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AT MILLENNIUM PARK 2017

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Orphée et
Eurydice

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JOFFREY ★ BALLET

CHICAGO

SEP 23 – OCT 15

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with projected English translations

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STARS OF LYRIC OPERA AT MILLENNIUM PARK

Jay Pritzker Pavilion
Friday, September 8, 2017
7:30 p.m.

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closerlook, inc. is a Chicago-based digital marketing agency serving the pharmaceutical industry, founded in 1987. closerlook has generously supported Lyric for many years, including sponsoring Fantasy of the Opera from 2009 to 2014, and was Lead Sponsor of that event in 2012. David Ormesher, closerlook's CEO and founder, serves as Chairman of Lyric's Board of Directors. closerlook is proud to support the *Stars of Lyric Opera at Millennium Park* concert for the sixth consecutive year.

COSPONSORS

Rhoda L. and Henry S. Frank are loyal subscribers and donors to Lyric Opera of Chicago. They help introduce new audiences to Lyric through their support of Operathon, Lyric Unlimited, and for the ninth time, the *Stars of Lyric Opera at Millennium Park* concert.

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

Amy and Paul Carbone are dedicated patrons and subscribers who share their love of Lyric with the community through their support of *Backstage Tours*, *NEXT*, and, for the first time this year, the *Stars of Lyric Opera at Millennium Park* concert. Lyric is grateful to have Paul Carbone as a member of its Board of Directors and Executive, Audit, and Investment Committees, and Chair of the Finance Committee.

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 to encourage and nurture generations of young musicians, in preparation for successful musical and professional careers. At Lyric Opera of Chicago, the Crain-Maling Foundation has provided Operathon challenge grants for many years. Beatrice and Michael are very pleased to cosponsor the *Stars of Lyric Opera at Millennium Park* concert for a fourth consecutive year.



Fifth Third Bank has a long standing commitment to empowering and investing in the communities it serves through philanthropy, community sponsorships, and active leadership participation on boards and events. Fifth Third Bank is proud to cosponsor the *Stars of Lyric Opera at Millennium Park* concert for the first time this year. Lyric is honored to have Eric S. Smith, Market President, Fifth Third Bank, serve on its Board of Directors, Executive Committee, and Nominating/Governance Committee, and as Chair of the Lyric Unlimited Committee.



The **Annie & Greg Jones Family Foundation** is pleased to cosponsor tonight's *Stars of Lyric Opera at Millennium Park* concert for the sixth consecutive year. In past seasons, they have supported several Lyric events, including Wine Auction, Opera Ball, and Fantasy of the Opera, as well as Lyric's Annual Campaign. Lyric is honored to have Greg Jones as a member of its Board of Directors and Investment Committee.

Sipi Metals Corp. proudly supports the *Stars of Lyric Opera at Millennium Park* concert for the third 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 *Così fan tutte* and has in past years cosponsored Lyric's mainstage productions of *Rusalka* (2013/14), *Tannhäuser* (2014/15), *Eugene Onegin* (2016/17), along with many years of Annual Campaign support.



Lake Geneva Chapter has previously been a cosponsor of Lyric's *Season Preview Concert*, and is thrilled to be making their debut as a supporter of the *Stars of Lyric Opera at Millennium Park* concert. As the largest of Lyric's thirteen volunteer groups, the Lake Geneva Chapter is proud of the work their member base does to bring many of their middle and high school students to the Lyric Opera House each year, and are excited to be increasing the number of young men and women that will have an opportunity to experience live opera during the 2017/18 season.

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Operathon, and the *Stars of Lyric Opera at Millennium Park* concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

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 first 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.

The Music Performance Trust Fund and the Film Funds are related non-profit organizations who have generously cosponsored the *Stars of Lyric Opera at Millennium Park* concert for many years. The Music Performance Trust Fund was created in 1948 as a result of collective bargaining between the American Federation of Musicians and major North American recording companies. The Film Funds came into existence several years later, after further bargaining with representatives of major motion picture and television organizations. 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.

