



THE  
QUEEN,  
MY LORD,  
IS DEAD

*A Chamber Opera Revealing  
the Fate of Lady Macbeth*

## *Premiere Performance*

Saturday Evening, June 11, 2022, 7:00 PM  
Schoenberg Hall, Herb Alpert School of Music, UCLA

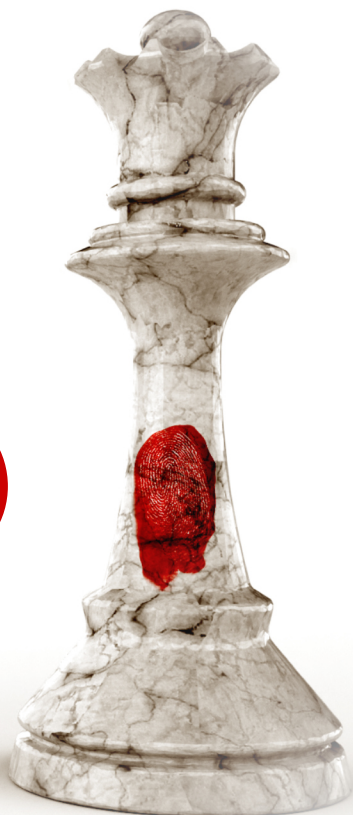
The premiere performance will constitute  
Michelle Rice's final doctoral recital, in partial fulfillment of the  
requirements for a Doctor of Musical Arts degree from the  
University of California Los Angeles.

---

*This premiere is dedicated to Jean Louise Kulbeth*

---

THE  
QUEEN,  
MY LORD,  
IS DEAD



# *The Queen, My Lord, Is Dead*

## *A Chamber Opera in One Act*

Commissioned and Produced by ..... Michelle Rice  
Composer ..... Tomàs Peire Serrate  
Librettist..... Alejandra Villarreal Martinez  
Story ..... Michelle Rice  
Conductor..... Stephen Karr  
Director .....Indre Viskontas  
Lighting Designer ..... Brandon Baruch  
Scenic Designer..... Lex Gernon  
Costume Designer ..... Linda Muggeridge  
Wig and Make-up Designer..... Angela Santori

### **Cast**

Gruoch, Macbeth's Lady ..... Michelle Rice, soprano

### **Ensemble**

Flute.....Christine Tavalacci  
Clarinet ..... Andrew Leonard  
Percussion.....Ben Phelps  
Piano..... Sky Haneul Lee  
Violin.....Leila Nuñez-Fredell  
Cello ..... Joo Lee

Technical Director, Jose Carrillo  
Stage Manager, C. Kyle Gladfelter  
Camera Director, Staci Mize  
Recording Engineer, Brad Cobb  
Faculty Advisor, Peter Kazaras  
Development Assistance, Grace Martino  
Publicity Assistance, Julia Johnson  
Graphic Designer, Doug Woolsey  
Videography, Mattia Venni  
Cover Photograph, Egor Kamelev

Scotland was once known as Alba.

---




In Moray, a kingdom within Alba, a royal princess was happily wed to the Moravian King, Gille Coemgáin. Together, they had a son named Lulach.

---




But in a clan feud, a rival named Macbeth set fire to their home, killing Gille. Macbeth then took Gille's wife as his own. For his protection, Lulach was sent away.

---




Macbeth and his new wife then murdered King Duncan, who was her kinsman, along with his two guards. Now they rule Alba together.

---



But Duncan's heir, Malcolm, is approaching with his army, to avenge his father's murder and reclaim the throne.

---



Alone, the Queen waits.

---



Her name is Gruoch.

## SYNOPSIS

King Macbeth's brief reign is almost at an end. Malcolm's army amasses on the horizon, and they are eager to avenge former King Duncan's murder and restore his son to the throne. Alone in her chambers, Gruoch, Macbeth's wife and consort Queen, contemplates her situation with razor sharp clarity. She knows now that suicide will offer her an easier and more dignified death than Malcolm will. Though she remains unafraid and determined, she finds that she cannot end her life—something from deep within her is making her hesitate. Following the tangled pathways of her mind, Gruoch revisits memories that have been long suppressed, of her own mother, her first husband, and her son. These touchstones of her past life, her life before Macbeth, reveal how much her trauma has transformed her over the years. While grieving the loss of the happier woman she once was, she feels the presence of Duncan's ghost. Gruoch confronts him unapologetically, enraged that he would appear, as if he himself was not also guilty of murder as a means to an end. She dismisses him and turns again to her dilemma, resolving to take control of her fate once and for all.

— Alejandra Villarreal Martinez

---

## MESSAGE FROM THE PRODUCER

King Macbeth awaits the approaching enemy from the battlements. He hears terrible cries coming from within the castle. His servant Seyton approaches and reports:

*“The Queen, my Lord, is dead.”*

With those six words, one of the most electric and enigmatic characters in literature is briefly dispatched, without further explanation. It has always seemed to me that Lady Macbeth is too big of a character to enjoy only the mere silhouette of a death. So much of her tale is left untold, and Seyton's six words swell with story and hidden offstage action, compelling me to look into the wings.

