

Lyric

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RENÉE FLEMING
25TH ANNIVERSARY CONCERT

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Lyric

Lyric

Lyric

LYRIC OPERA OF CHICAGO

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Lyric

RENÉE FLEMING
25TH ANNIVERSARY CONCERT

LYRIC OPERA ORCHESTRA
 PATRICK SUMMERS, *conductor*

Lyric Opera House
 Saturday, March 23, 2019, at 7:00 p.m.

Program

Wolfgang Amadeus Mozart	<i>The Marriage of Figaro:</i> Overture Act Two, “Porgi amor”	RENÉE FLEMING (Countess)
Mozart	<i>Così fan tutte</i> , Act One, “Un’ aura amorosa”	LAWRENCE BROWNLEE (Ferrando)
Giuseppe Verdi	<i>I vespri siciliani</i> , Act One, “O patria....O tu, Palermo”	ERIC OWENS (Procida)
Giacomo Puccini	<i>Tosca</i> , Act Two, “Vissi d’arte”	SONDRA RADVANSKY (Floria Tosca)
Gaetano Donizetti	<i>La fille du régiment</i> , Act One, “Ah, mes amis.... Pour mon âme quel destin”	LAWRENCE BROWNLEE (Tonio)
Arrigo Boito	<i>Mefistofele</i> , Act Two, “Ecco il mondo”	CHRISTIAN VAN HORN (Mefistofele)
Verdi	<i>Falstaff</i> , Act Three, “Un coro e terminiam la scena....Tutto nel mondo è burla”	ARTISTS OF THE RYAN OPERA CENTER David Weigel (Falstaff), Ricardo José Rivera (Ford), Eric Ferring (Fenton), Lauren Decker (Mistress Quickly), Ann Toomey (Alice), Kayleigh Decker (Meg), Josh Lovell (Bardolfo), Alan Higgs (Pistola), Emily Pogorelc (Nannetta), Mario Rojas (Dr. Caius)
Antonín Dvořák	<i>Rusalka</i> , Act One, “Měsíčku na nebi hlubokém”	RENÉE FLEMING (Rusalka)
<i>Intermission</i>		
Charles Gounod	<i>Faust</i> , Act Two, “O sainte médaille....Avant de quitter ces lieux”	QUINN KELSEY (Valentin)
Jules Massenet	<i>Thaïs:</i> Act Two, “Méditation” Act Three, “Baigne d’eau mes mains”	ROBERT HANFORD (Violin) RENÉE FLEMING (Thaïs) and QUINN KELSEY (Athanaël)
Jacques Offenbach	<i>Les contes d’Hoffmann</i> , Act Three, “Allez! Pour te livrer combat....Scintille, diamant”	CHRISTIAN VAN HORN (Dapertutto)
Carlisle Floyd	<i>Susannah</i> , Act One, “Ain’t it a pretty night?”	SONDRA RADVANSKY (Susannah)
Franz Lehár (transl. Sheldon Harnick)	<i>The Merry Widow</i> , Act Two, “Women, Women, Women”	ARTISTS OF THE RYAN OPERA CENTER Christopher Kenney (Danilo), Ricardo José Rivera (Zeta), Eric Ferring (St. Brioché), Mario Rojas (Cascada), Josh Lovell (Kromow), Alan Higgs (Bogdanowitsch), David Weigel (Pritschitsch)

(Continued on page 14)

LYRIC OPERA OF CHICAGO

Richard Rodgers and
Oscar Hammerstein II

Carousel, Act One, “The Carousel Waltz”

Richard Rodgers
and Lorenz Hart

The Boys from Syracuse, Act Two,
“Sing for Your Supper”

ARTISTS OF THE RYAN OPERA CENTER
Whitney Morrison, Emily Pogorelc, Ann Toomey,
Kayleigh Decker, Lauren Decker

Adam Guettel

The Light in the Piazza, Act Two, “Fable”

RENÉE FLEMING (Margaret Johnson)

Rodgers and Hammerstein

Carousel, Act Two, “You’ll Never Walk Alone”

RENÉE FLEMING (Nettie Fowler)
ARTISTS OF THE RYAN OPERA CENTER

Renée Fleming appears by arrangement with IMG Artists, www.imgartists.com.
Ms. Fleming is an exclusive recording artist for Decca and Mercury Records (U. K.).
Ms. Fleming’s jewelry is by Ann Ziff for Tamsen Z.

Throughout her career, Renée Fleming has enjoyed truly unique opportunities to collaborate with the world’s greatest couture designers, wearing gowns created by Dior, Oscar de la Renta, Christian Lacroix, Karl Lagerfeld for Chanel, Vivienne Westwood, and Vera Wang, among others. Renée has graciously provided Lyric’s audience with a generous selection of her gowns from concerts and opera. We hope you enjoy this exhibit, on display throughout the opera house.

John W. Coleman, *Stage Manager*

Amy C. Thompson, Bill Walters, *Assistant Stage Managers*

William C. Billingham, Francesco Milioto, Matthew Piatt, *Musical Preparation*

Roger Pines, Francis Rizzo, Colin Ure, *Projected English Titles*

The Pritzker Family Concert Shell was designed by Studio Gang, led by Jeanne Gang.



*The American Guild of Musical Artists, AFL-CIO (AGMA), is the union that represents the
singers, dancers, actors, and staging personnel at Lyric Opera of Chicago.*

On behalf of the entire Lyric Opera of Chicago family, we salute Renée Fleming and her 25-year association with the company. From the time of her acclaimed 1993 debut as Carlisle Floyd’s Susannah to today, Lyric has been the fortunate beneficiary of Renée’s artistry. She has captivated, moved, and thrilled our audience with a succession of portrayals that truly live in the memory. In opera, concert, or recital, her performances at Lyric have drawn us irresistibly into her orbit through their combination of vocal beauty, perfect style, and alluring presence.

It is immensely exciting to have Renée not only onstage at Lyric, but also behind the scenes as our creative consultant. Since 2010, when she took on this position created especially for her, she has made an extraordinary contribution to the life of the company, inspiring us with her commitment to Lyric and to our art form.

Our devotion to Renée – both the incomparable artist and the giving, thoughtful, passionate human being – is boundless. It is our very great pleasure to say “brava” on this great occasion, with the hope that Renée’s relationship with Lyric will continue for many years to come.

Anthony Freud
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Sir Andrew Davis
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The John D. and Alexandra C. Nichols Endowed Chair

David T. Ormesher
Chairman of the Board

RENÉE FLEMING



Previously at Lyric:

Ten roles since 1993/94, most recently Hanna Glawari/*The Merry Widow* (2015/16); Countess Madeleine/*Capriccio* (2014/15); Blanche DuBois/*A Streetcar Named Desire* (2012/13).

