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AT MILLENNIUM PARK 2018

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## STARS OF LYRIC OPERA AT MILLENNIUM PARK

Jay Pritzker Pavilion  
Friday, September 7, 2018  
7:30 p.m.

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## COSPONSORS

**An Anonymous Donor** is proud to help make the *Stars of Lyric Opera at Millennium Park* concert possible.

The **Rhoda and Henry Frank Family Foundation** is proud to support the *Stars of Lyric Opera at Millennium Park* concert for the tenth consecutive year. Loyal subscribers and donors to Lyric, Rhoda, her late husband Henry, and their family have helped introduce new audiences to Lyric through their generous support of this annual event.

**Baker Tilly Virchow Krause, LLP** is a full-service accounting and advisory firm whose specialized professionals connect with you through refreshing candor and clear industry insight. As an independent member of Baker Tilly International, the world's eighth largest network of accounting firms, Baker Tilly brings market-specific knowledge in 147 locations worldwide. Lyric Opera Board member Charles R. Droege is Baker Tilly's regional leader of the professional services and technology group. The firm cosponsored Lyric's successful Wine Auctions in 2018, and returns this season to cosponsor the *Stars of Lyric Opera at Millennium Park* concert for the fifth time.



**BAKER TILLY**

The **Crain-Maling Foundation** was founded in 2007 to support medical research, education, spiritual growth, and the arts. Beatrice G. Crain serves as Chairman and CEO; Dr. Michael S. Maling serves as President. In the area of the arts, one of its missions is the support of young musicians at the high school and college age, many of whom have become successful in musical careers. At Lyric Opera of Chicago, the Crain-Maling Foundation has provided Operathon challenge grants for many years. Beatrice and Michael are very pleased to cosponsor the *Stars of Lyric Opera at Millennium Park* concert for a fifth consecutive year.



**Crain-Maling Foundation**

**Fifth Third Bank** is committed to empowering and investing in the communities they serve through philanthropy and community sponsorships, among many other impactful initiatives, and is proud to cosponsor the *Stars of Lyric Opera at Millennium Park* concert for the second time this year. Lyric is honored to have Fifth Third Bank Regional President Eric Smith serve on its Board of Directors, Executive Committee, and Nominating/Governance Committee, and as Chair of the Lyric Unlimited Committee.



**FIFTH THIRD BANK**

The **Komarek-Hyde-McQueen Foundation/Patricia Hyde** have long supported Lyric's education and community engagement programs, and are proud to cosponsor the *Stars of Lyric Opera at Millennium Park* concert for the second time this year. Patricia Hyde is a passionate supporter of the arts, and has been an active member of Lyric's Riverside Chapter for many years. Lyric is grateful for Ms. Hyde's dedication to sharing opera with the next generation of Lyric patrons.

**Allan and Elaine Muchin** are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Operathon, and the *Stars of Lyric Opera at Millennium Park* concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

**Sipi Metals Corp.** proudly supports the *Stars of Lyric Opera at Millennium Park* concert for the fourth time this year. Lyric is grateful to Sipi Metals President Marion Cameron for her dedicated service on the Board of Directors and as Chair of the Investment Committee. Marion also supported last season's *Così fan tutte* and has in past years cosponsored Lyric's mainstage productions of *Rusalka* (2013/14), *Tannhäuser* (2014/15), *Eugene Onegin* (2016/17), along with many years of Annual Campaign support.



The **Music Performance Trust Fund** and the **Film Funds** have generously cosponsored the *Stars of Lyric Opera at Millennium Park* concert for many years. The Music Performance Trust Fund was established in 1948 by the recording companies of North America and the American Federation of Musicians. The Film Funds were established several years later with representatives of the television and motion picture industries. The mission of both funds is to present admission free, live musical performances of high quality to the people of the United States and Canada.





OFFICE OF THE MAYOR  
CITY OF CHICAGO

RAHM EMANUEL  
MAYOR

September 7, 2018



Dear Friends:

As Mayor, and on behalf of the City of Chicago, I am pleased to extend warmest greetings to all those gathered for tonight's concert, *Stars of Lyric Opera at Millennium Park*, presented by the City of Chicago and Millennium Park.

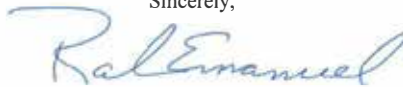
Since its establishment in 1954, Lyric Opera of Chicago has been a beacon of operatic excellence, music, and culture. Lyric Opera is internationally renowned and has a longstanding commitment to arts, education, and artistic development which places Lyric at the heart of our communities with its initiatives focused on Chicago-area children and teenagers. The great success, cemented by steady patronage year after year, is made evident in the continuation of tonight's popular event at one of Chicago's great treasures – Millennium Park's Jay Pritzker Pavilion.

This free concert allows the entire family to explore historic elements of the world's musical canon. I could not be more excited for this event and commend Lyric Opera of Chicago for providing residents and visitors with unique opportunities to experience some of the best of Chicago's vibrant culture. I would also like to thank all of the organizers and performers for making this concert possible through your tireless efforts and great passion for opera.

I hope that those visiting our great city take time to experience some of the special places in Chicago. Our iconic skyline and incredible lakefront invite you to explore all that Chicago has to offer. I hope you have a chance to sample our distinguished restaurants, tour our great universities, and visit our world-class museums during your stay.

Please accept my heartfelt welcome as you celebrate and enjoy *Stars of Lyric Opera at Millennium Park*.

Sincerely,



Mayor



City of Chicago  
Mayor Rahm Emanuel

CHICAGO DEPARTMENT OF  
**DCASE**  
CULTURAL AFFAIRS & SPECIAL EVENTS

## FROM THE GENERAL DIRECTOR

It's my pleasure to welcome you to the annual *Stars of Lyric Opera at Millennium Park* concert. We thank Mayor Rahm Emanuel and Cultural Commissioner Mark Kelly for once again making the Pritzker Pavilion available for us to offer this special gift to the City of Chicago.

All of us at Lyric are grateful for the participation of Lyric's magnificent orchestra and chorus, along with the host of brilliant stars you'll be hearing this evening. I'm also delighted that the concert marks the first Chicago appearance of our conductor, Domingo Hindoyan, who will be on the podium for Lyric's opening production of the season, Puccini's glorious *La bohème*.

