

*Lyric*

2016|17 SEASON



**LAWRENCE  
BROWNLEE  
and  
ERIC  
OWENS  
IN RECITAL**

**CRAIG TERRY | Piano  
April 9, 2017**

**A classic Broadway hit packed with love and laughter comes to Lyric in a lavish production!**

**April 28 – May 21**



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# My Fair Lady



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**Tickets from \$29**

**Special discounts for groups of 10 or more**

MY FAIR LADY Book and Lyrics by Alan Jay Lerner Music by Frederick Loewe  
Adapted from George Bernard Shaw's play and Gabriel Pascal's motion picture *Pygmalion*.  
Original Production directed by Moss Hart. Production created by the Théâtre du Châtelet, Paris, in co-production with the State Academic Mariinsky Theatre. Photos by Pip Seed, Lisa Keating Photography, and Marie-Noëlle Robert/Théâtre du Châtelet.

Lyric Opera premiere generously made possible by The Negaunee Foundation, an Anonymous Donor, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance, The Jacob and Rosaline Cohn Foundation, Robert S. and Susan E. Morrison, Mr. and Mrs. J. Christopher Reyes, Liz Stiffel, and Northern Trust.

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 Jada Richardson  
 Anita Trojanowski  
 Daria Wright  
*Wig and Makeup Crew*

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Lawrence Brownlee  
& Eric Owens  
in Recital

Craig Terry, *piano*

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L Y R I C O P E R A O F C H I C A G O

LAWRENCE BROWNLEE, *Tenor*  
ERIC OWENS, *Bass-baritone*

CRAIG TERRY, *Piano*

Ardis Krainik Theatre, Civic Opera House  
Sunday, April 9, 2017, 3:00 p.m.

*Program*

Wolfgang Amadeus Mozart	“Così dunque tradisci,” concert aria, K. 432	MR. OWENS
Gaetano Donizetti	<i>La fille du régiment (The Daughter of the Regiment)</i> , Act One, “Ah, mes amis... Pour mon âme quel destin”	MR. BROWNLEE (Tonio)
Giuseppe Verdi	<i>Ernani</i> , Act One, “Infelice”	MR. OWENS (Don Ruy Gomez de Silva)
Donizetti	<i>L’elisir d’amore (The Elixir of Love)</i> , Act One, “Ecco il magico liquore”	MR. BROWNLEE (Nemorino) MR. OWENS (Dulcamara)
Donizetti	<i>L’elisir d’amore</i> , Act Two, “Una furtiva lagrima”	MR. BROWNLEE (Nemorino)
Charles Gounod	<i>Faust</i> , Act Two, “Le veau d’or”	MR. OWENS (Méphistophélès)
Georges Bizet	<i>Les pêcheurs de perles (The Pearl Fishers)</i> , Act One, “Je crois entendre encore”	MR. BROWNLEE (Nadir)
Bizet	<i>Les pêcheurs de perles</i> , Act One, “Au fond du temple saint”	MR. BROWNLEE (Nadir) MR. OWENS (Zurga)

*Intermission*

Trad., arr. Damien Sneed	“All Night, All Day”	MR. BROWNLEE
Trad., arr. Hall Johnson	“Deep River”	MR. OWENS
Trad., arr. Damien Sneed	“Come By Here”	MR. BROWNLEE
Trad.	“Give Me Jesus”	MR. OWENS
Trad., arr. Margaret Bonds/Craig Terry	“He’s Got the Whole World in His Hands”	MR. BROWNLEE & MR. OWENS

Arranged by Craig Terry

Harold Vicars and Clarence Lucas	“Song of Songs”	MR. BROWNLEE & MR. OWENS
Harry Warren and Al Dubin	“Lulu’s Back in Town”	MR. BROWNLEE
Frank Loesser and Louis Alter	“Dolores”	MR. BROWNLEE & MR. OWENS
Tony Velona	“Lollipops and Roses”	MR. OWENS
Vincent Youmans	“Through the Years”	MR. BROWNLEE & MR. OWENS

