

YOU'LL NEVER WALK ALONE

**BOSTON
LYRIC
OPERA**

Special Engagement
One Night Only!
SUN, NOV 10, 2024 | 3PM
Emerson Colonial Theatre

MUSIC BY
Giuseppe Verdi

LIBRETTO BY
Antonio Ghislanzoni

CONDUCTOR
David Angus



VERDI & GHISLANZONI'S
AIDA

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

MUSIC IS A VITAL PART OF THE CULTURAL FABRIC OF OUR COMMUNITY.



It's not just about the performances we put on; it's about how we show everything opera can be. From our **Concerts in the Courtyard** to **Street Stage** and innovative programs like **Create Your Own Opera** and our **Audition Workshops**, we're committed to bringing opera into diverse spaces where it can touch lives in meaningful ways.

Help us make wonder possible! Through your support, we're able to engage hundreds of Boston youth, foster deep connections with families, and build a vibrant, inclusive community. Donors like you make it possible for us to offer free community operas and transformative educational experiences, inspiring the next generation through the power of music. *To make your gift, please scan the QR code.*



PHOTO COURTESY OF BLO STAFF

PROGRAM CONTENTS

Welcome	1
Upcoming BLO Events and Mission, Vision, & Values	2
BLO's Commitment to Diversity, Equity, Inclusion, & Accessibility	3
Board of Directors	4
Creative Team	8
Cast & Synopsis	9
<i>Aida</i> : Attention & Imagination	10
Meet the Artists	15
BLO Chorus, Artistic & Production Personnel, and BLO Orchestra	22
Acknowledgments	24
About BLO & Staff	25
Donors	26
Institutional Partners	28
Support BLO	31
Venue Information	33

BLO artists and leadership pose with Boston City Council President Ruthzee Louijeune (c.) at BLO's Concert in the Courtyard at the Boston Public Library, August 2024.



Dear Friends,

Welcome to the opera! It's our pleasure to share this performance of Verdi's *Aida* with you and celebrate Boston Lyric Opera's rich history and bright future at The Opera Gala. Opera, at its heart, is about music and storytelling — and today, we have the privilege of showcasing these essential elements in a monumental work while experiencing the beauty and power of the human voice.

Today is also an opportunity to celebrate BLO's commitment to education and community. Each season, we offer over 150 performances across our city, including many free programs like Boston Public Library Opera Nights, Street Stage performances, and the Opera Innovators Series, as well as youth initiatives such as our *Hansel & Gretel* and *Cinderella* opera tours and vocal auditioning workshops for high school singers. This year marks the 15th anniversary of Create Your Own Opera, our flagship program that empowers elementary through high school students to create original operas from start to finish. Each year, we partner with over 25 classrooms and hundreds of students to produce dozens of new operas premiering across Greater Boston. All proceeds raised through The Opera Gala directly support these vital community and education programs.

In keeping with our commitment of nurturing new talent, we are proud to feature several of our Jane & Steven Akin Emerging Artists and alumni in tonight's performance, alongside artists who began their careers as students here in Boston. A special highlight of the evening is our own Morris Robinson (Ramfis), who made his professional debut with BLO exactly 25 years ago today in *Aida* and today is celebrated as The Opera Gala's Artistic Honoree. This is a full-circle moment that honors his extraordinary contributions to opera while looking ahead to the bright futures of today's emerging artists.

This concert would not be possible without the remarkable musicianship of the BLO Orchestra and Chorus, in partnership with the Back Bay Chorale. Each year, BLO creates jobs for over 800 artists and creative professionals whose collective artistry is essential in bringing unforgettable performances like this one to life.

Finally, we offer our heartfelt thanks to you — our guests and supporters. Your generosity enables our artists to create powerful moments like today, ensuring that opera will thrive in Boston for generations to come. We invite you to remain an integral part of our BLO community as we continue making opera a dynamic force for connection, creativity, and community.

With appreciation,

Bradley Vernatter
Stanford Calderwood General
Director & CEO

Nina Yoshida Nelsen
Artistic Director

UPCOMING BLO EVENTS

NOV 12

OPERA INNOVATORS:
MORRIS ROBINSON
*Boston Conservatory at
Berklee, Seully Hall*

DEC 6

OPERA INNOVATORS:
WENDY BRYN HARMER
*Boston Conservatory at
Berklee, Seully Hall*

JAN 14

WORKS & PROCESS:
THE SEASONS
Guggenheim Museum, NYC

JAN 27-FEB 21

OPERA STORIES:
HANSEL & GRETEL
*Greater Boston schools
and libraries*

JAN 30 & FEB 1

DIE TOTE STADT
Symphony Hall

MAR 12-16

THE SEASONS
*Emerson Paramount
Center, Robert J. Orchard
Stage*

APR 4-13

RODGERS &
HAMMERSTEIN'S
CAROUSEL
Emerson Colonial Theatre

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.

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 BLO'S BOARD CHAIR & BOARD PRESIDENT



Dear Friends,

On behalf of the Board of Directors at Boston Lyric Opera, we are delighted to welcome you to *Aida*! This season's theme, "You'll Never Walk Alone," speaks directly to the heart of what makes opera like this so powerful — the sense of community it fosters. Tonight, your presence in this audience reminds us that opera thrives on the connections we build together.

As we gather here for this stunning performance, you'll notice the magic of Verdi's *Aida* is brought to life in new ways. While this opera once called for grand, monumental sets (and even live elephants!), tonight's concert-version production takes advantage of cutting-edge technology to suggest a world of ancient Egypt with a modern twist. When it's impractical to use traditional sets, technology lets us craft environments that evoke grandeur through lighting, digital projection, and creative design elements.

Technology cannot and should not replace the human voice or the sound experience of an orchestra in its full glory. But it's an intriguing reflection of how opera and all the performing arts could evolve, becoming more dynamic and more accessible — ensuring that we can tell timeless stories with fresh relevance in today's world.

We invite you to deepen your support of BLO by contributing a gift as part of this evening's Gala, raising crucial funds for our free community and youth programs. Your generosity ensures that opera remains accessible to all — where everyone, no matter their background, can experience this art form in all its grandeur.

We extend our heartfelt thanks to each of you for being here, for your continued support of Boston Lyric Opera, and to all the incredible people behind the scenes at BLO who do the work that makes nights like this possible.

With warmest regards,

Alicia M. Cooney
Board Chair

Wayne C. Davis
Board President

SIGN UP FOR BLO'S EMAIL LIST
Stay on top of our news, upcoming shows, & more! | [BLO.org](https://www.blo.org)

BLO
BOSTONLYRICOPERA

ANGELA YAM IN BLO'S 2024 PRODUCTION OF *Mitridate*.

NILE SCOTT STUDIOS

Board of Directors

Alicia Cooney

Board Chair

Wayne Davis

Board President

Miguel de Bragança

Vice Chair

Andrew Eisenberg

Vice President

Susan W. Jacobs

Treasurer

Dr. Irving H. Plotkin

Clerk

Michael Puzo

Immediate Past

Board Chair

Bradley Vernatter

Ex Officio | Stanford

Calderwood General

Director & CEO

Willa Bodman

Timothy Fulham

Christine Goerke

Jack Gorman

Lisa Hillenbrand

Jennifer Ritvo Hughes

Amelia Welt Katzen

Sally Kornbluth

Maria J. Krokidas

John Loder

Abigail B. Mason

Anne M. Morgan

A. Neil Pappalardo

Winfield Perry

Susan Rodgerson

Vincent D. Rougeau

Alex Senchak

Peter Wender

George Yip

Leadership Council

David Scudder *Chair*

Steven P. Akin

Linda Cabot Black

Paul Montrone

Ray Stata

Emeriti

Steven P. Akin

J.P. Barger♦

E. Lee Perry♦

Horace H. Irvine II♦

Sherif A. Nada

Board of Advisors

Russell Lopez

Lawrence St. Clair

Lydia Kenton Walsh

Co-Chairs

Dr. Susan E. Bennett

Richard M. Burnes, Jr.

