

YOU'LL NEVER WALK ALONE

**BOSTON  
LYRIC  
OPERA**

**SEP 13 & 15, 2024**

Emerson Cutler  
Majestic Theatre

MUSIC BY  
Wolfgang Amadeus Mozart

LIBRETTO BY  
Vittorio Amedeo Cigna-Santi

CONDUCTOR  
David Angus

DIRECTOR  
JAMES DARRAH



**MOZART & CIGNA-SANTI'S  
MITRIDATE**

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*



## **MITRIDATE PRE-SHOW LECTURES: SEPTEMBER 13 & 15**

Professor Allison Voth will speak about the history and music of *Mitridate* in a 30-minute lecture 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.



## **MITRIDATE STUDY GUIDE**

Scan the QR code above to access BLO's *Mitridate* Study Guide for historical and contemporary context, a listening guide, and more!

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# Welcome to Boston Lyric Opera!

Thank you for joining us this season for a remarkable lineup of stories, music, artists, and experiences that bring our community together.

This year marks the 15th anniversary of our flagship education program **Create Your Own Opera**. This youth development program empowers K-12 students to lead in the ideation, writing, composing, directing, rehearsing, and technical theater process of bringing an original work to the stage. Each year we partner with more than 25 classrooms and nearly 500 students to create more than 15 new operas from scratch, which receive world-premiere performances across Greater Boston.

Create Your Own Opera, like the many other education and student programs we bring to our community, promotes youth well-being and mental health, builds confidence and self-esteem, enhances creativity and imagination, encourages collaboration, and improves academic performance. It's fitting, then, that we open our season with *Mitridate*, which Mozart created when he was just 14 years old. This opera reminds us of the power of our youth and their tremendous potential to do great things and impact our world.

It is especially meaningful to welcome to the cast Lawrence Brownlee — who returns to BLO after an early career-making performance in our 2002 *Barber of Seville* — along with a stellar roster of world-class singers and two members of the Jane & Steven Akin Emerging Artists, BLO's opera artist training initiative. It's a special treat for us all to have this rarely performed piece presented by these artists, together with BLO Music Director David Angus and the BLO Orchestra.

We thank you for your support this season as we celebrate the stars of today and encourage the stars of tomorrow.

With appreciation,

Bradley Vernatter  
Stanford Calderwood General  
Director & CEO

Nina Yoshida Nelsen  
Artistic Director



In the words of the student participants, **Create Your Own Opera is important because it...**



made me more **BRAVE**

.....  
shows that **WE CAN DO ANYTHING**

.....  
teaches people an important story and **MAKES PEOPLE COME TOGETHER**

.....  
showed me you have to **WORK HARD** for good results

.....  
helped us make **MORE FRIENDS**

.....  
made **MEMORIES** ”

## UPCOMING BLO EVENTS

SEPT 26

STREET STAGE  
THE ROSE KENNEDY  
GREENWAY

---

OCT 10

OPERA NIGHT | BOSTON  
PUBLIC LIBRARY

---

NOV 10

AIDA | EMERSON  
COLONIAL THEATRE

---

NOV 10

THE OPERA GALA  
HILTON BOSTON  
PARK PLAZA HOTEL

---

JAN 30 & FEB 1

DIE TOTE STADT  
SYMPHONY HALL

---

## UPCOMING OPERA + COMMUNITY STUDIOS EVENTS

THROUGH  
SEPT 22

"SCENOGRAPHERS"  
EXHIBIT | OPERA +  
COMMUNITY STUDIOS

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OCT 18-20

FORT POINT OPEN  
STUDIOS | OPERA +  
COMMUNITY STUDIOS

---

For event details & times,  
visit [blo.org/events](https://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.

### 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](https://BLO.org/deia)

## A MESSAGE FROM THE BOARD CHAIR & BOARD PRESIDENT



Dear Friends of Boston Lyric Opera,

As we embark on another extraordinary season, we are filled with excitement and anticipation for what lies ahead at BLO. This season has something for everyone; we are particularly thrilled to present a fall lineup that will captivate those with a deep love for two operas from the 18th and 19th centuries that impacted much of how the artform shaped itself over hundreds of years.

We are proud to begin the season with this production — Mozart's *Mitridate, re di Ponto*. It's a rarely performed gem sure to delight seasoned opera enthusiasts and those discovering the beauty of classical opera for the first time. This *Mitridate* offers a unique opportunity to experience young Mozart's prodigious brilliance in a fresh production.

In November, we continue our journey through classical opera with a one-performance-only concert of Verdi's *Aida*, a monumental work that holds a special place in the history of Boston Lyric Opera. We are honored to welcome back the incomparable Morris Robinson, whose powerful bass voice will once again fill our stage as he reprises a role he first performed with BLO 25 years ago. This performance is not only a highlight of our season but also the centerpiece of our first Gala since the COVID-19 pandemic — a momentous occasion that celebrates our growth and our ongoing commitment to bring world-class opera to Boston.

In addition to our mainstage performances, we are immensely proud of BLO's new Opera + Community Studios in the vibrant Fort Point neighborhood. This space represents our dedication to make opera accessible and engaging for all — a hub where music and arts lovers can connect with BLO and its collaborators between opera performances. It's an exciting space where creativity thrives, and we invite you to explore all it has to offer. You can explore the space at the three-day Fort Point Open Studios event in October.

We want to extend our heartfelt thanks to each of you for your unwavering support. Whether you are joining us as a ticket buyer, a season subscriber, a generous donor, or an ambassador spreading the word about BLO's growth and future, your involvement is essential to our success. Together, we will create a future for opera that is as dynamic and diverse as the community we serve.

Here's to a season of unforgettable music, creativity, and shared experiences. We look forward to seeing you at the opera!

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 Aug. 19, 2024

♦ Deceased



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Music Director

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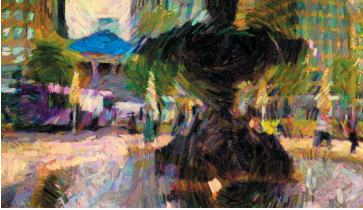
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# 2024-2025

## BACKBAYCHORALE

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### Beyond Bach

Sunday, October 27 • 4:00 pm

The Cathedral Church of St. Paul, Boston

Join us on this musical journey to the choral music of J.S. Bach, from Venice, to Lübeck, to Leipzig.

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### A Boston Christmas

Friday, December 20 • 7:30 pm

Saturday, December 21 • 4:00 pm

Old South Church, Boston

Featuring the mighty Back Bay Chorale, brass, organ, and Boston's favorite carol sing-along.