I wanted to create a work that would reveal what Shakespeare chose not to show us about the end of Lady Macbeth's story, so I commissioned this opera. This piece shows one possible scene that might follow the sleepwalking scene in Shakespeare's play.

Working with the amazing award-winning composer Tomàs Peire Serrate and tremendously talented librettist Alejandra Martinez, we've come up with one possible telling of this character's last act. Our story is about the character of Lady Macbeth from the world of Shakespeare's play, and we've also expanded the borders of her reality to include elements from the life of the person upon which Shakespeare's character was based. The result is a breathtaking account of Lady Macbeth in the most charged moment of her life, a queen whose race is run, confronting What Comes Next....

— Michelle Rice



## Michelle Rice

With “tones of pure gold” (Washington Post), Michelle Rice brings to her work a rich timbre and performance intensity. As Mrs. Grose in Britten’s *The Turn of the Screw* at the Kennedy Center conducted by Lorin Maazel, Rice was described as “nuanced and sensitive” (Washington Post), “dramatically charged and vocally superlative” (dcist.com), and having a “firm, warm vocalism [that] made every phrase speak” (Baltimore Sun).

Before a recent change to dramatic soprano repertoire, Rice has been hailed as a “standout” in mezzo repertoire, appearing in such roles as Herodias (Salome), Suzuki (*Madama Butterfly*), Flora Bervoix (*La traviata*), Lola (*Cavalleria rusticana*), Carmen and Mercedes (*Carmen*), the Witch and the Mother (*Hansel and Gretel*), Antonia’s Mother (*Les contes d’Hoffmann*), Gertude (*Roméo et Juliette*), Berta (*Il barbiere di Siviglia*), Dorabella (*Così fan tutte*), Marcellina (*Le nozze di Figaro*), Sesto (*La clemenza di Tito*), Irene (*Tamburlaine*), and Serse and Arsamene (*Serse*), with companies including West Bay Opera, Opera San José, Fresno Grand Opera, Opera Cleveland, Annapolis Opera, Pasadena Opera, New Orleans Opera, and other organizations throughout the United States. As Emilia in Festival Opera’s production of Verdi’s *Otello*, the San Francisco Chronicle extolled that she “brought vocal and theatrical impact to the role.”

Performances of 20th- and 21st-century repertoire have included the roles of Savitri (*Savitri*), The Mother (*Amahl and the Night Visitors*), Mrs. Olsen (*Street Scene*), the Secretary (*The Consul*), Mère Marie

(*Dialogues des Carmélites*), Anna (*Tobias and the Angel*), Jade Boucher (*Dead Man Walking*), Sidia Gruenfeld (*Lost Childhood*), Madre Melchora in the world premiere of Carla Lucero’s *Juana* with Opera UCLA, and the role of Kathy Hagen in Terence Blanchard’s *Champion: An Opera in Jazz*. Rice created the title role in *Clara*, a 21st-century opera by Robert Convery based on the life of Clara Schumann. Of that performance, the Washington Post declared, “Rice was...reflective and confident in both her singing and acting...[she] excelled at dramatic subtleties and pierced scenes with her presence and clarity of voice—especially compelling during revelatory biographical moments.” Rice’s recital programs feature song cycles such as Mohammed Fairouz’ *Jeder Mensch* with texts from the diary of Alma Mahler, Ned Rorem’s *Evidence of Things Not Seen*, and Dominick Argento’s Pulitzer Prize-winning monodrama *From the Diary of Virginia Woolf*. Her 2012 performance of Virginia Woolf was regarded as “magnificent” by the composer himself.

On the concert stage, Rice has performed the mezzo solos in Mozart’s *Coronation Mass*, Händel’s *Messiah*, Pergolesi’s *Stabat Mater*, Vivaldi’s *Gloria*, Schubert’s *Mass No. 5*, Schumann’s *Das Paradies und die Peri*, Elgar’s *The Music Makers*, Mahler’s *Das Lied von der Erde*, Carlos Fonseca’s *Missa Afro-Brasileira*, Beethoven’s *Ninth Symphony*, Musorgsky’s *Songs and dances of death*, among others, as well as the soprano solo in Korngold’s *Passover Psalm*, with groups including the Berkeley Symphony, Washington Concert Opera, and MidAmerica Productions at Carnegie Hall. Of her mezzo solo in Mendelssohn’s *Elijah* with the Masterworks Chorale of San Mateo, San Francisco Classical Voice said that her “dark, full sound shone brightly and gave serious weight” to her performance. Her concert performances have run the gamut from the mezzo solo in a lauded performance of the Verdi *Requiem* with James Morris and Sharon Sweet, to a video presentation of Shahab Paranj’s *Rishe-e dar khak* (Roots in the land) for Long Beach Opera’s acclaimed 2020 Songbook.

Rice holds degrees from the University of Washington and the University of Maryland Opera Studio.

