

ALL I HAVE I GIVE FOR LOVE

**BOSTON
LYRIC
OPERA**

SPRING 2024

**THE
ANONYMOUS
LOVER**

MUSIC BY
JOSEPH BOLOGNE,
CHEVALIER DE SAINT-GEORGES

LIBRETTO BY
DEFONTAINES-LAVALLÉE

BOOK ADAPTED BY
KIRSTEN GREENIDGE



EURYDICE

MUSIC BY
MATTHEW AUCOIN

LIBRETTO BY
SARAH RUHL

BASED ON THE PLAY BY
SARAH RUHL

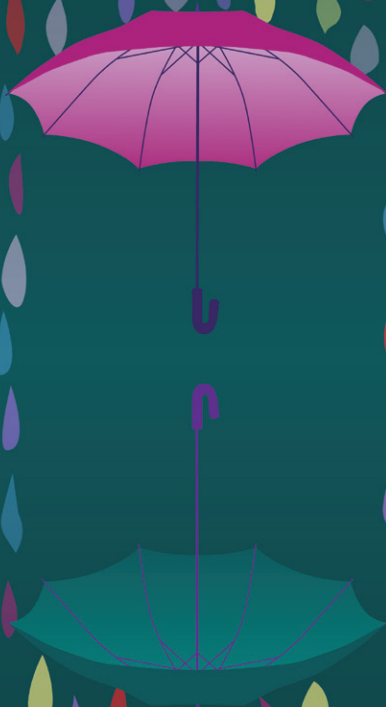
BRADLEY VERNATTER
*Stanford Calderwood
General Director & CEO*

NINA YOSHIDA NELSEN
Artistic Director

DAVID ANGUS
Music Director

ANNE BOGART
Artistic Associate

VIMBAYI KAZIBONI &
JOHN CONKLIN
Artistic Advisors



THE ANONYMOUS LOVER PRE-SHOW LECTURES

FEBRUARY 16-18:

Listen to Professor Allison Voth speak about the history and music of *The Anonymous Lover* in this 30-minute lecture. She will also present this lecture in person one hour before the start of each performance.

Professor Voth is an associate professor of music at Boston University's School of Music, and principal coach at Boston University's Opera Institute.



EURYDICE POST-SHOW TALKBACKS

MARCH 1-10:

Stay after curtain and join us for a post-show talkback, with different guest moderators, members of the cast, orchestra, and creative team for each performance!



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Welcome to Boston Lyric Opera's 47TH SEASON!

GARY HIGGINS / BOSTON BUSINESS JOURNAL

*Something old, something new,
something borrowed, something blue,
and a [silver] sixpence in her shoe.*

– Traditional English folklore

Dear Friends of Boston Lyric Opera,

The saying “something old, something new...” has embedded itself in the cultural rhythms that still permeate our modern traditions, most commonly as advice for brides on their wedding day. This winter, Boston Lyric Opera brings two brides together in *The Anonymous Lover* and *Eurydice*, operas that each combine the old — or, continuity — and the new — optimism for the future — in extraordinary ways, to create something altogether unique for Boston audiences.

Joseph Bologne's *The Anonymous Lover* holds a special place in the annals of music history as one of the first known operas composed by a Black artist. Its covert romance, filled with love letters from a secret admirer, has influenced countless works of art, from plays to musicals and films, leaving an indelible mark on the world of storytelling. Our production adds to this lineage with a refreshed book by Boston's own award-winning playwright Kirsten Greenidge, tapping our city's rich artistic landscape to enhance this charming work.

The haunting, poignant world of *Eurydice* seamlessly weaves together the old and the new — an ancient myth told through contemporary music — tradition meeting innovation. Its breathtaking exploration of love, loss, grief, and hope takes a well-known story and gives us a new perspective. Through Sarah Ruhl's words and Boston native Matthew Aucoin's music in a brand-new edition commissioned by BLO, we get an intimate look into *Eurydice*'s interior world.

These two operas represent what this ambitious artform is, and how tradition can inform — and transform — the future. As we celebrate the appointment of Artistic Director Nina Yoshida Nelsen and the newly expanded artistic team, join me in reflecting on BLO's forty-seven seasons of creating operatic moments for today and tomorrow.

Thank you for choosing to be a part of BLO's legacy by joining us here — and may the magic of these operas linger with you long after their final notes have played.

Yours sincerely,



Bradley Vernatter | *Stanford Calderwood* General Director & CEO



UPCOMING BLO EVENTS

FEB 16-18

THE ANONYMOUS LOVER
The Huntington Theatre

FEB 20-24

OPERA STORIES:
CINDERELLA
Various BPL Branches

MAR 1-10

EURYDICE
The Huntington Theatre

MAR 21

OPERA NIGHT
Boston Public Library

APR 2024

BLO's 2024/25
Season Announcement

APR 6

*THE WANDERER'S
TETHERING*
College of the Holy Cross

**For event details & times,
visit blo.org/events**

MISSION, VISION, VALUES

Boston Lyric Opera's new mission, vision, and values were created with the extensive participation of the leadership team and staff of the Company and represent the first time the organization has adopted a clear set of shared values to guide the work of our team.

Mission

Boston Lyric Opera inspires, entertains, and connects communities through compelling opera performances, programs, and gatherings.

Vision

To create operatic moments that enrich everyday life.

Values

BOLDNESS | We tell evocative stories through music and drama on a large scale and in unexpected settings. We celebrate the rich history of opera and promote adventurousness, which advances the art form, accesses our imaginations, and inspires new thinking.

CONNECTION | We nurture a vital ecosystem of relationships and exchanges that elevate the human experience and impact people. These connections are the force that strengthens us and our communities.

COLLABORATION | Opera is deeply interconnected storytelling, music, and design on an ambitious level that requires many people's artistry, technical skill, passion, participation, and support. We nurture creative people and partnerships that are diverse in thinking and experiences, and we provide structure and support for everyone to thrive.

LEARNING | We seek opportunities to learn new ideas and expand our minds, which drives progress. We create time and space to listen, engage, and grow together.

BELONGING | We are committed to storytelling that reflects a wide variety of perspectives and identities and invites everyone to participate. We create welcoming and accessible spaces that celebrate the uniqueness of our communities.

DIVERSITY, EQUITY, INCLUSION, & ACCESSIBILITY

To fulfill our mission, we must engage people of all backgrounds — meaningfully and respectfully — throughout our organization. For Boston Lyric Opera, advancing the principles of diversity, equity, inclusion, and accessibility is a moral priority and a necessity for our success. As adopted by the Board in the 2021/22 Season, we commit to becoming a more diverse and inclusive organization and fostering healthy, vital communities. To that end, this work underscores all that we do and is embedded in our strategic priorities.

We recognize that this work will take time, intentional actions, and accountability from our Board, employees, artists, patrons, and community. We commit to embracing individuals of all backgrounds and identities.

Opera has the power to speak the truth, broaden perspectives, and invite empathy. We acknowledge that the history of operas and those engaged in opera has not always been diverse or inclusive. We believe that we can address the necessary changes for opera to evolve and thrive.

DIVERSITY EQUITY INCLUSION ACCESSIBILITY

OUR DEIA VALUES

- We acknowledge and appreciate the inherent human rights of all individuals without discrimination.
- We believe that our work must be based on mutual respect.
- We aim to examine our actions so that we may act without bias based on the differences we encounter during our work.
- We aspire to listen to, learn from, and seek diversity among the voices that join us in our work.



For more information, scan
the QR code or visit us at:
BLO.org/deia

A MESSAGE FROM THE BOARD CHAIR & BOARD PRESIDENT



Dear Patrons,

As we usher in the spring season at Boston Lyric Opera, it is with great pleasure that we extend our heartfelt gratitude for your unwavering support during the first half of our operatic journey this year. The resounding success of *Madama Butterfly* and *La Cenerentola* has not only earned us national, regional, and local acclaim, but also reinforced our commitment to delivering exceptional performances that captivate and inspire our audience.

Now, as we set the stage for the upcoming productions, we are thrilled to unveil two operas that promise to enchant you and elevate your operatic experience.

Our first offering, *The Anonymous Lover*, is a unique blend of classical beauty and groundbreaking artistry. Originally composed in 1780, this Classical opera takes on a fresh and exciting form as we proudly present a revised book by Boston's own Kirsten Greenidge. The comedic theme of *The Anonymous Lover* is perfectly timed for Valentine's Day week, offering a delightful and entertaining escape into the world of love and laughter.

In the second act of our spring season, we bring you *Eurydice* — a contemporary masterpiece born from the collaboration between another native Bostonian, composer Matthew Aucoin, and the brilliant mind of playwright Sarah Ruhl. Drawing inspiration from the classic tragic tale of Orpheus and Eurydice, Aucoin and Ruhl infuse this timeless story with relevance for today's audience. Both Harvard-educated and recipients of MacArthur Fellowships at the remarkably young ages of 28 and 32, Mr. Aucoin and Ms. Ruhl promise a spellbinding experience with their new take on this ancient tale.

At Boston Lyric Opera, we take pride in our commitment to showcasing the beauty of the operatic arts and the diverse and innovative voices that contribute to its evolution. We extend our deepest appreciation to each of you for your continued patronage, as your support allows us to continue our mission of education, inspiration, and entertainment.

If you have found joy in the operatic journey with us this season, we encourage you to consider subscribing to our next season. Opera is often the most expensive art form to produce, and subscriptions provide us with a foundation of support that allows for a more predictable forecast of ticket sales. Your subscription secures your place at future performances and comes with a host of benefits, including free exchanges, no fees, and discounts to invite your friends and family to the opera.

Once again, thank you for being an integral part of the Boston Lyric Opera family. We eagerly anticipate sharing these remarkable productions with you and look forward to the continued celebration of the operatic arts.