Renée Fleming enjoys an extraordinary association with Lyric Opera of Chicago. In addition to earning enormous acclaim in a remarkably diverse repertoire onstage at Lyric over the past 25 years, she

has also sung three special concerts (collaborating with tenor Jonas Kaufmann, the late baritone Dmitri Hvorostovsky, and music director and principal conductor Sir Andrew Davis) and a duo recital (with mezzo-soprano Susan Graham). She has been a featured artist in four galas, including Lyric Unlimited's Chicago Voices Concert and Gala, for which she was host and artistic director. Since 2010 Fleming has had an exceptional impact on both the company and arts education in Chicago in her role as Lyric's first creative consultant. Among her many projects have been the world premiere of *Bel Canto*, the Chicago Voices Gala, *The Second City Guide to the Opera*, and serving as advisor for the Ryan Opera Center.

One of the most beloved and celebrated singers of our time, Fleming captivates audiences with her sumptuous voice, consummate artistry, and compelling stage presence. Her stature in American culture was fittingly recognized in 2013 when, in a ceremony at the White House, President Obama awarded her the National Medal of Arts, our nation's highest honor for an individual artist.

A favorite at the world's most prestigious opera, concert, and recital venues, Fleming brought her voice to a vast new audience in 2014, as the first classical artist to sing "The Star-Spangled Banner" at the Super Bowl. As a musical ambassador, Fleming has performed at distinguished occasions around the world, from the Nobel Peace Prize ceremony in Oslo to the balcony of Buckingham Palace for the Diamond Jubilee Concert for HM Queen Elizabeth II. In January 2009, she was featured in the televised *We Are One: The Inaugural Celebration at the Lincoln Memorial* concert for President Obama. A groundbreaking distinction came in 2008 when Fleming became the first woman in the 125-year history of the Metropolitan Opera to solo headline an opening-night gala.

Last season Fleming made her Broadway musical debut in *Carousel*, earning a Tony Award nomination. Also during

2016/17 she brought her acclaimed portrayal of the Marschallin/*Der Rosenkavalier* to London's Royal Opera and New York's Metropolitan Opera in Robert Carsen's new production (a portrayal subsequently released on DVD). Fleming's recital and concert schedule this season includes Spain, France, the Netherlands, Britain, and venues across North America. Earlier this month she appeared with the Boston Symphony Orchestra both in Boston and at Carnegie Hall. Next month, she will appear in the opening performances of The Shed, New York City's newest arts space, in *Norma Jeane Baker of Troy*, opposite award-winning actor Ben Whishaw. In June she will return to musical theater, starring in the London premiere of *The Light in the Piazza*. She concludes the season with a gala concert in August at The Santa Fe Opera.

In a rare doubleheader for a classical singer, Fleming was featured on the soundtrack of two Best Picture and Best Soundtrack nominees at the 2018 Academy Awards, *Three Billboards Outside Ebbing, Missouri* and *The Shape of Water* (the latter won both prizes). She was also recently heard as the singing voice of Roxane Coss (Julianne Moore) in the film of Ann Patchett's bestselling novel *Bel Canto*, which was also the inspiration for the opera of the same name, the creation of which Fleming curated for its world premiere here at Lyric during the 2014/15 season.

A 16-time Grammy nominee and four-time winner, Fleming has recorded everything from complete operas and song recitals to jazz, indie rock, and the movie soundtrack of *The Lord of the Rings: The Return of the King*. Her 2009 album *Signatures* was selected by the U.S. Library of Congress for the National Recording Registry as an "aural treasure worthy of preservation as part of America's patrimony." A new album, *Renée Fleming: Broadway*, features great musical-theater songs from the 1920s to the present day. In 2015, Fleming was featured with Yo-Yo Ma on the Billy Childs album, *Map to the Treasure: Reimagining Laura Nyro* (their track, "New York Tendaberry," won the Grammy for Best Arrangement, Instruments and Vocals). Her first-ever holiday album, *Christmas in New York*, released in 2014, inspired a special on PBS. Fleming won the 2013 Best Classical Vocal Solo Grammy for *Poèmes*, a collection of 20th-century French music.

In January, Fleming launched SongStudio at Carnegie Hall, a new program for young vocalists, dedicated to the art of the vocal recital. Since 2015, the soprano has served as a distinguished visiting artist at her *alma mater*, the Eastman School of Music at the University of Rochester (New York). She is currently artistic advisor for the John F. Kennedy Center for the Performing Arts. She is also an artistic advisor to the Polyphony Foundation, which brings together Arab and Jewish children in Israel for the study and performance of classical music. Fleming is a board member of Sing for Hope, a New York City-based nonprofit dedicated to creating regular and affordable access to high-quality arts programming. Inspired by the Sound Health initiative she spearheads at the Kennedy Center, Fleming has created a presentation exploring the power of music as it relates to health and the brain, "Music and the Mind," which she has presented across North America. (See "America's Voice: A Tribute to Renée Fleming," pp. 18-20.)

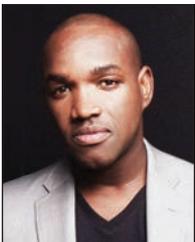


PATRICK SUMMERS

Previously at Lyric:
Anna Bolena (2014/15).

The American conductor is artistic and music director of Houston Grand Opera, where he has led more than 60 works. His 2018/19 season at HGO includes

The Flying Dutchman, Daniel Catán's *Florencia en el Amazonas*, and the world premiere of Tarik O'Regan and John Caird's *The Phoenix*. Other highlights include conducting the company's first *Ring* cycle; collaborating on the world premieres of André Previn's *Brief Encounter*, Christopher Theofanidis's *The Refuge*, Jake Heggie's *It's a Wonderful Life*, *The End of the Affair*, and *Three Decembers*, Carlisle Floyd's *Cold Sassy Tree* and *Prince of Players*, and Tod Machover's *Resurrection*; leading the American premiere of Weinberg's *The Passenger*, both at HGO and on tour to the Lincoln Center Festival; and nurturing the careers of many major artists, among them Joyce DiDonato, Christine Goerke, Ana María Martínez, Ryan McKinny, and Albina Shagimuratova. Summers has a long association with San Francisco Opera and was honored in 2015 with the San Francisco Opera Medal. His work at SFO includes conducting Jake Heggie's *Moby Dick*, recorded and telecast on PBS's *Great Performances*. Last summer he conducted *La favorite* at Barcelona's Gran Teatre del Liceu, and he returned to SFO during the 2018 holiday season for Jake Heggie's *It's a Wonderful Life*.