## Tomàs Peire Serrate

Tomàs Peire Serrate is an LA-based composer born in Barcelona. His music has been performed in Europe, US and Asia. He has been featured in concert series such as Klang (Helsinki), Off Liceu (Barcelona), Hear Now and Jacaranda (Los Angeles), and showcased in festivals like Zodiac (Nice), HighScore (Pavia), Livorno Music Festival (Livorno), Vipa (Valencia), Re-Imagined (Hong Kong), Chopin and Friends (New York), and at the SCI National Conference (Albuquerque).

He has obtained the Audience Commission Award by the American Composers' Orchestra (New York, 2018) for his orchestral piece *Rauxa*. He has won the 1st prize at the New Vision Composition Competition (New York, 2019) for his work *Five Haiku* for soprano and ensemble; as well as the 3rd prize at the Krzysztof Penderecki International Composers Competition Arboretum (Poland, 2019) for his chamber orchestra piece *Collapse*. He has also been awarded the Grand Prize at the iSing! Festival Composition Competition (Suzhou, China, 2020) for his piece *Bamboo Shoots* (竹枝词) for soprano, choir, and orchestra, based upon a poem by LIU Yuxi from the Tang Dynasty, and the 1st prize at the Mieczysław Karłowicz International Composers' Competition 2021 for his orchestral piece *Borealis*.

Besides his concert works, Tomàs has composed and orchestrated music for fiction and documentary feature films, as well as for VR experiences. Some of the projects that include his original music are *Danger in the Spotlight* (US), *The Prosecutors* (US), *Prism*



(US), *The Anushree Experiments* (India), *Natalie\_Net* (Spain), *Asleep* (China), and *Life Without Matter* (UK). His orchestrations and arrangements are part of projects like *Allen v. Farrow* (HBO), *Minions* (Universal Pictures), *Love and Friendship* (Amazon Studios), *Watership Down* (BBC-Netflix), *32 Malasana Street* (Warner Bros), *If I Stay* (New Line Cinema), *Chefs Table* (Netflix), *American Masters* (PBS), *A Heavy Burden* (New York Times), and *FGM* (The Guardian).

Tomàs studied piano and composition in Barcelona, at the Sant Cugat Conservatory, the Escola Superior de Música de Catalunya (ESMUC), and at the Sibelius Academy in Helsinki. He received a Masters of Music degree in Film Scoring at New York University - Steinhardt, and a Ph.D. in Music Composition at the UCLA Herb Alpert School of Music. Since 2019, Tomàs is the Associate Artistic Director for the *Du Vert a L'infini Music Festival* held in Besançon, France.



## **Alejandra Villarreal Martinez**

Alejandra Villarreal Martinez is a soprano, librettist, educator, and doctoral candidate in Voice at Indiana University. As a librettist and lyricist, her creative writing has been recognized by organizations such as Opera America, Fort Worth Opera, and Atlanta Opera. She is proud to have been recognized as part of an Opera America award-winning team for an original opera, *La Capitana*, conceived and written with co-librettist and writer/producer/director Nancy De Los Santos. In 2018, she was commissioned by Reimagining Opera for Kids to write a children's opera, *The Lunchbox Project*, with music by composers Lauren Bernofsky, Malcolm Dalglish, Rosey Lee, Chris Neiner, Yuriria Rodriguez, and Wilson Shitandi. More recently, she was proud to collaborate with Matthew Recio and Stare at the Sun to create *The Hollow*, a unique cantata exploring the isolation brought about by mental illness. She was proud to be a participant in Fort Worth Opera's Frontier Libretto Workshop for her

original libretto, *Higuera*s. This June, she will be a contestant in Atlanta Opera's 96-Hour Opera Project, creating a new collaborative work with composer Jorge Sosa.

A prolific performer, Ms. Martinez made her professional debut with Long Beach Opera's 2017 production of *Frida*, which sparked in her a passion for contemporary opera. Recognized as a "major voice," "consistently rich and beautiful," and capable of "tremendous fervor," she has gone on to work with organizations such as Anchorage Opera, Opera West!, the Indianapolis Symphony Orchestra, the Evansville Philharmonic Orchestra, and Opera Fayetteville. Specializing in several modern and contemporary works, she has performed roles in *Ainadamar* (Golijov/Hwang), *Three Tales* (Reich/Korot), *The Love Potion* (Martin/Bédier/trans. MacDonald), and *What the Horse Eats!* (Phan/Hoang).

Her research and performance interests involve honoring Latin American identities and experiences in classical music. To that end, she has worked closely with the Latin American Music Center at Indiana University as both a graduate assistant and an artist collaborator. Ms. Martinez has developed an expertise in Latin American art song and is frequently sought after as a guest lecturer. In the past year, she has served as adjunct faculty for both Music in General Studies and Latino Studies at Indiana University.



