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# COCO

IN CONCERT LIVE TO FILM



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# The **2025 | 26** Season

*Cherubini*

## **Medea**

October 11 - 26, 2025

*Movie Nights at Lyric*

## **Coco in Concert Live to Film**

October 16 & 18, 2025

*Mascagni / Leoncavallo*

## **Cavalleria rusticana & Pagliacci**

November 1 - 23, 2025

*Black Leadership Arts Collective*

## **Echoes of Excellence: Celebrating the Legacy of Chicago's Black Voices**

November 8, 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

*Renée Fleming in Recital*

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

February 5, 2026

*Mozart*

## **Così fan tutte**

February 1 - 15, 2026

*Puccini*

## **Madama Butterfly**

March 14 - April 12, 2026

*Gabriela Lena Frank & Nilo Cruz*

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

March 14 - April 12, 2026

*Movie Nights at Lyric*

## **Mary Poppins in Concert Live to Film**

April 10 & 11, 2026

*avery r. young*

## **safronia**

April 17 & 18, 2026

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Gabriela Lena Frank & Nilo Cruz

# El último sueño de Frida y Diego

**Mar. 21 - Apr. 4**

How would you spend a single  
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[lyricopera.org/frida](http://lyricopera.org/frida)

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Lyric's presentation of Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* is generously made possible by the Zell Family Foundation, the Proctor Foundation, and Ethel Gates. 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

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A day of fun and  
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**John Mangum**  
General Director  
**Enrique Mazzola**  
Music Director

*Lyric*

# Disney and Pixar's Coco in Concert Live to Film

**October 16, 18m, 2025**

GONZALO FARIAS, conductor  
LYRIC OPERA ORCHESTRA

Directed by  
Co-Directed by  
Produced by  
Executive Producer  
Screenplay by  
Original Story by

Original Score by  
Original Songs by

**Lee Unkrich**  
**Adrian Molina**  
**Darla K. Anderson, p.g.a.**  
**John Lasseter**  
**Adrian Molina, Matthew Aldrich**  
**Lee Unkrich, Jason Katz,**  
**Matthew Aldrich, Adrian Molina**  
**Michael Giacchino**  
**Kristen Anderson-Lopez & Robert Lopez Franco**  
**and Germaine Franco & Adrian Molina**

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Lyric Opera of Chicago thanks its Official Airline, **United Airlines**,  
and acknowledges support from the **Illinois Arts Council**.

Stage Manager: **Adrienne Bader**

**Today's performance lasts approximately 2 hours and 15 minutes, including 1 intermission.**

**The performance is a presentation of the feature film *Coco* with a live performance of the film's score. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits.**

## VOICE CAST

Miguel  
Héctor  
Enesto de la Cruz  
Mamá Imelda  
Abuelita  
Papá  
Papá Julio  
Tío Oscar & Tío Felipe  
Clerk  
Plaza Mariachi & Gustavo  
Mamá Coco  
Frida Kahlo  
Tía Rosita  
Chicharrón  
Mamá

**Anthony Gonzalez**  
**Gael García Bernal**  
**Benjamin Bratt**  
**Alanna Ubach**  
**Renée Victor**  
**Jaime Camil**  
**Julio Alfonso Arau**  
**Herbert Siguenza**  
**Gabriel Iglesias**  
**Lombardo Boyar**  
**Ana Ofelia Murguía**  
**Natalia Cordova-Buckley**  
**Selene Luna**  
**Edward James Olmos**  
**Sofía Espinosa**

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Original Motion Picture Soundtrack available on  **WALT DISNEY RECORDS** at [Disneymusicemporium.com](http://Disneymusicemporium.com)

