

Haymarket  
opera company



John Frederick Lampe

# THE DRAGON OF WANTLEY

October 27 & 29, 2019

Studebaker Theater | Chicago, Illinois

## DEAR HAYMARKET FRIENDS,

You are about to hear and see a comedy by the “obscure” composer John Frederick Lampe and his equally unknown librettist Henry Carey. *The Dragon of Wantley* has rarely been performed since its premiere in 1737, despite receiving more performances in the 18th century than any opera by the celebrated Mr. Handel and holding the London stages in thrall for 45 years. Presenting an unfamiliar work to modern audiences is a risky undertaking. At Haymarket Opera Company we delight in finding musical gems that have been buried in history’s jewel box, polishing them up, and putting them on display for you. Our exceptional team of artists and our steadfast board of directors have given their hearts and souls to this exciting and unusual project so that you might have a memorable experience. Lampe’s charming and elegant music, melded with Carey’s often naughty libretto makes for a wickedly merciless dressing down of the entire *opera seria* tradition.

We have so much in store for you in this ninth season. Please join us on February 28, 2020 for our Lenten concert of sacred cantatas by J.S. Bach, when internationally renowned-mezzo Elizabeth DeShong makes her Haymarket debut. The Haymarket Opera Orchestra will perform concertos of Handel and Vivaldi with virtuosi soloists Jory Vinikour, harpsichord, and Sally Jackson, bassoon (both HOC regulars!). To top it off, the concert will take place in the gorgeous new Gannon Concert Hall at DePaul University.

And don’t forget to mark your calendars for our annual Early Opera Cabaret on April 30, 2020 at the Arts Club of Chicago. HOC regulars will tell you it’s one of the best nights of the year! You can support HOC while enjoying delicious food and live music performed by many of our principal artists.

But wait—there’s more. In June 2020 we will perform Claudio Monteverdi’s operatic masterpiece, *L’incoronazione di Poppea*, in the brand new Sasha and Eugene Jarvis Opera Hall at DePaul University. This state-of-the-art opera theater seats just under 200, offering each member of the audience an intimate connection to the performers. Our cast includes HOC ensemble members Erica Schuller, Kimberly McCord, Dave Govertsen, and Kristin Knutson. Countertenor Kangmin Justin Kim makes his HOC debut as the Roman despot Nero. Justin recently toured the world in this difficult role under the baton of John Eliot Gardiner.

Also in June, we’ll present a semi-staged production of Monteverdi’s other mature masterpiece, *Il ritorno d’Ulisse in patria*, with the young artists of our fifth annual Summer Opera Course.

Since 2011, we have presented more than 15 fully-staged operas, four Lenten concerts, and dozens of chamber music and orchestral programs. We could not have done all of that without the unfailing support of music lovers like you. Thank you for helping us revive so many non-standard musical works. We hope that these historically-inspired performances of Lampe’s *The Dragon of Wantley* will launch the “comeback” of this delightful opera.

Craig Trompeter, *Artistic Director*



*Haymarket Opera Company enriches the musical community of Chicago and the Midwest with performances of 17th- and 18th-century operas and oratorios using period performance practices. HOC seeks to engage audiences of all ages with passionate performances of familiar as well as forgotten works, staged intimately and guided by close attention to details of the libretti and scores.*

# *The Dragon of Wantley*

Music by John Frederick Lampe (1703–51)

Libretto by Henry Carey (1687–1743)