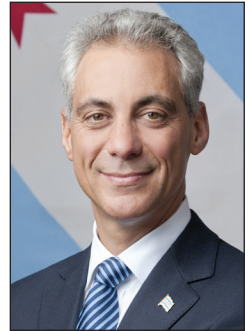




OFFICE OF THE MAYOR
CITY OF CHICAGO

RAHM EMANUEL
MAYOR

September 8, 2017



Dear Friends:

As Mayor, and on behalf of the City of Chicago, I am pleased and proud to extend warm greetings to everyone gathered for tonight's highly anticipated concert, *Stars of Lyric Opera at Millennium Park*, presented by the City of Chicago and Millennium Park.

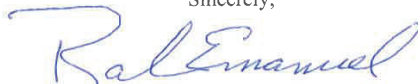
Established in 1954, the Lyric Opera of Chicago has remained a bastion of operatic excellence and a beacon for music and culture for 63 groundbreaking seasons. Alongside the opera house's international renown, its longstanding commitment to arts education and artistic development places the Lyric Opera at the heart of our communities with its initiatives focused on Chicago-area children and teenagers. And its great success, cemented by steady patronage year after year, is also made evident in the continuation of tonight's popular event at one of Chicago's great treasures – Millennium Park's Jay Pritzker Pavilion.

I could not be more excited for this event and commend the Lyric Opera of Chicago for providing residents and visitors with unique opportunities to experience some of the best of Chicago's vibrant culture. This free concert allows the entire family to explore historic elements of the world's musical canon. So, I would like to also thank all of the organizers and performers for making this concert possible through your tireless efforts and great passion for opera.

I hope that those visiting our great city take time to experience some of the special places in Chicago. Our iconic skyline and incredible lakefront invite you to explore all that Chicago has to offer. I hope you have a chance to sample our distinguished restaurants, tour our great universities, and visit our world-class museums during your stay.

On behalf of the people of Chicago, please accept my heartfelt welcome as you celebrate and enjoy *Stars of Lyric Opera at Millennium Park*.

Sincerely,



Mayor



City of Chicago
Mayor Rahm Emanuel

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FROM THE GENERAL DIRECTOR

My Lyric colleagues and I invariably look forward to the annual *Stars of Lyric Opera at Millennium Park* concert with great excitement. We cherish this event as our opportunity to offer a special gift to the city, and it's with the greatest pleasure that we present the magnificent talents of our star singers, orchestra, and chorus. I'm so pleased that Lyric's world-renowned music director, Sir Andrew Davis, who has always hugely enjoyed performing at Millennium Park, is on the podium for this concert.

We thank Mayor Rahm Emanuel and Cultural Commissioner Mark Kelly for once again making the Pritzker Pavilion available to us. Lyric is also grateful to 98.7WFMT, whose live broadcast will bring the performance to listeners unable to make it to the Park.

In recent seasons it's been our custom to feature a number of operas from the current season in our Millennium Park programs, and tonight's concert is no exception. You'll hear excerpts from seven operas in Lyric's 2017/18 repertoire. What marvelous pieces they are: Gluck's noble *Orphée et Eurydice*, Verdi's powerfully dramatic *Rigoletto*, Wagner's incomparably moving *Die Walküre*, Puccini's spectacular *Turandot*, Bizet's exotic gem *The Pearl Fishers*, Bellini's matchlessly elegant *I puritani*, and Gounod's exquisite romance, *Faust*. Although Mozart's *Così fan tutte* isn't represented tonight, you can look forward to that captivating work this season as well. We do have Mozart on the program, *The Marriage of Figaro*, plus wonderful music from three Lyric favorites – Donizetti's *Don Pasquale*, Tchaikovsky's *Eugene Onegin*, and Massenet's *Werther*.

This season at Lyric, we're also thrilled to bring you Andrew Lloyd Webber and Tim Rice's iconic *Jesus Christ Superstar*; a riveting new American work, Gregory Spears's *Fellow Travelers*, an exciting concert commemorating the 100th birthday of Leonard Bernstein; and an eagerly anticipated recital by Polish tenor superstar Piotr Beczala.

