

STARS OF LYRIC OPERA

AT MILLENNIUM PARK 2019

Lyric



MillenniumPark



THE BEST OF MUSIC & THEATER

*The Barber of Seville, Madama Butterfly,
Don Giovanni, 42nd Street, and more*

Create your own series and save



Lyric

**312.827.5600
LYRICOPERA.ORG**



Tribune Tower

RESIDENCES

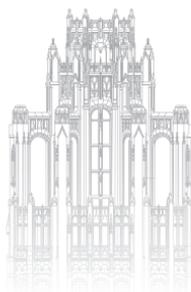
Storied Luxury

CONTEMPORARY HOMES. ICONIC ARCHITECTURE.

SALES GALLERY, BY APPOINTMENT

401 North Michigan Avenue, 28th Floor

tribunetower.com 312.967.3700



All floor plans shown are for illustrative purposes only. Floor plans may not depict final design of units as constructed and may not be drawn to scale. All sketches, renderings, architectural models, materials, plans, specifications, terms, prices, conditions and statements, including estimated timeframes and dates, contained herein are proposed only and are not intended to constitute representations. Developer reserves the right to make modifications in its sole discretion and without prior notice. All photographs and renderings are merely intended as illustrations of the activities and concepts depicted therein as interpreted by the artists. Developer makes no representations regarding any view and/or exposure to light at any time including any existing or future construction by either owner or a third party. Square footage and ceiling heights are approximate and may be based on various measurement methodologies, subject to construction variances and tolerances, as well as redesign, and vary from unit to unit (and may vary from floor to floor). This brochure shall not constitute a valid offer in any jurisdiction where prior registration is required and not yet fulfilled. Where used, developer shall mean Tribune Tower West (Chicago) Owner, LLC and its affiliated entities and their respective managers, members, directors, shareholders, partners, agents, affiliates and employees. The CHICAGO TRIBUNE® sign is used under license. All Rights Reserved. Developer License #2556130.



DL# 2556130

CIM

GOLUB



Your future

starts today.



Whether you're retired or still working, The Clare offers a lifestyle that is second to none. Enjoy a luxury apartment, gourmet cuisine, a remarkable staff and the financial security of LifeCare. It's never too early to start planning your future.

Learn more by calling 312-313-9113
or visiting *TheClare.com* today.



THE CLARE

Gold Coast Retirement Living. Your Way.

FOLLOW US ON:



A Senior Care Development, LLC affiliated
community managed by Life Care Services™

55 E. Pearson St. | Chicago, IL 60611
312-313-9113 | www.TheClare.com

STARS OF LYRIC OPERA AT MILLENNIUM PARK

Jay Pritzker Pavilion
Friday, September 6, 2019
7:00 p.m.

KRZYSZTOF BACZYK
LAWRENCE BROWNLEE
MARIANNE CREBASSA
LEVI HERNANDEZ
ADAM PLACHETKA

And current members of The Patrick G.
and Shirley W. Ryan Opera Center:

KAYLEIGH DECKER
MATHILDA EDGE
CHRISTOPHER KENNEY
ERIC FERRING

LYRIC OPERA ORCHESTRA
LYRIC OPERA CHORUS

SIR ANDREW DAVIS, *Conductor*
MICHAEL BLACK, *Chorus Master*

Lead Sponsor



Cosponsors:

Walter E. Heller Foundation
An Anonymous Donor
Rhoda and Henry Frank Family Foundation
Komarek-Hyde-McQueen Foundation/Patricia Hyde



Presented in cooperation with the
City of Chicago and **Millennium Park**

LEAD SPONSOR



closelook, inc. is a Chicago-based digital marketing agency serving the pharmaceutical industry, founded in 1987. closelook, inc. has generously supported numerous programs at Lyric for many years. David Ormesher, closelook's CEO and founder, serves as chairman of Lyric's Board of Directors. Closelook is proud to support the Stars of Lyric Opera at Millennium Park concert for the eighth consecutive year.

COSPONSORS

WALTER E. HELLER FOUNDATION Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a national director of Lyric's Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic foundation named after her late husband, the founder and past chairman of Walter E. Heller Co. The Walter E. Heller Foundation has generously supported many Lyric productions, most recently Lyric's world premiere of *Bel Canto* (2015/16) and *Don Quichotte* (2016/17), and is proud to sponsor the Stars of Lyric Opera at Millennium Park concert for the first time this season.

An Anonymous Donor is proud to help make the Stars of Lyric Opera at Millennium Park concert possible.

The **Rhoda and Henry Frank Family Foundation** is proud to support the Stars of Lyric Opera at Millennium Park concert for the eleventh consecutive year. Loyal subscribers and donors to Lyric, Rhoda, her late husband Henry, and their family have helped introduce new audiences to Lyric through their generous support of this annual event.

Baker Tilly Virchow Krause, LLP is a leading advisory, tax and assurance firm whose specialized professionals guide clients through an ever-changing business world, helping them win now and anticipate tomorrow. As an independent member of Baker Tilly International, a worldwide network of accounting firms, Baker Tilly brings access to market-specific knowledge in 145 territories worldwide. Lyric board member Charles Droege is Baker Tilly's regional leader of the professional services and technology group. The firm cosponsors the Stars of Lyric Opera at Millennium Park concert for a sixth consecutive year.



CNA is proud to sponsor the Stars of Lyric Opera at Millennium Park concert, and to support the Lyric's education programs. We're honored that Kevin Smith, President & Chief Operating Officer of CNA Specialty, serves on the opera's Board of Directors. From employee volunteering and charitable giving to helping preserve the planet's natural resources, CNA is committed to making a positive difference in our communities.



The **Crain-Maling Foundation** supports medical research, education, spiritual growth, and the arts. Beatrice G. Crain serves as chairman and CEO; Dr. Michael S. Maling serves as president. In the area of the arts, one of its missions is the support of young musicians at the high school and college age, many of whom have become successful in musical careers. At Lyric Opera of Chicago, the Crain-Maling Foundation has provided Operation challenge grants for many years. Beatrice and Michael are very pleased to cosponsor the Stars of Lyric Opera at Millennium Park concert for a sixth consecutive year.