### Of Hope and Destiny

Saturday, March 8 • 5:00 pm

Old South Church, Boston

The struggle of our earthly existence meets faith, featuring Florence Price's *Song of Hope*, and Johannes Brahms's *Schicksalslied*.

### The Waking Sun

Saturday, May 17, 2025 • 7:30 pm

Sanders Theatre, Cambridge

Hailed as 'a knockout' by the *Philadelphia Inquirer*, Kile Smith's *The Waking Sun* shares the program with Giacomo Carissimi's influential *Jepthe*.



Join us for our 2024–2025 season, featuring our new Music Director, Dr. Stephen Spinelli. Season subscriptions and individual tickets available.

[bbcboston.org/tickets](https://bbcboston.org/tickets)



# MITRIDATE

Music by  
WOLFGANG AMADEUS MOZART

Libretto by  
VITTORIO AMEDEO CIGNA-SANTI

*Sung in Italian with English surtitles*

David Angus, BLO Music Director  
2024/25 Season Sponsor  
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## PERFORMANCES

FRI, SEPT 13 | 7:30PM

SUN, SEPT 15 | 3PM

Running time: 2 hours and 50 minutes,  
including one 20-minute intermission

EMERSON CUTLER  
MAJESTIC THEATRE

219 Tremont Street  
Boston, MA 02116

\* Boston Lyric Opera Debut

† Boston Lyric Opera Principal Debut

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Emerging Artist

▼ Boston Lyric Opera Jane & Steven Akin  
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Conductor  
DAVID ANGUS

Stage Director  
JAMES DARRAH

Set Designer  
ADAM RIGG \*

Lighting Designer  
PABLO SANTIAGO

Costume Designer  
MOLLY IRELAN

Projection Designer  
HANA KIM \*

Associate Projection Designer  
JOHN HORZEN

Wig & Makeup Designer  
RONELL OLIVERI

Intimacy Director/Fight Director  
ANGIE JEPSON

Boston Lyric Opera Orchestra  
ANNIE RABBAT *Orchestra Leader*

Rehearsal Coach/Pianist  
BRETT HODGDON ▼

Stage Manager  
RACHEL HENNEBERRY

*Mitridate, re di Ponto* is a co-production with Boston Lyric Opera & Long Beach Opera.

Wolfgang Amadeus Mozart MITRIDATE, RE DI PONTO K. 87 (74A).

Edited for the New Mozart Edition by Luigi Ferdinando Tagliavini.

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## CAST

Mitridate

LAWRENCE BROWNLEE

Aspasia

BRENDA RAE\*

Sifare

VANESSA GOIKOETXEA\*

Farnace

JOHN HOLIDAY\*

Ismene

ANGELA YAM•

Marzio

CHARLES SY\*

Arbate

ALEXIS PEART•

LISTEN TO THE  
**CRB**  
BROADCAST OF

BOSTONLYRICOPERA



MOZART & CIGNA-SANTI'S  
**MITRIDATE**

AIRING THIS FALL

A RADIO BROADCAST OF BLO'S  
LIVE PERFORMANCE OF *MITRIDATE*

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## SYNOPSIS

When the opera opens, family patriarch Mitridate is presumed dead. His children Farnace and Sifare return home to stake claims to his money, his power — and his fiancée, Aspasia. Farnace turns his back on his father's wishes; Sifare remains loyal to Mitridate but falls deeply in love with Aspasia, who returns the feeling. Mitridate's unexpected return throws the fractured family further into chaos. Alliances are broken and remade, new lovers and enemies enter the picture, and a looming conflict promises to reshape the family for good. Ultimately, the threat of mortality opens Mitridate's heart to unintended love and forgiveness.

by John Michael Kennedy

# OPERA IS IMPOSSIBLE

by Anne Bogart, BLO Artistic Associate

In his gorgeous recent book *The Impossible Art: Adventures in Opera*, composer Matthew Aucoin details the many impossibilities inherent in the opera experience. From its inception, he writes, opera undertook the daunting task of recreating Greek drama, a form that no one alive at the time had ever heard or experienced. He goes on to elaborate opera's balancing act throughout history, for performers and spectators alike. Perhaps due to its unique position at the intersection of musical composition, theatrical performance, poetic expression, and visual artistry — not to mention its ability to interweave political, personal, and spiritual themes — opera tends to convey multiple messages simultaneously. This can be both demanding as well as rewarding for audiences. Other challenges include cultural and language barriers, a reputation for elitism, and the cost of attendance. But what shines through in Aucoin's book is his profound passion for the art form and his optimism about its present and future.

And this is what is required: optimism and the willingness to embrace the great obstacles that the opera enterprise sets before us. And with great gusto. Obstacles are what define a person and even an organization. It is the impossibilities that catch fire and expand the definitions of what it means to be human.

I recently joined Boston Lyric Opera as their Artistic Associate. I agreed to become part of the company because I have been consistently astonished and inspired by their courage, tenacity, and audacity under nearly insurmountable conditions. Their ambitions and the ways they achieve their objectives are remarkably daring and often highly successful. As Artistic Associate, I am actively involved in the process of shepherding each season's operas to BLO's stages.

Before becoming the Artistic Associate, I stage-directed two BLO productions: an adaptation of Margaret Atwood's *The Handmaid's Tale* by composer Poul Ruders, and Béla Bartók's *Bluebeard's Castle* intertwined with Alma Mahler's *Four Songs*. I am currently in pre-production to direct this



Part of BLO's mission is to offer audiences unique opera experiences that are seldom found elsewhere.

season's *Carousel* by Richard Rogers and Oscar Hammerstein. The complications involved in bringing *The Handmaid's Tale* into being were monumental. We transported a gigantic cast, design, and audience to Harvard's enormous Lavietes Pavilion, a space originally envisioned by Margaret Atwood as the Red Center, where, in her fiction, a fascist theocracy trained battalions of handmaids. For *Bluebeard's Castle* | *Four Songs*, we constructed an immersive experience for audiences within the massive Flynn Cruiseport in South Boston's Seaport District. For *Carousel*, we are bringing a colossal emblem of American musical theatre to the very space of its first performance in 1945: the Colonial Theatre.