I want to offer Lyric's deepest thanks to our lead sponsor, closerlook, inc. and our cosponsors: Rhoda L. and Henry S. Frank, an Anonymous Donor, Amy and Paul Carbone, Crain-Maling Foundation, Fifth Third Bank, Annie & Greg Jones Family Foundation, Sipi Metals Corp., Lake Geneva Chapter, Allan and Elaine Muchin, the Komarek-Hyde-McQueen Foundation/Patricia Hyde, and the Music Performance Trust Fund and Film Funds.

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



Anthony Freud



STEVE LEONARD

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PROGRAM

LYRIC OPERA ORCHESTRA SIR ANDREW DAVIS, <i>conductor</i>		LYRIC OPERA CHORUS MICHAEL BLACK, <i>chorus master</i>
Wolfgang Amadeus Mozart (1756-1791)	<i>The Marriage of Figaro</i> , Overture	LYRIC OPERA ORCHESTRA
Mozart	<i>The Marriage of Figaro</i> , Act Four, "Giunse alfin...Deh vieni, non tardar"	LAUREN SNOUFFER (Susanna)
Giuseppe Verdi (1813-1901)	<i>Rigoletto</i> , Act Three, "La donna è mobile"	MATTHEW POLENZANI (Duke of Mantua)
Verdi	<i>Rigoletto</i> , Act Three, "Un dì, se ben rammentomi...Bella figlia dell'amore"	MATTHEW POLENZANI (Duke of Mantua) J'NAI BRIDGES (Maddalena) ANDRIANA CHUCHMAN (Gilda) ANTHONY CLARK EVANS (Rigoletto)
Vincenzo Bellini (1801-1835)	<i>I puritani</i> , Act One, "Ad Arturo onore"	LYRIC OPERA CHORUS
Giacomo Puccini (1858-1924)	<i>Turandot</i> , Act Three, "Tu che di gel sei cinta"	JANAI BRUGGER (Liù)
Charles Gounod (1818-1893)	<i>Faust</i> , Act Two, "O sainte médaille... Avant de quitter ces lieux"	ANTHONY CLARK EVANS (Valentin)
Gounod	<i>Faust</i> , Act Three, "O Dieu! Que de bijoux!... Ah, je ris de me voir si belle"	JANAI BRUGGER (Marguerite)
Peter Ilyich Tchaikovsky (1840-1893)	<i>Eugene Onegin</i> , Act Two, "Vot tak syurpriz!"	LYRIC OPERA CHORUS EMMETT O'HANLON (Officer)
Christoph Willibald Gluck (1714-1787)	<i>Orphée et Eurydice</i> , Act Three, "J'ai perdu mon Eurydice"	DMITRY KORCHAK (Orphée)
Gluck	<i>Orphée et Eurydice</i> , Act Three, "L'Amour triomphe"	DMITRY KORCHAK (Orphée) ANDRIANA CHUCHMAN (Eurydice) LAUREN SNOUFFER (Amour) LYRIC OPERA CHORUS
Intermission		
Gaetano Donizetti (1797-1848)	<i>Don Pasquale</i> , Act One, "Quel guardo il cavaliere...So anch'io la virtù magica"	ANDRIANA CHUCHMAN (Norina)
Jules Massenet (1842-1912)	<i>Werther</i> , Act Three, "Pourquoi me réveiller"	DMITRY KORCHAK (Werther)
Massenet	<i>Werther</i> , Act Three, "Val Laisse couler mes larmes"	J'NAI BRIDGES (Charlotte)
Georges Bizet (1838-1875)	<i>The Pearl Fishers</i> , Act One, "Au fond du temple saint"	MATTHEW POLENZANI (Nadir) ANTHONY CLARK EVANS (Zurga)
Richard Wagner (1813-1883)	<i>Die Walküre</i> , Act Three, Ride of the Valkyries (orchestral version, arr. Wouter Hutschenruyter)	LYRIC OPERA ORCHESTRA
Wagner	<i>Die Walküre</i> , Act Three, "Leb' wohl, du kühnes, herrliches Kind"	ERIC OWENS (Wotan)

Stage Manager: Rachel A. Tobias *Assistant Stage Managers:* Amy C. Thompson, Bill Walters

The Lyric Opera of Chicago Broadcasts are generously sponsored by The Richard P. and Susan Kiphart Family,
The Matthew and Kay Bucksbaum Family, and The John and Jacolyn Bucksbaum Foundation.