It's been our custom to feature a number of operas from the upcoming season in our Millennium Park programs. Those highlighted tonight, in addition to *La bohème*, are Mozart's deeply moving *Idomeneo* and two popular Verdi works: the powerfully dramatic *Il trovatore* and the exquisitely romantic *La traviata*.

The 2018/19 season at Lyric includes other wonderful works: the third installment of Wagner's *Ring* cycle with the exhilarating *Siegfried*; Strauss's mesmerizing *Elektra*; and two long-awaited Lyric premieres – Massenet's enchanting retelling of the Cinderella story, *Cendrillon*, and Handel's musically and vocally breathtaking *Ariodante*. We're also thrilled to bring you Leonard Bernstein's incomparable *West Side Story*; a riveting new American work, Jack Perla's *An American Dream*; a recital by world-renowned Russian soprano Anna Netrebko; and a concert and gala celebrating one of today's most beloved and celebrated artists, soprano Renée Fleming, commemorating the 25th anniversary of her Lyric debut.

I want to offer Lyric's deepest thanks to our lead sponsor, closerlook inc., and our cosponsors: an Anonymous Donor, Rhoda and Henry Frank Family Foundation, Baker Tilly Virchow Krause, LLP, Crain-Maling Foundation, Fifth Third Bank, Komarek-Hyde-McQueen Foundation/Patricia Hyde, Allan and Elaine Muchin, Sipi Metals Corp., the Music Performance Trust Fund, and the Film Funds Trust Funds.

Have a wonderful evening at Millennium Park. I hope to see you again throughout the season!



Anthony Freud



STEVE LEONARD



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# STARS OF LYRIC OPERA AT MILLENNIUM PARK

LYRIC OPERA ORCHESTRA

LYRIC OPERA CHORUS

CHICAGO CHILDREN'S CHOIR

DOMINGO HINDOYAN, *Conductor*

MICHAEL BLACK, *Chorus Master*

JOSEPHINE LEE, *Children's Chorus Master*

## Program

Giuseppe Verdi (1813-1901)	<i>La forza del destino: Overture</i>	LYRIC OPERA ORCHESTRA
Verdi	<i>Un ballo in maschera</i> , Act III: "Alzati! Là tuo figlio...Eri tu"	ZACHARY NELSON ( <i>Renato</i> )
Verdi	<i>Ernani</i> , Act I: "Che mai vegg'io!...Infelice e tuo credevi...Infin che un brando vindice"	ADRIAN SÂMPETREAN ( <i>Silva</i> )
Camille Saint-Saëns (1835-1921)	<i>Samson et Dalila</i> Act III: Bacchanale Act II: "Mon coeur s'ouvre à ta voix"	LYRIC OPERA ORCHESTRA ELIZABETH DESHONG ( <i>Dalila</i> )
Giacomo Puccini (1858-1924)	<i>Gianni Schicchi</i> : "O mio babbino caro"	DANIELLE DE NIESE ( <i>Lauretta</i> )
Verdi	<i>Il trovatore</i> , Act II: "Vedi! Le fosche notturne" (Anvil Chorus)	LYRIC OPERA CHORUS
Wolfgang Amadeus Mozart (1756-1791)	<i>Idomeneo</i> , Act II: "Plácido è il mar"	ANN TOOMEY ( <i>Elettra</i> ) LYRIC OPERA CHORUS
Verdi	<i>La traviata</i> , Act I: "Libiamo, libiamo ne' lieti calici"	MARIO ROJAS ( <i>Alfredo</i> ) WHITNEY MORRISON ( <i>Violetta</i> ) LYRIC OPERA CHORUS

## Intermission

Puccini	<i>La bohème</i> Act I: "Non sono in vena... Che gelida manina...Mi chiamano Mimì... O soave fanciulla" Act II (complete)	<i>In order of vocal appearance</i> MICHAEL FABIANO ( <i>Rodolfo</i> ) MARIA AGRESTA ( <i>Mimì</i> ) RICARDO JOSÉ RIVERA ( <i>Schaunard</i> ) ADRIAN SÂMPETREAN ( <i>Colline</i> ) ZACHARY NELSON ( <i>Marcello</i> ) MARIO ROJAS ( <i>Parpignol</i> ) JAKE GARDNER ( <i>Alcindoro</i> ) DANIELLE DE NIESE ( <i>Musetta</i> )
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Stage Manager: Rachel C. Henneberry    Assistant Stage Managers: Amy C. Thompson, Bill Walters  
Musical Preparation: Stefano Sarzani, Eric Weimer



A collaborative effort between the City of Chicago and the philanthropic community, Millennium Park is an award-winning center for art, music, architecture, and landscape design. Among Millennium Park's prominent features are the Frank Gehry-designed Jay Pritzker Pavilion, the most sophisticated outdoor concert venue of its kind in the United States; Jaume Plensa's Crown Fountain; the contemporary Lurie Garden, designed by Gustafson Guthrie Nichol, Piet Oudolf, and Robert Israel; and Anish Kapoor's monumental *Cloud Gate* sculpture.

Additional thanks to:

*City of Chicago*  
*Rahm Emanuel, Mayor*

*Chicago Department of*  
*Cultural Affairs and Special Events*  
*Mark Kelly, Commissioner*

For more information about Millennium Park, please visit  
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## PROGRAM NOTES

### Verdi, *La forza del destino*, Overture

Thanks to the involvement and influence of the great tenor Enrico Tamberlik, Verdi was able to premiere *La forza del destino* in St. Petersburg in 1862. This work, based on a now-forgotten Spanish drama, is somewhat unwieldy in its dramatic shape but full of stunning music. The magnificently stirring overture incorporates several vital themes from the opera: the agitated "Fate" theme; the soaring melody voiced by the strings and sung by the desperate heroine, Leonora, upon her arrival at the monastery where she hopes to be sheltered from the world forever; the quiet, sorrowful theme of the hero Don Alvaro's appeal to Leonora's vengeful brother, Don Carlo; and the joyous *allegro brillante* theme voiced by the clarinet, later sung by Leonora upon learning that Padre Guardiano, the monastery's Father Superior, will grant her refuge.

