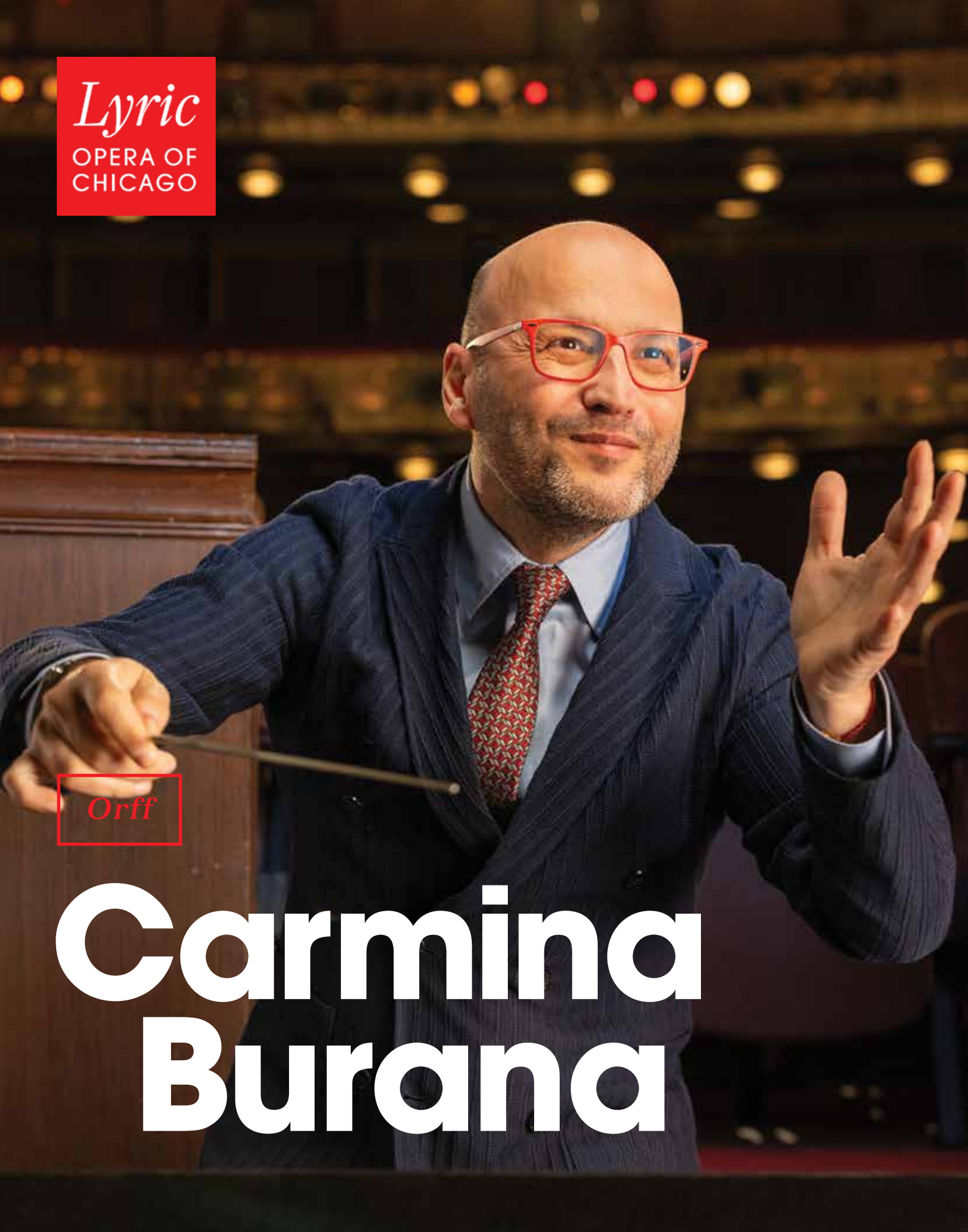


A man with a beard and red-rimmed glasses, wearing a dark blue pinstripe suit, a light blue shirt, and a red patterned tie, is conducting. He holds a baton in his right hand and gestures with his left. The background is a blurred opera house with warm stage lights.