*Mitridate*, also a remarkable and perhaps nearly impossible choice for BLO, was originally commissioned by Milan's Teatro Regio Ducale in 1770. It is a serious opera written by a then-callow 14-year-old composer named Wolfgang Amadeus Mozart. Based upon a little-known Racine tragedy, the work is astonishingly advanced for such a young boy who had inherited the convention-heavy 18th-century style and practices of composition. The score advances the action in vast swathes of recitative interspersed

with arias of vertiginous difficulty that equate emotional crisis with vocal athletics. The intense feelings of love, jealousy, and betrayal experienced by the opera's characters are expressed in frenetic energy and dazzling high notes. This is a young composer's extraordinary but uneven achievement that hints at the genius to come. An older, wiser Mozart later wrote arias that were more subtly difficult, and fewer of them per opera. Despite its initial run of 21 performances, for years afterward, *Mitridate* was considered unsingable. For all these reasons, it is an opera that hardly ever sees the light of day.

Part of BLO's mission is to offer audiences unique opera experiences that are seldom found elsewhere. The world-renowned tenor Lawrence Brownlee, who performs *Mitridate* in this production, initially suggested that BLO produce this infrequently done opera. While occasionally staged in Europe, *Mitridate* is rarely performed in the United States. BLO decided to present this work to provide Boston audiences with a high-caliber experience of a largely unfamiliar Mozart opera, chosen for its exquisite music and intense emotional depth.

At the opera's outset, family patriarch Mitridate — a combustible combination of weakness, vanity and cruelty — is presumed dead. The plot revolves around the intense rivalry between Mitridate's two doppelgänger-ish sons, Sifare and Farnace. The brothers are involved in a bitter feud over Aspasia, their father's intended bride, who has captured both of their hearts. Aspasia is in love with the noble Sifare and rejects the amorous advances of the devious, indolent Farnace. Suddenly, Mitridate reappears — not dead — suspicious of the motives of his sons and bent on vengeance for their duplicity. Much anguish ensues and the generational struggle plays out in emotional, political, and personal dimensions. The opera resonates like life, a constant battle between old and new.

What I love most about creating and experiencing opera is its inherent impossibility and extravagance, its extreme nature and disregard for realism. Opera plunges audiences directly into the emotions of people on the brink, emotions that are intricately woven together with magnificent, complex layers of exquisite music. Opera provides a shared, cross-cultural experience that is often exhilarating, blending artistry and athleticism, virtuosity and strength, as well as the grand and the personal.



LIZA VOLL PHOTOGRAPHY

Ryan McKinny and Naomi Louisa O'Connell in BLO's *Bluebeard's Castle* | *Four Songs*, March 2023

And surprisingly, during the most tragic and bloody moments, the singers as well as the audience seem to enjoy themselves immensely. For these reasons and more, I feel that opera may be the world's greatest art form.

At the beginning of any process, the obstacles around realizing a production generally feel insurmountable. A tremendous amount of effort, planning, fundraising, imagination, and preparation must be invested in an art form that, in the end, depends upon the delicate vibrations of a singer's vocal cords. A great deal of care, expense, and time goes into respecting the rules and procedures of the unions that protect our orchestras, singers, designers, and other creative personnel during hiring and production periods. The nature of opera-going itself provides plenty of obstacles as well, including its sometimes off-putting rituals and its inherent extremities of passion and feeling. Then there is the massive presence of the orchestra over which the human voice must soar. All of this feels epic and improbable. And yet, an ease and lightness must rise above all this effort. And this lightness is nothing less than ecstatic beauty.

# BOSTONLYRICOPERA

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Morgan Mastrangelo · tenor



Alexis Peart · mezzo-soprano



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Fred C. VanNess, Jr. · tenor



Zizhao Wang · bass-baritone



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# OPERA SERIA: Mozart's Version

by Katy Lindhart

Detail of Wolfgang Amadeus Mozart from Mozart family portrait by Johann Nepomuk della Croce

What were you doing when you were fourteen? If you're Wolfgang Amadeus Mozart, you were hard at work on an operatic commission for Milan: *Mitridate, re di Ponto*. Composed in 1770, *Mitridate* is a remarkable synthesis of Baroque virtuosity and Classical clarity and expressiveness, showcasing the young composer's exuberance and emerging voice, while still existing within the confines of the Italian opera seria ("serious opera") genre.

The virtuosic vocal writing in *Mitridate* demonstrates an understanding of the Baroque traditions Mozart inherited, reminiscent of the florid, intricate vocal writing of his predecessors, like George Frideric Handel and Antonio Vivaldi. By composing this way, the teenage Mozart paid homage to the conventions of opera seria, infusing them with dramatic expression and a fresh, forward-looking sensibility.

*Mitridate* was Mozart's first foray into serious opera, but it wouldn't be his last. With *Mitridate*, Mozart started down a path that would define his operatic writing. Opera seria played a larger role in his earlier works than any other subgenre, and its influence can still be felt deeply in the rest of his operatic canon. Mozart was brought up on opera seria, and an opera seria — *La clemenza di Tito* — was one of his last stage works.

## The Mozarts go to Italy

For the Mozarts, music was the family business. His father, Leopold, was Kapellmeister at the prince-archbishop's court at Salzburg and authored a popular violin manual. Both Mozart and his older sister, Maria Anna (nicknamed Nannerl), were child

prodigies, and Leopold capitalized on their talent, taking them on an extended European tour in 1763. Nannerl was twelve and Wolfgang was just seven years old. They performed at nearly every cultural center in Europe, where Mozart was exposed to the music of his elder contemporaries. He was, naturally, influenced by the style of the time, which he soaked up like "musical blotting paper."<sup>1</sup>

By 1769, Nannerl had come of age, ending the duo's performance career. But Leopold was eager to continue his son's education, and in Europe in 1769, that meant only one thing: Italy. It was an essential destination for any young composer, especially for those interested in opera. For nearly two hundred years, Italy had been the world's operatic tastemaker. Operatic commissions were "the late eighteenth-century composers' honeypots,"<sup>2</sup> according to Mozart biographer Stanley Sadie, and a mastery of the style could help ensure Mozart's commercial success and financial security. And so, high off his recent appointment as Konzertmeister to the Salzburg court, the thirteen-year old Mozart (along with his father) made his way to Italy.

## The virtuosic Baroque

Western music history is often taught as if it were split up into neat and orderly time periods, but music itself rarely obeys those rules. While Mozart sits firmly in the Classical period (roughly 1750-1820), the style and sound of the late Baroque (1680-1750ish), exemplified by composers like George Frideric Handel, J.S. Bach, and Antonio Vivaldi, was incredibly influential — not just on Mozart's music, but on the music of those who mentored him. Vivaldi's *The Four*

*Seasons*, which will be reimagined at Boston Lyric Opera by countertenor Anthony Roth Costanzo and playwright Sarah Ruhl later this season, illustrates perfectly what the late Baroque was all about.

