

Stars of Lyric Opera *at Millennium Park*

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STARS OF LYRIC OPERA AT MILLENNIUM PARK

Jay Pritzker Pavilion
Saturday, September 7, 2013
7:30 p.m.

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Liz Stiffel

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**Baker Tilly Virchow Krause, LLP
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Presented in cooperation with
the **City of Chicago** and **Millennium Park**



**ANA MARÍA MARTÍNEZ
ALBINA SHAGIMURATOVA
JAMES VALENTI
EVAN BOYER**

*With current members of
The Patrick G. and Shirley W. Ryan Opera Center:*
Anthony Clark Evans, Laura Wilde

**THE LYRIC OPERA ORCHESTRA
THE LYRIC OPERA CHORUS**

**WARD STARE, *conductor*
MICHAEL BLACK, *chorus master***



LEAD SPONSOR

Liz Stiffel A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010-11), and she generously cosponsored productions of *La bohème* (2001-02), *The Magic Flute* (2005-06), *Falstaff* (2007-08), and *Manon* (2008/09), as well as providing major support to Opening Night and Opera Ball, Fantasy of the Opera, Wine Auction, and Cast Parties for many years. Lyric thanks Liz for her generous lead sponsorship of this year's *Stars of Lyric Opera at Millennium Park* concert.

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closerlook, inc. is a Chicago-based digital marketing agency serving the pharmaceutical industry, founded in 1987. closerlook, inc. has generously

supported Lyric Opera, including sponsoring Fantasy of the Opera for the past five seasons and as Lead Sponsor of Fantasy of the Opera in 2012. David Ormesher, closerlook's CEO and founder, serves on Lyric Opera's Board of Directors. closerlook, inc. is proud to be the Lead Corporate Sponsor of this year's *Stars of Lyric Opera at Millennium Park* concert.

COSPONSORS

An Anonymous Donor Lyric Opera gratefully acknowledges the generous support of an anonymous donor to make the *Stars of Lyric Opera at Millennium Park* concert possible.



AT&T and the AT&T Foundation have together provided more than \$1.9 billion of charitable commitment to communities across the country during the course of their history. They believe that supporting arts groups and cultural assets is a key element

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Christine and Paul Branstad Family Foundation is generously cosponsoring the *Stars of Lyric Opera at Millennium Park* concert for a third year. Christine and Paul are loyal donors and long-time subscribers to Lyric, and their support of this concert helps bring their passion for opera to thousands.

Rhoda L. and Henry S. Frank are loyal subscribers and donors to Lyric Opera. They help introduce new audiences to Lyric through their support of Operathon, Education and Community-Engagement Programs, and for the fifth time, the *Stars of Lyric Opera at Millennium Park* concert.

Greg and Annie Jones/The Edgewater Funds are pleased to cosponsor tonight's *Stars of Lyric Opera at Millennium Park* concert for the second year. In past seasons they have supported several Lyric events including Wine Auction 2012, the Opera Ball, and Fantasy of the Opera, as well as Lyric's annual campaign. Greg Jones is a member of Lyric's Board of Directors.

Music Performance and Film Funds has generously cosponsored the *Stars of Lyric Opera at Millennium Park* concert for many years. Established in 1948 by the recording companies of North America and the American Federation of Musicians, the Fund's mission is to present admission-free, live musical performances of high quality to the people of the United States and Canada.



From the Mayor of Chicago



OFFICE OF THE MAYOR
CITY OF CHICAGO

RAHM EMANUEL
MAYOR

September 7, 2013



Dear Friends:

As Mayor and on behalf of the City of Chicago, it is my pleasure to extend warmest greetings to everyone gathered for tonight's concert, *Stars of Lyric Opera at Millennium Park*, presented by the City of Chicago and Millennium Park.

Established in 1954, The Lyric Opera of Chicago celebrates its 59th season as a bastion of operatic music and culture. In addition to upholding international renown and demonstrating artistic excellence, the Lyric Opera of Chicago remains dedicated to exposing opera to Chicago-area children and teenagers through various arts education initiatives. Its success is evident in its steady patronage year after year and in its continuation of tonight's event at one of Chicago's great treasures, Millennium Park's Jay Pritzker Pavilion. I commend the Lyric Opera of Chicago for providing our city with new opportunities to experience different elements of the musical canon by offering this free concert. I would also like to thank all of the organizers and performers for making this concert possible with your hard work and through the love of 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.

On behalf of the people of Chicago, please accept my greetings as you celebrate and enjoy *Stars of Lyric Opera at Millennium Park*.

Sincerely,

Rahm Emanuel
Mayor



City of Chicago
Mayor Rahm Emanuel

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From the General Director

Tonight Lyric Opera has the pleasure of presenting what has become one of the company's most eagerly anticipated events of the season – the *Stars of Lyric Opera at Millennium Park* concert. Each year we welcome the opportunity to offer a free performance for opera-loving Chicagoans at the beautiful Jay Pritzker Pavilion. I want to thank Mayor Rahm Emanuel and Cultural Commissioner Michelle Boone for welcoming us once again to this magnificent venue.

Tonight's program, performed by thrilling stars of Lyric Opera and broadcast live on 98.7WFMT and wfmt.com, highlights some of the most beloved music in the repertoire. I'm delighted that we are again bringing you extended scenes, in addition to individual numbers. Ward Stare is on the podium leading two of the world's most formidable ensembles, the Lyric Opera Orchestra and Chorus. With this concert Michael Black, previously Lyric's interim chorus master, inaugurates his tenure in the permanent position.

Our 2013-14 season opens on Saturday, October 5 with Verdi's musically and dramatically riveting *Otello*, with which we celebrate the bicentenary of the greatest genius of Italian opera. If you haven't purchased your tickets yet, don't delay! Join us for *Otello* and the other seven productions. You'll hear another Verdi masterpiece, his heartrending romance *La traviata*. Another major bicentenary this season is that of Richard Wagner, to be commemorated at Lyric with a magnificent new production of *Parsifal*. Other popular favorites this season include Puccini's *Madama Butterfly*, Johann Strauss, Jr.'s *Die Fledermaus*, and Rossini's *The Barber of Seville* in a new production. I'm delighted that we'll be presenting Mozart's enthralling *La clemenza di Tito* – a work seen at Lyric only once before – and a long-awaited Lyric premiere, Dvořák's *Rusalka*.

Following the eight operas, we have a very special event: the premiere of a captivating new production of the world's most beloved musical, Rodgers and Hammerstein's *The Sound of Music*, as part of Lyric's American Musical Theater Initiative.

Tonight's performance would not happen without outstandingly generous underwriting. On behalf of Lyric Opera, I would like to express my sincere thanks to our lead sponsor, Liz Stiffel; lead corporate sponsor, closerlook, inc; and cosponsors An Anonymous Donor, AT&T, Baker Tilly Virchow Krause, LLP, Christine and Paul Branstad Family Foundation, Rhoda L. and Henry S. Frank, Greg and Annie Jones/The Edgewater Funds, and Music Performance and Film Funds.

I know you will enjoy this evening's performance, and I look forward to seeing you again throughout Lyric Opera's 2013-14 season.