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## MICHAEL GIACCHINO

### Composer

The composer's credits include some of the most acclaimed film projects in recent history, including *The Incredibles*, *War for the Planet of the Apes*, *Ratatouille*, *Star Trek*, *Jurassic World*, *Rogue One: A Star Wars Story*, *Spider-Man: Homecoming*, and *Coco*, among numerous others. His 2009 score for the Pixar film *Up* earned him an Oscar, a Golden Globe, the BAFTA, the Broadcast Film Critics' Choice Award, and two Grammy Awards. *Jojo Rabbit*, the critically acclaimed Fox Searchlight film, earned Giacchino a BAFTA nomination in 2019. His work with producer and director J.J. Abrams includes scores for the television series *Alias* and *Lost*, and the feature films *Mission Impossible III*, *Star Trek*, *Super 8*, and *Star Trek Into Darkness*. His music can be heard in concert halls internationally with all three *Star Trek* films, *Ratatouille*, *Jurassic World*, *Up*, and *Coco* being performed live-to-picture with a full orchestra. In June 2018, Giacchino premiered his first work for symphony orchestra, *Voyage*. Commissioned by the National Symphony Orchestra and the Cincinnati Pops Orchestra, the piece celebrates the 60th anniversary of the founding of NASA.

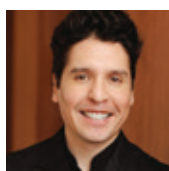


## GERMAINE FRANCO

### Songwriter

The celebrated Mexican-American composer, conductor, songwriter, music producer, and percussionist was the first Latina composer to win a GRAMMY Award for Best Score Soundtrack for Visual Media, for Disney's *Encanto*, shared with Lin-Manuel Miranda. She was the first female composer to score a Disney animated feature. Franco scored the box office hits *Encanto*, *Dora and the Lost City of Gold*, and *Tag* among numerous others, and her work on *Coco* made her the first Latina to win an Annie Award for Outstanding Achievement for Music in an Animated Feature. Other recent highlights include the Netflix

hit, *The Mother*, and scores for *Margarita* and *Dope*. Franco has performed as a percussionist with major international orchestras and artists, including the Belgian Radio Orchestra, the Spoleto Festival Orchestra, the Hollywood Bowl Orchestra, the Hollywood Symphony, the World Orchestra, Hans Zimmer, John Powell, and Sergio Mendes. Her compositions have been performed by The National Symphony Orchestra, the St. Louis Symphony Orchestra, the Cincinnati Pops Orchestra, the Chicago Philharmonic, and the Los Angeles Master Chorale.



## GONZALO FARIAS

### Conductor, Lyric Debut

Currently Associate Conductor of the Houston Symphony, Farias has held conducting posts with the Kansas City Symphony, Jacksonville Symphony, Virginia Symphony Orchestra, and the Baltimore Symphony Orchestra. As Music Director of the Joliet Symphony Orchestra, he strengthened community connections through innovative programming, pre-concert lectures, and bilingual collaborations, including a narrated performance of Bizet's *Carmen*. Recent and upcoming appearances include the Nashville Symphony, Buffalo Philharmonic, Tallahassee Symphony, and the Houston Symphony, where in 2024 he conducted the world premiere of Arturo Márquez's *Guitar Concerto* with Pablo Sainz-Villegas. He was one of six conductors chosen for the prestigious Bruno Walter National Conductor Preview, presented by the League of American Orchestras, and was appointed by the National Endowment for the Arts as a grant review panelist. Born in Santiago de Chile, Farias earned his bachelor's degree at the Pontificia Universidad Católica de Chile and continued his education at the New England Conservatory, studying under Wha-Kyung Byun and Russell Sherman. Further studies include conducting work with Donald Schleicher at the University of Illinois and with Marin Alsop at the Peabody Conservatory. He has won prizes at the Claudio Arrau International Piano Competition, Maria Canals, and Luis Sigall competitions. [L](#)

# Conducting Coco: Gonzalo Farias on Music and Storytelling



**A**mong his many international engagements, Chilean conductor Gonzalo Farias has become known for his dynamic leadership and ability to bring film scores vividly to life in the concert hall. With this special presentation of Disney and Pixar's *Coco* in Concert Live to Film, he makes his Lyric Opera of Chicago debut, a landmark for

any conductor. Here, Maestro Farias shares his reflections on the artistry and meaning behind bringing *Coco* to Lyric's stage.