### Verdi, *Un ballo in maschera*, "Alzati! Là tuo figlio...Eri tu",

Premiered in Rome in 1859, *Un ballo in maschera* (*A Masked Ball*) is loosely based on a play by Eugène Scribe, *Gustave III*, which chronicles the assassination of the King of Sweden. The plot had previously been utilized by two other opera composers, Daniel-François Auber and Saverio Mercadante. It was sublimely treated by Verdi, who in *Ballo* created one of the gems of his "middle period." The composer's gifts were in perfect balance, in terms of meeting the needs of a drama and sustaining melodic and harmonic interest throughout a three-act dramatic structure. Every number in *Ballo* is strikingly characterized, and a great many rank among Verdi's finest achievements.

One of the most popular of all Verdi baritone arias, "Eri tu" is sung by Renato shortly after the pivotal moment of the opera. The secretary and good friend of King Gustavo, he has been ordered to lead the king's veiled innamorata back to town after her tryst with Gustavo. The king has ordered Renato not to ask the lady's identity. When the two are encountered and taunted by the king's enemies, the woman, in order to avoid bloodshed, lifts her veil. Renato thus discovers that the king's love interest is his own wife, Amelia! Once the two have returned to their home, he rages at her supposed betrayal and declares that he will kill her. When she begs for one moment to see their son, he grants her request. In his aria, he gazes at a portrait of the king and proclaims that he will have vengeance, while at the same time lamenting his lost happiness.

### Verdi, *Ernani*, "Che mai vegg'io!...Infelice e tuo credevi...Infin che un brando vindice"

The young Giuseppe Verdi was already well into his career at the time of his fifth opera, *Ernani*. The composer based this work on a well-known play by Victor Hugo. The opera premiered in 1844 at the Teatro La Fenice in Venice. In contrast to the hostile atmosphere in that theater when Verdi's *La traviata* premiered there in 1853, the first performance of *Ernani* was a triumph and did much to enhance Verdi's growing fame.

The work's leading lady is Elvira, who is in love with the bandit Ernani and he with her. She is pursued, however, by two other men – Don Carlo, King of Spain; and Elvira's own aged uncle, the grandee Silva, who is planning to marry her. In his castle, she is visited first by the disguised Don Carlo (she recognizes him), whose advances she vehemently rejects. He is about to abduct her when Ernani appears via a secret door. He and Don Carlo are quarreling violently over Elvira when Silva suddenly appears with his retinue. Shocked at discovering his betrothed with two unknown men, he laments in his nobly beautiful cavatina that in his old age the young woman he considered perfect has turned his heart to ice. He then calls for his sword and, in the stirring canzonetta – robust and rhythmically vigorous in a manner highly typical of early Verdi – he vows revenge.

### Saint-Saëns, *Samson et Dalila*, Bacchanale; "Mon coeur s'ouvre à ta voix"

By far the most famous opera of Camille Saint-Saëns is *Samson et Dalila*, which premiered in 1877. Although somewhat static (many critics consider it as much oratorio as opera), it has several assets that have kept it in the repertoire worldwide for more than a century: the strength of the famous Biblical story that serves as its dramatic source; some mesmerizing dance music; and above all, the vividness with which Saint-Saëns characterized the two leading roles.

The musical highlight of the opera's final scene is the Bacchanale, long a showpiece for orchestras everywhere. The Israelite hero Samson has been captured, and the Philistines are celebrating in the temple of Dagon. A sinuous and intoxicating oboe solo begins a dance that builds spectacularly in intensity to a peak of wild exuberance.

Dalila, the opera's heroine (perhaps one should say "anti-heroine") is a priestess of the pagan god Dagon who invites Samson to her retreat in the valley of Sorek. Anticipating his arrival, she is determined



to make Samson succumb to her charms. Once he appears, she works her wiles in the opera's most famous solo passage. This is the last of her three arias, known to English-speaking audiences in earlier decades as "My heart at thy sweet voice." In the aria's repeated voicing of "Réponds à ma tendresse" ("Give an answer to my tenderness"), the singer can exert a spell not only on her tenor, but on her audience as well.

### **Puccini, *Gianni Schicchi*, "O mio babbino caro"**

The rascal Gianni Schicchi, a character who appears in Dante's *Divine Comedy*, is also the title hero of Giacomo Puccini's only comic opera. A one-act work, *Gianni Schicchi* premiered as part of a trio of one-acts, *Il trittico/The Triptych*, at the Metropolitan Opera in 1918. The three pieces are frequently presented together, and each has also found an audience on its own, but *Schicchi* remains the most popular by far. Much of the public's affection for it has to do with the aria of young Lauretta, Schicchi's daughter. "O mio babbino caro" has had a life beyond the opera house, thanks to its prominent use in one of the most memorable films of the 1980s, Merchant-Ivory's *A Room with a View*.

Immediately upon the death of a distinguished Florentine, Buoso Donati, his relatives search his home for his will. It is found by Rinuccio, who hands it over only on the condition that, if he comes off well in the will, he will be given Lauretta's hand in marriage. None of the relatives are happy with the will as it stands, so Rinuccio suggests that Gianni Schicchi be enlisted to use his wiles in altering the will in their favor. Schicchi, when sent for, refuses to help until Lauretta pleads with him in one of Puccini's most endearing arias.

### **Verdi, *Il trovatore*, "Vedi! Le fosche notturne" (Anvil Chorus)**

The early 1850s found Giuseppe Verdi proving his greatness as never before, with three works which have never lost their hold on the collective imagination of operagoers the world over. *Rigoletto* came first, then *Il trovatore*, and finally *La traviata*. Of the three, *Il trovatore* most specifically defines "grand opera" in the stereotypical sense of the phrase – so much so that the Marx Brothers chose a *Trovatore* production as the setting for their antics in *A Night at the Opera!* This work's emotions are painted in primary colors, and Verdi's prodigality as a tunesmith results in nonstop melodic glory.