## Dr. Indre Viskontas

Dr. Indre Viskontas, MM, PhD is a neuroscientist, opera stage director and sought-after science communicator across all mediums. Combining a passion for music with scientific curiosity, she is affectionately known as Dr. Dre by her students at the San Francisco Conservatory of Music, where she pioneered the application of neuroscience to musical training, and at the University of San Francisco, where she is an Associate Professor of Psychology and director of the Creative Brain Lab. She received a BSc in psychology and French literature from the University of Toronto, an MM degree in vocal performance from the San Francisco Conservatory of Music and a PhD in cognitive neuroscience from UCLA. She is also the Creative Director of Pasadena Opera, where she directed *The Man Who Mistook his Wife for a Hat*, a chamber opera based on the famous case study written by Oliver Sacks and *Proving Up*, by one of opera's most exciting composer/librettist duos, Missy Mazzoli and Royce Vavrek. Last summer, she directed *Katya Kabanova* for West Edge Opera at the California Shakespeare Theater.

As a scientist, Dr. Viskontas has published more than 50 original papers and chapters related to the neural basis of memory and creativity, including several seminal articles in top scientific journals. Her scientific work has been featured in Oliver Sacks' book *Musophilia*, *Nature: Science Careers* and *Discover Magazine*. She has also written for *American Scientist*, *MotherJones.com*, *Vitriol Magazine* and other publications. In 2020, SFCM and the Getty Foundation published her white paper, *Music for Every Child*, outlining the impact of music education on child development. Her first book, *How Music Can Make You Better*, was published by Chronicle Books in 2019, and within a week was the best-selling



music appreciation book on Amazon.

She co-hosted the 6-episode docuseries *Miracle Detectives* on the Oprah Winfrey Network and has appeared on *The Oprah Winfrey Show*, major radio stations across the US, including several appearances on the NPR program *City Arts & Lectures*, the *Ted Radio Hour* and the *Sunday Edition* on the CBC in Canada. In 2017, she co-hosted the web series *Science in Progress* for Tested.com and VRV. She is also the host of the popular science podcast *Inquiring Minds*, which has been downloaded more than 13.8 million times. As a opera director, she incorporates neuroscience to tell humanity's greatest stories, and her podcast, *Cadence: what music tells us about the mind* was a finalist for the *Science Media* awards, and a 2021 Webby Honoree. In 2022, she wrote and hosted the Audible Original podcast *Radiant Minds: the World of Oliver Sacks*. She often gives keynote talks, for organizations as diverse as Genentech, the Dallas Symphony, SXSW, TEDx and Ogilvy along with frequent invited talks at conferences and academic institutions. She has produced three 24-lecture courses for *The Great Courses: Essential Scientific Concepts* in 2014, *Brain Myths Exploded: Lessons from Neuroscience* in 2017 and *How Digital Technology Shapes Us* in 2020. Her fourth course, *The Creative Brain*, is slated for release in 2022.



## Stephen Karr

Born in South Carolina, Stephen Karr is a compelling interpreter of opera and orchestral works, having appeared as guest conductor in recent seasons with Anchorage Opera and Sacramento Philharmonic and Opera. He has been on staff with opera companies across the United States, including Des Moines Metro Opera's OPERA Iowa tour, the Glimmerglass Festival, Opera New Jersey and Palm Beach Opera. His international appearances include the Royal Opera House in Muscat, Oman and an appointment as Cultural Envoy from the United States Department of State to Rotterdam.

In the 2021-22 season, he performed a solo organ recital for the Los Angeles chapter of the American Guild of Organists; appeared as continuo player with Musica Angelica Baroque Orchestra in Handel's *Messiah* and Bach's *Matthäus-Passion*; performed the harpsichord part in Stravinsky's *The Rake's Progress* for Opera UCLA; and will conduct the world premiere of a new chamber opera imagining the final moments of Gruoch ingen Boite (better known as Lady Macbeth) with score by Tomàs Peire Serrate and libretto by Alejandra Villarreal Martinez.

Stephen was Associate Conductor with Long Beach Opera for the 2019 world-premiere production of *The Central Park Five* by Anthony Davis, which was

awarded the 2020 Pulitzer Prize in Music, in addition to being scheduled to conduct *The Lighthouse* (Peter Maxwell Davies) and *Frida* (Robert X. Rodriguez) in the COVID-truncated 2020 season. He is a co-editor of the first modern performing edition of Joseph Bologne's *L'Amant Anonyme*, which was premiered at LA Opera under James Conlon and has since had productions at the San Francisco Conservatory of Music, Wolf Trap Opera, the Eastman School of Music, Cincinnati College-Conservatory of Music and Minnesota Opera. The edition will have its European premiere at Theater St. Gallen in Switzerland this September.

In 2011, he co-founded Pacific Opera Project, for which he was music director until 2016. With POP, he led productions of *Trouble in Tahiti*, *Così fan tutte*, *The Turn of the Screw*, *La Calisto* (Los Angeles premiere), *Ariadne auf Naxos* and *The Rake's Progress*, among many others. The *LA Times* praised his leadership of the Stravinsky as having kept orchestra, cast and chorus on "well-articulated rhythmic track."