Anthony Freud

WARD STARE, *conductor*
MICHAEL BLACK, *chorus master*

Hector Berlioz *Béatrice et Bénédict*, Overture
(1803-1869)

Giacomo Puccini *Madama Butterfly*
(1858-1924) Act Two: Aria,
"Un bel dì vedremo"

ANA MARÍA MARTÍNEZ
(Cio-Cio-San)

Act Three: Aria,
“Addio, fiorito asil”

JAMES VALENTI (Pinkerton)

Act Three: Humming Chorus

Act One: Love Duet,
“Bimba, bimba, non piangere”

ANA MARÍA MARTÍNEZ
and JAMES VALENTI
with LAURA WILDE (Suzuki)

Intermission

Richard Wagner *Lohengrin*, Act Three: Prelude
(1813-1883) and Bridal Chorus, “Treulich geführt”

Giuseppe Verdi *Otello*, Act One: Chorus, “Fuoco di gioia”
(1813-1901)

Verdi *Il trovatore*, Act Two: Anvil Chorus,
“Vedi! Le fosche notturne spoglie”

Gaetano Donizetti *Lucia di Lammermoor*, Act Three, Scene Two:
(1797-1848) Chorus, "D'immenso giubilo"

Aria: “Dalle stanze ov’è Lucia”

EVAN BOYER (Raimondo)

Mad Scene: “Il dolce suono...
Ardon gli incensi...
Spargi d’amaro pianto”

ALBINA SHAGIMURATOVA
(Lucia)
with EVAN BOYER (Raimondo)
and ANTHONY CLARK EVANS
(Enrico)



Anthony Freud
General Director

Sir Andrew Davis
Music Director

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Stage Managers

Amy Thompson, Bill Walters
Assistant Stage Managers

This concert is being broadcast tonight as part of The Lyric Opera of Chicago Broadcasts, which are generously sponsored by **The Hurvis Charitable Foundation** with matching funding provided by **The Matthew Bucksbaum Family, The John and Jackie Bucksbaum Family, and Richard P. and Susan Kiphart**. The broadcast is being heard in Chicago on 98.7WFMT and worldwide via the internet on www.wfmt.com.

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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:

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Rahm Emanuel, Mayor

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Michelle T. Boone, Commissioner

For more information about Millennium Park, please visit
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Berlioz, *Béatrice et Bénédict*, Overture

Given the composer's passionate temperament and his profound understanding of the nature of tragedy, it seems surprising that the stage works of Hector Berlioz include no adaptations of Shakespeare's tragedies. The playwright was Berlioz's hero, to the point of obsession, but rather than *Romeo and Juliet* (he adapted the play as a "dramatic symphony") or *King Lear* (he wrote a "Roi Lear" overture), the single Shakespeare play he used as his dramatic source for an opera was a comedy, *Much Ado About Nothing*. It was his final important work, finished in early 1862 and premiered the summer of that year. Berlioz conducted it himself, scoring one of the great successes of his career.

Béatrice et Bénédict has gradually made an impression internationally during the past three decades. Its difficulties are due largely to the challenge of the spoken dialogue; many productions have revised or even rewritten it, but no matter the version, the characterizations require the utmost in sophistication and timing. The score is one of the most brilliant, witty, and inventive in nineteenth-century French opera – Berlioz called it "a caprice written with the point of a needle." The overture, a popular concert selection, blends infectious high spirits with the central theme of the lovestruck Béatrice's exquisitely lyrical soliloquy.

Puccini, *Madama Butterfly*, Act Two: "Un bel dì vedremo"; Act Three: "Addio, fiorito asil" and Humming Chorus; Act One: "Bimba, bimba non piangere"

Along with *La bohème* and *Tosca*, *Madama Butterfly* has been most crucial in accounting for Giacomo Puccini's worldwide popularity. Surprisingly enough, *Butterfly* was unsuccessful at its 1904 premiere at Milan's La Scala. It took significant revisions – prepared for the Brescia production three months later – for audiences to recognize the work's true greatness. It is based on David Belasco's play of the same name, which in turn had its source in a short story by John Luther Long.

While in Nagasaki, Japan, Lt. B. F. Pinkerton of the U. S. Navy gets married in a traditional Japanese ceremony to the geisha Cio-Cio-San, a.k.a. Madama Butterfly. Pinkerton professes to love her, but soon leaves for America, promising to return when the robins are nesting. Three years go by, with Butterfly never losing hope. Pinkerton does indeed return, but with an American wife, intending to take home to America his and Butterfly's son. Butterfly brokenheartedly agrees, but then kills herself with the very dagger with which her father had committed suicide years before.

Early in the second act Puccini gives Butterfly a deeply moving aria, "Un bel dì," that she sings to her maid Suzuki, in which she anticipates what Pinkerton's return will be like. The exquisitely atmospheric Humming Chorus (usually sung from offstage) ends Act Two. Pinkerton's remorseful "Addio, fiorito asil" is sung later in the act, when the lieutenant realizes that he cannot bear to face Butterfly himself. Pinkerton and Butterfly end Act One with Puccini's most magnificent love duet, in which the geisha's shyness gradually turns to passion in the arms of the dashing military man she has married.

CIO-CIO-SAN

Un bel dì vedremo
levarsi un fil di fumo
sul estremo confin del mare.
E poi la nave appare.
Poi la nave bianca
entra nel porto,

CIO-CIO-SAN

One fine day we'll see
a wisp of smoke arising
over the extreme verge of the sea's horizon.
Then the ship will appear.
The white ship
will enter the harbor,



romba il suo saluto.
 Vedi? È venuto!
 Io non gli scendo incontro. Io no.
 Mi metto là sul ciglio del colle
 e aspetto, e aspetto gran tempo
 e non mi pesa la lunga attesa.
 E uscito dalla folla cittadina
 un uomo, un picciol punto
 s'avvia per la collina.
 Chi sarà? chi sarà?
 E come sarà giunto,
 che dirà? che dirà?
 Chiamerà "Butterfly" dalla lontana.
 Io senza dar risposta
 me ne starò nascosta
 un po' per celia... e un po'
 per non morire al primo incontro,
 ed egli alquanto in pena chiamerà,
 chiamerà, "Piccina mogliettina,
 olezzo di verbena,"
 i nomi che mi dava al suo venire.
 Tutto questo avverrà, te lo prometto.
 Tienti la tua paura –
 io con sicura fede l'aspetto.

will thunder a salute.
 You see? He's come!
 I won't go down to meet him.
 I shall stand there on the brow of the hill
 and wait a long time,
 and I won't find the long wait wearisome.
 And from the midst of the city crowd
 a man, a tiny speck,
 will make his way up the hill.
 Who can it be?
 And when he arrives,
 what will he say?
 He'll call "Butterfly" from the distance.
 Not answering,
 I'll remain hidden,
 partly to tease... and partly
 so as not to die at the first meeting.
 And, a trifle worried, he'll call,
 he'll call, "My dear little wife,
 fragrance of verbena,"
 the names he gave me when he came here.
 All of this will happen, I promise you.
 Banish your fears –
 with unalterable faith I shall wait for him.



PINKERTON

Addio, fiorito asil,
 di letizia e d'amor.
 Sempre il mite suo sembiante
 con strazio atroce vedrò.
 Addio, fiorito asil,
 non reggo al tuo squalor.
 Fuggo, fuggo: ah, son vil!

PINKERTON

Farewell, flowery refuge
 of happiness and love.
 Her sweet face will haunt me always,
 torturing me agonizingly.
 Farewell, flowery refuge,
 I can't bear your desolation.
 I must fly! I'm beneath contempt!