Arranged by Craig Terry

Trad.	“I Don’t Feel No Ways Tired”	MR. BROWNLEE
Trad.	“Peace Be Still”	MR. OWENS
Trad.	“Every Time I Feel the Spirit”	MR. BROWNLEE & MR. OWENS

*Stage Manager:* Sandra Zamora



**LAWRENCE BROWNLEE**

Lawrence Brownlee earned enormous acclaim for his Lyric debut last season as Don Ramiro/*Cinderella* and returned this season to star as Charlie Parker/Daniel Schnyder's *Charlie Parker's YARDBIRD*. Brownlee's stature worldwide as one of today's most remarkable singers was recently acknowledged with his nomination for the International Opera Awards as the 2017 male singer of the year. The Ohio-born tenor returns to Lyric next season as Arturo/*I Puritani*. His eminence in bel canto repertoire is reflected in highlights of the current season, which includes *Le Comte Ory* (Seattle), *Don Pasquale* (San Francisco, Paris), *The Daughter of the Regiment* (Washington, D.C.), and *Semiramide* (Munich). Following today's concert, he will travel to Houston for *The Abduction from the Seraglio* and then will reprise his portrayal of Charlie Parker at London's English National Opera. He created the latter role at Opera Philadelphia and has also sung it at New York's Apollo Theater. Recent appearances singing his acclaimed bel canto portrayals include operas of Rossini (*Armida* – Met premiere; *Cinderella* – Zurich, Munich; *The Barber of Seville* – Paris, Met; *The Turk in Italy* – Munich, Aix-en-Provence; *La donna del lago* – Met; *The Italian Girl in Algiers* – Houston), Bellini (*I puritani* – Zurich, Met), and Donizetti (*The Daughter of the Regiment* – Washington; *The Elixir of Love* – Vienna). He has also won acclaim in Mozart (*Così fan tutte* – Munich; *The Magic Flute* – Los Angeles; *Don Giovanni* – Seattle). Extensive concert engagements have included the major orchestras of Chicago, Philadelphia, Boston, Cleveland, New York, San Francisco, Berlin, Rome, and Munich. Brownlee can be seen on DVD in *Armida* and *Cinderella* and heard on CD in *The Barber of Seville*, *The Italian Girl in Algiers*, *Carmina Burana*, Rossini's *Stabat Mater*, and on three solo discs encompassing bel canto arias ("Virtuoso Rossini Arias" received a 2015 Grammy nomination), art songs, and spirituals. Brownlee has performed the national anthem at numerous NFL games, most recently for the New York Jets this season.



**ERIC OWENS**

American bass-baritone Eric Owens has triumphed at Lyric in five roles, most recently Wotan/*Das Rheingold* (role debut) and Porgy/*Porgy and Bess*. An International Opera Awards nominee as best male singer of 2017, he has established himself worldwide as an artist of exceptional versatility. This season, for example, he has appeared at the Metropolitan Opera in roles of Kaijo Saariaho (Jaufré/*L'amour de loin*, company premiere), Dvořák (Vodník/*Rusalka*, new production), and Mozart (High Priest/*Idomeneo*). His Met debut role was Gen. Leslie Groves/John Adams's *Doctor Atomic* (world premiere in San Francisco). Owens has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Among his many acclaimed appearances in contemporary works are Elliot Goldenthal's *Grendel* (LA Opera, world premiere, reprised at New York's Lincoln Center) and John Adams's *A Flowering Tree* (Vienna's New Crowned Hope Festival). Owens, who sings his first *Walküre* Wotan at Lyric next season, has earned acclaim previously as Wagner's Dutchman (Washington, D.C.) and Alberich (Met, Berlin). His operatic range also encompasses *The Magic Flute* (Paris), *Norma* (Covent Garden), *Rigoletto* and *Il trovatore* (Los Angeles), *Macbeth*, *The Rape of Lucretia*, and *Lost in the Stars* (Glimmerglass Festival). Owens spent much of the 2015/16 season with the New York Philharmonic as artist-in-residence, performing a varied repertoire while also curating programs and participating in educational activities. Current season highlights include a recital with Susanna Phillips at Carnegie Hall, a gala celebrating the Met's 50th anniversary at Lincoln Center, and his third engagement with the Chicago Symphony's Negaunee Music Institute for an interactive recital for incarcerated youth with Riccardo Muti and Joyce DiDonato. He then rounds out this season singing King Dodon/*Le Coq d'Or* at The Santa Fe Opera. Owens, along with soprano Ana María Martínez, serves Lyric as a Community Ambassador. The Philadelphia native is an alumnus of the Curtis Institute of Music and Houston Grand Opera Studio.