In 14th-century Spain, Manrico is an officer in the army of the Prince of Urgel. He is in love with the noblewoman Leonora. Manrico, who has been raised by the gypsy Azucena and believes her to be his mother, does not know that he and his enemy, Count di Luna – himself in love with Leonora – are actually brothers. Act Two finds Azucena and Manrico in a gypsy camp in the Biscay mountains. As the act opens, dawn has just broken. The men swing their hammers and crash them down on the anvils, to a spirited refrain: "Who makes the gypsy's life beautiful? The gypsy girl!" The so-called "Anvil Chorus" remains one of opera's most popular choral numbers, 165 years after it was first introduced at the Rome premiere of *Il trovatore*.

### **Mozart, *Idomeneo*, "Placido è il mar"**

Mozart's operatic maturity began in 1781 in Munich with the premiere of *Idomeneo*, his tenth completed opera (not bad for a composer who celebrated his 25th birthday only two days before the premiere). Suddenly he was bringing vivid personalities to life, in music conveying a wrenching emotional power. For sheer beauty, this work can stand comparison with any other Mozart stage work. In addition, the private agony of public personalities is communicated as powerfully and sincerely as would be the case with Verdi decades later. Emotions throughout affect the listener profoundly, unlike those of so many works in the era of *opera seria*, of which *Idomeneo* is both the summit and the turning point.

More than any other Mozart opera, *Idomeneo* gives prominence to the chorus, who portray the people of Crete where Idomeneo is king. He is returning home from the Trojan War when a storm endangers his ship. He begs Neptune to allow him a safe landing, but the god agrees only when Idomeneo promises to sacrifice the first person he sees upon his return. This turns out to be his son, Prince Idamante. The king's minister, Arbace, advises him to send his son away. Idomeneo determines that Idamante will serve as Princess Elettra's escort for her voyage home to Argos. Elettra is ecstatic at the thought that, once away from the captive Princess Ilia – her rival for Idamante's affections – she will succeed in making him hers. She joins the people of Crete as they wish for a calm sea and gentle breezes for the couple's journey.

## Verdi, *La traviata*, “Libiamo, libiamo ne’ lieti calici”

Premiered in 1853 in Venice, *La traviata* (*The Woman Who Has Gone Astray*) is certainly the most romantic of Verdi's operas, and the most beloved by the public. Based on the play *La dame aux camélias* by Alexandre Dumas fils, the opera premiered catastrophically in Venice. It very quickly caught on, however, stunning audiences with a contemporary realism very unusual for the time. It also rapidly earned the affection of sopranos everywhere, since Verdi created in the courtesan Violetta Valéry probably the most sympathetic and multifaceted heroine in Italian opera. Every musical number in *La traviata* has long been a familiar favorite – most of all the “brindisi” (drinking song), which has had a life well beyond the opera house, having become a regular soundtrack item in any number of television commercials.

A party is in progress on an August evening at Violetta's Paris home. Gastone de Letorières introduces her to Alfredo Germont, his friend from the country, who has loved her from afar. When Gastone encourages Alfredo to lead a drinking song, the young man exhorts everyone to drink to beauty, pleasure, and the joys of love, noting that Violetta's lovely eyes can pierce men to the heart. She then gives her reply, declaring that she wishes to share her own gaiety among all her friends and exhorting everyone to enjoy love's fleeting delights.

## Puccini, *La bohème*, “Non sono in vena... Che gelida manina... Mi chiamano Mimì... O soave fanciulla”; Act II (complete)

*La bohème* (1896), Puccini's tale of young love in 1830s Paris, is considered by literally millions of operagoers to be the most captivating work in the entire repertoire. That view stems not only from the irresistible central romantic couple, Rodolfo and Mimì, but also their uproarious companions, the glorious painting of the Parisian atmosphere through Puccini's exquisite orchestration, the superbly characterful set-pieces for the protagonists (not to mention their two heavenly duets), and above all, the sheer freshness of Puccini's melodic inspiration.

Midway in the opera's first act, the poet Rodolfo has just realized he is not in a writing mood when a knock on the door reveals a lovely young woman, asking if Rodolfo can light her candle. He invites her in, but she is exhausted and faints. Rodolfo revives her and offers wine. Once her candle is lit, she leaves, only to return moments later – she has dropped her key. A draft extinguishes her candle, then Rodolfo's, and the search is conducted in darkness. Rodolfo finds and pockets the key without informing his visitor. As both continue searching, their

hands touch. Rodolfo suggests they stop looking until the moon provides better light. He tells her he is a penniless poet whose dreams make him a millionaire. The girl then reveals to him that her name is Mimì – she is a seamstress who lives a quiet life and looks forward to every spring.

Rodolfo's friends' voices rise from the street, urging him to hurry. He shouts down that he will meet them at Café Momus. Rodolfo then gazes ecstatically at Mimì in the moonlight (Duet: “O soave fanciulla”). He kisses her, but she shyly pulls away, reminding him that his friends are waiting. When Rodolfo hesitates to leave her, she suggests they go together.

In Act Two, a holiday crowd attends to last-minute Christmas shopping. When the Bohemians meet at the café, Rodolfo introduces his friends to Mimì and she displays a bonnet he has bought for her. The group orders some supper.

Musetta and her aged “protector,” Alcindoro, arrive. Marcello avoids looking at Musetta, a former flame with whom he had quarreled. She tries to attract his attention by explaining to everyone what a charmer she is. Determined to rid herself of Alcindoro, Musetta pretends to have a painful shoe, and sends the old man off to buy another pair. Her reconciliation with Marcello is interrupted by the arrival of the Bohemians' bill. Musetta combines it with hers, informing the waiters that Alcindoro will pay both. The six friends join the rest of the crowd following a military procession out of the square. Returning with the shoes, poor Alcindoro is faced with the bill.