With warm regards,

Alicia M. Cooney | Board Chair
Boston Lyric Opera

Wayne C. Davis | Board President
Boston Lyric Opera

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As of Jan. 31, 2024

♦ Deceased

BOSTON LYRIC OPERA LEADERSHIP TEAM



Bradley Vernatter - Stanford Calderwood General Director & Chief Executive Officer

Nina Yoshida Nelsen - Artistic Director

David Angus - Music Director

Anne Bogart - Artistic Associate

Vimbayi Kaziboni - Artistic Advisor

John Conklin - Artistic Advisor

BLO.ORG/LEADERSHIP

THE ANONYMOUS LOVER

Music by JOSEPH BOLOGNE,
CHEVALIER DE SAINT-GEORGES

Libretto by DESFONTAINES-LAVALLÉE

Book adapted by KIRSTEN GREENIDGE

*Sung in French with English dialogue
and English surtitles*

David Angus, BLO Music Director
2023/24 Season Sponsor
Linda Cabot Black

PERFORMANCES

FRI, FEB 16 | 7:30PM

SAT, FEB 17 | 7:30PM

SUN, FEB 18 | 3PM

Running time:
90 minutes, with no intermission

THE HUNTINGTON THEATRE
264 Huntington Avenue
Boston, MA 02115

* Boston Lyric Opera Debut

† Boston Lyric Opera Principal Debut

• Boston Lyric Opera Jane and Steven Akin
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CREATIVE TEAM

Conductor
DAVID ANGUS

Stage Director
DENNIS WHITEHEAD DARLING*

Lighting Designer
DRISCOLL OTTO*

Costume Designer
LESLIE TRAVERS

Scenic Coordinator
BARON E. PUGH*

Wig/Makeup Designer
APRIL GERBODE*

Intimacy Director
ANGIE JEPSON

Boston Lyric Opera Orchestra
ANNIE RABBAT *Orchestra Leader*

Chorus Director
BRETT HODGDON▼

Rehearsal Coaches/Pianists
JI YUNG LEE
BRENDON SHAPIRO▼

Stage Manager
KRISTEN BARRETT

The Anonymous Lover is a co-production with Boston Lyric Opera & Opera Philadelphia.

Book adaptation by Kirsten Greenidge is underwritten by the Merrill Family Charitable Foundation.

Costumes for this production were constructed by Kansas City Costume Company.

Additional costumes for this production were built by CostumeWorks, Inc.

Costumes provided by Lyric Opera of Kansas City, Opera Philadelphia, San Diego Opera, and Palm Beach Opera with original design by Leslie Travers.

Orchestra parts for *The Anonymous Lover* are provided by arrangement with Opera Ritrovata in conjunction with the publishers and copyright owners, engravers and editors: George N. Gianopoulos, Stephen Karr, Leila Núñez-Fredell, and Mishkar Núñez-Fredell.

Nina Yoshida Nelsen's spring residency has been made possible in part by Dr. Kurt D. Gress & Mr. Samuel Y. Parkinson.

CAST

Léontine
BRIANNA J. ROBINSON▼

Valcour
OMAR NAJMI▼

Ophémon
EVAN HUGHES

Jeannette
ASHLEY EMERSON*

Colin
ZHENGYI BAI+

Dorothee
SANDRA PIQUES EDDY

FROM DENNIS WHITEHEAD DARLING, STAGE DIRECTOR

The extraordinary life of Joseph Bologne and his notable position as an eighteenth-century black composer serve as a powerful example of challenging racial bias and bigotry through artistic expression, paving the way for greater inclusivity and diversity in the world. His life as a renowned violinist, fencer, equestrian, composer, conductor, military veteran, and activist inspires conversations about the significant contributions of people of color throughout the ages. His life is a testament to the resilience and creativity that flourishes in the face of adversity. It embodies the spirit of breaking boundaries and defying stereotypes, and it celebrates the richness of diverse cultural influences.

Furthermore, combining the talents of a renowned playwright, Kirsten Greenidge, and a black composer from the 18th century creates a unique artistic collaboration. It allows for the blending of different artistic styles and storytelling techniques, resulting in a rich and dynamic performance that is more relevant and relatable to contemporary audiences. Greenidge's contemporary perspective can help bridge the gap between 18th-century music and the present day, making it more accessible and engaging for audiences. Through directing this piece, I celebrate Joseph Bologne's remarkable talent and amplify voices and narratives that have been historically marginalized.

In a broader context, producing Joseph Bologne's music symbolizes a commitment to acknowledging and honoring the contributions of historically underrepresented BIPOC artists. Through the performance and appreciation of *The Anonymous Lover*, we preserve a significant part of musical history. Often, opera plots center around trauma and pain, but *The Anonymous Lover* is a celebration. It is an opera that evokes merriment, humor and fun. As this multicultural ensemble celebrates love and song joyously onstage, we witness the beauty and sheer delight that is possible while reflecting the world around us onstage.

As a stage director, I relish every opportunity to present compelling and transformative work that entertains, educates, and challenges audiences. Whether it's a play, musical, or opera, I look for the common thread between the work's historical context and its relevance today. I seek the story's universality and how to tell the story through the lens of a director of color. Rarely do I find these objectives met through the work and life of the composer.

For you as audience members, we hope Bologne's joy, humor, and love fill your cup as much as they have ours.

THE ANONYMOUS LOVER

by Natalia St Jean

ACT I: Valcour is hopelessly in love with his close friend Léontine, a wealthy young widow. He believes she will never reciprocate his feelings, since her late husband betrayed her, and the experience soured her on the idea of romantic love. To protect his secret, Valcour tells Léontine that he, too, has no interest in romance. For the past four years, he has contented himself with sending her various gifts and love notes anonymously. With a village wedding approaching, Valcour's most recent gift to Léontine is a bouquet of flowers and a letter. The message tells her that if she chooses to carry the bouquet to the wedding, it will mean that she accepts the Anonymous Lover's affections; if she does not, then the secret admirer will take it as a sign to leave her in peace.

Valcour and his friend Ophémon discuss the bouquet he sent to Léontine. Ophémon urges Valcour to express his affections openly, believing that Léontine is likely to return them. Valcour is less certain, however, and he remains hesitant to reveal his true feelings to her. Elsewhere, Léontine and her friend Dorothée are arguing about the bouquet. Dorothée thinks Léontine should accept the gesture. Torn, Léontine turns to Valcour for his opinion, saying that while she does not want to hurt her devoted admirer by rejecting him, she doesn't want to lead him on, either. She decides to carry the bouquet at the wedding.

During the ceremony, Jeanette and Colin — the bride and groom — sing a duet in praise of love. The joyous atmosphere is infectious. A little later, Léontine contemplates how joyless her previous arranged marriage was and how Valcour's friendship has been a constant support and comfort in her life.

As the festivities begin inside Léontine's villa, Léontine, Valcour, Dorothée, and Ophémon linger in the garden, discussing who Léontine's secret admirer might be. Valcour suggests that he could be hiding nearby at this very moment. As a joke, he hides behind a tree and jumps out, declaring himself the

Anonymous Lover, to the general amusement of the group. However, during his over-the-top declaration, he and Léontine share a moment of true understanding that gives them pause. Léontine is overwhelmed, and Valcour and Ophémon try to persuade her that it was all in good fun. But her heart remains troubled.

ACT II: Léontine tries to convince herself that she isn't in love and doesn't want to be in love, but she cannot talk herself out of her deep affection for Valcour. The matter of her anonymous admirer makes her even more conflicted. She wants to confide in Valcour, but fears that he wouldn't understand her muddled feelings. She wishes for either the courage to commit to love, or for her feelings to fade so she doesn't have to grapple with them.

Valcour, encouraged by Ophémon, has decided that he is ready to tell Léontine the truth, but he wants to be sure not to hurt her or frighten her off. Ophémon goes to Léontine and tells her that he has spoken to the "Anonymous One." Once he is convinced that she wants to learn her admirer's identity, he tells her that the Anonymous One loves her desperately, is willing to risk her rejection, and wants to meet her that very evening. Léontine hesitantly agrees to the meeting, and her reluctance convinces Ophémon that although she is intrigued by her admirer, she is really in love with Valcour.

As she nervously anticipates the arrival of her anonymous lover, Léontine finally admits to herself that her heart is full of passion, a feeling she never expected to experience. Valcour arrives, expressing his concern for her and offering his support as her dear friend. Léontine tries to get him to leave, as she doesn't want her friend and her admirer crossing paths at this crucial juncture. Valcour finally summons the courage to reveal his true feelings. Léontine immediately reciprocates, but now worries that the "Anonymous One" will interrupt them. Valcour quickly clears up the misunderstanding and confesses that he has been her anonymous lover all along.

Jeanette and Colin's wedding celebrations have overtaken Léontine's villa. In the meantime, Ophémon and Dorothée have been eavesdropping on the lovers. All is revealed, much to everyone's joy. Léontine and Valcour decide to wed at that very moment, making it a double wedding, and everyone sings and dances the night away.

Bologne in Paris

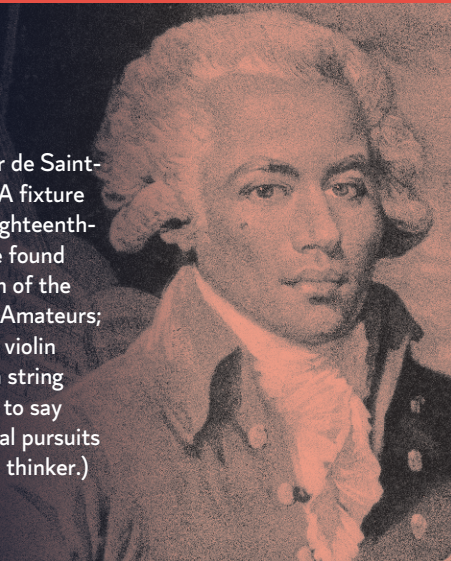
by Lucy Caplan, Ph.D.



Joseph Bologne, Chevalier de Saint-Georges was a busy man. A fixture on the musical scene of eighteenth-century Paris, he might be found seated in the violin section of the orchestra Le Concert des Amateurs;

performing the solo part of his many virtuosic violin concertos; directing a theater; or composing a string quartet, a symphony, or an opera. (And this is to say nothing of his astonishingly varied extramusical pursuits as a champion fencer, a soldier, and a political thinker.)

Scan code to read more!



Black Lives in 18th Century Europe

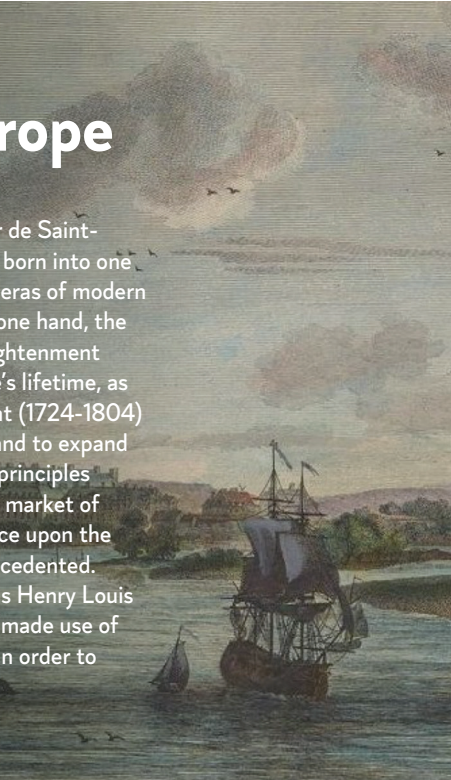
by Kira Thurman, Ph.D.