Ellie Cabot

Carole Charnow

Carol Deane

Larry DeVito

JoAnne Walton

Dickinson

Laura Dike

Robert Eastman

Brian Gokey

Sylvia Han

David Hoffman

Amy Hunter

Bill Hunter

Louise Johnson

Janika LeMaitre

Lynne Levitsky

Anita Loscalzo

M. Lynne Markus

Kathryn McDaniel

Jillian McGrath

Kate Meany

Jo Frances Meyer

Jane Pisciotto Papa

Bill Poduska

Susanne Potts

Stephen Ricci

Carl Rosenberg

Allison Ryder

Simone Santiago

Tricia Swift

Wynne Szeto

Frank Tempesta

Richard Trant

Amy Tsurumi

Archana Venkataraman

Robert Walsh

Yin-Yin Wang

Tania Zouikin

As of Oct. 17, 2024

♦ Deceased



MEMBERSHIP
BOSTONLYRICOPERA

BLO.ORG/MEMBERSHIP



Boston Symphony Orchestra

Andris Nelsons
Music Director

WHERE
MUSIC
LIVES



Tickets at [bso.org](https://www.bso.org)

Experience incredible BSO performances at Symphony Hall this season including collaborations with BLO for *Die tote Stadt* Jan. 30 and Feb. 1, and *Noah's Flood* May 3.

BACK BAY CHORALE

THE POWER OF VOICE



A legacy of musical excellence.



Join us for Dr. Stephen Spinelli's
inaugural season and
experience the distinctive
sound of the Back Bay Choral!



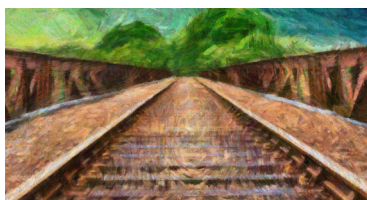
A Boston Christmas

Friday, December 20 • 7:30 pm

Saturday, December 21 • 4:00 pm

Old South Church, Boston

Featuring the mighty Back Bay Choral, 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,' Kile Smith's *The Waking Sun* shares the program with Giacomo Carissimi's influential *Jephte*.

bbcoston.org/tickets

AIDA

Music by
GIUSEPPE VERDI

Libretto by
ANTONIO GHISLANZONI

Sung in Italian with English surtitles

David Angus, BLO Music Director
2024/25 Season Sponsor
Linda Cabot Black

PERFORMANCES

SUN, NOV 10 | 3PM

Estimated run time is 2 hours 50 minutes,
including a 20-minute intermission

EMERSON COLONIAL THEATRE
106 Boylston Street
Boston, MA 02116

* Boston Lyric Opera Debut

‡ Boston Lyric Opera Principal Debut

● Boston Lyric Opera Jane & Steven Akin
Emerging Artist

▼ Boston Lyric Opera Jane & Steven Akin
Emerging Artist Alum

CREATIVE TEAM

Conductor
DAVID ANGUS

Staging Coordinator
NATHAN TROUP ▼

Lighting Designer
AJA M. JACKSON

Projection Designer
JEFF GRANTZ / ILLUMINUS

Boston Lyric Opera Orchestra
ANNIE RABBAT *Orchestra Leader*

Boston Lyric Opera Chorus
BRETT HODGDON ▼ *Chorus Director*

Back Bay Chorale
STEPHEN SPINELLI *Music Director*

Rehearsal Coach/Pianist
BRENDON SHAPIRO ▼

Stage Manager
MIKE JANNEY

CAST

Aida
MICHELLE JOHNSON

Amneris
ALICE CHUNG

Radamès
DIEGO TORRE

Amonasro
BRIAN MAJOR

Ramfis
MORRIS ROBINSON

High Priestess
CHELSEA BASLER ▼

King of Egypt
STEFAN EGERSTROM*

Messenger
FRED C. VANNESS, JR.●

SYNOPSIS

In an ancient century, Egypt and Ethiopia are at war. Egyptian commander Radamès is forced to choose between his love for the Ethiopian princess Aida — who has been captured and enslaved to Egyptian princess Amneris — and loyalty to his sovereign Egyptian king. Meanwhile, the Egyptian army captures Amonasro — the king of Ethiopia and Aida's father — who hopes to persuade Aida to avenge Ethiopia by betraying Radamès. Hidden identities, unrequited romances, and espionage tangle the battling royal families, leaving no one's fate unchanged.

BOSTONLYRICOPERA

CELEBRATES **MORRIS ROBINSON**



Boston Lyric Opera celebrates a full-circle moment with the **25th anniversary** of Morris Robinson's debut with BLO -- **November 10, 1999** -- when he sang the King of Egypt in *Aida*.

A GRAMMY® Award-winning artist, Mr. Robinson has built an impressive international career since then, appearing regularly on the world's premier stages, including the Metropolitan Opera, Houston Grand Opera, Teatro alla Scala, and more. Today, Mr. Robinson returns to the opera and company where he began his journey, joining our *Aida* cast as Ramfis.

Attention & Imagination

by Anne Bogart, BLO Artistic Associate

Opera is an art form that demands constant reimagining and resurrection. We directors are meant to bring a fresh point of view to what is often called a “warhorse,” or a well-known canonical opera. But what happens when the piece is performed in concert, without a director and design team insisting upon one context or point of view? To experience an opera as grand and iconic as Giuseppe Verdi’s *Aida* without the accompaniment of visual pageantry offers us the chance to reassess the merits of this cherished opera, one that bears the weight of its own complex legacy.

Aida exemplifies the grandiose 19th-century operatic tradition, characterized by lavish spectacle and dramatic intensity. Audiences traditionally expect large-scale grand display, powerful music, military might, religious rituals, a love-triangle, an Egyptian setting, exotic costumes, live horses and camels, perhaps an elephant or two, strong vocal performances, a large chorus, and a tragic ending with the entombed lovers.

However, we live in a cultural and political moment in which we are reconsidering our basic tenets and assumptions. Arts institutions are seriously reexamining their mission and asking how to best serve, intersect with, and grow their audiences. They are asking basic questions. Who are we making art for? What should the art be about and for whom? How can we excavate new and useful meanings from our inherited past? What new significance can contemporary viewers find in a work that feels overly ornate or melodramatic? Viewed through the prism of contemporary cultural awareness, *Aida*’s depiction of ancient civilizations can strike a discordant note.

Staging *Aida* in its traditional form risks creating a time capsule of outdated theatrical conventions rather than a living, breathing work of art. The opera’s trademark of extravagance now feels out of step with current sensibilities, especially



Title page to a vocal score of Giuseppe Verdi’s *Aida*, c. 1872, Fratelli Doyen Company, Milano.

in the wake of the pandemic. The portrayal of ancient Egypt and Ethiopia, created through a 19th century European lens, can feel stereotypical, inaccurate, reductive, and misrepresentative to today’s discerning viewers who are increasingly cognizant of cultural nuances and authenticity. The opera’s inherent insensitivities have historically included the use of blackface and erroneous Orientalist portrayals of ancient Egypt. The grand scale can overwhelm the more personal, intimate moments and might appear sentimental to a modern audience.

And yet, the music soars. The full orchestra, the eight principals, the expanded chorus, and the on- and off-stage brass instruments all conspire to form a massive musical force that creates a powerful and spectacular sound world and a visceral experience. The singers climb a proverbial Mount Everest to deliver resonant performances to attentive audiences. *Aida* without the visual grandeur offers each audience member the opportunity to listen deeply to the music, let go of preconceived ideas, and apply their heightened attention and imagination,

EDA KUHN LOEB MUSIC LIBRARY | HARVARD UNIVERSITY | MERRITT ROOM MUS 557.1648.7 PH1

bringing an inquisitive attitude to the unfolding drama. We can receive the direct impact of Verdi's vision through the intensity of the music and the sung words. Perhaps, for now, performing the music is enough.

Michael Billington, a distinguished British author and arts critic, is renowned for his vast knowledge of the stage and for his incisive observations about all kinds of performance. In 2019, after a long and illustrious career, Billington stepped down from his role as the lead critic for the prestigious UK newspaper *The Guardian*. During the COVID-19 pandemic, he graciously accepted my invitation to participate in a Zoom discussion with graduate students in directing, playwriting, and dramaturgy at Columbia University. During our conversation, I asked him about his post-retirement theatergoing experiences, and Billington offered an intriguing perspective. Rather than feeling more relaxed when attending productions without the obligation to write a review, he felt that his former role as a critic had actually enhanced his engagement with performances. He explained that as a professional reviewer, his senses were more finely tuned, allowing him to be more attentive and responsive to every nuance of a production. In essence, Billington felt that his critical faculties made him a more perceptive and engaged audience member.

A concert performance of Verdi's *Aida* invites us to engage deeply, bringing our most attentive and discerning selves into play. Such experiences encourage us not simply to passively consume, but to listen actively and imagine collectively. The imagination is engaged to envision the story, the characters, and the world. This can lead to a more personal and intimate experience of the opera.

