

THE
SANTA FE
OPERA



For Immediate Release

THE SANTA FE OPERA ANNOUNCES CAST UPDATE FOR *THE LORD OF CRIES* OPENING JULY 17

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Santa Fe, NM — Apprentice Singer **Kathryn Henry** will assume the role of Lucy Harker in **John Corigliano** and **Mark Adamo**'s world premiere opera *The Lord of Cries* opening on Saturday, July 17, replacing **Susanna Phillips**.

On June 2, the Santa Fe Opera announced numerous updates to the 2021 Season including the latest in ticketing, casting and protocols for a safe reopening, plus nightly on-site simulcasts as part of the company's 64th summer festival season. Those updates can be read [here](#).

On July 8, the Santa Fe Opera announced six additional cast and creative team updates to the 2021 Season. Those updates can be read [here](#).

About the Artist

A first-year Apprentice Singer from Milwaukee, Wisconsin, soprano Kathryn Henry will sing the role of Lucy Harker in *The Lord of Cries* and covers the role of Helena in *A Midsummer Night's Dream*. She holds a Bachelor of Fine Arts from the University of Wisconsin-Milwaukee and a Master of Music from The Juilliard School. At Juilliard, Henry performed Arminda in *La Finta Giardiniera* and covered the title role in Janáček's *Katya Kabanova*. Other opera credits include Micaëla in *La tragédie de Carmen*, Governess in *The Turn of the Screw*, First Lady in *Die Zauberflöte* and the title role in *Suor Angelica*. In competition, Henry was a finalist in the 2015 Metropolitan Opera National Council Auditions, the 2018 Eleanor McCollum Competition for Young Singers at Houston Grand Opera, the 2021 National Opera Association Carolyn Bailey and Dominick Argento Vocal Competition, and the 2021 Jensen Foundation Vocal Competition. Henry recently received First Prize in the Musicians Club of Women Vocal Competition.

THE LORD OF CRIES

You have been asked once.

*He lands tonight, on his ship of ghosts, under the scudding skies. His high, thin voice – ecstasy and ruin!
Dracul, Dracula: the Lord of Cries! Deny him not his place.*

The Santa Fe Opera's 17th world premiere will be *The Lord of Cries* by composer John Corigliano and librettist Mark Adamo, based on the intriguing points of intersection between two classics of Western literature, *The Bacchae* by Euripides and *Dracula* by Bram Stoker.

Separated by 24 centuries, *The Bacchae* and *Dracula* tell virtually the same timeless story, with the same subversive message: We must honor our animal nature lest it turn monstrous and destroy us. *The Lord of Cries* begins with a strange, androgynous god returning to earth to offer a mortal three chances to “ask for what you want” or risk the consequences. He materializes in Victorian England in the guise of the eponymous “Lord of Cries,” none other than the irresistible antihero of *Dracula*.

Corigliano creates powerfully contrasting sound worlds to contrast the tidy world of the Victorians with the savage grandeur of the immortals, forging musical drama from the tension and the gravitational pull between the two worlds. Says the composer, “One important point of *The Lord of Cries* is that this conflict between who we want to be and who we actually are goes on and on; it tormented the ancient Greeks, and it torments us still. So that torment is the score’s real subject.”

The Lord of Cries is only the second opera by John Corigliano, following his acclaimed ***The Ghosts of Versailles*** (1991), the Metropolitan Opera’s first commission in three decades. Corigliano’s one-hundred-plus compositions have won him the **Pulitzer Prize**, four Grammy Awards and an **Oscar**, and have been performed and recorded by many of the world’s greatest soloists, conductors and orchestras.

Librettist Mark Adamo, an accomplished composer in his own right, has authored the libretti for his four full-length operas, *Little Women* (1998), *Lysistrata* (2005), *The Gospel of Mary Magdalene* (2013) and *Becoming Santa Claus* (2015). *The Lord of Cries* marks the first operatic collaboration between Corigliano and Adamo, longtime partners in life.

Johannes Debus returns to the Santa Fe Opera podium to conduct this world premiere production. **James Darrah** directs, with sets by **Adam Rigg**, costumes by former technical apprentice **Chrisi Karvonides-Dushenko**, lighting design by **Pablo Santiago**, projection design by **Adam Larsen** and sound design by **Mark Grey**.