Stephen's repertoire spans nearly the entire history of opera, as well as significant masterpieces of the orchestral repertoire. He has taught at Chapman University, Michigan State University, the University of Southern California and UCLA. His schooling includes degrees in organ performance from Mercer University under Robert Parris and Westminster Choir College under Stefan Engels, as well as master's and doctoral degrees from UCLA in orchestral conducting where his major teacher was Neal Stulberg. In the fall, he takes the position of Opera Music Director and Assistant Professor of Music on the faculty of the Rudi E. Scheidt School of Music at University of Memphis. In the 2022-23 season, he will participate in the inaugural season of the 900-seat Scheidt Family Music Center, leading productions of Bernstein's *Trouble in Tahiti*, Bizet's *Le docteur miracle* and Puccini's *La bohème*.



## **Brandon Baruch**

Brandon Baruch is a Los Angeles-based light artist who specializes in designing experimental theater, opera, dance, and immersive performance. Opera design highlights include *Cruzar la Cara de la Luna* (Opera Santa Barbara); Overland Industry's *Iceland* (Ford Amphitheatre, Los Angeles); Four Larks *Frankenstein* (The Wallis, Beverly Hills—Ovation Award); and Duke Ellington's *Queenie Pie* (Long Beach Opera and Chicago Opera Theater). Other design highlights include *Love Actually: The Unauthorized Musical Parody* (Chicago and Off-Broadway); *Shaadi* (Blue13 Dance Company); *The Duat* (Center Theatre Group's Digital Stage); *The Demise* (New York Musical Festival); *Bataré* (West Coast Tour); Dana Foglia Dance's *VATIC* (LA, Long Beach, and NYC); and The Second City's *Twist Your Dickens* (Kirk Douglas Theater, Los Angeles.) In 2017, Brandon made his European design debut with Ghost Road Company's *Asterion* at The Grotowski Institute in Wroclaw, Poland. His design work has also been seen in New York, Chicago, Tempe, and throughout California. This spring, Brandon designed *The Legend of Black Herman*, a live magic show commissioned to run as a companion piece to artist Derek Fordjour's solo exhibition at the gallery. Last summer, Brandon designed and helped launch *Liquid Light Flight*, a trapeze and aerial arts festival at Wild Arts Collective (New Paltz, NY), a community of makers devoted to igniting new ideas, living sustainably, and sharing access to artful spaces immersed in nature. The most intimate piece Brandon has designed was for an audience of one in the immersive theater piece *Hamlet Mobile* (Capital W—Touring.)



## **Lex Gernon**

Lex Gernon is a scenic designer working in TV and theater. Recent credits include 94th Academy Awards (Assistant Art Director), 2022 Grammy Awards (AAD), 2022 MTV Movie and TV Awards (AAD), and the 2022 Billboard Music Awards (AAD). He is a proud member of the Attic Collective and enjoys his collaborations with Calabasas and Arcadia High Schools. BA Marquette University 2013, MFA Carnegie Mellon University 2016.



## **Angela Santori**

Angela Santori was born and raised locally here in Los Angeles. She has been working in hair and makeup in theater for over 8 years. She recently joined the 706 Union and currently works on the crew for the *La Opera*. Some of her previous shows and operas include: *Aida*, *Cenerentola*, *Il trovatore*, *Tannhäuser*, *Proving Up*, *Frankenstein*, *Art Couple*, *Addams Family*, *School of Rock*, *Alice in Wonderland*, *A Christmas Carol* and many others. She also has over 20 film credits. She is grateful for all the love and support from her friends and family.



## ***Linda Muggeridge***

Linda Muggeridge, costume designer, is thrilled to be part of this ground-breaking work! Linda has spent a lifetime working professionally in theater and music, including a decade as Director of Education for the LA Philharmonic. Her costume company, ManyHatz Costumes, provides costume inventory and service for 20 plus venues per year, including the Hollywood Bowl (Live to Film series), Cal Tech, Theater of the Blind, Sacred Fools, Loft Ensemble, Theater of Note, Pasadena Opera and fifteen schools. Her next professional productions include *Clownfish* at Theater of Note, *Eurydice* at Little Fish Theater, *Sound of Music* at the James Armstrong Theater, and several school-based summer shows. In July, she will be taking her third trip to the Edinburgh Fringe with students from PV Peninsula High.



## ***Christine Tavalacci***

Christine Tavalacci is a Los Angeles based flutist specializing in contemporary and experimental music. She has traveled across the United States and Europe to study and

perform and has had the pleasure of working closely with many celebrated 20th and 21st century composers. Christine is active as a soloist, improviser, curator and chamber musician both in California and internationally. She is co-founder and co-director of Southland Ensemble, member of the Dog Star Orchestra annual festival of experimental music, and featured flutist and composer in the 2015-2018 Listen/Space Commissions. She is a frequent performer in the Monday Evening Concerts series in Los Angeles, and has also performed with The Industry, Ojai Festival, LA Phil Noon to Midnight, the Vinny Golia Large Ensemble, and Microfest. She is also the principal flutist in the avant jazz large ensemble Gurrisonic, who has been featured at the Angel City Jazz Festival. Her playing has been released on Orenda Records, Bridge Records, Slub Music (Japan), and Tzadik.



