

**RYAN
OPERA
CENTER**

RISING STARS IN CONCERT



The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago

Members of the Lyric Opera Orchestra
Christopher Allen, conductor

Sunday, April 7, 2019 | 2 p.m.

RISING STARS IN CONCERT

Featuring the 2018/19 Ensemble of
The Patrick G. and Shirley W. Ryan Opera Center
at Lyric Opera of Chicago

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Program

Wolfgang Amadeus Mozart (1756 – 1791)	<i>Mitridate, re di Ponto</i> , Act Two: Recitative and Duet, “Io sposa di quel mostro... Se viver non degg’io”	EMILY POGORELC (Aspasia) KAYLEIGH DECKER (Sifare)
Gioachino Rossini (1792 – 1868)	<i>Semiramide</i> , Act One: Aria, “Ah, dov’è il cimento?”	JOSH LOVELL (Idreno)
Mozart	<i>Don Giovanni</i> , Act Two: Sextet, “Sola, sola in buio loco”	KAYLEIGH DECKER (Donna Elvira) ALAN HIGGS (Leporello) ERIC FERRING (Don Ottavio) WHITNEY MORRISON (Donna Anna) EMILY POGORELC (Zerlina) RICARDO JOSÉ RIVERA (Masetto)
Francis Poulenc (1899 – 1963)	<i>Les mamelles de Tirésias</i> , Scene Six: Duet, “Ah! Puisqu’enfin voici un agent”	CHRISTOPHER KENNEY (Husband) DAVID WEIGEL (Policeman)
Sergei Rachmaninoff (1873 – 1943)	<i>Aleko</i> : Cavatina, “Ves’ tabor spit”	ALAN HIGGS (Aleko)
Gaetano Donizetti (1797 – 1848)	<i>Don Pasquale</i> , Act Two: Recitative, Cavatina, and Cabaletta, “Povero Ernesto!...Cercherò lontana terra...E se fia che ad altro oggetto”	MARIO ROJAS (Ernesto)
Donizetti	<i>Linda di Chamounix</i> , Act One: Recitative and Duet, “Qui, buon Antonio, qui soli... Quella pietà si provvida...Esaltiam la tua potenza”	DAVID WEIGEL (Prefect) RICARDO JOSÉ RIVERA (Antonio)

Francesco Cilea (1866 – 1950) *Adriana Lecouvreur*, Act Two: Duet, “Non risponde” WHITNEY MORRISON (Adriana)
LAUREN DECKER (Princess de Bouillon)

Intermission

Felix Mendelssohn (1809 – 1847) Piano Trio No. 1 in D Minor, Op. 49, Fourth Movement, *Allegro assai appassionato* MADELINE SLETTEDAHL (Piano)
ROBERT HANFORD (Violin)
CALUM COOK (Cello)

Jules Massenet (1842 – 1912) *Hérodiade*, Act Three: Recitative and Aria, “Je souffre!...Charme des jours passés” ANN TOOMEY (Salomé)

Rossini *Le comte Ory*, Act One: Recitative and Duet, “Je vais revoir la beauté... Une dame de haut parage” KAYLEIGH DECKER (Isolier)
JOSH LOVELL (Count Ory)

Cilea *Adriana Lecouvreur*, Act Two: Aria, “Acerba voluttà!...O vagabonda stella” LAUREN DECKER (Princess de Bouillon)

Samuel Barber (1910 – 1981) *Antony and Cleopatra*, Act Three: Final Monologue, “Give me my robe, put on my crown” WHITNEY MORRISON (Cleopatra)

Donizetti *L'elisir d'amore*, Act Two: Recitative and Duet, “La donna è un animale stravagante davvero!...Venti scudi” CHRISTOPHER KENNEY (Belcore)
ERIC FERRING (Nemorino)

Giuseppe Verdi (1813 – 1901) *I Lombardi alla prima crociata*, Act Three: Recitative and Trio, “Qui posa il fianco!... Qual voluttà trascorrere” ANN TOOMEY (Giselda)
MARIO ROJAS (Oronte)
ALAN HIGGS (Pagano)