PINKERTON

Bimba, bimba, non piangere
 per gracchiar di ranocchi.

PINKERTON

Dear child, don't cry
 over that croaking of frogs.

CIO-CIO-SAN

Urlano ancor!

CIO-CIO-SAN

They're still howling!

PINKERTON

Tutta la tua tribù e i Bonzi
 tutti del Giappone
 non valgono il pianto di
 quegli occhi cari e belli.

PINKERTON

The whole tribe of them
 and all the Bonzes in Japan
 aren't worth a tear
 from your sweet, pretty eyes!



CIO-CIO-SAN

Davver? Non piango più.
E quasi del ripudio non mi duole
per le vostre parole
che mi suonan così dolci nel cuor.
(*Si china per baciare la mano
a PINKERTON*)

PINKERTON

Che fai? La man?

CIO-CIO-SAN

Mi han detto che laggiù
fra la gente costumata
è questo il segno del maggior rispetto.

SUZUKI (*Internamente,
brontolando*)

E Izaghi ed Izanami
Sarundasico, e Kami,
e Izaghi ed Izanami
Sarundasico, e Kami.

PINKERTON

Chi brontolandola lassù?

CIO-CIO-SAN

È Suzuki che fa la sua preghiera seral.

PINKERTON

Viene la sera.

CIO-CIO-SAN

E l'ombra e la quiete.

PINKERTON

E sei qui sola.

CIO-CIO-SAN

Sola e rinnegata!
Rinnegata...e felice!

PINKERTON

(*Batte tre volte le mani: i servi e
SUZUKI accorrono subito*)
A voi, chiudete!

CIO-CIO-SAN

Sì, sì, noi tutti soli...
e fuori il mondo.

CIO-CIO-SAN

Really? Then I won't cry anymore.
And I scarcely mind their repudiation
because of your words,
that echo so sweetly in my heart.
(*She kisses PINKERTON's hand*)

PINKERTON

What are you doing? My hand?

CIO-CIO-SAN

I've been told that over there
among well-bred people
it's a sign of the greatest respect.

SUZUKI

(*From inside the house*)
And Izaghi, Izanami
Sarundasico, and Kami,
and Izaghi and Izanami
Sarundasico, and Kami.

PINKERTON

Who's that muttering in there?

CIO-CIO-SAN

It's Suzuki saying her evening prayers.

PINKERTON

Night is falling.

CIO-CIO-SAN

And darkness and peace.

PINKERTON

And you are here alone.

CIO-CIO-SAN

Alone and renounced!
Renounced...and happy!

PINKERTON

(*Claps three time; the servants
and SUZUKI run out*)
Close up the house!

CIO-CIO-SAN

Yes, yes, we are all alone...
and the world shut outside.



PINKERTON

E il Bonzo furibondo.

CIO-CIO-SAN

Suzuki, le mie vesti.

(SUZUKI fruga in un cofano e dà a CIO-CIO-SAN gli abiti per la notte)

SUZUKI

Buona notte.

CIO-CIO-SAN

Quest'obi pomposa di sciogliere mi tarda
si vesta la sposa di puro candor.
Tra motti sommessi sorride e mi guarda.
Celarmi potresti!
Ne ho tanto rossor!

PINKERTON

Con moti di scoiattolo i nodi
allenta e scioglie!
Pensar che quel giocottolo
è mia moglie! Mia moglie!
Ma tal grazia dispiega,
ch'io mi strugge per la febbre
d'un subito desio.

CIO-CIO-SAN

E ancor l'irata voce mi maledice...
Butterfly, rinnegata...
rinnegata... e felice.

PINKERTON

Bimba dagli occhi pieni di malia
ora sei tutta mia.
Sei tutta vestita di giglio.
Mi piace la treccia tua bruna
fra i candidi veli.

CIO-CIO-SAN

Somiglio la Dea della luna,
la piccola Dea della luna
che scende la notte
dal ponte del ciel.

PINKERTON

E affascina i cuori...

PINKERTON

And the furious Bonze!

CIO-CIO-SAN

Suzuki, my clothes.

(SUZUKI goes to a chest and gives CIO-CIO-SAN her nightclothes)

SUZUKI

Goodnight.

CIO-CIO-SAN

I long to take off this ceremonial sash;
let the bride be dressed in pure white.
Whispering to himself, he smiles and
watches me. If only I could hide!
It makes me blush so!

PINKERTON

With squirrel-like movements
she shakes the knots loose and undoes them!
To think that this little toy
is my wife! My wife!
But she displays such grace
that I'm consumed by a fever
of sudden desire.

CIO-CIO-SAN

And still the angry voice is cursing me...
Butterfly, renounced...
renounced... and happy.

PINKERTON

Dear child, with eyes full of witchery,
now you're all mine.
You're dressed all in lily-white.
I love your dark hair
amid the white of your veils.

CIO-CIO-SAN

I am like the moon-goddess,
the little goddess of the moon,
who descends at night
from the bridge of heaven.

PINKERTON

And captivates all hearts...



CIO-CIO-SAN

...eli prende e li avvolge
in un bianco mantel
E via se li reca
negli alti reami.

PINKERTON

Ma intanto finor non m'hai detto,
ancor non m'hai detto che m'ami.
Le sa quella Dea le parole che
appagan gli ardenti desir?

CIO-CIO-SAN

Le sa. Forse dirle non vuole
per tema d'averne a morir,
per tema d'averne a morir!

PINKERTON

Stolta paura, l'amor non uccide
ma dà vita e sorride per gioie
celestiali come ora fa
nei tuoi lunghi occhi ovali.

CIO-CIO-SAN

Adesso voi siete per me
l'occhio del firmamento.
E mi piaceste dal primo momento
che vi ho veduto.
Siete alto, forte.
Rideste con modi sì palesi
e dite corse che mai non intesi.
Or son contenta, or son contenta.
Vogliatemi bene,
un bene piccolino
un bene da bambino,
quale a me si conviene.
Noi siamo gente avvezza
alle piccole cose, umili e silenziose,
ad una tenerezza sfiorante
e pur profonda come il ciel,
come l'onda del mare!

PINKERTON

Dammi ch'io baci le tue mani care.
Mia Butterfly! come t'han
ben nomata tenue farfalla.

CIO-CIO-SAN

Dicon che oltre mare
se cade in man dell'uom,

CIO-CIO-SAN

...and takes them and folds them
in a white cloak.
And carries them away
to the higher regions.

PINKERTON

But meanwhile, you haven't told me yet,
you haven't told me you love me.
Does that goddess know the words
that satisfy burning desire?

CIO-CIO-SAN

She does. Maybe she is unwilling
to say them for fear of dying of it,
for fear of dying of it!

PINKERTON

Foolish fear – love doesn't kill,
but gives life and smiles for
heavenly joy, as it does now
in your almond eyes.

CIO-CIO-SAN

For me you are now
the eye of heaven.
And I liked you from the first moment
I set eyes on you.
You are tall and strong.
You laugh so heartily.
And you say things I've never heard before.
I'm happy now, so happy.
Love me well,
with just a little love,
a childlike love,
the kind that suits me.
We are a people used to small,
modest, quiet things,
to a tenderness gently caressing,
yet vast as the sky
and as the waves of the sea.