Attention and imagination are powerful cognitive tools uniquely bestowed upon us humans. The imagination, much like a muscle, requires regular exercise to maintain its strength and agility. Without consistent use, our imaginative abilities can atrophy, much as physical muscles weaken without activity. This analogy extends to our capacity for attention as well. When attention and imagination converge, they produce meaning and insight. However, in the modern world, the imagination lies increasingly dormant and

underutilized. Over recent decades, corporate interests and the entertainment industry have gradually filled in the spaces once reserved for independent thought and creativity. The constant bombardment of advertisements, social media, film, and television present us with pre-packaged emotions and ideas, encouraging us to think in absolutes. This trend towards rigid thinking can lead to a sort of mental ossification, limiting our cognitive flexibility and — by extension — our freedom.

Imagination allows us to navigate through space, envision our journey on conceptual maps and explore various routes or possibilities. It plays a crucial role in forming new ideas based upon external stimuli. We can creatively integrate past experiences, learning, and information. Attention is the concentration of energy that "makes reality" wherever that focus is directed. What we pay attention to shapes our perception of reality. The creative process involves both imagination and attention bringing ideas into tangible forms. This combination enables us to bridge what is present with what lies below the surface. We use imagination to gain new knowledge, and then use that knowledge to imagine new possibilities. These fundamentally human tools allow us not only to understand our current reality, but also to conceive of new ones. We do this by exercising our capacity to continuously create new meanings.

Experiences that demand our active participation, like listening to Giuseppe Verdi's *Aida*, can serve as potent exercises for both attention and imagination. When received with sufficient attention and imagination, opera can be one of the most exciting art forms imaginable. Start by paying attention.

To encounter an opera like *Aida* requires an act of resurrection. Perhaps this is true for all kinds of creation. The myth of Orpheus and Eurydice is the ultimate expression of this idea of resurrection and even failure. Orpheus descends into the world of the dead to resurrect his love. Ultimately, the journey is a failure. But what a spectacular attempt to storm the citadel. We attempt to rethink the past through the lens of the present. We can try.

BOSTONLYRICOPERA

OPERA + COMMUNITY STUDIOS



We're thrilled to welcome you to BLO's expanded new 14,000-square-foot space for artist and community use in Boston's Fort Point Arts Neighborhood. With support from the Mayor's Office of Arts & Culture, MCC Cultural Facilities Fund, the BLO Board and many champions in the community, Boston Lyric Opera's expansion will feature multiple spaces, including a large studio for gatherings, rehearsals, and other creative artistic work.

LEARN
MORE



BOSTONLYRICOPERA

RISING WATERS RISING VOICES

An Opera Initiative
for Climate Awareness

LEARN MORE



BLO.ORG/RISING

Opera has a unique ability to foster connection, inspire empathy, and spark reflection. *Rising Waters / Rising Voices* is a new community-wide initiative that invites you to join the conversation on climate change through the transformative experience of opera.

BLO will present *The Seasons* and *Noah's Flood* — two powerful works that explore the complex challenges of climate change side by side with community resilience. Supported by additional public programming with partners across the city, BLO seeks to inspire meaningful action toward a more sustainable future through a lens of beauty and possibility.

BOSTON LYRIC OPERA

2024/25 Jane & Steven Akin
Emerging Artists



The pursuit of a successful career in opera is a challenging—and expensive—undertaking. To that end, BLO proudly provides opportunities and funding for Emerging Artists to hone their talents with regular coaching and mentorship, to expand their repertoire by preparing new roles, and to be heard by diverse audiences in BLO productions and community events.



BOSTON
LYRIC
OPERA

KORNGOLD & SCHOTT'S DIE TOTE STADT

Conducted by
Andris Nelsons

Presented by
Boston Symphony Orchestra
in collaboration with
Boston Lyric Opera

January 30 & February 1, 2025
Symphony Hall
GET TICKETS & LEARN MORE:
BLO.ORG/DIETOTESTADT

THE OPERA GALA

Boston Lyric Opera's signature fundraising event highlights our commitment to providing accessible pathways to OPERA FOR EVERYONE.

This year, funds raised by The Opera Gala will help support our robust free public and education programming, including our first-ever participatory community opera, Benjamin Britten's *Noah's Flood*.

Whether you are attending The Opera Gala in person or in spirit, you can show your support for BLO's public and education programming.

To make a gift in any amount, please scan the QR code.



**BOSTON
LYRIC
OPERA**

BRITTEN'S
NOAH'S FLOOD

Save the Date

May 3, 2025 | 2:00PM
Symphony Hall | **FREE**
BLO.org/NoahsFlood

*This event is made possible by
the generous support of the
Mattina R. Proctor Foundation and
The Poduska Family Foundation.*

**DAVID ANGUS | Conductor**

Now in his fifteenth 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.

**MICHELLE JOHNSON | Aida**

Soprano Michelle Johnson, a Grand Prize Winner of the Metropolitan Opera National Council Auditions, has enjoyed a busy 2023/24 season. Notable performances included *Tosca*, *Tosca*, Madison Opera; *The Nose*, Chicago Opera Theater; *Mimi*, *La bohème*, Florentine Opera; and *Turandot*, Opera Delaware. Other recent performances include *Tosca*, *Tosca*, Opera Columbus; *Mimi*, *La bohème*, Nashville Opera; *Aida*, *Aida*,

Opera Grand Rapids and Opera Carolina, *Turandot*, *Turandot*, Opera Southwest; Santuzza, *Cavalleria rusticana* and Emelda Griffith (cover), *Champion*, Boston Lyric Opera; and Bess, *Porgy and Bess*, Des Moines Metro Opera. Johnson has made a name for herself as a highly sought-after *Aida*, performing Verdi's tragic heroine with Glimmerglass Music Festival, Opera Santa Barbara, Knoxville Opera, Opera Idaho, and Sarasota Opera, among others. Adept in verismo repertoire, Johnson has also performed the title roles in the rarely performed *Sakuntala* and *Fedora* performed with Teatro Grattacielo. Concert highlights include Verdi's *Requiem*, Beethoven's *Symphony No. 9*, Vaughan Williams' *Dona nobis pacem*, and Strauss's *Vier letzte Lieder* with esteemed orchestras worldwide. She has also collaborated with renowned conductors for special concerts, including an all-French opera concert with Maestro Michel Plasson in Montpellier, France, and an all-Verdi concert with The Princeton Symphony Orchestra and Maestro Rossen Milanov. A distinguished alumna of the Academy of Vocal Arts, Boston University Opera Institute, and New England Conservatory, Johnson has been recognized with prestigious awards from organizations like the Sullivan Foundation, Gerda Lissner Foundation, and the Giulio Gari Foundation.

**ALICE CHUNG | Amneris**

An honored recipient of several prizes, including for the Cooper-Bing Competition, Gerda Lissner Lieder/Song Competition, the Metropolitan

National Council Auditions, Shoshana Foundation, and Sullivan Foundation, American mezzo-soprano Alice Chung has dazzled audiences throughout the United States. Selected role credits include *Azucena* (cover), *Il trovatore*; *Carmen* (cover), *Carmen*; Dame Quickly (cover) *Falstaff*; *Die Hexe*, *Hänsel und Gretel*; *Dritte Dame*, *Die Zauberflöte*; *Eduige*, *Rodelinda*; *Ježibaba*, *Rusalka*; *La Zia Principessa*, *Suor Angelica*; *Maddalena*, *Rigoletto*; *Mrs. Grose*, *The Turn of the Screw*; and *Suzuki* (*Madama Butterfly*). On the mainstage, Ms. Chung has performed and worked with Arizona Opera, Boston Lyric Opera, Hawai'i Opera Theatre, Houston Grand Opera, Kansas City Symphony, Lyric Opera of Kansas City, Naples Philharmonic,

MEET THE ARTISTS

Opera San Jose, San Francisco Opera, Tulsa Opera, United States Naval Academy, and West Edge Opera. Ms. Chung trained at The Academy of Vocal Arts in Philadelphia and has participated in the prestigious Merola Opera Program, among others. Ms. Chung is the artistic director and co-founder of Wear Yellow Proudly.



DIEGO TORRE | Radamès

Mexican-Australian Diego Torre has been a leading tenor at Opera Australia since 2011. Torre's most celebrated roles include Radamès, *Aida*; Turiddu, *Cavalleria rusticana*; Canio, *Pagliacci*; Cavaradossi, *Tosca*; Pinkerton, *Madama Butterfly*; Edgardo, *Lucia di Lammermoor*; Rodolfo, *La bohème*; Gustavo, *Un ballo in Maschera*; The Duke, *Rigoletto*; Gabriele Adorno, *Simon Boccanegra*; Foresto, *Attila*; Rodolfo, *Luisa Miller*; Don Carlos, *Don Carlos*; and most recently, Ernani, *Ernani* and Eleazar, *La Juive*. Torre's recent international engagements have included Canio, *Pagliacci* in Kansas City; Dick Johnson, *La fanciulla del West* in Mexico City; Canio, *Pagliacci*, Grand Théâtre de Genève and Oviedo; Calaf, *Turandot* and Manrico, *Il trovatore* in Torino; Cavaradossi, Canio, and Turiddu in Genoa; and Zemlinsky's *Eine florentinische Tragödie* in Oviedo. Torre holds a Bachelor of Music from the National Autonomous University of Mexico. He was a Domingo-Thornton Young Artist at Los Angeles Opera in 2008.