## CAST AND PRODUCTION

<i>Margery</i>	Kimberly McCord
<i>Mauxalinda</i>	Lindsay Metzger
<i>Moore of Moore Hall</i>	Michael St. Peter
<i>Gaffer Gubbins/Dragon of Wantley</i>	David Govertsen
<i>Child</i>	Liam Lynch
<i>Chorus &amp; Understudies</i>	Jianghai Ho, Johanna Moffitt, Mallory Harding, Dorian McCall
<i>Stage Director</i>	Sarah Edgar
<i>Musical Director</i>	Craig Trompeter
<i>Production Manager</i>	Abby Beggs
<i>Technical Director</i>	Andrei Onegin
<i>Costume Designer</i>	Meriem Bahri
<i>Wigs &amp; Makeup</i>	Alice Salazar
<i>Lighting Director</i>	Lindsey Lyddan
<i>Set Designer</i>	Zuleyka Benitez
<i>Set Construction</i>	Russell Wagner
<i>Stage Manager</i>	Isabelle Rund
<i>Assistant Stage Hand</i>	Kelsey York



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# PROGRAM NOTES: NOTES ON THE OPERA AND ITS HIDDEN LAYERS

BY JOANN TARICANI, UNIVERSITY OF WASHINGTON, SEATTLE;  
EDITOR OF HENRY FIELDING'S *THEATRICAL MUSIC*

Is this an opera about a dragon and an inebriated knight? Or, is it mocking the excesses of rival Italian operas, in production across the street? Or, is it satirizing the first Prime Minister of England? In fact, *The Dragon of Wantley* contains all three of these operas, and the listener can decide which interpretation to enjoy. The brilliant music and the hilarious plot of *The Dragon of Wantley* captivated audiences so thoroughly that it became one of the most popular English operas of the 18th century, presented hundreds of times in London productions in the 1700s, far in excess of performances of the Italian operas it mocked, and long outliving the politicians it satirized. It was a rarity, a politically topical stage piece that was so entertaining that it transcended its time.

*The Dragon of Wantley* premiered on May 16, 1737, at the New Haymarket Theatre (also known as the “Little Haymarket”). This theatre was the home of the theatrical company of Henry Fielding in the 1730s, one of the most successful playwrights in London in his early career. Fielding’s plays sharply satirized the British government, particularly the first Prime Minister, Robert Walpole. Merely the location of this theatre heightened anticipation of political caricature, the subtext of this opera.

*The Dragon of Wantley* arrived in the midst of a swirl of political turmoil, much targeted at Henry Fielding. In early June, Parliament passed the Licensing Act, severely restricting theatrical productions throughout the rest of the century and beyond. Despite allegorically conveying treacherous anti-government sentiments (the *Dragon* is more than a dragon, and Moore is more than a beer-swilling knight), *The Dragon of Wantley* was one of the very few productions that survived the Parliamentary purge of licensed theatres and politically subversive dramas.

Henry Carey and Frederick Lampe, the author and composer of *The Dragon of Wantley*, cleverly disguised the anti-government allegory by presenting the opera as a lampoon of the elaborate Italian operas so prevalent in London during the 1720s and 1730s, composed both by Italian composers and George Frideric Handel. As a parody of the extremes of Italian opera, *The Dragon of Wantley* brilliantly satirizes the overindulgence of Italian Baroque opera and Italian opera singers, popular in London in the 1730s. But over 280 years later, *The Dragon of Wantley* and its symbolic subtext are still ripe for appreciation.

Even the London audience of 1737 would have heard the opera in different ways; those steeped in current politics could not miss the jibes at the overreach of government, while anyone seeking simple entertainment would focus on the fable of the dragon. Its genius allows it to be equally enjoyable at all levels.

***The Dragon as entertainment:*** On the surface, *The Dragon of Wantley* is an elaborate musical dramatization of a literary legend that stretches back to the middle ages. This opera libretto, by Henry Carey (1689–1743), and the music, by John Frederick Lampe (1703–1751), considerably embroider the original story of a pillaging dragon conquered by a hero named Moore. They complete the transformation by turning Moore into a mildly drunken and licentious character. The manner of the dragon’s demise in the ballad from the middle ages to 1737 is particularly significant—Moore kills the dragon by attacking its only vulnerable spot, giving him “a Kick on the Arse” (ballad text).