The **Komarek-Hyde-McQueen Foundation/Patricia Hyde** have long supported Lyric's education and community engagement programs, and are proud to cosponsor the Stars of Lyric Opera at Millennium Park concert for the third time this year. Patricia Hyde is a passionate supporter of the arts, and has been an active member of Lyric's Riverside Chapter for many years. Lyric is grateful for Ms. Hyde's dedication to sharing opera with the next generation of Lyric patrons.

Sipi Metals Corp. proudly supports the Stars of Lyric Opera at Millennium Park concert for the fifth time this year. Lyric is grateful to Sipi Metals President Marion Cameron for her dedicated service on the Board of Directors and as Chair of the Investment Committee. Marion is also supporting this season's mainstage production of *Madama Butterfly*, having previously supported several other productions.



The **Music Performance Trust Fund** and the **Film Funds Trust Funds** have generously cosponsored the Stars of Lyric Opera at Millennium Park concert for many years. The Music Performance Trust Fund was established in 1948 by the recording companies of North America and the American Federation of Musicians. The Film Funds were established several years later with representatives of the television and motion picture industries. The mission of both funds is to present admission-free, live musical performances of high quality to the people of the United States and Canada.





OFFICE OF THE MAYOR
CITY OF CHICAGO

LORI E. LIGHTFOOT
MAYOR

September 6, 2019



Dear Friends:

As Mayor, and on behalf of the City of Chicago, I am honored to welcome all those gathered for tonight's concert, *Stars of Lyric Opera at Millennium Park*, presented by the City of Chicago and Millennium Park.

Established in 1954, the Lyric Opera of Chicago is a beacon of operatic excellence, music, and culture. The internationally renowned Lyric Opera has an ongoing commitment to the arts, education, and artistic development, which puts the Lyric at the heart of our communities with initiatives focused on Chicago-area children and teenagers. The great success cemented by steady patronage each year is made evident in the continuation of tonight's popular event at one of Chicago's great treasures – Millennium Park's Pritzker Pavilion.

This free concert allows the entire family to explore historic elements of the world's musical canon through performances featuring acclaimed Lyric stars with the Lyric Opera Orchestra and Chorus. I commend the Lyric Opera of Chicago for providing residents and visitors with the unique opportunity to experience some of Chicago's vibrant culture. I would also like to thank all of the organizers and performers for making this concert possible through your tireless efforts and passion for opera.

I hope that during your stay in Chicago you take the time to see all the City has to offer. Vibrant neighborhoods, an iconic skyline, and an incredible lakefront invites you to explore Chicago. I hope you have a chance to explore The 606 Trail and historic South Shore Cultural Center, tour the vibrant neighborhoods across our city, sample our diverse cuisine, tour our distinguished universities, and visit our world-class museums during your stay.

Please accept my heartfelt welcome as you celebrate and enjoy Stars of Lyric Opera at Millennium Park.

Sincerely,

A handwritten signature in blue ink that reads "Lori E. Lightfoot".
Mayor

FROM THE GENERAL DIRECTOR

Welcome to the 2019 Stars of Lyric Opera at Millennium Park concert! We thank Mayor Lori Lightfoot and Cultural Commissioner Mark Kelly for again making the Pritzker Pavilion available for us to share this special experience with the City of Chicago.

I'm thrilled that our world-renowned music director, Sir Andrew Davis, is on the podium tonight. He'll be leading Lyric's magnificent orchestra and chorus, along with a host of world-renowned stars who will figure prominently in the 2019/20 Lyric season.

It's our custom to highlight the upcoming season in our Millennium Park concerts, and I know you'll be as excited as I am about the season when you hear tonight's varied program. We're featuring the opera that opens the season, Rossini's effervescent comic masterpiece, *The Barber of Seville*, along with four other great works that are back at Lyric this season – Verdi's *Luisa Miller*, Mozart's *Don Giovanni*, Puccini's *Madama Butterfly*, and Tchaikovsky's *The Queen of Spades*.

The season will also include "The Three Queens" – a special program featuring the finales of Donizetti's three "Tudor Queen" operas. I'm very excited about two American works: the Lyric premiere of Jake Heggie's *Dead Man Walking*, an extraordinarily moving work based on the groundbreaking novel by Sister Helen Prejean; and, at The Yard at Chicago Shakespeare, Lyric Unlimited's production of a brand-new work, intensely relevant to our own time and our own city – Jeanine Tesori and Tazewell Thompson's *Blue*.

The climax of the operatic portion of the season will be the greatest challenge any opera company can take on: Richard Wagner's monumental *Ring* cycle, in its first full presentation in Chicago in 15 years.

One of the most exhilarating American musicals, *42nd Street*, will arrive at Lyric in the spring, and special events at the opera house will include a recital by a longtime company favorite, world-renowned Welsh bass-baritone Sir Bryn Terfel.

I want to offer Lyric's deepest thanks to our lead sponsor, closerlook, inc., and our cosponsors: Walter E. Heller Foundation, An Anonymous Donor, Rhoda and Henry Frank Family Foundation, Baker Tilly Virchow Krause LLP, CNA, Crain-Maling Foundation, the Komarek-Hyde-McQueen Foundation/Patricia Hyde, Sipi Metals Corp., the Music Performance Trust Fund, and the Film Funds Trust Funds.

Have a wonderful evening at Millennium Park. I hope to see you again throughout the season!



Anthony Freud
General Director, President & CEO
The Women's Board Endowed Chair



TODD ROSENBERG

Bonhams

AUCTIONEERS SINCE 1793



Consignments Invited

Now accepting consignments for 19th Century European Paintings and 60 other collecting categories.

