

# *Don Quichotte*

Georg Philipp Telemann

*Friday, March 13 - Saturday, March 14*

*Mayne Stage | Chicago, Illinois*



*Haymarket  
Opera company*

*Don Quichotte et les oiseaux à la caverne  
de Montesinos by Natoire Charles Joseph.*

## *Andrew Patner*

*1959-2015*



*The Haymarket Opera Company is dedicating these performances to the memory of Andrew Patner, who died unexpectedly on February 3, 2015.*

As noted in his biography from the Hyde Park Historical Society, “Andrew Patner was the Critic-at-Large for WFMT Radio Chicago and its website WFMT.com since 1998. On WFMT, he hosted the weekly conversation program “Critical Thinking” and his ‘Critic’s Choice’ commentaries were heard three times each week. He was a Contributing Critic to the Chicago Sun-Times since 1991, covering classical music and opera, theater and dance, art and architecture, cabaret, books, and film, including one year as acting theater and dance critic, and at the time of his death he was the classical music and opera critic of the Sun-Times.

“A third-generation Chicagoan, he was the author of *I.F. Stone: A Portrait* (Pantheon, 1988; Anchor Books, 1990) on the veteran independent radical journalist, he received a Peter Lisagor Award in 1984 for his coverage of race and politics in Chicago magazine (staff writer and editor, 1981-1983) on the eve of Harold Washington’s election as the city’s first black mayor, and the 2000 James Friend Memorial Award from the Friends of Literature for his written and broadcast arts criticism in Chicago. A former staff reporter for The Wall Street Journal (1989 and 1990), he was a critic, host, and producer for WBEZ (91.5 FM), Chicago’s National Public Radio affiliate, from 1990 to 1997, and he was a 2003 Getty/USC Annenberg Arts Journalism Fellow in Los Angeles.

“He attended The College of the University of Chicago where he studied liberal arts and history and was editor-in-chief of The Chicago Maroon in 1979-1980. He later attended the University of Wisconsin at Madison from which he received a B.A. in History, and the University of Chicago’s Law School.

“A popular speaker, lecturer, and moderator, he appeared at all of Chicago’s major cultural institutions, including the Chicago Symphony Orchestra, where he was a regular pre-concert speaker and interviewer, Lyric Opera of Chicago, the Art Institute of Chicago, the Field Museum of Natural History, Chicago Opera Theater, Steppenwolf Theatre Company, the Chicago Humanities Festival, the Chicago Historical Society, The University of Chicago, Ravinia Festival, the Chicago Public Library/Harold Washington Library Center, Printers Row Book Fair, and the Chicago Cultural Center. He also was a frequent speaker, panelist, or master of ceremonies for charitable, educational, and fraternal organizations.”

Andrew provided invaluable assistance to the Haymarket Opera as we entered the Chicago cultural scene. He reviewed all of the Company’s productions, shared his enthusiasm for the venture with others, and was always generous with his time in offering his knowledge of the arts scene and his keen insight on the performances. Andrew is survived by longtime partner Tom Bachtell, mother Irene, and brothers Seth and Joshua. His life will be celebrated at an event open to the public at Orchestra Hall at Symphony Center, 220 S. Michigan Avenue, beginning at 7 p.m. on Wednesday, March 18. At his family’s request, donations in his memory may be made to the Chicago Children’s Choir at [ccchoir.org](http://ccchoir.org).



CRAIG TROMPETER  
artistic director

# Counting our lucky stars!

Dear Friends,

We bring our fourth season to a close with these performances of Carl Philipp Emanuel Bach's stormy *Concerto in D Minor for Harpsichord* and Georg Philipp Telemann's comic opera *Don Quichotte auf der Hochzeit des Comacho*. It continues to astound and move me how a company like ours can exist during such tumultuous and sad times. Perhaps art, music, and humor are even more necessary when world events are predominated by mass destruction, cruelty, and death. The human urge to create is difficult to subdue. It binds us together and makes us stronger.

We are dedicating these performances to our late, great friend Andrew Patner, who was taken from us all unexpectedly and much too soon. Mr. Patner valued our work and was one of many who helped put us "on the map" as a company. His enthusiasm kept us going when the strain of the creative process was challenged by the realities of restrictive budgets. He just couldn't wait to see what we would do next. He went out of his way to see every production. I wish we could tell him our big plans for the future and that he could be here in the flesh to witness them come to life. If you are listening, Andrew, I know you'll be laughing tonight.

I could use your help counting our lucky stars. These performances are made possible by a committed crew of artists, volunteers, and supporters. I wish to thank our incredible board of directors and welcome the newest member, Mary Mackay. These helmswomen and men steer our ship through the volatile waters of the not-for-profit arts world. Their individual and collective brainpower is a thing of awesome beauty. If you see one of them tonight, please join me in thanking them. We have what can only be described as a "dream team" of artists creating the world of renaissance Spain

through the eyes of 18th-century Germany. Enjoy the opulent costumes of Meriem Bahri and the lovingly created stage props of Russell Wagner and Zuleyka V. Benitez. Our blue-ribbon cast, inspired by Director Sarah Edgar, animates the stage and excites the air with their beautiful voices. Our hand-picked orchestra is an assemblage of the nation's finest period performers. Not every orchestra in the world has a two-time Grammy® nominee sitting at the keyboard.

Without the brawny-shouldered backing of our many individual donors we would go the way of so many arts organizations. Thanks to the heavenly help of the Paul M. Angell Family Foundation, the Saints, the MacArthur Funds for Arts and Culture at the Richard H. Driehaus Foundation, the Elizabeth F. Cheney Foundation, the City of Chicago's Department of Cultural Affairs and Special Events, and the Ann and Gordon Getty Foundation. Forgive me for this platitude (I've been hanging around Sancho Panza a bit too much lately), but "It takes a village" to run an opera company. If you are not already a donor, please consider making a contribution today. We treasure every gift and use each dollar judiciously.

Our fifth season begins in November with Handel's brilliant *Amadigi di Gaula*. Our production will be Chicago's first chance to hear and see this magical opera, based on the story of Amadis of Gaul – Don Quichotte's idol in chivalry. We have much more in store for the 2015/16 season, so please join our email list and Facebook page for updates.

Now, please settle back in your seat, sip 'em if you got 'em, and let us tell you a tale from one of the greatest stories of all time.



## *Concerto in D Minor for Harpsichord*

Carl Philipp Emanuel Bach (1714–88)

Allegro

Poco Andante

Allegro assai

Jory Vinikour, *harpsichord*

## *Don Quichotte auf der Hochzeit des Comacho*

(*Don Quichotte at the Wedding of Camacho*)

1761

Libretto by Daniel Schiebeler (1741–71)

Music by Georg Philipp Telemann (1681–1767)

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### *Cast in order of appearance:*

*Don Quichotte, the Knight of the Lion* PETER VAN DE GRAAF  
*Sancho Panza, his stable master* RYAN DE RYKE  
*Grisostomo, a shepherd* SUZANNE LOMMLER  
*Pedrillo, a shepherd* ANNA LAURENZO  
*Shepherdess* KAITLIN FOLEY  
*Shepherdess* JOSH PRITCHETT  
*Shepherd* DARRELL J. JORDAN  
*Quiteria* NATHALIE COLAS  
*Comacho* ERIC MIRANDA  
*Basilio* SHAWN MLYNEK

*Music Director* CRAIG TROMPETER  
*Stage Director and Choreographer* SARAH EDGAR  
*Costume Designer and Supervisor* MERIEM BAHRI  
*Stage Designer* BRIAN NOVATNY  
*Lighting Designer* ERIC PETERSON  
*Properties and Master Carpenter* RUSSELL WAGNER  
*Properties Artist* ZULEYKA V. BENITEZ  
*Assistant to the Stage Director* SINGELI ZAPARANIUK  
*Costume Construction* CHICAGO CUSTOM COSTUMES & MERIEM BAHRI  
*Armor Crafts* AUSTIN PETTINGER  
*Wigs and Makeup* PENNY LANE STUDIOS  
*Assistant to the Costume Designer* DEANNA BADE  
*Dance Assistant* CALVIN BROWN  
*Stage Crew* RUSSELL WAGNER, ROBERT MOSS  
*Projected Supertitles* SARAH EDGAR  
*Supertitles Operator* KATHERINE SHULDINER  
*Musical Edition by* A-R EDITIONS, INCORPORATED