PINKERTON

Give me your dear hands, let me kiss them.
My Butterfly! How aptly you were named,
fragile butterfly.

CIO-CIO-SAN

They say that overseas
if it should fall into the hands of a man,



ogni farfalla da uno spillo è trafitta
ed in travola infitta!

PINKERTON

Un po'di vero c'è.
E tu lo sai perché?
Perché non fugga più.
Io t'ho ghermita,
ti serro palpitante. Sei mia.

CIO-CIO-SAN

Sì, per la vita.

PINKERTON

Vieni, vieni!
Via dall'anima in pena
l'angoscia paurosa.
È notte serena!
Guarda: dorme ogni cosa!

CIO-CIO-SAN

Ah! Dolce notte!

PINKERTON

Vieni, vieni!

CIO-CIO-SAN, PINKERTON

Quante stelle!
Non le vidi mai sì belle!
È notte serena!

PINKERTON

Ah! vieni, vieni!
Guarda: dorme ogni cosa!

CIO-CIO-SAN

Dolce notte! Quante stelle!

PINKERTON

Vieni, vieni!

CIO-CIO-SAN

Non le vidi mai sì belle!

PINKERTON

Vieni, vieni!

CIO-CIO-SAN

Trema, brilla ogni favilla...

a butterfly is stuck through
with a pin and fixed to a board!

PINKERTON

There's some truth in that.
And do you know why?
So that it shouldn't fly away again.
I've caught you,
I press you to me. You're mine.

CIO-CIO-SAN

Yes, for life.

PINKERTON

Come, come!
Cast all sad fears
out of your heart!
The night is clear!
See, all things sleep!

CIO-CIO-SAN

Ah! Lovely night!

PINKERTON

Come, come!

CIO-CIO-SAN, PINKERTON

What a lot of stars!
Never have I seen them so beautiful!
The night is clear!

PINKERTON

Oh, come, come!
See, all things sleep!

CIO-CIO-SAN

Lovely night! What a lot of stars!

PINKERTON

Come, come!

CIO-CIO-SAN

Never have I seen them so beautiful!

PINKERTON

Come, come!

CIO-CIO-SAN

Every spark twinkles and shines...



PINKERTON

Vieni, sei mia!

CIO-CIO-SAN

...col baglior d'una papilla.
Oh! quanti occhi fisi, attenti
d'ogni parte a riguardar!
Pei firmamenti, via pei lidi,
via pel mare!

PINKERTON

Via dall'anima in pena
l'angoscia paurosa.
È notte serena! Guarda,
dorme ogni cosa!

CIO-CIO-SAN

Ah! Dolce notte!

PINKERTON

Vieni, Vieni!

CIO-CIO-SAN

Quante stelle!
Non le vidi mai si belle!

PINKERTON

È notte serena!
Ah, vieni, vieni!
È notte serena!
Guarda, dorme ogni cosa!

CIO-CIO-SAN

Dolce notte! Quante stelle!
Non le vidi mai si belle!
Trema, brilla, ogni favilla
col baglior d'una papilla!
O! Quanti occhi fissi, attenti
d'ogni parte a riguardar!
Pei firmamenti,
via pei lidi, via pel mare!
Quanti sguardi ride il ciel!
Ah! Dolce notte!
Tutto estatico d'amor,
ride il ciel!

PINKERTON

Come, you're mine!

CIO-CIO-SAN

...with the brilliance of an eye.
Oh! What a lot of eyes fixed and staring,
looking at us from all sides!
In the sky, along the shore,
out to sea!

PINKERTON

Cast all sad fears
out of your heart!
The night is clear! See,
all things sleep!

CIO-CIO-SAN

Ah! Lovely night!

PINKERTON

Come, come!

CIO-CIO-SAN

What a lot of stars!
Never have I seen them so beautiful!

PINKERTON

The night is clear!
Ah, come, come!
The night is clear!
All things sleep!

CIO-CIO-SAN

What a lot of stars!
Never have I seen them so beautiful!
Every spark twinkles and shines
with the brilliance of an eye!
Oh, what a lot of eyes fixed and staring,
looking at us from all sides!
In the sky,
along the shore, out to sea!
The sky smiles down!
Ah! Lovely night!
Full of the ecstasy of love,
the sky smiles down!

**PINKERTON**

Vieni, Vieni! Vien, sei mia!
 Via l'angoscia dal tuo cor!
 Ti serro palpitante,
 ah, vieni, guarda:
 dorme ogni cosa!
 Ah! Vien, sei mia!

PINKERTON

Come, come! Come, you're mine!
 Banish all anguish from your heart!
 I'm holding you as you tremble,
 ah, come, look:
 everything is asleep!
 Ah! Come, you're mine!

Wagner, *Lohengrin*, Act Three: Prelude and Bridal Chorus, "Treulich geführt"

The Middle Ages gave the world innumerable tales that have been enhanced and transformed over time, whether in literature or the performing arts. One of those tales centers on an unknown knight. Having appeared in a swan-drawn boat, he defends an unjustly beleaguered young woman and loves her, demanding only that she never ask his name. This story still rivets us today, thanks to its most famous incarnation, Wagner's *Lohengrin* (1850).

The orchestral role in this opera is one of extraordinary grandeur of scale, with particular exhilaration communicated in the magnificent prelude to Act Three, long one of Wagner's most popular works in concert. The chorus men have their work cut out for them in this opera, with enormously strenuous music particularly in the first act. The men and the women share one exquisitely lilting and relaxed moment: the Bridal Chorus in Act Three which, in its sheer delicacy and quiet elegance, immediately justifies its status as one of the most familiar and beloved pieces of music ever written.

DAMEN und HERREN

Treulich geführt ziehet dahin,
 wo euch der Segen der Liebe bewahr!
 Siegreicher Mut, Minnegewinn
 eint euch in Treue zum seligsten Paar.
 Streiter der Jugend, schreite voran!
 Rauschen des Festes seid nun entronnen,
 Wonne des Herzens sei euch gewonnen!
 Duftender Raum, zur Liebe geschmückt,
 nahm euch nun auf, dem Glanze entrückt.
 Treulich geführt ziehet nun ein,
 wo euch der Segen der Liebe bewahr!
 Siegreicher Mut, Minne so rein
 eint euch in Treue zu seligsten Paar.

LADIES and GENTLEMEN

Faithfully guided, draw near
 to where love's blessing shall preserve you!
 Triumphant courage, the reward of love,
 joins you in faith as the happiest of couples.
 Champion of youth, proceed!
 Flee now the splendor of the wedding feast,
 may the delights of the heart be yours!
 This sweet-smelling room, decorated for love,
 now takes you in, away from the splendor.
 Faithfully guided, now draw near
 to where the blessing of love shall preserve you!
 Triumphant courage, love so pure,
 joins you in faith as the happiest of couples!

Verdi, *Otello*, Act One: "Fuoco di gioia"

Otello (1887) is widely regarded as the most perfectly realized stage work of Verdi's artistic maturity. Working with a libretto adapted by Arrigo Boito with the utmost intelligence and imagination from Shakespeare's tragedy, the composer brought all his sensitivity, lyrical fervor, and detailed sense of theater to the hair-raising events of this drama of consuming ambition and violent jealousy.