***The Dragon as operatic parody:*** *The Dragon of Wantley* is clearly intended as a parody of Italian Baroque opera. Henry Carey tells us his intention is “to display in English the Beauty of Nonsense, so prevailing in Italian Operas”, and proudly describes Lampe’s music as “as grand and pompous as possible.” Italian opera had dominated London theaters in the 1720s and 1730s, and most of the Italian operas of Handel were written specifically for London audiences. But in the 1730s, populist anti-Italian essays began to appear, attacking both the public’s fascination with Italian fashion as well as specific Italian singers, particularly the male soprano Farinelli (a castrato who became a celebrity after his arrival in London in 1734), who was singing a lead role in a new Italian opera in a theatre across the street on the evening of the premiere of *Dragon*. But even though his own Italian operas were the target of *Dragon*, Handel apparently appreciated *The Dragon of Wantley*, for he was quoted as saying that he thought “the tunes are very well composed.”

The music of *The Dragon of Wantley* mimics and parodies the styles of serious Baroque opera. Listeners will note exaggerations of features such as virtuosic melismas on single syllables, sounding more ridiculous in an English text. One of the great operatic parodies in *Dragon* occurs with a confrontation of the two sopranos in the duet “Insulting Gipsej” (Act II) where constant vocal upstaging and virtuosic competition ridicules actual confrontations of the prime donne of genuine Italian opera. Even the device of a dragon is reminiscent of the elaborate stage monsters that had begun to populate Italian operas in the 1730s.

***The Dragon of Wantley as subversive political allegory:*** This allegorical layer is tied to political turmoil in 1737 London, as well as 80 years’ worth of symbolism in political ballads, poetry, and illustrations. Two separate scenarios inform an understanding of the allegory: the politically satirical plays of Henry Fielding in this same theatre, and specific political symbols in popular literature from 1660–1737.

*The Dragon of Wantley* can be appreciated as a subversively clever drama, for it allegorically presents the same themes of government corruption featured by Fielding in his political satires. To comprehend fully this layer of meaning, we must go back to the English Interregnum (1649–60) and the Rump Parliament that had ordered the execution of King Charles I in 1649. The 1660 version of the Rump Parliament was overthrown by an army led by General George Monck, resulting in the return of Charles II to the throne. Hundreds of poems and ballads derided Parliament and rejoiced in Monck. The allegory of “rump” and “Rump Parliament,” along with its graphic excretory aspects were repeatedly portrayed in poetry, while George Monck was depicted as St. George rescuing the populace from a dragon with an unwholesome posterior (“Rump”). The associations of “rump,” “dragon,” and St. George (Monck) became intertwined in a series of vivid literary effusions in the next few decades. This places the context of the 1685 ballad of *The Dragon of Wantley* in an entirely new light. In the tradition of “rump poems”, the dragon’s rump became an allegory for the government, and Moore represented Monck.

In the 1730s, “dragon” was still being used as a symbol for government gone awry. A ballad about an excise bill of 1733 specifically intertwined Prime Minister Robert Walpole and *The Dragon of Wantley*, turning Walpole into a revenue-consuming dragon. Many of the alcoholic beverages mentioned in this opera (beer, cider, perry, ale, aqua vitae) were items Walpole intended to tax; every drink by Moore reminds the audience of this. Further, obscene political cartoons emphasized an exposed rear view of the Prime Minister, making his “rump” the object of considerable attention. In March 1737 a satirical essay titled “The Vision of the Golden Rump” appeared, in which dragon symbolism played a prominent role; it was the threat of a dramatization of this essay that led to the enactment of the Licensing Act of 1737, initiated and vigorously supported by Walpole. The explicit engraving accompanying “The Vision of the Golden Rump” clearly associated dragons with Walpole, illustrated with numerous “rumps” representing the government.

