *Rinaldo*, and Korngold's *Die tote Stadt*)
- Repeatedly singled out for praise at the Met (especially in his Mozart roles and in both *Pelléas et Mélisande* and *Doctor Atomic*) and Glyndebourne (Figaro, Don Giovanni, Agamemnon/*Iphigénie en Aulide*, Nick Shadow/*The Rake's Progress*, title role/*Owen Wingrave*, most recently Hans Sachs/*Die Meistersinger von Nürnberg*, released on CD and DVD)

**Canadian bass-baritone JOHN RELYEA (Landgrave)**

See *Anna Bolena* Returning Artists

**British conductor SIR ANDREW DAVIS**

See *Don Giovanni* Returning Artists

**Canadian set designer MICHAEL LEVINE**

**Previously at Lyric Opera:** Four productions since 1991-92, most recently *Eugene Onegin* (2007-08); *Dialogues des Carmélites* (2006-07); *Rigoletto* (2000-01)

- Has designed for major opera companies in North America and Europe, including Metropolitan Opera, San Francisco Opera, Houston Grand Opera, The Santa Fe Opera, La Scala, Vienna Staatsoper, Welsh National Opera, English National Opera, and Opéra National de Paris
- His work has also been seen on Broadway (Nora Ephron's *Imaginary Friends*, Eugene O'Neill's *Strange Interlude*), at the Royal Shakespeare Company, and in London's West End
- Recent important credits include *Das Rheingold* (direction and design) at Canadian Opera Company, *Madama Butterfly* at the Met, *Candide* at the Châtelet in Paris and La Scala
- Awards include Gemini Award for Best Production Design for the movie *September Songs*, Paris Critics' Prize for Aix-en-Provence Festival production of *A Midsummer Night's Dream*, and Edinburgh Festival Music and Arts Award for Canadian Opera Company double bill of *Bluebeard's Castle* and *Erwartung*

**THE PASSENGER**

**American soprano AMANDA MAJESKI (Marta)**

**Ryan Opera Center alumna**

**Previously at Lyric Opera:** Five roles since 2009-10, most recently *Eva/Die Meistersinger von Nürnberg* (2012-13); *Micaela/Carmen* student matinees (2010-11)

- Later this season returns to Lyric Opera as *Vitellia/La clemenza di Tito*, having previously made an indelible impression – while still a member of the Ryan Opera Center – in another Mozart role, *Countess Almaviva/The Marriage of Figaro* at Lyric Opera (2009-10)
- Current season includes *Marguerite/Faust* (Opernhaus Zürich), *Vreli/ Delius's A Village Romeo and Juliet* (Oper Frankfurt, new production), and Carnegie Hall solo recital debut at Weill Recital Hall
- Has made a strong impression in Europe, appearing at Dresden's Semperoper (title role/*Alcina*, *Vitellia/La clemenza di Tito*), *Countess/Capriccio*, Madrid's Teatro Real (*Vitellia*), Glyndebourne (*Countess Almaviva*), and Oper Frankfurt (title role/*Rusalka*, *The Goose Girl/Humperdinck's Königskinder*, the latter released on CD)
- Has also been heard at Chicago Opera Theater (*Vitellia*), Pittsburgh Opera (*Blanche/Dialogues of the Carmelites*), Opera Theatre of Saint Louis (*Countess*

Almaviva, Musetta/*La bohème*), Washington Concert Opera (Marguerite) and Michigan Opera Theatre (Lisa/*La sonnambula*)

**Greek-American mezzo-soprano DAVEDA KARANAS (Liese)**

*Previously at Lyric Opera:* Kundry/*Parsifal* (2013-14)

- Recent highlights include German debut starring as Marfa/*Khovanshchina* (Frankfurt) and Canadian Opera Company debut as Brangäne/*Tristan und Isolde* (dir. Peter Sellars)
- Made European debut to great acclaim at Florence's Maggio Musicale as Judith/*Bluebeard's Castle*
- Highlights in America include Amneris/*Aida* (role debut at Arizona Opera, followed by Vancouver Opera and new Francesca Zambello production at Glimmerglass Festival); Waltraute and Second Norn/*Ring* cycle and Suzuki/*Madama Butterfly* both in San Francisco (she is a former SFO Adler Fellow); Ericlea/Monteverti's *Il ritorno d'Ulisse in patria* (Chicago Opera Theater); and appearances with the Boston Symphony Orchestra (Schönberg's *Moses und Aron*, cond. Levine)
- Future plans include appearances with the major companies of San Francisco, Toronto, Vancouver, Seattle, and Zurich