To schedule a confidential and complimentary valuation with our visiting specialist, please contact us:

Natalie Waechter
Shawn Marsh
Bonhams Midwest
+1 (773) 267 3300
chicago@bonhams.com
[bonhams.com/chicago](https://www.bonhams.com/chicago)

WILHELM FRIEDRICH KUHNERT
(GERMAN, 1865-1926)

Löwen in der Steppe (detail)
oil on canvas

Sold for \$162,575



GRAMMY AWARD WINNER

Mark S. Doss

In

“Opera & Organ”

An enchanting evening of music featuring works by:

- Verdi
- Puccini
- Gruenberg
- Mussorgsky
- Wagner
- Bizet
- Mozart
- Smetana
- Joplin

When: Saturday, September 14 at 6 p.m.

Where: First United Methodist Church
77 W. Washington St., Chicago

Tickets: Online at brownpapertickets.com
By phone at (800) 838-3006



*A Sanctuary of Sound
in the Heart of the City*

NOVEMBER 16, 17 | 2019

EVEREST ALEKO

BY TALBOT & SCHEER | RACHMANINOV
CONDUCTED BY LIDIYA YANKOVSKAYA

chicagooperatheater

cot.org | 312.704.8414

**TICKETS ON
SALE NOW!**

Use code
RISINGSTAR
for \$10 off!

STARS OF LYRIC OPERA AT MILLENNIUM PARK

Friday, September 6, 2019

LYRIC OPERA ORCHESTRA
LYRIC OPERA CHORUS

SIR ANDREW DAVIS, *Conductor*
MICHAEL BLACK, *Chorus Master*

Program

Giuseppe Verdi	<i>Luisa Miller</i> , Overture	LYRIC OPERA ORCHESTRA
Verdi	<i>Falstaff</i> , Act Two: "È sogno o realtà?"	ADAM PLACHETKA (Ford)
Gaetano Donizetti	<i>La favorite</i> , Act Three: "La maîtresse du roi!... Ange si pur"	LAWRENCE BROWNLEE (Fernand)
Giacomo Puccini	<i>Madama Butterfly</i> , Act Two: "Un bel dì" Humming Chorus	MATHILDA EDGE (Cio-Cio-San) LYRIC OPERA CHORUS
Wolfgang Amadeus Mozart	<i>Don Giovanni</i> , Act One: "Là ci darem la mano"	CHRISTOPHER KENNEY (Don Giovanni) KAYLEIGH DECKER (Zerlina)
Sergei Rachmaninoff	<i>Aleko</i> , "Ves tabor spit"	KRZYSZTOF BACZYK (Aleko)
Peter Ilyich Tchaikovsky	<i>The Queen of Spades</i> , Act Two: "Vy tak pechalny... Ya vas lyublyu"	CHRISTOPHER KENNEY (Yeletsy)
Georges Bizet	<i>Carmen</i> , Act One: "La cloche a sonné... Dans l'air nous suivons des yeux" "Quand je vous aimerai?..." L'amour est un oiseau rebelle"	LYRIC OPERA CHORUS MARIANNE CREBASSA (Carmen)

Intermission

Gioachino Rossini	<i>The Barber of Seville</i> , Overture	LYRIC OPERA ORCHESTRA
	Act One: "Ecco ridente in cielo" "Largo al factotum" "Una voce poco fa" "La calunnia" Finale, Act One	In order of vocal appearance: LAWRENCE BROWNLEE (Almaviva) ADAM PLACHETKA (Figaro) MARIANNE CREBASSA (Rosina) KRZYSZTOF BACZYK (Don Basilio) LEVI HERNANDEZ (Dr. Bartolo) MATHILDA EDGE (Berta) ERIC FERRING (Sergeant)

Stage Manager: John W. Coleman
Assistant Stage Managers: Amy C. Thompson, Bill Waters
Musical Preparation: William C. Bilingham, Stefano Sarzani
Projected English Translations: Roger Pines, Francis Rizzo, Colin Ure



MillenniumPark

A collaborative effort between the City of Chicago and the philanthropic community, Millennium Park is an award-winning center for art, music, architecture, and landscape design. Among Millennium Park's prominent features are the Frank Gehry-designed Jay Pritzker Pavilion, the most sophisticated outdoor concert venue of its kind in the United States; Jaume Plensa's Crown Fountain; the contemporary Lurie Garden, designed by Gustafson Guthrie Nichol, Piet Oudolf, and Robert Israel; and Anish Kapoor's monumental Cloud Gate sculpture.

Additional thanks to:

City of Chicago
Lori Lightfoot, Mayor

Chicago Department of
Cultural Affairs and Special Events
Mark Kelly, Commissioner

For more information about Millennium Park, please visit www.millenniumpark.org, call 312-742-1168, or join the conversation on Facebook (Millennium Park), Twitter, and Instagram (@Millennium_Park).

performance media

Since 1991

3453 Commercial Avenue, Northbrook, IL 60062 | www.performancemedia.us | (847) 770-4620

Gail McGrath *Publisher & President*
Sheldon Levin *Publisher & Director of Finance*
A.J. Levin *Director of Operations*

Graphic Design & Production
Tahira Merchant

Joy Morawez - Josie Negron *Accounting*
Willie Smith *Supervisor Operations*
Earl Love - Wilfredo Silva *Operations*

Account Managers
Rand Brichta - Arnie Hoffman

Southeast
Michael Hedge (847) 770-4643

Southwest
Betsy Gugick & Associates (972) 387-1347

East Coast
Manzo Media Group (610) 527-7047

Steve Dunn
Web & Internet Development

This program is viewable on your mobile device at www.performancemedia.us

For advertising information, call (847) 770-4620.