BY SARAH EDGAR

## SCENE 1

Don Quichotte and Sancho Panza, after much adventure-seeking in the countryside of La Mancha, have stopped to rest for a bit. However, knights errant need very little rest, and the opera opens with Don Quichotte proclaiming that true heroes are awake and taking care of hero business when weaker men are still a-bed (“Ein wahrer Held”). The weaker man in this scenario is Sancho Panza, and he eventually awakens. As soon as he does, he begins chanting the litany of suffering that they have both endured as the result of their adventures: the windmills that Don Quichotte mistook for giants; the lion that Don Quichotte tried to fight, but who mercifully was not interested; and the robbers who pelted them with stones (“Vortrefflich, Herr!”). Sancho then launches into a remembrance of being tossed up and down through the air in a blanket, his most terrifying moment of their journey (“Mich deucht, ich sehe noch die fürchterliche Decke”). Don Quichotte admonishes Sancho for his cowardice (“So kannst du denn die Prellung nicht verschmerzen?”), and the two go back and forth in this vein for a while. Sancho keeps bringing up the moments

when he was battered and bruised, while Don Quichotte reminds him repeatedly of the virtues of bravery. Then Don Quichotte spies a new adventure heading their way.

## SCENE 2

The neighborhood shepherds and shepherdesses enter the scene singing and dancing in praise of the lovely Quiteria (“Die schönste Schäferin”). After a bit of questioning, Don Quichotte and Sancho Panza find out that this is the wedding day for the beautiful shepherdess Quiteria and the rich herdsman Comacho. The shepherd Grisostomo goes a bit far in his admiration for Quiteria, saying that her face is as fair as the blush of morning and “no graybeard here’s too old to feel stirred by her.” Don Quichotte takes offense because no woman can compare to his Dulcinea (“Beim Amadis, beim Ritter von der Sonne!”), and his bizarre epithets leave the shepherds and shepherdesses confused. Don Quichotte introduces himself as the brave “Knight of the Lion” (based on the technical defeat of the lion mentioned earlier), and then Sancho Panza introduces himself and his beloved donkey. Sancho cannot help but add his song of adoration for his donkey and dislike of his wife (“Mein Esel ist das beste Tier”). After these interruptions, the shepherds continue their story of Quiteria and Comacho’s wedding day. It is not a day of joy for one man, they say, for the true love of Quiteria is the poor, but exceedingly talented, Basilio.

Alas, Quiteria’s father has decided to marry her to the rich man instead of the poor lover! The shepherd Pedrillo sings a haunting aria of Basilio’s sleepless nights, wandering the forest and calling Quiteria’s name (“Kein Schlaf besucht die starren Augenlider”). The bridal couple soon comes into view, and their friends once again sing and dance their admiration for Quiteria the Fair. They invite Don Quichotte and Sancho Panza to stay for the wedding, and Sancho is very pleased because he has smelled the preparations of a delicious feast.



*Collation de Sancho dans la forêt* by Natoire Charles Joseph. 1735-44.

## *synopsis continued*

### SCENE 3

Quiteria and Comacho enter the scene, and Quiteria looks appropriately pale and unsure. Comacho, however, is jubilant, but just as he invites everyone to be merry, the crowd sounds a distressed gasp.

### SCENE 4

Basilio has appeared, with a bloody knife sticking out of his chest. His voice quavering, Basilio entreats Quiteria to acknowledge him as her husband for just the few moments he has left on this earth (“Schau her, Quiteria!”). Quiteria is nervous that Comacho will not let her do such a thing. Indeed he does not want to allow this, but Sancho convinces him that there is no problem, since Basilio will soon be dead. Quiteria swears that she will love Basilio as long as he lives.

It turns out that this will be longer than everyone thought, because Basilio, hearing her words, rips the fake knife off his chest and parades around with his new wife, Quiteria (“Nun bist du mein”). Comacho is furious, and he reminds her that she is choosing a life of poverty over prosperity. Quiteria shoots back that he can keep his money; she has true love (“Behalte nur dein Gold”). Comacho leaves the party in a huff. Sancho is a bit nonplussed by these events, as he was really looking forward to eating a delicious roast and knocking back a few skins of wine, but Basilio assures him that he will give him as much wine as he desires. Everyone then joins in to sing the moral of the story: “Of all the gifts that Fate bestows/ Most precious of all is cleverness” (“Die Klugheit ist vom günstigen Geschehe/ Das kostbare Geschenk”).

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05 | Don Quichotte



## *Why is Sancho so scared of a blanket?*

In the first recitative of the opera, Sancho Panza mentions a number of incidents from *Don Quichotte* that happen before the episode of Quiteria and Comacho's wedding. He wants to convince Don Quichotte to return home because their adventures usually end up battering and bruising them.

### TILTING AT WINDMILLS

*“When you so pluckily had at those windmills—No! ‘Giants,’ I meant to say—You fought each other vigorously.”*

Near the beginning of Cervantes's book, Don Quichotte and Sancho Panza come upon thirty or forty windmills in the countryside. Don Quichotte believes that they are giants, and begins to attack them, even though Sancho tries very hard to dissuade him. As Don Quichotte charges a windmill on his horse, his lance is thrust into the sail of the windmill, smashing the lance while at the same time picking up the horse and its rider and crashing them onto the ground. Sancho helps him up and Don Quichotte blames his wounds on an evil enchanter. This is the basic pattern for their adventures: Don Quichotte sees something that is not really there, Sancho tries to make him listen to reason, and the misfortune that follows is blamed on evil magic.

### THE LIONS

*“Believe me, lions are not to be played with.”*

In the course of their travels, Don Quichotte and Sancho come upon a lion keeper transporting a lion and lioness that are a gift from the General of Oran to the Spanish king and queen. Don Quichotte wants to prove his bravery by fighting the lions. After much persuasion, the lion keeper agrees to let them out of their cage, but only when his mules and all the non-crazy people are a safe distance away from Don Quichotte. As it turns out, the lions can't be bothered to fight, so after a couple of nail-biting minutes, the keeper closes the cages, and Don Quichotte declares victory. From that point on, he calls himself “the Knight of the Lions.”

### DON DIEGO

*“If once in our travels we find/ A decent bed and a table spread with dishes/ As at Diego's.”*

Don Quichotte and Sancho meet Don Diego shortly before the episode of Comacho and Quiteria's wedding. Don Diego invites the pair back to his home, and they spend a few days in comfort with

food, restful sleep, and intelligent conversation. Don Diego and his family can tell that Don Quichotte is a madman, but they are perplexed because they find that sometimes he speaks with great clarity and intelligence. After a few days, Don Quichotte decides that they must leave. Real knights errant do not spend too long in comfort. Sancho is greatly disappointed.

### FREEING THE GALLEY SLAVES

*“We all too often find/ Accursed robbers,/ Who, if we set them free,/ Reward us with a cloudburst of stones.”*

On the road our valiant heroes meet a group of galley slaves, condemned criminals who are chained together at the neck, traveling to their destination with their guards. Don Quichotte is convinced that they are unfortunate wretches in need of his help, and, against the advice of Sancho once again, frees the galley slaves by force. Don Quichotte then orders them to take their broken chain and present it to Dulcinea as a tribute from Don Quichotte, something that the robbers of course will not do. Don Quichotte threatens them, and all the robbers throw stones, beating Don Quichotte and Sancho Panza until they are forced to flee the scene.