**American tenor BRANDON JOVANOVIČ (Walter)**

*Previously at Lyric Opera:* Tenor, Bacchus/*Ariadne auf Naxos* (2011-12); Don José/*Carmen* (2010-11); Boris/*Katya Kabanova* (2009-10)

- Returns to Lyric later this season as the Prince/*Rusalka*, in which he has triumphed at Glyndebourne
- Acclaimed as an outstanding singing actor with successes in every area of the repertoire of major lyric and *spinto* roles
- Has made widely heralded and much-praised role debuts at San Francisco Opera as Wagner's Siegmund and Lohengrin
- Recent seasons have included roles as diverse as Sergei/*Lady Macbeth of Mtsensk* (Zürich), Don José (Los Angeles, Barcelona, Munich, Verona), Pinkerton (Los Angeles, Dallas, Santa Fe), Des Grieux/*Manon Lescaut* (Brussels), Verdi's Don Carlos (original French version, Houston Grand Opera)

**Canadian mezzo-soprano JUDITH FORST (Bronka)**

*Previously at Lyric Opera:* Kabanicha/*Katya Kabanova* (2009-10), Herodias/*Salome* (2006-07)

- One of Canada's most distinguished and beloved artists, celebrated for a career of more than four decades
- Has appeared at the Metropolitan Opera since 1968 (most recently in Nico Muhly's *Two Boys* earlier this season), with major achievements including Kostelnička/*Jenůfa*, the Witch/*Hansel and Gretel*, Kabanicha/*Katya Kabanova*, Mother Marie/*Dialogues of the Carmelites*, and Donna Elvira/*Don Giovanni*
- Has made a specialty of Janáček's Kostelnička (Cincinnati, Vancouver, Montreal, Portland) and Kabanicha (La Scala, Santa Fe), as well as Poulenc's Mme. de Croissy/*Dialogues des Carmélites* (Met, Vancouver, Amsterdam)
- Many world-premiere productions include Randolph Peters's *The Golden Ass* (Canadian Opera Company), Conrad Susa's *Dangerous Liaisons* and André Previn's *A Streetcar Named Desire* (both with San Francisco Opera, both telecast on PBS, the latter released on CD and DVD)

**British conductor SIR ANDREW DAVIS**

See *Don Giovanni* Returning Artists



**British director DAVID POUNTNEY**

*Previously at Lyric Opera: Street Scene* (2001-02); *Satyagraha* (1987-88)

- At Lyric Opera, will direct the company's new *Ring* cycle (2016-20)
- Intendant (general director) of Austria's Bregenz Festival 2003-2014; chief executive and artistic director of Welsh National Opera since 2011
- Two-time Olivier Award winner, recognized as one of today's most innovative and celebrated directors since 1972, when he directed *Katya Kabanova* at the Wexford Festival
- Former director of production at Scottish Opera (where he directed a hugely acclaimed five-opera Janáček cycle – coproduction with Welsh National Opera) and former director of productions at English National Opera (where he directed more than 20 operas – repertoire ranging from Purcell to Tippett and Shostakovich)
- Freelance director since 1992 working regularly in Zürich, Vienna, Munich, and in the U.K., with recent achievements including *Prince Igor* and *Die Frau ohne Schatten* (Zürich), *Il trittico* (Lyon), and *King Roger* and *The Passenger* (Bregenz, London, Warsaw – Houston Grand Opera presenting U.S. premiere in January, performed in English in Pountney's translation, before taking the production to New York next summer and bringing it to Lyric Opera in 2014-15, where it will be performed in multiple languages)

**South African set designer JOHAN ENGELS**

*Previously at Lyric Opera: Parsifal* (sets and costumes, 2013-14).