*Lyric*

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# Carmina Burana



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

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# Carmina Burana

**November 14, 16 & 18, 2025**

JASMINE HABERSHAM, *soprano*

DAVID PORTILLO<sup>••</sup>, *tenor*

IAN RUCKER<sup>••</sup>, *baritone*

ENRIQUE MAZZOLA, *conductor*

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JOSEPHINE LEE, *children's chorus director*

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*Stage Manager:* **Alaina Bartkowiak**

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**<sup>••</sup> Alumni, The Patrick G. and Shirley W. Ryan Opera Center**

## PROGRAM

CARL ORFF  
(1895 – 1982)

### ***Carmina Burana*** (1936)

#### **FORTUNA IMPERATRIX MUNDI** (Fortune, Empress of the World)

*O Fortuna*

*Fortune plango vulnera*

#### **I. PRIMO VERE** (In Springtime)

*Veris leta facies*

*Omnia Sol temperat*

*Ecce gratum*

#### **UF DEM ANGER** (On the Green)

*Tanz*

*Floret silva*

*Chramer, gip die varwe mir*

*Reie*

*Were diu werlt alle min*

#### **II. IN TABERNA** (In the Tavern)

*Estuans interius*

*Olim lacus colueram*

*Ego sum abbas*

*In taberna quando sumus*

#### **III. COUR D'AMOURS** (The Court of Love)

*Amor volat undique*

*Dies, nox et omnia*

*Stetit puella*

*Circa mea pectora*

*Si puer com puellula*

*Veni, veni, venias*

*In trutina*

*Tempus est iocundum*

*Dulcissime*

#### **BLANZIFLOR ET HELENA** (Blanziflor and Helena)

*Ave formosissima*

#### **FORTUNA IMPERATRIX MUNDI** (Fortune, Empress of the World)

*O Fortuna*

**RUNNING TIME:** 65 minutes with no intermission



# Good Fortune

By Amanda Reitenbach

Michael Black with the Lyric Opera Chorus during a recent performance at Wheaton College.

Orff's *Carmina Burana* features the chorus in a variety of dramatic personae — and who better than the Lyric Opera Chorus to bring those moments vividly to life? Here, Lyric's Chorus Director and Head of Music **Michael Black** discusses the history and grand scale of the work, and the exciting season now underway.

**This season has already been extraordinarily busy. What have preparations been like?**

The start to the season has been insane for us. We've been rehearsing nonstop every day, all day. We opened the season with *Medea*, a Lyric premiere which was a new opera for everyone in the Chorus — and for myself. Then came the double bill *Cavalleria rusticana* and *Pagliacci*, which was unfamiliar to a surprising number of members of the Chorus. It has a big scene for them — two big scenes! We were rehearsing *Carmina Burana*, which is another huge thing, as well as *A Night of Mellon Collie and Infinite Sadness*, the big Smashing Pumpkins extravaganza in late November. I thought the Chorus would be involved in a few little items here and there, but the Chorus is onstage the entire time, singing 18 songs, three of them with Billy Corgan. So it's been a great start to the season.

**This is the first time Lyric has performed Orff's *Carmina Burana*, but it's a widely known piece. What makes it so approachable?**

Whether it's a Gatorade ad or an episode of *How I Met Your Mother* or Nas back in the 90s, rapping with *Carmina Burana* playing in the background — or watching *The X Factor* — everyone knows *Carmina Burana* on some level.

Audiences probably won't come out humming the tunes from *Carmina Burana* because Orff wrote it deliberately without melodic interest in mind. It's driven purely by huge orchestral forces and driving rhythms — almost primitive primal rhythms — rather than beautiful melodies. You do get a couple of beautiful melodies. But even the opening that everyone knows only contains three or four notes; they're just repeated in different iterations. So you come out humming three or four notes. But the rhythm, the huge percussion section and the hemiola (a rhythmic device where two groups of three beats are expressed as three groups of two beats, or vice versa) and the driving primitive rhythmic force is what people come out remembering.

To hear it with an opera chorus of 100 and an orchestra almost mirroring that number as well is something that's going to be quite remarkable. Hearing 100 of Chicago's best opera singers brings it to an entirely different level.

**Does the piece present preparation challenges?**

Melodically, it's not that riveting, but rhythmically and textually it is. Some of the greatest challenges in rehearsing this piece for a 21st-century chorus is the

language itself. We're looking at medieval German, 12th- and 13th-century Latin. Latin is a real challenge because no one quite knows how it's pronounced.

Every chorus director in the world thinks they know what it all means, but no one does. We make it up a little bit, and just make sure that everyone in the Chorus is doing exactly the same thing. So that's a big challenge.

