

**Celebrity Opera: Elīna Garanča  
with Orchestra, Conducted by  
Karel Mark Chichon**

**Friday  
May 10  
7:30 p.m.  
Main Stage**



Photo credit: Sarah Katharina

*Celebrity Opera at BroadStage  
is generously supported by  
Lloyd E. Rigler — Lawrence E.  
Deutsch Foundation.*

**Elīna Garanča,  
mezzo-soprano**

# About the Artists

## PROGRAM

### Giuseppe Verdi (1813-1901)

*Overture to Luisa Miller* (Orchestra)

### Francesco Cilea (1866-1950)

*Io son l'umile ancella* (from *Adriana Lecouvreur*)

### Pietro Mascagni (1863-1945)

*Intermezzo from Cavalleria Rusticana* (Orchestra)

### Giuseppe Verdi (1813-1901)

*Nel giardino del bello* (from *Don Carlo*)

### Giuseppe Verdi (1813-1901)

*Overture to La forza del destino* (Orchestra)

### Giuseppe Verdi (1813-1901)

*O don fatale* (from *Don Carlo*)

### Francisco Asenjo Barbieri (1823-1894)

*Canción de Paloma* (from *El Barberillo de Lavapiés*)

### Ruperto Chapí (1851-1909)

*Romanza de Socorro* (from *El barquillero*)

### Federico Chueca (1846-1908)

*Prelude to El bateo*

### Alfonso Rodríguez Castelao (1886-1950) and

### Rosendo Mato Hermida (1914-1994)

*Lela* (arr. Juan Durán)

### Franz von Suppé (1819-1895)

*Overture to Light Cavalry* (Orchestra)

### Three Neapolitan Songs

- i. *Musica Proibita* (Stanislao Gastaldon (1861-1939)  
arr. Karel Mark Chichon)
- ii. *Non t'amo più* (Paolo Tosti (1846-1916)  
arr. Karel Mark Chichon)
- iii. *Marechiare* (Paolo Tosti (1846-1916)  
arr. Karel Mark Chichon)

## BIOS

**Elīna Garanča** was born into a musical family in Riga, Latvia. She began her professional career as a resident artist with the Sūdthüringischer Staatstheater in Meiningen, followed by the Opera in Frankfurt am Main and Wiener Staatsoper, in each theatre appearing in numerous leading roles.

Since then, Elīna has established herself as one of the music world's major stars through her performances with leading opera companies and symphony orchestras around the world. She has captured critical and popular acclaim for her beautiful voice, intelligent musicianship, and compelling stage portrayals.

Among other roles, she is particularly famed for her portrayal as Bizet's Carmen which she has sung in the majority of leading opera houses, including Royal Opera House Covent Garden, Bayerische Staatsoper, Palau de les Arts Reina Sofía Valencia, and the Metropolitan Opera to critical acclaim; the New York Times named her "the finest Carmen in 25 years...". The Met Carmen production was broadcast in more than 1,000 movie theaters worldwide and is one of the most viewed and successful "Live in HD" performances of the Metropolitan Opera.

Recent highlights include her debut at the Bayreuth Festival in the role of Kundry, becoming the first Latvian female singing at this prestigious stage, the long-awaited dream role debut of Amneris in Verdi's Aida at the Wiener Staatsoper and the Vienna Philharmonic Summer Night Concert with Maestro Yannick Nézet-Séguin, streamed in over 30 countries live and broadcast in more than 80 countries. In 2023/2024 season will Elīna star at various festivals and galas throughout Europe, Asia, and North and South America.

In September 2005 Elina became an exclusive artist with Deutsche Grammophon (DG). Her first solo recording 'Aria Cantilena' was released in March 2007 to great popular and critical acclaim. Two of her previous albums ('Romantique' and 'Meditation') both won an ECHO Klassik award. Her album 'Sol y Vida' was released in May 2019 and has been unanimously praised by the critics: "Garanča's selection of flamboyant Mediterranean and Latin American songs is a predictably good fit for her ripe and beguiling timbre." (Gramophone). In November 2020, she released her first solo recital album, featuring Schumann's song cycle *Frauenliebe und Leben* and a selection of Brahms songs followed by 'Live from Salzburg' album released in December 2021 documenting two remarkable events at the Salzburg Festival in the summers of 2020 and 2021 with the Wiener Philharmoniker and Christian Thielemann.