Remembering their previous adventures soon turns Sancho's mind to the most terrifying moments that he endured as a squire. The second aria in the opera is his woeful tale.

### THE BLANKET

*“Methinks I can see even now the terrifying carpet/ On which I flew, now low, now high/ And quite without wings.”*

Don Quichotte and Sancho Panza passed a night in an inn that Don Quichotte mistook for a castle. In the course of the evening, the pair became mixed up in a case of mistaken identity with a servant girl and her lover, a farce which left the travelers beaten. Don Quichotte then refused to pay for his stay at the inn, at which point the innkeeper demanded that Sancho should pay for them. Sancho refused, and the rough country folk staying at the inn wrapped the unfortunate Sancho in a blanket and tossed him up and down, over and over, until they wearied of the game.

*“Methinks I am tasting still the balsam.”*

To cure Sancho's wounds, Don Quichotte mixed up a balsam of oil, wine, salt, and rosemary. The potion is so vile that poor Sancho “began to erupt from both ends.”

# Program Notes

BY JESSE ROSENBERG

Following the performances of *Pimpinone*, which was presented by the Haymarket Opera in October of 2013, Chicago audiences once more have the opportunity to experience a live production of an opera by Georg Philipp Telemann (1681–1767), *Don Quichotte*.

The vicissitudes which Telemann's reputation has undergone — from the unrivaled renown he enjoyed in Germany during the first half of the eighteenth century, through his near-total eclipse in the age of Romantic-inspired Bach worship, followed by a considerable revival of interest in recent decades — have a complex back-story. To this day, there are many who cannot bring themselves to forgive the members of the Leipzig town council for having hired Bach as Cantor for the St. Thomas Church, only after having tried and failed to secure Telemann and then Christoph Graupner for the position. Their estimation of a giant like Johann Sebastian Bach as meriting no higher than a third choice has achieved almost iconic status as the last word in bourgeois benightedness. The reported characterization of Igor Stravinsky by René Leibowitz (the 12-tone composer and teacher of Boulez) as “the Telemann of our age” could leave no one in doubt as to his meaning: Stravinsky was a fashionable lightweight whose fame would be overcome by the vastly superior Schoenberg, just as definitively as Telemann's had been surpassed by J.S. Bach. Somehow, in the charged musical atmosphere of postwar Europe, the very name “Telemann” had become synonymous with mediocrity.

That Telemann was cast as the aesthetic polar opposite of J.S. Bach is not merely unfortunate, but in some respects constitutes a significant distortion. Relations between Bach and Telemann were cordial; Telemann stood godfather at the baptism of Bach's son Carl Philipp Emanuel in 1714 and wrote a lovely sonnet in honor of Bach not long after the latter's death in 1751, lavishly praising his gifts as composer, performer, and teacher. The two also shared important items on their respective *curriculae vitae*: each served at the church of St. Thomas in Leipzig, and both were members, at the same time, of the learned “Societät der musicalischen Wissenschaften” (Society of Musical Sciences) in that city.

It is equally silly for the profusion of musical works which flowed from Telemann's pen to be held against him, though it runs counter to the Romantic myth of each composition as a victory of

genius over adversity, and thus has led many to conclude that such a prolific outpouring could only produce superficial results. In fact, prolific output was fairly typical of the age; Telemann's work list is not notably longer than Handel's, Vivaldi's, or Bach's, especially when making allowances for the fact that he was born four years before Bach and outlived him by seventeen years.

In one important respect, Bach and Telemann are entirely incommensurate: Bach composed no operas, while Telemann provided no fewer than forty (though much of this music has been lost) for theaters in Leipzig and Hamburg. The one-act comic “serenata” *Don Quichotte auf der Hochzeit des Comacho* (1761), the last work in Telemann's formidable operatic output, was actually the second work by Telemann inspired by Cervantes' famous novel *Don Quichotte*, having been preceded some decades earlier by an instrumental suite in G major alternatively referred to as the “Don Quichotte Suite” or the “Burlesque of Don Quichotte.” (The musicologist Felix Schroeder dated that work to the years 1710–15.) Telemann's two *Quichotte*-related compositions are quite distinct and were inspired by entirely different episodes of the novel; some confusion on this point may result from the occasional practice of opening the opera, which lacks an overture, with the first movement of the Suite or of interspersing dance movements from the Suite in performances of the opera.

As a light comic opera with song-like arias, *Don Quichotte* has been referred to as a “Singspiel,” but it has sung recitatives rather than the spoken dialogues which are one of the main defining characteristics of that genre. It owes its official generic designation as a “serenata” to the fact that its first production was unstaged. However, the complete title of Daniel Schiebeler's original version (“Basilio and Quiteria, a dramatic libretto for the theater”), together with the many detailed stage directions in that version, firmly establish that the work was first conceived as an opera to be performed onstage. The city of Hamburg, however, had been without a functioning opera house since the 1738 closing of the Oper am Gänsemarkt, for which Telemann had composed numerous works. The 1761 premiere of *Don Quichotte* thus took place in an auditorium, the Konzertsaal “auf dem Kamp,” in what today might be termed a semi-staged concert performance. The only stage-action specifically called for in the printed libretto is



Basilio's entrance near the close of the opera -- his hilariously faked close brush with death, complete with bloody dagger -- although in all likelihood further miscellaneous shenanigans were incorporated into the performance. The basic action will be familiar to those who have read *Don Quichotte*, as it is laid out in chapters 20 and 21 of the second part of the novel. The opera opens with a dialogue between Quichotte, lost as usual in chivalrous delusions about his bravery and heroism, and the down-to-earth squire Sancho Panza, who would much rather be back home than taken up with absurd knightly quests which only leave him bruised. This extended introduction, running through several arias and interspersed recitatives, is interrupted by the arrival of other characters, a group of shepherds and shepherdesses moving along in a wedding procession. The festive, folk-like march sung by them leads to more incongruous absurdity, as their praise of the loveliness of the bride Quiteria provokes Quichotte into a furiously defiant aria in which he defends the honor of his beloved Dulcinea, in reality a farm girl who has no idea that she has been appointed as Quichotte's "Lady," and threatens with his sword all who would question her primacy in beauty. Further recitative leads to a comic aria, in highly questionable taste, by Sancho Panza, wherein he compares his wife unfavorably with his donkey, whose braying is cleverly imitated by the orchestra.

A more serious tone enters the drama when the shepherd Pedrillo explains that the husband-to-be, the wealthy Comacho, is not the man whom Quiteria desires to marry. Her true love is the poor, but clever and enterprising, Basilio. Balancing the comic element of Quichotte's character is the fundamental decency he displays in his sympathy for, and defense of, the young lovers; Sancho Panza, by contrast, never grows beyond his cynical, wisecracking persona. But it is Basilio's ingenious ploy of pretending to be at death's door, rather than any action taken by Quichotte, which brings about the happy ending. The same bright E major, already heard in several previous numbers, returns as the characters unite in a hymn to "Klugheit," i.e., cleverness.

Telemann's short, single-episode opera occupies a worthy position besides other music inspired by *Don Quichotte*, including *Die Hochzeit des Comacho* (the lone completed opera by Mendelssohn), Richard Strauss's eponymous tone poem, and the popular American musical *The Man of La Mancha*.

There is nothing incongruous about presenting a keyboard concerto on the same program as a dramatic vocal work; indeed, the concerto form itself has often been conceived as dramatic, placing the soloist in a kind of textural tension with the larger ensemble. Moreover, the practice of pairing a concerto with a vocal work has notable historical precedents. No fewer than nine of Handel's organ concertos, for example, were first performed on the same program as one of his sacred oratorios, while Beethoven premiered his third piano concerto at a concert in 1803 which also included his oratorio *Christus am Ölberge*.