Joseph Bologne, Chevalier de Saint-Georges (1745-1799) was born into one of the most contradictory eras of modern European history. On the one hand, the valorous ideals of the Enlightenment caught fire during Bologne's lifetime, as

Enlightenment thinkers such as Immanuel Kant (1724-1804) called for the individual to pursue knowledge and to expand their worldviews. On the other, the horrifying principles of scientific racism, coupled with the booming market of the transatlantic slave trade, unleashed violence upon the Atlantic world in a manner that remains unprecedented. Joseph Bologne arrived into the world when, as Henry Louis Gates Jr. writes, "Enlightenment-era thinkers made use of the rhetoric of progress and humanitarianism in order to rationalize human bondage."

Scan code to read more!



Joseph Bologne, Chevalier de Saint-Georges by William Ward, engraving after Mather Brown
View of the Port of Nantes by Nicolas-Marie Ozanne, engraved by Y. Le Gouaz, 1776

**ANNOUNCING
BOSTON LYRIC OPERA'S NEW**

ARTISTIC DIRECTOR

Nina Yoshida Nelsen



Nina demonstrates a remarkable ability to develop artistic programs, nurture artists, achieve strategic goals, and engage community stakeholders while upholding BLO's commitment to artistic excellence. With her multifaceted industry experience and familiarity with Boston's creative landscape, she is an ideal partner and artistic leader for our Company's future.

Nina's appointment, alongside Anne Bogart as Artistic Associate, David Angus as our Music Director, and the rest of the artistic team, underscores our commitment to realizing BLO's ambitious goals outlined in our strategic plan—investing in our artistic programs and creative space, fortifying connections with communities and artists, and nurturing the next generation of leaders.

I look forward to expanding our partnership with Nina and our entire artistic leadership team. Join me in welcoming them to BLO!

A handwritten signature in black ink, appearing to read 'Bradley Vernatter'.

Bradley Vernatter

Stanford Calderwood General Director & CEO



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2023



SVADBA

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Directed by Shura Baryshnikov

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OMAR

Music by Rhiannon Giddens & Michael Abels
Libretto by Rhiannon Giddens

Omar is co-produced by Spoleto Festival USA and Carolina Performing Arts at the University of North Carolina, Chapel Hill, and co-commissioned by LA Opera, Spoleto Festival USA, Carolina Performing Arts, Boston Lyric Opera, San Francisco Opera and Lyric Opera of Chicago.

EURYDICE

Music by MATTHEW AUCOIN

Libretto by SARAH RUHL

Based on the play by SARAH RUHL

Sung in English with English surtitles

PERFORMANCES

FRI, MAR 1 | 7:30PM

SUN, MAR 3 | 3PM

WED, MAR 6 | 7:30PM

FRI, MAR 8 | 7:30PM

SUN, MAR 10 | 3PM

Running time: 2 hours and 20 minutes,
including one 20-minute intermission

THE HUNTINGTON THEATRE

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CREATIVE TEAM

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Intimacy Director
LAUREN A. COOK*

Fight Director
NILE HAWVER

Boston Lyric Opera Orchestra
ANNIE RABBAT *Orchestra Leader*

Assistant Conductor
BENJAMIN PERRY WENZELBERG*

Rehearsal Coach/Pianist
BRENDON SHAPIRO†

Stage Manager
CARMEN ALFARO

This reduced orchestration of *Eurydice* was commissioned by Boston Lyric Opera and Opera Grand Rapids.

Original orchestration commissioned by The Metropolitan Opera and Los Angeles Opera. Developed by The Metropolitan Opera/Lincoln Center Theater New Works Program with support from the Opera America Repertory Development Grant by arrangement with Associated Music Publishers, Inc./G. Schirmer, Inc., publisher and copyright owner.

Costumes for this production were built by CostumeWorks, Inc.

The commission of *Eurydice* is supported in part by a gift from Pat & Bill O'Connor.

David Angus, BLO Music Director
2023/24 Season Sponsor *Linda Cabot Black*

Mr. Aucoin's residency has been made possible by Katie & Paul Buttenwieser.

Nina Yoshida Nelsen's spring residency has been made possible in part by Dr. Kurt D. Gress & Mr. Samuel Y. Parkinson.

CAST

Eurydice

SYDNEY MANCASOLA*

Orpheus

ELLIOT MADORE*

Father

MARK S. DOSS

Orpheus Double

NICHOLAS KELLIHER*

Hades

DAVID PORTILLO*

Little Stone/Ensemble

MAGGIE FINNEGAN

Big Stone/Ensemble

ALEXIS PEART•

Loud Stone/Ensemble

NEAL FERREIRA▼

Ensemble

JUNHAN CHOI•

FROM DOUGLAS FITCH, STAGE DIRECTOR

Ovid's story of Eurydice and her lover Orpheus has inspired the writing of operas ever since people started writing operas. It seems likely that it even instigated the whole enterprise, since the crux of the story is about the mysterious power of music and how it can uniquely express what it feels like to be a mortal human being.

Music travels down our neural highways, teasing out memories and emotions, awakening nostalgia or invoking patriotism. It was with music that Orpheus convinced the King of the Underworld to give Eurydice a second chance at life. Was it meant as a metaphor for how the arts can open doors to our imagination and help us envision what we cannot know? Whatever Ovid's original intention, operas about Orpheus and Eurydice inherently answer the fundamental question about writing opera — why are they *singing*? It's a love story and most songs ever written are love songs. But because it is a love story *about* music, no fewer than 74 opera composers have used Orpheus as a mouthpiece to convey their own notions of how it would sound if the world's greatest musician played the most beautiful music ever heard. It's a great impetus for any creative soul. In 1600, Jacopo Peri wrote the first opera that still survives and called it *Euridice*. Once opera was born, it quickly begat a second *Euridice* two years later by Peri's rival, Giulio Caccini. Five years after that, Claudio Monteverdi wrote what is widely recognized as the first operatic masterpiece — *L'Orfeo*. 160 years and 26 *Orfeos* later, Christoph Willibald Gluck gave us a version we are still humming.

The music Ovid invited us to imagine Orpheus made has become a sort of standard for artistic purity, suggesting that the reason or function or even purpose for art to exist is precisely because it makes us feel things more importantly.

So, what fresh relevance might this story have for us now, when we find ourselves questioning the very nature of human nature? The story of Orpheus and Eurydice demonstrates both the power and fragility of language. Language connects but also divides us. It shows us how love is only accessible through honoring our vulnerabilities. It illustrates how the expectations we have for one another can replace trust without faith, and how although we have expectations about art, art itself has no expectations. It just is. Music is often held to be the universal language, and this may just be because it convincingly brings us together on common ground, revealing how we all belong, all have something essential and unique — and living that truth can make us immortal.

EURYDICE

by Matthew Aucoin

ACT I: We meet two lovers, Orpheus and Eurydice, on a beach. They're young and helplessly, deeply in love. However, Eurydice is frustrated that Orpheus's mind always seems to be elsewhere: he hears music in his head, represented by a spirit double or Daemon, invisible to Eurydice. Orpheus proposes by playfully tying string around Eurydice's ring finger. She says yes.

In the Underworld, Eurydice's father—who has recently died—writes her a letter, offering fatherly advice for her wedding day. He laments that he doesn't know how to get his letters to her.

At their wedding, Orpheus and Eurydice dance. Eurydice finds the party overwhelming. She says she's feeling warm, and steps outside to find a drink of water. Alone outside, Eurydice realizes how much she misses her father. At that moment, a mysterious man appears, claiming that he has a letter from her father, but that she must follow him to his penthouse apartment to retrieve it.

At his apartment, the man gives Eurydice champagne and puts on terrible mood music. He does not give her the letter. Eurydice realizes she's made a terrible mistake and turns to leave. The man reveals the letter. Eurydice recognizes her father's handwriting. She tries to grab the letter and run away, but she trips. She falls down hundreds of stairs, into the Underworld, to her death.

ACT II: In the Underworld, we meet three Stones (Little Stone, Big Stone, and Loud Stone), obnoxious bureaucratic guardians of the land of the dead, who serve as a kind of Greek chorus. They explain that Eurydice has died, and that, as a dead person, she will lose her memory and the power of language.

Eurydice arrives in the Underworld in a raining elevator. When she is doused with the waters of this alternate Lethe, she loses her memory. When she steps out of the elevator, her father greets her. Eurydice has no idea who he is. Her father tries to make her comfortable.



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In the world above, Orpheus mourns Eurydice's death. He writes her a letter, but does not know how to get it to her.

In the Underworld, the Father builds a room out of string for Eurydice. A letter falls from the sky. The Father reads it and tells Eurydice it is from Orpheus. The name "Orpheus" triggers something in Eurydice, and she begins to remember who she is. She finally recognizes her father.

Orpheus slowly lowers the collected works of Shakespeare into the underworld on a string. The Father reads to Eurydice from *King Lear*. Eurydice begins to learn language again, word by word.

Orpheus resolves to find a way to get to the Underworld and bring Eurydice back.

In the Underworld, the Stones hear Orpheus singing wordlessly as he approaches the gates. Distressed, the Stones call their boss, Hades. When he appears, it is revealed that he was also the man who lured Eurydice to her death.

INTERMISSION

ACT III: Orpheus and his Daemon sing at the gates of the Underworld, pleading to be let in. Hades appears and dismissively informs him of the rules

for bringing Eurydice back to the world above. She can follow him, but he must not look back to make sure she is there.

Eurydice is torn between following Orpheus and staying with her father. Her father insists that she follow Orpheus and live out her life in the world above.

When she sees Orpheus up ahead, Eurydice is afraid, not convinced that it's really him. She follows, but eventually rushes toward him and calls his name. Orpheus turns around, startled. The lovers are slowly, helplessly pulled apart.

The Father is desolate that Eurydice is gone. In despair, he decides to dip himself in the river of forgetfulness and obliterate his memory. He quietly speaks the directions to his childhood home and lowers himself into the water.

Eurydice returns to the Underworld and finds, to her horror, that her father has dipped himself in the river. Hades reappears to claim her as his bride. She asks for a moment to prepare herself.

She finds a pen in her father's coat pocket and writes a letter to Orpheus, with instructions for his future wife on how to take care of him. She dips herself in the river of forgetfulness.

The elevator descends once again. In it is Orpheus. He sees Eurydice lying on the ground. He recognizes her and is happy. But the elevator rains on Orpheus, obliterating his memory. He steps out of the elevator. He finds the letter Eurydice wrote to him. He does not know how to read it, and his music has deserted him. We end in silence.

LEARN MORE: *EURYDICE*

Remembering to Forget:

Myths of Love & Loss in *Eurydice*

by Jane Isabelle Forner, Ph.D.