One of precious few seemingly carefree moments in this score comes early in the first act. The opera begins in a storm, with the terrified Cypriots praying for the ship carrying the Moorish general Otello, their governor. Once it docks safely, Otello is greeted joyfully. He



proclaims that the storm has helped him triumph in battle. Once he has entered the fortress, crackling fires are lit and the people sit by them, singing of the joyous flames and those who are attracted to them, whether “young girls with gay songs” or “moths of fiery night.”

CIPRIOTI

Fuoco di gioia, l'illare vampa
fuga la notte col suo splendor.
Guizza, sfavilla, crepita, avvampa
fulgido incendio che invade il cor.
Dal raggio attratti vaghi sembianti
movono intorno mutando stuol,
e son fanciulle dai lieti canti,
e son farfalle dall'igneo vol.
Arde la palma col sicomoro,
canta la sposa col suo fedel;
sull'aurea fiamma, sul lieto coro
soffia l'ardente spiro del ciel.
Fuoco di gioia, rapido brilla!
Rapido passa, fuoco d'amor!
Splende, s'oscura, palpita, oscilla,
l'ultimo guizzo, lampeggio e muor.

CYPRLOTS

Fire of rejoicing, the merry blaze
puts the night to flight with its brightness.
It flickers, sparkles, crackles, flares,
dazzling fire that invades the heart.
Drawn by its rays, lovely shapes
move around it, an ever-changing band,
they are young girls with gay songs,
they are moths of fiery night.
The palm burns with the sycamore,
the bride sings with her faithful swain;
on the golden flame, on the joyful chorus
breathes the burning spirit of heaven.
Fire of rejoicing, ignite!
Swiftly passes the fire of love!
It glitters, dims, throbs, wavers,
the last gleam flashes and dies.

Verdi, *Il trovatore*, Act Two: Anvil Chorus, “Vedi! Le fosche notturne spoglie”

Only “Va pensiero” from Verdi’s *Nabucco* (1842) can compete with the Anvil Chorus from the same composer’s *Il trovatore* (1853) as the most popular chorus in the operatic repertoire. *Il trovatore* is a predominantly dark work visually (most of the scenes take place at night) and in its dramatic content. The tale – much mocked over the decades for its convoluted aspects – centers on arch enemies, Count di Luna and the troubadour Manrico, both in love with the noble Leonora. In the opera’s final moments, as Manrico is being executed by order of the count, Manrico’s mother, the gypsy Azucena, reveals to the count that Manrico was, in fact, his long-lost brother!

Musically this opera is incomparably rich, with one glorious episode after another. The only light note comes with the gypsies’ Anvil Chorus, which opens Act Two. It is sung in their mountain camp, where Azucena is caring for Manrico, who has been wounded in a duel with the Count.

ZINGARI

Vedi! Le fosche notturne spoglie
de’ cieli sveste l’immensa volta;
sembra una vedova che alfin si toglie
i bruni panni ond’era involta.
All’opra! All’opra! Dàgli, martella.
Chi del gitano i giorni abbellà?
La zingarella!

GYPSIES

See! The heavens’ great vault
removes the gloomy, nighttime tatters;
it seems like a widow who finally takes off
the dark clothes that enfolded her.
To work! To work! At it, hammer.
Who brightens the gypsy man’s days?
The gypsy maid!



UOMINI

(Alle donne, sostando il loro lavoro)

Versami un tratto; lena e coraggio
il corpo e l'anima traggon dal bere.

ZINGARI

Oh guarda, guarda! del sole
un raggio brilla più vivido
nel mio/tuo bicchiere!
All'opra! All'opra! Dàgli, martella.
Chi del gitano i giorni abbella?
La zingarella!

MEN

(To the women, pausing in their work)
Pour me a draught; strength and courage
the body and soul draw from drinking.

GYPSIES

Oh, look, look! A ray of the sun
sparkles brighter
in my/your glass!
To work! To work! At it, hammer.
Who brightens the gypsy man's days?
The gypsy maid!

Donizetti, *Lucia di Lammermoor*, Act Three, Scene Two

The most popular of all *bel canto* operas, Donizetti's romantic tragedy *Lucia di Lammermoor* (1835) was based on a well-known novel by Sir Walter Scott, *The Bride of Lammermoor*. A great deal of Scott's plot had to be eliminated in the libretto by Salvatore Cammarano (who would later take on the text of *Il trovatore* for Verdi), but in the roles of the hapless heroine and her beloved Edgardo the composer created magnificent vehicles for coloratura soprano and lyric tenor. The former's Mad Scene – by far the most famous example of its genre in opera – presents an extraordinary *tour de force* requiring the expert use of vocal pyrotechnics in revealing Lucia's unhinged state of mind.

The opera takes place around 1700, and the plot is something of a Scottish *Romeo and Juliet*. Despite the fact that their families have long been sworn enemies, Lucia Ashton and Edgardo of Ravenswood fall in love, exchange rings, and pledge themselves to each other. Their ecstasy is short-lived: Furious regarding his sister's feelings for a man he despises, Lucia's brother Enrico has letters from Edgardo forged. The letters give Lucia reason to think her beloved is unfaithful, and she consents to marry Lord Arturo, a politically advantageous match for her family. Having been away on a diplomatic mission in France, Edgardo arrives at the Ashtons' castle just as the marriage contract is signed. His enraged denunciation of Lucia leads to catastrophic consequences: on her wedding night, after she and Arturo have retired to the bridal chamber, the guests' continuing festivities are suddenly interrupted by the distraught appearance of Raimondo, Lucia's tutor. He announces, to the horror of all, that Lucia has killed her husband. She soon appears, imagining herself about to be married to Edgardo. When Enrico appears, he is both appalled and terrified.

OSPITI

D'immenso giubilo s'innalzi un grido
corra di Scozia di lido in lido,
e avverta i perfidy nostri nemici,
che a noi sorridono le stelle ancor,
che più terribili, che più felici,
ne rende l'aura d'alto favor.

GUESTS

Let us raise our voices in wild jubilation
to rouse Scotland from shore to shore
and warn our perfidious enemies
that fortune smiles on us again,
and that, favored by a powerful protector,
we are happier and more fearsome.

RAIMONDO

Ah! Cessi, ah, cessi quel contento!

RAIMONDO

Ah! Cease, ah, cease your revels!



OSPITI

Sei cosperso di pallore!
Ciel! Che rechi?

RAIMODNO

Cessi, cessi!

OSPITI

Ciel! Che rechi?

RAIMONDO

Un fiero evento!

OSPITI

Tu ne agghiacci di terrore!

RAIMONDO

Dalle stanze ov'è Lucia
trassi già col suo consorte,
un lament, un grido uscia
come d'uom vicino a morte!
Corsi ratto in quelle mura.
Ahi, terribile sciagura!
Steso Arturo al suol giaceva
muto freddo insanguinato!
E Lucia l'acciar stringeva,
che fu già del trucidato!
Ella in me le luci affisse.
"Il mio sposo ov'è?" mi disse,
e nel volto suo pallente
un sorriso balenò!
Infelice! Della mente
la virtude a lei mancò!

TUTTI

Oh! Qual funesto avvenimento!
Tutti ne ingombra cupo spavento!
Notte, ricopri la ria sventura
col tenebroso tuo denso vel.

RAIMONDO

Ah, quella destra di sangue impure
l'ira non chiami su noi del ciel.