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Additional thanks to:

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Chicago Department of
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PROGRAM NOTES

**Mozart, *The Marriage of Figaro*, Overture;
“Giunse alfin...Deh vieni, non tardar”**

There is no opera more musically entrancing or more deeply human than *Le nozze di Figaro*, first heard in Vienna in 1786. Adapted by librettist Lorenzo Da Ponte from Beaumarchais’s play of the same name, the engrossing plot takes place in the course of a single day (the play’s subtitle is *La folle journée*, or *The Crazy Day*). It focuses on conflicts between Count Almaviva and his long-suffering wife, her maid Susanna (on whom the Count has designs), his page Cherubino, and his own rebellious valet, Figaro, Susanna’s fiancé.

The opera begins with an exhilarating overture, bursting with high spirits. Another gem of the score, sung late in the opera, is Susanna’s soliloquy. In a scheme to teach the Count a lesson, we find her in the castle’s park at night. She sings, “Oh come, do not delay, my joy.” Figaro, who has married Susanna only hours before, hides and observes her, wrongly assuming that her loving thoughts are meant not for him but for the Count.

Verdi, *Rigoletto*, “La donna è mobile”; “Un dì, se ben rammentomi...Bella figlia dell’amore”

With his musical and theatrical instincts at their peak, Giuseppe Verdi during the 1850s produced seven operas, of which the second was *Rigoletto*. Verdi and his remarkably sensitive librettist, Francesco Maria Piave, took as their dramatic source a controversial play of 1832, *Le roi s’amuse* (*The King Amuses Himself*), by Victor Hugo, banned by the Parisian censors after just one performance because of what they regarded as veiled insults to King Louis-Philippe. In adapting the play for Venice’s Teatro La Fenice (where *Rigoletto* premiered in 1851), Piave and Verdi transformed Hugo’s subject, King Francis I, into the fictitious Duke of Mantua, whose pursuit of his court jester’s virginal daughter sets up the opera’s heartbreaking *dénouement*.

The opera’s final aria isn’t simply its most famous music – it’s also perhaps the most instantly recognizable solo passage in the entire repertoire. An incorrigible rake, the Duke has been drawn by the assassin Sparafucile to a seedy inn, the lure being Maddalena, Sparafucile’s sister. While waiting for her, the Duke – in his usual carefree manner – mocks the fickleness of women in “La donna è mobile” a buoyant melody that has been Verdi’s “greatest hit” for the past 166 years.

The Duke has seduced and abandoned Gilda, daughter of the jester Rigoletto. Desperate

for revenge, Rigoletto brings Gilda to the inn. Unobserved outside, he points through a window at the Duke’s wooing of Maddalena, who banters with him flirtatiously. The heartbroken Gilda weeps, while her father chides that tears will do no good. These emotions are revealed in the most celebrated quartet in opera, a miracle of uniquely characterful yet ideally blended melodic lines.

Bellini, *I puritani*, “Ad Arturo onore”

One of the glories of Italian bel canto repertoire, *I puritani* (1835) is the final work of Vincenzo Bellini’s brief career. It has as its setting a fortress in Plymouth, England, during the English Civil War. Within that highly dramatic milieu, young Elvira, whose family sides with the Puritan cause, is in love with Lord Arturo Talbot, a Royalist and thus her family’s enemy. The girl is betrothed to a fellow Puritan, Sir Riccardo Forth, but her uncle, Giorgio Walton, manages to persuade her father, Lord Walton, to let her marry Arturo. Dramatically and musically, one of the opera’s most joyous moments is the chorus with which denizens of the fortress greet the arrival of Arturo and proclaim that love has united his valor with Elvira’s beauty.

Puccini, *Turandot*, “Tu che di gel sei cinta”

Giacomo Puccini died in 1924, before finishing his last and most ambitious opera, *Turandot*. The work was completed by composer Franco Alfano, but at its world premiere at Milan’s La Scala, conductor Arturo Toscanini stopped after the death of Liù in Act Three and told the audience, “At this point the master put down his pen.”