LAWRENCE BROWNLEE

Previously at Lyric:
Arturo/I puritani (2017/18); *Charlie/Charlie Parker's Yardbird*, recital with Eric Owens (both 2016/17); *Don Ramiro/Cinderella* (2015/16).

One of the most outstanding lyric tenors of his generation, the Ohio native began the current season with two evenings of duets with bass-baritone Eric Owens hosted by The Cliburn (Fort Worth), followed by a night of arias at Amsterdam's Concertgebouw. He also sang his first Nadir/*The Pearl Fishers* (Houston), reprised his portrayal of Don Ramiro/*Cinderella* (Paris), and embarked on a 12-stop duo recital tour with Eric Owens. Later this season Brownlee stars as Elvino/*La sonnambula* (Berlin, Zurich), Ilo/Rossini's *Zelmira* (Washington), and Arturo/*I puritani* (Liège). World renowned as an interpreter of bel canto works, Brownlee has triumphed in that repertoire at the Metropolitan Opera (where he starred opposite Renée Fleming in the company premiere of Rossini's *Armida*, now on DVD), San Francisco, La Scala, Munich, Vienna, Paris, Berlin, Madrid, Brussels, and the Salzburg Festival. He recently returned to Mozart, singing

Belmonte/*The Abduction from the Seraglio* at Houston Grand Opera. A role written for him, Charlie/Daniel Schnyder's *Charlie Parker's Yardbird*, was a great success at Opera Philadelphia (world premiere), Lyric, New York's Apollo Theater, and London's English National Opera. Among his recordings are "Virtuoso Rossini Arias" (Grammy Award nominee) and his latest album, "Allegro lo Son," featuring arias by Donizetti and Bellini.



QUINN KELSEY

Previously at Lyric:
17 roles since 2003/04, most recently title role/*Rigoletto* (2017/18); Enrico Ashton/*Lucia di Lammermoor* (2016/17); Count di Luna/*Il trovatore* (2014/15).

A Ryan Opera Center alumnus and 2015 winner of the Metropolitan Opera's Beverly Sills Award, the Hawaiian baritone is in great demand for Verdi, Puccini, and French roles internationally. Except for Enrico/*Lucia di Lammermoor* (Munich's Bavarian State Opera in June), Kelsey's 2018/19 season is exclusively Verdi. He began with Amonasro/*Aida* and Germont/*La traviata* (both at the Metropolitan Opera), before starring as Rigoletto in Zurich, where he premiered a new production in 2016. He also previously sang that role in London, Toronto, Oslo, Santa Fe, Paris, and San Francisco. Following the Fleming Gala he will sing his first Ford/*Falstaff* (Dallas) and return to Honolulu as Germont, a role that recently introduced his artistry to London's Royal Opera. Kelsey's achievements in Verdi also include the title role/*Falstaff* (Matsumoto, Japan), Ezio/*Attila* (San Francisco), Paolo/*Simon Boccanegra* (Rome), Montfort/*Les vêpres siciliennes* (Frankfurt), and Rodrigo/*Don Carlo* (Washington). His repertoire also encompasses Sancho/*Don Quichotte* (Toronto), Zurga/*The Pearl Fishers* (London), Athanaël/*Thaïs* (Edinburgh, Melbourne), and the Forester/*The Cunning Little Vixen* (under Ozawa in Florence and in Matsumoto, Japan). Kelsey has presented recitals at Carnegie Hall's Weill Recital Hall and London's Wigmore Hall, and has performed Mahler's *Symphony No. 8* with Michael Tilson Thomas and the San Francisco Symphony (CD, Grammy winner).



ERIC OWENS

Previously at Lyric:
Seven roles since 2007/08, most recently Wanderer/*Siegfried* (2018/19); Wotan/*Die Walküre* (2017/18); Wotan/*Das Rheingold*, recital with Lawrence Brownlee (both 2016/17).

The celebrated American bass-baritone's successes in Wagner roles include Wotan/*The Wanderer* (Lyric), the Dutchman (Washington), and Alberich

(Metropolitan Opera, Deutsche Oper Berlin, DVD). This season he returns to the Met for another major Wagner role, Hagen/*Götterdämmerung*, and reprises Porgy (Amsterdam). In recent seasons Owens has triumphed at the Met in three other roles: Vodník/*Rusalka* (new production), Jaufré/Kaija Saariaho's *L'amour de loin* (new production, company premiere), and Orest/*Elektra* (new production), all seen worldwide in HD. Recent highlights also include Méphistophélès/*The Damnation of Faust* with the New Zealand Symphony and Orest at the Verbier Festival; Philip II/*Don Carlo* (Opera Philadelphia); and bass soloist/Bach's *St. Matthew Passion* (Berlin Philharmonic). Owens has earned repeated successes premiering contemporary works, such as Goldenthal's *Grendel* (Los Angeles), John Adams's *A Flowering Tree* (Vienna's New Crowned Hope Festival, CD) and *Doctor Atomic* (San Francisco, Amsterdam, Met, Lyric, CD, DVD). His operatic versatility encompasses *The Magic Flute* (Paris); *Norma* (Covent Garden); *Rigoletto* and *Il trovatore* (Los Angeles); and *Macbeth*, *Lost in the Stars*, and *The Rape of Lucretia* (Glimmerglass Festival, where Owens has been artistic adviser since 2017). The Houston Grand Opera Studio alumnus serves Lyric as a Community Ambassador and the Curtis Institute as codirector of the Curtis Vocal Studies Department and Curtis Opera Theatre.



SONDRA RADVANOVSKY

Previously at Lyric:
Seven roles since 2002/03, most recently title role/*Norma* (2016/17); title role/*Anna Bolena* (2014/15); title role/*Aida* (2011/12).