In the present case, to fill out a performance featuring a light one-act opera by Telemann with an almost *Sturm und Drang*-style concerto by his godson Carl Philipp Emanuel Bach makes good sense, both historically and musically. Of the four sons of J.S. Bach who became professional musicians, C.P.E. Bach has enjoyed, for over two hundred years, the most esteem among musicians, beginning with Haydn's citing of him as his principal early model. C.P.E. Bach's startlingly original keyboard concerto in *D Minor* (designated "Wq 23" in the catalogue of C.P.E. Bach's works published by Alfred Wotquenne and "H 427" in the revised catalogue by American musicologist Eugene Helm), though usually performed with a harpsichord as the solo instrument, has also been given as a piano concerto — a not implausible approach to a work dating from 1748, when the plucked strings of the harpsichord were beginning to give way to the hammer-operated fortepiano.

The first movement, *allegro*, announces the main D minor theme with boldly dramatic leaps in the violins; it also combines elements of the *ritornello* form favored by Baroque concerto composers with the dynamic and thematic diversity characteristic of a later age.

Bach's emphasis on dramatic virtuosity in the outer movements is contrasted by the graceful, expressive lyricism in the slow movement, which takes a remarkable sixteen measures before settling into its home key of F major. The concluding movement is perhaps not quite as taxing on a harpsichord soloist as the fifth Brandenburg concerto by his father Johann Sebastian, but it is not far behind.

# Staging Notes

BY SARAH EDGAR

*“Señor Knight, if your grace is not following a specific route, as those searching for adventures usually do not, your grace should come with us, and you will see one of the finest and richest weddings ever celebrated in La Mancha, or for many leagues around.”*

The episode of Camacho’s wedding in Don Quixote practically begs for a comic stage interpretation. The wedding is a lavishly described scene complete with anguished lovers, class warfare, a tricky feigned suicide, gluttony supreme, and danced entertainments. The Georg Telemann/Daniel Schiebeler setting in *Don Quichotte auf der Hochzeit des Comacho* is a quick romp through this famous episode, and it is remarkably true to the novel.

*“Well, the first thing I’ll say,” Sancho said, “is that the common people think your grace is a great madman, and that I’m just as great a simpleton.”*

The first scene is a charming recap of the most famous misadventures of Don Quichotte and Sancho Panza: the windmills that were mistaken by Don Quichotte for giants, the episode in which Don Quichotte and Sancho finally slept in decent beds and ate decent food at the home of the generous Don Diego, the time

Don Quichotte freed some galley slaves who then pelted the pair with stones, as well as the oft-recounted tossing of Sancho up and down in a blanket at the “enchanted” inn. In keeping with the expository nature of this scene, I have staged our Don Quichotte and Sancho Panza performing exemplary actions for their characters. Sancho Panza is hungry, garrulous, and still sleepy. Don Quichotte hardly listens to him complain; rather, he practices his fighting moves. When he does listen, he upbraids Sancho for his cowardice.

Soon enough, the shepherds and shepherdesses come bouncing in, and the episode of Comacho’s wedding begins in earnest. This opera does not include the long entertainment of dancing and declamation from Cervantes’ novel, but there is some great dance music as part of the chorus celebrating Quiteria’s beauty. I’ve given our two shepherdesses soft garlands that were popular in stage dances of the eighteenth century. All of the shepherds and shepherdesses dance typical steps and patterns that were popular in group dances of the period. You might be asking, “What about Sancho’s famous donkey? Is there a place in this opera for him?” I can assure you, Sancho’s donkey will take center stage in an amusing but misogynistic aria in which Sancho sings the praise of his beloved ass and criticizes his annoying wife. Our prop artists Zuleyka Benitez and Russell Wagner have made a fabulous donkey

that truly deserves all of Sancho’s admiration. There are many silly moments in this opera, it’s true, but at the center of the story of Comacho’s wedding are a couple of questions that are timeless:

*Can money buy happiness?  
and  
How far would you go to  
win your true love?*

\*translation of Cervantes  
by Edith Grossman

Stage director Sarah Edgar consults with artist Zuleyka Benitez and master carpenter Russell Wagner (not pictured) on details for the *Don Quichotte* production. Note the donkey skull!



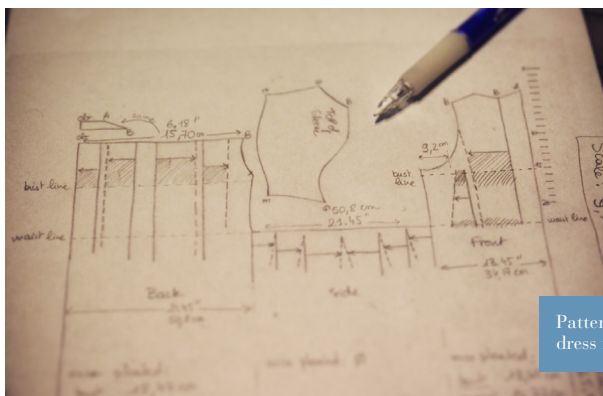
# About The Costumes

BY MERIEM BAHRI

*Don Quichotte* was published in the early 17th-century by Spanish author Cervantes, and since then the story of the gentleman from La Mancha has inspired many adaptations in opera, ballet, and movies. Each adaptation has been imbued with ideas and interpretations characteristic of the time period in which they were conceived, and Telemann's *Don Quichotte auf der Hochzeit des Comacho*, composed in 1761 Hamburg, is certainly no exception to the rule. Haymarket Opera Company's aim is to perform 17th and 18th century works as they would have been presented at their creation, and thus my goal was to create the type of costumes that a German audience of the time would have seen.

Paintings, engravings, and figurines depicting the adventures of Don Quichotte and Sancho Panza were an important source of information to me. Coypel's, Natoire's, and Hogarth's works constituted a solid base to understand the vision 18th century European artists had about the Spanish Golden Age and its ideals of chivalry. These pieces of art were rather full of anachronism: sixteenth century fashion was generously mixed with the current trends as are the costumes you'll see tonight. For instance, doublets, trunk-hose with cod-piece, and mustaches and beards stand together with tricorns, sack dress, paniers and freshly shaved rosy cheeks. Also, the fashion accessory expressly used to adorn Spanish characters was undoubtedly the neck ruff. More than a clue for a specific time frame, it was particularly attributed to Spanish people, as shown for instance on engravings depicting Commedia dell'Arte's figure of Il Capitano, usually a Spaniard captain with a disproportioned neck ruff. Cervantes's indications on the characters' look was followed by me as well, but in a soft palette closer to rococo masters' paintings than earlier tastes for darker colors.

The attempts at costume authenticity visible on 18th century paintings are, indeed, to be taken with precaution when it comes to stage representations. In Germany, and particularly in Hamburg, it was not until the 1770s that historical reconstruction became common for theater plays; early calls for authentic stage costumes, which started in the 1740s, resulted in critics' attacks and mockery, the taste for conventionalized stage costumes along French lines being still too strong. The slowness of theater to immerse into historical milieu can be also explained by the modest budgets of companies composed by strolling players, who were often responsible for providing their own costumes. In opera houses and court entertainments with more money, the taste for historical costuming possibly began earlier, as costume sketches from the court at Dresden seem to show us, but again, it was more an allusion to a certain time period than a thorough work of reconstitution.



Pattern of a mid-18th-century dress for the character of Quiteria.



Flowered wreaths for the shepherdesses.

# Funder Highlight

The Haymarket Opera Company is grateful for the generous support of the Paul M. Angell Family Foundation.

PAUL M. ANGELL was born in Michigan in the last years of the nineteenth century, growing up in Ottumwa, Iowa. His formal education ended with sixth grade. In 1916 he joined the U.S. Navy. A gifted musician, he was assigned to John Philip Sousa's band and spent the rest of World War I touring the country with the band, raising morale and selling war bonds. He survived the 1918 flu pandemic that decimated the troops at the Great Lakes Naval Training Center, served in Santo Domingo during the U.S. occupation of the Dominican Republic, then left the service and joined his father, now back in Michigan, as a construction contractor.