BRIAN MAJOR | Amonasro

Charismatic baritone Brian Major's 2023/24 season sees his return to the Metropolitan Opera covering the role of Malcolm X in *X: The Life and Times of Malcolm X*. His schedule includes debuts with Opera Roanoke as Count Almaviva in *Le nozze di Figaro*, Marcello in *La bohème* with Florentine Opera, a concert debut with the esteemed Atlanta Symphony Orchestra, and Amonasro in *Aida* with Opera Maine. Last season, he made a role debut as Ford in Verdi's *Falstaff* with Maryland Lyric Opera and made a significant impact at The Metropolitan Opera, making his house debut as Baron Douphol in *La Traviata*, also covering Benny "Kid" Paret in *Champion* and Scarpia in *Tosca* with The Santa Fe Opera.



MORRIS ROBINSON | Ramfis

Bass Morris Robinson has performed with many of the world's leading opera companies including the Metropolitan Opera, San

Francisco Opera, Lyric Opera of Chicago, Dallas Opera, Houston Grand Opera, Los Angeles Opera, Cincinnati Opera, Teatro alla Scala, and the Aix-en-Provence Festival. Also a prolific concert singer, Mr. Robinson has appeared with the New York Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, São Paulo Symphony Orchestra, and the NDR Elbphilharmonie Orchestra; and at the BBC Proms and the Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen festivals. He also appeared at Carnegie Hall as part of Jessye Norman's *HONOR!* Festival. In recital, he has been presented by Spivey Hall in Atlanta, the Savannah Music Festival, the Philadelphia Chamber Music Society, and the Metropolitan Museum of Art in New York City. Mr. Robinson's first album, *Going Home*, was released by Decca. He is also a featured artist on the LA Philharmonic's recording of Mahler's *Symphony No. 8*, which won the 2022 GRAMMY Awards for Best Choral Performance. An Atlanta native, Mr. Robinson is a graduate of The Citadel and is an alumnus of the Metropolitan Lindemann Young Artists Program. He is currently Artistic Advisor to the Cincinnati Opera.



CHELSEA BASLER |

High Priestess

Grammy Award-nominated soprano Chelsea Basler continues to make her mark in an extensive array of operatic roles due to her unique combination of vocal appeal and artistry. During the 2022/23 season, Ms. Basler sang Musetta in *La bohème* at Boston Lyric Opera, returned to the Metropolitan Opera to cover Blanche in *Dialogues des Carmélites*, and made her role debut as Fiordiligi in *Così fan tutte* with Newport Classical. Ms. Basler enjoys a particularly strong relationship with BLO, which she initially joined as an Emerging Artist during the 2013/14 season, and where she most recently covered Eurydice in BLO's 2024 production of Aucoïn's *Eurydice*.



STEFAN EGERSTROM |

King of Egypt

During the 2024/25 season, bass Stefan Egerstrom joins Lyric Opera of Chicago under Enrique Mazzola to cover Rocco, *Fidelio* and Sparafucile, *Rigoletto*. He returns to Minnesota Opera as Don Basilio, *Il Barbiere di Siviglia* and makes his Boston Lyric Opera debut singing Il Re and covering Ramfis in *Aida*. With an emphasis on works by Wagner, Strauss, Verdi, and Beethoven, he has performed with the Metropolitan Opera, American Symphony Orchestra, San Diego Opera, The Orchestra Now, Baltic Opera Festival, Des Moines Metro Opera, Cincinnati Opera, and more, collaborating with conductors Yannick Neizet-Seïguin, Sir Donald Runnicles, Eun Sun Kim, Rafael Payare, Yves Abel, Leon Botstein, among others, as well as stage directors Francesca Zambello and Christopher Alden. Egerstrom performed in the world premieres of Puts's *Silent Night* and Moravec's *The Shining*, as well as workshops of Gordon's *Morning Star* and Spears's *Fellow Travelers*. In 2022, he was awarded The Richard F. Gold Career Grant from The Shoshana Foundation and a Sara Tucker Study Grant from The Richard Tucker Music Foundation. A native of Minnesota, Egerstrom studied at Lawrence University and the University of Cincinnati College-Conservatory of Music. He was a participant of the 2019 Merola Opera Program and is a former Adler Fellow at San Francisco Opera.



FRED C. VANNESS, JR. |

Messenger

Fred C. VanNess, Jr. is a 2024/25 Jane and Steven Akin Emerging Artist with Boston Lyric Opera, where he will sing Messenger, *Aida*. Past performances include Paris, *Romeo and Juliet*, Boston Lyric Opera; Amadou/Renty, *Omar*, Boston Lyric Opera; Russell Davenport *Freedom Ride*, MassOpera; Voltaire/Pangloss, *Candide*, Opera del West; Don Ottavio, *Don Giovanni*, Toronto Summer Opera; Don José, *Carmen*, NEMPAC Opera Project; and Rodolfo, *La bohème*, Longwood Opera. Mr. VanNess is a member of Castle of our Skins, an organization dedicated to celebrating Black artistry through music. Recent perfor-

mances include *Remember the Sea*, Castle of our Skins; *Tide Flowers*, University of Rhode Island Artist Series; *Elijah*, Rhode Island Civic Chorale & Orchestra; *Ballad of the Brown King*, Portsmouth Pro Musica; *Schöpfungsmesse*, Concord Chorale; *Judas Maccabeus*, Handel by Candlelight; and solo recitals with Lake Charles Symphony, Salem Philharmonic, and Coughatta Casino Resort. Mr. VanNess has developed and performed two one-man shows: *When I Think of Home...*, McNeese State University; and *Beethoven to Broadway*, Larcum Theatre. He received his GPD from Longy School of Music and MM from Louisiana State University. He was awarded first place for the North Shore Star and is a recipient of The Coughatta Tribe of Louisiana Career Grant.



NATHAN TROUP |

Staging Coordinator

American director Nathan Troup maintains a body of work spanning standard operatic repertoire, new work premieres, uniquely curated site-specific projects, gala events, and distinct collaborations with multidisciplinary artists. Current projects include *La traviata* at Eugene Opera; new productions of *Salome* for Des Moines Metro Opera and *La bohème* for Intermountain Opera Bozeman; and a newly formed creative collaboration with soprano Karen Slack. Recent credits include *Wozzeck* with Boston Symphony Orchestra; John Williams' 90th birthday celebration at Tanglewood; new productions of *Proving Up* and *Così fan tutte* at Boston University and *Susannah* and *L'étoile* at Boston Conservatory at Berklee; and ongoing collaborations with Santa Fe Opera and Des Moines Metro Opera's Apprentice Artist Program. Troup's work has been seen at Glimmerglass, Wolf Trap, Ireland's Wexford Festival, and the Castleton Festival. A Boston-based artist, he's served as artistic consultant for projects at the Museum of Fine Arts, Institute of Contemporary Art, Boston Lyric Opera, TEDxCambridge, and serves on the board of directors for Guerilla Opera. A highly sought-after educator, clinician, and advocate for emerging operatic talent, Troup serves on the opera faculties of Boston University's Opera Institute and is Professor of Opera at Boston Conservatory at Berklee.

MEET THE ARTISTS



AJA M. JACKSON |

Lighting Designer

Aja M. Jackson is driven by an unyielding passion for her craft and a profound belief in light's capacity to enrich storytelling. *Aida* is her debut with Boston Lyric Opera. She served as Associate/Assistant on Broadway productions of *Fat Ham* and *Lempicka*, and her Off-Broadway credits include *A Commercial Jingle for Regina Comet*, *Rock and Roll Man*, and *Monsoon Wedding*. Regional credits include *Hear Word*, *ART / The Public Theater Under the Radar Festival*; *John Proctor Is The Villain*, *The Band's Visit*, and *The Art of Burning*. The Huntington Theatre Company; *Lost In Yonkers*, *The Art of Burning*, *Pride and Prejudice*, and *Simona's Search*, Hartford Stage; *The Nerd*, Alley Theatre; *A Doll's House*, *Harvey*, *World Goes Round*, *A Midsummer Night's Dream*, and *Behold, a Negress*, Everyman Theatre; *Fences*, Shakespeare and Company; *World Goes Round* Olney Theatre; *Pimpinone and Ino*, Boston Early Music Festival; and *Goddess*, Berkeley Repertory Theatre. Jackson has designed for dance projects like *Hot Water over Raised Fists*, *Modern Connections*, collaborated with Ailey II and Hubbard Street Dance Chicago, and served as

Resident Lighting Designer for movement company HoldTight. In 2022, she was awarded OEAA Outstanding Lighting Design for *Kinky Boots*. She is a proud member of USA 829.