The symbolism of the dragon being killed by a kick is central to the allegory. Another layer of that final kick is that King George II was noted for kicking objects when angry, and a taunting essay titled “A Dissertation on Kicking” appeared in 1737. The kick to the dragon tonight contains the energy of centuries of actual and allegorical kicks.

Fielding, with the help of Carey, had a final, ongoing allegorical triumph over Walpole’s censorship of his more obvious satires. The perfectly legitimate claims to being a satire of Italian opera protected *The Dragon of Wantley* from the censorship of other satires, and must have afforded at least some satisfaction to the critics and victims of Walpole’s censorship bill.



# SYNOPSIS

BY JOANN TARICANI

## Overture

**Act I (Scene 1, A Rural Prospect):** Mauxalinda, Gaffer Gubbins, and his daughter Margery enter, fleeing the Dragon and warning others that the Dragon is approaching (“Fly, neighbours, fly”).

**(Scene 2, A Rural Prospect):** Gubbins, Margery, and Mauxalinda ponder the voracious appetite of the Dragon, who devours buildings (“Houses and churches”) as well as the toast and butter of hapless children (“But to hear the children mutter”). Mauxalinda suggests appealing to her betrothed, gallant Moore of Moore Hall (“He’s a man, every inch”), and all exit to plead for his assistance.

**(Scene 3, Moore Hall):** Moore enters with his ever-present glass of ale, toasting past and present imbibers (“Zeno, Plato, Aristotle, all were lovers of the Bottle”). Gubbins and company appear, and his daughter Margery humbly entices Moore to slay the Dragon (“Gentle Knight”). Moore is besotted with Margery, and immediately agrees to confront the Dragon if Margery will spend the night with him. She cheerfully acquiesces (“If that’s all you ask”). Mauxalinda, his betrothed, is stricken with jealousy, and glowers as Moore and Margery celebrate their love (“Let my dearest be near me”). As soon as Margery leaves, Mauxalinda ambushes Moore, and vows revenge (“No place shall conceal ‘em”). Moore denies any real feelings for Margery, swearing his fidelity to Mauxalinda (“By the beer”). The act concludes with their zoological love duet (“Pigs shall not be so fond as we”).

## Intermission

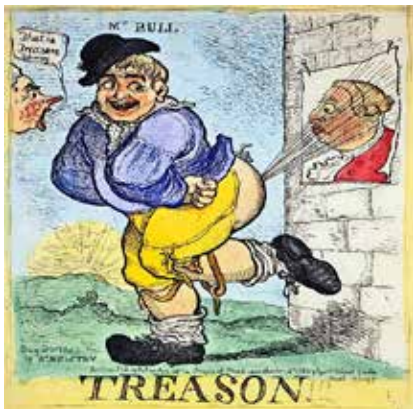
**Act II (A garden, the next day):** Margery, having spent the night with Moore, despairs over his welfare (“Sure my stays will burst with sobbing”). Moore appears and soothes her, departing to arm himself for battle. Mauxalinda bursts in, consumed with jealousy, and the two sopranos duel with vocal weapons of virtuosity and insults (“Insulting Gypsy”). After Mauxalinda attempts and fails to stab Margery, Moore saves Margery and promises to turn Mauxalinda over to the courts. She begs for mercy from the clutches of lawyers (“O give me not up to the law”) and all forgive one another with a tribute to the manipulations of men and women (“Oh how easy is a woman”). Gubbins discovers them, attempting to refocus their energies by urging Moore to save them from the Dragon. Moore is now inspired to demolish the Dragon, but only after quaffing six quarts of ale, with Aqua Vitae (“Fill the mighty flagon”).

**Act III (A Rural Prospect):** Moore helps Margery to hide, calls for the Dragon (“Dragon, Dragon, thus I dare thee”), then conceals himself to await him. When the Dragon emerges, Moore surprises and infuriates him, who blasts an aria toward Moore (“Oho Master Moore, you son of a whore”). They struggle, and Moore attacks the Dragon’s only vulnerable spot, kicking him in the posterior, thus killing him. Margery, enraptured, radiates with her love for Moore (“My sweet honeysuckle”). Gubbins and Mauxalinda join them to praise Moore and Margery in mock-Italian language (“Sing and roario an oratorio to gallant Morio”), ending with a triumphant “Huzza” to all.