"Don't look at me. Don't look at me!" Eurydice implores her soon-to-be husband, mere minutes into Act I. Foreshadowing the moment of the backwards look, the moment which centuries of artists have repeatedly sought to capture, her words prompt us to ask several questions. Does she want Orpheus to lead her out of the underworld? What do we assume about what she feels in that fateful glance, that instant which symbolizes — as Greek mythology does so well — the eternal and unchanging capacity of humans to err?

Scan code to read more!

Orpheus and Eurydice (detail), Auguste Rodin, 1893

GIFT OF THOMAS F. RYAN, 1910 | THE METROPOLITAN MUSEUM OF ART

MEET THE ARTISTS

CREATIVE TEAMS



DAVID ANGUS | Conductor,
The Anonymous Lover

Now in his fourteenth year as Boston Lyric Opera's music director, David Angus recently served as music director and conductor for the critically acclaimed online productions of *desert in* and *The Fall of the House of Usher*, as well as BLO's backwards *La Bohème* and Anne Bogart's striking production of *Bluebeard's Castle*. In addition to his work with BLO, he just conducted a new *Sweeney Todd* at the Royal Opera in Stockholm, *The Marriage of Figaro* in Prague, and several recordings of new American works with the London Philharmonic Orchestra. Prior to his time at BLO, Angus was music director of The Glimmerglass Festival and Chief Conductor of the Symphony Orchestra of Flanders. He has led orchestras and choirs throughout Europe, particularly in Scandinavia, including the Lahti Symphony Orchestra and several Danish orchestras. Born in England, he has conducted most of the major orchestras in Great Britain, including the London Philharmonic, the Royal Philharmonic Orchestra, the Hallé Orchestra, most of the BBC orchestras, the London Mozart Players, and the Scottish Chamber Orchestra. He recently debuted with the Toscanini Orchestra in Parma and the Porto Symphony Orchestra in Portugal. He returned to Wexford Festival Opera, the Hong Kong Philharmonic, the LPO, and the Huddersfield Choral Society, as well as to his former orchestra in Belgium. Angus was a boy chorister at King's College under Sir David Willcocks and read music at Surrey University. He was a conducting fellow at the Royal Northern College of Music in Manchester, where he won several prizes for opera conducting.



MATTHEW AUCOIN | Composer/
Conductor, *Eurydice*

Matthew Aucoin is an American composer, conductor, and writer, and a 2018 MacArthur Fellow. He is a co-founder of the pathbreaking American Modern Opera Company (AMOC) and was Los Angeles Opera's Artist in Residence from 2016 to 2020. As a composer, Aucoin is committed to expanding the possibilities of opera as a genre. His own operas, which include

Eurydice and *Crossing*, have been produced at the Metropolitan Opera, Los Angeles Opera, the Brooklyn Academy of Music, the Lyric Opera of Chicago, and the Canadian Opera Company, among others. The Metropolitan Opera's recording of *Eurydice* was nominated for a Grammy in 2023. Aucoin's orchestral and chamber music has been performed by such leading artists and ensembles as Yo-Yo Ma, the Philadelphia Orchestra, Zurich's Tonhalle Orchestra, the Los Angeles Chamber Orchestra, and the Brentano Quartet. His recent conducting engagements include appearances with Los Angeles Opera, the Chicago Symphony, the Santa Fe Opera, Houston Grand Opera, the San Diego Symphony, Salzburg's Mozarteum Orchestra, the Philharmonia Baroque Orchestra, the Rome Opera Orchestra, and many other ensembles. Aucoin's book about opera, *The Impossible Art: Adventures in Opera*, was published in 2021 by Farrar, Straus, & Giroux. He is a regular contributor to leading publications such as *The New York Review of Books* and *The Atlantic*.



KIRSTEN GREENIDGE | Book
Adaptation, *The Anonymous Lover*

Playwright Kirsten Greenidge is known for such works as *The Luck of the Irish*, *Baltimore*, and the Obie Award-winning and Lucille Lortell-nominated *Milk Like Sugar*. A PEN/Laura Pels Playwriting Award recipient, she is honored to have been named Playwright Laureate of Boston and is currently a Howlround/Mellon Foundation Artist-in-Residence at Company One Theatre in Boston, where she facilitates the Volt Writer's Lab and its Open Write Playwriting series. She is also a Huntington Playwriting Fellow and a New Dramatists alum. Ms. Greenidge is known for work that places hyper-realism onstage, examining the nexus of race, class, gender, and the Black American experience. Her work has been developed and produced at the Huntington, American Repertory Theatre, La Jolla Playhouse, LTC3 (Lincoln Center), Yale Repertory Theatre, The Kennedy Center, and more. Works include *Feeding Beatrice: A Gothic Tale*; *Bossa Nova*; *Sans-Culottes in the Promised Land*; *Roll, Belinda, Roll*; and an episode of Boston Lyric Opera's *desert in*, an episodic opera. An alum of Wesleyan University and University of Iowa, Ms. Greenidge believes strongly in the importance of community

and collaboration in theatre-making, working to uplift and center the stories of those who have not traditionally seen themselves onstage. As an associate professor at Boston University, she founded and maintains the theatre program's New Works, which includes First Pages, Springboard Reading Series, and Next Stage Workshops and Productions.



SARAH RUHL | Libretto, *Eurydice*

Sarah Ruhl is an award-winning American playwright, author, essayist, and professor. Her plays include *The Oldest Boy*; *Dear Elizabeth*;

Stage Kiss; *In the Next Room, or the vibrator play* (Pulitzer Prize finalist, 2010); *The Clean House* (Pulitzer Prize finalist, 2005; Susan Smith Blackburn Prize, 2004); *Passion Play* (Pen American Award, Fourth Freedom Forum Playwriting Award from the Kennedy Center); *Dead Man's Cell Phone* (Helen Hayes Award for Best New Play); *Melancholy Play*; *Demeter in the City* (nine NAACP Image Award nominations); *Scenes From Court Life*; *How to Transcend a Happy Marriage*; *For Peter Pan on Her 70th Birthday*; *Eurydice*; *Orlando*; and *Late: a cowboy song*. Her plays have been produced on Broadway, across the country, and internationally, and translated into fourteen languages. Originally from Chicago, Ms. Ruhl received her MFA from Brown University, where she studied with Paula Vogel. She is the recipient of a Helen Merrill Emerging Playwrights Award, a Whiting Writers' Award, a PEN Center Award, a Steinberg Distinguished Playwright Award, and a Lilly Award. She is a member of I3P and New Dramatists and won the MacArthur Fellowship in 2006. She teaches at Yale School of Drama and lives in Brooklyn with her family.



DENNIS WHITEHEAD DARLING |

Stage Director, *The Anonymous Lover*

Dennis Whitehead Darling is an award-winning stage director in opera, theatre, and video/film. In 2018, he was chosen as the inaugural Opera Memphis McCleave Fellow. Recent credits include world premieres of *Marian's Song*, Houston Grand Opera; *Sanctuary Road*, North Carolina Opera; *Why I Live at the P.O.*, Urban Arias; *Buried Deep*, End Station Theatre; and *The Secret River*, Opera Orlando. Other works include *Madama Butterfly*, Opera Carolina; *Susannah*,

University of Kentucky; *Sweeney Todd*, Chautauqua Opera; *The Cunning Little Vixen*, Manhattan School of Music; *Ride the Cyclone*, Ramapo College of New Jersey; *Maria de Buenos Aires*, Opera Columbus; *Jelly's Last Jam*, Long Wharf Theatre; *The Falling and the Rising*, Arizona Opera; *Lost in the Stars*, Annapolis Opera; *Hansel and Gretel*, Playground Opera; *La bohème*, Opera Columbus; *Giulio Cesare in Egitto*, Carnegie Mellon University; *The Gershwin's Porgy and Bess*, Red Mountain Theatre; *Independence Eve*, Opera Birmingham; *Lady Day at Emerson's Bar and Grill* and *Ain't Misbehavin'*, HaZloo Theatre/Spazio Teatro No'hma, Milan; *The Parchman Hour*, *Sunset Baby*, and *Marcus*; or *the Secret of Sweet*, HaZloo Theatre; *Intimate Apparel*, University of Memphis; *Movin' Up in the World* and *Blue Viola*, Opera Memphis; and *James and the Giant Peach*, Circuit Playhouse. Associate Directing credits include *The Mountaintop*, Geffen Playhouse; *Arts in the Armed Forces on Broadway*, Studio 54; *The Last of the Love Letters*, Atlantic Theatre; *Light's Out: Nat "King" Cole*, Geffen Playhouse; and *Skeleton Crew*, Geffen Playhouse.



DOUGLAS FITCH | Stage Director, Set, & Costume Designer, *Eurydice*

Douglas Fitch is a visual artist best known for his productions of opera and concert theatre. Past projects

for the New York Philharmonic include *Le Grand Macabre*, *The Cunning Little Vixen*, and *A Dancer's Dream*, which combined Stravinsky's *The Fairy's Kiss* with *Petrushka*, featuring Sarah Mearns dancing through the orchestra as choreographed by Karole Armitage. His production *Gloria: A Pig Tale* was performed at the Metropolitan Museum for the NY Philharmonic's inaugural Biennial. This year, Fitch directs the 100th anniversary of NY Philharmonic's Young People's Concerts. Career highlights include *Turandot*, Santa Fe Opera; *Hansel and Gretel*, LA Opera and Dallas Opera; *Punkititi*, Salzburg Marionette Theater; and *Peter and the Wolf* in Hollywood, LA Philharmonic. He designed sets and costumes for Nashville Ballet's *Black Lucy and the Bard*, which appeared on PBS Great Performances, featuring a score by Rhiannon Giddens. His Tanglewood production of *What Next?* was filmed and screened at The Museum of Modern Art, and his *Orphic Moments* (merging works by

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Matthew Aucoin and Gluck) premiered at National Sawdust, later playing at Salzburg's Landestheater. Additionally, Fitch co-wrote *Orphic Fodder* with Mimi Oka, ran an art-furniture company called Ooloo, and is an alumnus of the Hermitage residency.