Elīna has been the recipient of numerous national and international awards, greatly cherishing the title of 'Kammersängerin' honored by the Wiener Staatsoper for her devotion to the House, singing over 160 performances of 18 roles since her debut in the House in 2003.

# About the Artists

Elina appears regularly at the Metropolitan Opera, Wiener Staatsoper, ROH Covent Garden, Salzburg Festival, Festspielhaus Baden-Baden, Bayerisches Staatsoper Munich, Deutsche Oper Berlin, Carnegie Hall New York and Wigmore Hall London and continues to perform in various concerts, festivals and recitals all over the world.

## **Karel Mark Chichon, conductor**

British conductor Karel Mark Chichon continues to thrill international audiences with his temperament, passion, and musicianship. In recognition of his services to music, Her Majesty Queen Elizabeth II of England made Chichon an Officer of the Most Excellent Order of the British Empire (OBE) in June 2012.

In 2016 he was elected a Fellow of the Royal Academy of Music in recognition of his achievements within the profession.

Born in London in 1971, Chichon hails from Gibraltar. He studied at the Royal Academy of Music (London) and was assistant conductor to Giuseppe Sinopoli and Valery Gergiev.

Karel Mark Chichon is the Chief Conductor and Artistic Director of the Orquesta Filarmónica de Gran Canaria since May 2017, contract recently renewed until 2027.

From 2011 to 2017 he was Chief Conductor of the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, enjoying critically acclaimed seasons and receiving praise for his profound interpretation of a wide repertoire and transformative music-making with the DRP. A further testament to his outstanding partnership with the DRP has been the unanimous critical success of the first album release of the complete orchestral works of Dvorák – a cycle which he will record over the next 4 years for the label Hänssler Classic. Critics said “Karel Mark Chichon scores significantly over several esteemed rivals” and praised this first release as “the finest version available”.

His previous positions include Chief Conductor & Artistic Director of the Latvian National Symphony Orchestra (2009-2012) and Chief Conductor of the Graz Symphony Orchestra (2006-2009).

Chichon conducts at the Metropolitan Opera, Wiener Staatsoper, Deutsche Oper Berlin, Bayerisches Staatsoper Munich, Teatro dell’Opera di Roma, Teatro Comunale di Bologna, Teatro Real Madrid, Gran Teatre del Liceu Barcelona and with orchestras such as the Royal Concertgebouw Orchestra, London Symphony Orchestra, English Chamber Orchestra, Netherlands Radio Filharmonisch Orkest, Rundfunk-Sinfonieorchester Berlin, Wiener Symphoniker, Radio-Symphonieorchester Wien, NHK Symphony Orchestra Tokyo, Orchestre de la Suisse Romande, Orchestre National de Belgique, Sinfonica Nazionale della RAI, Orchestre Philharmonique de Monte-Carlo and Russian National Orchestra. He performs at

venues such as the Berlin Philharmonie, Musikverein Vienna, Konzerthaus Vienna, Concertgebouw Amsterdam, Royal Festival Hall London, Théâtre des Champs-Élysées Paris, Munich Philharmonie, Laeiszhalle Hamburg, Alter Oper Frankfurt, Great Hall of the Moscow Conservatory, Auditorio Nacional de Musica Madrid and Seoul Arts Center South Korea.

In early 2016 he made a highly acclaimed debut at the Metropolitan Opera with *Madame Butterfly*, which included one broadcast live on HD in 2,000 cinemas in 66 countries throughout the world. He returned to the Metropolitan Opera in 2019, and since then, he has become a regular guest conductor at The Metropolitan Opera New York, conducting *Madame Butterfly*, *La Traviata*, *Rigoletto*, and *La Bohème*.

From 2006 to 2010 he was Music Director of the “Christmas in Vienna” concerts held yearly at the Konzerthaus in Vienna and broadcast on Television to millions of viewers all over the world. He is also a regular **Deutsche Grammophon recording artist**, having recorded numerous CD’s and DVD’s for the renowned record label.