Baroque music is virtuosic and challenging, with many opportunities to show off a soloist's technical prowess, but it also exists within a strict structure — in the case of *The Four Seasons*, the concerto form. Each of the four violin concertos that make up this piece contains three movements that follow a fast-slow-fast structure. Operating within the concerto framework certainly didn't hinder Vivaldi's ability to compose an expressive, groundbreaking work. Like Mozart, Vivaldi was a young musical prodigy — a violinist — and his talent is reflected in *The Four Seasons'* punishingly difficult violin solos. Centuries before programmatic music became a popular convention in orchestral writing, Vivaldi's virtuosic writing in *The Four Seasons* was able to evoke the sweetness of a bird's song and the drama of a summer storm.

On the operatic stage, this paradoxical pairing of form and flash thrived. Opera seria was the dominant genre of the 18th century, until it began to fall out of fashion in the late 1770s. These operas were usually based on mythological or historical stories, utilizing a three-act structure. In opera seria, the solo voice reigned supreme, and most of these operas used duets, trios, and other vocal ensembles — which Mozart would later become known for — sparingly. Instead, they alternated recitative — speech-like passages that moved the plot — and arias — solos that allowed the character to express their feelings while simultaneously providing opportunities for artists to show off their virtuosity. The da capo aria, consisting of an A section, a contrasting B section, and a repeat of the A section with added embellishments and ornamentation (tasteful or not), was the hallmark of opera seria. It was within this framework that Mozart composed his second full-length opera (and first serious opera), *Mitridate, re di Ponto*.

## Making *Mitridate*

In 1770, Italy was not yet a unified nation, consisting of separate states, many of which were under Austrian rule. In Milan, Count Karl Joseph von Firmian held much of the power. A powerful supporter of the arts, Firmian was also the director of the Teatro Regio Ducale, and it was his patronage that secured the commission of *Mitridate, re di Ponto*. To prevent outrage over the hiring of a fourteen-

year-old, Firmian set up a public audition of sorts for Mozart, challenging him to compose three new arias setting texts by Pietro Metastasio, a poet and one of the era's most prolific writers of opera seria libretti. Mozart proved himself and left Milan three days later, contract in hand.

When *Mitridate* was written, it was common practice for recitatives to be composed first. Arias were written closer to the premiere, so the composer could better tailor them to the voices of the individual singers. Unfortunately, Mozart's age and nationality didn't endear him to the cast, and several of the singers requested at least one rewrite. The tenor, Guglielmo d'Ettore, was the worst offender, demanding four sketches for *Mitridate's* first aria, "Se di lauri il crine adorno," each very different from the last. In a particularly sharp blow, he replaced the character's final aria, "Vado incontro al fato estremo," with a version by Francesco Gasparini, who had written his own version of *Mitridate* years earlier. However, the majority of the cast was eventually won over. In a letter home, Leopold Mozart wrote that, "Since the first rehearsal night, all these people have been silenced, and they left without a word."<sup>3</sup>

In *Mitridate*, Mozart's ability to define and differentiate characters musically is on full display, demonstrating both a musical and an emotional maturity far beyond his years. While each role contains elements of the virtuosic — florid coloratura, octave leaps, and an often punishingly high tessitura — they are employed in a variety of ways, tailored to the personality and situation of each individual character. In "Al destin che la minaccia," Aspasia, the woman at the center of the power struggle between father and sons, pleads with fate to let her control her own destiny. Her music is bold and heroic, with strong coloratura lines that demonstrate her strength. The music of Ismene, the opera's only other woman character, also demands a command of vocal gymnastics. However, her coloratura comes in the form of extended triplets, complemented by the sweet and graceful melodic lines that give her aria, "In faccia all'oggetto" a more girlish character. *Mitridate's* entrance aria, "Se di lauri il crine adorno," befits a defeated king, controlled and noble. The music of the two brothers, Farnace and Sifare, couldn't be more different from each other. Farnace's declamatory, driving music demands frequent leaps of an octave or more, as displayed in "Venga pur, minacci e frema," while Sifare's music





Teatro Regio Ducale in Milan

requires sustained, expressive singing, beauty of tone, and the energetic coloratura of a young man in love. When the lovers, Sifare and Aspasia, sing in the opera's only duet, "Se viver non deggio," the two exchange florid coloratura, until they come together in unison, expressing their desire to die together.

With so much on display, it should be no surprise that *Mitridate, re di Ponto* was a hit, resulting in 21 performances. After opening night, Leopold wrote that "... after almost all the arias there was extraordinary applause and cries of 'Viva il Maestro! Viva il Maestro!'"<sup>4</sup>

### Opera seria's lasting influence

From an early age, Mozart was an adaptable composer, with a talent for assimilating to new musical forms and styles, saying in 1778 in a letter to his father, "As you know, I can more or less adopt or imitate any kind and style of composition."<sup>5</sup> But while Mozart felt the influence of the composers and pedagogues that surrounded him in Italy, it was his ability to transcend whatever genre he was emulating that makes him so beloved today. He wisely used this gift to his advantage — becoming "assimilator, perfector, and innovator."<sup>6</sup>

While Mozart moved on to opera buffa (comic opera), *dramma giocoso* (a serious opera with comic elements), and the German *Singspiel* (an opera with spoken dialogue, typically comedic), the influence of opera seria was never far away. In operas like *Don Giovanni*, he seamlessly integrates seria-style characters like Donna Anna and Don Ottavio with traditional buffa characters like Zerlina and Leporello, marrying the virtuosic, florid music of the Baroque with the simpler, clearer melodies that defined the Classical period. While *Mitridate* displays a more obvious emphasis on virtuosity, his later operas demonstrate a more mature, integrated approach, where technical brilliance enhances musical expression and dramatic impact.

Mozart's early immersion in opera seria's demanding vocal techniques and dramatic flair profoundly shaped his compositional style. The virtuosic elements he mastered became essential tools in his musical arsenal, not only defining the characters in his operas, but also elevating the emotional and dramatic stakes of his works. *Mitridate, re di Ponto* was not just a milestone in Mozart's career; it was a foundation upon which he built a legacy that continues to captivate audiences today.