**CRAIG TERRY**

The American pianist has launched an international career regularly performing with some of the world's leading singers and instrumentalists. He currently serves as the Jannotta Family Endowed Chair music director of Lyric's Ryan Opera Center, after having spent 11 seasons with the company as an assistant conductor. Previously he served in the latter capacity at the Metropolitan Opera after joining its Lindemann Young Artist Development Program. Terry has performed with such esteemed vocalists as Jamie Barton, Stephanie Blythe, Christine Brewer, Nicole Cabell, Sasha Cooke, Eric Cutler, Danielle de Niese, Joyce DiDonato, Giuseppe Filianoti, Renée Fleming, Susan Graham, Denyce Graves, Bryan Hymel, Brian Jagde, Joseph Kaiser, Quinn Kelsey, Kate Lindsey, Ana María Martínez, Susanna Phillips, Luca Pisaroni, Patricia Racette, Hugh Russell, Bo Skovhus, Garrett Sorenson, Heidi Stober, Amber Wagner, and Catherine Wyn-Rogers. He has collaborated as a chamber musician with members of the Metropolitan Opera Orchestra, the Lyric Opera Orchestra, Leipzig's Gewandhaus Orchester, and the Pro Arte String Quartet. His current season's performance schedule includes concerts with Stephanie Blythe, Christine Brewer, Joyce DiDonato, Ailyn Pérez, Patricia Racette, Hugh Russell, Christian Van Horn, and Laura Wilde. Terry is artistic director of "Beyond the Aria," a recital series presented by the Harris Theater in collaboration with the Ryan Opera Center and Lyric Unlimited. His discography includes three recently released recordings: "Diva on Detour" with Patricia Racette, "As Long As There Are Songs" with Stephanie Blythe, and "Chanson d'Avril" with Nicole Cabell. Terry was also featured in a "Live from Lincoln Center" national broadcast on PBS with Stephanie Blythe in April 2013. A native of Tullahoma, Tennessee, he received a bachelor of music degree in music education from Tennessee Technological University, continued his studies at Florida State University and received a master of music degree in piano performance accompanying from the Manhattan School of Music, where he was a student of pianist Warren Jones.

## Program Notes

By Jay Gummert

### Mozart, “Così dunque tradisci,” K. 432

Written to the famous librettist Metastasio’s text for Antonio Caldara’s opera *Temistocle* (1736), Mozart’s K. 432 concert aria was first heard in 1783. It tells the story of Sebaste, who reproaches the woman who betrayed him and then sinks into bitterly remorseful reflections on his own treachery. Tormented by remorse, Sebaste is taken back by these feelings he had not previously experienced.

### Donizetti, *La fille du régiment* (*The Daughter of the Regiment*), “Ah, mes amis... Pour mon âme quel destin”

First performed in 1840 by Paris’s Opéra-Comique, the captivating romantic comedy *La fille du régiment* was Donizetti’s first opera set to a French text. Marie, the adopted “daughter” of a French army regiment, has fallen in love with young Tonio, whose only chance at winning Marie’s hand is by enlisting himself. Having been introduced to the Marquise of Birkenfeld as her long-lost niece, Marie is taken away to the Marquise’s castle in order to be prepared for a marriage befitting her rank.

One of the opera’s most exhilarating moments is Tonio’s aria; after joining the regiment, he proclaims his love of country and of Marie. The aria requires no fewer than nine high Cs, an impressive test of technique and vocal confidence.