— Roger Pines  
Dramaturg, Lyric Opera of Chicago

## ARTIST PROFILES



Venezuelan conductor **DOMINGO HINDOYAN**, who opens the current Lyric season leading *La bohème* (debut), enjoys a vibrant career leading renowned ensembles internationally. Starting from the 2019/20 season, he will serve as principal guest conductor of the Polish National Radio Symphony Orchestra. Highlights among his many prestigious engagements this season include *Turandot* (Vienna State Opera), *Luisa Miller* (the Gran Teatre del Liceu in Barcelona), and a concert with the Orchestre Philharmonique de Monte-Carlo. Last season Hindoyan made acclaimed debuts at the Metropolitan Opera (*L'elisir d'amore*), the Mariinsky Theater (*La bohème*), Oper Stuttgart (*Tosca*), the Semperoper in Dresden (*La traviata*), and L'Opéra de Monte-Carlo (*I puritani*). Recent symphonic highlights included guest engagements with the Dresden Philharmonic, Hamburger Symphoniker, Orchestre National de Bordeaux Aquitaine, Orchestre National de Belgique, and Malmö Symphony Orchestra. From 2013 to 2016 Hindoyan was first assistant to Daniel Barenboim at the Berlin State Opera. Since then, he has become a prominent guest conductor there, having led a vast array of works including *La traviata*, *Tosca*, *L'elisir d'amore*, *La bohème*, *The Barber of Seville*, *The Rake's Progress*, *Orfeo ed Euridice*, and *The Rite of Spring* (ballet).



**MICHAEL BLACK** has been Lyric's chorus master since the 2013/14 season, after beginning his association with the company as interim chorus master for 2011/12. During his tenure as chorus master of Opera Australia (2001 to 2013), Black prepared more than 90 operas and many concert works. He has also served in this capacity for the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has also worked with the Melbourne Symphony Orchestra under Sir Andrew Davis. Recent activities include preparing the chorus of *The Damnation of Faust*, continuing his association with Grant Park Music Festival, where he has worked for two seasons. He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



Soprano **MARIA AGRESTA**, acclaimed as one of the most remarkable Italian singers of her generation, opens the Lyric season in her signature role, Mimi/*La bohème*, after scoring a great success last season in her Lyric debut as Liu/*Turandot*. Her Mimi has triumphed at the Metropolitan Opera, Milan's La Scala, the Opéra National de Paris, and the major houses of Vienna, Munich, Venice, the Verona Arena, and Torre del Lago's Puccini Festival. She is a celebrated Verdian, with successes including the exceptionally demanding roles of *Lucrezia*/*I due Foscari* (Vienna, London), *Leonora*/*Il trovatore* (London, Milan, Amsterdam), the title role/*Giovanna d'Arco* (Graz), *Amelia*/*Simon Boccanegra* (Frankfurt), *Violetta*/*La traviata* (Munich, Berlin), and her career-breakthrough role, *Elena*/*I vesperi siciliani* (Turin). Other career highlights include Donna Elvira/*Don Giovanni* (La Scala), the title role/*Norma* (Tel Aviv, Zurich, Paris), *Marguerite*/*Faust* (Salzburg), and the title role/*Donizetti's* rarely heard *Gemma di Vergy* (Bergamo, La Scala, Amsterdam, Salerno). On CD Agresta sings sacred music of Verdi under the baton of Antonio Pappano, and she can be seen on DVD in *Gemma di Vergy* (Bergamo), *I due Foscari* (Covent Garden), *Pagliacci* and *Faust* (both from the Salzburg Festival).



Australian-born American soprano **DANIELLE DE NIESE** opens Lyric's upcoming season as *Musetta*/*La bohème*, a role she debuted this summer at Covent Garden to critical praise. She has previously won acclaim at Lyric as *Cleopatra*/*Giulio Cesare*, *Susanna*/*The Marriage of Figaro*, and *Roxane*/*Bel Canto* (world premiere, PBS telecast). Metropolitan Opera successes include *Susanna*, *Cleopatra*, *Despina*/*Così fan tutte*, *Euridice*/*Orfeo ed Euridice*, and *Ariel*/*The Enchanted Island*. She has had five starring roles at Glyndebourne, most recently Rossini's *Rosina*. She sings *Norina*/*Don Pasquale* this season at La Monnaie (Brussels) having sung the role at Vienna State Opera. Other portrayals include Donna Elvira/*Don Giovanni* (Dresden), *Hanna*/*The Merry Widow* (Sydney), *Galatea*/*Acis and Galatea* (Covent Garden, DVD) and *Poppea*/*L'incoronazione di Poppea* (Madrid, Glyndebourne, Lyon, Chicago). Concert successes include "Last Night of the Proms"/Royal Albert Hall, the inaugural performance of the new Philharmonie de Paris, and her London Symphony debut with Sir Simon Rattle in Bernstein's *Wonderful Town*. De Niese's many acclaimed recordings include four solo discs for Decca. Among her awards are the ECHO Award for New Artist of the Year and France's Orphée D'Or.



Ryan Opera Center alumna **ELIZABETH DESHONG** has sung 13 roles at Lyric, most recently *Adalgisa*/*Norma*, *Fenena*/*Nabucco*, and *Hansel*/*Hansel and Gretel*. Her portrayal of Hansel brought the American mezzo-soprano to the Edinburgh International Festival earlier this summer. Highlights of her 2017/18 season include Handel's *Messiah* (San Francisco Symphony), *Sesto*/*La clemenza di Tito* (LA Opera), and the title role/*Rinaldo* (Glyndebourne). DeShong's triumphs at the Vienna State Opera, Glyndebourne and Canadian Opera Company as Rossini's *Cinderella* are among her numerous successes in bel canto opera, which also have included *Arasace*/*Semiramide* (Metropolitan Opera), *Orsini*/*Lucrezia Borgia* (London, San Francisco, DVD), *Rosina*/*The Barber of Seville* (Los

Angeles, Detroit), and Calbo/*Maometto II* (Toronto). Her other Met roles have included Suzuki/*Madama Butterfly*, Hermia/*A Midsummer Night's Dream* and *The Enchanted Island*, and three roles in a new production of *Lulu*. DeShong has also earned much acclaim at Covent Garden, Washington National Opera, Munich's Bavarian State Opera, and the Aix-en-Provence Festival. Her wide-ranging concert repertoire has been heard with the major orchestras of Chicago, Dallas, Cleveland, Pittsburgh, Washington, Cincinnati, and Toronto, among many others.