JEFF GRANTZ / ILLUMINUS |

Projection Designer

Jeff Grantz is the founder and director of ILLUMINUS and serves as the Director of Creative Technologies at Design Communications, Ltd. in Boston. Previously, he owned and directed the creative technology studio Materials & Methods and co-produced New York's first Nuit Blanche Festivals. He also founded and directed Boston's ILLUMINUS Festival; PRAVAfest in Bethesda, Maryland; and UNBOUND in Baltimore and D.C. Grantz is an alumnus of the Rhode Island School of Design, where he later taught in the departments of Industrial Design, Interior Architecture, and Foundation Studies. A multidisciplinary designer, creative technologist, and public art advocate, Grantz has spent the past 30 years exploring a variety of creative fields. He excels in enhancing human experiences, bi-directional candle burning, and leveraging business development opportunities as an excuse to have drinks with friends.



BACK BAY CHORALE

Recognized as one of the area's premier choruses, Back Bay Chorale is among the largest and oldest choral arts organizations in Boston. Over 100 auditioned singers perform traditional choral masterworks — from Monteverdi and Bach to Beethoven and

Brahms — as well as pieces by living and historically excluded composers. An annual concert series engages the area's finest orchestral players and internationally recognized soloists, and audiences return time and time again to hear the unparalleled quality of the "Back Bay Chorale sound." Led by Music Director Dr. Stephen Spinelli, each concert season features performances at renowned venues throughout Boston and Cambridge.

As a thriving nonprofit, the Chorale plays a pivotal role in building community between the Chorale's musicians and audience — and throughout greater Boston. Back Bay Chorale welcomes our country's newest citizens by regularly performing the National Anthem at U.S. naturalization ceremonies. And, in partnership with the Boston Public Library, the Bridges ESOL (English for Speakers of Other Languages) Chorus provides area residents with an opportunity to improve their English language skills and develop friendships with other singers. The ESOL Chorus sings at Back Bay Chorale's annual Christmas concerts and also performs regularly at the Boston Public Library.



OPERA INNOVATORS SERIES



The Opera Innovators Series engages some of the most innovative and sought-after figures in the opera world in a new educational and artist development partnership between Boston Lyric Opera and Boston Conservatory at Berklee (BCB) to provide opportunities for Jane & Steven Akin Emerging Artists and BCB voice students.

Boston Lyric Opera gratefully acknowledges David & Janet McCue for their generous support of Boston Lyric Opera in presenting the 2024/25 Opera Innovators Series.



HONOREES

BLO is proud to honor these extraordinary individuals for their remarkable contributions to the opera community in Boston and beyond.



Ray & Maria Stata
Leadership
Honorees



Morris Robinson
Artistic
Honoree



Leverett Wing
Community
Honoree



Jeremy Eichler
Humanities
Honoree

BOSTONLYRICOPERA

CONGRATULATES
CARLEY DEFRANCO

AS THE 2024/25 RECIPIENT OF

**THE STEPHEN
SHRESTINIAN
AWARD FOR
EXCELLENCE**



Supporting the advancement of
exceptional young artists in the BLO chorus.

TYGER

EVENT DESIGN + PRODUCTION

**“Don’t make a scene...
make a production.”**

-Ty Kuppig, Founder



SCAN & FOLLOW US!

www.tygerproductions.com

ARTISTIC & PRODUCTION PERSONNEL

BOSTON LYRIC OPERA CHORUS

Soprano

Larisa Bainton
Sol Kim Bentley
Alisa Cassola
Carley DeFranco
Kelley Hollis
Marie McCarville
Kathryn McKellar
Katerina Skafidas
Abigail Whitney Smith
Angela Yam•

Alto

Rebekah Daly
Jaime Korkos
Mary Kray•
Lucy Martindale
Sara Mitnik
Caroline Olsen
Alexis Peart•
Arielle Rogers-Wilkey
Sarah Rose Taylor
Holly Zagaria

Tenor

Kartik Ayyasola
Ethan Bremner
Christon Carney
Tyler Cesario
Kevin Courtemanche
Joel Edwards
Lucas Hickman
Frank Levar
Christopher Maher
Morgan Mastrangelo•
Thomas Oesterling
David Rivera Bozón
Christopher Sierra
Patrick Starke

Bass

Michael Alexander Aoun
Scott Ballantine
Junhan Choi▼
Joel Clemens
Nick Fahrenkrug
Daniel Fridley
Fred S. Furnari
Michael Galvin
Benedict Hensley
Taylor Horner
Connor Lee
Andrew Stack
Zizhao Wang•
Ron Williams

BACK BAY CHORALE

Soprano

Catherine Backer
Evann Carter
Catherine Cushenberry
Melissa Haber
Rebecca Hayden
Jen Herrmann
Alison Hickey
Monica Krishna
Judith Marie
Kelly McMullin
Jessica Patin
Valerie Perkins
Emma Rogers
Dimitra Ypsilantis

Alto

Elizabeth Driver
Nicole Furrier
Edith Mora Hernandez
Shelby Holden
Sarah Mesibov
Mary-Margret Segraves
Beverly St Clair
Sarah Stone
Elizabeth Williams
Emily Young

Tenor

Christopher Addis
Benjamin Kulas
Abe Laxague
Paul Lewis
Nur Fahlevi Pratama
Tyler Seegars
Larry St Clair
Bill Tuttle
Matthew Vera

Bass

Justin Buie
Julian Dürr
Austin Elkins
Tyler Etzel
Craig Hughes
Slava Kozlenko
Steven Roberts

• Boston Lyric Opera Jane & Steven Akin Emerging Artist

▼ Boston Lyric Opera Jane & Steven Akin Emerging Artist Alum

The artists and stage managers employed on these productions are members of the American Guild of Musical Artists. All musicians are members of the American Federation of Musicians of the United States and Canada. Many of the scenic, costume, and lighting designers are members of United Scenic Artists, Local USA-829 of the International Alliance of Theatrical Stage Employees (IATSE). Stagehands are represented by Local #11 of IATSE. Wardrobe crew are represented by Local #775 of IATSE.

BLO is a member of OPERA America, the national service organization for opera in the US and Canada.



THE NATIONAL OPERA CENTER
AMERICA

ARTISTIC & PRODUCTION PERSONNEL

STAGE MANAGERS

Mike Janney *Stage Manager*
Jolie Frazer-Madge *Assistant Stage Manager*
Kay Coughlin *Assistant Stage Manager*

PRODUCTION CREW

Michael Geoghegan *Head Production Carpenter*
Tyler "T.J." Willis *First 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*
Bryan Ritchie *Audio/Video Supervisor*
Josh DeChristopher *First Assistant Production Audio*
Chris Norman *Head Production Video*
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
Colin Davis
Lisa Goddard
Jodi Hagen
Zenas Hsu
Hannah O'Brien
Yumi Okada
Theo Ramsey
Roksana Sudol
Zoya Tsvetkova
Asuka Usui
Christine Vitale
Hikaru Yonezaki

Viola
Kenneth Stalberg
Principal
Anne Black
Joan Ellersick
David Feltner
Noriko Futagami
Donna Jerome

Cello
Brent Selby *Principal*
Hyun-ji Kwon
Jing Li
Jacqueline Ludwig Selby

Bass
Robert Lynam *Principal*
Kevin Green
Joseph Holt

Flute
Linda Toote *Principal*
Erika Rohrberg
Rachel Braude

Piccolo
Rachel Braude

Oboe
Nancy Dimock *Principal*
Grace Shryock

Clarinet
Jan Halloran *Principal*
Nicholas Brown

Bass Clarinet
Nicholas Brown

Bassoon
Rachel Juszcak
Acting Principal
Stephanie Busby

Horn
Whitacre Hill
Acting Principal
Dirk Hillyer
Michael Bellofatto
Iris Rosenstein

Trumpet
Mark Emery
Acting Principal
Jesse Levine

Fanfare Trumpets
Stephen Banzaert
Jonathan Clark
Terry Everson
Andrew Sorg
Samuel Thurston
Zebediah Upton