With the onset of the Great Depression, there was very little new construction, so he went on to start up a number of small businesses. In 1932, he moved to Chicago and founded a small firm to market and manufacture a novelty food item, the ice cream cake roll.

Throughout that difficult period and on through World War II, he persevered while raising nine children. The firm, Newly Weds Foods, Inc., has gone on to be a global leader in its field, with 25 manufacturing facilities in 10 countries around the world. In 1984 he died at the age of 85.

Angell's life encompassed nearly a century wherein our country went from the horse drawn wagon to landing on the moon. It fought two world wars and experienced its worst economic downturn while evolving from the telegraph to the internet. The nation, through good and bad, transformed itself from an isolationist, rural, agricultural economy to an urban, manufacturing, world power. His story could be described as unexceptional in such exceptional times. Yet the profound, formative influences of those titanic events had deep-seated effects on those who experienced them. For Angell, it no doubt strengthened his underlying ethos of hard work, self-reliance, fairness and an unrelenting feeling of urgent optimism.

This foundation is intended to honor him and his ideals by endowing organizations and activities that are emblematic of his character and sensitive to his concerns in the certain knowledge that change for the better in society is best gained through the constructive involvement of its individual citizens.

The Paul M. Angell Family Foundation makes grants in three priority areas: Conservation, Performing Arts (primarily classical music and theater) and Social Causes.

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Fred and Cheryl Thompson  
David and Anne Umlauf

## ACKNOWLEDGMENTS

Harvard Publications in Music  
Goethe-Institut Chicago  
Zuleyka Benitez, *set construction*  
Michael Darnton  
Elizabeth Davenport  
Douglas Goddard,  
*Gamma: The Imaging Company*  
Garry Grasinski,  
*Grayson Media, Inc.*  
Susan and Richard Jamerson, *guest housing*  
Donald Jones, *set construction, transportation*  
Kat Krzynowek, *Mayne Stage*  
John Lee, *website, administration,*  
*set construction, props*  
Elliot Mandel, *photography*  
*elliormandelphoto.com*  
Dave Moss  
Robert Moss, *consulting engineer, structural,*  
*electrical, mechanical, hydraulics, logistics*  
Bernadette Murray, *logo design*  
Paul Nicholson  
Charles Osgood, *photography*  
*charlesosgood.photosbelter.com*  
Ken Perlow, *set construction, crew*  
Larry Pinto, *set construction*  
Ed Plamondon, *WideEye Productions*  
Isabelle Rozendaal and Pascal Innocenti,  
*guest housing*  
Eden Sabala, *graphic design*  
Tim Schoen, *Mayne Stage*  
David Schrader, *musical preparation*  
Katherine Shuldiner  
Beverly Simmons, *ffortissimo design*  
Judith Trompeter, *program editing*  
Alessandra Visconti, *Italian language coach*  
Paula Wagner  
Russell Wagner, *set construction,*  
*instrument maintenance, props*

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# Cast and Team



**Craig Trompeter** has been a musical presence in Chicago for nearly twenty years as an acclaimed cellist and violist da gamba. He has performed in concert and over the airwaves with Second City Musick, Music of the Baroque, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Players, and the Oberlin

Consort of Viols. He has appeared at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, Marais, Handel, Greene, Henry Eccles, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, Trompeter was a founding member of the Fry Street String Quartet. He premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer, and cellist. He has taught master classes at his alma mater, the Cleveland Institute of Music, Grinnell College, and the Chicago Musical College. In 2003 he founded the Feldenkrais® Center of Chicago, where he teaches Awareness Through Movement® and Functional Integration®. Craig has given Feldenkrais workshops throughout the nation in universities, music conservatories, and dance studios.



Concertmaster **Jeri-Lou Zike** is a versatile, energetic musician who enjoys a variety of artistic activities in symphonic, baroque, and chamber music. She is principal and founding member of the Metropolis Symphony Orchestra and principal second violin of the Chicago Opera Theater. She is also a member of the Chicago Philharmonic,

the Joffrey ballet orchestra, and the Ravinia Festival Orchestra. As a period instrument performer, Jeri-Lou is concertmaster of the Haymarket Opera Company, which she manages alongside artistic director, Craig Trompeter, cellist. Other musical credits include principal of Baroque Band, soloist with the Chicago Baroque Ensemble, and concertmaster of the University of Chicago Rockefeller Chapel concerts, as well as performances with His Majesty's Clerkes, Kansas City Music Consort, and Music of the Baroque's first period instrument concerts. Jeri-Lou is also a well-regarded contractor of musicians, providing orchestras for the Apollo Chorus, Chicago Chorale, the Cathedral Singers, and Rockefeller Chapel choirs, among others. She has recorded with GIA, Centaur, and Cedille Records. To balance the intensity of music making, Jeri-Lou loves to swim, bike, and run and is a three time Ironman.



**Meriem Bahri** is a self-taught costume designer. After completing a PhD in biology, she turned to her passion for costumes. Her interest for this field began with Atabak, a Brazilian dance group in France, and developed her knowledge and experience with world-renowned companies such as the Joffrey Ballet and Opéra de Nice.

She regularly collaborates with two groups specializing in baroque opera as Costume Designer for the Haymarket Opera Company and

Assistant Designer for the Boston Early Music Festival. She is also actively involved in the French association Académie Desprez, dedicated to the performing arts of the 17th and 18th centuries. Meriem has also brought her skills as a designer to dance and theater through the Beethoven Festival, Elements Contemporary Ballet, and International Voices Project. This spring, she is making her debut with the Joffrey Academy of Dance. In addition to her work as a costume designer, she is a freelance illustrator. For more information, please visit [meriembahri.com](http://meriembahri.com)



**Zuleyka V. Benitez**, set piece and prop artist, received her BA from Virginia Tech and her MFA from Louisiana State University in Baton Rouge. She has exhibited her art work nationally and internationally and is included in numerous private and public collections. For this production, Zuleyka constructed Sancho Panza's trusted

donkey, Dapple, in her Evanston studio. Made primarily from recycled materials, the donkey's skeleton is formed from tomato cages, and his outer fur comes from the lining of a thrift store coat. His bouncy personality? From the springs of broken window shades! Zuleyka says that Dapple "aspires to spend his life on the stage and hopes to one day perform in 'The Nativity.' He is fluent in German, Spanish, and English and loves to be sung to." Created with imagination and humor, Dapple is the most useful of the many kinetic sculptures constructed by Zuleyka.



French soprano **Nathalie Colas** was hailed for her outstanding operatic debut as Despina in Mozart's *Così fan tutte* with the Theater Biel Solothurn, Switzerland. She was heard on the international operatic stage as Roggiero in *Tancredi*, Julia in *Romeo und Julia* by Boris Blacher, Serpina in Anfossi's *Il Curioso Indiscreto*, First Witch and

Second Lady in *Dido and Aeneas*, Rosina in Paisiello's *Il Barbiere di Siviglia*, Alceste in Mysliveček's *Antigona*, and Eugenia in *Mayr's Der Geizhals*. An active chamber musician and recitalist, Nathalie studied Lieder interpretation with German baritone Udo Reinemann and is a founding member of Chicago's new music ensemble Fonema Consort. Also in demand as a concert soloist, Nathalie performs with the Chicago Bach Ensemble and has sung Bach's *Trauerode* in Belgium, F.X. Richter's *Mass in C*, Gounod's *Messe Solennelle*, Dvorak's *Requiem*, and Schubert's *Mass in B* in Switzerland and Belgium. She will be the soloist in Handel's *Messiah* early next spring with the St. Louis Bach Society. Nathalie recently released an album of sacred music for soprano and organ, *Ombre et Lumière*. She holds degrees from DePaul University School of Music, the Royal Conservatory of Brussels, and the Superior School of the Arts in Bern, Switzerland. [nathalie-colas.com](http://nathalie-colas.com)