The title role of *The Lord of Cries* is written for superstar countertenor **Anthony Roth Costanzo**, who makes his Santa Fe Opera debut as Dionysus. Soprano and Apprentice Singer **Kathryn Henry** sings the role of Lucy Harker. She is joined by tenor **David Portillo** as Jonathan Harker in his company debut, baritone and former Apprentice Singer **Jarrett Ott** as John Seward, bass **Matt Boehler** in his company debut as Van Helsing and bass **Kevin Burdette** as the Correspondent. **Susanne Sheston** is the Chorus Master.

The Lord of Cries receives its world premiere on July 17, 2021 and runs for six performances.

***From Page to Stage* Series with New Mexico PBS**

Beginning Saturday, July 10, the **Santa Fe Opera** and **New Mexico PBS (NMPBS)** present ***From Page To Stage***, an original **iCOLORES!** series on the making of John Corigliano and Mark Adamo’s new opera ***The Lord of Cries***. The series offer an inside, multi-part view on the creative forces behind the Santa Fe Opera’s 17th world premiere, opening on July 17 as part of the 64th Festival Season.

Airing on NMPBS’s landmark, award-winning **iCOLORES!** program, viewers will meet Santa Fe Opera General Director **Robert K. Meya**, composer John Corigliano, librettist Mark Adamo, director James Darrah, costume designer Chrisi Karvonides-Dushenko, countertenor Anthony Roth Costanzo, original cast member and soprano Susanna Phillips, Santa Fe Opera production director **Chelsea Antrim Dennis** and other creative luminaries. Through discussions with these key creators and exclusive rehearsal and performance footage, *From Page to Stage* captures the collaborative process of opera-making and concludes with the

safe and successful reopening of one of America's longest-running opera festivals.

Running weekly from July 10 through August 21, the seven-episode series will be broadcast on NMPBS channel 5.1 at 4 pm MDT and will stream at nmpbs.org, santafeopera.org and via the PBS Video App. Each episode will be rebroadcast the Friday following its premiere at 8 pm MDT on NMPBS channel 5.4 and be available for on-demand viewing across the Santa Fe Opera's social media channels. In addition, the Santa Fe Opera and NMPBS have developed a series of extended online vignettes featuring renowned tenor **George Shirley** who provides historical context with commentary on Santa Fe Opera founder John Crosby, composer Igor Stravinsky, the performer experience at the Santa Fe Opera and the importance of producing and presenting new works.

From Page to Stage marks the first collaboration of its kind between the Santa Fe Opera and New Mexico PBS. Says General Director Robert K. Meya, "The Santa Fe Opera is delighted to embark on this exciting new series with NMPBS. For over 60 years the Santa Fe Opera has been committed to playing a significant role in New Mexico's vibrant arts and culture landscape by presenting performances of the highest quality of new, rarely performed, and standard works. *From Page to Stage* truly has something for everyone and we are grateful for this opportunity and the incredible partnership of NMPBS in telling our story. We are so excited to invite opera fans and newcomers behind the scenes at the Santa Fe Opera."

Franz Joachim, NMPBS General Manager and CEO notes, "For over 60 years New Mexico PBS has presented the best of the Southwest's arts, history, music and culture to the communities of New Mexico and the nation. While historically NMPBS and its award-winning ¡COLORES! series have told numerous stories highlighting the Santa Fe Opera, with this new multi-part series, we have the luxury of focusing solely on one opera. We feel that exploring the myriad of creative elements that go into bringing a final production to an audience is the next step in a cultural progression. NMPBS is proud to partner with the Santa Fe Opera in this new endeavor and looks forward to sharing it with communities across New Mexico and the nation."

The 2021 Season

The Santa Fe Opera's 2021 Season, running July 10 through August 27, presents 30 performances of four operas, including the world premiere of *The Lord of Cries* by **John Corigliano** and **Mark Adamo** directed by **James Darrah**; the company premiere of Benjamin Britten's *A Midsummer Night's Dream* directed and designed by **Netia Jones**; **Laurent Pelly**'s stylish new production of Mozart's *The Marriage of Figaro*; a new production of Tchaikovsky's *Eugene Onegin* directed by **Alessandro Talevi**; a celebratory concert featuring soprano **Angel Blue** in her company debut with 2021 Season artists and **The Santa Fe Opera Orchestra** led by **John Fiore**; and two **Apprentice Scenes** performances. The 64th Season celebrates the inclusion of works new to the world stage alongside audience favorites by Mozart and Tchaikovsky, and features some of opera's most exciting talent. A variety of time periods and languages are represented, with pieces and perspectives dating from 1786 to 2021, sung in English, Italian and Russian. The season perfectly fits the time-tested programming model pioneered by Santa Fe Opera founder John Crosby: a balanced and varied repertory of new, rarely performed and standard works portrayed in a new light. The Santa Fe Opera has been working to bring this incredible art form to audiences since 1957, and will continue this work to expand opera's reach to new and diverse audiences through contemporary works, world premieres and its *Opera for All Voices* initiative. Says Meya, "The 2021 Season is a tribute to our unwavering optimism for the future of opera and the delight it can bring to viewers of all ages and backgrounds."