The opera takes place in ancient Peking, where the formidable Princess Turandot has declared that she will marry only the man who correctly answers three riddles. Any suitor who answers incorrectly must lose his life. An unknown prince succeeds, but then he gives Turandot the chance to conquer him: she has just one night to learn his name. If she does, he will die, but if she doesn’t, she must be his. The prince is loved by his father’s slave, Liù, who declares before Turandot and her ministers that she alone knows the name. Even under torture, she refuses to reveal it. In a brief but heartfelt aria, she says to Turandot, “You who are bound by ice, before dawn you, too, will love him, and I will close my eyes, never to see him again.” Liù then snatches a sword from one of Turandot’s guards, stabs herself, and falls dead at the prince’s feet.

Gounod, *Faust*, “O sainte médaille...Avant de quitter ces lieux”; “O Dieu! Que de bijoux!... Ah, je ris de me voir si belle”

Charles Gounod achieved operatic immortality with *Faust*. This is opera’s most enduring depiction of Goethe’s aged philosopher, the diabolical figure who restores his youth, and the sweet girl whose life he ruins. The five-act *grand opéra* was not initially a success in its 1859 premiere at Paris’s Théâtre Lyrique, but within a decade, with its move to the much larger Opéra, it became that venerable theater’s most popular work. At the start of the twentieth century, audiences’ devotion to *Faust* remained unchallenged internationally, and it took the popularity of *Carmen*, *Aida*, and *La bohème* quite a few decades to catch up.

Surprisingly, one of the opera’s most beloved melodies did not figure in the premiere. The composer attended the London premiere in 1863 and heard the celebrated baritone Charles Santley sing the role of Valentin. Thrilled with his performance, Gounod added a magnificently stirring aria for him, introduced onstage a few months later. Sung originally in English (as “Even bravest heart may swell”), the aria is heard moments before Valentin goes off to battle. He’s just been given a holy medallion by Marguerite, his sister. Holding it in his hand, he anticipates thinking of her in the difficult days ahead and asks God to protect her in his absence.

Moments after Valentin departs, Faust enters the town square, the old philosopher having been transformed by the devil into a handsome young man. In that guise he encounters Marguerite and is enraptured by her. The devil gives him a box of jewels to leave in the garden of the girl’s home. Marguerite is alone when she finds it and, in her glittering aria, she delights in adorning herself with the jewels.

Tchaikovsky, *Eugene Onegin*, Act Two, “Vot tak syurpriz!”

In *Yevgeny Onegin*, Peter Ilyich Tchaikovsky probed the joys and sorrows of young love as few composers have ever done before or since. Appropriately enough, this opera was first performed by the students of the Moscow Conservatory when first heard in 1879 (the first professional performance did not take place until two years later at the Bolshoi Theatre). The work was not written for immense dramatic voices, and in fact, was subtitled “Lyric Scenes.” Its source was the famous verse novel of Russia’s most beloved poet, Alexander Pushkin.

Mme. Larina has two daughters, flirtatious Olga and bookish, romantic Tatyana. Olga is the fiancée of Lensky, a young poet. When visiting the family, Lensky introduces them to his best friend, Onegin, a city gentleman who has taken a country house near that of Mme. Larina. Tatyana falls instantly in love with Onegin, and that same night, she writes him a letter declaring her passion for him. He coolly rejects her, but then consents to attend a party at the Larina home, celebrating Tatyana’s name day. The opera’s famous waltz is sung by the party guests, among them some gossipy women, vigorous gentlemen, and a group of girls who attempt to interest a dashing young officer in dancing with them.

Gluck, *Orphée et Eurydice*, “J’ai perdu mon Eurydice”; “L’Amour triomphe”

Considering that Orpheus was the greatest musician in all of mythology, it comes as no surprise that opera composers – especially of the Baroque and Classical era – were very much attracted to this deeply appealing figure. The most familiar operatic version of Orpheus is that of Christoph Willibald Gluck, whose first masterpiece began life in 1762 in Vienna, in Italian, as *Orfeo ed Euridice*. Twelve years later in Paris, the composer reworked the piece with great success. Writing for a public accustomed to a significant dance element in full-scale operas, Gluck incorporated some musically superb dance episodes into the new version. He also adapted for tenor the role of Orpheus, originally conceived for male alto.