<sup>1</sup>Lindsay Kemp, "How Mozart Loved Handel," *Gramophone*, January 1, 2015. | <sup>2</sup>Stanley Sadie, *Mozart: The Early Years 1756-1781* (Oxford: Oxford University Press, 2006). | <sup>3</sup>"Mozart's Biography: Early Operas and Italy (1770-1773)," *Classic FM*, September 20, 2013. | <sup>4</sup>Ibid. | <sup>5</sup>David Cairns, *Mozart and His Operas* (Berkeley: University of California Press, 2006). | <sup>6</sup>Ibid, 17.

## MEET THE ARTISTS

### CREATIVE TEAM



#### DAVID ANGUS | Conductor

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.



#### JAMES DARRAH | Stage Director

James Darrah's work as a Los Angeles-based director, designer, screenwriter, and producer is leading the trailblazing exploration of the intersection of film, television, and opera + new music. He is the Artistic Director and CCO of Long Beach Opera, and from 2014-2020 was the Artistic Director of ONE, an opera artists' residency program with Opera Omaha. He was a first-time GRAMMY® nominee producing David T. Little's acclaimed opera *Soldier Songs* as a film with Opera

Philadelphia in 2022 and was Creative Director for Los Angeles Chamber Orchestra's digital season in 2020/21, directing 16 collaborative short films in a new orchestral series called *Close Quarters*. He also devised and directed two film projects with Boston Lyric Opera: a new animated feature-length film of Philip Glass's Edgar Allan Poe adaptation *The Fall of the House of Usher* and the world premiere of *desert in*, an acclaimed first-of-its-kind merger of episodic television and opera with composer Ellen Reid. He is deeply committed to development of new opera and directed the award-winning world premieres of Missy Mazzoli's *Breaking the Waves* and *Proving Up*, Reid's Pulitzer Prize-winning prism with LA Opera, and Academy Award winner John Corigliano's *The Lord of Cries* with Santa Fe Opera.



#### ADAM RIGG | Set Designer

Adam Rigg is a New York-based set and costume designer for opera, theatre, and dance. They are a big fan of queer historical fiction novels and Mary Blair. Rigg is a Tony Award nominee (2022, Best Scenic Design of a Play, *The Skin of Our Teeth*) and the winner of a Lortel Award, Outer Critics Circle Award, Drama Desk Award, Henry Hewes Design Award, and Princess Grace Award. Credits include productions for Lincoln Center/Beaumont, Soho Rep, The Public Theater, Mark Taper Forum/Center Theatre Group, New York Theatre Workshop, Theater an der Wien (Austria), Signature Theatre Company, The Guthrie, Seattle Rep, Teatro Municipal (Brazil), Williamstown Theatre Festival, Yale Rep, Oregon Shakespeare Festival, Atlantic Theater Company, Opera Philadelphia, Cincinnati Opera, Manhattan Theatre Club, Kennedy Center, Berkeley Rep, Norwegian National Opera, and Theatre for a New Audience. Adam has been a resident artist with their performance collective I Am A Boys Choir at the Public Theater (Devised Theater Working Group) and Mabou Mines. They hold a BA from UCLA and an MFA from Yale School of Drama.



#### PABLO SANTIAGO |

Lighting Designer

Pablo Santiago is a live performance and digital film lighting designer. Winner of the Kinetic Lighting Award for Distinguished Achievement in Theatrical Design, Henry Award, Richard Sherwood Award, Stage Raw

Award, and multiple Ovation Award nominations. Originally from Chiapas, Mexico, Santiago moved to the United States as a high school student and went on to study film at the University of San Diego. After working fifteen years on major motion pictures, Santiago changed course and returned to school to study lighting design for the stage. He received his MFA from UCLA. His designs aim to find evocative images that embody the emotional moment of the show — images that can spark the imagination of the audience to worlds beyond the stage. Santiago has worked at Boston Lyric Opera, The Kennedy Center, Teatro Municipal São Paulo Brazil, Santa Fe Opera, LA Opera, Opera Omaha, Detroit Opera, Opera Philadelphia, Long Beach Opera, Prototype Festival, The Industry, Opera Columbus, Los Angeles Philharmonic, San Francisco Symphony, Los Angeles Chamber Orchestra, Cincinnati Symphony Orchestra, Opera Santa Barbara, Oregon Shakespeare Festival, Goodman Theatre, Arena Stage DC, BAM-Harvey Theater, Geffen Playhouse, Mark Taper Forum, Denver Center, Los Angeles Theatre Center, Broad Museum, Kirk Douglas Theater, and Hollywood Bowl.



**MOLLY IRELAN |**  
Costume Designer

Molly Ireland is an LA-based costume designer. She prides herself on a holistic approach to her work and is formally trained in the history and construction of garments as well as costume design. Ireland holds a Bachelor's degree in costume history and design from the University of Redlands (2010), an Associate degree in fashion design from the Art Institute of Portland (2012), and a Master's in costume design from UCLA (2016). Opera design credits include: *The Elixir of Love*, *The Marriage of Figaro*, and *Cold Mountain*, Music Academy of the West; *Amadigi* and *Orphée*, UCLA; *Rev 23*, Prototype Festival; and the Pulitzer Prize-winning *prism* in Los Angeles, New York, São Paulo, and the Kennedy Center. For screen, Ireland designed for the opera miniseries *desert in* and feature *Mirror Flores*. In 2022, she designed *La Clemenza di Tito*, San Francisco Conservatory of Music; *The Tragedy of Carmen*, Velaa Island; *The Central Park Five*, Long Beach Opera; *Eugene Onegin*, Music Academy of the West; and *The Marriage of Figaro*, Handel

and Haydn Society. Most recently, Ireland designed the world premiere of Kate Soper's *The Romance of the Rose* (2023) as well as *The Feast* (2023), a collaboration between Long Beach Opera and Martha Graham Dance Company.



**HANA KIM |** Projection Designer

Hana Kim's Broadway credits for projection design include *The Old Man and the Pool*, *Summer 1976*, and *The Outsiders*. Off-Broadway/ New York work includes *The Harder They Come* and the Lucille Lortel-nominated *The Visitor*, and *Eve's Song*, The Public Theater; *Everything Rises*, BAM; and *Magdalene*, Prototype Festival. In new music and opera, she has designed for L'Orfeo, Santa Fe Opera; *Sweet Land*, *The Industry*; and *The Anonymous Lover*, LA Opera. Regional work includes projects with Geffen Playhouse, OSF, South Coast Rep, Magic Theatre, and A.C.T., among others. Kim's accolades include the Princess Grace Award, Sherwood Award from Central Theatre Group, Helen Hayes Award, LA Drama Critics Circle Distinguished Achievement Award, and others.