## ***Andrew Leonard***

Clarinetist Andrew Leonard was bass clarinetist of the Austin Symphony from 2015-2022, and he performs with orchestras in the southwest, including the Symphonies of Santa Barbara, San Bernardino, the Las Vegas Philharmonic, and the Hollywood Bowl Orchestra. As a recording musician, he's performed for many soundtracks and video games.



## ***Sky Haneul Lee***

Increasingly sought-after as a musical partner, Korean-American pianist Sky Haneul Lee is rapidly building a reputation as one of the most versatile and active collaborators in a wide range of opera, vocal, choral, orchestral, and instrumental music.

Ms. Lee notably has worked with New Opera West, Indianapolis Opera, Pittsburgh Festival Opera, Musiktheater Bavaria, USC Thornton Opera, and Opera UCLA. She also worked with Queens College Opera (CUNY) and the Gilbert and Sullivan Light Opera Company of Long Island as Music Director. Recently, she published the *Women's Work* album with hornist Kristy Morrell, an Associate Professor of Horn at Baylor University and a member of the Los Angeles Chamber Orchestra, previously a faculty member at the University of Southern California for more than 20 years.

A prizewinner of the NSAL Instrumental Music Competition and Instrumental Competition of Romantic Music, Ms. Lee has performed throughout the United States, Germany, Austria, Prague, and her home country Korea. She studied Keyboard Collaborative Arts at USC Thornton School of Music under the tutelage of Alan L. Smith and solo Piano Performance at Indiana University Jacobs School of Music. While earning a degree at IU, Ms. Lee served as an Associate Instructor and worked as a collaborative pianist at IU String Academy and IU College Audition Preparation Program for vocals. She also received the Keyboard Collaborative Arts Ensemble Award, Keyboard Collaborative Arts Department Award, and Gwendolyn

Koldofsky Scholarship while at USC.

Currently, Sky resides in Los Angeles, and serves as a staff pianist at USC Thornton School of Music, Opera UCLA, and World Mission University, and also works at KAMA Choir and LAKMA Choir.



## ***Ben Phelps***

Called "feisty" and "impressive" by the *LA Times*, Ben Phelps is an active composer, percussionist, and founder of things. His music has been called "enchanting" (*LA Weekly*), "a riot" (*LA Times*), and has been praised for his "nuanced irony" (*The Artificialist*) and "Hindemithian seriousness" (*LA Times*). Recent projects include The B Band, and Miller || Phelps, two genre bending ensembles of classically trained musicians, and he was previously managing director of What's Next?, a leading post-classical new music event and performance collective in Southern California. As a percussionist Phelps has performed and collaborated extensively with many of the country's leading composers and new-music musicians. In addition to championing experimental and ground-breaking music, he enjoyed a long collaborative partnership with multimedia puppeteering company Rogue Artists Ensemble, and has traveled the world as an assistant conductor to *Lord of the Rings Live*. He lives and works in Los Angeles, where he is also an amateur satirist and urban planning enthusiast.



## Leila Núñez-Fredell

Leila Núñez-Fredell plays violin with the DuselForty58 Chamber Ensemble, Pacific Opera Project, and Opera Ritrovata. A dedicated chamber musician, Dr. Núñez-Fredell has performed on concert series such as UCLA Live at Royce Hall, Concerts at One, and Sundays Live at LACMA. Other performance engagements include collaborating with artists such as David Krakauer, John Cale, and the Borromeo String Quartet at the Italian festival *Incontri in Terra di Siena*. Dr. Núñez-Fredell is a faculty member at the Colburn Music Academy, teaching and creating the music history curriculum. She teaches music theory, music history and applied violin at Los Angeles Pierce College.

In the studio she has recorded music for films, performed in a string quartet on two episodes of *The Bachelor*, and played violin in a *Funny or Die* skit about Beethoven. With the Royce String Quartet, Dr. Núñez-Fredell won the 2013 *San Diego MTAC Chamber Competition* and the 2013 *Ladies Musical Club of Seattle Small Ensemble Competition*. She also serves as concertmaster of the Grassroots Chamber Orchestra in Ithaca, NY. She has performed as soloist with GCO and other orchestras in concertos by Beethoven, Khachaturian, Sibelius, and Brahms.

Dr. Núñez-Fredell is a founding member and violinist for Opera Ritrovata, an organization dedicated to playing chamber music and opera by composers whose voices have been suppressed by prejudice. She worked with the *Graff Lab*, an artist sanctuary, to win a 2019 *Arts Activation Grant* from the Los Angeles DCA for a Pico-

Union Arts Festival which featured Opera Ritrovata. More recently, Dr. Núñez-Fredell was part of a team of editors of the first edition of *L'Amant Anonyme* by Joseph Bologne, the “Chevalier de Saint-Georges” (ca. 1739-1799). This edition was featured in *Opera Wire* and has been performed by organizations such as the LA Opera, Wolf Trap, and the Minnesota Opera.