**Ryan de Ryke**, baritone, is an artist whose versatility and musical presence have made him increasingly in demand on both sides of the Atlantic. He has performed at many international music festivals, including the Aldeburgh Festival in the United Kingdom and the summer festival at Aix-en-Provence in France. The Baltimore Sun

hails him as "a talent that seems to defy labels, for without pretense or vocal tricks he delivers a naturally beautiful sound that penetrates to one's inner core in every conceivable range... His is a voice I never tire of hearing." Ryan studied at the Peabody Conservatory with John Shirley Quirk and at the Royal Academy of Music in London with Ian Partridge. He is an alumnus of the Britten-Pears Institute in the UK and the

Schubert Institute in Austria, where he worked with artists of the caliber of Elly Ameling, Wolfgang Holzmair, Julius Drake, Rudolf Jansen, and Helmut Deutsch. Ryan lives in Chicago and appeared last season with the Haymarket Opera Company in the title role of Telemann's *Pimpinone*. He performs often with Chamber Opera Chicago in new operas based on novels by Jane Austen, including *Pride and Prejudice* and *Persuasion*. Ryan is a passionate advocate for song recitals and concert repertoire as a founding member of the Baltimore Lieder Weekend and is also a frequent performer on WFMT Chicago. He feels fortunate to collaborate regularly with artists and friends around the world, including Daniel Schlosberg, Eugenia Cheng, Eva Mengelkoch, Michael Shepard, Susan Youens, and Roger Vignoles.



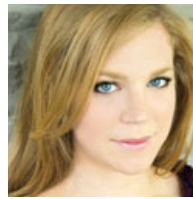
**Sarah Edgar** is a dancer, choreographer, and researcher specializing in eighteenth century performance. She is the associate director of The New York Baroque Company. Her 2013 directing debut with the Haymarket Opera Company, Telemann's *Pimpinone*, was hailed by Newcity as one of the five best operas in Chicago. With The

New York Baroque Dance Company, she has performed at Drottningholm Theater in Sweden, the International Händelfestspiele Göttingen, Danspace at St. Mark's Theater, the Guggenheim Museum, and the Potsdam Sanssouci Music Festival. From 2006–12, she lived in Cologne, Germany, and toured Europe as a freelance dancer, performing in Italy, Germany, Belgium, Switzerland, and France. She has taught master classes in baroque dance at numerous universities in the United States and Germany and has given several lectures at symposia for eighteenth century performance. As an adjunct professor in dance, Sarah has taught baroque dance technique at Northwestern University in Evanston. She holds a BFA summa cum laude in dance performance from The Ohio State University, and a master's degree in Tanzwissenschaft from the Hochschule für Musik und Tanz Köln.



**Kaitlin Foley**, soprano, has been praised for her "crystalline vocals" and "beautiful singing." She is a versatile performer with a passion for early and new music. She has performed works ranging from Bach's *Christmas Oratorio* to Mozart's *Requiem* to Schoenberg's *Pierrot Lunaire* and has premiered many new works, including Robert Kyr's *O Word*

*of Light and Thunder* and a new setting of the *St. John Passion* by James Kallembach. Kaitlin has sung with the Grant Park Chorus, Bella Voce, Schola Antiqua, and Prometheus and is a founding member of the cutting-edge, Chicago-based women's trio Artemisia. She earned her Master's of Music in voice performance from DePaul University, where she studied with Julia Bentley, and she completed her undergraduate work in music education at the University of Missouri under the tutelage of Ann Harrell and the baton of Paul Crabb. Kaitlin is an artist in residence at Rockefeller Memorial Chapel under the direction of James Kallembach, where she is a regularly featured soloist. She is also the director of the Rockefeller Children's Choir and teaches private voice and piano at Elk Grove High School and KF Music Studio.



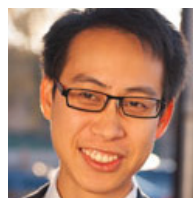
2014 was a year of numerous awards and company debuts for mezzo-soprano **Anna Laurenzo**. Performance credits included a debut with Madison Symphony and Madison Opera in their American Kaleidoscope concert. She also debuted with Metamorphosis Opera Theater in Minneapolis in their inaugural production, as Farnace in Mozart's

*Mitridate, re di Ponto*. Anna was named a finalist in the 2014 Schubert Club Competition in St. Paul, MN, and received an Artist Grant from the organization. She is making her debut with Haymarket Opera Company. She also joins Madison Opera as a Studio Artist for the 2014–15 season; there she will sing in the ensemble and cover Mrs. Lovett and Beggar Woman (*Sweeney Todd*) and Rosina (*Il Barbiere di Siviglia*). In two seasons as a Young Artist at Seagle Music Colony, Anna performed the roles of Isabella in Rossini's *L'italiana in Algeri*, Mrs. Jones (*Street Scene*), and Filipyevna (*Eugene Onegin*), and she also covered Olga (*Eugene Onegin*). A graduate of the Master's Vocal Performance program at Florida State University, she performed as Loma Williams in Carlisle Floyd's *Cold Sassy Tree*, where she had the privilege of coaching with the composer. Other credits at FSU included Olga (*Eugene Onegin*). Anna received her Bachelor of Music degree in vocal performance from the University of Minnesota, Twin Cities.



**Darrell J. Jordan**, lyric baritone, has been praised for his "intimate ability to captivate the audience with his expressive vocalism." His extensive musical repertoire spans from early Renaissance music to modern compositions. Originally from St. Louis, Missouri, he holds a Bachelor of Arts degree in both psychology and music and a

Master's of Music in voice performance from the University of Missouri. Recent vocal instruction has been with Ann Harrell and Steven Tharp. He is an active recitalist and concert soloist, with engagements including Vaughan Williams' *Hodie*, Mozart's *Coronation Mass*, Orff's *Carmina Burana*, Handel's *Messiah*, and Beethoven's *Fantasia in C minor, Op. 80*. Darrell has also appeared with Winter Opera Saint Louis and is a frequent guest performer in the Odyssey Chamber Music Series. He was selected as a national semi-finalist in the young artist division for the 2014 Orpheus Vocal Competition. Last summer he sang the role of Giove in scenes from Cavalli's *La Calisto* at the Institute for 17th Century Music in New York City. Darrell serves as an adjunct professor of music on the faculties of Central Methodist University and Columbia College. [thedjjordan.wix.com/baritone](http://thedjjordan.wix.com/baritone)



**John Lee**, operations manager, grew up in Honolulu and completed his formal education at Lawrence University in Appleton, Wisconsin, with a Bachelor of Arts in Music. During his studies, John discovered his love for baroque music and instruments. In 2011, he began volunteering with Haymarket Opera Company, gaining experience

in administration, set construction, props, and costumes. Recently he was hired part-time with the company. When John is not working for Haymarket Opera, he is both the program coordinator for the Dame Myra Hess Memorial Concerts at the International Music Foundation and the administrative assistant for Holy Name Cathedral's music ministries. In his spare time, he enjoys playing his seven-string French bass viola da gamba, reading, and cooking (favorite tools are his hands, a Kramer 52100 carbon steel chef's knife, and fine mesh strainers).