**BENJAMIN PERRY
WENZELBERG** | Assistant
Conductor, *Eurydice*

In 2023/24, Benjamin Perry Wenzelberg conducts with the Orchestra of the Eighteenth Century, Noord Nederlands Orkest, Bredeweg Festival, and the world premiere of his own cantata with Lyric Fest in Philadelphia. He will assist conductor/composer Matthew Aucoin at Boston Lyric Opera in performances of Aucoin's *Eurydice*, also covering one of the vocal roles; and assists at the Atlanta Symphony, Spoleto Festival (Italy)/Orchestra di Santa Cecilia di Roma, and several Dutch orchestras, notably the Rotterdam Philharmonic. Past engagements include performances with the Netherlands Radio Philharmonic, Belgian National, BBC National Orchestra of Wales, and the Dutch National Opera Academy. In 2023, he participated in the Mahler Conducting Competition in Bamberg, subsequently accompanying Barbara Hannigan as part of a concert for Marina Mahler's 80th birthday. A 2021 Metropolitan Opera National Council District Winner, he has sung with many leading orchestras, including the New York Philharmonic, New York City Opera, and Atlanta Opera. At age 16, Wenzelberg joined the Ink Still Wet programme at Grafenegg, winning first prize and subsequently conducting the Tonkünstler-Orchester. He later won the Leonard Bernstein Memorial Conducting Competition, and in March 2022, conducted the world premiere of his ASCAP Award-winning opera *Nighttown* at Lowell House Opera. He has also had works performed at the Vienna Musikverein and Carnegie Hall, and by the Rochester Philharmonic and Hyogo Performing Arts Center Orchestra.



LESLIE TRAVERS | Costume
Designer, *The Anonymous Lover*

Multi-award-winning designer Leslie Travers trained at the Wimbledon School of Art and is recognized as one of the leading stage designers of his generation. He was recently honored by Liverpool Institute of the

Performing Arts, where he was made a "Companion of LIPA" (Honorary Doctorate). His current and most recent operatic projects include major designs in many of the leading opera houses of Europe, the US, the UK, and beyond. His most recent ventures have taken him to La Scala, Bucharest, Santa Fe, Greek National Opera, and Opera North, where he recently designed their "Sustainable Season". Outside the opera theatre, Travers' most recent projects include such diverse creations as film, a theme park, a new cruise ship theatre, an immersive game, and a production with NASA to celebrate the anniversary of man walking on the Moon.



DRISCOLL OTTO | Lighting
Design, *The Anonymous Lover*

Driscoll Otto is a visual storyteller for opera, dance, and theatre specializing in lighting and video design.

His career has been spent chasing dreams and building relationships with amazing theatre makers. Highlights of his career include designing the projections for *La Donna Del Lago* at the Metropolitan Opera and *The Golden Cockerel* at Santa Fe Opera, and designing the lighting for *The Life* at NYCC Encores. Otto received his MFA from New York University's Tisch School of the Arts.



JORGE ARROYO | Lighting Design,
Eurydice

Jorge Arroyo is a freelance lighting designer based in Boston and New York with over 25 years of experience

in theatre, dance, concerts, corporate events, opera, and television. Born and raised in Puerto Rico, he is a storyteller who uses light as a medium of communication using both an intellectual and emotional approach to connect with the audience. His work has been seen at venues like The Alley Theatre, The Huntington, The Apollo Theater, Carnegie Hall, The Public Theater, Baltimore Center Stage, The Arden, and Westport Country Playhouse. He previously served as the Resident Lighting Designer for Dreamcatcher Repertory Theater, Calpulli Mexican Dance Company, and Luna Stage. He has created designs for over 50 shows at the New Jersey Performing Arts Center and Jazz at Lincoln Center for artists like Alicia Keys, Gabriel Iglesias, The Chieftains, BeBe & CeCe Winans, Paquito D'Rivera,

Phoebe Snow, Stanley Jordan, Kenny Garrett, and Jackie Mason. He has worked with choreographer Stacey Tookey, three-time Emmy nominee, and has co-authored the last three versions of the *Lightwright* manual and tutorial. Arroyo is currently an Assistant Professor of Lighting Design, Co-Chair of Design and Production at Boston University, and a member of USA Local 829.



BARON E. PUGH | Scenic Coordinator, *The Anonymous Lover*
Baron E. Pugh is a Boston-based scenic designer whose work has been seen across New England and the

country. He is excited to make his BLO debut. Off-Broadway: *shadow/land* (associate designer), The Public Theater. NYC: *King Lear*, *The Tempest*, The Juilliard School, Drama Division. Regional: *Million Dollar Quartet* and *B.R.O.K.E.N code B.I.R.D switching*, Berkshire Theatre Group; *ABCD*, Barrington Stage Company; *Trouble in Mind*, Hartford Stage; *K-I-S-S-I-N-G* (associate designer) and *The Bluest Eye* (associate designer), The Huntington Theatre; *Tiny Beautiful Things* and *Radio Golf*, Trinity Repertory Company; *Detroit '67*, *The Elaborate Entrance of Chad Deity*, and *School Girls*, TheatreSquared; *Assassins*, *The Light, Breath & Imagination*, and *The Wiz*, Lyric Stage Company of Boston. Baron received his MFA in scenic design from Boston University and is a proud member of United Scenic Artists Local 829.



APRIL GERBODE | Wig & Makeup Design, *The Anonymous Lover*

Hair and makeup designer April Gerbode has been making faces since 2009. The only child of a movie buff,

Gerbode's earliest exposure to theatrical hair and makeup began with golden age movie musicals and classical Universal horror monsters, and remained a constant fascination as they participated in community theatre productions. Gerbode holds a degree in special make-up effects from Tom Savini's Special Make-up Effects program, where they studied theatrical makeup, wig making and styling, mold making and casting, prop and costume fabrication, prosthetic design and application, digital sculpting, and animatronics. They are currently based in New York City, where they work as a hair, makeup, and ward-

robe technician. Favorite projects include *White Girl in Danger* (world premiere), Second Stage (HMU Run Crew); *JOY* (world premiere), George Street Playhouse (Hair & Make-up Supervisor); *Other World* (world premiere), Delaware Theatre Company (HMU Run Crew); *Assassins*, Mountain Community Theater (Hair & Make-up Designer); and *Isaac's Eye*, Sideral Theater Company (Hair & Make-up Designer).



LIZ PRINTZ | Wig & Makeup Design, *Eurydice*

Liz Printz's credits as a wig designer include: *White Rose: The Musical*, Theatre Row; *Summer Stock*,

Goodspeed Opera House; *The Griswolds' Broadway Vacation*, 5th Avenue Theatre; *Bruce*, Seattle Rep; *Legally Blonde*, *The Muny*; *JOY*, George Street Playhouse; *Company*, Barrington Stage; and *Annie Get Your Gun*, Bay Street Theater. Projects as an associate wig designer on Broadway include: *Company*, First National Tour; *Diana: The Musical*; *Jersey Boys*; *Harry Potter and the Cursed Child*; *Hamilton*; *On Your Feet*; and *Beautiful: The Carole King Musical*. TV and film credits include *The Wiz Live!*, hair stylist (Emmy-nominated); the feature film *Thor*, producer; and the short films *Sun Shine*, associate producer; *Birdhouse*, producer; and *Halmoni's Pot*, producer. Ms. Printz is a graduate of the University of North Carolina School of the Arts and a Local 798 Member.



BRETT HODGDON | Head of Music/Chorus Director, *The Anonymous Lover*

Brett Hodgdon is Chorus Director and Head of Music at Boston Lyric

Opera, where he has collaborated with Music Director David Angus on the company's music staff since 2011. Hodgdon was a member of the first class of Jane and Steven Akin Emerging Artists in the 2011/12 season. Hodgdon serves on the full-time opera faculty of the New England Conservatory of Music. Additionally, he teaches courses including diction and vocal repertoire at the Boston Conservatory at Berklee. In addition to his work at BLO and as an educator, Hodgdon has been a rehearsal pianist for the Boston Symphony Orchestra and Tanglewood Festival Chorus since 2008, having rehearsed and coached vocal programs for music director Andris Nelsons and many guest

MEET THE ARTISTS

conductors, including performances at Symphony Hall, Tanglewood, and Carnegie Hall. He has also been rehearsal pianist and coach for the Emmanuel Music Bach Cantata Series since 2006. Hodgdon spends his summers as Head of Music at Si Parla, Si Canta! in Arona, Italy and serves on the coaching faculty of the Boston Wagner Institute. He received a DMA in collaborative piano from the New England Conservatory and holds degrees from the University of North Carolina at Greensboro.



ANGIE JEPSON | Intimacy Director, *The Anonymous Lover*

Angie Jepson is an intimacy director, fight choreographer, actress, and professor based in the Boston area.

Her fight and intimacy work has been seen onstage at theaters including the Manhattan Theatre Club, the Huntington Theatre Company, Trinity Repertory Company, Merrimack Repertory Theatre, Gloucester Stage, Commonwealth Shakespeare Company, SpeakEasy Stage Company, Greater Boston Stage Company, Central Square Theater, and at several universities in the Boston area. She is currently on the faculty of the Brown/Trinity MFA Acting program, and at the Boston Conservatory at Berklee, where she teaches in the theatre and opera departments. She is a certified intimacy director with Intimacy Directors and Coordinators, and a certified teacher with the Society of American Fight Directors. She holds an MFA in Acting from Brandeis University.



LAUREN A. COOK | Intimacy Director, *Eurydice*

Lauren A. Cook is a Boston-based stage director, intimacy choreographer, and voice teacher. Her work in

intimacy direction and staging includes credits as Assistant Director, *A Midsummer Night's Dream*, Commonwealth Shakespeare Company's Apprentice Repertory Company; Intimacy Director, *Book of Will* and *Burn This*, Hub Theatre Company; MassOpera's immersive *La Traviata*, two productions of Mary Zimmerman's *Metamorphoses*, Suffolk University and Arlington Children's Theatre; *Nighttown* (world premiere, winner of the 2023 American Prize in Composition), Lowell House Opera; and a number of educational workshops and lectures. A former faculty member of the Holden Voice Program at

Harvard University, she holds a Master of Music in Vocal Pedagogy from the Boston Conservatory at Berklee and continues to teach both actors and singers in voice, speech, and dramatic interpretation. Her writing on consent-based and ethical performing arts education is featured in *Trauma and the Voice: A Guide for Singers, Teachers, and Other Practitioners*, published by Rowman & Littlefield in 2023. She currently serves as the Education and Artistic Associate for Commonwealth Shakespeare Company.



NILE HAWVER | Fight Director, *Eurydice*

Nile Hawver is an actor, singer, musician, violence designer, and photographer based in Providence, RI.

Previous BLO credits include: *Romeo and Juliet* (fight direction), *Greek* (actor), and *Carmen* (supernumerary). Credits as a violence designer include work with Commonwealth Shakespeare Company, Central Square Theater, and Chamber Theatre Company. Acting credits include: *Assassins*, The Gamm Theatre; *Trayf* and *Man of La Mancha*, New Repertory Theatre; *Million Dollar Quartet* and *The Irish and How They Got That Way*, Greater Boston Stage Company; *Once*, *Violet*, and *Mothers and Sons*, Speakeasy Stage Company; *Breath & Imagination*, Lyric Stage Company of Boston; *Edward II*, Actors' Shakespeare Project; *Ether Dome*, Huntington Theatre Company; *Twelfth Night*, Commonwealth Shakespeare Company; and *Twelfth Night*, *Hamlet*, *The Recruiting Officer*, and *Henry V*, Montana Shakespeare in the Parks. An upcoming role for Hawver is *Guy*, *Once*, The Wilbury Theatre Group. Hawver received his MFA in acting from the University of Illinois at Urbana-Champaign and his BFA in acting from the University of Rhode Island, and is a proud member of AEA. When he is not onstage, he's taking production photos and headshots as Nile Scott Studios.