## NOTES ON STAGING

BY SARAH EDGAR

*The Dragon of Wantley* is the kind of earthy comedy that allows us to revel in breaking all of the rules of baroque opera. If in a Handel opera the lovers sing about the sighs of the wind rustling through the trees echoing the longing in their hearts, then in *The Dragon of Wantley* the lovers get right to the point of the business: “I’ll kiss thee all day, and I’ll hug thee all night” (Act III). If in the prologue of a *tragédie en musique* praise was heaped upon the ruling monarch, then in *The Dragon of Wantley* the ruling parliament is treated to a kick in the arse. If the hero in an *opera seria* prevails despite being tortured by Fate, then our hero is a beer-swilling womanizer who easily saves the day. And at the same time that *The Dragon of Wantley* pokes fun at the conventions of baroque opera, I get to poke fun at my own staging of serious operas. In *The Dragon of Wantley*, I use *commedia dell’arte*-inspired slapstick combined with an exaggerated use of gesture to parody the baroque aesthetics of beauty that are so *de rigueur* for a serious opera.



*The Siege of Cork* by Matthew and Mary Darly, 1777.

*The Dragon of Wantley*



*Treason!!!* by Richard Newton, 1798.



# NOTES ON COSTUMES

BY MERIEM BAHRI

Everything you'll see on stage for *The Dragon of Wantley*, from headpieces to shoes, is inspired by costume designs from the first part of the 18th century or before.

After reading and analyzing the libretto for clues about costumes, the historical research begins: I collect information from different sources, like fashion books focusing on the decade of interest, museum collections of paintings and academic research about opera costumes. After immersing myself in all this documentation, I play with the shapes while deciding what message I want the costumes to accentuate. Further in the design process, other parameters are also taken into account such as quick changes or any particular notes from the director. Once this is decided, fabric swatches are collected to determine a color palette. Before drawing the final costume sketches, drafts are discussed with the design team and the designs are re-defined if needed. For *The Dragon of Wantley*, it was particularly amusing to keep the parody aspect in mind and look for visual satires of opera costumes.



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# NOTES ON THE SETS

BY ZULEYKA BENITEZ

In designing, building, and painting the sets and props for *The Dragon of Wantley*, my singular vision was to create an interactive environment for the actors and audience. The physical space with its flat affect asks the audience to suspend disbelief and be amused. This in contrast to the spectacular singing, music and Meriem Bahri's glorious costumes.

The color scheme and staging depict the more modest "A Rural Prospect" with a subdued palate and setting, while Moore Hall is more resplendent with lavish table settings and color. I worked within traditional stagecraft of the period and imagined all the flats, props and costumes folding neatly and fitting in a travel caravan. With this in mind, I staged this *Dragon of Wantley* as an 18th-century pop-up card for four players and an angry Dragon.



*Haymarket Opera Company is thrilled to announce the appointment of Chase Hopkins as General Manager!*

Chase's exceptional leadership skills and creative passion for artistic, cultural, and business innovation will help us meet the exciting challenges that accompany the growth and artistic success of our first nine seasons.

A baroque tenor himself, Chase has been praised for his work both on and off the stage. Chase serves as the Artistic Director of Opera Edwardsville, a non-profit arts organization located outside of St. Louis. OE benefits from the guidance of Christine Brewer and seeks to support arts education and provide cultural enrichment through operatic performances.

On the stage, Chase has been described as a "strong and convincing presence" (*Opera Today*) and has been praised for delivering "thoughtful and disciplined" performances (*Operawire*), "with tenderness and gusto" (*The San Francisco Chronicle*). Chase specializes in baroque and classical repertoire, having performed with many leading conductors and festivals in Europe.