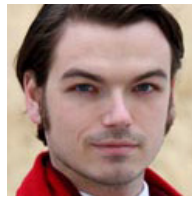
## cast and team continued



Mezzo-soprano **Suzanne Lommler** was recently a soloist with the Waterloo-Cedar Falls Symphony in a Mozart Soirée and with Orchestra Iowa in Bach's *St. John Passion*, both broadcast on Iowa Public Radio's "Symphonies of Iowa" program. She also soloed with the Indianapolis Symphonic Choir and Indianapolis Chamber Orchestra in the Bach *Magnificat* and appeared in the film "Kharmen," by Jay Bolotin. Suzanne sang the roles of Melide in Cavalli's *Ormindo* (Pittsburgh Opera) and Cherubino in *Le Nozze di Figaro*, Second Lady in *Die Zauberflöte*, and Dorabella in *Così fan tutte* (Hamburger Kammeroper in Germany). Her New York City debut was as Annio in *La Clemenza di Tito*, conducted by Julius Rudel. She sang in recital at the Handel House Museum in London, in Hamburg's Opersalon series, and on tour in Scotland with the Edinburgh Quartet. As a soloist, she has appeared with the Kansas City Symphony in the Bach *Magnificat*, with the Cincinnati May Festival in Britten's *Rejoice in the Lamb*, conducted by James Conlon, and with the Bloomington Early Music Festival. She has been a member of the Ravinia Festival's Steans Institute and the Tanglewood Institute. Other performances were with the Spoleto Festival in Italy, Cincinnati Opera, Portland Opera Repertory Theatre, Florida Grand Opera, Utah Festival Opera, Garsington Opera, the Glyndebourne Festival Opera, and Glyndebourne on Tour. Suzanne received her Master's degree from the Manhattan School of Music and Bachelor's from the University of Cincinnati College-Conservatory of Music and currently studies with Marie McLaughlin.



**Eric Miranda's** singing career spans two decades and has included solo appearances at Orchestra Hall, at the Ravinia Festival, and in Millennium Park with the Grant Park Symphony Chorus. Sought after for his versatility and musicianship, Eric has appeared in concert with Newberry Consort, Callipygian Players, Bella Voce, Elgin Symphony, South Bend Chamber Orchestra, DePaul Community Chorus, and Chorus Angelorum. His regional opera credits include *The Elixir of Love*, *Le Nozze di Figaro*, *Amahl and the Night Visitors*, *The Old Maid and the Thief*, *The Barber of Seville*, the title role in the Chicago premiere of John Eaton's *Traveling with Gulliver*, and, with Haymarket Opera Company, *Dido and Aeneas*, *Le Jugement de Pan*, *Actéon*, and *La Descente d'Orphée aux Enfers*. Recent appearances include his debut as soloist with the Tower Chorale in Brahms's *Ein Deutsches Requiem*, a series of concerts with the Chicago Bach Ensemble under its new artistic director, baroque specialist Rubén Dubrovsky, and a return engagement with Bella Voce and Callipygian Players in performances of *Messiah*. In spring 2015, Eric will appear with the Newberry Consort in a concert of early Polish music.



Praised for his "clear and projected" voice (NYC Concert Review), "dramatically handsome" looks (ToledOvations), and "keen intonation [and] expressive delivery" (Dallas Morning News), tenor **Shawn Mlynek** has been gaining attention both nationally and internationally as an "upcoming star singer" (Nocturnes in the City, Toronto).

In 2013–14, Shawn debuted at Lincoln Center's Avery Fisher Hall as tenor soloist in Mozart's *Coronation Mass*, with the Dallas Chamber Symphony in Britten's *Serenade for Tenor, Horn, and Strings*, Toronto's 'Nocturnes in the City' concert series (solo recital), the Cincinnati Early Music Festival in title role, Monteverdi's *L'Orfeo*, Indianapolis Opera in title role, *Albert Herring*, and the Utah Festival Opera as Courfeyrac, in *Les Misérables* and Lindoro, in orchestral scenes from *L'Italiana in Algeri*. He also performed with the Cincinnati Chamber Opera in *Il Mondo Della Luna* as Cecco. Upcoming engagements include debuts with the Trinity International Concert Choir, Frankfurt-am-Main, Germany (tenor soloist, *Messiah*), Opera Fayetteville (Vain Man, *The Little Prince*), and Pittsburgh's Undercroft Opera (Alfred, *Die Fledermaus*), as well as a return to the Cincinnati Chamber Opera (*Harlekin*, *Der Kaiser von Atlantis*) and the Voices of the Commonwealth (tenor soloist, Forrester's *Requiem for the Living*). Shawn holds a Bachelor's degree in fine arts from Carnegie Mellon University and a Master's in music from the University of Cincinnati College-Conservatory of Music. [shawnmlynek.com](http://shawnmlynek.com)



**Brian Novatny**, set designer, is based in Brooklyn, NY, with an active career in the arts. Even though he is primarily a visual artist, he is no stranger to the realm of the performing arts, having been introduced to dance many years ago through friends and colleagues. His admiration for dance has grown over the years, and he has lent his visual

expertise to a number of dance performances. His works have been exhibited at galleries in New York City, Los Angeles, Seattle, New Orleans, St. Louis, and Berlin. He has also shown in a number of contemporary art institutions, which include the Knoxville Museum of Art, The Mississippi Museum of Art, and most recently at the Inside Out Art Museum in Beijing, China. He will be returning to Beijing this December, participating in another group exhibition at that museum. Corporations, museums, and universities, such as Microsoft, The Progressive Corporation, Knoxville Museum of Art, Daum Museum of Contemporary Art, University of Alabama, and Central Academy of Fine Arts of Beijing have his work in their collections. Novatny has received several awards, including a grant from the Basil H. Alkazzi Foundation. He holds a BFA degree from Columbus College of Art & Design and Master's degree in painting and printmaking from the Yale School of Art.



Originally from Stillwater, Minnesota, tenor **Josh Pritchett** is quickly establishing himself as a versatile performer of both opera and concert repertoire. Josh regularly collaborates with nationally acclaimed ensembles such as the Elgin Master Chorale, Apollo Chorus, and the Chicago Choral Artists. He earned a Master's degree in

vocal performance from North Park University and has studied and performed internationally, in France at La Belle Hélène and Franco American Vocal Academy, in Italy at Liebeslieder-Walzer, and in South Korea at the World Peace Bell Ceremony. Known for his acting background and Leggiero ease, Josh has trained as operatic characters Pedrillo in *Die Entführung aus dem Serail*, Monostatos in *Die Zauberflöte*, Franz



in *Les conte d'Hoffman*, and Fe-Ni-Han in *BA-TA-CLAN*, and as an early music soloist in *St. Matthew Passion* and *St. John Passion*.



**Eric Peterson** has been involved in theatrical lighting and production since a young age and now works professionally as a freelance lighting designer. Previous designs include *The Secret Garden*, *Haroun and The Sea of Stories*, *The Three Musketeers*, *Cyrano De Bergerac* (The Theatre School of DePaul); *Private Lives* and *You're a Good Man, Charlie Brown* (GBCT); *A Streetcar Named Desire* and *Blithe Spirit* (Hammond Academy For The Arts); and *La Descente D'Orphee Aux Enfers*, *Clori Tirsi e Fileno*, and *Dido and Aeneas* (Haymarket Opera Company). Other work includes assistant lighting designer for *My Fair Lady* and *A Chorus Line* (Paramount Theatre) and *The Cunning Little Vixen* (DePaul Opera Theatre), a lighting design internship with Lyric Opera of Chicago, and production lighting work on the films *Fancypants* (Humble Pie Films), *OMG* (Division Films), and *Nightlights* (PlayOn Productions). Eric holds a BFA in Lighting Design and Digital Cinema from The Theatre School of DePaul University.



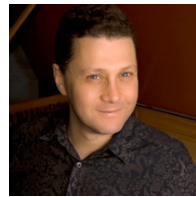
**Penny Lane Studios**  
**Samantha Umstead** works and designs at Penny Lane Studios LLC. She has her BFA in Costume Design from DePaul University and has assisted Rick Jarvie and Nan Zabriskie in *Wigs and Hair* Chicago. She is thrilled to be working, once again, with Haymarket Opera. The team at PLS has

dressed and designed wigs for *Steppenwolf*, *Lookingglass*, *Writers Theatre*, *Chicago Shakespeare Theatre*, *Northlight*, *Chicago Opera Theatre*, and *Paramount Theatre*. Located in Logan Square, Penny Lane Studios is an all purpose salon, wig, and makeup studio. Find them online at [pennylanechicago.com](http://pennylanechicago.com).