The most familiar passage of the work occurs in the final act. Orpheus has journeyed to the Underworld to bring his dead wife Eurydice back to earth. The condition is that he not look back at her until they’re above ground, but he’s unable to restrain himself. He looks at her, she falls dead, and his overwhelming grief is expressed in an immensely eloquent lament composed, surprisingly, in a major key. The opera’s final scene brings the appearance of the god of love, Amour, who restores Eurydice to life. The three sing joyfully of love’s triumph, as the spirits of Elysium celebrate in both song and dance.

Donizetti, *Don Pasquale*, “Quel guardo il cavaliere...So anch’io la virtù magica”

Quite late in his uniquely productive career (well over 60 operas in less than 30 years), and after repeatedly triumphing in both tragedy and comedy, Gaetano Donizetti returned to the latter genre with *Don Pasquale*. This delicious work premiered in Paris in 1843, when the composer was already

showing signs of the illness that would kill him five years later at the age of 47. In *Don Pasquale*, however, he was still able to create abundant musical sparkle, while also bringing true sympathy to the put-upon title character.

Pasquale, a wealthy old Roman gentleman, has disowned his nephew Ernesto, being unhappy with the young man's wish to marry a penniless young widow, Norina. Pasquale tells Ernesto he himself wishes to marry, and that the sister of their friend, Dr. Malatesta, will be the bride. Ernesto is outraged, not knowing that Malatesta has a scheme in mind (he eventually has Norina masquerade as the fictitious sister). When we first meet Norina, she's reading a romantic novel and praising her own ability to attract a man. Her aria is a joy in its rhythmic buoyancy and sheer effervescence.

Massenet, *Werther*, "Pourquoi me réveiller"; "Va! Laisse couler mes larmes"

Jules Massenet was at the height of his powers in 1892, when *Werther* premiered in Vienna. A composer who devoted most of his attention to his heroines, Massenet created a characterization of Werther that remains one of French opera's greatest gifts to the tenor voice. Ever since the Belgian singer Ernest Van Dyck (a Wagnerian, surprisingly) created the role, lyric tenors of particularly elegant style have measured themselves against the requirements of Werther. Not that the heroine, Charlotte, is given short shrift; her emotional outpourings in the second half of the opera give an interpretively sensitive, warm-toned lyric mezzo-soprano ample opportunity to shape musically exquisite lines that can reach genuinely profound depths of expressiveness.

Werther, a poet, loves Charlotte, who fulfills her mother's dying wish by marrying Albert. Three months later she meets Werther, only to send him away, telling him to return at Christmas. In Act Three of the opera, he does indeed return. At Charlotte's home the two turn quietly nostalgic. When Charlotte shows Werther a poem of Ossian that he had begun to translate, he recites the words (beginning "Why awaken me, oh breath of spring?") that perfectly express the misery and loneliness of his life without Charlotte.

Earlier in Act Three, Charlotte is alone, rereading Werther's letters and apprehensively thinking of his impending return. Her sister Sophie visits and is unsuccessful in buoying her spirits. Desperately unhappy, Charlotte speaks of tears and heartbreak in a brief but deeply affecting aria.

Bizet, *The Pearl Fishers*, "Au fond du temple saint"

Les pêcheurs de perles (1863) was first heard at Paris's Théâtre Lyrique, a venue that introduced any number of significant works to the city's opera-crazed public. Not yet 25 at the time, Georges Bizet had yet to establish himself in the Parisian music scene. The public seemed to enjoy the piece, and despite a hostile and dismissive reaction from the press, other composers, notably Hector Berlioz, found in it much to praise. In recent decades it has gained considerable popularity in opera houses worldwide.

The opera tells the tale of two pearl fishermen, Zurga and Nadir, whose friendship was almost torn apart by loving the same woman when they were younger. Now the men are reunited and affirm their bond, vowing to be faithful friends until death in the most famous of all tenor-baritone duets.