CASTS



ZHENGYI BAI | Colin,
The Anonymous Lover

Chinese tenor Zhengyi Bai's 2023/24 season roles include Monostatos, *Die Zauberflöte*, San Francisco Opera; Colin, *The Anonymous Lover*, Boston Lyric Opera; and Goro, *Madama Butterfly*, Virginia Opera. In 2022/23, Bai covered Valzacchi, *Der Rosenkavalier*, Metropolitan Opera; and performed as a Resident Artist with Opera San José, singing Basilio, *Le nozze di Figaro*; Dr. Caius, *Falstaff*, Hunchback, *Die Frau ohne Schatten*; and Goro (cover), *Madama Butterfly*, San Francisco Opera. Bai's recent roles include Fong See, *On Golden Mountain*, Los Angeles Opera; First Prisoner, *Fidelio*, San Francisco Opera; Dancing Master/Lamplighter, *Manon Lescaut*, San Francisco Opera; Remendado, *Carmen*, San Francisco Opera; and Alessandro, *Il Re Pastore*, Merola Opera. In recitals and concerts, he has performed in the Schwabacher Recital Series in San Francisco and the Adlers showcase "The Future is Now" concert with the San Francisco Opera Orchestra. Born and raised in Shandong province of China, Bai began his studies as a piano performance student and collaborative pianist. With a solid musical foundation of piano study, Bai flourished in his vocal studies, beginning in Shandong, China and continuing his opera training in the United States. Bai was a participant of the Merola Opera Program, and then invited to join the renowned Adler Fellowship Program at San Francisco Opera.



JUNHAN CHOI | Ensemble,
Eurydice

Baritone Junhan Choi, a native of South Korea, is an active opera, oratorio, and concert singer. His 2023/24 season engagements include Registrar & Commissioner, *Madama Butterfly*; Dandini (cover), *La Cenerentola*; and Fourth Stone, *Eurydice* with Boston Lyric Opera as part of his second year as a Jane and Steven Akin Emerging Artist. Mr. Choi has been a prize winner in many international competitions, such as the 54th Viñas International Voice Competition (Spain/Three Extraordinary Prizes – Mercedes Viñas, Victoria de los Ángeles, Franz Schubert), the Berliner International Music Competition (Germany/Golden Medal), Talents of

the World International Voice Competition (First Place), MassOpera's Vocal Competition (First Place), Rochester International Vocal Competition, and the St. Botolph Emerging Artist Grant for excellence in music. He holds a Master's degree and a Graduate Diploma with a Presidential Scholarship from New England Conservatory of Music.



MARK S. DOSS | Father, *Eurydice*
Grammy Award winner bass-baritone Mark S. Doss's (*Father*) 2023/24 season will bring him to Welsh National Opera as Germont,

La traviata. He will appear as Zurga, *Les pêcheurs de perles*, Opera Ballet Vlaanderen (formerly Vlaamse Opera); and as Eurydice's Father in Aucoin's *Eurydice* with Boston Lyric Opera. La Monnaie will welcome Mr. Doss again as William Daley, *The Time of Our Singing*. In 2022/23, Mr. Doss participated in OpenAir St. Gallen as William Daley, *The Time of Our Singing*; and Teatro dell'Opera di Roma as Gorjančikov, *From the House of the Dead*. He also returned in a concert to Teatro La Fenice. Mr. Doss' recent engagements include Balstrode, *Peter Grimes*, Teatro La Fenice; and Creon, *Oedipus Rex*, Opera Philadelphia. Other notable performances include concerts of Beethoven's *Symphony No. 9* with Minnesota Orchestra, Opera Highlights concerts with Dallas Opera, Alfio, *Cavalleria Rusticana*, Royal Opera House; Nicholas, *Shell Shock*, The Philharmonie de Paris; Daland, *Der fliegende Holländer*, Dallas Opera; Rigoletto, *Rigoletto*, Welsh National Opera; Scarpia, *Tosca*, Welsh National Opera; Crown, *Porgy and Bess*, Dutch National Opera; and Cadmus, *The Bassarids*, in concert with the Spanish RTE Orchestra and Kent Nagano.



ASHLEY EMERSON | Jeannette,
The Anonymous Lover

In the 2022/23 season, soprano Ashley Emerson performed as Papagena, *Die Zauberflöte*, The Metropolitan Opera; Lauretta, *Gianni Schicchi*, New Jersey Festival Orchestra; Despina, *Così fan tutte*, Cedar Rapids Opera; and sang Shostakovich's *Opus 38* with the Brooklyn Art Song Society. In 2023/24, she sang Gretel, *Hansel and Gretel*, Kentucky Opera; sings Jeannette, *The Anonymous Lover*, Boston

MEET THE ARTISTS

Lyric Opera; Papagena, *Die Zauberflöte*, Cleveland Orchestra; and returns to The Metropolitan Opera. A passionate recitalist, she returns to the Brooklyn Art Song Society in 2024/25. Recent engagements include *Cinderella* and *Boris Godunov*, The Metropolitan Opera; Johanna Barker, *Sweeney Todd*, Opera Omaha; and Rapunzel, *Into the Woods*, HALO. Previous roles with The Metropolitan Opera include Laura Fleet, *Marnie* (North American premiere); Brigitta, *Iolanta*; Papagena, *The Magic Flute*, Giannetta, *L'elisir d'amore*, and Barbarina, *Le nozze di Figaro*. She has appeared in major roles with On Site Opera, Opéra National de Bordeaux, Théâtre du Capitole de Toulouse, Dallas Opera, Washington National Opera, Atlanta Opera, Los Angeles Opera, Pittsburgh Opera, and others. Ms. Emerson is a graduate of the Lindemann Young Artist Development Program and has appeared in over 200 Metropolitan Opera performances. She trained at Marlboro Music Festival, Verbier Festival, and Opera Theatre of Saint Louis as a Gerdine Young Artist. Ms. Emerson is a graduate of the University of Southern Maine School of Music.



NEAL FERREIRA | Loud Stone/
Ensemble, *Eurydice*

Neal Ferreira is a nationally recognized lyric tenor known for his cultivated vocalism and eloquent expression. He recently appeared as Tamino, *The Magic Flute*, Boston Youth Symphony Orchestra and and Macheath, *The Beggar's Opera*, Emmanuel Music. He made his Carnegie Hall debut in the spring of 2022 with the Boston Symphony Orchestra as Ein Soldat in *Wozzeck* under the baton of Maestro Andris Nelsons. A sought-after interpreter of new music, Ferreira made his European debut in the spring of 2021 as Laertes, *Hamlet* (world premiere), State Opera Rousse, Bulgaria. Other notable performances include the Visitor, *In the Penal Colony*, Boston Lyric Opera. He has also been featured on the premiere recordings of Charles Wuorinen's *Haroun and the Sea of Stories*, BMOP/sound; Joseph Summer's *The Tempest*, Albany; Mario Castelnuovo-Tedesco's *The Importance of Being Earnest*, Odyssey Opera; and James MacMillan's *Clemency*, BIS Records. Ferreira has also appeared with Florida Grand Opera, the Glimmerglass Festival, Opera Colorado, Virginia Opera, Anchorage Opera,

Syracuse Opera, American Repertory Theatre, Boston Modern Orchestra Project, and Guerilla Opera. He is a proud student of internationally renowned tenor Frank Lopardo.



MAGGIE FINNEGAN |

Little Stone/Ensemble, *Eurydice*

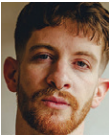
Maggie Finnegan's versatile repertoire spans periods from medieval to contemporary music. Overseas she has debuted with the Belgian National Orchestra, the Andriessen Festival in the Netherlands; and the PyeongChang Winter Music Festival in South Korea. A proponent of both legacy and contemporary works, Ms. Finnegan has performed extensively throughout the United States with numerous companies: Boston Lyric Opera, Opera Parallèle, Portland Bach Experience, National Sawdust, Boston Baroque, Handel and Haydn Society, Center for Contemporary Opera, Boston Modern Opera Project, American Chamber Opera Company, Capital Fringe Chamber Music Series, Avanti Orchestra, and Beth Morrison Projects. Recent engagements include performing Schoenberg songs with Brooklyn Art Song Society, appearing as a guest recitalist with Vanderbilt University, VALIS with the MIT Media Lab, Marc Hoffeditz's opera *U-Hauling*, Boston Lyric Opera and Opera Philadelphia's presentation of *Svadba* by Canadian composer Ana Sokolović, and the title role in *Sophia's Forest* by Lembit Beecher at Opera Parallèle with Nicole Païement conducting. As a recording artist, she can be heard on recordings of *X: The Life and Times of Malcolm X* by Anthony Davis; *The Wake World* by David Hertzberg; and *Everything for Dawn* with Experiments in Opera.



EVAN HUGHES | Ophémon,
The Anonymous Lover

This season, Evan Hughes makes his debut with Theater an der Wien as Valens, *Theodora* and returns to the Opernhaus Zürich to sing Jupiter, *Platée*. Other upcoming performances include Ophémon, *The Anonymous Lover*, Boston Lyric Opera and Protector, *Written on Skin*, Orchestre National de Lille. Recent highlights include Somnus, *Semele*, Opéra de Lille; Figaro, *Le Nozze di Figaro*, Vienna Volksoper, Sächsische Staatsoper, and San Diego

Opera; Monster, *Venere e Adone*, Hamburgische Staatsoper; Virgil, *Il Viaggio*, Dante, Aix-en-Provence Festival; Masetto, *Don Giovanni*, Teatro Massimo; Papageno, *Die Zauberflöte*, Komische Oper Berlin; Theseus, *A Midsummer Night's Dream*, Opera Philadelphia; and Astolfo, *Orlando Furioso*, State Chamber Orchestra of Russia. Concert and recital work has led him to collaborations with San Diego Symphony, BBC Scottish Symphony, Aspen Music Festival, and more. A champion of contemporary music, Mr. Hughes has appeared in *Syringa* with the Met Chamber Ensemble and the Tanglewood Music Festival; *Three Explorations* (world premiere) with the Axiom Ensemble; and *On Conversing with Paradise* as part of Ascending Dragon, a festival of cultural exchange, in Los Angeles, Hanoi, and throughout Vietnam. An alumnus of the Metropolitan Opera's Lindemann Young Artist Development Program, Mr. Hughes attended the Curtis Institute of Music. He is a previous winner of the Marilyn Horne Foundation Competition and a national semi-finalist of the 2010 Metropolitan Opera National Council Auditions.