**MICHAEL FABIANO**, who makes his eagerly awaited Lyric debut opening the season as Rodolfo/*La bohème*, is a winner of both the Richard Tucker Award and the Beverly Sills Artist Award. This season at the Met he reprises his Rodolfo (previously a triumph at Covent Garden), while also making role debuts as Faust/*Mefistofele* (Met) and Carlo/*Giovanna d'Arco* (Madrid). Highlights in recent seasons have been Fabiano's first Don José/*Carmen* (Aix-en-Provence), the title role/*Faust* (Houston), the Duke/*Rigoletto* (London, Paris, Los Angeles), Lensky/*Eugene Onegin* (London), Des Grieux/*Manon* (San Francisco, Bilbao), and Edgardo/*Lucia di Lammermoor* (Met, Sydney). Fabiano triumphed in two rarities – Verdi's *Il corsaro* and Massenet's *Hérodiade* – at Washington Concert Opera. Other major venues include the leading companies of Milan, Madrid, Amsterdam, Dresden, and Berlin, as well as the major orchestras of Cleveland, San Francisco, Philadelphia, and Vienna. Recent recital activities include a seven-city American tour and a London recital debut at Wigmore Hall. On DVD, Fabiano can be seen in the title role/*Donizetti's Poliuto* and Alfredo/*La traviata* (both from Glyndebourne), Cassio/*Otello* (Met), and Gennaro/*Lucrezia Borgia* (San Francisco).



The distinguished American bass-baritone **JAKE GARDNER**, who returns to Lyric this season as Benoit and Alcindoro/*La bohème*, previously appeared with the company in Kurt Weill's *Street Scene* and William Bolcom's *A Wedding* (world premiere). His career has encompassed productions at the Vienna Volksoper, Dresden's Semperoper, Glyndebourne, Dutch National Opera, the Edinburgh Festival, and the major houses of San Francisco, Los Angeles, Houston, Washington, and Miami. Recently he sang his first Prince Gremin/*Eugene Onegin* at Eugene Opera and portrayed Ashby/*La fanciulla del West* (Virginia Opera); Harold Ryan/Richard Aldon Clark's and Kurt Vonnegut's *Happy Birthday Wanda June* (Indianapolis Opera, world premiere); the Hermit/*Der Freischütz*, his 100th role (Virginia Opera); Sulpice/*La fille du régiment* (Honolulu); Bartolo/*The Barber of Seville* (Eugene, San Antonio); and Scarpia/*Tosca* (Piedmont Opera, Opera Coeur d'Alene). Gardner has sung a wide variety of musical theater, including recent portrayals of Judge Turpin/*Sweeney Todd* (Houston) and Buffalo Bill/*Annie Get Your Gun* and Mayor Shinn/*The Music Man* (both at Glimmerglass Festival). This season's highlights include Gardner's first Bailiff/*Werther* (Florida Grand Opera) and *The Ring Cycle in One Night* (Binghamton Philharmonic).



Soprano **WHITNEY MORRISON**, a Chicago native and a second-year Ryan Opera Center member, has appeared at Lyric as Countess Ceprano/*Rigoletto* (debut) and Gerhilde/*Die Walküre*. She returns to the company's mainstage this season in *Idomeneo* and *Elektra*. Morrison is an alumna of Alabama's Oakwood University (Miss Pinkerton/*The Old Maid* and *The Thief*, soloist with the university's Aeolians ensemble) and the Eastman School of Music. Other performance credits include the Rochester Institute of Technology's celebration of Martin Luther King Jr.'s legacy, "MLK Expressions"; her debut at Rochester's Kodak Hall singing Gershwin's "My Man's Gone Now" with the Eastman Wind Ensemble; and Donna Anna/*Don Giovanni* with Chicago's Floating Opera Company. Among Morrison's awards in competitions are top prizes in the National Classical Singer University Competition, the R. Nathaniel Dett Club NANM Scholarship Competition, and the Musicians Club of Women Competition. The soprano is a two-time recipient of the UNCF John Lennon Endowed Scholarship and a former finalist in the Luminarts Classical Music Competition. *Whitney Morrison is sponsored by J. Thomas Hurvis.*



American baritone **ZACHARY NELSON**, who returns to Lyric this season as Marcello/*La bohème*, has appeared with the company as Donner/*Das Rheingold* and Ping/*Turandot*. Last season he reprised his portrayal of the title role/*The Marriage of Figaro* at Dresden's Semperoper and Belcore/*L'elisir d'amore* at Pittsburgh Opera. Other recent successes include Enrico/*Lucia di Lammermoor* (Santa Fe) and Escamillo/*Carmen* (Dresden, Oslo, San Francisco, Palm Beach). He has portrayed both Escamillo/*Carmen* and Masetto/*Don Giovanni* (company debut) at Toronto's Canadian Opera Company. In 2013/14 Nelson joined the Semperoper's permanent ensemble, and has appeared with the company as Paolo/*Simon Boccanegra*, Guglielmo/*Così fan tutte*, Belcore, Marcello, and the Figaros of Rossini and Mozart. His portrayal of Mozart's Figaro has been heard with the Aix-en-Provence Festival; on tour in Bahrain; and in Santa Fe, where he has also sung Malatesta/*Don Pasquale*. Successes in other roles include appearances with Japan's Seiji Ozawa Music Academy Opera Project in Japan (*Die Fledermaus*) and Washington Concert Opera (Strauss's *Guntram*). The Maryland native is former first-place winner of the Licia Albanese, George London, Liederkrantz, and Opera Index vocal competitions.