The acclaimed American soprano is a favorite in all the major international opera houses. She made history two seasons ago as the first singer to portray Donizetti's three Tudor queens in a single Metropolitan Opera season. Among her many bel canto successes are Elisabetta/*Roberto Devereux* in Toronto; *Norma* at the Met, San Francisco, Toronto, Munich, and Barcelona; and *Lucrezia Borgia* in Washington. Earlier this season Radvanovsky starred as Tosca at the Met, Vienna, and Munich. Having debuted her portrayal of Maddalena/*Andrea Chénier* at Barcelona's Gran Teatre del Liceu last season, she returns to that role in May at the Royal Opera House Covent Garden. One of today's most celebrated Verdians, Radvanovsky will star as Luisa Miller in Barcelona in July. She has also been acclaimed in recent seasons as Aida (Met, Opéra National de Paris), Amelia/*Simon Boccanegra* (Paris, Opéra de Monte Carlo), Leonora/*Il trovatore* (Paris), and Amelia/*Un ballo in maschera* (Zurich Opera House). On recordings, Radvanovsky can be heard in Verdi scenes alongside Dmitri Hvorostovsky and on a solo disc of Verdi arias. She appears on DVD in *Norma* (Barcelona), *Il trovatore* (Met), and Alfano's *Cyrano de Bergerac* (Valencia). Radvanovsky has been heard

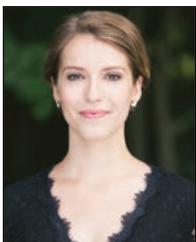
in recital in numerous prestigious venues, among them Ontario's Koerner Hall, LA Opera, Mexico City's Ópera de Bellas Artes, and the Festival Castell de Peralada.



CHRISTIAN VAN HORN

Previously at Lyric:
16 roles since 2004, most recently Méphistophélès/*Faust* (2017/18); Escamillo/*Carmen*, Narbal/*Les Troyens* (both 2016/17).

The American bass-baritone, a Ryan Opera Center alum-nus and winner of the 2018 Richard Tucker Award, was acclaimed at the Metropolitan Opera earlier this season in the title role/*Mefistofèle* and Colline/*La bohème*. He also reprised Narbal/*Les Troyens* at the Opéra National de Paris and returned to the Bavarian State Opera in Munich – where he had begun his European career – to sing Escamillo/*Carmen*. In July, Zoroastro/*Orlando* will be Van Horn's 15th role at San Francisco Opera. His diverse repertoire encompasses Mozart's Figaro (Chicago Opera Theater, Stuttgart Opera, CD with Teodor Currentzis conducting), Gessler/*Guillaume Tell* (Netherlands Opera), Zaccaria/*Nabucco* (Seattle Opera), Banco/*Macbeth* (Geneva's Grand Théâtre), and Zuniga/*Carmen* (Salzburg). Among Van Horn's many successes in contemporary opera are Thomas Adès's *The Exterminating Angel* (Met), Marco Tutino's *La Ciociara* (San Francisco), Tan Dun's *Tea* (Santa Fe), David Carlson's *Anna Karenina* (Miami world premiere, St. Louis revival, CD), and Joseph Summer's *The Tempest* (Boston's Shakespeare Concerts, CD). Prestigious concert engagements include appearances with the Berlin Philharmonic (*Das Rheingold*, Sir Simon Rattle conducting, CD), the Cleveland Orchestra at Carnegie Hall, the Chicago Symphony Orchestra, and the San Francisco Symphony. **Mr. Van Horn appears this evening by courtesy of the Metropolitan Opera, where he is rehearsing La clemenza di Tito.**



KAYLEIGH DECKER

Previously at Lyric:
Dorothée/*Cendrillon*, Second Cretan Woman/*Idomeneo* (both 2018/19).

A first-year Ryan Opera Center member, the mezzo-soprano is an alumna of the Oberlin Conservatory and the University of Cincinnati College-Conservatory of Music. At CCM Opera she sang Idamante/*Idomeneo*, Prince Charming/*Cendrillon*, and the Fox/*The Cunning Little Vixen*. Decker has also performed at the Glimmerglass Festival, San Diego's Opera Neo, Cincinnati Chamber Opera, Queen City Opera, and Oberlin Opera Theatre. A former Gerdine Young Artist at Opera Theatre of Saint Louis and former participant in the Houston Grand Opera Young Artists Vocal Academy, she was awarded first place in the Three Arts Scholarship Fund Competition and

the Corbett Award in CCM's Corbett Competition. **Sponsored by The C. G. Pinnell Family.**



LAUREN DECKER

Previously at Lyric:
Seven roles since 2016/17, most recently Annina/*La traviata*, First Maid/*Elektra*, Inez/*Il trovatore* (all 2018/19).

The contralto, a third-year member of the Ryan Opera Center, has been featured at the Grant Park Music Festival (Menotti's *The Old Maid and the Thief*) and in the Harris Theater's "Beyond the Aria" series. She was a national semifinalist in the 2018 Metropolitan Opera National Council Auditions. An alumna of the University of Wisconsin-Milwaukee, she has participated in Dolora Zajick's Institute for Young Dramatic Voices, the American Wagner Project, and the Georg Solti Accademia di Bel Canto. Decker has performed in concert with the Apollo Chorus/Elmhurst Symphony, Civic Orchestra of Chicago, and Harare International Festival of the Arts. **Sponsored by an Anonymous Donor, Susan M. Miller, and the Thierer Family Foundation.**



ERIC FERRING

Previously at Lyric:
Lurcanio/*Ariodante*, Gastone de Letorières and Giuseppe/*La traviata*, Young Servant/*Elektra* (all 2018/19).

The Iowa-born tenor, a first-year Ryan Opera Center member, is an alumnus of Drake University and Boston Conservatory. As a Resident Artist at Pittsburgh Opera (2016/17, 2017/18), he appeared as Spoletta/*Tosca*, Basilio and Curzio/*The Marriage of Figaro*, Ricky/*The Long Walk*, Flask/*Moby Dick*, Nemorino/*L'elisir d'amore*, and the Protagonist/Douglas J. Cuomo's one-man opera *Ashes and Snow* (world premiere, based on Wilhelm Müller's *Winterreise* poetry). Ferring was a 2017 apprentice singer at The Santa Fe Opera, where he received the Richard Tucker Memorial Award. He has also been seen at Opera Theatre of Saint Louis, Wolf Trap Opera, and Seagle Music Colony. **Sponsored by Richard O. Ryan, Stepan Company, and Cynthia Vablkamp and Robert Kenyon.**



ALAN HIGGS

Previously at Lyric:
Four roles since 2017/18, most recently The King/*Cendrillon*, Second Trojan Man/*Idomeneo* (both 2018/19); Gualtiero/*I puritani* (2017/18).

The bass-baritone, a Florida native and second-year Ryan Opera Center member, recently appeared in the Harris Theater's "Beyond

the Aria" series. He graduated from Florida State University before becoming a studio artist at Atlanta Opera, where he appeared in *Madama Butterfly*, *The Marriage of Figaro*, *La bohème*, *Silent Night*, *Turandot*, and *Don Pasquale*. Higgs has also spent a summer at The Santa Fe Opera and has participated in Italy's Solti Academy. He has earned recognition from the Metropolitan Opera National Council Auditions, (Georgia District, Southeast Region, national semifinals) and has also won the American Opera Society Scholarship and a Sullivan Foundation Award. **Sponsored by Heidi Heutel Bohn, Lawrence O. Corry, and Robert C. Marks.**



CHRISTOPHER KENNEY

Previously at Lyric:
Marquis d'Obigny/*La traviata*, Master of Ceremonies/*Cendrillon* (both 2018/19).