OSPITI

Ah, quella destra, *ecc.*

GUESTS

You are pale as death!
Heavens! What's happened?

RAIMONDO

Stop, stop!

CHORUS

Oh, heaven! What has happened?

RAIMONDO

A tragic event!

GUESTS

You chill us with terror!

RAIMONDO

From the apartments where
I had left Lucia with her husband,
came a moan, a cry,
as from a man in the throes of death!
I ran into the room.
Ah, what a terrible calamity!
Arturo was lying on the floor,
mute, cold, covered with blood!
And Lucia was clutching a dagger
that belonged to the murdered man!
She fixed her eyes on me.
"Where is my husband?" she asked me,
and a smile flitted across
her pallid face!
Unhappy girl! She had lost
her reason!

ALL

Oh, what a tragedy!
A numb terror paralyzes us all!
Night, shroud the cruel mishap
with your dense, somber veil.

RAIMONDO

Ah, may that bloodstained hand
not bring heaven's wrath upon us.

GUESTS

Ah, may that bloodstained hand, *etc.*



RAIMONDO

Ella in me le luci affisse,
e l'acciar stringeva!

OSPITI

E l'acciar stringeva, l'acciar!

RAIMONDO e OSPITI

Ah, quella destra di sangue, *ecc.*

RAIMONDO

Eccola!

(Lucia è in succinta e bianca veste: ha le chiome scarmigliate, ed il suo volto, coperto da uno squallore di morte, la rende simile ad uno spettro, anziché ad una creatura vivente. Il di lei sguardo impietrito, i moti convulsi, e fino un sorriso amaro manifestano non solo una spaventevole demenza, ma ben anco i segni di una imminente fine)

OSPITI

Oh giusto cielo!
Par dalla tomba uscita!

LUCIA

Il dolce suono mi colpì di sua voce!
Ah, quella voce m'è qui nel cor discesa!
Edgardo, io ti son resa.
Edgardo, ah, Edgardo mio! Sì ti son resa,
fuggita io son da'tuoi nemici.
Un gelo mi serpeggia nel sen!
Trema ogni fibra! Vcilla il piè!
Presso la fonte, meco t'assidi alquanto.
Ahimè! Sorge il tremendo fantasma
e ne separa! Qui ricovriamci, Edgardo,
a piè dell'ara. Sarsa è di rose!
Un'armonia celeste di', non ascolti?
Ah, l'inno suona di nozze!
Il rito per noi, per noi s'appresta!
Edgardo, Edgardo, oh me felice!
Oh, gioia che si sente, e non si dice!
Ardon gl'incensi. Splendono
le sacre faci intorno! Ecco il ministro!
Porgimi la destra. Oh, lieto giorno!
Alfin son tua, sei mio!
A me ti dona un dio.

RAIMONDO

She fixed her eyes on me
and clutched the dagger!

GUESTS

And she still clutched the dagger!

RAIMONDO and GUESTS

Ah, may that bloodstained hand, *etc.*

RAIMONDO

There she is!

(Lucia enters, garbed simply in white, her hair disheveled, a pallor of death on her face, giving her a ghostly appearance. Her stony stare, convulsive movements, and bitter smile disclose not only a violent insanity, but also that death for her is imminent)

GUESTS

Oh, merciful heaven!
She looks as if risen from the grave!

LUCIA

I was stirred by the sweet sound of his voice!
Ah, that voice won my heart!
Edgardo, I'm yours again.
Edgardo, ah, my Edgardo! Yes, I'm yours again,
I escaped from your enemies.
An icy shiver creeps in my bosom!
Every nerve quivers! My step falters!
Sit with me awhile near the fountain.
Alas! The terrible spectre rises
and separates us! Here let us hide, Edgardo,
at the foot of the altar. It's strewn with roses!
A celestial harmony, don't you hear it?
Ah, strains of our wedding hymn!
The ceremony awaits us!
Edgardo, Edgardo, how happy I am!
Oh, joy that I feel but cannot express!
The incense is burning. The sacred torches
are glowing all around. Here's the minister!
Give me your hand. Oh, happy day!
At last I am yours, at last you are mine.
God has given you to me.



RAIMONDO e OSPITI

Abbi in sì crudo stato
di lei, Signore, di lei pietà.
Signor, pietà.

LUCIA

Ogni piacer più grato mi fia con te diviso
del ciel clemente un riso la vita a noi sarà!

RAIMONDO

S'avanza Enrico!

ENRICO

Ditemi: vera è l'atroce scena?

RAIMONDO

Vera, pur troppo!

ENRICO

Ah, perfida! Ne avrai condegna pena!

OSPITI

T'arresta!

RAIMONDO

O ciel! Non vedi lo stato suo?

LUCIA

Che chiedi?

ENRICO

O qual pallor!

RAIMONDO

Ha la ragion smarrita.

ENRICO

Gran Dio!

LUCIA

Me misera!

RAIMONDO

Tremare, o barbaro,
tu déi per la sua vita.

RAIMONDO and GUESTS

Oh, Lord,
pity her cruel plight.
Lord, have pity.

LUCIA

Every rare pleasure I shall share with you.
Life for us will be a gentle smile from heaven.

RAIMONDO

Enrico is approaching!

ENRICO

Tell me: is the dreadful sight true?

RAIMONDO

Only too true!

ENRICO

Oh, traitress, you shall be punished!

GUESTS

Stop!

RAIMONDO

Heavens! Do you not see the state she is in?

LUCIA

What are you asking?

ENRICO

Oh, how pale she is!

RAIMONDO

She has lost her reason.

ENRICO

Great God!

LUCIA

Woe is me!

RAIMONDO

Tremble, brutal man,
for her life.



LUCIA

Non mi guardar sì fiero,
segnai quel foglio è vero.
Nell'ira sua terribile
calpesta, oh Dio! l'anello!
Mi maledice! Ah! vittima
fui d'un crudel fratello,
ma ognor t'amai, Edgardo,
e t'amo ancor. Sì, te lo giuro.
Ognor t'amai, *ecc.*

OSPITI

Ah, di lei, Signor, pietà, ah, pietà.

LUCIA

Chi mi nomasti? Arturo!
Ah, non fuggir! Ah, per pietà!
Ah, perdon, ah, perdon!

RAIMONDO e OSPITI

Qual notte di terror!

LUCIA

Ah, no, non fuggir, Edgardo!
Spargi d'amaro pianto
il mio terrestre velo,
mentre lassù nel cielo
io pregherò per te.
Al giunger tuo soltanto
fia bello il ciel per me!
Ah, sì, per me, *ecc.*

ENRICO

Giorni d'amaro pianto
Serba il rimorso a me,
Sì, serba il rimorso, *ecc.*

RAIMONDO e OSPITI

Più raffrenare il pianto
possibile non è,
possibile non è, *ecc.*

LUCIA

Ah, spargi d'amaro pianto, *ecc.*

LUCIA

Don't look at me so fiercely.
I signed that paper, it's true.
In his terrible anger, oh God,
he tramples on the ring!
He curses me! Alas, I was the victim
of a cruel brother,
but I always loved you, Edgardo,
and I love you still. Yes, I swear it.
I always loved you, *etc.*

GUESTS

Ah, have mercy, Lord, have mercy on her.

LUCIA

What name did you say? Arturo?
Ah, do not go, for pity's sake.
Ah, forgive, forgive me!