Verdi *Falstaff*, Act Three: Recitative and Fugue Finale, “Un coro e terminiam la scena... Tutto nel mondo è burla” TUTTI ENSEMBLE
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)
WHITNEY MORRISON, CHRISTOPHER KENNEY

Director: Louisa Muller

Lighting Designer: Chris Maravich

Stage Managers: Bill Walters, Amy C. Thompson, Rachel C. Henneberry

Musical and Language Preparation: William C. Billingham, Julia Faulkner, Laurann Gilley, Noah Lindquist
Derek Matson, Jerad Mosbey, Matthew Piatt, Celeste Rue, Madeline Slettedahl, Craig Terry, Eric Weimer

Hair and Makeup: DeShawn Bowman, Lana McKinnon

Projected Titles Translations: Roger Pines, Francis Rizzo



CHRISTOPHER ALLEN
(Conductor)
Lyric debut

The recipient of the 2017 Sir Georg Solti Conducting Award, Christopher Allen has been featured in *Opera News* as “one of the fastest-rising podium stars in North America.” Highlights of the current season include *Ne Quittez Pas* (Opera Philadelphia), *Candide* (New England Conservatory), *The Barber of Seville* (Michigan Opera Theatre), and *The Marriage of Figaro* (Opera Theatre of Saint Louis). Allen also leads a Bernstein program with the Atlanta Symphony Orchestra. Among engagements in recent seasons have been a new production of *La Traviata* (St. Louis), *La fille du régiment* (Atlanta, Washington), *L'elisir d'amore* (Kansas City), Jennifer Higdon's *Cold Mountain* (Raleigh), Ricky Ian Gordon's *The Grapes of Wrath* (St. Louis), Jorge Martín's *Before Night Falls* (Miami), and Patrick Morganelli's *Hercules vs. Vampires* (LA Opera). As Cincinnati Opera's John L. Magro Resident Conductor, Allen has joined the company for three consecutive seasons to conduct Barrie Kosky's production of *The Magic Flute*, a new production of *Tosca*, and Ricky Ian Gordon's *Morning Star* (world premiere), in addition to leading the Cincinnati Symphony in the annual Washington Park Concert each summer. He made his U.K. debut at London's English National Opera conducting *The Barber of Seville* and his Asian debut conducting the same work at the Daegu Opera House (South Korea). Allen is also an award-winning pianist who has played at Carnegie Hall's Weill Recital Hall and Washington's Kennedy Center.



LOUISA MULLER
(Director)
Previously at Lyric:
Madama Butterfly
(2013/14); *La bohème*
(2012/13).

This season the American director makes her debuts at Garsington Opera, LA Opera, and The Minnesota Opera. In recent seasons, in addition to Lyric, Muller has directed at the Metropolitan Opera, Houston Grand Opera, the Grand Théâtre de Genève, Opera Queensland, and Atlanta Opera. She received considerable critical acclaim for her 2017 staging of *Das Rheingold* with the New York Philharmonic, which was named one of the Best Classical Music Performances of the year by *The New York Times*. Her summer home since 2015 has been Wolf Trap Opera, where she has directed new productions of *The Ghosts of Versailles*, *The Rape of Lucretia*, *Tosca*, and most recently *Romeo and Juliet* last year. She returns to the Metropolitan Opera

in 2018/19 for her eleventh season on the directing staff, with productions including *Don Giovanni* (the opera with which she made her Met debut in 2012). Other Met revivals she has directed include *Cavalleria rusticana/Pagliacci* and *L'elisir d'amore*. Muller was a staff director at Houston Grand Opera and has also served on the directing staffs of The Santa Fe Opera, The Glimmerglass Festival, and Opera North (USA).

RYAN OPERA CENTER ARTISTS



KAYLEIGH DECKER
Previously at Lyric:
Dorothee/Cendrillon,
Second Cretan Woman/
Idomeneo (both 2018/19).