A Minnesota native and a first-year Ryan Opera Center member, the baritone debuted at the 2018 Grant Park Music Festival in Menotti's *The Old Maid and the Thief*. Kenney was most recently a member of Washington National Opera's Domingo-Cafritz Young Artist Program, where Rossini's Figaro was one of his many roles. He has also been a featured soloist with the National Symphony Orchestra (Bernstein's *Songfest*). A former Santa Fe Opera apprentice artist, Kenney is a three-time winner of the Metropolitan Opera National Council District Auditions and an alumnus of Concordia College, the University of Kentucky, and Philadelphia's Academy of Vocal Arts. **Sponsored by an Anonymous Donor.**



JOSH LOVELL

Previously at Lyric:
Five roles since 2017/18, most recently Dean of the Faculty/*Cendrillon*, First Trojan Man/*Idomeneo* (both 2018/19); Jazz Trio Member/*Trouble in Tahiti* (for "Bernstein at 100" concert, 2017/18).

The Canadian tenor, a second-year Ryan Opera Center member, was recently named Grand Prize and Opera Prize winner at the 52nd Annual International Vocal Competition in s'Hertogenbosch. In summer 2018 he performed Count Almaviva/*The Barber of Seville* (Aspen Music Festival) and Don Ottavio/*Don Giovanni* (Italy's New Generation Festival). Past performances include Lysander/*A Midsummer Night's Dream*, Rinuccio/*Gianni Schicchi* (University of Michigan), Normanno/*Lucia di Lammermoor* and Bardolfo/*Falstaff* (Pacific Opera Victoria). Lovell has participated in the Britten-Pears Young Artist Programme and San Francisco Opera's Merola Opera Program. Later this year he will join the ensemble of the Vienna State Opera. **Sponsored by Maurice J. and Patricia Frank.**



WHITNEY MORRISON

Previously at Lyric:
Four roles since
2017/18, most recently
Confidante/*Elektra*,
First Cretan Woman/
Idomeneo (2018/19);
Gerhilde/*Die Walküre*
(2017/18).

The soprano, a Chicago native and second-year Ryan Opera Center member, is an alumna of Alabama's Oakwood University, the Eastman School of Music, and Germany's Neil Semer Vocal Institute. Among her operatic roles are Donna Anna/*Don Giovanni* (Chicago's Floating Opera) and Miss Pinkerton/*The Old Maid and the Thief* (Grant Park Music Festival). Morrison has appeared in concert with the Eastman Wind Ensemble and the Rochester Philharmonic Orchestra. She also performed the National Anthem at the 2016 Bank of America Chicago Marathon. In addition to winning the Minnesota District Metropolitan Opera National Council Auditions, Morrison has earned top prizes in the National Classical Singer University Competition, the R. Nathaniel Dett Club NANM Scholarship Competition, and the Musicians Club of Women Competition. She is a two-time recipient of the UNCF John Lennon Endowed Scholarship and a former finalist in the Luminarts Classical Music Competition. *Sponsored by J. Thomas Hurvis.*



EMILY POGORELC

Previously at Lyric:
Trainbearer/*Elektra*,
Noémie/*Cendrillon*
(both 2018/19).

In 2018 the soprano, a Milwaukee native and first-year Ryan Opera Center member, graduated from Philadelphia's Curtis Institute of Music; earned the Ginette Theano Prize for Most Promising Talent at the inaugural Glyndebourne Opera Cup; debuted at Washington National Opera as Cunegonde/*Candide*; and participated in the Aix-en-Provence Festival's Mozart Academy. Later this season she returns to the Madison Symphony Orchestra for Mahler's *Symphony No. 8*. Previous successes also include Romilda/*Xerxes*, Berenice/Rossini's *L'occasione fa il ladro*, and Johanna/*Sweeney Todd* (Glimmerglass Festival) and Chan Parker/*Charlie Parker's Yardbird* (New York's Apollo Theater). Pogorelc has also appeared at Carnegie Hall and with the New Jersey Symphony Orchestra. *Sponsored by Sally and Michael Feder, Ms. Gay K. Stanek, and Ms. Jennifer L. Stone.*



RICARDO JOSÉ RIVERA

Previously at Lyric:
Baron Douphol/
La traviata, Schaunard/
La bohème (both 2018/19).

The Puerto Rican baritone, a first-year member of Lyric's Ryan Opera Center, 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 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 the University of Puerto Rico Theater. He 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 VOICE Experience in Savannah and the Aspen Music Festival. *Sponsored by Dr. David H. Whitney and Dr. Juliana Chyu, and Drs. Joan and Russ Zajtczuk.*



MARIO ROJAS

Previously at Lyric:
Five roles since 2017/18,
most recently Alfredo
Germont and Gastone de
Letorières/*La traviata*,
Parpignol/*La bohème*, Ruiz/
Il trovatore (all 2018/19).

The Mexican tenor, a second-year Ryan Opera Center member, has portrayed Rodolfo/*La bohème* at Mexico City's Palacio de Bellas Artes. In Chicago he has been heard in the Harris Theater's "Beyond the Aria" series. Rojas is an alumnus of the San Francisco Conservatory of Music and one of the youngest singers ever to receive the Plácido Domingo Scholarship from SIVAM (Mexico's most prominent young-artist program). He is a winner of third place in the Dallas Opera Vocal Competition, the Marta Eggerth Kiepora Award in the Licia Albanese-Puccini Foundation International Vocal Competition, and the Emerging Singers Award in the Opera Index Vocal Competition. *Sponsored by the Elizabeth F. Cheney Foundation.*



ANN TOOMEY

Previously at Lyric:
Fifth Maid/*Elektra*,
Musetta/*La bohème*,
(both 2018/19);
"Bernstein at 100" concert
(2017/18); First Lady/
The Magic Flute (2016/17).