Some people may have sung it elsewhere, and they've pronounced words slightly differently, but it's the color of the text which is really important. When we started rehearsing with the tenors and basses, we went straight to the tavern scene, which is incredibly wordy — just word after word after word after word, never ending for about four minutes of this pitter patter of 13th-century German text. It's great! It's a lot of fun doing it, but it's a real challenge for the Chorus.

**Can you talk a little bit about the history of *Carmina Burana*?**

I find the history of this piece really fascinating. It was a huge success at Frankfurt Opera in 1937, and Orff immediately wrote to his publisher and said, "Now you can destroy everything I have previously created and you have unfortunately printed." He knew it was a success. He knew how important this piece was.

The 25 poems that are set within this piece are really fascinating because they talk about love and fortune, and how fickle both can be. Look at the picture that these poems are based on, which is *Rota Fortunae* — the wheel of fortune. We start with fortune being really fickle, and we move through spring, and the meadow, and the tavern, and this love story, and we come back to fortune at the end. So this was the original wheel of fortune.

Orff was really obsessed with the simplicity of music. So it's not about complex counterpoint or fugal writing or layers of orchestra writing. It's just primitive forces presenting primitive rhythms, and text which was meaningful during the medieval period, but Orff is saying the messages are just as meaningful to us today: fortune, love, nature, religion — both sides of religion. Fascinatingly, we talk about all these things in this one hour of music.

**These poems cover a wide range of topics. Do you think it's important for the audience to understand the context and the stories that are being told in order to enjoy the music?**

*Carmina Burana* is one of these pieces where you can just sit there, shut your eyes, and let the music wash over you — all the sounds and colors. Or, you can look

Chorus Director and Head of Music Michael Black joined the assembled student choir onstage at Lyric for the inaugural Choral Fest.



at the supertitles and find out exactly what's being said, because a lot of these poems are written by various people in the 12th and 13th century, and they cover such a wide variety of human emotion. It's kind of nice to match the emotion to what's actually happening on stage. If it's a really driving, loud section of music, you wonder "Hey, why is that so loud?" And the two loudest sections, of course, are at the beginning and end where it talks about fortune and how we're all at the mercy of fortune in life.

The piece is incredibly serious, but there are moments of great levity. When the swan is being burned and the singing is incredibly high because he's in agony, it's kind of this black humor — bizarre and funny and weird and beautiful all at the same time. The texts are all about life, and lust, and gluttony. So it's a piece imbued with great depth and then other moments of great levity as well.

#### **How does this compare to recent choral offerings at Lyric?**

For the past few years, Lyric has been trying to present a choral piece every season. So we've done Beethoven's Ninth Symphony, the Mozart *Requiem*, and *A Wondrous Sound* — a real showcase of operatic choruses. And yet? *Carmina Burana* is the biggest and most ambitious choral project that we've undertaken in Lyric's history. We've never had a choral concert with 100 singers. So, if you came to the *Requiem*, think of something twice as big, twice as impressive. We have the chorus raised a lot higher so that the sound will come out over the orchestra much more, because the orchestra is so big. We have 40

children from Uniting Voices Chicago walking out on stage to sing their parts. So it's a bit of a visual spectacular as well as a choral spectacular.

#### **Because this was created as a scenic cantata, do you think it gives the chorus more to grab on to when finding the meaning and emotions?**

Symphonic choruses are amazing, but giving this task to an opera chorus is something else; the opera chorus is accustomed to creating characters. It's used to coloring words innately, finding the raw emotion in the text, and then relaying it to the audience through amazing voices. For many people in the audience, hearing an opera chorus do this piece will be a once-in-a-lifetime experience.

#### **There's a lot of new music this season. What else are you looking forward to?**

It's an interesting season! We're performing *Madama Butterfly*, and while the opera has been performed here many times, we're doing a different version of it with music that's never been sung at Lyric. Composers often tinkered with their compositions before and after opening night, and Puccini was no different. We're doing the 1904 Brescia version of *Butterfly*, so the chorus has new music to learn that no one has ever sung before. I've never taught it before! So that's exciting. We've also never performed *El último sueño de Frida y Diego* and *Mellon Collie*. So even though there are familiar pieces in the repertoire there are a lot of firsts. A lot of new stuff that Lyric audiences have never seen, that we're enjoying putting together. 