## Joo Lee

One of the founding members of Delirium Musicum, Joo is a passionate cellist who loves engaging in a wide range of music from early to contemporary. After graduating from the Juilliard School, New England Conservatory and USC, she enjoys a vibrant but busy career full of an eclectic array of chamber music and orchestral performances on stages across the region from Santa Barbara and Los Angeles to Las Vegas. Joo loves teaching cello, and as a seasoned project starter, she has been a part of several performing ensembles in their initial forming stages, including Symbiosis Ensemble, a non profit organization.

Traveling the world is second only to her obsession for the cello, and she started a project to visit all National Parks with her two children in 2021. She loves creating spontaneous and creative paintings, and identifies herself as a compulsive furniture re-arranger.



## ***Jose Carrillo***

Jose Carrillo is a Recording / Mix Engineer, Live Event Engineer, Video Editor / Graphic Designer / Camera Operator / Pianist / Keyboardist / Theater Manager. After more than 20 years in the music recording and television broadcast industries, Jose is comfortable in elaborate studio environments, concert venues, live streams, with a multi-track mobile recording rig, or location recording.



## ***C. Kyle Gladfelter***

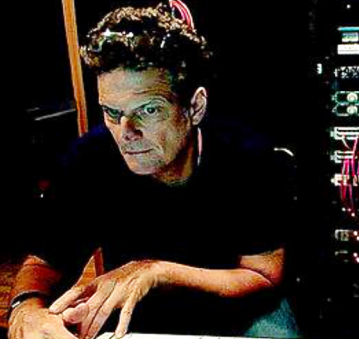
After graduating from California State University, Long Beach in 2014, Kyle worked as a stage manager in the greater Los Angeles and Orange County areas, including at a non-profit youth theater known as Puttin' on Productions. The following year, Kyle joined Universal Studios Hollywood as a stage manager for their entertainment team. During his time at the theme park, he's worked on various shows and special events including WaterWorld, The Wizarding World of Harry Potter grand opening press event, Jabbawoockeez, Dark Arts at Hogwarts Castle,

and more. Kyle is excited to be a part of *The Queen, My Lord, Is Dead* at UCLA as a stage manager. He would like to thank his wife, family, and friends for their constant support and love throughout his career. He feels extremely blessed to be able to do what he loves for those who love the arts.



## ***Staci Mize***

Staci Mize Leve is a freelance stage director and devised creator. Staci has diverse background in physical theatre, devised production, and music which has led her to work with such prestigious companies as Manual Cinema (Chicago), 600 Highwaymen (New York) among others. Staci formerly worked with the Public Theater as a production management intern and production assistant where she worked with critically acclaimed artists including David Byrne, Choir Choir, Andrew Schneider, Toshi Reagon, Jessica Blank, Dickie Beau, and many more. Previous productions include: *In a Word, Waiting for Godot, The Lesson, Sweeney Todd, The Last 5 Years, Spiel* (Play), and more. Original works include: *The R Word, Plaything, Internal/External, To Be, Match, and In the Lights*. Upcoming works: *The Feminine Urge to Disappear, Gorgeous, Manic Pixie Nightmare Bitch, and Antigone*. Staci would like to thank her family, both blood and chosen, for the endless support and encouragement to always “go bigger”.



## ***Brad Cobb***

Brad Cobb is an independent engineer in LA, CA. Brad works at LA Opera, The Colburn School and Schoneberg Hall and runs his own recording studio, [odark30studio.com](http://odark30studio.com).



## ***Chris Hsieh***

A child of Taiwanese Immigrants, Chris is a recent graduate of UCLA with degrees in Musicology and Art History. As a stage manager he has run every major event at the UCLA Herb Alpert School of Music, working with artist/performers such as Neal Stulberg, Terrance Blanchard, Cornel West, Wycliffe Gordon, Hila Plitmann, Sophia James, and many more. In addition, Chris also served as the music director of *Fun Home* at UCLA and the composer for *Anatomy of Desire* (book and lyrics by Stephen Bush and Megan Rivkin).



## ***Grace Martino***

Grace Martino is a performing arts leader, mezzo-soprano, and chef serving Los Angeles County. She is currently the Executive Director of the Long Beach Camerata Singers. Grace received her B.A. in Vocal Performance from UCLA under the direction of Vladimir Chernov, Peter Kazaras, and Dr. James Bass. While at UCLA, she was selected as one of two mezzo-sopranos to participate in the Seraphic Fire Young Artist Program from 2018 to 2020. She performed a number of roles with UCLA Opera, including but not limited to Gertrude Stein in Virgil Thompson's *The Mother of Us All*, and Aréthuse in Antoine Charpentier's *La Descente d'Orphée aux enfers*. With the UCLA Chamber Singers, she and her colleagues earned the 2020 GRAMMY Award for Best Choral Performance for their recording of Richard Danielpour's *The Passion of Yeshua*.