A first-year Ryan Opera Center member, the mezzo-soprano is an alumna of the University of Cincinnati College-Conservatory of Music and the Oberlin Conservatory. At CCM Opera she sang such leading roles as 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, as well as in world premieres of Ben Moore's *Robin Hood* and Paul Davies's *Carlota*. A former Gardine Young Artist at Opera Theatre of Saint Louis and former participant in the Houston Grand Opera Young Artists Vocal Academy, she has appeared in concert with the Northeastern Pennsylvania Philharmonic and the St. Louis Symphony. Among Decker's honors are first place in the Three Arts Scholarship Fund Competition, second place in the Great Lakes Region Metropolitan Opera National Council Auditions, and the Corbett Award in CCM's Corbett Competition. The mezzo participated in Renée Fleming's *SongStudio* at Carnegie Hall in January 2019. *Kayleigh Decker is 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 in Menotti's *The Old Maid and the Thief*, and in the Harris Theater's “Beyond the Aria” series both last season and this season. She was a national semifinalist in the 2018 Metropolitan Opera National Council Auditions, having previously been a two-time recipient of an Encouragement Award in the MONCA's Upper Midwest Region. The Wisconsin native holds a

B.F.A. in vocal performance from the University of Wisconsin-Milwaukee, and has performed in opera scenes with Milwaukee's Kalliope Vocal Arts. She also participated in Dolora Zajick's Institute for Young Dramatic Voices, the American Wagner Project (Washington, D.C.) and the Georg Solti Accademia di Bel Canto (Grosseto, Italy). Decker portrayed Sally/Samuel Barber's *A Hand of Bridge* at the Up North Vocal Institute (Boyer Falls, Michigan) and has performed in concert with the Apollo Chorus/Elmhurst Symphony (Verdi *Requiem*), Civic Orchestra of Chicago, and the Harare International Festival of the Arts (Zimbabwe). She is the winner of the 2018 Lola Fletcher Scholarship in voice with the American Opera Society of Chicago. *Lauren Decker is sponsored by an Anonymous Donor, Susan M. Miller, and the Thierer Family Foundation.*



ERIC FERRING
Previously at Lyric:
Lurcanio/Ariadante,
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*. 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. Earlier this year, Ferring received the Best Vocal Artist award from the American Opera Society of Chicago. In 2017/18 he received a Sara Tucker Study Grant from the Richard Tucker Foundation, a Career Grant from the Sullivan Foundation, and third prize in the Gerda Lissner Foundation International Voice Competition. In 2015, Opera Theatre of Saint Louis presented Ferring with a career award from the Richard Gaddes Fund for Young Artists. *Eric Ferring is sponsored by Richard O. Ryan, Stepan Company, and Cynthia Vahlkamp 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 opened the Harris Theater’s “Beyond the Aria” series to great acclaim with Erin Wall, David Portillo, and Craig Terry. Higgs graduated from Florida State University before becoming a studio artist at Atlanta Opera. His roles there included the Imperial Commissioner/*Madama Butterfly* (professional debut), Antonio/*The Marriage of Figaro*, Benoit and Alcindoro/*La bohème*, the British Major/Kevin Puts’s *Silent Night*, the Mandarin/*Turandot*, and Don Pasquale (student performances). Higgs has also spent a summer at the Santa Fe Opera (José Castro/*La fanciulla del West*). He has earned recognition from the Metropolitan Opera National Council Auditions, winning twice in the Georgia District and once in the Southeast Region, as well as participating as a semifinalist in the national-level competition (2017). He has also won the American Opera Society Scholarship, the Santa Fe Opera Katherine Mayer Award, and a Sullivan Foundation Award. During the summer of 2018 he participated in the Solti Academy in Italy, where he received a Solti Foundation Scholarship. *Alan Higgs is 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 made his Grant Park Music Festival debut in 2018 as Bob/Menotti’s *The Old Maid and the Thief*. Kenney was most recently a member of Washington National Opera’s Domingo-Cafritz Young Artist Program. While there, he was heard in the title role/*The Barber of Seville* and also portrayed the Businessman/*The Little Prince*, Pa Zegner/Missy Mazzoli’s *Proving Up* (world premiere), and the Officer/*The Barber of Seville* for WNO’s mainstage season at the Kennedy Center. Additionally, he was a featured soloist in Bernstein’s *Songfest* with the National Symphony Orchestra. A former Santa Fe Opera apprentice artist, Kenney is a three-time winner of the Metropolitan Opera National Council District Auditions and winner of the 2014 Alltech Vocal Scholarship Competition. The baritone is an

alumnus of Concordia College, the University of Kentucky, and Philadelphia’s Academy of Vocal Arts. *Christopher Kenney is sponsored by an Anonymous Donor.*