# Artist profiles



## JASMINE HABERSHAM SOPRANO

**Previously at Lyric:** Ashley/*The Listeners* (2024/25).

The American soprano debuts this season as Musetta at Austin Opera, returns to Dallas Symphony for their Holiday Pops program, returns to Rochester Philharmonic for Mahler's Fourth Symphony, debuts with Phoenix Symphony as featured soloist in their Holiday Pops program, and returns to Central City Opera to sing Susanna in *Le nozze di Figaro*. Habersham's previous season saw her return to Minnesota Opera as Juliette in *Roméo et Juliette*. With Chicago Opera Theatre, she originated the lead role of Claudette Colvin in the world premiere of Barnes/Mouton's *She Who Dared*. Additionally, she sang Adina in *L'elisir d'amore* with Florida Grand Opera, and made several debuts on the concert stage — with Kansas City Symphony as soprano soloist in Handel's *Messiah*, with Savannah Philharmonic in Beethoven's 9th Symphony, with Fort Worth Symphony in their Holiday Concert, with Alabama Symphony Orchestra in *Knoxville: Summer of 1915*, and with Charleston Opera Theatre for their *Serenata Romantica* program. Habersham has previously sung *Carmina Burana* with Virginia Symphony Orchestra and Baltimore Symphony Orchestra.



## DAVID PORTILLO TENOR

**Previously at Lyric:** 10 roles since 2007/08, most recently Arbace/*Idomeneo* (2018/19) and Andres/*Wozzeck* (2015-16).

Highlights for the American tenor this season include Jupiter in *Semele*, in a new production at Dutch National Opera by Claus Guth, Frederic in *The Pirates of Penzance* with Seattle Opera, the title role in *Idomeneo* with Boston Baroque, and, in concert, Mozart's *Requiem* with Manfred Honeck and the San Francisco Symphony, as well as with Jane Glover and the Philadelphia Orchestra. He will also perform in a series of recitals with the Sag Harbor Song Festival and tour with Harry Bicket and The English Concert as Hyllus in *Hercules*. An alumnus of the Ryan Opera Center, at Lyric Portillo sang Andres/*Wozzeck* (2015/16), David/*Die Meistersinger von Nürnberg* (2012/13), and Trin/*La Fanciulla del West* (2010/11), among other roles. Additional recent highlights include Tamino in *The Magic Flute* holiday presentation at the Metropolitan Opera; the roles of Natura, Pain, and Furia in *La Calisto* at Festival d'Aix-en-Provence; Dr. Richardson in Missy Mazzoli's *Breaking the Waves* at Houston Grand Opera; Lysander in *A Midsummer Night's Dream* at the Seiji Ozawa Matsumoto Festival; Bénédic in *Béatrice et Bénédic* with Irish National Opera; Bajazet in Handel's *Tamerlano* with Haymarket Opera in

Chicago; and, in concert, Beethoven's Symphony No. 9 with the San Antonio Symphony and Septimius in Handel's *Theodora* with Dame Jane Glover and Music of the Baroque. Portillo was the winner of the 2024 Sphinx Medal of Excellence.



## IAN RUCKER BARITONE

**Previously at Lyric:** Five roles since 2022/23, most recently Schaunard/*La Bohème* (2024/25) and Foreman/*Jenůfa* (2023/24).

This season's highlights for the American baritone include Dandini/*La Cenerentola* at Lyric Opera of Kansas City, Count Almaviva/*The Marriage of Figaro* at Scottish Opera, and, later this season, Guglielmo in *Così fan tutte* at Lyric. He recently performed the title role in the world premiere of *The Story of Billy Budd* at Festival d'Aix-en-Provence, and was a prize winner in the Neue Stimmen vocal competition. At the 2024 Salzburg Festival, Rucker sang the role of Diener IV in Strauss's *Capriccio*. While an Ensemble member with the Ryan Opera Center, Rucker sang Man in Bar/*Champion* (2023/24), Moralès/*Carmen* and Raimbaud/*Le Comte Ory* (both 2022/23). He spent a summer at the Aspen Summer Music Festival as a Renée Fleming Artist, and was also an Apprentice Artist with Palm Beach Opera. Competition successes include 1st Prize in Tier II of the James Toland Vocal Arts Competition, 2nd in the young artist tier of the James Alexander Vocal Competition with Mississippi Opera, and encouragement awards in both the Wisconsin and Georgia districts of the Metropolitan Opera Laffont Competition. Rucker received a bachelor's degree in Vocal Performance from The University of Wisconsin - Eau Claire and a masters in Vocal Performance at the Indiana University Jacobs School of Music.