Trombone
Robert Couture *Principal*
Alexei Doohovskoy
Donald Robinson

Tuba
Donald Rankin *Principal*

Timpani
Jeffrey Fischer

Percussion
Richard Flanagan
Nancy Smith

Harp
Ina Zdorovetchi

ACKNOWLEDGMENTS

Boston Lyric Opera extends its gratitude to the following vendors, partners, individuals, community organizations, and school partners for their extraordinary courtesy in making our recent seasons possible:

4Wall Entertainment Rui Alves, Mike Teixeira	Flansburgh Associates, Inc. Fly Over the City	Myles Standish Business Condominiums
Acentech, Inc. Carl Rosenberg, Jonah Sacks, Khaleela Zaman	Furnished Quarters Suzanne Blocker, Annette Clement	NEPS Primary Freight New England Conservatory of Music
Allison Voth	GBH	New England Restrooms Nicole Antonucci
American Repertory Theater	HallKeen Management Jennifer Zarrella, Randy Pelletier	Nicola Giusti
Artists For Humanity	HarborOne Bank	Nile Scott Studios
ArtsBoston	Hibernian Hall Harris Lefteri	Olivia Moon Half Asian Lens
ArtsEmerson	HUB International	Production Advantage
Back Bay Chorale	Huntington Theatre Company	ProPrint Boston
Ball Square Films Kathy Wittman	Dr. Hyeouk Chris Hahm	Robert Silman Associates Structural Engineers Ben Rosenberg, Steven Au Yeung
Beth Harris Fortepiano Tuner	IATSE Local #11 JACET Colleen Glynn	Rosebrand, Inc.
BOCA Systems	ILLUMINUS	Ryder Transportation
Boston Center for the Arts	InnoPsych, Inc. Dr. Charmain Jackman	Sew What, Inc. Andrea Fraser
Boston Children's Museum	Inquilinos Boricuas en Acción	Seyfarth Shaw, LLP Brian Michaelis
Boston Conservatory at Berklee College of Music	Janet Buecker	Sika Consulting Kemarah Sika
Boston Harbor Now	Japan Society of Boston Naoko Takayanagi	Stone Living Lab
Boston Properties	Japanese American Citizens League Kenneth Oye, Margie Yamamoto	Tarlow, Breed, Hart & Rodgers, P.C. Michael Radin
Boston Public Library	JCA Arts Marketing	TDF Theatre Development Fund Tessitura
Boston Public Schools Visual & Performing Arts Office	JFK Library and Museum	The Catered Affair
Boston University College of Fine Arts	Jim Jenson	The Gilbane Building Company
C3 Commercial Construction Consulting, Inc. Doug Anderson	JKJ Retirement Services Ben Hall, Jack McDonald	The HILB Group
Capron Lighting & Sound Co. Jeff Antonellis, Ryan Frost	Les Éditions Buissonnières Music Publishing	The HYM Investment Group
Cartage America Tim Riley	Louis A. Gentile Piano Service	The Residence Inn by Marriott (Boston Downtown/Seaport)
Castle of Our Skins	MASARY Studios	The Rose Kennedy Greenway
Charlestown Navy Yard	Massachusetts Bay Transportation Authority	The Trustees
Citius Printing & Graphics George Perry	Massachusetts Department of Conservation and Recreation	Truro Historical Society
Constangy, Brooks, Smith & Prophete, LLP Andrew Eisenberg, Will Krasnow	Megan Gilron Staging Research	United Staging & Rigging Eric Frishman
Costume Works, Inc. Liz Perlman	Midway Artist Studios Raber Umphenour	Vantage Technology Consulting Group Geoffrey Tritsch
Devon Lumber	Mike Marchetti	VOICES Boston
Dynamix, Inc.	Andrew Motta	Wetherbee Creative Wendy Wetherbee
East Cambridge Piano James Nicoloso	Museum of Fine Arts, Boston	WBUR
Emerson College David Howse, Bonnie Baggesen	Museum of Science	YW Boston Anouska Bhattacharyya
Emmanuel Music		

ABOUT BOSTON LYRIC OPERA & STAFF

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.

LEADERSHIP

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*

ARTISTIC & PRODUCTION

Ben Richter *Senior Director of Producing Operations*
Lisa Hanson *Director of Producing Operations*
Michael Costa *Director of Production*
Brett Hodgdon *Head of Music & Chorus Director*
Kimberly Sabio *Manager of Artistic Operations*
Ian Rouillard *Assistant Director of Production*
Ji Yung Lee *Coach/Pianist*
Brendon Shapiro *Coach/Pianist*
Douglas Sumi *Coach/Pianist*

ADMINISTRATION

David Tompkins *Chief Operating Officer*
Lizabeth Malanga *Senior Director of Administration*
Ebony Bell *Executive Administrator*
Nancy McDonald *Senior Manager, Operations*
Aileen Leon-Echeverria *Administrative Manager*
Caterina Pina *Director of People Operations*

FINANCE

Jarrell Perkins *Chief Financial Officer*
Michelle Rawding *Financial Analyst*

PHILANTHROPY

Ishan Johnson *Chief Philanthropy Advisor*
Sarah B. Blume *Principal Philanthropy Advisor*
Laura Jekel *Philanthropy Advisor*
Katherine Leary *Prospect Researcher*
Amy Advocat *Manager of Institutional Philanthropy*
Allyson Bennett *Philanthropy Coordinator*

MARKETING & OPERATIONS

Julia Propp *Senior Director of Marketing & Operations*
Ryan Cannister *Marketing & Communications Manager*
Hannah Cassell *CRM & Database Administrator*
Wren Rodziewicz *Database Coordinator*
Charley Gibson *Audience Services Manager*
Natalia St Jean *Editorial Coordinator*
Nicole DeGrandpre *Marketing Associate*
Lauren Florek *Senior Patron Services Coordinator*
Natalie Barnaby *Patron Services Associate*

PUBLIC ENGAGEMENT

Roxanna Myhrum *Director of Programs & Events*
V Brancazio *Events Manager*
Kay Steele *Education Manager*
Kylie Fletcher *Resident Teaching Artist*
Laura Nevitt *Resident Teaching Artist*

JMK PR *Public Relations*
Incontrera Consulting *Social Media*
Leapfrog Arts *Graphic Design*
Mouth Media *Website*
JCA Consulting *CRM Applications*
Russell Philanthropies *Consultant*

Phillip C. Song, MD *Consulting Laryngologist*
Division Chief of Laryngology at Massachusetts
Eye and Ear

DONORS

We are honored to recognize our donors who generously support Boston Lyric Opera. We are deeply grateful for the following contributions made to BLO between July 1, 2023 and September 30, 2024.

MEMBERS (\$100 - \$2,999) | We are grateful for the commitment of our members, the largest community of supporters at Boston Lyric Opera. Members enjoy opportunities to explore opera and engage with others who share their passion through invitations to special events and other exciting benefits.

ORFEO SOCIETY (\$3,000 +) | The Orfeo Society supports Boston Lyric Opera in all our endeavors, from stage to film to community programs. These aficionados come together regularly to hear artists perform and to learn about our groundbreaking productions from the creative teams, all while providing invaluable direct support to BLO.

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 Boston Lyric Opera.

For more information or to become a member, please call Sarah B. Blume at 617.702.8974.

CRESCENDO (\$100,000+)

Linda Cabot Black*§
Willa* & Taylor Bodman°
Katie & Paul Buttenwieser
Gerard & Sherryl Cohen
Constangy, Brooks, Smith &
Prophete, LLP
Alicia M. Cooney* &
Stephen Quigley§°
Wayne Davis* & Ann Merrifield§°
Andrew L. Eisenberg*°
Massachusetts Cultural Council
Massachusetts Emergency
Management Agency
Ms. Katharine Nash*
David W. Scudder* & Betsy Ridge§°
Wendy Shattuck & Sam Plimpton

VIVACE (\$50,000 - \$99,999)

Rick Burnes*§
Miguel* & Suki de Bragança°
Alan* & Lisa Dynner§
Gardner Hendrie
Mr. & Mrs. Amos B. Hostetter, Jr.
Susan W. Jacobs*§°
Marilee Wheeler Trust Charitable Fund
Mattina R. Proctor Foundation
Merrill Family Charitable Foundation
Miss Wallace Minot Leonard
Foundation
Bill & Pat O'Connor
Mrs. E. Lee Perry
Winfield* & Linda Perry°
The Poduska Family Foundation
Christine & Michael Puzo*§°
Stephen* & Geraldine Ricci
Mr.* & Mrs. Ray Stata

PRESTO (\$25,000 - \$49,999)