## **What is the process like to transform a beloved animated film into a live orchestral performance?**

Conducting films with orchestra is a unique art — one that combines the precision of synchronization with the expressive power of live music. Technically, the musicians follow my gestures while we are guided by an in-ear click track that

ensures the orchestra remains perfectly aligned with the animation. This is especially important for *Coco*, where the film features not only symphonic music but also moments of folk and popular singing that must be seamlessly integrated.

The challenge — and the joy — comes in rediscovering the human side of music-making within these strict parameters. That is what transforms the experience beyond what you hear in a cinema: a live orchestra restores nuance, color, and vitality to the storytelling. Conducting, after all, is storytelling through gesture — shaping sound so that every note carries memory, longing, and feeling. In *Coco*, this becomes even more profound: the orchestra itself becomes a living voice for the story, translating culture and love into sound that I hope will resonate in the concert hall.

## **The score for *Coco* is such a vibrant part of the storytelling. What do you love most about Michael Giacchino's music for this film?**

Michael Giacchino's score, together with Germaine Franco's arrangements, places tradition at the very heart of the narrative. The music is both expansive and intimate: marimbas, guitars, and flutes evoke plazas, kitchens, festivals, and family gatherings, while also carrying the intimacy of generational memory.





I feel a deep kinship with this. Music has always been my way of connecting with my own Chilean roots — of understanding myself through heritage, memory, and culture. *Coco* tells that same story: by remembering where we come from, we discover who we are meant to be. My favorite moments are the most intimate ones — like “Everyone Knows Juanita” or “Remember Me.” These songs remind us that a vital part of who we are lives in memory and heritage, a foundation that shapes our present and opens the doors to our future.


**How does the instrumentation in *Coco* stand out or differ from other film scores you’ve conducted?**

The instrumentation in *Coco* is unique because it combines the power of a full symphony orchestra with instruments rooted in Spanish-language and Mexican folk traditions. These folk instruments are not just decoration — they are storytellers, carrying the voices and emotions of generations. And please, listen closely to the guitar players; they bring such authenticity and intimacy to the score. What I found especially striking is the sheer scope of the percussion section — nearly 80 different instruments, each adding its own distinct color. That kind of variety is rare in film scores. I was

reminded of another film, *Encanto*, also by Germaine Franco, which features an unusually large percussion section as well. But in *Coco*, this vast palette of sounds feels inseparable from the cultural heart of the story.

**This is your first time conducting at Lyric Opera of Chicago. What excites you about making your debut with this orchestra, in this historic space?**

Debuting at Lyric is deeply meaningful. Chicago is a city rich in cultural heritage, with a vibrant Spanish-speaking community whose traditions are reflected in the artists, donors, and audiences. Lyric carries decades of artistic weight, from its architectural grandeur to its history of musical excellence. I am especially grateful to John Mangum, whose support and vision have made this opportunity possible, allowing me to approach this project with both depth and full artistic intention.

Performing *Coco* during the same week as Lyric’s *Medea* adds a layer of poetic resonance for me. While *Medea* confronts us with a millennia-old tragedy, *Coco* celebrates tenderness, memory, and cultural continuity. Both works, in their own ways, invite reflection on identity, heritage, and the transformative power of music. I can’t wait! 

# Orchestra

## 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 Duraffour-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

Injoo Choi, violin  
 Mara McClain, cello  
 Trevor O'Riordan, clarinet  
 Jordan Olive, trumpet  
 Akshat Jain, tuba  
 Josh Jones, percussion  
 Jim Widlowski, drum set  
 William C. Billingham, piano  
 Brett Rowe, synthesizer  
 Tim Berens, guitar  
 Steve Roberts, guitar

<sup>\*</sup> On leave, 2025/26 Season

<sup>\*\*</sup> Season Substitute

<sup>^</sup> Solti Foundation U.S. Opera Residency

<sup>^^</sup> Ryan Opera Center Conductor

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.



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