## UNITING VOICES CHICAGO

**Previously at Lyric:** 16 productions since 2000/01, most recently *La Bohème* (2024/25) and *Proximity* (2022/23).

Uniting Voices Chicago (Josephine Lee, president and artistic director), formerly Chicago Children's Choir, is the nation's preeminent youth choral organization, serving 5,200 students across the city of Chicago. Founded in Hyde Park in direct response to the Civil Rights Movement in 1956, Uniting Voices has grown from one choir into a vast network of in-school and after-school programs driven by one mission: to inspire and change lives through music. Uniting Voices has impacted the lives of more than 100,000 diverse youth throughout its 68-year history. Since its founding, Uniting Voices has focused on building programs that reflect the racial and economic diversity of Chicago. Eighty percent of youth served are from low-moderate income homes,

with 100 percent of nearly 4,000 students annually participating at a subsidized cost. High school seniors enrolled in Uniting Voices have a 100% graduation rate, becoming global ambassadors who carry on UVC's core values in a wide array of professional fields.



### ENRIQUE MAZZOLA CONDUCTOR

Lyric's Music Director — the third in the company's history — is internationally renowned as an interpreter and champion of *bel canto* opera and as a specialist in French repertoire and the works of Verdi. Mazzola's recently completed tenure as Principal Guest Conductor at Deutsche Oper Berlin included recordings of *Dinorah* and *Herodiade* and performances of *Le prophète*, *Il barbiere di Siviglia*, *Werther*, *Falstaff*, *Vepres Siciliennes*, and *Les contes d'Hoffmann*. He served as Conductor in Residence for the Bregenz Festival from 2021 to 2024, where he conducted a new production of *Rigoletto* and recorded DVDs of *Rigoletto*, *Madama Butterfly*, *Die Freischütz*, *Ernani*, and *Mosè in Egitto*. He served as Artistic and Music Director of the Orchestre National d'Île de France from 2012 to 2019, and in 2018 was named a Chevalier de l'ordre des Arts et des Lettres. Mazzola made his debut at Lyric with *Lucia di Lammermoor* in 2016/17, and conducted Bellini's *I puritani* in 2017/18. During 2019/20, he led Verdi's *Luisa Miller* to launch the company's Early Verdi Series and, in his first performances as Music Director, opened Lyric's 2021/22 season with Sir David McVicar's new production of *Macbeth*. An accomplished interpreter of contemporary music, Mazzola recently conducted Missy Mazzoli and Royce Vavrek's *The Listeners* (2024/25) and Terence Blanchard's *Champion* (2022/23) at Lyric. He has conducted at the Metropolitan Opera, La Scala, the Théâtre des Champs-Élysées, and the major houses of Vienna, Berlin, Munich, Zurich, Moscow, and Tokyo, as well as a historic Meyerbeer cycle with Deutsche Oper Berlin. Past major European festivals have included Glyndebourne (including DVD releases of *Don Pasquale*, *Il barbiere di Siviglia*, and *Poliuto*), Salzburg (*Orphée aux Enfers*), Pesaro (Rossini Opera Festival), Venice, Aix-en-Provence, and Bregenz. Symphonic highlights include the Orchestre National du Capitole de Toulouse, Philharmonia Orchestra, Orchestre National de France, Vienna Symphony, London Philharmonic, and Brussels Philharmonic. Mazzola was born in Barcelona, Spain, into a musical family, and grew up in Milan, where he studied violin and piano, earning diplomas in composition and orchestral conducting at the Conservatorio Giuseppe Verdi of Milan. *Enrique Mazzola is supported by the John D. and Alexandra C. Nichols Endowed Chair.*



### MICHAEL BLACK CHORUS DIRECTOR

The Australian chorus director joined Lyric full time in the 2012/13 Season, after having served as interim director the season before. He was named Head of Music at Lyric, a new position, in the

2023/24 Season. Black was Chorus Director at Opera Australia in Sydney from 2001 to 2013, and has worked in this capacity for such distinguished organizations as the Edinburgh International Festival and Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, the Cantillation chamber choir, and the Melbourne Symphony Orchestra. In Chicago, Black became the first chorus director to work with the choruses of Lyric, the Chicago Symphony Orchestra, and the Grant Park Music Festival, where he served for six seasons, including preparation of *The Damnation of Faust* chorus and Haydn's *Creation*. Last summer, he worked with the Young Artists at Opera Australia and the apprentice singers at the Santa Fe Opera, and he has lectured or given masterclasses at the University of Chicago and Northwestern University. Black has served as chorus director for close to 140 different operas on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. *Michael Black is supported by the Howard A. Stotler Chorus Director Endowed Chair.*