To see our Terms and Conditions relating to advertising orders, visit our website at www.performancemedia.us. All contents copyrighted. All rights reserved. Nothing may be reproduced in any manner without written permission. © 2019

Performance Media & Gail McGrath & Associates, Inc. is a Woman Owned Business

Cover photo by Todd Rosenberg



**Sir John Eliot
Gardiner + ORR**

**Sir John Eliot Gardiner +
Orchestre Révolutionnaire et Romantique**
The Complete Beethoven Symphonies

February 27–March 3, 2020

312.334.7777 | harristheaterchicago.org | 205 East Randolph Drive

Alexandra C. and
John D. Nichols

Sir John Eliot Gardiner
Lead Benefactor



IRVING HARRIS
FOUNDATION

Harris Theater Presents Mainstage
Music Presenting Sponsor

Sterling Bay

Season Sponsor

PROGRAM NOTES

Verdi, *Luisa Miller*, Overture

Luisa Miller (1849), the 14th of Verdi's 26 operas, is a transitional work, pointing the way to the glories of the composer's "middle period" while retaining the irresistible vitality of his earlier operas. In *Luisa Miller* he was becoming a more searching composer, entering more fully into his characters' psychology and becoming a more vivid musical dramatist. The heart of the opera's exciting overture is a buoyant theme that would have fit comfortably into the style of Verdi's predecessor, the bel canto master Gaetano Donizetti.

Verdi, *Falstaff*, "È sogno o realtà?"

Adapted from plays by his hero Shakespeare (*The Merry Wives of Windsor* and portions of *Henry IV, Parts 1 and 2*), *Falstaff* was Giuseppe Verdi's only successful comedy and the crowning glory of his long career. With the skill of its character delineation and its consistently astounding musical imagination, it holds an exalted place in the Verdi canon. Every character is irresistible, and Verdi handled each one with amazing liveliness and imagination. The opera seems so youthful, it's hard to believe Verdi was nearly 80 at the time! He composed it for his own pleasure, collaborating with the brilliant librettist Arrigo Boito. *Falstaff* received tumultuous acclaim in its premiere at Milan's La Scala in 1893.

The opera's central character, Sir John Falstaff, writes identical love letters to Alice Ford and Meg Page. Alice's husband hears about the letters and is furious. Disguising himself as "Master Brook," he visits Falstaff and is horrified to hear that the old knight will be visiting Alice that day between two and three. While Falstaff is off changing into his best clothes, Ford sings a magnificent monologue combining intense bitterness with a consuming desire for revenge.

Donizetti, *La favorite*, "La maîtresse du roi... Ange si pur"

Among all major opera composers, Gaetano Donizetti is the most prolific. Of his more than 60 operas, many were written during the final years of his career. Premiered in Paris, *La favorite* (1840) was composed for some of the most remarkable singers of Donizetti's day, and the drama remains a vehicle for passionate but elegant bel canto vocalism.

In 14th-century Spain, Fernand, a novice in a Castilian monastery, falls in love with an unknown lady, Léonor, the favorite of King Alphonse XI. After much intrigue,

the king willingly bestows titles of nobility and military honors on Fernand, and all is set for his wedding to Léonor. Their happiness is interrupted by Balthazar, the monastery's father superior, who believes Fernand is dishonoring himself by marrying the king's mistress. Fernand confronts Alphonse and rejects his favor. Bitterly unhappy, he returns to the monastery and, in the touching "Ange si pur," he laments having been betrayed by Léonor.

Puccini, *Madama Butterfly*, "Un bel di"; Humming Chorus

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

While in Nagasaki, Japan, Lt. B.F. Pinkerton of the U.S. Navy has a traditional Japanese marriage ceremony. His bride is a geisha, Cio-Cio-San (a.k.a. Madame Butterfly). Pinkerton soon leaves for America, promising to return when the robins are nesting. Three years go by, with Cio-Cio-San giving birth to his child and never losing hope. Early in Act Two she sings her moving aria, "Un bel di," telling her maid Suzuki that Pinkerton will return "one beautiful day." The opera's exquisitely atmospheric "Humming Chorus" (usually sung from offstage) ends the first half of Act Two.

Mozart, *Don Giovanni*, "Là ci darem la mano"

Premiered in Prague in 1787, *Don Giovanni* has been universally acclaimed as the perfect opera, with its eight characters all coming vividly to life in one unforgettable scene after another. At the center of the piece is a man whose seduction and abandonment of countless women is looked upon in today's times as something appalling, and completely deserving the comeuppance he receives in the opera's finale – his descent into hell.

In the opera's first act Giovanni meets a peasant couple, Zerlina and Masetto, who are about to be married. After managing to get Masetto out of the way, Don Giovanni proceeds to seduce the hesitant Zerlina in the most famous of all Mozart duets.

Rachmaninoff, *Aleko*, “Ves tabor spit”

The one-act opera *Aleko* (1892) was written while Sergei Rachmaninoff was still a conservatory student. With a Pushkin poem entitled *The Gypsies* as its dramatic source, *Aleko* is perhaps the finest of the three operas the composer completed (there are portions of three others – all are one-act works). It was also the work that set Rachmaninoff on his path as a professional.

Although the entire work is seldom produced by opera companies outside Russia, bass-baritones everywhere cherish the title character’s powerful monologue. Aleko has married Zemfira, a gypsy, who tires of him and is attracted to a younger member of the gypsy band. Recalling that he had abandoned his old existence for the freedom of gypsy life and for Zemfira, Aleko (like Don José in Bizet’s *Carmen*) despairs at the thought of her now-extinguished passion.

Tchaikovsky, *The Queen of Spades*, “Vy tak pechalny...Ya vas lyublyu”

After triumphing with *Eugene Onegin* in 1879, 11 years later Peter Ilyich Tchaikovsky turned again to a work of Alexander Pushkin when he adapted the riveting story *The Queen of Spades*. Tchaikovsky’s opera of that name is loaded with memorable music, from grand choruses to heartfelt arias and two passionate duets for the hero and heroine.

The most celebrated musical episode from this opera belongs to a supporting role for baritone, Prince Yeletsky. This character is engaged to Lisa, who has no interest in him once she falls in love with Gherman, an officer obsessed with the secret of winning at cards. All three are at a ball where Yeletsky is able to snatch a moment alone with Lisa. He senses that she’s troubled, and in his touchingly heartfelt aria, he begs her to confide in him.