**RONELL OLIVERI |**  
Wig & Makeup Designer

Ronell Oliveri has been designing wigs and makeup for opera, theatre, ballet, and film for the past 20 years for such companies as Minnesota Opera, Boston Lyric Opera, Central City Opera, and The American Repertory Theater at Harvard University. Currently, she is the resident wig and makeup designer for Opera Colorado and Opera Omaha. As a wig and makeup artist her professional credits include engagements with Chicago Lyric Opera, LA Opera, Santa Fe Opera, Opera Theater of Saint Louis, and Boston Ballet. She was a Primetime Emmy nominee as key makeup artist for her work in television. Her work can also be seen in several Broadway shows including *Wicked*, *All The Way*, and *Waitress*. Recent engagements include Boston Lyric Opera's *Cavalleria Rusticana*, Opera Omaha's *Don Pasquale*, and Central City Opera's 2023 summer festival. Upcoming engagements include Opera Omaha's *The Last Dream of Frida and Diego*, Pacific Symphony's *La bohème*, Opera Columbus's *Eugene Onegin*, and Opera Colorado's *Samson and Delilah*.

## MEET THE ARTISTS



### ANGIE JEPSON |

Intimacy Director/Fight Director

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

She is thrilled to return to the BLO after serving as Intimacy Director on *Bluebeard's Castle* | *Four Songs*, *La Cenerentola*, and *The Anonymous Lover*. 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.

## CAST



### LAWRENCE BROWNLEE |

Mitridate

Lawrence Brownlee is a leading figure in opera, both as a singer on the world's top stages, and as a voice for activism and diversity in the industry. He debuted with Boston Lyric Opera in 2002 in *The Barber of Seville*, also performing in 2004's *L'italiana in Algeri*. *Mitridate* marks his first return to BLO since these standout performances early in his career. Brownlee's 2021/22 season included his role debut as Platée, *Platée*, Opéra National de Paris; and Lindoro, *L'italiana in Algeri*, Opernhaus Zürich. He appeared in Washington National Opera's "Come Home: A Celebration of a Return" concert to open The Kennedy Center's 50th Anniversary Season. In the 2022/23 season, Brownlee returned to The Metropolitan Opera as Tamino, *Die Zauberflöte*; and sang *Le Comte Ory* with the Lyric Opera of Chicago. Amidst the challenges of COVID-19, Brownlee emerged as a pivotal voice in classical music's shift toward digital programming and the

resurgence of conversations around racial justice. In spring 2021, Brownlee joined The Juilliard School as a Distinguished Visiting Faculty Member. He serves as artistic advisor for Opera Philadelphia, an Ambassador for Lyric Opera of Chicago's Lyric Unlimited, and an Ambassador for Opera for Peace. He is a Grand Prize Winner of the 2001 Metropolitan Opera National Council auditions. In October 2019, he had the distinct honor of singing at Jessye Norman's funeral in her hometown of Augusta, Georgia.



### BRENDA RAE |

Aspasia

American soprano Brenda Rae melds high-flying vocal pyrotechnics with keen emotional commitment, creating memorably detailed characters

and irresistibly engaging performances in an eclectic portfolio of demanding principal roles. Current European engagements include Amina, *La Sonnambula*, Wiener Staatsoper; and Maïma, *Barkouf*, Opernhaus Zürich, which she reprised in December. Ms. Rae returned to the Bayerische Staatsoper as Konstanze, *Die Entführung aus dem Serail* under Ivor Bolton; and then brought her acclaimed Zerbinetta, *Ariadne auf Naxos* to Hong Kong, on tour with the same company. In recital, Ms. Rae appeared at the University of Wisconsin-Madison. Future engagements include returns to the Metropolitan Opera, the Opernhaus Zürich, and the Staatsoper Berlin. The 22/23 season featured her return to Bayerische Staatsoper as the title role in Claus Guth's new production of *Semele*, and her return to Opernhaus Zürich as Maïma in Max Hopp's new production of Offenbach's *Barkouf*. She appeared at Opéra Bastille as Ophélie, *Hamlet*; and as Lucia, *Lucia di Lammermoor*. Ms. Rae also returned to the Wiener Staatsoper in one of her signature roles, Königin der Nacht, *Die Zauberflöte*; and as Norina, *Don Pasquale*.



### VANESSA GOIKOETXEA |

Sifare

Vanessa Goikoetxea's latest successes include Strauss's *Vier letzte Lieder* under the direction of Maestro Riccardo Frizza at the Auditorium

Manzoni in Bologna; her debut as Rusalka, *Rusalka*, Opéra de Nice and Tenerife Auditorium; and *Tosca*, Teatro de la Maestranza and Maggio Musicale Fiorentino. Notable roles include Donna Anna, *Don*

*Giovanni*, Covent Garden; Sabina, *Hadrian*, Teatro Real; Rosario, *Goyescas*, Opéra de Limoges; Micaëla, *Carmen*, Seattle Opera; Fiordiligi, *Così fan tutte*, Teatro de la Maestranza; Vitellia, *La clemenza di Tito* and Valencienne, *The Merry Widow*, Gran Teatre del Liceu; Mimì, *La bohème*, ABAO in Bilbao and Semperoper in Dresden; Susana, *La verbena de la Paloma* and *Nedda*, *Pagliacci*, Teatro Colón; Donna Elvira, *Don Giovanni*, Opéra de Oviedo; Alice Ford, *Falstaff*, Saito Kinen Festival in Japan; Armilla, *La Donna Serpente*, Festival Valle d'Itria; Hanna Glawari, *The Merry Widow* and Jenny Hill, *The Rise and Fall of the City of Mahagonny*, Korea National Opera Seoul. She has performed Poulenc's *Gloria* under the baton of Erik Nielsen and Berg's *Sieben Frühe Lieder* under Maestro Giancarlo Guerrero with the BOS Orquesta Sinfónica de Bilbao. She opens the season at the Teatro Massimo in Palermo with the opera *Gisela!* and sings Marzelline at the Teatro Campoamor.