JOSH LOVELL

Previously at Lyric:

Five roles since 2017/18, most recently Odoardo/*Ariodante*, Dean of the Faculty/*Cendrillon*, First Trojan Man/*Idomeneo* (all 2018/19).

The Canadian tenor, a second-year Ryan Opera Center member, was recently named the 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 Ferrando/*Così fan tutte* (Ryan Opera Center, also the University of Michigan, of which he is an alumnus), 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. He will debut this season with Music of the Baroque, the International Music Foundation, Apollo Chorus, and I Musici de Montreal. Among his many awards are 2nd place in the Dallas Opera Vocal Competition and national semifinalist in the 2017 Metropolitan Opera National Council Auditions. In 2019 he will join the ensemble of the Vienna State Opera. *Josh Lovell is 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. The soprano returns to Lyric next season as Sister Rose/*Dead Man Walking*. *Whitney Morrison is 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 the 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 prestigious Mozart Academy at the Aix-en-Provence Festival. Later this season she returns to the Madison Symphony Orchestra for Mahler’s *Symphony No. 8*. Among other previous successes are Romilda/*Xerxes*, Berenice/Rossini’s *L’occasione fa il ladro*, and Johanna/*Sweeney Todd* (Glimmerglass Festival); Chan Parker/*Charlie Parker’s Yardbird* (New York’s Apollo Theater); and Musetta/*La bohème*, Fire/*L’enfant et les sortilèges*, and Lucia/*The Rape of Lucretia* (all at Curtis). Pogorelc has also appeared at Carnegie Hall (Berio’s *Sinfonia*) and with the Bel Canto Chorus of Milwaukee and the New Jersey Symphony Orchestra. She has received first prize in numerous competitions, including The Carolyn Bailey and Dominick Argento Vocal Competition, the Hal Leonard Art Song Competition and the National *Classical Singer* Competition. *Emily Pogorelc is sponsored by Sally and Michael Feder, Ms. Gay K. Staneck, and 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 in scene and concert presentations as a participant in Tel-Aviv's International Vocal Arts Institute. He has had repeat engagements at the Performing Arts Center of San Juan and at the University of Puerto Rico Theater, including Don Pasquale, Gianni Schicchi, and Don Quixote/Ravel's *Master Peter's Puppet Show* (part of the 2016 Casals Festival). Rivera recently earned his master's degree at Rice University's Shepherd School of Music, where his appearances included Fiorello/*The Barber of Seville*, Starveling/*A Midsummer Night's Dream*, and Marco/*Gianni Schicchi*. He has also participated in numerous summer programs, including VOICEperience in Savannah and the Aspen Music Festival, where he has appeared as Claudio/*Béatrice et Bénédicte* and Angel 7 in Luke Bedford's opera *Seven Angels*. *Ricardo José Rivera is sponsored by Dr. David H. Whitney and Dr. Juliana Chyu, and Drs. Joan and Russ Zajtcuk.*



MARIO ROJAS
Previously at Lyric:
 Four 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. Rojas is an alumnus of the San Francisco Conservatory of Music (Don José/*La tragédie de Carmen*, Nemorino/*L'elisir d'amore*). He has also appeared at the SFCM Gala with renowned pianist/coach Warren Jones. One of the youngest singers ever to receive the Plácido Domingo Scholarship from SIVAM (Mexico's most prominent young-artist program), he has sung elsewhere in Mexico as Don Ottavio/*Don Giovanni* and Julian/Tomás Bretón's *La verbena de la Paloma*. Among the honors Rojas has received are third place in the 2018 Dallas Opera Vocal Competition, winner of the 2018 Metropolitan Opera National Council Illinois District Auditions, second place in the East Bay Opera League Competition, and, in 2015, the Marta Eggerth Kiepara Award in the Licia Albanese-Puccini Foundation International Vocal Competition, third place in the Palm