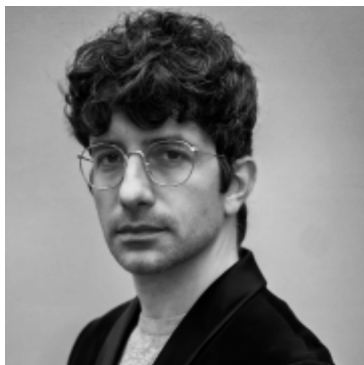






## ***Julia Johnson***

Julia Johnson is a soprano and educator. A Washington State native, she recently earned a Master of Music in Voice Performance at UCLA. She is currently participating in SongFest as a Professional Program Vocal Fellow. Most recently, she performed the world premiere of the role Penelope in Kay Rhie's, *Quake*.



## ***Mattia Venni***

Born in Brescia, Italy, bass-baritone Mattia Venni enjoyed a successful career in the film industry as a camera operator based in Paris, France. As Mattia moved to Los Angeles to continue his career, he kept his passion for music and singing alive by taking private vocal lessons. In 2018 he enrolled in the music program at Pasadena City College where he performed as Mars in Offenbach's *Orphée aux enfers* in 2019, and as Don Alfonso in *Così fan tutte* at Azusa Pacific University in 2020. Mattia was scheduled to perform as Crespel in Offenbach's *Les contes d'Hoffmann* at Santa Monica College before all was paused due to the pandemic. Since then, what was a passion became a new life goal. In 2020 he was

accepted to three prestigious institutions: Giuseppe Verdi in Milan, Accademia di Santa Cecilia in Rome, as well as the Herb Alpert School of Music at UCLA. In 2021 he performed the role of Don Bartolo in UCLA opera's filmed version of *Le nozze di Figaro* and transferred to UCLA where he was offered a scholarship. Mattia recently performed the role of Dulcamara in Donizetti's *L'Elisir d'amore* with Opera UCLA in June 2022.



## ***Doug Woolsey***

Doug Woolsey is an artist based in Los Angeles.



# *Thank You*

*With indispensable input and assistance from:*

Luis Henao, HASoM Director of Music Technology and Production

Jose Carrillo, HASoM Assistant Director of Music Technology and Production

Alex Echevarria, HASoM Director of Operations

Dan Krisher, HASoM Events Coordinator

Brian Runt, HASoM Content Marketing Manager

Adam Gilberti, HASoM Lecturer, Music Education, Woodwinds

Dean Eileen Strempel, Herb Alpert School of Music Inaugural Dean

Travis Cross, HASoM Chair of Music, Professor of Conducting

Teresa Sanchez, HASoM Manager Department of Music

Peter Kazaras, HASoM Distinguished Professor, Director Of Opera UCLA

James Bass, Director of Choral Studies, Professor of Conducting

Sheila Kidd, University of Glasgow School of Humanities, Senior Lecturer

Vladimir Chernov, HASoM Distinguished Professor, Voice Performance

Douglas Sumi, Boston University Chair of Voice and Lecturer in Music

Delores Ziegler, University of Maryland Professor Voice and Opera

Adam Fox, HASoM Student Affairs Officer

Michelle Magaldi, Los Angeles Opera Production and Technical Manager

Marella Koch, Librettist, Director, Playwright

*The Queen, My Lord, Is Dead* rehearsal pianists:

Sky Haneul Lee, Brandon Zhou, Nicholas Roehler,

Lucy Yates, Andreas Apostolou

Michelle's family and friends:

Doug Woolsey, Jean Kulbeth, Sharon Rice, Stephen Karr, Julia Johnson,

Grace Martino, Kim Mendez-McLeish, Grace Johnson

## ***Made Possible With Contributions From:***

|                      |                         |
|----------------------|-------------------------|
| Jean Kulbeth         | B.G. Zazoski            |
| Sharon Rice          | Rebecca Morissey        |
| Barbara Wulbrecht    | Leah Schenck Crowne     |
| George Rice          | Barbara Knowlton        |
| Jack Swertfager      | Victoria Kirsch         |
| Lea Swertfager Riggs | Brian Bookman           |
| Fran Riggs           | John Graham             |
| John Ostrom          | Jordan Riggs            |
| Rose Anderson        | Lauren Bernofsky        |
| Thomas Swertfager    | Ruth Devon              |
| Stephen J. Riggs     | Tim McReynolds          |
| Kerry Jennings       | Daniel Babcock          |
| Bill Wilson          | Algis Ratnikas          |
| Eva Espinoza         | Carla M. Lucero         |
| Sheryl Swertfager    | Carmen Pelton           |
| Cheryl Lin Fielding  | David Topping           |
| Irina Riggs Morris   | Hanna DeLoe             |
| John Micah Braswell  | Laura Dahl              |
| Kelly Swertfager     | Maureen Brabec          |
| Margaret Mourning    | Molly Mahoney           |
| Paul W. Borg         | Paul Douglas Michnewicz |
| Robert Bell          | Tessa Kelly             |
| Yolanda Torrecillas  | Mary Martin             |
| Grace Johnson        |                         |

***We couldn't have done this without you.  
Thank you for helping us tell her story.***