Hailed by the critics as possessing a “resplendent voice,” bass-baritone **Peter van de Graaff** has sung to great acclaim throughout the world. Peter has appeared with the symphonies of Chicago, Houston, New Orleans, San Antonio, Utah, and Colorado Springs, plus the Boulder Bach Festival. He has sung internationally with the Chicago

Symphony in Berlin, Czech State Philharmonic, Budapest Concert Orchestra, Israel Chamber Orchestra, and Czech Symphony. He has appeared in festivals internationally in Tokyo, China, and Costa Rica and in the United States at the festivals of Grand Teton, San Luis Obispo, and Bloomington Early Music, among others. In Chicago, he has appeared with virtually every ensemble, including Music of the Baroque, Northbrook Symphony, North Shore Choral Society, Chicago Master-singers, New Classic Singers, Rembrandt Chamber Players, Chicago Chamber Musicians, Oak Park/River Forest Symphony, and Apollo Chorus. Active in opera circles, Peter has performed with the Lyric Opera of Chicago, Haymarket Opera Company, Florentine Opera, Milwaukee Opera, Rochester Opera, Chicago Opera Theater, Cedar Rapids Opera, and many other companies. His recordings can be heard on the Naxos and Cedille labels. Peter has also hosted, for 26 years, numerous programs at WFMT.



Twice nominated for a Grammy® Award, harpsichordist **Jory Vinikour** is recognized as one of the outstanding musicians of his generation. A diversified career brings him to the world's most important festivals and concert halls as recital and concerto soloist and as partner to several of today's finest artists. Jory has performed as soloist with Rotterdam Philharmonic, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, Philharmonic of Radio France, Netherlands Chamber Orchestra, MDR Symphony Orchestra, Moscow Chamber Orchestra, and Royal Scottish National Orchestra, with conductors such as Stéphane Denève, Marek Janowski, Armin Jordan, Benjamin Levy, Fabio Luisi, Marc Minkowski, John Nelson, Gordan Nikolic, Constantine Orbelian, and Victor Yampolsky.

His debut recording for Sono Luminus, the complete harpsichord works of Jean-Philippe Rameau, was nominated in 2013 for a Grammy® award in the category of Best Classical Solo Instrumental Recording. His follow-up recording, *Toccatas: Contemporary American works for Harpsichord*, received the same honor this year. Jory has appeared as conductor/soloist with the Hong Kong Philharmonic, Los Angeles Chamber Orchestra, Musica Angelica, Korea Chamber Orchestra, musicAeterna, Juillard415, and Alabama Symphony. He is Artistic Director and co-founder of Great Lakes Baroque in Milwaukee and is also Artistic Director of the early music program at the Rocky Ridge Music Center.



**Russell Wagner**, Haymarket Opera Company's master carpenter, prop craftsman, electrician, and heavy transport coordinator, studied early music performance with Ben Bechtel at the College Conservatory of Music in Cincinnati. He is a frequent performer on the viola da gamba in Chicago's early music community. Wagner is a leading repairer and adjuster of cellos in this country, working from his Evanston studio, Chicago Celloworks.

# Orchestra

## VIOLIN I

Jeri-Lou Zike, *concertmaster*  
Wendy Benner  
Allison Edberg Nyquist  
Susan Rozendaal

## VIOLIN II

Martin Davids  
Emi Tanabe  
Ann Kaefer Duggan

## VIOLA

Elizabeth Hagen  
Dave Moss

## CELLO

Craig Trompeter  
Anna Steinhoff

## BASS

Jerry Fuller

## PICCOLO

Anita Rieder

## BASSOON

Sally Jackson

## TRUMPET

Kathryn Adduci  
Kris Kwapis

## PERCUSSION

Michael Folker

## HARPSICHORD

Jory Vinikour

Australian **Kathryn Adduci** lives in San Jose, California. In order to escape the persistently warm, sunny weather, she often travels to perform in the cooler climates of North America. She also enjoys the challenge of her 3 full-time jobs of performing, university teaching, and being the parent of a very inquisitive pre-schooler.

There once was a gut-stringed violin  
Tucked under **Wendy Benner's** chin.  
But she also shared rhymes  
With her kids all the time,  
So this bio turned poetic on a whim.

When not grappling with the nine old bassoons required to be a full time period instrument player, **Sally Jackson** loves to train and play squash -- despite being quite bad at it.

**Kris Kwapis** is a chai-drinking gal in a coffee-drinking world but manages to survive in Seattle, probably because she knows something about brewing beer and making homemade tonic water. She cannot resist the writing utensil aisle at the office supply store and makes it a yearly habit to procrastinate on doing her taxes.

When **Anita Rieder** is not playing the flute, she helps connect people with nature at the Minnesota Landscape Arboretum, assisting them with making meaningful gifts that sustain and protect the magnificent gardens. She believes fundraising is an honorable and noble profession because it allows people the opportunity to give back and to leave the world a better place. Anita is also a classical flutist and loves to perform on historical flutes. She relocated to the Twin Cities three years ago from Evanston with her husband Bob, daughters Gillian and Nathalie, and dog Bruce.

**Martin Davids** is highly skilled at operating barbecue grills, cocktail shakers, and violins. He also does decently with coffee roasters and is passable with a broadsword. His recordings are nice to listen to.

**Jerry Fuller** likes to play all sorts of early music. When not playing music from the renaissance and baroque classical traditions, he's playing jazz from the 1920s with the Hot Club 4545 at the Old Town School of Folk Music. Also just returned from a whirlwind trip to India with his beloved wife.

**Elizabeth Hagen** is an artist, not just in music, but in the "art of the deal" of daily life. Never comfortable with paying full price, she has the skill to get price cuts on everything and is able to return old and broken items and get them fixed or replaced without cost. She is also supremely gifted in gadgets and able to learn computers and phones and toys for her girls without using directions (written by her dear friend Jeri-Lou).

**Emi Tanabe** was born and raised in Japan. She moved to the North Pole (Chicago) twelve years ago. She enjoys practicing Hot Yoga, going to sauna, and she does not like the cold. But she likes making music with Chicago musicians.

**Ann Kaefer Duggan** is violinist, violist, and pianist wanna-be. Major accomplishments include a great marriage and three fine children. She enjoys cooking and reading for enjoyment when time permits.

**Michael Folker** is also a professional magician. He created the Magic of Music and The Magic of Rhythm, shows designed to teach audiences about the wonders of music. A devotee of space exploration, he collects NASA memorabilia and corresponds regularly with two Apollo "moon-walkers."

**Anna Steinhoff** loves Mondays. They often include sleeping in, viola da gamba consort rehearsal, and a phone call with a best friend. Anna would be curious to know what your favorite recording of the Bach cello suites is.

**Jeri-Lou Zike** and husband James ran away for the month of January to the beaches of Oahu. Swimming miles in the ocean heals all the frantic pressure of the fall and winter performing. Too bad there is a 70-degree difference when reentering life back in Chicago. Sadly, the tan is already gone.

**Allison Edberg Nyquist** just spent Valentine's Day scouting kayaking put-ins and take-outs in the wild north woods of Wisconsin. Her new husband's job brought her to Chicagoland two years ago, and she is really glad!

**Susan Rozendaal** loves baroque music, teaching kids, and supporting local theater. New projects include French classes, ballroom dancing, and giving away honey from her husband's apiary.

When not practicing viola licks, **Dave Moss** is in constant pursuit of the perfect cup of coffee and the best Chicago restaurants.

**Craig Trompeter** loves and identifies with dogs. He is just SO over winter. He just can't take it anymore. He simply cannot. Steinhoff, it's between Bylsma's first recording and Kuijken's.



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MASS**

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The Decani and Chapel Choir directed by James Kallembach

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*Each performance is thoroughly researched with regard to the contexts of the works and performance practices such as costuming and lighting. The vocalists and instrumentalists of the Haymarket Opera Company are world-class musicians who specialize in performing music from the Age of Reason and the Enlightenment.*



SAVE THE DATES

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