### JOSEPHINE LEE CHILDREN'S CHORUS DIRECTOR

**Previously at Lyric:** 16 productions since 2000/01, most recently *La Bohème* (2024/25) and *Proximity* (2022/23).

Lee is President of Uniting Voices Chicago (formerly Chicago Children's Choir), a nonprofit organization that empowers nearly 4,000 diverse youth annually to find their voice and celebrate their common humanity through the power of music. Her efforts have established Uniting Voices Chicago as one of the city's premier civic and cultural institutions, and its ensembles regularly join Lyric Opera of Chicago and the Chicago Symphony Orchestra, among other ensembles. Lee has led Uniting Voices Chicago singers in performances of *Carmina Burana* with Choral Arts Society at the Kennedy Center; recordings of James Lee III's *Pitch In* with Pacifica Quartet and Stacy Garrop's *Terra Nostra* with Cedille Records; with Colombian pop star Karol G on *Saturday Night Live* and at Lollapalooza (2023); and on *The Late Show With Stephen Colbert* (2021); PBS *Great Performances* national broadcast of Bernstein's *Mass* with Ravinia Festival (2020); with Bobby McFerrin & The SpiritYouAll Band at Ravinia Festival (2019); and recordings of Chance the Rapper's debut studio album *The Big Day* (2019) and Grammy Award-winning *Coloring Book* (2016); and performed with numerous renowned artists including Yo Yo Ma, Luciano Pavarotti, Solange, Al Green, Eddie Vedder, Wyclef Jean, Buddy Guy, the Eagles, Andrea Bocelli, and more. Lee received an Emmy award for *Songs on the Road to Freedom* (2008) and was nominated for a Grammy award for Best Chamber Music/Small Ensemble Performance. Lee has conducted the National Philharmonic at Strathmore, Choral Arts Symphonic Chorus and Orchestra at the Kennedy Center, Chicago Sinfonietta, Oregon Symphony, Grant Park Orchestra, Sphinx Virtuosi, Chicago Youth Symphony Orchestra, and Portland Youth Symphony Orchestra.



**ADAM LARSEN**  
**PROJECTION DESIGNER**

*Lyric debut*

The projection designer and documentary filmmaker has contributed to more than 250 productions in theatre, dance, symphony, and opera, collaborating with some of the leading voices in these fields. His diverse credits include Broadway's *LoveMusik* (directed by Hal Prince), the world premieres of John Corigliano's *The Lord of Cries* at Santa Fe Opera, Missy Mazzoli's *Breaking the Waves* at Opera Philadelphia, and David Lang's *Prisoner of the State* with the New York Philharmonic. Larsen also designed *The Gospel at Colonus* (Athens, Edinburgh, Spoleto festivals), Esperanza Spalding's *12 Little Spells* tour, and the world premiere of Haruki Murakami's *The Wind-Up Bird*

*Chronicle* at the Singapore International Festival. Other credits include Janáček's *From the House of the Dead* at Canadian Opera; Bernstein's *Mass* at the Los Angeles Philharmonic and Lincoln Center; *The Pelleas Project* at the Cincinnati Symphony; Adams's *A Flowering Tree* and Handel's *Agrippina* at Opera Omaha; Britten's *Peter Grimes*, Bernstein's *On the Town*, Mussorgsky's *Boris Godunov*, and all 11 seasons of the SoundBox series at San Francisco Symphony. Adam has directed three semi-staged operas for the Houston Symphony — *Bluebeard's Castle*, *Oedipus Rex*, and *Salome* — and conceptualized and crafted *A Worm's Eye View*, an installation for autistic audiences that premiered at the Common Senses Autism Festival and was later presented at the David Brower Center in Berkeley. His films include *Undersung*, which chronicles the experiences of caregivers for severely disabled family members, and *Neurotypical*, which explores autism from the perspective of autistic individuals and premiered on PBS's *POV*. 

*Strauss*

# Salome

**Jan. 25 - Feb. 14**

Every obsession has consequences.  
Sometimes they're deadly.

