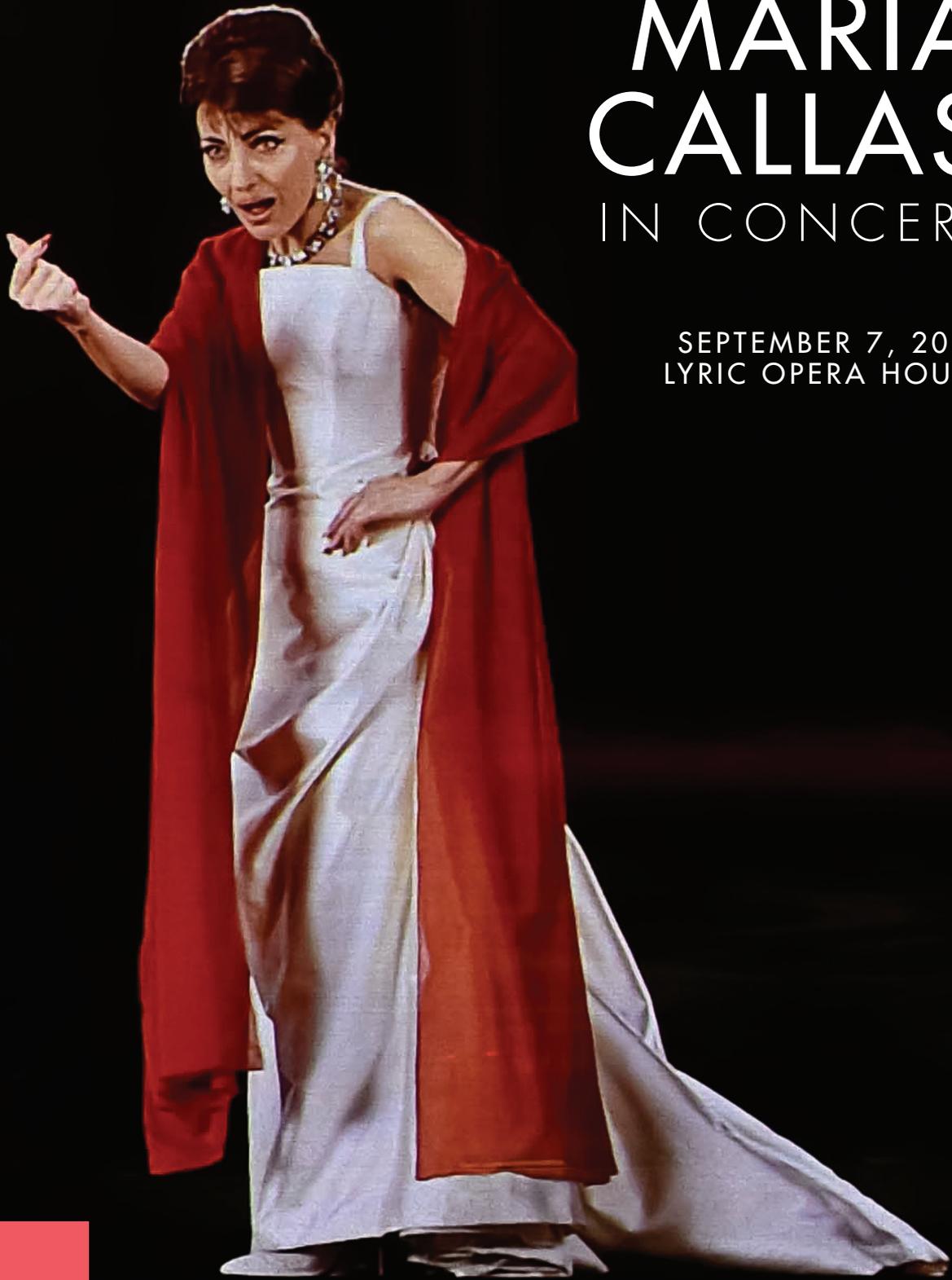


MARIA CALLAS IN CONCERT

SEPTEMBER 7, 2019
LYRIC OPERA HOUSE



Lyric

A BASE Hologram Production

LIVE NATION

Photo: Copyright © 2018 by BASE Hologram LLC

MARIA CALLAS IN CONCERT

WITH MEMBERS OF THE LYRIC OPERA ORCHESTRA

EÍMEAR NOONE, Conductor

STEPHEN WADSWORTH, Director

Program

Gioachino Rossini	<i>La gazza ladra</i> , Overture
Charles Gounod	<i>Romeo and Juliet</i> , Act One, Ariette: “Je veux vivre”
Giuseppe Verdi	<i>Macbeth</i> , Act One, Letter Scene: “Vieni t’affretta...Or tutti sorgete”
Georges Bizet	<i>Carmen</i> : Prelude Act One, Habanera: “L’amour est un oiseau rebelle” Act Three, Card Scene: “En vain pour éviter”
Giuseppe Verdi	<i>Macbeth</i> , Act Four, Sleepwalking Scene: “Una macchia è qui tutt’ora”
Alfredo Catalani	<i>La Wally</i> , Act One, Aria: “Ebben, ne andrò lontana”
Ambroise Thomas	<i>Hamlet</i> , Act Four, Mad Scene: “À vos jeux, mes amis”
Amilcare Ponchielli	<i>La Gioconda</i> , Act Four: Prelude Monologue: “Suicidio!...Ecco il velen di Laura”

Approximate Running Time

85 minutes. There will be no intermission.

A BASE Hologram Production
Marty Tudor, Executive Producer

Through cutting-edge technology and extraordinary theatrical stagecraft created by Base Hologram, this first-of-its-kind live concert brings the incomparable Maria Callas back 42 years following her death, through state-of-the-art digital and laser projection for a live full concert experience featuring original recordings digitally remastered.

Callas left a lasting impact on the opera world as the definition of the diva. This tour, directed by The Juilliard School’s Stephen Wadsworth – one of America’s most celebrated opera directors – will allow audiences to experience the legendary emotional force that is Maria Callas.

“The event appeals to generations of audiences who never experienced Callas and who may know little about her beyond her reputation, as well as to opera lovers who are very familiar with her work, her recordings, and her complex life story,” said Wadsworth. “We’ve had the opportunity to curate one of the greatest artists of the 20th century, and we’ve done that with great care – from her fantastically diverse repertoire to her revealing gestural language and her complicated relationship with her audience. We are all in different ways close to Callas’s influence, because her work had a huge impact on every artist working in music, opera, acting, stage design, and fashion.”

Warner Classics, the label of Maria Callas’s recorded legacy, has provided the sound recordings of the diva’s voice for this experience. Its recently released *Callas: Live* (42 CDs) and *Callas Remastered* (complete studio recordings, 69 CDs), all remastered with the latest technology, have been hailed as revelatory. In addition, to tie in with the start of the tour, Warner Classics has released *Callas in Concert*, which features the program of the show.