Puerto Rican baritone **RICARDO JOSÉ RIVERA**, a first-year member of Lyric's Ryan Opera Center, makes his Lyric mainstage debut this season as Schaunard/*La bohème* and will later sing Baron Douphol/*La traviata*. Rivera has portrayed Guglielmo/*Così fan tutte* at the International Vocal Academy of Rome; sung several recitals with the American Masters of Opera Academy in Moscow; and performed in scene and concert presentations as a participant in Tel-Aviv's International Vocal Arts Institute. He has had repeat engagements at the Performing Arts Center of San Juan and at the University of Puerto Rico Theater, including *Don Pasquale*, *Gianni Schicchi* and *Don Quixote*/Ravel's *Master Peter's Puppet Show* (part of the 2016 Casals Festival). Rivera

recently earned his master's degree at Rice University's Shepherd School of Music (*The Barber of Seville*, *A Midsummer Night's Dream*, *Gianni Schicchi*). He has also participated in numerous summer programs, including VOICE Experience and the Aspen Music Festival. *Ricardo José Rivera is sponsored by Dr. David H. Whitney and Dr. Juliana Chyu and Drs. Joan and Russ Zajtchuk.*



Mexican tenor **MARIO ROJAS**, a second-year member of Lyric's Ryan Opera Center, made his Lyric debut last season in *Rigoletto* and appears this season in *La bohème*, *Il trovatore*, and *La traviata*. Rojas is an alumnus of the San Francisco Conservatory of Music, where he was heard as Don José/*La tragédie de Carmen*, Nemorino/*L'élisir d'amore*, and in the SFCM Gala. One of the youngest singers ever to receive the Plácido Domingo scholarship from SIVAM (Mexico's most prominent young-artist program), he has performed at Mexico City's Palacio de Bellas Artes as Rodolfo/*La bohème*. In 2015 Rojas received the Marta Eggerth Kiepara Award in the Licia Albanese-Puccini Foundation International Vocal Completion, third place in the Palm

Springs Opera Guild Competition, the Emerging Singers Award in the Opera Index Vocal Competition, and an Encouragement Award from the Metropolitan Opera National Council Western District Auditions. More recent competition awards include third place in the 2018 Dallas Opera International Vocal Competition, and winner in the 2018 MONC Central District. *Mario Rojas is sponsored by the Elizabeth F. Cheney Foundation.*



Romanian bass **ADRIAN SÂMPETEAN**, who has made acclaimed appearances at Lyric as Raimondo/*Lucia di Lammermoor* (2016/17) and Giorgio/*I puritani* (2017/18), returns this season as Colline/*La bohème*. He began his career at the National Opera in his hometown Cluj-Napoca. Guest engagements followed at the Opéra de Monte Carlo (*Dulcamara*/*L'élisir d'amore*); the Opéra National de Paris, the Deutsche Oper am Rhein in Düsseldorf-Duisburg, and the state operas in Hamburg and Munich (as Alidoro/*Cinderella*); La Scala (title role/Verdi's *Oberto*, Banco/*Macbeth*); the Verona Arena (Ramfis/*Aida*); the Aix-en-Provence Festival (*Selim* /*Il turco in Italia*); Rome's Teatro dell'Opera (Lord Sidney/*Il viaggio a Reims*); Palermo's Teatro Massimo (Don Basilio/*The Barber of Seville*); and the Opéra de Bordeaux (Philip II /*Don Carlo*). Sâmpetean appeared in the title role/*Don Giovanni* at the Teatro La Fenice in Venice, and he has sung Leporello in the same opera at the Salzburg Festival and in Berlin, Amsterdam, Moscow, Paris, Monte Carlo, and Hamburg. He will be featured later this season as Count Walter/*Luisa Miller* in Monte Carlo, Alidoro in Rome, and Leporello at France's Chorégies d'Orange Festival.



Soprano **ANN TOOMEY**, a Michigan native and a third-year Ryan Opera Center Ensemble member, debuted at Lyric as the First Lady/*The Magic Flute* (2016/17 season) and returns to the company's mainstage this season as the Fifth Maid/*Elektra*. Last season she performed alongside tenor Lawrence Brownlee in the Harris Theater's *Beyond the Aria* recital series. Toomey recently earned a master's degree from the University of Cincinnati College-Conservatory of Music (Fiordiligi/*Così fan tutte*, Boonyi/Jack Perla's *Shalimar the Clown* for studio production, soprano soloist/Brahms's German Requiem). She was a member of the 2015 Gerdine Young Artist program at Opera Theatre of Saint Louis (Gabrielle/*La rondine*). Toomey holds a bachelor of music degree in vocal performance and music education from Oakland University in Rochester, Michigan (Despina/*Così fan tutte*, Nella/*Gianni Schicchi*, soprano soloist in choral works of Beethoven and Haydn). The soprano was a 2016 national semifinalist in the Metropolitan Opera National Council Auditions and an award recipient in the 2015 Corbett Opera Scholarship Competition at UCC-CM. *Ann Toomey is sponsored by The Susan and Richard P. Kiphart Family, Richard O. Ryan, and Richard W. Shepro and Lindsay E. Roberts.*



**JOSEPHINE LEE** returns to Lyric this season as children's chorus master for *La bohème*. She has prepared the children's chorus for seven operas at Lyric since 2000/01. President and artistic director of Chicago Children's Choir, Lee has revolutionized youth choral music through cutting-edge performances of diverse repertoire and innovative collaborations with world-class artists. She has established CCC as one of the city's premier cultural institutions, solidifying partnerships with Lyric, the Chicago Symphony Orchestra, and Ravinia. Recent projects include a revival of the original musical *Sita Ram* at the Harris Theater and the development of a fully staged theatrical work with the Q Brothers. The Chicago native has led CCC tours nationally and internationally to 20 countries. In 2015 she founded Vocality, a festival chorus comprising CCC alumni and young vocal artists from a wide array of communities within and surrounding Chicago, exemplifying the highest level of choral singing with an emphasis on excellence and diversity. Vocality debuted in 2015 at the Ravinia Festival in *Porgy and Bess* with the CSO.



**CHICAGO CHILDREN'S CHOIR** has performed in ten operas at Lyric since 2000/01, most recently *Turandot* last season. They return to the Lyric stage this season for *La bohème*. Founded as a single choir in Hyde Park at the height of the civil rights movement in 1956, today Chicago Children's Choir serves 4,800 youth representing all 57 Chicago zip codes. The CCC encompasses programs in 85 city schools and 10 neighborhoods, an ensemble for young male voices, and the world-renowned Voice of Chicago. Under president and artistic director Josephine Lee, Chicago Children's Choir has undertaken many highly successful national and international tours, has been featured in national broadcasts, including NBC's *Today*, *Oprah*, the PBS series *From the Top: Live from Carnegie Hall*, and was featured in the Chicago/Midwest Emmy-winning documentary *Songs on the Road to Freedom* (2008). A regular collaborator with major Chicago musical organizations, CCC has performed throughout the world, for many dignitaries, and in performances with such celebrities as Chance the Rapper, Luciano Pavarotti, Beyoncé, Yo-Yo Ma, and Celine Dion, among many others.