A Michigan native and third-year Ryan Opera Center member, the soprano holds a master's degree from the University of Cincinnati College-Conservatory of Music. She earned her bachelor of music degree at Oakland University (Rochester, Michigan). Toomey portrayed Gabrielle/*La rondine* at Opera Theatre of Saint

Louis while participating in the 2015 Gerdine Young Artist program. She was a 2016 Metropolitan Opera National Council Auditions national semifinalist and an award recipient in the 2015 Corbett Opera Scholarship Competition at UCC-CM. Toomey has appeared at the Grant Park Music Festival, with the Civic Orchestra of Chicago, and in the Harris Theater's "Beyond the Aria" series. *Sponsored by The Susan and Richard P. Kiphart Family, Richard O. Ryan, and Richard W. Shepro and Lindsay E. Roberts.*



DAVID WEIGEL

Previously at Lyric:
Dr. Grenvil/*La traviata*,
First Minister/*Cendrillon*,
Voice of Neptune/
Idomeneo (all 2018/19).

The bass-baritone, a North Carolina native and a first-year Ryan Opera Center member, is an alumnus of Furman University, the University of North Carolina at Greensboro, the A. J. Fletcher Opera Institute at the University of North Carolina School of the Arts, and the University of Michigan. A winner of the 2016 Metropolitan Opera National Council Auditions (Michigan District), Weigel performed with San Francisco Opera's Merola Opera Program in 2017 (*Death/Savitri*) and 2013 (*Collatinus/The Rape of Lucretia*). Other recent engagements have included *A Midsummer Night's Dream* and *The Marriage of Figaro* at the University of Michigan. Weigel has also performed with North Carolina Opera, Greensboro Opera, Piedmont Opera, Asheville Lyric Opera, Opera North, and the Brevard Music Center. *Sponsored by Lois B. Siegel, Michael and Salme Harju Steinberg, and Mrs. J. W. Van Gorkom.*

America's Voice: A Tribute to Renée Fleming

By Roger Pines

If you treasure great singing, you remember the first time you heard Renée Fleming. For many listeners throughout America, the moment came on PBS in her first major television appearance, performing for the 1990 Richard Tucker Foundation Gala. The aria she sang on that occasion was her favorite and it became her signature – Rusalka's "Song to the Moon." The impression she made with it was heartstopping.

There was, first of all, an utterly individual, warmly enveloping lyric voice, with a quality that the late Sir Georg Solti would later describe as "triple cream." Whether soothing the ear in the middle register or sailing above the staff with enviable ease and shine, the singing created an instant, unmistakable thrill. But what grabbed the listener as much as the sound itself was the ineffable elegance with which Renée shaped each phrase, as well as the honesty with which she revealed the longing of Dvořák's lovelorn water nymph. Added to all that was an ultra-feminine, innately gracious presence. It was a magical introduction to a profoundly gifted artist who showed at every moment a natural instinct for direct, moving communication.

Of course, important opera companies immediately took note. When Renée arrived at Lyric in 1993, she had already been hailed at the Met, the Opéra National de Paris, La Scala, and Pesaro's Rossini Opera Festival (where her assumption of *Armida's* formidable title role made an incendiary impact). That first Lyric appearance initiated a series of starring roles with the company that represents a magnificent record of artistic achievement, as well as a source of great joy for our audience.

Renée's "calling card" in many houses had been Countess Almaviva in *The Marriage of Figaro*, but her Lyric debut came in a very different role, Carlisle Floyd's *Susannah*. This would be a memorable harbinger of the vital attention Renée has paid to American reper-



Renée Fleming debuted at Lyric Opera of Chicago in the title role of Floyd's Susannah (1993) and reprised the role at the Metropolitan Opera (1999, pictured here).

toire during her career ever since, whether in opera, concerts, recitals, or recordings. Having become, in effect, a citizen of the world, she nonetheless remains an American artist through and through. The American public regards her as an exemplar of the very best that this country has to offer. When President Obama awarded her the National Medal of Arts in 2013, he was, in effect, recognizing that she had truly become America's voice.

Following *Susannah*, Renée would return for nine other roles that have suited her ideally, from her anguished Marguerite in *Faust* (1995/96) to her irrepressible Hanna Glawari, a.k.a. the Merry Widow (2016/17). In between have been Countess Almaviva, Desdemona, Alcina, Thaïs,

Violetta, Blanche DuBois, and Countess Madeleine. To every portrayal Renée has brought boundless interpretive imagination, enlivening these heroines in ways that make them uniquely hers. While invariably creating detailed, thoroughly persuasive physical characterizations, Renée also has exhibited a stylistic versatility that has become legendary, mastering everything from Baroque filigree to romantic French legato, Viennese operetta sparkle, and haunting contemporary American lyricism. And, of course, in all these roles the voice has done absolutely everything she has asked of it. Whether dispatching Alcina's trills, Thaïs's pianissimos, or Desdemona's passionately arching phrases, she has repeatedly left listeners awestruck.

It's always been clear, both in rehearsal and performance, that Renée is a team player. She loves nothing more than the chance to respond in depth to her partners' musicality and interpretive ability. Colleagues crave any chance to collaborate with her, because they know her gifts as a musician, actress, and human being will inevitably bring out the best in *them*. It's been exciting to witness the relationships Renée has created in Lyric performances – for example, in productions led by Sir Andrew Davis with Samuel Ramey, Matthew Polenzani, and Thomas Hampson, and in concerts with Maestro Davis, Susan Graham, Jonas Kaufmann, and the late Dmitri Hvorostovsky.

This career has been an extraordinary journey for the girl who grew up in upstate New York, the daughter of two music teachers. There were the years at the State University of New York at Potsdam and the Eastman School of Music, a period of being torn between the worlds of classical music and jazz (Renée has always been totally comfortable in both). There was a revelatory period spent in Germany on a Fulbright grant, and several years of performing regionally and slowly develop-



In the title role of Alcina (1999/00).



As Violetta in La traviata, with Matthew Polenzani (left of center) as Alfredo (2007/08).

ing the confidence for high-pressure auditions (documented in her exceptionally insightful book *The Inner Voice*, written with young singers in mind). The turning point came in the late 1980s at Houston Grand Opera, at an audition for the company's Studio program. Renée was informed that she belonged not in the program but onstage in a major role. In HGO's *Figaro* she sang the Countess, and with that success began three decades in which she has continually gone from strength to strength, while constantly growing as an artist.

Central to Renée's view of singing is a deep respect for the art. Its history is a continuum, within which she has avidly examined details of style and technique in performances of those who have preceded her. They have been an abiding influence and a source of considerable inspiration. At the time that Renée's career was taking off, she received advice on coping with life as a diva from someone who had been there – her idol, Leontyne Price. “You have to tune out everything extraneous and focus on one thing,” said Miss Price. Pointing to her own throat, she added, “*This* is the only thing you need to worry about. You can't allow yourself to be distracted by the other things.”