NICHOLAS KELLIHER | Orpheus Double, *Eurydice*

Nicholas Kelliher is an up-and-coming countertenor, originally from Long Island, New York. He most recently portrayed the role of Mago in Louisa Proské's acclaimed production of *Rinaldo* at The Glimmerglass Festival, where he was an apprentice artist. Contemporary opera has been the centerpiece of Kelliher's career. Through the new works division of companies such as the Metropolitan Opera, Cincinnati Opera, and Los Angeles Opera, he has given voice to roles including Elise Traynor in Mazzoli's *Lincoln in the Bardo*, Orpheus's Double in Aucoin's *Eurydice*, Jonathan in Spears's *The Righteous*, and Man Under the Arch in Puts's *The Hours*. He will be covering the same role in *The Righteous* at Santa Fe Opera in 2024. He was a 2022 Metropolitan Opera Laffont Competition semifinalist, from which he also received the 2023 Education Grant. Kelliher covered Oberon in *A Midsummer Night's Dream* with Des Moines Metro Opera as an apprentice artist. He is a student of internationally renowned soprano Carol Vaness.



ELLIOT MADORE | Orpheus, *Eurydice*

Grammy Award-winning baritone Elliot Madore's 2023/24 season sees his return to Opernhaus Zürich as

Oreste, *Iphigénie en Tauride*; and his role as Anthony Hope, *Sweeney Todd*, Orchestra La Scintilla. He makes his house debut with Boston Lyric Opera as Orpheus, *Eurydice*; and with the Accademia Nazionale di Santa Cecilia as the baritone soloist in *Buddha Passion*. Other concert appearances include *Carmina Burana*, Baltimore Symphony and Duruflé's *Requiem*, Cincinnati Symphony. Recent highlights include Mercutio, *Roméo et Juliette*, Figaro, *The Barber of Seville*, Schauvard, *La bohème*, Lysander, *The Enchanted Island*, and Novice Friend, *Billy Budd*, Metropolitan Opera; Ramón, *Girls of the Golden West*, Los Angeles Philharmonic; Dr. Falke, *Die Fledermaus*, Seiji Ozawa Music Academy; Ramiro, *L'heure espagnole*, Glyndebourne Festival; and Pelléas, *Pelléas et Mélisande*, Bayerische Staatsoper. He has performed internationally with companies including Opera Philadelphia, Tanglewood Festival, Théâtre des Champs-Élysées, San Francisco Opera, Opernhaus Zürich, Santa Fe Opera, Salzburg Festival, Dutch National Opera, Teatro dell'Opera di Roma, Berlin Philharmonic, Houston Symphony Orchestra, Carnegie Hall, and more. Mr. Madore is a past winner of the Metropolitan Opera National Council Auditions, a recipient of the 2010 George London Award, and a recipient of the ARIAS Emerging Young Artist Award from Opera Canada. He currently serves as an Associate Professor of Voice with the Cincinnati Conservatory of Music.



SYDNEY MANCASOLA | *Eurydice*, *Eurydice*

Soprano Sydney Mancasola began her musical training as a classical violinist in her home state of California and studied voice at the Oberlin Conservatory of Music. She was previously a member of the ensemble at Oper Frankfurt, where her roles included Gilda, *Rigoletto*; Musetta, *La bohème*; and Pamina, *Die Zauberflöte*. Ms. Mancasola's notable debuts have included her house debut at the Metropolitan Opera as Pamina in the Julie Taymor production of *The Magic Flute*; her company and role debut as

MEET THE ARTISTS

Adina, *L'elisir d'amore*, Opéra de Paris; her role and house debut as Melisande, *Pelléas et Mélisande*, LA Opera; and her debut as Bess in a new production of *Breaking the Waves*, for the Adelaide Festival and Edinburgh International Festival, where she was awarded a Herald Angel for her performance. She made her European debut with Komische Oper Berlin as the four heroines in *Les Contes d'Hoffmann*, subsequently returning as Cleopatra, *Giulio Cesare*; Eurydice, *Orpheus in der Unterwelt*; and Semele, *Semele*. In her 2023/24 season, Sydney returns to the Metropolitan Opera as Frasquita in a new production of *Carmen*; Des Moines Metro Opera as Mélisande, *Pelléas et Mélisande*; and makes her company debuts with Teatro Carlo Felice, Genoa, and the Royal Opera House Muscat as Tytania in their co-production of Britten's *A Midsummer Night's Dream*.



OMAR NAJMI | Valcour, *The Anonymous Lover*

Boston-based tenor Omar Najmi's recent engagements include Hamlet, *Hamlet*, State Opera Rousse; Rodolfo, *La bohème*, Opera Steamboat; Astolfo, *Furiosus*, Mercury Opera; Shakur, *Thumbprint*, Portland Opera; Tybalt, *Romeo and Juliet*, Boston Lyric Opera; Spearmint Lodge, *The Artwork of the Future* (World Premiere), Fresh Squeezed Opera; Alfredo, *La traviata*, MassOpera; Tito, *La Clemenza di Tito*, Opera Steamboat; Bilal, *This Is Not That Dawn*, Catalyst New Music; and Alessandro, *Il re Pastore*, Orpheus PDX. Past work includes roles with Boston Lyric Opera, Opera Colorado, Chautauqua Opera, Annapolis Opera, Opera Saratoga, Opera Maine, and American Lyric Theater. He debuted at Carnegie Hall in 2018 and has toured with Video Games Live. Accolades include the Harold Norblom Award (Opera Colorado), Stephen Shrestinian Award (Boston Lyric Opera), Lorraine Hunt Lieberston Fellowship (Emmanuel Music), and Second Place nationally in the Handel Aria Competition. He was a regional finalist in the Metropolitan Opera National Council auditions. After Najmi's first opera composition, *En la ardiente oscuridad* (2019), sold out, he was invited to be Boston Lyric Opera's first Emerging Composer, working with Boston Youth Poet Laureate Alondra Bobadilla to create the song cycle *my name is Alondra* (2021). Other compos-

ing credits include *The Last Invocation* (Emmanuel Music), *More Than Our Own Caves* (Juventus New Music Ensemble), and *This Is Not That Dawn* (Catalyst New Music). He is currently working on *Jo dooba so paar*, a short opera exploring the intersection of Queer and Muslim identity (White Snake Projects). His opera-in-progress *The Fermi Paradox* is a semifinalist with Opera Theatre of St. Louis' New Works Collective.



ALEXIS PEART | Big Stone/ Ensemble, *Eurydice*

In the 2023/24 season, Alexis Peart joins Boston Lyric Opera as an Emerging Artist, making her company debut as Tisbe, *La Cenerentola*; Big Stone, *Eurydice*; and Dorothée (cover), *L'Amant Anonyme*. She is featured as the Vocal Quartet Mezzo-Soprano in Jorge Sosa's *Monkey* with White Snake Projects and as the mezzo in a world premiere by Kitty Brazelton to accompany FirstWorks (RI)'s bespoke public art experience with Masary Studios. In 2022/23, Ms. Peart performed as the Voice of Israel, *The Ordering of Moses*, Rochester Oratorio Society; the mezzo soloist in Mahler's *Symphony No. 2*, Boston University Philharmonic Orchestra; and Carmen (cover) in *La Tragédie de Carmen*, Chautauqua Opera. She appeared frequently with the Boston University Opera Institute, most recently as Jo, *Little Women*; Ruggiero, *Alcina*; and Brittomara, *If I Were You*. Ms. Peart is a two-time alumna of the Wolf Trap Opera Studio (2020/2021) and 2022 winner of the Boston University Carnegie Hall competition. Ms. Peart debuted as Ada Lovelace, *The Thrilling Adventures of Lovelace and Babbage* (world premiere), Guerrilla Opera and presented the first live performance of *Love in the Time Of*, a song cycle commissioned by Boston Opera Collaborative. She can be heard on the Grammy-nominated recording of *X: The Life and Times of Malcolm X*, Boston Modern Orchestra Project and Odyssey Opera; and on several art song recordings released by PARMA Recordings, LLC.



SANDRA PIQUES EDDY | Dorothée, *The Anonymous Lover*

Sandra Piques Eddy is a former New England Regional Winner of the 2000 Metropolitan Opera National

Council Auditions and a National semi-finalist, singing the first of her numerous Metropolitan Opera roles in 2001. Her more recent roles include Lilah, *When the Sun Comes Out*, Portland Opera; Desiree, *A Little Night Music*, Opera North (UK); Maddalena, *Rigoletto*, Opera Colorado; and Rosina, *Il Barbiere di Siviglia*, Wichita Grand Opera. Future engagements include her return to Paula, *Florencia en el Amazonas*, Nashville Opera and Carmen, *Carmen*, Vancouver Opera. Past highlights include Dinah, *Trouble in Tahiti*, Opera North (UK) and six role debuts: Meg Page, *Falstaff*, Opera Colorado; Euridice, *Orfeo ed Euridice*, Portland Opera; Suzuki, *Madama Butterfly*, Inland Northwest Opera; Paula, *Florencia en el Amazonas*, Pittsburgh Opera; Adalgisa, *Norma*, Boston Lyric Opera; and Mistress Revels, *Prince of Players*, Florentine Opera, the recording of which was nominated in 2018 for a Grammy Award. A highlight of Miss Eddy's career is her work in Japan: invited by Maestro Seiji Ozawa, she appeared at his Tokyo Music Academy in her signature role of Carmen and toured with the production in two separate seasons.



DAVID PORTILLO | Hades,
Eurydice

American tenor David Portillo has established himself as a leading classical singer of his generation.

2022/23 projects included Tamino, *The Magic Flute*, Metropolitan Opera; Ferrando, *Così fan tutte*, Dallas Opera; Nadir, *The Pearl Fishers*, Austin Opera; Tonio, *La fille du régiment*, Minnesota Opera; Henry, *Die schweigsame Frau*, Bard Festival; and Don Ottavio, *Don Giovanni* in Osaka, Japan. He performed Britten's *Serenade for Tenor, Horn and Strings* with the St. Paul Chamber Orchestra; Jephtha, *Jephtha*, Music of the Baroque; and sang for Source Song Festival in Minneapolis. Highlights of his 2023/24 season include a world tour as Jacquino, *Fidelio*, LA Philharmonic, with Gustavo Dudamel; Pirro, *Ermione*, Washington Concert Opera; and lead roles with Santa Fe Opera, Calgary

Opera, and more. Career highlights include performances at The Metropolitan Opera as Steuermann, *Der fliegende Holländer*; Chevalier de la Force, *Dialogues des Carmélites*; and Eduardo, *The Exterminating Angel*; at Lyric Opera of Chicago as Arbace, *Idomeneo* and David, *Die Meistersinger von Nürnberg*; and Houston Grand Opera as Tamino, *Die Zauberflöte* and Count Almaviva, *Il barbiere di Siviglia*. Mr. Portillo is an alumnus of the Ryan Opera Center (Lyric Opera of Chicago), the Merola Opera Program (San Francisco Opera), and Wolf Trap Opera.