Bizet, *Carmen*, “La cloche a sonné...Dans l’air nous suivons des yeux”; “Quand je vous aimerai?... L’amour est un oiseau rebelle”

Based on the famous novella of the same name by Prosper Mérimée (1845), *Carmen* premiered at Paris’s Opéra Comique in 1875. The failure of its premiere deeply saddened Georges Bizet, who didn’t live to see the work skyrocket to international popularity. His masterpiece, *Carmen* remains one of the most popular of all operas, mesmerizing in its depiction of Spain and the plot’s two emotionally volatile protagonists.

In Act One, the men of Seville anticipate the appearance of the young women working in Seville’s cigarette factory, who are on a break. They sing about the intoxicating smoke. When Carmen appears, she’s surrounded by her fellow cigarette girls but also by the men of Seville, all of whom are interested in her. She waves them off, but pauses and, in her captivating “Habanera,” describes love as a bird that no one can tame.

Rossini, *The Barber of Seville*, Overture and excerpts from Act One

Italian comic opera was slowly dying, for lack of originality, before Gioachino Rossini came along. Thanks to an extraordinary ability to bring humor to both orchestral and vocal lines, he was able to invigorate operatic comedy singlehandedly. His most famous comedy, *The Barber of Seville* (1816), based on the play of the same name by Pierre-Auguste Caron de Beaumarchais, is musically and dramatically uproarious from start to finish.

Count Almaviva is in love with Dr. Bartolo’s ward, Rosina, and decides to serenade her at dawn (“Ecco ridente in cielo”). Once Figaro, resourceful barber of the city of Seville, conveniently appears (“Largo al factotum”), the count enlists his help in arranging a meeting with Rosina. Bartolo tells a servant not to admit anyone to the house but Don Basilio, Rosina’s music teacher. Before the day is over, Bartolo hopes to marry Rosina himself. Figaro and the count plan to bring the count into Bartolo’s house in disguise.

Rosina, who believes her serenader’s name is “Lindoro,” swears that he will be hers (“Una voce poco fa”). Bartolo is worried that this young man could actually be Count Almaviva. Don Basilio suggests that spreading a few rumors could cool Rosina’s feelings for her admirer (“La calunnia”). Figaro reveals to Rosina that Lindoro is head-over-heels in love with her. Rosina produces a note she has written to Lindoro, and Figaro leaves to deliver it.

Almaviva barges into Bartolo’s house, impersonating a drunken soldier. He manages to slip a note to Rosina. When the police appear – summoned by Bartolo – the disorderly soldier is arrested. After managing to reveal his true identity to the sergeant in command, he’s immediately released, to everyone’s astonishment.

— Roger Pines
Dramaturg, Lyric Opera of Chicago



HALLOWEEN MASQUERADE

Saturday, October 26, 2019

8:00 p.m. to Midnight

Lyric Opera House

20 N Wacker Drive

DRINK

Sip on signature cocktails at the open bar featuring local Chicago breweries and distilleries

DANCE

Join us on the dance floor with live music spun by DJ Metro

PARTY

Celebrate with your friends and members of the Ryan Opera Center Ensemble

TASTE

Enjoy lite bites from local restaurants

DRESS

Come dressed to impress in costume or formal attire with a mask

PURPOSE

All proceeds support the emerging operatic talent of The Patrick G. and Shirley W. Ryan Opera Center

Don't miss out on our limited quantity Early Bird tickets, on sale now at www.lyricopera.org/halloween.

Must be 21+ to attend.

Hosted by the Lyric Young Professionals

Lyric

312.827.5656

LYRICOPERA.ORG/HALLOWEEN

ARTIST PROFILES



SIR ANDREW DAVIS leads *The Barber of Seville*, *The Queen of Spades*, *Götterdämmerung* and the *Ring* cycle at Lyric this season. Lyric's music director and principal conductor since 2000 and chief conductor of the Melbourne Symphony Orchestra since 2013, Davis is soon to return to the MSO (Handel's *Messiah* in Davis's own orchestration, also to be heard with Washington's National Symphony); the Toronto Symphony Orchestra (Massenet's *Thaïs* and other works); and the CSO (Beethoven and Tippett). Among his major achievements recently was *Götterdämmerung* at the Edinburgh International Festival. Davis's career has included artistic leadership of the BBC Symphony Orchestra, Glyndebourne Festival Opera, and the Toronto Symphony Orchestra. He has conducted at the Metropolitan Opera, La Scala, London's Royal Opera House, and the Bayreuth Festival; the major opera companies of Munich, Paris, San Francisco, and Santa Fe; and virtually every other internationally prominent orchestra, including those of Berlin, Amsterdam, and London. An award-winning discography documents Sir Andrew's artistry, with recent CDs including works of Berlioz, Bliss, and Elgar (winner of the 2018 Diapason d'Or de l'Année). *Sir Andrew Davis is the John D. and Alexandra C. Nichols Music Director Endowed Chair.*



MICHAEL BLACK has been Lyric's chorus master since 2013/14. He held the same position at Opera Australia from 2001 to 2013. Black has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, and Cantillation chamber choir. He has also worked with Sir Andrew Davis and the Melbourne Symphony Orchestra. Recent activities include preparing the *Damnation of Faust* chorus at the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings (including numerous appearances on Australian Broadcast Corporation programs). He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. *Michael Black is the Howard A. Stoller Chorus Master Endowed Chair.*



KRZYSZTOF BACZYK debuts at Lyric this season as Basilio/*The Barber of Seville*. The Polish bass's early-career successes included *The Magic Flute* and *Alcina* (Aix-en-Provence), *La clemenza di Tito* (Warsaw), and *Acis and Galatea* (Salzburg). In recent seasons he sang the Commendatore and Masetto/*Don Giovanni* in Stockholm; *Capellio/I Capuleti e i Montecchi*, *Melisso/Alcina*, *Raimondo/Lucia di Lammermoor*, *Masetto/Don Giovanni* and *Colline/La bohème* (all at the Zurich Opera House); and the Mozart *Requiem* (Opéra National de Lorraine). Other appearances have included his Opéra National de Paris debut (*Don Carlos*) and roles in *Lady Macbeth of Mtsensk*, *Iolanta*, *Tosca*, *The Magic Flute* and *Zuniga/Carmen* at Polish National Opera, Rossini's *Stabat Mater* (Toulouse's Orchestre National du Capitole), *Alcina* (Paris's Théâtre des Champs-Élysées), *The Fiery Angel* (Polish National Opera, Aix-en-Provence Festival), and *Masetto* (NDR Philharmonie Hannover). Most recently he debuted at ABAO Olbe Bilbao as Colline and made his U.S. debut with the Philadelphia Orchestra.