Anonymous (1)
Mr. Mark H. Dalzell
John H. Deknatel & Carol M. Taylor
Abigail B. Mason*§
Mayor's Office of Arts & Culture
Mr. & Mrs. David S. McCue
The Montrone Family
Anne M. Morgan*°
Lise Olney & Tim Fulham*°
Mr. & Mrs. A. Neil Pappalardo*
Janet & Irv Plotkin*§°
John & Susanne Potts*
Helen Pounds
Allison Ryder* & David Jones
Virginia Wellington Cabot
Foundation

ALLEGRO (\$10,000 - \$24,999)

Anonymous (2)
Estate of Anonymous* (1)
Jane & Steven Akin
Ms. Ellen Cabot*
Mr. John Conklin
Susan Denison
Robert Eastman*§
Lawrence & Atsuko Fish
Kathryn G. Freed, *in memory of*
Dean & Patti Freed§
Frank Graves & Christine Dugan
Kathy & Ron Groves
Graham & Ann Gund

The Hamilton Company Charitable
Foundation
Mimi Hewlett§
Mr. Keith Higgins
Lisa Hillenbrand*°
Kathleen Hull°
Mr.* & Mrs. Edward C. Johnson
Ellen & Robert Kaplan§
Ms. Amelia Katzen*
Maria Krokidas* & Bruce Bullen°
Lincoln & Therese Filene Foundation
Dr. Joseph & Mrs. Anita Loscalzo*°
Ms. M. Lynne Markus*§
MEDITECH

Ms. Elaine Murphy
Mr. & Mrs. Richard Olney III
Ms. Maria Park
The Paul & Edith Babson Foundation
William & Lia Poorvu
Melinda & James Rabb°
Mr. & Mrs. Vincent* &
Robin Rougeau
Rumena & Alexander Senchak*
Andrew Sherman & Russ Lopez*§°
Larry* & Beverly St. Clair°
Andrew Szentgyorgyi,
Nicholas Szentgyorgi &
Nancy Brickhouse

Bradley Vernatter
Dr. Robert Walsh* &
Lydia Kenton Walsh*^o
Peter Wender*§
George* & Moira Yip
Ms. Tania Zouikin*§

ADAGIO (\$5,000 - \$9,999)

Anonymous (1)
Nancy Altschuler
Mr. Peter Ambler &
Ms. Lindsay Miller
The Amphion Foundation
Drs. Susan E. Bennett* &
Gerald B. Pier^o
BPS Arts Expansion Fund at
EdVestors
Ms. RoAnn Costin
Priscilla Deck & Sean Kelly
Mr. Lawrence M. DeVito*§^o
Ms. JoAnne Dickinson*^o
Laura Dike* & Vaughn Miller
Dr. Jordan S. Ruboy Charitable
Fund§^{*}
Martin Elvis§ & Giuseppina Fabbiano
Estate of Emily C. Hood*^{*}
Dr. Kurt D. Gress &
Mr. Samuel Y. Parkinson
Nick & Marjorie Greville
Sylvia Han*^o
David Hoffman* &
Deborah Friedman
Morton Hoffman*, *in loving memory
of Sandy Hoffman**^{*}
Jennifer Ritvo Hughes &
Marcus Hughes
Amy Hunter* & Steven Maguire§
William A. Hunter* &
Barbara Bradlee Hunter
Mr. Matthew Hurley
Milling Kinard
Butler & Lois Lampson
Janika* & George LeMaitre
Drs. Lynne* & Sidney Levitsky
Liana Enterprises
Kathryn McDaniel*^o
Kate Meany*
Jo Frances Meyer*
Gregory E. Moore &
Wynne W. Szeto*^o
Jane Pisciotelli Papa*§^o
Peter & Suzanne Read§
Dr. Douglas Reeves &
Amy Feind Reeves
Mr. Carl Rosenberg*
Simone Santiago*
Stephen & Peg Senturia^o
Yong-Hee Silver
Susan Stamler

Ms. Tricia Swift*^o
Mr. & Mrs. Frank Tempesta*^o
Dr. Nelson Thaemert &
Mr. Brian Gokey*^o
David & Sarah Tompkins
Mr. Richard Trant*
Ms. Amy Tsurumi*^o
Yin-Yin Wang*^o
Elizabeth B. Yntema &
Mark Ferguson

GRAZIOSO (\$3,000 - \$4,999)

Anonymous (2)
Michael Barza & Judith Robinson§
Ms. Mei-Po Cheung
Marjorie B. & Martin Cohn
Nancy & Laury Coolidge
Tamara P. & Charles H. Davis II§
Mr. & Mrs. Dozier Gardner
Anne Giudice
Dr. Joan Goldberg
Mr. Joseph Hammer§
David Kirk^o
Dr. Maydee G. Lande, *in memory
of her father*
Alice Levine & Paul Weissman
Nagesh Mahanthappa &
Valentine Talland
Shari & Christopher Noe
Ms. Erinn Rhodes
Mr. John Stevens &
Ms. Virginia McIntyre

ADVOCATE (\$1,000 - \$2,999)

Anonymous (5)
John & Molly Beard
Ms. Ann Beha &
Mr. Robert A. Radloff
John Belchers
Ms. Jane Biondi
The Boston Foundation
Pam & Lee Bromberg
Mr. Arthur Buckland
Michael & Bernie Caruso, *in honor
of Barbara Case Senchak*
Ms. Nina Cohen
James F. Crowley, Jr.
James Dalsimer
Pamela & Belden Daniels
Anne Lyons Dolan, *in memory of
Susan Eastman*§
Eli Lilly & Company Foundation, Inc.
Fidelity Charitable Gift Fund
Christopher & Hilary Gabrieli
Mrs. G. Peabody Gardner
Melissa Gilliam & William Grobman
Bill Glazer & Tom Smith, *in honor of
Russ Lopez & Andrew Sherman*
Dr. David Golan & Dr. Laura Green

Eric Grosse & Brenda Baker
Mr. & Mrs. John Henn
Art & Eloise Hodges
Mr. Ishan Johnson
Ms. Louise Johnson*
Mr. Adrian Jones
Eva R. Karger§
Stan & Sandy Keller
Ms. Lucy LaFleche
Pam Lassiter
Mr. Joseph Mari
Daniel Marshak
Jillian C. McGrath*
Dr. Harold Michlewitz
Mary & Sherif Nada§
Esther Nelson & Bernd Ulken
Ms. Susan W. Paine
Genevieve Pluhowski & Russell Wiggin
Liz Printz
Michael Raizman
Lee Sandwen
R. S. Steinberg
Campbell Steward
Myles Striar
Ernst Ter Haar
UBS Financial Services, Inc.
Quentin & Kelda Vernatter
Albert & Judith Zabin

SUSTAINER (\$500 - \$999)

Anonymous (2)
Mr. Bernard Aserkoff
Mr. John Barstow &
Ms. Eugenia Ware
Ms. Karen Bedrosian
Leonard & Jane Bernstein
Carolyn Bitetti &
T. Christopher Donnelly
Dorothy & Hale Bradt
Ms. Bettina Burr, *in honor of
Irv Plotkin*
Ms. Jane Carr & Mr. Andrew Hertig
Rita Cuker
Carol & David Domina
Mr. Mark Donohoe
Ms. Catharine-Mary Donovan
Zach Durant-Emmons &
Willis Emmons
Mr. Lloyd Fillion
Mr. & Mrs. James J. Harper
Dr. Robert J. Henry, M.D.
Fred Hoppin
Thomas & Sonja Ellingson Hout
Susan Johnston
Robert W. Kruszyna§
Mark & Mary Lunsford
Ms. Sandra Moose
Mr. William Pananos
Mr. Richard S. Perkins, Jr.