### Verdi, *Ernani*, “Infelice”

Based on a play by Victor Hugo, *Ernani* was commissioned by Venice’s Teatro La Fenice. A work full of dazzling arias, as well as

highly dramatic duets and grand-scale ensembles, it was received with critical acclaim after its 1844 premiere, and in 1904 it became the first opera to be recorded complete.

Act One begins with the bandit Ernani (who is actually a nobleman, Don Juan of Aragon) explaining to his cohorts that he loves Elvira. She is about to marry her uncle, Don Ruy Gomez de Silva, against her will. Ernani asks the bandits to help him kidnap her. In Elvira’s chamber, King Carlo – disguised as a peasant – tries to force himself on Elvira when Ernani enters and breaks up the altercation. Carlo invites Ernani to fight, but Silva suddenly enters and sees Ernani. Suspecting the worst from Elvira, he is prompted by sadness and disappointment to sing “Infelice,” one of the finest of all Verdi arias for bass.

### Donizetti, *L’elisir d’amore* (*The Elixir of Love*), “Ecco il magico liquore”; “Una furtiva lagrima”

Donizetti’s romantic comedy masterpiece *L’elisir d’amore* premiered in Milan at the Teatro alla Canobbiana (later known as the Teatro Lirico) in the spring of 1832. One of the most performed operas of all time, the work was written in just six weeks, to a libretto based on Eugène Scribe’s libretto for Daniel Auber’s *Le philtre* (1831).

Nemorino, a poor peasant, is in love with Adina, a beautiful landowner. Tormented by her indifference towards him, Nemorino overhears Adina telling the story of Tristan and Isolde. Convinced that Isolde’s love potion will help make Adina his true love, he thinks he’s found it when he meets Dulcamara,

Lawrence Brownlee and Eric Owens during a duo recital at the Glimmerglass Festival.

KARLI CADEL/GLIMMERGLASS FESTIVAL



a travelling salesman and quack doctor. In their Act One duet, Dulcamara (who doesn't recognize the name Isolde!) uses his commercial talents to sell Nemorino the potion – which turns out to be just a bottle of cheap wine. Later in the opera Nemorino sings his aria, having seen what he believes is certain proof that Adina does indeed love him.

**Gounod, *Faust*, “Le veau d’or”**

*Faust's* libretto was based on Michel Carré's play *Faust et Marguerite*, in turn loosely based on Goethe's *Faust, Part 1*. Originally rejected by the Paris Opéra for not being sufficiently “showy,” its premiere at the Théâtre Lyrique was postponed because Adolphe d'Ennery's drama of the same name was playing at the time. The opera was finally introduced in mid-1859, and while it was not well received, its revival in 1862 was a hit. Within a few years the work's popularity spread around the world, leading to the choice of *Faust* as the opera to inaugurate New York's Metropolitan Opera House in 1883. “Le veau d'or” appears in Act Two, sung by Méphistophélès – a familiar spirit of hell. He provides the crowd in a town square with wine, and sings this rousing, irreverent song about the Golden Calf.

**Bizet, *Les pêcheurs de perles* (*The Pearl Fishers*), “Je crois entendre encore”; “Au fond du temple saint”**

*Les pêcheurs de perles* was written in 1863 and premiered at the Théâtre Lyrique in Paris. Not yet 25 at the time, Georges Bizet had yet to establish himself in the Parisian music scene. Reviews of the premiere were mixed; the public seemed to love the piece, and despite a hostile and dismissive reaction from the press, other composers, notably Hector Berlioz, found in it much to praise. In recent decades it has gained considerable popularity in opera houses worldwide.

The opera tells the tale of two pearl fishermen, Zurga and Nadir, whose friendship was almost torn apart by the love of the same woman when they were younger. Now the pair is reunited, and they affirm their bond, vowing to be faithful until death in one of the most famous of all operatic duets. Then Leïla, a virgin priestess, appears, offering the prayers needed to ensure the safety of the fishermen. Though neither of the two men recognizes the veiled Leïla, this is the same woman who almost destroyed the fishermen's friendship. Left alone, Nadir recalls how he had broken his vows to Zurga and pursued his love for Leïla.



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