LAWRENCE BROWNLIEE returns to Lyric this season as Almoviva/*The Barber of Seville*, following his acclaimed appearances in *I puritani*, *Charlie Parker's Yardbird*, *La Cenerentola*, and a recital with bass-baritone Eric Owens. Winner of 2017's "Male Singer of the Year" award from the International Opera Awards and Bachtrack, the American tenor this season reprises *Ramiro/La Cenerentola* (Amsterdam) and *Almoviva* (Dallas), while also singing his first *Fernand/La favorite* (Houston Grand Opera). Brownlee has starred in bel canto repertoire at the Met and in Zurich, Paris, and Munich, among many other venues. In Philadelphia he created *Charlie/Charlie Parker's Yardbird*, reprised in New York and London prior to his Lyric appearance in the role. Brownlee has performed with many major orchestras

including those of Chicago, Philadelphia, Boston, Cleveland, New York, Berlin, and Munich. He premiered an acclaimed song cycle, Tyshawn Sorey and Terrance Hayes's *Cycles of My Being*, in Philadelphia, repeated in Chicago and at Carnegie Hall.



MARIANNE CREBASSA returns to Lyric this season as Rosina/*The Barber of Seville*, having previously been heard here in *Così fan tutte* and *Romeo and Juliet*. The French mezzo-soprano will be occupied for much of 2019/20 with Mozart, including Cherubino/*The Marriage of Figaro* (Met, Berlin) and Dorabella (Berlin, Vienna). Among other recent successes are Irene/Handel's *Tamerlano* and the title role/*La Cenerentola* (La Scala, the latter also for her return to the Opéra National de Paris), *Orphée/Orphée et Eurydice* (Paris's Opéra Comique), and *Mélisande/Pelléas et Mélisande* (Berlin State Opera).

Crebassa debuted at the Salzburg Festival as Handel's Irene and returned as Cecilio/*Lucio Silla*, the title role/Marc Andre Dalbavie's *Charlotte Salomon* (world premiere), and Sesto/*La clemenza di Tito*. Further appearances have included Cherubino (Berlin, Vienna, Amsterdam, La Scala) and Cecilio/*Lucio Silla* (La Scala debut). Crebassa's solo recitals on CD have earned the Echo Klassik Award for Solo Recording (Voice) and the Gramophone Award.



KAYLEIGH DECKER, a second-year Ryan Opera Center member, appears at Lyric this season as Kate Pinkerton/*Madama Butterfly*, after previous appearances in *Cendrillon* and *Idomeneo*. The mezzo-soprano is an alumna of the University of Cincinnati College-Conservatory of Music and the Oberlin Conservatory. At CCM Opera she sang leading roles in *Idomeneo*, *Cendrillon*, and *The Cunning Little Vixen*. Decker has also performed at The Glimmerglass Festival, Cincinnati Chamber Opera, Queen City Opera, and Oberlin Opera Theatre. A former Gerdine Young Artist at Opera Theatre of Saint Louis, she participated last season at Carnegie Hall. Decker has also appeared in concert with the St. Louis Symphony. Among her numerous honors are the Sara Tucker Study Grant and a 2019 Luminarts fellowship. *Kayleigh Decker is sponsored by The C.G. Pinnell Family.*



MATHILDA EDGE, a first-year Ryan Opera Center member, debuts at Lyric this season as Berta/*The Barber of Seville* and will return as Gerhilde/*Die Walküre*. An Illinois native, Edge has been heard at Indiana University as Butterfly, Fiordiligi, Romilda/*Xerxes*, and the First Lady/*The Magic Flute*. Most recently, she was a recipient of a prestigious Sara Tucker Study Grant through the Richard Tucker Music Foundation. In 2016 she received third place in the NATS Artist Award Competition and the Washington International Competition for Voice. Also in 2016, she won Milwaukee's Bel Canto Chorus Regional Artist

Competition, subsequently singing *Elijah* with the BCC. A two-time winner in the Indiana District's Metropolitan Opera National Council Auditions, she received the Georgina Joshi Fellowship through Indiana University's Jacobs School of Music. *Mathilda Edge is sponsored by Maurice J. and Patricia Frank.*



ERIC FERRING, a second-year Ryan Opera Center member, appears at Lyric this season in *The Barber of Seville*, *Dead Man Walking*, and *The Queen of Spades*. He earned critical praise last season as Lurcanio/*Ariodante* (Lyric premiere) and was also heard in *La traviata* and *Elektra*. The Iowa-born tenor, previously a Resident Artist at Pittsburgh Opera and an apprentice singer at The Santa Fe Opera (Richard Tucker Memorial Award), has also performed with Opera Theatre of Saint Louis, Wolf Trap Opera, and Seagle Music Colony. He has received the Best Vocal Artist award from the American Opera Society of

Chicago, a Sara Tucker Study Grant from the Richard Tucker Foundation, a Sullivan Foundation Career Grant. This summer he participated in the prestigious Britten-Pears and Aix-en-Provence Festival young-artist programs. *Eric Ferring is sponsored by Richard O. Ryan and Cynthia Vahlkamp and Robert Kenyon.*



LEVI HERNANDEZ, a Ryan Opera Center alumnus, has sung nine roles at Lyric, among them Dandini/*La Cenerentola*, Schaunard/*La bohème*, and Marullo/*Rigoletto*. Recent portrayals include Marcello/*La bohème* (Opera Colorado, where he returns later this season as Tonio/*Pagliacci*), Rinaldo/*La rondine* (Minnesota Opera), Sharpless/*Madama Butterfly* (Kentucky Opera), and roles in contemporary repertoire, among them Alvaro/Daniel Catán's *Florencia en el Amazonas* (San Diego Opera, Madison Opera), Rabbi Lampert/Ben Moore's *The Enemies: A Love Story* (Kentucky Opera), Pa Joad/Ricky Ian Gordon's *The Grapes of Wrath* (Michigan Opera Theater), and Inspector Kildare/Kevin Puts's *Elizabeth Cree* (Chicago Opera Theater). The baritone has appeared with many other prominent American companies, including those of Philadelphia, Boston, San Francisco, Houston, St. Louis, and Omaha. He has also been heard at the Teatro Nacional Sucre in Quito, Ecuador, and at Berlin's Komische Oper. Hernandez's summer festival credits include Bard Music Festival, Opera North, and the Spoleto Festival.