#### JOHN HOLIDAY | Farnace

Having performed at world-renowned venues such as Carnegie Hall, The Kennedy Center, and the Philharmonie de Paris, John Holiday began his 2023/24 season as a featured soloist with the Handel and Haydn Society for Handel's *Messiah* in November. His season continued in January with Handel's *Agrippina* with the Dutch National Opera in the role of Nerone. In February, he performed at Washington Adventist University in a recital alongside world-renowned bass Morris Robinson and more, followed by a recital at Pensacola Opera. In March, Holiday was featured by Jazz at Lincoln Center for an American Songbook recital, and joined the Los Angeles Chamber Orchestra for Pergolesi's *Stabat Mater* in a program conducted by Jaime Martín. In spring 2024, Holiday will be a featured soloist in the premiere of Luna Pearl Woolf's oratorio *Number Our Days* at PACNYC with Trinity Church Wall Street, afterwards returning to The Metropolitan Opera to reprise his roles in the restaging of Kevin Put's *The Hours* following last season's highly anticipated stage premiere. To finish out the season, Holiday will perform as Prince Go Go, *Le Grand Macabre*, Bayerische Staatsoper. Holiday will also appear at Arizona Opera and the University of Michigan for recitals and masterclasses.



#### ANGELA YAM | Ismene

Angela Yam has sung with the New York City Ballet, Santa Fe Opera, Boston Baroque, Chautauqua Opera, and Opera Saratoga. She is honored to return to Boston Lyric Opera as an Emerging Artist for the 2024/25 season. Recent credits include the title role of Cavalli's *La Calisto*, Opera Memphis; Josephine Young (cover), *An American Soldier*, Perelman PAC NYC; Johanna, *Sweeney Todd*, Chautauqua Opera and Opera Saratoga; and Diana, *Iphigénie en Tauride*, Boston Baroque. She has premiered several operas, including Kenji Oh's *The Emissary*, Opera Parallèle; Ellis Ludwig-Leone's *The Night Falls*, BalletCollective; and Jones & Tinley's *ICELAND*, Overtone Industries. Yam's concert appearances include Mendelssohn's *A Midsummer Night's Dream*, New York City Ballet; Rossini's *Petite messe solennelle*, Opera Saratoga; and Monteverdi's *Vespro della Beata Vergine*, Music at Co-Cath. Yam was a 2023 New York City District winner of the Metropolitan Opera Laffont Competition, and her self-directed visual recital was awarded 3rd place in the 2022 American Prize Competition.



#### CHARLES SY | Marzio

Canadian tenor Charles Sy has received international recognition. As an ensemble member at the Staatsoper Stuttgart, Mr. Sy has appeared onstage as Nemorino, *L'elisir d'amore*; Tamino, *Die Zauberflöte*; Elvino, *La Sonnambula*; Almaviva, *Il barbiere di Siviglia*; Don Ottavio, *Don Giovanni*; Nemorino, *L'elisir d'amore*; and Don Ramiro, *La Cenerentola*. Notable concert performances include appearances as the tenor soloist in Stravinsky's *Pulcinella* with the London Symphony Orchestra, the Messiaen Festival au Pays de la Meije, and as the tenor soloist for the Mozart *Requiem* with the Orchestre philharmonique de Radio France and the Toronto Symphony Orchestra with Sir Andrew Davis. Further important engagements include Mr. Sy's Carnegie Hall debut as the Evangelist and Tenor Soloist in Bach's *Weihnachtsoratorium*, his debut with Nationaltheater Mannheim as Hippolyte in *Hippolyte et Aricie*, and the role of Belfiore in *La finta giardiniera* with the Badisches Staatstheater Karlsruhe. Mr. Sy is an alumnus of The Juilliard School and the University of Toronto.

## MEET THE ARTISTS



### ALEXIS PEART | Arbate

Alexis Peart, mezzo-soprano, is a returning Jane & Steven Akin Emerging Artist with Boston Lyric Opera, where she will appear as Arbate and cover Farnace in *Mitridate*; The Choreographer, *The Seasons*; Mrs. Noah, *Noah's Flood*; and Hansel, *Opera Stories: Hansel and Gretel*. In her 2023/2024 season with BLO, she performed as Tisbe, *La Cenerentola*; Big Stone, *Eurydice*; Angelina, *Opera Stories: Cinderella*; and Dorothee (cover), *L'Amant Anonyme*. She is a 2023 Metropolitan Opera Laffont Competition New England Region Encouragement Award Winner and Boston District Winner. Recent roles have included Dorabella, *Così fan tutte*; Carmen, *La Tragédie*

*de Carmen*; Jo, *Little Women*; Ruggiero, *Alcina*; Brittomara, *If I Were You*; Taller Daughter, *Proving Up*; Giulio Cesare, *Giulio Cesare*; Der Trommler, *Der Kaiser von Atlantis*; and Ada Lovelace in the world premiere workshop of Ruehr's *The Thrilling Adventures of Lovelace and Babbage*. She can be heard on Boston Modern Orchestra Project and Odyssey Opera's Grammy-nominated recording of Anthony Davis' *X: The Life and Times of Malcolm X*, and on several art song recordings released by PARMA Recordings, LLC. Ms. Peart is a two-time alumna of the Wolf Trap Opera Studio and has worked with companies including the Princeton Festival, Chautauqua Opera Company (Studio Artist), Rochester Oratorio Society, and Castle of Our Skins.



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Rachel Henneberry *Stage Manager*  
Alexandra Dietrich *Assistant Stage Director*  
Natalie Main *Assistant Stage Manager*  
Em Bonnici *Assistant Stage Manager*  
Josh Oberlander *Assistant Scenic Designer*  
Liz Perlman *Costume Director*  
Gail Buckley *Costume Supervisor*  
Emme Shaw *Properties Supervisor/Artisan*  
Maxx Finn *Lighting Director*  
Benedict Conran *Assistant Lighting Designer*  
Natalia St Jean *Surtitle Designer & Operator*

## PRODUCTION CREW

Michael Geoghegan *Head Production Carpenter*  
Tyler "T.J." Willis *First Assistant Production Carpenter*  
Alex Yuscavitch *Second Assistant Production Carpenter*  
Shanna Banana *Second Assistant Production Carpenter*  
Dustin Leahy *Second Assistant Production Carpenter*  
Dexter Feliciano *Second Assistant Production Carpenter*  
Maxx Finn *Head Production Electrician*  
KC Hoye *First Assistant Production Electrician*  
David Orlando *First Assistant Production Electrician/Programmer*  
Liz Dagraca *Second Assistant Production Electrician*  
Harrison Nicol *Second Assistant Production Electrician*  
Ari Huy *Second Assistant Production Electrician*  
Bryan Ritchie *Audio/Video Supervisor*  
Josh DeChristopher *Head Production Audio*  
Chris Norman *Head Production Video*  
Devin Kinch *First Assistant Production Video/Programmer*  
Anthony Norman *First Assistant Production Video*  
Emily Picot *Head Production Properties*  
David Picot *First Assistant Production Properties*  
Diana Reardon *Wardrobe Supervisor*  
Erin Vadala *First Assistant Production Wardrobe*  
Melinda Abreu *Head of Production Hair & Makeup*  
Sharon Ferreira *First Assistant Hair & Makeup*