Renée has taken those words emphatically to heart. Although she's enjoyed the excitement of a career at the absolute pinnacle of the profession,

her number-one priority has been caring for her instrument and giving 150 percent to her audiences. As a result, for the past three decades she's maintained vocal standards that, for sheer beauty and consistent technical excellence, have surely been unequalled in our time.

What Renée has contributed to the world, as an inspiring leader and a passionate advocate for the arts, is incalculable. Especially during the past decade, she's used her stature as an artist to foster cultural communication in innumerable ways. For example, as Lyric's creative consultant since 2010, she's taken an active leadership role in the development of new programs that increase audiences and awareness of our art form while sharing in Lyric's artistic vision. Her range of projects has been remarkable, from serving as curator of Jimmy López's *Bel Canto* (world premiere, 2015) to advocating for the inclusion of great American musical-theater works like those of Rodgers and Hammerstein, initiating the relationship between Lyric and The Second City, spearheading Lyric Unlimited's Chicago Voices initiative, and championing the Vocal Partnership program (a joint program with several key community organizations).

Renée is in a class of her own as a mentor to young artists, in whom she exhibits an ongoing, fervent interest. Serving as advisor to Lyric's Ryan Opera Center, she regularly meets with the program's ensemble members to discuss



As Hanna Glawari, heroine of The Merry Widow, with Thomas Hampson as Danilo (2015/16).



The Second City Guide to the Opera, which also featured Patrick Stewart (2012/13).



Gala concert with Sir Andrew Davis (2013/14).



As Countess Madeleine in Capriccio, with William Burden as Flamand (2014/15).

the business. Leading master classes, Renée brings to the fore her comprehensive knowledge of technique, showing an uncanny, laser-like ability to zero in on the most crucial vocal issues. To watch her cajole, encourage, and persuade a singer to make particular changes, and then to hear the positive – even transformative – effect that those changes achieve in the singer’s performance, is both moving and exhilarating.

Renée Fleming’s career will never rest on its laurels. She moves freely from opera to jazz, from Broadway roles to film soundtracks. Her enthusiasm for all styles of singing is infectious, exemplifying her immeasurable musical curiosity, and there will never be enough hours in the day to explore all the vocal literature that interests her. In every situation, onstage and off, she gives abundantly of her talent, her intelligence, her humanity. And wherever her travels take her, she demonstrates that this country has produced an artist who carries the banner of American singing to the heights.

Roger Pines, dramaturg of Lyric Opera of Chicago, has appeared annually on the Metropolitan Opera broadcasts’ “Opera Quiz” for the past 12 years and contributes regularly to opera-related publications and recording companies internationally. He lectured last summer for the inaugural Teatro Nuovo bel canto opera festival at SUNY/Purchase, and has recently written for the first time for both Wexford Festival Opera and New York’s Juilliard School.

Program Notes

Mozart, *The Marriage of Figaro*, Overture; “Porgi amor”

The Marriage of Figaro, which opens with an irresistibly spirited overture, has its first moment of genuine melancholy at the opening of Act Two. Alone in her boudoir, Countess Almaviva laments the loss of her husband’s love. The aria she sings, one of the most exquisite pieces Mozart ever composed, presents a supreme test of legato control, combined with profoundly touching expressiveness.

Widely acknowledged as her generation’s premier interpreter of the Countess, Renée Fleming appeared in this signature role at Lyric during the 1997/98 season.

Mozart, *Così fan tutte*, “Un’ aura amorosa”

Two officers, Ferrando and Guglielmo, accept a bet from Don Alfonso that their fiancées can’t remain faithful for 24 hours. When they are wooed by the young men in disguise, Fiordiligi and Dorabella put up a brave front of resistance, leaving Ferrando and Guglielmo triumphant. After the young women leave, Ferrando – thinking of his beloved Dorabella – pauses for a gentle reverie, singing one of the most dulcet of all Mozart tenor arias.

Verdi, *I vespri siciliani*, “O patria... O tu Palermo”

Verdi’s 19th opera presents a fictional account of the rebellion that took place in Sicily in 1282. In the opera Giovanni da Procida, a fanatical Sicilian patriot who had been exiled for his clandestine activities, has returned in secret to create an uprising against the French occupation. Having arrived at a valley outside the city, he joyfully salutes his beloved homeland, singing one of the noblest and most stirring of all Verdi’s bass arias.

Renée Fleming has appeared in two Verdi operas at Lyric: *Otello* (2001/02) and *La traviata* (2007/08).

Puccini, *Tosca*, “Vissi d’arte”

A revolutionary, Mario Cavaradossi, has been apprehended by Baron Scarpia and is to be shot at dawn. Scarpia lusts after Cavaradossi’s lover, the singer Floria Tosca. He has his price: a night with Tosca in exchange for Cavaradossi’s life. Hearing drums in the distance accompanying prisoners to execution, the bewildered Tosca addresses God. In her passionately heartfelt aria, she asks why her lifelong devotion to art and love should be so cruelly rewarded.

Donizetti, *La fille du régiment*, “Ah, mes amis... Pour mon âme quel destin”

As an orphan, Marie was adopted as the “daughter” of the 21st Regiment and became their mascot. Now a delightful young woman, she saves the life of a handsome young Tyrolean, Tonio, who falls in love with her. The regiment’s sergeant, Sulpice, informs him that only a member of the 21st can marry Marie. The men are delighted when Tonio joins the 21st, and his excitement expresses itself in this aria, famous for its nine high C’s.

Boito, *Mefistofele*, “Ecco il mondo”

The old philosopher Faust makes a bargain: he will have the devil Mefistofele’s services on earth, on condition that their positions be reversed after Faust dies. Transformed into a handsome young man, Faust woos the innocent Margherita. Later, Mefistofele urges Faust up the

mountains to witness the Witches’ Sabbath. Witches and warlocks appear; Mefistofele demands obeisance as their king. They present him with the attributes of power and a symbol of the world, which he derides and then destroys in his aria, one of the great showpieces in the Italian bass repertoire.

Verdi, *Falstaff*, “Un coro e terminiam la scena... Tutto nel mondo è burla”

Verdi’s final work for the stage – atypically for him, a comedy (only the second of his long career) – ends with a finale written in the form of a fugue. The old knight Sir John Falstaff has just been taught a lesson for his amorous pursuit of Alice Ford and Meg Page. He leads everyone in declaring, “All the world’s a joke, and man is born a joker.”