## PRODUCTION AND SOLOISTS



**MERIEM BAHRI**, costume designer, is a French and Tunisian costume designer praised for her “sumptuous array of period-perfect costumes” by the *Chicago Tribune*. After completing a PhD in science (2010, Université de Lille), she turned definitively to her great passion for costumes and art history when she moved to Chicago. She collaborates

regularly with two groups specializing in baroque opera: as costume designer for Haymarket Opera Company since 2011, and as assistant to the costume designer for the Boston Early Music Festival since 2013. Meriem Bahri has also brought her designing skills to the Beethoven Festival, the Laboratory School, Wheaton College, Elements Contemporary Ballet, Balam Dance Theater, International Voices Project, the Joffrey Academy of Dance, and the Newberry Consort. The 2017–18 season will include new collaborations with Ensemble Dal Niente (Chicago), Nordic Baroque Dancers (Sweden), and Opera Lafayette (Washington DC).



**ABBY BEGGS**, production manager, is proud to be working with Haymarket Opera on her first production with them. Originally hailing from Boston, she moved to Chicago in 2015 to pursue design, production management, and stage management. Her past credits include: *She the People*, *Gaslight District* (The Second City) *Bagatelle*, *Cunning Little Vixen*,

*L'Enfant et les Sortilèges*, *L'incoronazione di Poppea* (Roosevelt University), *Blue Window* (Brown Box Theatre Project), *The Out of Tooners* (Off-Color Comedy), *Gallo* (Guerilla Opera), *Boeing Boeing*, *Barefoot in the Park*, *Good People*, *The Scene* (Dorset Theatre Festival), *The Elephant Man*, *Our Lady*, *The Whipping Man* (New Repertory Theatre), *Fen* (Whistler in the Dark) among others.



**ZULEYKA BENITEZ**, set designer, received her bachelor's degree from Virginia Tech and MFA from Louisiana State University in Baton Rouge. Benitez taught drawing at Iowa State University and the University of Missouri at St. Louis and has lectured extensively on narrative art. She has exhibited her drawings and paintings internationally and is

included in numerous national and private collections. In addition to producing fine art, she works as a designer, decorative painter, and builder. Big Chicks and Tweet in Chicago and Relish in Evanston are a few of her projects accessible to the public.



**SARAH EDGAR**, stage director, specializes in 18th-century stage performance. She began her professional career as a dancer with The New York Baroque Dance Company under Catherine Turocy, and since then she has voraciously studied and experimented with the stage conventions of the period. From 2006–2012, Sarah lived in Cologne, Germany.

While in Europe, she visited all the museums, castles, and gardens that she could manage while still dancing in operas, creating new works with her group The Punk's Delight, and receiving an MA in Tanzwissenschaft (dance studies) from the Hochschule für Musik und Tanz Köln. In addition to her work with Haymarket Opera Company, Sarah is also an associate director of The New York Baroque Dance Company. She is frequently asked to give master classes in baroque dance or direct/choreograph operas at universities.



**DAVID GOVERTSEN**, bass, (Gaffer Gubbins), “handsomely replaced the ill Peter Rose as the producer *La Roche*” opposite Renée Fleming and Anne Sophie von Otter in *Capriccio* at Lyric Opera Chicago. He sang Arkel in *Pelléas et Mélisande* with the Chicago Symphony and as a soloist in James MacMillan’s *Quickening* with the Grant Park

Orchestra. He is an alumnus of both the Santa Fe Opera and Central City Opera apprentice programs and holds degrees from Northwestern University, Northern Illinois University, and the College of DuPage.