## MUSIC STAFF

Nicholas Brown *Orchestra Contractor*  
Nancy Dimock *Music Librarian*

## ORCHESTRA

**Violin**  
Annie Rabbat  
*Orchestra Leader*  
Sarah Atwood *Principal*  
*Second Violin*  
Stacey Alden  
Heather Braun-Bakken  
Heidi Braun-Hill  
Robert Curtis  
Rohan Gregory  
Jodi Hagen  
Lilit Hartunian  
Yeolim Nam  
Yumi Okada  
Theo Ramsey  
Roksana Sudol  
Hikaru Yonezaki

**Viola**  
Kenneth Stalberg  
*Principal*  
David Feltner  
Anna Griffis  
Don Krishnaswami

**Cello**  
Brent Selby *Principal*  
Hyun-ji Kwon  
Jacqueline Ludwig Selby  
Rafael Popper-Keizer

## COVERS

Charles Sy *Mitridate*  
Angela Yam • *Aspasia*  
Donata Cucinotta *Sifare*  
Alexis Peart • *Farnace*  
Carley DeFranco *Ismene*  
Morgan Mastrangelo • *Marzio*  
Felicia Gavilanes ▽ *Arbate*

**Bass**  
Robert Lynam *Principal*  
Barry Boettger

**Flute**  
Linda Toote *Principal*  
Rachel Braude

**Oboe**  
Grace Shryock *Acting Principal*  
Jennifer Slowik

**Bassoon**  
Ronald Haroutunian  
*Principal*  
Rachel Juszczak

**Horn**  
Lauren Winter *Acting Principal*  
Michael Bellofatto

**Trumpet**  
Mary-Lynne Bohn *Acting Principal*  
Jesse Levine

**Timpani**  
Jeffrey Fischer *Principal*

**Continuo**  
Brett Hodgdon ▽

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Jane & Steven Akin  
Emerging Artist
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Now in its 48th 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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**GOLDOVSKY SOCIETY** | Membership is given in recognition of those who have made a provision in a will, living trust, deferred gift plan, or retirement plan that will benefit BLO.

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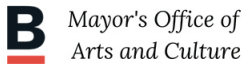
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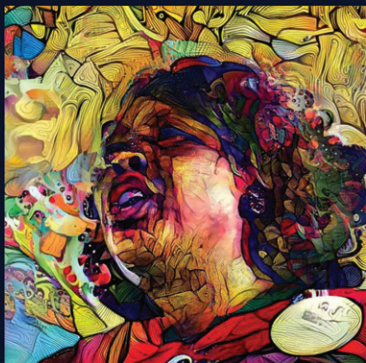
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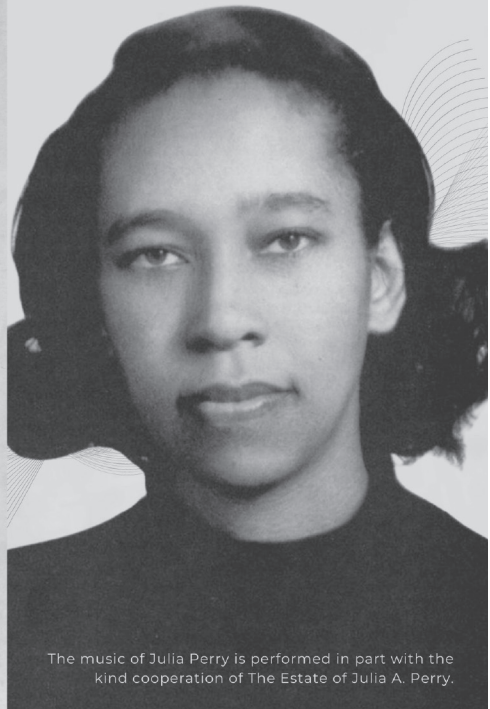
September 27, 2024 | 7:00 PM  
Tanglewood Learning Institute  
Lenox, MA 01240 |

**[BSO.ORG/TANGLEWOOD](http://BSO.ORG/TANGLEWOOD)**

September 29, 2024 | 1:30 PM  
Isabella Stewart Gardner Museum  
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Centered around the legacy of Black, disabled, 20th century composer Julia Perry, Castle of our Skins presents a tribute concert featuring newly engraved and long forgotten gems by Perry and the women who inspired her; with performances by BLO Emerging Artists and Alums.



The music of Julia Perry is performed in part with the kind cooperation of The Estate of Julia A. Perry.



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**Keep Up With Us:** Sign up for BLO's e-newsletter, *The Downbeat*, at [BLO.org/](https://BLO.org/)community to learn about special offers and upcoming events, along with new articles and interviews on our blog, *In the Wings*.

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BLO's production of *Eurydice*, March 2024



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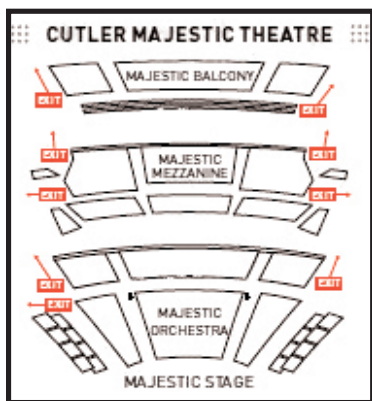


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As a courtesy to the artists and for the comfort of those around you, please turn off mobile phones, watch alarms, and other devices with audible signals prior to the start of the performance. The use of cameras or recording devices in the theater is strictly prohibited.

For BLO productions & subscriptions, visit [BLO.org](https://BLO.org) or call BLO Audience Services at 617.542.6772, MON-FRI | 10-5.



**FIRE EXIT PLANS:** For your own safety, please take a moment to view the exits.



- There is no elevator access to the Mezzanine or Balcony. There are 30+ stairs to reach the Mezzanine, 60+ stairs to reach the Balcony.
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\*For more information on Emerson's COVID policies, go to [artsemerson.org/visit/public-health](https://artsemerson.org/visit/public-health).

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2024/25 SEASON

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