RAIMONDO and GUESTS

What a night of terror!

LUCIA

Ah, do not leave, Edgardo!
Shed bitter tears
on my earthly garment,
while in heaven above
I will pray for you.
Only when you join me
will heaven be blissful for me.
Ah, yes, for me, *etc.*

ENRICO

Remorse will bring me
days of bitter weeping,
Yes, days of bitter weeping, *etc.*

RAIMONDO and GUESTS

It is impossible
to hold back the tears,
to hold back, *etc.*

LUCIA

Ah, shed bitter tears, *etc.*

(Translations: EMI Classics)

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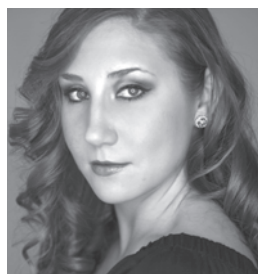
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Conductor **WARD STARE** led *Hansel and Gretel* at Lyric last season, his official conducting debut with the company. He also led the Ryan Opera Center's 2012 and 2013 "Rising Stars" concerts. Stare, who recently completed his tenure as resident conductor of the Saint Louis Symphony Orchestra, debuted at Carnegie Hall with the orchestra in 2009. Two years later *The Rape of Lucretia* in Oslo marked his European operatic debut. He has won acclaim with the major orchestras of Cleveland, Detroit, and St. Paul, as well as the Moscow Chamber Orchestra, Bangkok Symphony, and Deutsches Symphonie-Orchester Berlin. He returned last season to his hometown, Rochester, New York, to conduct the Rochester Philharmonic for the first time. As one of only three participants in the Allianz Cultural Foundation's 2012 International Conductors' Academy, he spent four months working with the Philharmonia and London Philharmonic, culminating in his LPO debut in April 2013. Recent engagements include concerts with the St. Louis and Dallas symphony orchestras, as well as *Pagliacci* and *Il tabarro* at Opera Theatre of Saint Louis. The Juilliard graduate began his career at 18 as the Lyric Opera Orchestra's principal trombone. He spent the 2007-08 season as a League of American Orchestras Fellow with the Los Angeles Philharmonic.

Interim chorus master for Lyric's 2011-12 season, **MICHAEL BLACK** returned to the company last month to begin his tenure in the permanent chorus master position. Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works, covering a very wide stylistic range. At OA Black progressed from rehearsal pianist to assistant chorus master and children's chorus master, prior to his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninov's *The Bells*, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir. One of Australia's most prominent vocal accompanists, Black regularly performs for recitals, broadcasts, and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black also holds a master's degree in musicology from the University of New South Wales.

Puerto Rican-born soprano **ANA MARÍA MARTÍNEZ**, who is appearing in her third *Stars of the Lyric Opera at Millenium Park* concert, has triumphed at Lyric Opera as Nedda/*Pagliacci* (debut), Marguerite/*Faust*, and Mimi/*La bohème*. She opens Lyric's 2013-14 season as Verdi's Desdemona (role debut) and returns in February to star as Dvořák's Rusalka (Lyric Opera premiere). Her portrayal of the latter heroine has won enormous praise at Glyndebourne (released on CD) and in Munich. Puccini's Cio-Cio-San has brought her great success in Houston (role debut), Washington, and, most recently, Vienna and Munich. Martínez's versatility also encompasses Mozart's Donna Elvira (Covent Garden, Santa Fe, Houston), Countess Almaviva (Houston, Munich), Fiordiligi (Salzburg, Ravinia, DVD), and Pamina (San Francisco, Vienna, Bonn, Stuttgart);



Rossini's Rosina (Houston, Santa Fe); Verdi's Violetta (Covent Garden, Los Angeles), Luisa Miller (Paris, Berlin), Amelia Grimaldi (Paris, Los Angeles, San Francisco), and Alice Ford (London); and leading French roles such as Antonia (Paris), Micaëla (Metropolitan Opera), Mélisande (Florence), and Blanche (Hamburg). She has performed with many major orchestras, including those of Milan (La Scala under Dudamel), Berlin, Moscow, New York, and Boston. Her DVD appearances include a zarzuela concert with Plácido Domingo and *Così fan tutte*, both recorded at the Salzburg Festival.

Russian soprano **ALBINA SHAGIMURATOVA** scored a great success in her Lyric Opera debut last season as Gilda/*Rigoletto*. Shagimuratova first came to international attention as Gold Medal winner of the 2007 Tchaikovsky Competition (Moscow). An alumna of the Houston Grand Opera Studio, she has appeared with HGO as Gilda, Lucia, Violetta, Musetta, and the Queen of the Night. Her acclaimed portrayal of the Queen has been reprised at the Metropolitan Opera, the Salzburg Festival (European operatic debut, Muti conducting), Lucerne Festival, Vienna Staatsoper (where she has also sung Musetta), La Scala (DVD), Covent Garden, and the major companies of San Francisco, Los Angeles, Berlin, Düsseldorf, and Hamburg. Shagimuratova has recently returned to Russia for both *La traviata* and *Ruslan and Ludmilla* at the Bolshoi. Among her major concert appearances have been the Mozart *Requiem* under Mehta in Florence and Rossini's *Stabat Mater* under Frühbeck de Burgos with the Boston Symphony Orchestra. The Moscow Conservatory graduate began her career in 2004 at the K. S. Stanislavsky and V. I. Nemirovich-Danchenko Moscow Academic Music Theater with appearances in *The Tale of Tsar Sultan* and *The Golden Cockerel*.

Tenor **JAMES VALENTI** debuts at Lyric Opera this season as Pinkerton/*Madama Butterfly*, a role he has sung at London's Covent Garden, New York City Opera, and with the major companies of Paris, San Francisco, Genoa, Marseilles, Palm Beach, and Detroit, as well as with the CSO at Ravinia. Winning the 2010 Richard Tucker Award coincided with Valenti's Metropolitan Opera debut as Alfredo/*La traviata*. He has traveled to Japan with Covent Garden's *Traviata* production, appearing opposite Anna Netrebko, with whom he starred in that opera for his Salzburg Festival debut. Recent seasons have brought him to many other prestigious venues as Alfredo (Berlin, Munich, Hamburg, Brussels, Toronto, Bologna), Edgardo (Sydney), Werther (St. Paul, following his role debut in Tokyo on tour with the Opéra National de Lyon), Faust (Trieste), Nemorino (Hamburg), the Duke of Mantua (Florence, Dallas, Detroit), Maurizio/*Adriana Lecouvreur* (Washington Concert Opera), Bernstein's *Candide* (Genoa), and most recently the title role/*Don Carlos* (Caramoor Festival). Valenti was named Dallas Opera's 2009 Maria Callas Debut Artist of the Year for his portrayal of Puccini's Rodolfo, a role that has brought him to La Scala as well as to Rome, Trieste, and Dresden.