CHRISTOPHER KENNEY, a second-year Ryan Opera Center member, appears at Lyric this season in *The Barber of Seville* and *Madama Butterfly*. He made his Grant Park Music Festival debut in 2018 as Bob/Menotti's *The Old Maid and the Thief*. Kenney was recently a member of Washington National Opera's Domingo-Cafritz Young Artist Program. While there, he was heard in *The Barber of Seville*, *The Little Prince*, and Missy Mazzoli's *Proving Up* (world premiere). Additionally, he was a featured soloist 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.*



ADAM PLACHETKA returns to Lyric this season as Figaro/*The Barber of Seville*, after previously starring in *The Magic Flute* and *The Marriage of Figaro*. A native of Prague, the bass-baritone recently returned to his hometown's National Theatre in Smetana's *Dalibor*. This season Plachetka will star as Mozart's Figaro at the Vienna State Opera and the Metropolitan Opera (where he also sings Count Almaviva in that production). Recent successes include *Guglielmo/Così fan tutte*, *Publio/La clemenza di Tito* (Baden-Baden), and *Belcore/L'elisir d'amore* (London). Since 2010 he has been a favorite at the Vienna State Opera, acclaimed in Mozart, Handel, Rossini, Donizetti, Bellini, Berlioz, and Puccini. Plachetka's successes also include Mozart's Figaro at the Salzburg and Glyndebourne festivals, and performances at La Scala, La Monnaie in Brussels, the Deutsche Oper Berlin, the Berlin State Opera, and Munich's Bavarian State Opera. Renowned conductors with whom Plachetka has collaborated include Barenboim, Gergiev, Muti, Nézet-Séguin, and Welser-Möst.

Wherever you go, we're right there with you!



View Us on your
Tablet or Phone
Call Us to Place Your Ad



The Art Institute of Chicago Magazine • Auditorium Theatre Program • Chicago Botanic Garden Magazine • Chicago Philharmonic Program
Chicago Wedding & Party Resource • Citadel Theatre Program • Do North Guide • Field Museum Magazine • Forest Preserves of Cook County Guide
Kohl Children's Museum Visitor Guide • Lake Forest Symphony Program • Lyric Opera Millennium Park Program • Lyric Opera of Chicago Program
One of a Kind Show Guide • Randolph Street Market Festival Guide • Ravinia Family Fun Program • Ravinia Magazine • Ravinia Steans Music Institute Program

performance media
Since 1991

847.770.4620 | performancemedia.us

Music Staff

William C. Billingham
Susan Miller Hult
Roger Kalia
Keun-A Lee
Noah Lindquist
Grant Loehning
Francesco Milioto
Jerad Mosbey
Matthew Piatt
Stefano Sarzani
Madeline Slettedahl
Tatiana Vassilieva
Eric Weimer

Orchestra

Violin I

Robert Hanford,
Concertmaster
The Mrs. R. Robert
Funderburg
Endowed Chair
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
Bonita Di Bello
Diane Duraffourg-Robinson
Teresa Kay Fream
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

Cello

Calum Cook, *Principal*
Paul Dwyer, *Assistant Principal*

Mark Brandfonbrener
William H. Cernota
Laura Deming**
Paula Kosower*
Sonia Mantell
Walter Preucil

Bass

Ian Hallas,
Acting Principal
Andrew L. W. Anderson
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

Premam 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*
Channing Philbrick,
Assistant Principal
Mike Brozick*

Trombone

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

Bass Trombone

Mark Fry*

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*
Injoo Choi, *violin*
Renée-Paule Gauthier, *violin*
Rika Seko, *violin*
Michael Shelton, *violin*
Aurelien Pederzoli, *viola*
Benton Wedge, *viola*
Sam Pederson, *viola*
Judy Stone, *cello*
Ethan Brown, *cello*
Jeremy Attanaseo, *bass*
Leslie Grimm, *clarinet*
Lauren Hayes, *harp*
Steve Roberts, *guitar*

Librarian

John Rosenkrans, *Principal*

Personnel Manager & Stageband Contractor

Christine Janicki

*Season substitute

**Sabbatical

Chorus Master

Michael Black
Chorus Master
The Howard A. Stotler
Endowed Chair

Regular Chorus

Soprano

Elisa Billy Becker **
Jillian Bonczek
Sharon Garvey Cohen
Patricia A. Cook-Nicholson
Cathleen Dunn
Janet Marie Farr
Desirée Hassler
Rachael Holzhausen
Laureen Janeczek-Wysocki
Kimberly McCord
Heidi Spoor
Stephani Springer
Elizabeth Anne Taylor
Sherry Watkins
Kelsea Webb

Mezzo

Claudia A. Kerski-Nienow
Marianna Kulikova
Colleen Lovinello
Yvette Smith
Marie Sokolova
Maia Surace
Corinne Wallace-Crane
Pamela Williams
Michelle K. Wrighte

Tenor

Geoffrey Agpalo **
Timothy Bradley
Hoss Brock
William M. Combs
John J. Concepcion
Kenneth Donovan
Joseph A. Fosselman
Cullen Gandy
Cameo T. Humes
Tyler Samuel Lee
Mark Nienow
Thomas L. Potter
Joe Shadday

Bass

Matthew Carroll
David DuBois
Robert Morrissey
Kenneth Nichols
Thomas Sillitti
Craig Springer
Jeffrey W. Taylor
Nicholas Ward
Ronald Watkins
Nikolas Wenzel
Max Wier

*Season substitute

**Sabbatical



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.