**LINDSEY LYDDAN**, lighting designer, is thrilled to be working with Haymarket Opera once again on another fantastic production. She has worked all over Chicago with Silk Road Rising, Roosevelt University’s Opera Program, University of Illinois at Chicago, Chicago Dramatists, Drury Lane Theatre Oakbrook, Lookingglass Theatre, Steppenwolf, the Goodman, Lyric Opera of Chicago, Adventure Stage Chicago, and the Cherub program at Northwestern University. She received her MFA in lighting and scenic design from Northwestern University.



**KIMBERLY MCCORD**, soprano, (Margery) has performed with the Peninsula Music Festival in Verdi’s *Requiem*, Beethoven’s *Ninth Symphony*, and Barber’s *Knoxville, Summer of 1915*. With Chicago’s Music of the Baroque she has sung Mozart’s *Solemn Vespers*, Bach’s *St. Matthew Passion*, Handel’s *Dixit Dominus* and Vivaldi’s *Gloria*. After receiving a

Fulbright award to study Baroque music in London with Dame Emma Kirkby,



Kimberly lived in Europe for eight years. While there, she appeared as Medée in Lully's *Thésée* with conductor William Christie and toured with the Gabrieli Consort under Paul McCreesh as Dido in *Dido and Aeneas*. With Maestro McCreesh she also sang Créuse in Charpentier's *Medée* at the Dartington Festival, England, and recorded the Bach *Magnificat* and *Oster Oratorium* for Deutsche Grammophon. McCord is an accomplished recitalist and is currently a member of the chorus of Lyric of Opera of Chicago.



**LINDSAY METZGER**, mezzo-soprano, (Mauxalinda) is noted for her “easy stage manner and refined voice” by the Chicago Classical Review, is a recent graduate of Lyric Opera of Chicago’s Ryan Opera Center. She has appeared in Lyric productions as Mercédès in *Carmen*, Garcias in *Don Quichotte*, Alisa in *Lucia di Lammermoor*, as well as supporting roles in *Der Rosenkavalier* and *Le nozze di Figaro*. Highlights of the 2018/2019 season include her return to Chicago for Jack Perla’s *An American Dream* presented by Lyric Unlimited, her house debut at The Dallas Opera as Mercédès in *Carmen* under Music Director Emmanuel Villaume, where she will return in 2020 as the mezzo soloist in Stravinski’s *Pulcinella*. Among her many accolades are Winner of the 2017 Metropolitan Opera National Council District Auditions, Finalist in the Dallas Opera Competition, Second Place Winner of the 2018 Opera Birmingham Competition, a Richard F. Gold Career Grant from the Shoshana Foundation, the 2017 Luminarts Fellowship in Women’s Classical Voice, and the Best Vocal Artist prize from the American Opera Society. Metzger is an alumna of the University of Wisconsin-Madison and DePaul University.



**MICHAEL ST. PETER**, tenor (Moore of Moore Hall), was raised in Chicago, Illinois. St. Peter received his bachelor’s degree at The Juilliard School, making his Lincoln Center debut at Alice Tully Hall and performing with Juilliard Opera. In 2018, Michael received his master’s degree from the Manhattan School of Music, has received two Encouragement Awards from The Gerda Lissner Foundation Lieder/Song Competition (2017/2018), and had the honor of earning Second Prize at the 2018 McCammon Voice Competition. Last season, Michael made his Carnegie Hall debut as the tenor soloist in Handel’s *Messiah* under the baton of Maestro Mark Shapiro and The Cecilia Chorus of New York. Michael was most recently seen making his role and company debut with Tulsa Opera as Don Ottavio in *Don Giovanni*. A lover of early music, he is so excited to be back home in Chicago to perform with Haymarket Opera Company.





**CRAIG TROMPETER**, Artistic Director, has been a musical presence in Chicago for more than 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 Smithsonian Chamber Music Society, the Cal Players, the Oberlin Consort of Viols, and Great Lakes Baroque. He has performed 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, he 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®. He has given Feldenkrais workshops throughout the nation in universities, music conservatories, and dance studios. Trompeter conducts the Early Music Ensemble at the University of Chicago.

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