# About the Artists

## Queen Esther

Described as “...the unknown queen of Americana...” (Feedback, Norway), “...a Black Lucinda Williams...” and a “...brutal, original, explosive singer...” (Vanity Fair, Spain), Queen Esther’s creative output musically is the culmination of several critical Southern elements, not the least of which are years of recording and touring internationally as frontwoman for several projects with her mentor, harmolodic guitar icon James “Blood” Ulmer, including a stint in his seminal band Odyssey. Raised in Atlanta, GA and embedded in Charleston, SC’s Lowcountry – a region with African traditions and Black folkways that span centuries and constantly inform her work – Queen Esther uses her Southern roots as a touchstone to explore cultural mores in America, deconstructing well-worn historical narratives while creating a reclamation-driven soundscape.

A member of SAG/AFTRA, Actors Equity, Dramatists Guild and the Recording Academy, her work as a vocalist, lyricist, songwriter, actor, solo performer, playwright and librettist has led to creative collaborations in neo-vaudeville, alt-theater, various alt-rock configurations, (neo) swing bands, trip-hop DJs, spoken word performances, jazz combos, jam bands, various blues configurations, original Off-Broadway plays and musicals, experimental music/art noise and performance art. Thanks to an admin publishing deal with Bug Music (now BMG Rights Management) instigated by the esteemed guitarist/songwriter Alejandro Escovedo, Queen Esther started her imprint EL Recordings and has released five critically acclaimed albums, including the internationally lauded Black Americana project *Gild The Black Lily* (2021).

Queen Esther’s most recent work includes headlining Lincoln Center’s 2022 Summer for the City with her western swing collective The Black Rose of Texas (featuring Queen Esther, Kat Edmonson and Synead Cidney Nichols on vocals, and the legendary Cindy Cashdollar on pedal steel guitar) that was augmented by a performance workshop at Jazz at Lincoln Center, and later that year, a sold out weekend of shows at Dizzy’s Club Coca Cola; and a grant from The 2022 New York City Women’s Fund for Media, Music and Theater for *Blackbirding*, an alt-country album – written during an All Media Artist Residency at Gettysburg National Military Park.

Currently, Queen Esther is a playwright-in-residence in the 2022 - 2024 WP Theater Pipeline

PlayLAB, with a full length play scheduled for an Off Broadway staged reading in April 2024. She is a member of Joe’s Pub Working Group, Western Arts Alliance’s Performing Artist Discovery program and Keychange US Talent Development Program. Queen Esther’s pandemic album *Rona* (released June 2, 2023) is climbing the folk charts while garnering airplay and reviews worldwide as her 2018 TED Talk about the true origins of country and bluegrass steadily reverberates throughout the Americana community.

Coming in 2024: *Things Are Looking Up*, a jazz album of original songs and Lady Day’s lost classics, and the alt-Americana album *Blackbirding*.

**Jeff McLaughlin** (guitarist) creates musical soundscapes filled with passion, depth, and a progressive spirit. His playing and composition are both steeped in tradition and focused on new directions in creative music. He has appeared around the world including the Montreux Jazz Festival, the Banff Jazz Workshop, the Ravinia Festival in Chicago, the Brooklyn Americana Festival, the NAMM Bass Bash, the Indianapolis Jazz Festival, the Jacksonville Jazz Festival, and the Philadelphia Folk Festival. He has performed as a sideman and with his own projects in famed venues such as NYC’s Apollo Theater, Jazz at Lincoln Center, 55 Bar, Blue Note, Minton’s Playhouse, Bar Next Door, City Winery, and LA’s Blue Whale.

## Up Next: blackbox

### *The Reverend Shawn Amos*

DATE:

**Saturday, June 8, 2024 | 8:00 pm**

LOCATION:

**The Plaza**

American songwriter, blues singer, author, and record producer The Reverend Shawn Amos returns to perform this season with his one-of-a-kind harmonica driven, blues roots revival. The Rev’s performances are always energetic, and no two shows are the same. Experience exactly why *Glide Magazine* refers to him as “...by turns furious, vulnerable, crazy, forlorn and tender; all buoyed by a family approach...infectious in a good way.”