Springs Opera Guild Competition, and the Emerging Singers Award in the Opera Index Vocal Competition. He has been heard with soprano Nicole Cabell and pianist Craig Terry at the Harris Theater's "Beyond the Aria" recital series and Kentucky Opera's Sidecar cabaret series. *Mario Rojas is sponsored by the Elizabeth F. Cheney Foundation.*



MADELINE SLETTEDAHL
Previously at Lyric:
 Music staff for *Siegfried*
 (2018/19); *The Pearl*
Fishers (2017/18).

The pianist, from Seattle, Washington, is a second-year Ryan Opera Center member. A 2016 participant at Santa Barbara's Music Academy of the West and winner of that year's Marilyn Horne Song Competition, she served as rehearsal pianist for the Academy's production of *The Bartered Bride* and OperaFest scenes program. Recent engagements include rehearsal pianist for Menotti's *The Old Maid and the Thief* (Ryan Opera Center's Grant Park performance). She also prepared Menotti's *The Telephone* and *The Medium* at Opera in the Heights and was coach/pianist for the 2017 world-premiere workshop of Ricky Ian Gordon's *A House Without a Christmas Tree* at Houston Grand Opera. Slettedahl has appeared at Carnegie Hall in master classes with Dame Felicity Lott and pianist Margo Garrett, and subsequently in *SongStudio* under the leadership of Renée Fleming. She has performed world premieres of numerous commissioned works, including Roger Briggs's "Willows" and Constantine Carvassillis's "My Life a Lyric Cry." Slettedahl is an alumna of Rice University (master's degree, Andre Watts Scholarship) and Western Washington University (bachelor's degree, first prize in the WWU Concerto Competition, Music Teachers National Association Young Artist Piano Competition). *Madeline Slettedahl is sponsored by Nancy Debnlow, Loretta N. Julian, and Philip G. Lumpkin.*



ANN TOOMEY
Previously at Lyric:
 Four roles since 2016/17,
 most recently Fifth Maid/
Elektra, Musetta/*La bohème*
 (both 2018/19);
 "Celebrating 100 Years
 of Bernstein" (2017/18).

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. Her performances there included Fiordiligi/*Così fan tutte*, Boonyi/Jack Perla's new opera *Shalimar the Clown* (studio production), and soprano soloist/ Brahms's *German Requiem*. She earned her bachelor of

music degree at Oakland University (Rochester, Michigan), where she was heard as Despina/*Così fan tutte*, Nella/*Gianni Schicchi*, and soprano soloist in Beethoven's *Symphony No. 9* and Haydn's *Lord Nelson Mass*. 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 and with the Civic Orchestra of Chicago. Last season she performed alongside tenor Lawrence Brownlee in the Harris Theater's "Beyond the Aria" recital series. *Ann Toomey is 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/*Savitrì*) 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. *David Weigel is sponsored by Lois B. Siegel, Michael and Salme Harju Steinberg, and Mrs. J. W. Van Gorkom.*



ROBERT HANFORD

(Violin)

Previously at Lyric:
Concertmaster of the Lyric Opera Orchestra since the 2004/05 season.

The American violinist, concertmaster during the summer at the Aspen Music Festival, was previously associate principal second violinist of the Minnesota Orchestra and a member of both the Milwaukee Symphony and Chicago's Grant Park Symphony. He has appeared as soloist on many occasions with the Minnesota Orchestra, the Milwaukee Symphony, and other Midwestern orchestras, including the Chicago Philharmonic. Hanford attended Northwestern University and is currently on the faculty there as a violin instructor. He graduated with first prize from the Orpheus Conservatory in Athens, Greece. For many summers he was concertmaster and violin instructor at the Birch Creek Music Festival in Wisconsin. He has also performed and taught at the Apollo, the MidAmerica, the Milwaukee, and the Roycroft Chamber Music Festivals. In addition to his professional career as a violinist, Hanford has studied and performed on the theremin, one of the first electronic instruments. He is also an amateur artist blacksmith, having attended courses of study in Wyoming and Illinois. *Robert Hanford is the Mrs. R. Robert Funderburg Concertmaster Endowed Chair.*



CALUM COOK

(Cello)

Previously at Lyric:
Principal cello of the Lyric Opera Orchestra since the 2014/15 season.