**[lyricopera.org/salome](http://lyricopera.org/salome)**

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Lyric's presentation of Strauss's *Salome* is generously made possible by **Richard O. Ryan**.  
Lyric Opera of Chicago thanks its Official Airline, **United Airlines**,  
and acknowledges support from the **Illinois Arts Council**.

Photo: John Shaw/Lyric Opera of Chicago

# Orchestra & Chorus

## MUSIC DIRECTOR

Enrique Mazzola  
*The John D. and Alexandra  
 C. Nichols Endowed Chair*

## MUSIC STAFF

Michael Banwarth  
 Kseniia Polstiankina Barrad  
 William C. Billingham  
 Aaron Breid  
 Kyle Dickson  
 Levi Hammer  
 Susan Miller Hult  
 Tess Jackson  
 Keun-A Lee  
 Chi-Yuan Lin <sup>^^</sup>  
 Noah Lindquist <sup>\*</sup>  
 Francesco Milioto  
 Jerad Mosbey  
 Jacob Niemann <sup>^</sup>  
 Stefano Sarzani  
 Madeline Slettedahl  
 Morgan Stevenson  
 Marika Yasuda

## ORCHESTRA

### Violin I

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

### Violin II

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

### Viola

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

### Cello

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

### String Bass

Samuel Shuhan,  
*Acting Principal*  
 Andrew L. W. Anderson,  
*Acting Assistant Principal*  
 Jeremy Attanaseo <sup>\*\*</sup>  
 Gregory Sarchet  
 Collins R. Trier

### Flute

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

### Piccolo

Alyce Johnson

### Oboe

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

### English Horn

Judith Zunamon Lewis

### Clarinet

Heesoo Kim, *Principal*  
 Susan Warner,  
*Assistant Principal*

### Bass Clarinet

Susan Warner,  
*Acting*

### Bassoon

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

### Contrabassoon

Lewis Kirk

### Horn

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

### Trumpet

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

### Trombone

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

### Bass Trombone

Will Baker

### Tuba

Andrew Smith, *Principal*

### Timpani

Edward Harrison, *Principal*

### Percussion

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

### Harp

Lynn Williams, *Principal*

### Librarian

John Rosenkrans, *Principal*

### Stage Band Contractor

Christine Janicki

## EXTRA MUSICIANS

Christine Chon, *violin*  
 Lisa Fako, *violin*  
 Sheila Hanford, *violin*  
 Olga Kossovich, *violin*  
 Jennifer Cappelli, *violin*  
 Kate Carter, *violin*  
 Injoo Choi, *violin*  
 Karyn Macfarlane, *violin*  
 Rika Seko, *violin*  
 Beatrice Chen, *viola*  
 Kunjing Dai, *viola*  
 Joey Fischer, *viola*  
 Michael Gurevich, *viola*  
 Bruno Vaz da Silva, *viola*  
 Mara McClain, *cello*  
 Isidora Nojkovic, *cello*  
 Nomin Zolzaya, *cello*  
 Kit Polen, *bass*  
 Eric Windmeier, *bass*  
 Amy Barwan, *oboe*  
 Michael Tran, *clarinet,*  
*bass clarinet*  
 Hanna Sterba, *bassoon*  
 Mike Brozick, *trumpet*  
 Ian Ding, *percussion*  
 Rich Janicki, *percussion*  
 Josh Jones, *percussion*  
 Michael Kozakis, *percussion*  
 William C. Billingham, *piano*  
 Michael Banwarth, *piano,*  
*celeste*  
 Crozet Duplantier, *librarian*

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

<sup>\*</sup> On leave, 2025/26 Season  
<sup>\*\*</sup> Season Substitute  
<sup>^</sup> Soliti Foundation U.S. Opera Residency  
<sup>^^</sup> Ryan Opera Center Conductor

## CHORUS DIRECTOR AND HEAD OF MUSIC

Michael Black

*The Howard A. Stotler  
Endowed Chair*

## REGULAR CHORUS

### Soprano

Angela De Venuto  
Cathleen Dunn  
Desirée Hassler  
Rachael Holzhausen  
Kimberly McCord  
Heidi Spoor  
Stephani Springer  
Sherry Watkins  
Kelsea Webb  
Tara Wheeler

### Mezzo-Soprano

Marianna Kulikova  
Ola Rafalo  
Yvette Smith  
Marie Sokolova  
Maia Surace  
Corinne Wallace-Crane  
Pamela Williams  
Michelle K. Wright