## MUSIC STAFF

William C. Billingham  
Jennifer Condon  
Susan Miller Hult  
Keun-A Lee  
Noah Lindquist  
Grant Loehning  
Francesco Milioto  
Jerad Mosbey  
Matthew Platt  
Madeline Slettedahl  
Eric Weimer  
Maureen Zoltke

## ORCHESTRA

### Violin I

Robert Hanford,  
Concertmaster  
The Mrs. R. Robert Funderburg  
Endowed Chair

Sharon Polifrone,  
Assistant Concertmaster

Alexander Belavsky  
Kathleen Brauer  
Pauli Ewing  
David Hildner  
Laura Miller  
Liba Shacht  
Heather Wittels  
Bing Jing Yu

### Violin II

Yin Shen, Principal  
John Macfarlane,  
Assistant Principal

Bonita Di Bello  
Diane Duraffourg-Robinson  
Teresa Kay Fream  
Peter Labella  
Ann Palen  
Irene Radetzky  
John D. Robinson  
David Volfé  
Albert Wang

### Viola

Carol Cook, Principal  
Terri Van Valkinburgh,  
Assistant Principal

Frank W. Babbitt  
Patrick Brennan  
Karl Davies  
Amy Hess  
Melissa Trier Kirk  
Aurélien Fort Pederzoli\*

### Cello

Calum Cook, Principal  
Paul Dwyer, Assistant Principal  
Mark Brandfonbrener  
William H. Cernota  
Laura Deming  
Sonia Mantell\*  
Walter Preucil

### Bass

Ian Hallas, Acting Principal  
Andrew L. W. Anderson  
Jeremy Attanaseo\*  
Gregory Sarchet  
Collins R. Trier

### Flute

Marie Tachouet, Principal  
Dionne Jackson,  
Assistant Principal  
Alyce Johnson

### Piccolo

Alyce Johnson

### Oboe

Judith Kulb, Principal  
Judith Zunamon Lewis,  
Acting Assistant Principal  
Anne Bach\*

### English Horn

Judith Zunamon Lewis

### Clarinet

Charlene Zimmerman,  
Principal  
Linda A. Baker,  
Co-Assistant Principal

Susan Warner,  
Co-Assistant Principal

### Bass Clarinet

Linda A. Baker

### Bassoon

Preman Tilson, Principal  
Lewis Kirk, Assistant Principal  
Hanna Sterba\*

### Contrabassoon

Lewis Kirk



**Horn**

Jonathan Boen, *Principal*  
Fritz Foss, *Assistant Principal/*  
*Utility Horn*  
Robert E. Johnson, *Third Horn*  
Samuel Hamzem  
Neil Kimel

**Trumpet**

William Denton, *Principal*  
Matthew Comerford,  
*Co-Assistant Principal*  
Channing Philbrick,  
*Co-Assistant Principal*

**Trombone**

Jeremy Moeller, *Principal*  
Mark Fisher, *Assistant Principal*  
Mark Fry\*

**Bass Trombone**

Mark Fry\*

**Tuba**

Andrew Smith, *Principal*

**Harp**

Marguerite Lynn Williams,  
*Principal*

**Timpani**

Edward Harrison, *Principal*

**Percussion**

Michael Green, *Principal*  
Douglas Waddell,  
*Assistant Principal*  
Eric Millstein

**Librarian**

John Rosenkrans, *Principal*

**Personnel Manager**

**Stageband Contractor**

Christine Janicki

\*Season substitute

**CHORUS MASTER**

Michael Black  
*Chorus Master*  
*The Howard A. Stotler*  
*Endowed Chair*

**REGULAR CHORUS**

**Soprano**

Elisa Billey Becker  
Jillian Bonczek  
Sharon Garvey Cohen  
Patricia A. Cook-Nicholson  
Cathleen Dunn  
Janet Marie Farr  
Desirée Hassler  
Rachael Holzhausen  
Laureen Janeczek-Wysocki  
Kimberly McCord  
Heidi Spoor  
Stephani Springer  
Elizabeth Anne Taylor  
Sherry Watkins

**Mezzo**

Claudia A. Kerski-Nienow  
Marianna Kulkova  
Colleen Lovinello  
Yvette Smith  
Marie Sokolova  
Maia Surace  
Laurie Seely Vassalli  
Corinne Wallace-Crane  
Pamela Williams  
Michelle K. Wrighte

**Tenor**

Geoffrey Agpalo  
Timothy Bradley  
Hoss Brock  
William M. Combs  
John J. Concepcion  
Kenneth Donovan  
Joseph A. Fosselman  
Tyler Samuel Lee  
Lawrence Montgomery  
Mark Nienow  
James Odom  
Thomas L. Potter  
Walton Westlake

**Bass**

Matthew Carroll  
David DuBois  
Robert Morrissey  
Kenneth Nichols  
Steven Pierce  
Robert J. Prindle  
Thomas Sillitti  
Craig Springer  
Jeffrey W. Taylor  
Ronald Watkins  
Nikolas Wenzel

**CHICAGO CHILDREN'S CHOIR**

Josephine Lee  
*President & Artistic Director*  
Lisa Roth  
*Assistant Conductor*  
Elisabeth Van Schoonhoven  
*Assistant Conductor*

John Goodwin  
*Rehearsal Accompanist*

Amber Cloud  
Lauren Cusick  
Annie DeMaea  
Nicoletta Dowd  
Zachariah Elliott  
Tobin Ferrill  
Hana Friedheim-Javed  
Teddy Gelman  
Emerson Good  
Amina Gorman  
Nicholas Hong  
Lydia Kuhr  
Colin Nelson  
Wyatt Parr  
Emerson McConkey  
Kate Mueller  
Olivia Roman  
Lucia Ross  
Myra Sahai  
Marco Speroni  
Aaliyah Torres



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