Born in Inverness, Scotland, the cellist studied at the prestigious Yehudi Menuhin School before winning a scholarship to the Royal College of Music. His successful and varied orchestral career includes appearances as guest principal cello with the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, BBC National Orchestra of Wales, Orchestra of Opera North, Scottish Opera, BBC Concert Orchestra, BBC Scottish Symphony Orchestra, and Orchestra of the Welsh National Opera. For almost a decade he was a member of Kokoro, the Bournemouth Symphony Orchestra's contemporary music ensemble, with which he gave many concerts and live radio broadcasts of new music. In 2014 Cook left his fulltime position in the Bournemouth Symphony Orchestra to take up his appointment at Lyric. He also appears regularly with the Chicago Symphony Orchestra and as part of the CSO's MusicNOW contemporary music series. He is now a regular member of the Rembrandt Chamber Musicians, and has also performed during the Northwestern University Winter Chamber Music series where he recently joined the faculty.

Lyric

LYRIC OPERA OF CHICAGO

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MAY 3 - JUNE 2, 2019

BROADWAY @ Lyric

A coproduction of Lyric Opera of Chicago, Houston Grand Opera, and Glimmerglass Festival.
Lyric premiere of Bernstein's *West Side Story* generously made possible by Lead Sponsor The Negaunee Foundation and cosponsors an Anonymous Donor, Randy L. and Melvin R. Berlin, Robert S. and Susan E. Morrison, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance, and Northern Trust. Major in-kind audio support provided by Shure Incorporated.

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This concert concludes the tenure of four Ryan Opera Center artists, who reflect on their experiences in the program.

TODD ROSENBERG



ALAN HIGGS

Being a member of Lyric's Ryan Opera Center has been one of the most rewarding and educational experiences of my life. It was the culmination of an amazing time during which I went from working in a dentist's office and auditioning for the Atlanta Opera chorus to singing on the stages of three of the most prestigious opera companies in the U.S.: The Santa Fe Opera, the Metropolitan Opera, and, ultimately, Lyric Opera of Chicago. It felt like a dream. The Ryan Opera Center's belief in my talent and their guidance has helped give me the confidence needed to succeed in this incredible art form. Over the past two years I have shared the stage with some of opera's biggest names, and offstage I have worked with the most incredible coaches, voice teachers, language and diction experts, directors, singers, conductors and staff. Lyric is a great big family, and I'm so lucky to be a part of and supported by such a loving and caring group of people. I will be forever grateful to the Ryan Opera Center and its generous supporters for helping make my dream a reality.

JACLYN SIMPSON



JOSH LOVELL

I'll never forget when I was chosen to become a member of the Ryan Opera Center. Walking out onto the stage alongside my fellow Ensemble members, I could hardly comprehend that I would soon be a part of this renowned company. During my time at Lyric, I have learned so much and have been given so many great opportunities, all of which have enabled me to grow and develop. Working with and performing alongside the many world-class artists who come to Lyric has been such a significant experience. Likewise, the time spent with the music staff, rehearsal department, administration, orchestra and chorus, costume and wig staff, donors, my sponsors, and everyone in the Ryan Opera Center has been extraordinarily impactful. After two unforgettable years, I'm deeply grateful for all I've been given. I wouldn't be where I am today — nor on the path where I'm headed — were it not for my time in Chicago.