Apprentice Scenes

Partially staged scenes from the operatic repertory showcasing the remarkable talent of Santa Fe Opera Apprentice Singers and Technicians will be presented on two consecutive Sunday evenings, August 15 and 22, 2021. One of the best entertainment values of the summer at \$15 for Adults and \$5 for youth (ages 6-22). Learn more at santafeopera.org or by calling the Box Office at 505-986-5900 (toll-free at 800-280-4654). Walk up orders will be taken by the Box Office on performance evenings only.

PRINCIPAL REOPENING SPONSOR

The Brown Foundation, Inc. of Houston

REOPENING CONSORTIUM

Susan & Philip Marineau

Jacqueline B. Mars

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Gene & Jean Stark

REOPENING PARTNERS

AXCES Research & Health

CHRISTUS St. Vincent Regional Medical Center

Production Safe Zone

2021 SEASON INFORMATION

Performance Start Times

July 10 — July 31, **8:30 PM** | August 3 — August 27, **8:00 PM**

A Safe Reopening Season

The Santa Fe Opera's reopening protocols have been developed in collaboration with public health officials, experts in epidemiology and sanitization and local hospital partner **CHRISTUS St. Vincent**. The company has engaged leading COVID-safety consultants and added a full-time [COVID Compliance & Safety Manager](#) to its staff.

The company will not be offering **Preview Dinners**, **Backstage Tours**, or any donor events on campus this season. To best support the safety and artistry of the 2021 Season, each of the company's COVID-19 protocols have been documented in its **99-page Reopening Handbook**. Company-wide standards and practices include masking, social-distancing, increased cleaning, electrostatic disinfection of high-traffic areas, and enhanced ventilation and air purification in elevators and restrooms. All artists, musicians and staff will continue to be tested for COVID-19 one to three times per week. To minimize points of contact, the opera has implemented the digital ticketing entry system **N-Scan** and installed touch-free fixtures in all restrooms. Patrons can also expect to see campus-wide hand sanitizing stations and safety signage throughout. The opera will not be accepting cash and has adopted cashless technology for all transactions including those in the **Opera Shop**, **Box Office** and **Concessions**. While the company will not be requiring

proof of vaccination or a negative COVID test for entry, it is asking all patrons, prior to arrival, to conduct a “self screening” and stay home if not feeling well.

The Santa Fe Opera wishes to acknowledge its principal reopening sponsor, **The Brown Foundation of Houston**, whose support has made a safe reopening possible. The opera also extends thanks to its reopening partners **AXCES Research & Health**, CHRISTUS St. Vincent and **Production Safe Zone**.

2021 Tickets & Subscriptions

Tickets for theater seating and nightly on-site simulcasts are on sale now. The opera will seat every row while still maintaining social distancing between groups. Maximum group size remains limited to six patrons, and mask wearing will be required at all times in the theater complex and Box Office. Tickets will be emailed no later than ten days prior to performance evenings. Learn more at santafeopera.org. Walk-up orders will be taken by the Box Office on performance evenings only.

Other useful information for Patrons:

- **CASHLESS:** The opera will not be accepting cash and has adopted cashless technology for all transactions including those in the Opera Shop, Box Office and Concessions.
- **CONCESSIONS:** Theater bars will be open and serving alcohol and non-alcoholic beverages. A selection of snack items will be available. Patrons will be assigned to specific terraces to enjoy their snacks and drinks.
- **OPERA SHOP:** To better serve patrons, the Santa Fe Opera is pleased to announce its new [online Opera Shop](#). The opera’s physical Opera Shop will open at 5 pm on July 10 and be open on all performance nights.
- **SAFETY:** Company-wide standards and practices include masking, social-distancing, increased cleaning, electrostatic disinfection of high-traffic areas, and enhanced ventilation and air purification in elevators and restrooms. All artists, musicians and staff are being and will continue to be tested for COVID-19 one to three times per week. Patrons can also expect to see campus-wide hand sanitizing stations and safety signage throughout.
- **SEATING:** Due to evolving public health guidelines, the company is unable to provide exact seat locations at the time of purchase. Tickets will be emailed no later than ten days prior to performance evenings.
- **SELF-CHECK:** While the opera will not be requiring proof of vaccination or a negative COVID test for entry, it is asking all patrons, prior to arrival, to self-screen using the [CDC’s Coronavirus Self-Checker](#). The opera encourages anyone who is feeling unwell not to attend a performance. If you have any COVID-19 symptoms, please call the Box Office prior to your performance to discuss your ticket options.
- **TAILGATE AMENITIES:** Boxed “Tailgate” appetizers and entrees will be available for pre-order through the opera’s hotel partner the **Four Seasons Resort Rancho Encantado**. Prices range from \$22 to \$34 not including tax. Orders can be [placed online](#) and must be received no later than 48 hours in advance and can be picked up at the Vladem Kisok on Twomey Terrace behind the Box Office.
- **TICKETS:** Tickets for theater seating and nightly, on-site simulcasts are on sale now. Ticket orders will be accepted via phone or online. Walk-up orders will be taken by the Box Office on performance evenings only. Tickets will be delivered as print-at-home or mobile tickets no later than ten days prior to performance evenings. For those planning to show mobile tickets, please have tickets ready for scanning before arriving at the entrance. WiFi will be available at the opera; however, taking a screenshot of your bar code before arrival is recommended.
- **ZONES:** To allow for social distancing, patrons will be assigned one of seven zones within the theater from which to enjoy terrace views and access restrooms.

THE LORD OF CRIES

Music by John Corigliano

Libretto by Mark Adamo

World Premiere July 17, 2021 at the Santa Fe Opera

6 Performances — July 17, 21, 30; August 5, 11 & 17, 2021

Sung in English with opera titles in English and Spanish

Production support generously provided by:

The Wyncote Foundation as recommended by Frederick R. Haas & Rafael Gomez

David A. Kaplan & Glenn A. Ostergaard, Brautigam-Kaplan Foundation

Robert L. Turner

Two Anonymous Donors

Additional artistic support provided by:

Drs. Susan & Dennis Carlyle

Agnes Hsu-Tang & Oscar Tang – Tang Fund in honor of Anthony Roth Costanzo

The Carl & Marilyn Thoma Foundation

The National Endowment for the Arts

The performances of Anthony Roth Costanzo are supported by Gene & Jean Stark

The performances of David Portillo are supported by The MacKay Fund for Debut Artists

Creative Team

Conductor: **Johannes Debus**

Stage Director: **James Darrah***

Scenic Design: **Adam Rigg***

Costume Design: **Chrisi Karvonides-Dushenko*+**

Lighting Design: **Pablo Santiago***

Sound Design: **Mark Grey**

Projection Design: **Adam Larsen***

Chorus Master: **Susanne Sheston**

Cast

Lucy Harker: **Kathryn Henry~**

Dionysus: **Anthony Roth Costanzo***

Jonathan Harker: **David Portillo***

John Seward: **Jarrett Ott+**

Van Helsing: **Matt Boehler***

Correspondent: **Kevin Burdette**

Agave: **Leah Brzyski~**

Autonoe: **Rachel Blaustein~**

Ino: **Megan Moore~**

Captain: **Robert Stahley~**

The Santa Fe Opera Orchestra and Chorus

*Santa Fe Opera debut, +Former Santa Fe Opera Apprentice, ~Current Santa Fe Opera Apprentice

About The Santa Fe Opera

The Santa Fe Opera annually draws 85,000 people from New Mexico and around the globe. Nestled atop a mountain vista in northern New Mexico, the company's iconic Crosby Theatre is open on three sides, allowing visitors to enjoy performances complemented by the elements. Since 1957 the company has presented over 2,000 performances of 175 operas by 89 composers spanning five centuries of opera, creating a legacy of 45 American premieres and 16 world premieres.

The mission of the Santa Fe Opera is to advance the operatic art form by presenting ensemble performances of the highest quality in a unique setting with a varied repertory of new, rarely performed, and standard works; to ensure the excellence of opera's future through apprentice programs for singers, technicians, and arts administrators; and to foster an understanding and appreciation of opera among a diverse public.

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