Dvořák, *Rusalka*, “Měsíčku na nebi hlubokém”

The water nymph Rusalka feels irresistibly drawn to a prince who has come to the lake to swim. She was invisible to him when she held him in her arms. Now she is desperate to be a woman, so she can experience his love. Although deeply distressed by Rusalka’s words, the water goblin Vodník advises her to seek the help of Ježibaba, the forest witch. Rusalka then appeals to the moon, begging to know where her beloved may be. She sings the uniquely soulful “Song to the Moon,” which – thanks, above all, to the advocacy of Renée Fleming – has in recent decades become the most popular of all Slavic soprano arias.

Gounod, *Faust*, “O sainte médaille... Avant de quitter ces lieux”

A village fair is in progress. Joining the group of students and townspeople is a soldier, Valentin, who holds a medallion his sister Marguerite has given him for protection in battle. He prays that God will protect Marguerite in his absence, singing an aria that, surprisingly, was added after the opera’s premiere, and solely as the composer Gounod’s favor to a great artist: Sir Charles Santley, who sang Valentin in English (“Avant de quitter ces lieux” became “Even bravest heart may swell”) for a London performance in 1864.

Renée Fleming made her triumphant role debut as Marguerite at Lyric during the 1995/96 season.

Massenet, *Thaïs*, “Méditation”; “Baigne d’eau mes mains”

In fourth-century Alexandria, the monk Athanaël wishes to reform the courtesan Thaïs and offers her salvation. Believing only in the power of love, she is perplexed that her words so infuriate him. He eventually persuades her to follow him to a convent in the desert. They reach an oasis near the convent, where Athanaël realizes that Thaïs is exhausted. Once he brings her water and fruit, the two refresh themselves in the course of an exquisitely intimate duet.

Renée Fleming sang the title role in her first staged performances of this opera at Lyric during the 2002/03 season.

Offenbach, *Les contes d’Hoffmann*, “Allez! Pour te livrer combat... Scintille, diamant”

In Venice, the poet Hoffmann becomes infatuated with Giulietta, a beautiful courtesan. Everyone at Giulietta’s party is invited by their hostess to the game room. Overheard by the magician Dapertutto, Hoffmann lightly dismisses Nicklausse’s warning against falling in love with Giulietta. Alone, Dapertutto gazes at a beautiful diamond and, in his mesmerizing aria, resolves to use the jewel to ensnare Giulietta.

Floyd, *Susannah*, “Ain’t it a pretty night?”

In the Tennessee village where she lives, Susannah Polk dances with a stranger, the itinerant preacher Rev. Olin Blitch. Later, outside her home, Susannah discusses the dance with her adoring friend, Little Bat McLean. Looking to the sky, she sings one of American opera’s most beloved arias, in which she reflects on the beauty of the evening and the valley, while also thinking about possibly leaving home one day to explore the world outside.

Susannah was the acclaimed Lyric debut role of both Renée Fleming (1993/94, Lyric premiere) and Sondra Radvanovsky (2002/03).

Lehár, *The Merry Widow*, “Women, Women, Women”

Count Danilo and Hanna Glawari are playing a cat-and-mouse game of romance in their relationship. Meanwhile, two amorous men-about-town, Cascade and St. Brioche, are each pursuing Hanna themselves. Led by Baron Zeta, these two – along with Danilo and Pontevedrian diplomats Bogdanowitsch, Koromow, and Pritschitsch – commiserate on how difficult women are. They join in an ensemble that is one of the most captivating numbers in Lehár’s memorable score.

Renée Fleming has starred at Lyric most recently as Hanna Glawari, heroine of *The Merry Widow* (2015/16).

Rodgers, *Carousel*, Act One, Waltz

At the start of *Carousel*, as the orchestra plays a captivating waltz, we see a bustling amusement park on stage. It’s a May evening on the New England coast. Billy Bigelow, a barker for Mrs. Mullin’s carousel, meets an impressionable young mill worker, Julie Jordan. His attention to her arouses the anger of Mrs. Mullin, who drives Julie away from the park.

Rodgers and Hart, *The Boys from Syracuse*, “Sing for Your Supper”

The most uproarious of all the Rodgers and Hart shows was one of the joys of the 1938/39 Broadway season. Surprisingly, the kings of musical theater took as their source a play of Shakespeare, *The Comedy of Errors*, treating it with both delicious wit and an irresistible aura of romance. The show boasted many hits, including the showstopping “Sing for Your Supper,” a trio sung by Adriana, the unhappy but practical wife; her wisecracking servant, Luce; and her romantic sister, Luciana.

Guettel, *The Light in the Piazza*, “Fable”

In *The Light in the Piazza* Clara Johnson, a young woman from the American south, is vacationing with her mother Margaret in Florence. There Clara falls in love with Fabrizio, a young Italian, who proposes to her. Margaret discourages the romance from the start and is reluctant to agree to the marriage; she has not told Fabrizio’s parents that her daughter has a developmental disability from a childhood injury. But in the soaring music of the show’s final song, confronting the truth of her own marital unhappiness, Margaret urges Clara to seize this chance for true love.

Rodgers and Hammerstein, *Carousel*, “You’ll Never Walk Alone”

Desperate to make money to support his wife (who is expecting their child), Billy Bigelow involves himself in a shady theft scheme that results in tragedy. With prison a certainty for him, he stabs himself, and has only a moment with his wife Julie before he dies. Julie’s cousin, Nettie Fowler, comforts her, singing one of the most inspiring of all American songs. In the more than six decades since it was written, “You’ll Never Walk Alone” remains an anthem of hope all over the world.

— Roger Pines



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Sarah Ponder
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Cameo T. Humes
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Claude Cassion
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Katie Klein

E. Loren Meeker

Matthew Ozawa

*Acting and Movement
Instruction*

Orit Carpenter

Performance Psychology

Roger Pines

Guest Lecturer and Consultant

Artistic/Production Personnel

Christopher Allen

Andrew Grams

Conductors

Louisa Muller

David Paul

Directors

Peggy Stenger

Bill Walters

Stage Managers

Robert S. Kuhn

Lucy Lindquist

Maureen Reilly

Wardrobe

DeShawn Bowman

Sarah Hatten

Wigs and Makeup

**For more information,
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RyanOperaCenter**

Theatre and Facilities

Front of House Managers

Sheila Matthews, Chuck Tucker

Food & Beverage Manager

Gerri LaGiglio

Box Office Manager

Gregg Brody

Box Office Assistant Treasurers

John Thor Sandquist, Joseph Dunn

Restaurant Manager

David Adelsperger

Usher Supervisors

Lena Reynolds-Sneed, Nate Tuttle

Lyric