BRIANNA J. ROBINSON |

Léontine, *The Anonymous Lover*

Soprano Brianna J. Robinson is a former Jane and Steven Akin Emerging Artist with Boston Lyric

Opera, where she covered and performed roles such as Lucy, *Fellow Travelers*, Mimì (cover), *La bohème*; Lena, *Svabda* and covered several roles in *The Handmaid's Tale*. Most recently, she stepped onstage as Julie in the 2023 Pulitzer Prize-winning opera *Omar*. In the 2023/24 season, Ms. Robinson makes her Carnegie Hall debut with The Cecilia Chorus of New York in Vaughan Williams' *Dona nobis pacem*. She returns to Boston Lyric Opera as Léontine, *The Anonymous Lover*. Last season, she made multiple concert debuts with several orchestras, including the Akron Symphony Orchestra, Claflin Hill Symphony Orchestra/New World Chorale, and *Crossing the Deep* with the Handel and Haydn Society. She was named a finalist in the Benjamin Matthews Vocal Competition with Opera Ebony and awarded first prize at the 6th Getting to Carnegie Competition. She has participated in the Berlin Opera Academy and Opernfest Prague, and made her international debut in Ruse, Bulgaria in 2021, creating the role of Ophelia in the world premiere of Joseph Summer's *Hamlet*. Ms. Robinson is a proud graduate of Ohio Wesleyan University and the Eastman School of Music.



ARTISTIC & PRODUCTION PERSONNEL: *THE ANONYMOUS LOVER*

PRODUCTION STAFF

Kristen Barrett *Stage Manager*
Natalie Barnaby *Assistant Stage Director*
Makenzie Wright *Assistant Stage Manager*
Aspen Davis *Assistant Stage Manager*
Liz Perlman *Costume Director*
Gail Astrid Buckley *Costume Supervisor*
Maxx Finn *Lighting Director*
Chris Gilmore *Assistant Lighting Designer*
Natalia St Jean *Surtitle Designer & Operator*

PRODUCTION CREW

Michael Geoghegan *Head Production Carpenter*
Tyler "T.J." Willis *First Assistant Production Carpenter*
Craig Holland *Second Assistant Production Carpenter*
Maxx Finn *Head Production Electrician*
Henry Tompkins *First Assistant Production Electrician*
KC Hoye *Second Assistant Production Electrician*
Harrison Nicol *Second Assistant Production Electrician*
Liz DaGraca *Second Assistant Production Electrician*
(*Substitute*)
Bryan Ritchie *Head of Production Audio*
Joshua DeChristopher *First Assistant Production Audio*
Chris Norman *Head of Production Video*
Anthony Norman *First Assistant Production Video*
Emily Picot *Head of Production Properties*
David Picot *First Assistant Production Properties*
Dianna Reardon *Wardrobe Supervisor*
Erin Vadala *First Assistant Production Wardrobe*
Melinda Abreu *Head of Production Hair & Makeup*
Sharon Ferreira *First Assistant Production*
Hair & Makeup

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William Manley *Music Librarian*

CHORUS

Brett Hodgdon▼ *Chorus Director*

Sopranos

Sarah Joyce Cooper●
Carley DeFranco
Angela Yam●

Altos

Jaime Korkos
Katherine Maysek
Madison Smith

Tenors

Thomas Oesterling
Patrick Starke
Fred C. VanNess, Jr.●

Bass

Gift Anyagwochu
Joel Clemens
Ron Williams

COVERS

Dana Lynne Varga *Léontine*
Zhengyi Bai *Valcour*
Spencer Reichman *Ophénon*
Sarah Joyce Cooper● *Jeannette*
Fred C. VanNess, Jr.● *Colin*
Alexis Peart● *Dorotheé*

ORCHESTRA

Violin

Annie Rabbat
Orchestra Leader
Heidi Braun-Hill *Acting*
Second Violin Principal
Stacey Alden
Heather Braun Bakken
Robert Curtis
Colin Davis
Rohan Gregory
Jodi Hagen
Zenas Hsu
Yeolim Nam
Theo Ramsey
Zoya Tsvetkova
Hikaru Yonezaki
Yonah Zur

Viola

Kenneth Stalberg
Principal
David Feltner
Jean Haig
Donna Jerome
Don Krishnaswami

Cello

Melanie Dyball
Acting Principal
Steven Laven
Jing Li
Aron Zolkowicz

Bass

Robert Lynam
Principal
Barry Boettger

Flute

Rachel Braude
Acting Principal
Ann Bobo

Oboe

Nancy Dimock *Principal*
Grace Shryock

Bassoon

Ronald Haroutunian
Principal
Rachel Juszcak

French Horn

Kevin Owen *Principal*
Dirk Hillyer

Harpichord

Ji Yung Lee

● Boston Lyric Opera Jane and Steven Akin Emerging Artist

▼ Boston Lyric Opera Jane and Steven Akin Emerging Artist Alum

ARTISTIC & PRODUCTION PERSONNEL: *EURYDICE*

PRODUCTION STAFF

Carmen Alfaro *Stage Manager*
Brenda Huggins *Assistant Stage Director*
Una Rafferty *Assistant Stage Manager*
Natalie Main *Assistant Stage Manager*
Seth Bodie *Associate Costume Designer*
Jiaying Zhang *Assistant Scenic Designer*
Liz Perlman *Costume Director*
Gail Astrid Buckley *Costume Supervisor*
Steven Doucette *Properties Supervisor*
Josh Wombles *Properties Co-Supervisor*
Maxx Finn *Lighting Director*
Conor Thiele *Assistant Lighting Designer*
Natalia St Jean *Surtitle Designer & Operator*

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Craig Holland *Second Assistant Production Carpenter*
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Liz DaGraca *Second Assistant Production Electrician*
(Substitute)
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David Picot *First Assistant Production Properties*
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Melinda Abreu *Head of Production Hair & Makeup*
Sharon Ferreira *First Assistant Production*
Hair & Makeup

MUSIC STAFF

Nicholas Brown *Orchestra Contractor*
William Manley *Music Librarian*

COVERS

Chelsea Basler▼ *Eurydice*
Spencer Reichman *Orpheus*
Joseph Lattanzi *Father*
Benjamin Perry Wenzelberg *Orpheus Double*
Morgan Mastrangelo *Hades*
Kaileigh Riess *Little Stone/Ensemble*
Vera Savage▼ *Big Stone/Ensemble*
Omar Najmi▼ *Loud Stone/Ensemble*
Andy Papas *Ensemble*

ORCHESTRA

Violin

Annie Rabbat
Orchestra Leader
Sarah Atwood *Second*
Violin Principal

Viola

Kenneth Stalberg
Principal

Cello

Aron Zolkowicz *Principal*
Eleanor Blake

Bass

Robert Lynam
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Flute

Erika Rohrberg
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French Horn

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Bruce Hall *Principal*

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Percussion

Craig McNutt
Acting Principal

Harp

Ina Zdorovetchi *Principal*

Piano

Brendon Shapiro▼

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Now in its 47th Season, Boston Lyric Opera is dedicated to creating compelling operatic experiences throughout the greater Boston area that welcome new audiences, break new ground, and enrich community life.

Since its founding in 1976, Boston Lyric Opera has produced world and US premieres, Pulitzer Prize-winning operas, and notable commissions and coproductions, ranging from live stage shows to films streamed worldwide.

BLO has partnered with organizations such as Covent Garden, San Francisco Opera, Detroit Opera, and more, and continues to be a destination for leading artists, conductors, directors, and designers from around the world. Each season, BLO invests in Jane & Steven Akin Emerging Artists to hone their craft and prepare for the next step in their careers. Alongside its mainstage season, BLO presents wide-reaching community and educational public programs and performances

year round, some at its Midway Artist Studios headquarters, others in partnership with the Boston Public Library, Boston Public Schools, and cultural organizations across New England.

BLO launched a new five-year strategic plan in 2022, prioritizing four strategic pillars: Programming, Community, Space, and Leadership, along with a renewed commitment to Diversity, Equity, Inclusion, and Accessibility. BLO employs nearly 500 artists and creative professionals annually — vocalists, instrumentalists, artisans, stagehands, costumers, scenic designers, administrators, and beyond. The Company is proud to play a significant and meaningful role in Boston's vibrant arts community.

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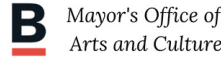


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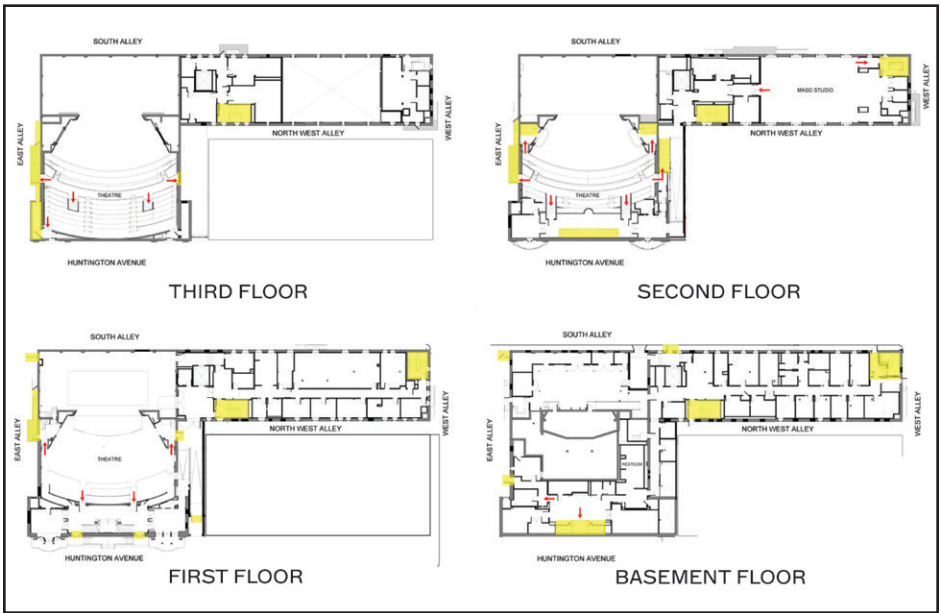
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