The label also launched the first official Maria Callas website, maria-callas.com, which has been conceived both to reflect Callas’s enduring status as a figure of major cultural importance and to encourage discovery of her life and her art.



MARIA CALLAS enjoyed a unique association with Lyric Opera of Chicago. The company's official inauguration, *Norma* in November 1954, was also Callas's American debut in the title role, followed by her triumphant title role performances in *La traviata* and *Lucia di Lammermoor*. During the 1955 season she starred in *I puritani*, *Il trovatore*, and (in her only staged performances of the work) *Madama Butterfly*.

Born in 1923 to Greek parents in New York, Maria Callas (*née* Kalogeropoulou) lived there before moving with her mother and sister to Athens in 1936. After several years of vocal study with retired Italian soprano Elvira de Hidalgo, she began performing with the Greek National Opera, most prominently as Tosca and Leonore/*Fidelio*.

Callas returned to America in 1945 and was set to star in a new opera company to be launched in Chicago, but the organization collapsed. Fortunately, she was recommended to veteran Italian tenor Giovanni Zenatello, who presented her Italian debut in the title role/*La Gioconda* in 1947 at the Verona Arena. Her success led to engagements for dramatic-soprano and dramatic-coloratura repertoire throughout Italy. In 1949, while appearing at Venice's Teatro La Fenice as Brünnhilde/*Die Walküre*, she was asked to learn the light, florid role of Elvira/*I puritani* in a week, taking over for an ill colleague. Her performances in the role were an immense personal triumph.

The Venice success launched Callas's rise to international prominence, including appearances in Mexico City and Buenos Aires. In 1951 she made her official La Scala debut as Elena/*I vespri siciliani*, subsequently starring with that company over the next decade in a diverse repertoire. Two years after her Lyric debut, she debuted at the Metropolitan Opera as Norma, later appearing there as Tosca, Violetta, and Lucia. Closely associated with Dallas Civic Opera (now Dallas Opera) and London's Covent Garden, she was also heard in Vienna, Berlin, Cologne, and Edinburgh, as well as in concerts in prestigious American and European venues. She documented her artistry extensively on disc, including numerous aria recitals and complete performances of all her signature roles, as well as several operas she never sang onstage.