### Tenor

Geoffrey Agpalo  
Timothy Bradley  
Hoss Brock  
William M. Combs  
John J. Concepción  
Kenneth Donovan  
Jared V. Esguerra  
Joseph A. Fosselman  
Cullen Gandy  
Cameo T. Humes  
Tyler Samuel Lee  
Joseph Shadday

### Bass

David DuBois  
Christopher Filipowicz  
Robert Morrissey  
Rafael W. Porto  
Craig Springer  
Nicholas Ward

Ronald Watkins  
Nikolas Wenzel  
Max Wier  
Jonathan Wilson

## CORE SUPPLEMENTARY CHORUS

### Soprano

Cara Collins  
Megan Fleischmann  
Emily Mwila

### Mezzo-Soprano

Christina G. Adams  
Carla Janzen  
Emily Price

### Tenor

Joshua Benevento  
Ace Gangoso

### Bass

Michael Cavaliere  
David Govertsen  
Nicolai Janitzky  
Ian R. Prichard

## SUPPLEMENTARY CHORUS

### Soprano

Nicole Besa  
Alexandra Burch  
Regina Ceragioli  
Anna Donnelly  
Elizabeth Fisher  
Hayley Fox  
Julia Prodyman  
Elise Hurwitz  
Mackenzie Jacquemin  
Alexandra Kassouf  
Courtney San Martin  
Taylor See  
Emlynn Shoemaker  
Alannah Spencer  
Diana Stoic  
Ariana Strahl

### Mezzo-Soprano

Emily Amesquita  
Robin G. Bradley  
Leah Dexter  
Elizabeth Frey  
Miya Higashiyama  
Georgia Jacobson  
Samantha McGonigal  
Quinn Middleman  
Sarah Ponder  
Marissa Simmons

### Tenor

Jerek Fernández  
Klaus Georg  
Jianghai Ho  
Ernest C. Jackson Jr  
Nathan Oakes  
Steven Michael Patrick  
Brett Potts  
Brian Skoog  
Ryan Townsend Strand  
Tristan Tournaud

### Bass

Evan Bravos  
Chris DiMarco  
Dimitri German  
Stephen Hobe  
Brian Hupp  
Joseph Lodato  
Dorian McCall  
Wilbur Pauley  
Douglas Peters  
William Powell III  
Dan Richardson  
Aaron Wardell

## CHILDREN'S CHORUS

### Members of Uniting Voices Chicago (formerly Chicago Children's Choir)

Sienna Arango  
Frida Charriez  
Scarlett Colon  
Ben Corbett  
Isis Culbert  
Aiden Dawson  
Kennedy Grooms  
Sofia Gutierrez-Uribe  
Emily Herrera  
Marlin Hortillo  
ChiNasa Jones  
Ayla Kaynor  
Joslyn Kaynor  
Emily Kirkpatrick  
Eleanor Koss  
Avery Levitt  
Alana Mack  
Sahana Malkani  
Simone Marino-Beard  
Pearl Marino-Beard  
Abraham Monge  
Frances Mulcahey  
Elizabeth Neveu  
Naomi Nobles-Vincent  
Charli Oldham  
Eunice Rodriguez  
Anthony Rosario  
Rebecca Saucedo  
Emilia Schuele-Bermeo  
Shreya Sharma  
Helena Sheikh  
Esme Siegelin  
Naava Stein  
Nowa Thomas  
Luke Wallace  
Katelynn Walters  
Olivia Warren  
Madison Williams  
Sydney Zamora

Josephine Lee,  
*Chorus Director*  
Elisabeth Baker,  
*Associate Conductor*  
Jackie Johnson,  
*Program Assistant*

# The **2025 | 26** Season

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*Mascagni / Leoncavallo*

## **Cavalleria rusticana & Pagliacci**

November 1 - 23, 2025

*Orff*

## **Carmina Burana**

November 14, 16, 18, 2025

*Billy Corgan*

## **A Night of Mellon Collie and Infinite Sadness**

November 21 - 30, 2025

*Richard Strauss*

## **Salome**

January 25 - February 14, 2026

*Mozart*

## **Così fan tutte**

February 1 - 15, 2026

*Renée Fleming in Recital*

## **Voice of Nature: The Anthropocene**

February 5, 2026

*Puccini*

## **Madama Butterfly**

March 14 - April 12, 2026

*Gabriela Lena Frank & Nilo Cruz*

## **El último sueño de Frida y Diego**

March 21 - April 4, 2026

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*avery r. young*

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