TODD ROSENBERG



WHITNEY MORRISON

The Ryan Opera Center has been, for me, a dream come true. Being a part of this program has afforded me countless opportunities to grow and learn as a budding professional performing artist. From master classes with world-renowned singers and conductors to coaching with accomplished and brilliant staff, I was constantly in the process of collaborative work, which led to creating memorable performances. Equally important were the numerous moments of close observation as an audience member and understudy. Those were the times when I was able to most clearly perceive the high level of execution and consummate artistry to which I aspire. For all these experiences and every other one that the Ryan Opera Center has provided for my development as an artist, I am truly grateful. I count it a distinct honor and privilege to have been an Ensemble member.

JACLYN SIMPSON



ANN TOOMEY

My time in the Ryan Opera Center has been a whirlwind. Somehow three years have passed, and I look back in awe of everything I have learned and how much I have grown. The tremendous opportunities I have been given — and the time needed to thoroughly assimilate what I've gained from them — have allowed me to cultivate whom I want to be as an artist and to be confident in expressing that artistry. I've been able to learn from and work with some of the most brilliant and accomplished professionals in this business. Starting with a one-on-one coaching with Renée Fleming in my first week here to singing four performances of Musetta in this season's *La bohème*, it's been an incredible journey. I am beyond grateful for my time in this program and all of the wonderful lifelong relationships I have gained.

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LYRIC OPERA ORCHESTRA

Orchestra

Violin I

Robert Hanford,
*Concertmaster
 The Mrs. R. Robert
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 Sharon Polifrone,
Assistant Concertmaster

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

Violin II

Yin Shen, *Principal*
 John Macfarlane,
Assistant Principal
 Injoo Choi*
 Bonita Di Bello
 Diane Duraffourg-Robinson
 Teresa Kay Fream
 Renée-Paule Gauthier*
 Peter Labella
 Ann Palen
 Irene Radetzky
 John D. Robinson
 David Volfe
 Albert Wang

Viola

Carol Cook, *Principal*
 Terri Van Valkinburgh,
Assistant Principal
 Frank W. Babbitt
 Patrick Brennan
 Karl Davies
 Amy Hess
 Melissa Trier Kirk
 Aurélien Fort Pederzoli*

Cello

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

Bass

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

Flute

Marie Tachouet, *Principal*
 Dionne Jackson,
Assistant Principal
 Alyce Johnson

Piccolo

Alyce Johnson

Oboe

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

English Horn

Judith Zunamon Lewis

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

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

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

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

Trombone

Jeremy Moeller, *Principal*
 Mark Fisher, *Assistant Principal*
 Mark Fry*
 Graeme Mutchler**

Bass Trombone

Mark Fry*
 Graeme Mutchler**

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Extra Musicians

Ying Chai, *violin*
 Rika Seko, *violin*
 Michael Shelton, *violin*
 Ethan Brown, *cello*
 Jennet Ingle, *oboe*
 Andrea DiOrio, *clarinet*
 Leslie Grimm, *bass clarinet*
 David Inmon, *trumpet*
 Sean Keenan, *trombone*
 Matthew Oliphant, *horn*
 Seth Pae, *viola*
 Corey Sansolo, *trombone*
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 Jordan Thomas, *harp*

Librarian

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Alumni Perform at
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PATRICK GUETTI

(Fafner/*Siegfried*, 2018/19; pictured as the Mandarin/*Turandot*, 2017/18)

When you ask anyone to name the great artist-development programs in the world, undoubtedly the Ryan Opera Center makes that very short list. Being invited to join a program of this caliber is a hugely exciting opportunity. The stakes are high and so are the expectations! When you're making your debut and your mustache accidentally falls off — what do you do? When you're at home, understudying, and the phone rings with the message, "Come to the theater, you're going on" — how do you handle that? My Ryan Opera Center experience helped me tremendously in developing the self-knowledge and confidence needed to deal with such situations and so many other variables. In addition to receiving exceptional training, I was inspired to cultivate my artistry by watching up close as countless great artists tackled challenging roles. I will forever be grateful for the time and stability the Ryan Opera Center provided me. It's astounding to have the support of a world-class opera company: a family of friends, teachers, colleagues, the best Board members on earth, the sponsors and donors — all of whom who give so generously and selflessly to allow me and the rest of the Ensemble to pursue our goals and dreams every day.



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