ARE YOU A STUDENT OR
YOUNG PROFESSIONAL?
UNLOCK SPECIAL DISCOUNTS AT LYRIC!

Lyric

lyricopera.org/NEXT

NEXT for college students
(\$20 tickets)

lyricopera.org/LYP

Lyric Young Professionals
(\$35 tickets)

PHOTO: JACLYN SIMPSON



THERE'S SOMETHING FOR THE WHOLE FAMILY AT LYRIC

Earth to Kenzie

November 9 & 10
Vittum Theater
\$10 for kids | \$20 for adults

An introduction to opera for younger audiences, join Kenzie and her avatar Edwin on an intergalactic adventure!

Family Day

May 16, 11am-3pm
Lyric Opera House
\$5 for kids | \$10 for adults

Enjoy a behind-the-scenes look at the Lyric Opera House, complete with fun activities like stage combat demonstrations, facepainting, and live performances.

Backstage Tours

Throughout Season | \$15

Marvel at the Art Deco beauty of the Ardis Krainik Theatre, enjoy an up close and personal view of the orchestra pit and go backstage to see where the opera-making magic takes place.

Lyric

312.827.5600
LYRICOPERA.ORG/FAMILY



MUSIC
OF THE
BAROQUE

BACH MASS IN B MINOR

JANE GLOVER
CONDUCTOR

SATURDAY

Sep 14,
7:30PM

Harris Theater

baroque.org

SUNDAY

Sep 15,
3PM

North Shore Center

312.551.1414

celebrating

25

years

ST. JUDE FASHION SHOW

Event Sponsor

MARCUS
A MARCUS LEMONIS COMPANY

Dream a Little Dream

SUNDAY, NOVEMBER 10 • 10AM

Donald E. Stephens Convention Center
5555 N. River Road • Rosemont, IL

A BizBash Chicago Top Fashion Event
Featuring a fashion show by Zzazz Productions
Furs by York Furrier

Show your support for St. Jude
Be a Sponsor • Donate Raffle Items
Gather Friends • Get Tickets and Join Us!

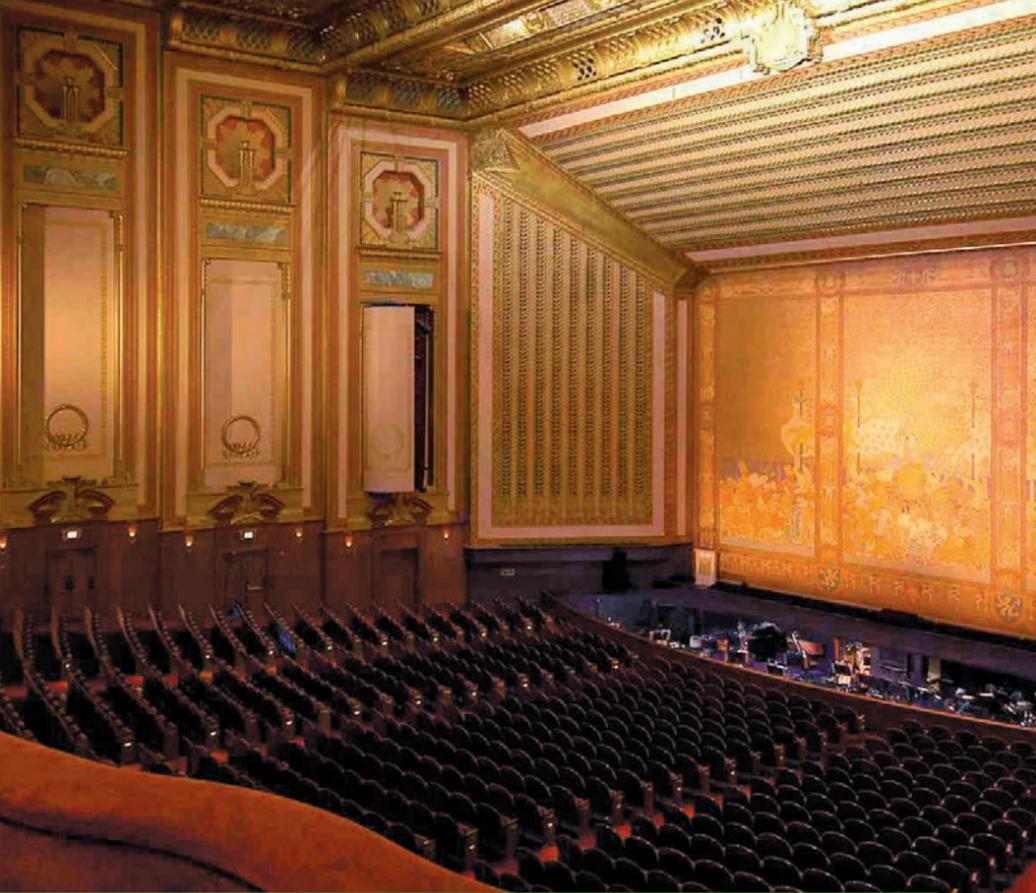
stjude.org/fashionshow



**St. Jude Children's
Research Hospital**

Finding cures. Saving children.
ALSAC • DANNY THOMAS, FOUNDER

©2019 ALSAC/St. Jude Children's Research Hospital (41518)



We Have A Real Appreciation For Things That Are Well Orchestrated.

Northern Trust is proud to support Lyric Opera of Chicago. For 130 years, we've been meeting our clients' financial needs while nurturing a culture of caring and a commitment to invest in the communities we serve. Our goal is to help you find perfect harmony.

FOR MORE INFORMATION CONTACT
northerntrust.com



**NORTHERN
TRUST**