Bass **EVAN BOYER**, an alumnus of the Ryan Opera Center, has appeared in eleven roles at Lyric Opera, among them Sarastro/*Die Zauberflöte*, the King of Egypt/*Aida*,



and Pietro/*Simon Boccanegra*. Earlier this year he appeared at Toronto's Canadian Opera Company in *Salome* (debut) and *Dialogues des Carmélites*. He made his European debut at Garsington Opera as Sarastro, a portrayal he reprises this season at Los Angeles Opera. Boyer has also been heard with the Cleveland Orchestra (First Nazarene and First Soldier/*Salome* in Cleveland and at Carnegie Hall), Chicago Opera Theater (*Oreste/Giasone*, *Créon/Médée*), and at Philadelphia's Curtis Institute of Music (eight leading roles). The 2010 recipient of the Grand Prize in Men's Voice from the Union League Civic and Arts Foundation, Boyer was a 2009 national semi-finalist in the Metropolitan Opera National Council Auditions. The Northwestern University alumnus has participated in the young-artist programs of San Francisco Opera (Merola program), Tanglewood Music Center, and the Chautauqua Institution. In the summer of 2012, he was heard in recital in his home state of Kentucky for the Governor's School for the Arts.

Baritone **ANTHONY CLARK EVANS**, a first-year Ryan Opera Center member, and a native of Owensboro, Kentucky, will be heard at Lyric Opera this season in *Otello* (debut), *Madama Butterfly*, *La traviata*, and *Rusalka*. He began his operatic career as a Grand Finals winner of the 2012 Metropolitan Opera National Council Auditions. That same year he was awarded a career grant from the Licia Albanese-Puccini Foundation, and received first prize in the Giulio Gari Foundation Vocal Competition and second prize in the Opera Index Vocal Competition. In 2013 Evans received second prize in the Liederkrantz Foundation's Voice Competition (General Opera Division) and top prize in the Gerda Lissner Vocal Competition. He recently gave his first professional recital in Lexington, Kentucky. Evans studied voice at Murray State University, where he portrayed Falstaff/*The Merry Wives of Windsor*. He was an apprentice artist with Opera in the Ozarks (Arkansas) in 2008 and was featured there as Marcello/*La bohème* and Pish-Tush/*The Mikado*. *Anthony Clark Evans is sponsored by Sanfred and Nancy Koltun and Richard W. Shepro and Lindsay E. Roberts.*

Soprano **LAURA WILDE**, a first-year Ryan Opera Center member from Watertown, South Dakota, appears at Lyric Opera this season in *Madama Butterfly* (debut) and *Parsifal*. Wilde, who recently switched from mezzo-soprano, was a Marion Roose Pullin Artist in Residence with Arizona Opera for the past two seasons. Her roles there included Cherubino/*Le nozze di Figaro*, Stéphano/*Roméo et Juliette*, Alisa/*Lucia di Lammermoor*, Siébel/*Faust*, and Lola/*Cavalleria rusticana*. Wilde has also participated in the young-artist programs of The Santa Fe Opera (Deaconess/*King Roger*) and Opera Theatre of Saint Louis (Omar/John Adams's *The Death of Klinghoffer*, Mrs. Segstrom/*A Little Night Music*). Wilde returned earlier this year to the Phoenix Symphony for Ravel's *Shéhérazade*. A 2010 Metropolitan Opera National Council Auditions semi-finalist, she is also a two-time recipient of the Elihu Hyndman Memorial Award from Opera Theatre of Saint Louis. The soprano is an alumna of Indiana University (*Jo/Little Women*, *Isabella/L'italiana in Algeri*, Prince Charming/*Cendrillon*) and St. Olaf College. *Laura Wilde is sponsored by Mrs. J. W. Van Gorkom.*



Chorus Master

Michael Black

Regular Chorus

Sopranos

Elisa Billey Becker
Jillian Bonczek
Sharon Garvey Cohen
Patricia Cook-Nicholson
Cathleen Dunn
Janet Farr
Desirée Hassler
Rachael Holzhausen
Laureen Janeczek-
Wysocki
Stephani Kowallis
Kimberly McCord
Heidi Spoor
Elizabeth Anne Taylor
Sheryl Veal

Mezzos/Altos

Claudia A. Kerski-
Nienow
Marianna Kulikova
Colleen Lovinello
Lynn Lundgren
Janet Mensen Reynolds
Yvette Smith
Marie Sokolova
Maia Surace
Laurie Seely Vassalli
Pamela Williams

Tenors

Jason Balla
Timothy Bradley
Harold Brock
William Combs
John J. Concepcion
Kenneth Donovan

Joseph A. Fosselman
Branden James
Lawrence Montgomery
Mark Nienow
James Odom
Thomas L. Potter
Walton Westlake

Baritones/Basses

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

Core Supplementary Chorus

Sopranos

Carla Janzen
Suzanne M. Post
Tanya Roberts
Christine Steyer

Mezzos

Corinne Wallace-Crane
Michelle Wrighte

Tenors

Geoffrey Agpalo
Javier Bernardo
Dane Thomas

Basses

Kirk Greiner
Nicolai Janitzky
Martin Poock

Music Staff

Head of Music Staff

Philip Morehead

Music Staff

Emanuele Andrizzi
William C. Billingham
Elizabeth Buccheri
Susan Miller Hult
Francesco Milioto
Jerad Mosbey
Matthew Piatt
Craig Terry
Eric Weimer

Orchestra

Violin I

Robert Hanford,
Concertmaster
Sharon Polifrone,
Assistant Concertmaster
Alexander Belavsky
Kathleen Brauer
Pauli Ewing
Bing Y. Grant
Ellen Hildner
David Hildner
Laura Miller
Eugene Pazin
Liba Schacht
Heather Wittels

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 Völfe
Albert Wang

Viola

Carol Cook, Principal
Viola
Terri Van Valkinburgh,
Assistant Principal Viola
Frank W. Babbitt
Eva Carol Beck
Patrick Brennan
Sunghee Choi
Karl Davies
Melissa Trier Kirk

Cello

Patrick Jee, Acting
Principal*
Bronwyn Banerd**
Mark Brandfonbrener
William H. Cernota
Laura Deming
Barbara Haffner
Paula Kosower**
Walter Preucil
Judy Stone**

Bass

Michael Geller, Principal
Brian Ferguson, Assistant
Principal
Andrew L. W. Anderson
Aventino E. Calvetti, Jr.
Gregory Bryan Sarchet
Collins R. Trier

Flute

Marie Tachouet, Principal
Dionne Jackson,
Assistant Principal
Alyce Johnson

Piccolo

Alyce Johnson

Oboe

Judith Kulb, Principal

Robert E. Morgan,
Assistant Principal
Judith Zunamon Lewis

English Horn

Robert E. Morgan

Clarinet

Charlene Zimmerman,
Principal
Linda A. Baker, Acting
Assistant Principal
Susan Warner*,
Co-Assistant Principal
Sergey Guturov**

Bass Clarinet

Linda A. Baker

Bassoon

James T. Berkenstock,
Principal
Lewis Kirk, Assistant
Principal
Preman Tilson

Contrabassoon

Lewis Kirk

Horn

Jonathan Boen, Principal
Fritz Foss, Assistant
Principal/Utility Horn
Robert E. Johnson, Third
Horn

Neil Kimel
Lisa von Pechmann*
Paul Straka**

Trumpet

William Denton, Principal

Matthew Comerford,
Co-Assistant Principal
Channing Philbrick,
Co-Assistant Principal

Trombone

Jeremy Moeller, Principal
Mark Fisher,
Assistant Principal
John Schwalm

Bass Trombone

John Schwalm

Tuba

Andrew Smith, Principal

Harp

Marguerite Lynn
Williams, Principal

Timpani

Edward Harrison,
Principal

Percussion

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