Mr. Gene Pokorny
 Patricia Romeo-Gilbert
 John Sasso & Mary Jo Adams
 Mr. Michael Schaefer
 Schrupka Fund
 Mr. Robert Shapiro
 Michael Skatrud
 Susan Stickells & Al Holman
 Ann B. Teixeira
 Ms. Melissa Tully
 Andrea Urban
 Mary Verhage
 Linda & Harvey Weiner
 Mr. Jerry Wheelock &
 Elizabeth Wood
 Ms. Mary Wolfson
 Mr. & Ms. Douglas Woodlock
 Harvey Young & Heather Schoenfeld

CONTRIBUTOR (\$250-\$499)

Anonymous (7)
 Anonymous gift *in honor of*
Sarah & Carl Blume (1)
 Lucy Ascoli
 Christopher Austin & Judy Austin
 Ms. Diane M. Austin &
 Mr. Aaron J. Nurick
 Benevity Community Impact Fund

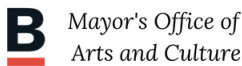
Nina & Donald Berk
 Dr. & Mrs. Stuart R. Bless
 Thomas Burger
 Pauline Ho Bynum
 Ms. Mary Chamberlain
 Mr. Robert Coren &
 Mr. John W. Gintell
 Mr. Paul Curtis
 Robert Doane
 Karen & Andrew Epstein
 Sarah Gallivan & Gopal Kadagathur♦
 Christopher Gassett
 Prof. James A. Glazier
 Sylvia Hammer, *in honor of*
Michael Puzo
 Susan Hunter
 Elinore & Herbert Kagan
 Ms. Yuriko Kuwabara &
 Dr. Sunny Dzik
 Mr. Michael Lauber
 Marilyn Levitt & Andrew Friedland
 Ricardo & Marla Lewitus
 Mr. Merrill Mack
 Quinn MacKenzie
 Ms. Deena Matowik
 James & Caroline McCloy
 Margaret McDormand, *in memory of*
Anna Elizabeth McDormand

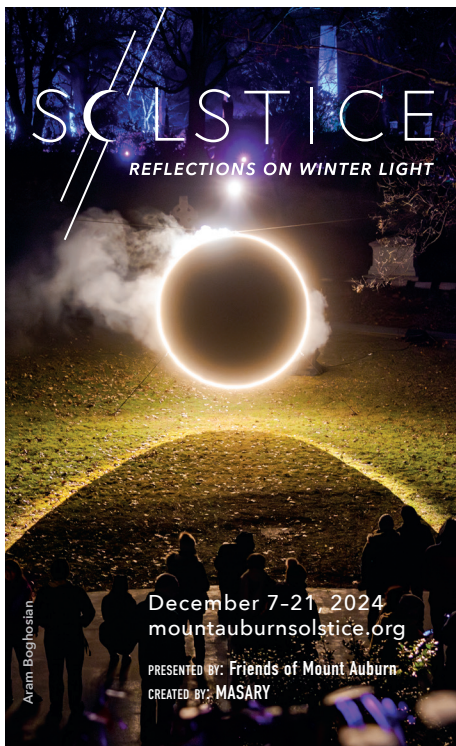
Evelyn McFadden, *in memory of*
George Seaman
 Ms. Kati Mitchell
 Ms. Mary Crain Penniman
 Amanda Pollak & Gustav Peebles
 Larry Pratt
 R. Lynn Rardin & Lynne A. O'Connell
 Barbara & Terry Reideler
 Mr. Jack Reynolds
 Nicholas G. Russell
 Mr. Frank Santangelo
 Ms. Jean Scarrow
 John & Ruth Schey
 Lauren Schultes
 Varda & Israel Shaked
 John & Mary Tarvin
 Martha C. Ulken
 Steve Walch & Linda Williams
 Mr. Stephen Weiner
 Elizabeth Wylde & Lance Drane

* Board Member
 ○ Lyric Circle Member
 § Goldovsky Society Member
 ♦ Deceased

INSTITUTIONAL PARTNERS

Boston Lyric Opera's 2024/25 season is supported in part by The Hamilton Company Charitable Foundation, HarborOne Bank, HarborOne Foundation, the Lincoln and Therese Filene Foundation, the Mattina R. Proctor Foundation, The Paul & Edith Babson Foundation, The Residence Inn by Marriott (Boston Downtown/Seaport), the Virginia Wellington Cabot Foundation, the National Endowment for the Arts, the Mayor's Office of Arts and Culture, and Mass Cultural Council, a state agency.





SOMERVILLE MUSIC SPACES

TEACH. REHEARSE. RECORD. PERFORM.

Experience our top-notch teaching, rehearsal, recording, and performance studios featuring excellent pianos and amenities. Available for hourly rentals with convenient online booking.



Visit us at 1060 Broadway Suite
C101B, Somerville MA 02144
617-468-6656

www.somervillemusicspaces.com



EXPLORE OPERA WITH YOUR STUDENTS



Opera is for everyone!
We invite you to engage in this colorful multi-art form.

Whether you're bringing students to the theater, hosting teaching artists at your school, or inviting teachers to a workshop, BLO's Education Programs are designed for a variety of experience levels and backgrounds.

BLO.ORG/EDUCATION





inspiring *great performances*

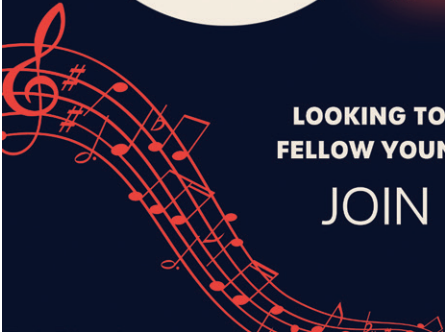
Hemenway & Barnes is proud to support the Boston Lyric Opera.



Hemenway
& Barnes LLP

www.hembar.com

For over 160 years, we've served as legal counsel, wealth managers and trustees to families, businesses and nonprofit organizations, both in New England and beyond. Expect seasoned partners who listen well, understand your situation personally and deliver advice custom-tailored to your needs.



**LOOKING TO CONNECT WITH
FELLOW YOUNG ARTS LOVERS?**

JOIN PRIMA!

LEARN MORE



CREATING OPERATIC MOMENTS THAT ENRICH EVERYDAY LIFE.



NILE SCOTT STUDIOS



SCAN TO DONATE NOW

To learn more about joining our community of supporters, please call or visit us at:

617.702.8975
BLO.org/donate

SUPPORT BLO

Play a starring role of your own. Make your gift today to support beloved classics, daring premieres, and a new generation of artists and audiences.

- Donations directly impact the core facets of BLO: community & education programs, new works, and increasing opera accessibility.
- BLO puts on creative, outside-the-box productions that attract thousands of operagoers and reach hundreds of students through our education initiatives each year.



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

FOLLOW US ON SOCIAL MEDIA: @BostonLyricOpera



Mixed emotions abound at Mitridate's (Lawrence Brownlee, c.) unexpected return in BLO's 2024 production of *Mitridate*.



We are pleased to partner with
BOSTON LYRIC OPERA
for the 2024-2025 season.

The Residence Inn Boston Downtown/Seaport is housed in a 1901 Historical building where the building's industrial past is seamlessly-blended with modern amenities.

A boutique style hotel that offers comfort and privacy in the heart of Boston's bustling Seaport district.

To book your stay, please visit www.Marriott.com/BOSFP or call us directly at **617-478-0840**.

Residence Inn Boston Downtown/Seaport
370 Congress St, Boston, MA 02210

Residence INN
BY MARRIOTT



EMERSON COLONIAL THEATRE
106 BOYLSTON STREET | EMERSONCOLONIALTHEATRE.COM

All performances begin on time. To respect the enjoyment of others, BLO observes a no-late seating policy. While we understand that traffic conditions, public transportation, weather, and other factors can have unexpected effects on your arrival, we wish to minimize disruptions for our seated patrons and for our artists on stage. Additionally, if you must leave during the performance, reentry may be prohibited.

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 or call BLO Audience Services at 617.542.6772, MON-FRI | 10-5.**

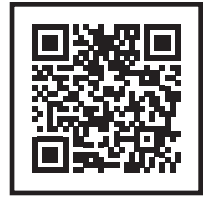
EMERSON Colonial THEATRE
Exit Plans

For your own safety,
please take a moment to view
the exits for each floor.

Orchestra Exits

Mezzanine Exits

Balcony Exits



Wheelchair access is available at the main entrance to the building on Boylston Street. Please request wheelchair seating from a sales representative at time of purchase. Designated ADA seating locations are located on the Orchestra level of the theatre. An ADA accessible restroom is also located on the Orchestra level. There is no elevator access in the building. **Please contact us at 888.616.0272 or email infocolonial@atgertainment.com for assistance.**

Mask wearing is no longer required for most performances & events, but strongly encouraged at all times while in the theater. For Emerson's policies, go to artsemerson.org/visit/public-health.

BOSTON LYRIC OPERA

2024/25 SEASON

"Walk on, walk on
With hope in your heart
And you'll never walk alone
You'll never walk alone"

- Rodgers & Hammerstein, *Carousel*

MOZART & CIGNA-SANTI'S
MITRIDATE

VERDI & GHISLANZONI'S
AIDA

VIVALDI & RUHL'S
THE SEASONS

RODGERS & HAMMERSTEIN'S
CAROUSEL

KORNGOLD & SCHOTT'S
DIE TOTE STADT

BRITTEN'S
NOAH'S FLOOD

Tickets start at \$25. Packages start at \$99.
Subscribe Today! | BLO.ORG | 617.542.6772