Callas sang in opera for the last time in London in 1965, as Tosca. She then settled in Paris and essentially retired, although she acted in Pier Paolo Pasolini's *Medea* film, made some aria recordings, co-directed *I vespri siciliani* in Turin, and taught a series of master classes at Juilliard. In 1973 and 1974 she toured internationally in recital with tenor Giuseppe di Stefano. She died at age 53 in Paris in 1977.



EÍMEAR NOONE is a California-based, award-winning Irish composer and conductor. She has conducted renowned ensembles such as the Royal Philharmonic, Pittsburgh Symphony, Philadelphia Orchestra, Dallas Symphony Orchestra, National Symphony Orchestra, and Sydney Symphony Orchestra. Noone has worked on scores for distinguished film

directors Gus Van Sant and Joe Dante, orchestrating for Oscar nominee Javier Navarrette. Noone also consults on Amazon's *Mozart in the Jungle* as coach to female lead Lola Kirke. She has performed sold-out shows at The Mann Center, Wolf Trap and Beijing's Olympic Stadium. Noone also conducted the Los Angeles Ballet's inaugural production of *The Nutcracker*. One of the world's premier conductors of game scores, in 2016 she led her own program, *Video Games Classic*, with the RTÉ National Symphony Orchestra. Noone has conducted for artists such as Gladys Knight and electronic dance music producer BT at Miami Music Week, and has shared the stage with Pierce Brosnan and Roma Downey in her own production, *This Is Ireland*. As a primary conductor for *Video Games Live*, Guinness World Records' longest-running orchestral touring show, Noone has conducted in China, Brazil, Canada, Qatar, Europe, Mexico, and Malaysia.



STEPHEN WADSWORTH is The Juilliard School's James S. Marcus Faculty Fellow and director of the Artist Diploma in Opera Studies program. He is head of dramatic studies for the Metropolitan Opera's Lindemann Young Artist Development Program. Wadsworth has directed at the Met, La Scala, Covent Garden, Vienna State Opera, Netherlands Opera, Edinburgh

Festival, San Francisco Opera, and many other companies, and plays on and off Broadway, in London's West End, and in U. S. regional theater. He wrote *A Quiet Place* with Leonard Bernstein and is the author of *Marivaux: Three Plays* and the forthcoming *Molière/Wadsworth: Don Juan*. He recently translated and directed the first two Beaumarchais Figaro plays, *Le Barbier de Séville* and *Le Mariage de Figaro*. He was named Chevalier de l'Ordre des Arts et des Lettres by the French government and is Creative Advisor for the Sundance Institute Theatre Program.

Orchestra

Violin I

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

Sharon Polifrone
Alexander Belavsky
Kathleen Brauer
Pauli Ewing
Laura Miller
Heather Wittels
Bing Jing Yu

Violin II

Yin Shen, *Principal*
John Macfarlane
Teresa Kay Fream
Ann Palen
Irene Radetzky
David Volfe

Viola

Carol Cook, *Principal*
Frank W. Babbitt
Patrick Brennan
Karl Davies
Melissa Trier Kirk
Aurelien Pederzoli-Fort

Cello

Paul Dwyer, *Principal*
Mark Brandfonbrener
William H. Cernota
Walter Preucil
Sonia Mantell

Bass

Collins R. Trier, *Principal*
Gregory Sarchet

Flute

Dionne Jackson, *Principal*
Alyce Johnson

Piccolo

Alyce Johnson

Oboe

Judith Kulb, *Principal*
Anne Bach

English Horn

Anne Bach

Clarinet

Susan Warner, *Principal*
Andrea DiOrio

Bassoon

Preman Tilson, *Principal*
Lewis Kirk

Horn

Jonathan Boen, *Principal*
Neil Kimel
Robert Johnson
Samuel Hamzem

Trumpet

William Denson, *Principal*
Channing Philbrick

Trombone

Jeremy Moeller, *Principal*
Reed Capshaw
Mark Fry

Tuba

Joshua Wirt

Timpani

Edward Harrison, *Principal*

Percussion

Michael Green, *Principal*
Eric Millstein
Joel Cohen

Harp

Lauren Hayes, *Principal*

Personnel Manager

Christine Janicki