- At Lyric Opera, will design sets for the company's new *Ring* cycle (2016-20)
- Current projects in opera include American premiere of *The Passenger* at Houston Grand Opera in January, followed by New York premiere next summer and reprise at Lyric Opera next season; *Les Troyens*, Deutsche Oper Berlin; *Thaïs*, Los Angeles Opera.
- Longstanding collaboration with British director David Pountney, with productions including *Turandot* (Salzburg Festival) and such rarely heard works as Nielsen's *Maskarade* (Bregenz, Covent Garden), Janáček's *Fate* (Vienna Staatsoper), and Smetana's *The Devil's Wall* (Prague)
- Other important productions include *Don Carlos* and *Khovanshchina* (both for Welsh National Opera), *A Midsummer Night's Dream* (Britain's Opera North), *Cinderella* (Zurich Ballet), *Beatrice and Benedict* (Chicago Opera Theater), and *Otello* (Parma, Monte Carlo Los Angeles)

**CAROUSEL**

**American mezzo-soprano DENYCE GRAVES (Nettie Fowler)**

*Previously at Lyric Opera: title role/Carmen* (2005-06, 1999-00)

- Particularly celebrated as Carmen and Dalila, signature roles that have brought her to the Metropolitan Opera, Vienna Staatsoper, Royal Opera, Covent Garden, and the major houses of San Francisco, Washington, Houston, Dallas, Los Angeles, Florence, Paris, Washington, Munich, Verona, Berlin, Zurich, Madrid, Buenos Aires
- Other important operatic achievements include *Charlotte/Werther* (Detroit), *Judith/Bluebeard's Castle* (Washington, Dallas, William Friedkin production in Los Angeles), title role/Richard Danielpour's *Margaret Garner* (Detroit, reprised in Cincinnati, Philadelphia, Charlotte, Chicago's Auditorium Theatre, CD), and creation of major roles in the recent world premieres of Douglas Cuomo's *Doubt* (The Minnesota Opera) and Terence Blanchard's *Champion* (Opera Theatre of Saint Louis), as well as role debuts as *Katisha/The Mikado* (Kansas City) and *Herodias/Salome* (Palm Beach Opera)

- Has made many appearances for historically important occasions, include National Prayer Service (for which she was invited by President George W. Bush) at Washington's National Cathedral following the events of 9/11
- Recordings include two aria recitals, a song recital with pianist Warren Jones, a program of Latin songs, and complete performances of *Otello* (with Domingo), *Hamlet* (with Hampson), and *Rigoletto* (with Pavarotti)

**American director ROB ASHFORD**

**Upcoming at Lyric Opera:** *The Barber of Seville* (2013-14)

- Directed this season's NBC live telecast of *The Sound of Music*; choreographer for upcoming Academy Awards ceremony ABC live telecast
- Broadway directing includes major revivals of *Promises, Promises*, *How to Succeed in Business Without Really Trying* (Tony nomination), and *Cat on a Hot Tin Roof*
- Broadway choreography credits include *Evita*, *Thoroughly Modern Millie* (Tony Award), *The Wedding Singer*, *Curtains*, *Cry-Baby*, *Promises, Promises*, *How to Succeed in Business Without Really Trying*; choreography for *Once in a Lifetime* (Royal National Theatre)
- Three Olivier Award nominations in London, where credits include choreography of *Thoroughly Modern Millie*, *Guys and Dolls*, *Parade*, and *Once in a Lifetime*, and direction of *Parade*, *A Streetcar Named Desire*, *Anna Christie* (Donmar Warehouse, 2011 Olivier Award for Best Revival), *Candide* (English National Opera, subsequent revivals at Milan's La Scala and Paris's Châtelet)

Evening opera performances of Lyric Opera of Chicago's 2014-15 season begin at 7:30pm sharp (except for *Tannhäuser* at 6pm). Matinee performances begin at 2pm sharp (except for *Tannhäuser* at 1pm).

Call 312-827-5600 to purchase subscription tickets, or go to [lyricopera.org](http://lyricopera.org). Current subscribers will receive their renewal packages in the mail in early February.

Also available on Lyric's website in early February will be **Season Preview Commentary** by Sir Andrew Davis, with musical excerpts from each opera.

**Download photos for 2014/15 season.** Additional photographs are available on request – please contact Maggie Berndt, 312-827-5928, or [mberndt@lyricopera.org](mailto:mberndt@lyricopera.org).

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