Wagner, *Die Walküre*, Ride of the Valkyries; "Leb' wohl, du kühnes, herrliches Kind"

Of the four operas in Richard Wagner's monumental *Ring* cycle, *Die Walküre* (*The Valkyrie*, premiered in 1870) boasts the most familiar music. The lovestruck arias of Siegmund and Sieglinde and the exhilarating battle cry of the warrior maiden Brünnhilde (the Valkyrie of the title) are justly celebrated, but their renown is superseded by two scenes in the last of the opera's three acts.

Act Three opens with the hair-raising "Walkürenritt" (Ride of the Valkyries). Gathering on a mountain summit are the daughters of the chief god Wotan – youthfully vigorous goddesses whose task it is to carry fallen heroes aloft to defend the gods' fortress, Valhalla. The ever-popular central theme of this passage has been popularized in commercials, as well as in films as diverse as *Apocalypse Now* and Looney Tunes's *What's Opera, Doc?*

The chief god, Wotan, has been adamant in his wish to punish Brünnhilde for disobeying him. Her pleas lead him to put her to sleep on a rock surrounded by blazing fire, penetrable only by the world's bravest hero. Wotan bids farewell to Brünnhilde in an outpouring of emotion that transitions from stupendous grandeur to moving intimacy. He kisses the eyes of his favorite daughter, removing her godhead. Once she falls asleep, he calls on Loge, the demigod of fire, to create the flames. Wagner's lyrically expressive "Magic Fire Music" brings the opera to a memorable close.

— Roger Pines
Dramaturg, Lyric Opera of Chicago

ARTIST PROFILES



SIR ANDREW DAVIS, Lyric Opera of Chicago's internationally renowned music director, leads this season's productions of *Die Walküre*, *The Pearl Fishers*, and *Turandot*. The conductor's summer activities included his return to the Melbourne Symphony Orchestra (of which he is chief conductor), the BBC Symphony Orchestra (at the BBC Proms), and the Edinburgh International Festival (*Die Walküre* with the Scottish Chamber Orchestra, Elgar's *King Olaf* with the Philharmonia Orchestra). Recent appearances have also included concerts with the Detroit, Frankfurt Radio, Toronto, and Royal Liverpool symphony orchestras. Former music director of Glyndebourne Festival Opera, Davis is also conductor laureate of the BBC Symphony Orchestra and the Toronto Symphony Orchestra (he currently serves the TSO as interim artistic director). Operatic successes include productions at many major international companies, from the Metropolitan, Covent Garden, and La Scala to the Bayreuth Festival and the leading houses of San Francisco, Munich, and Santa Fe. Davis has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, London, Berlin, Amsterdam, and Rotterdam. A vast discography documents Davis's artistry, with recent releases including programs of Berlioz and Ives, as well as Handel's *Messiah* in Davis's new orchestration.



MICHAEL BLACK has been Lyric's chorus master since 2013/14. He was previously interim chorus master (2011/12). Chorus master from 2001 to 2013 at Opera Australia in Sydney, during his tenure Black prepared the OA chorus for more than 90 operas and many concert works. He has served in that capacity on four continents for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy) Philharmonia Choir, Motet Choir, and Cantillation chamber choir. His recent activities include preparing the chorus for *The Damnation of Faust*, continuing his association with the Grant Park Music Festival. As one of Australia's most prominent vocal accompanists, Black regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). His work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales.

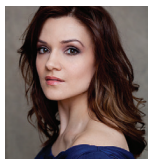


J'NAI BRIDGES, a Ryan Opera Center alumna, debuted last season at San Francisco Opera and Bavarian State Opera (*Bersi/Andrea Chénier*), Los Angeles Opera (*Nefertiti/Akhaten*), and Vancouver Opera (*Sister Helen Prejean/Dead Man Walking*). Earlier in the summer she was featured at the Vail Festival with Bramwell Tovey and the New York Philharmonic and at the Hollywood Bowl with Gustavo Dudamel and the Los Angeles Philharmonic. Among Bridges's prestigious engagements this season are John Adams's *Girls of the Golden West* (San Francisco Opera, world premiere), Bernstein's *Songfest* (BBC Symphony Orchestra), and *La forza del destino* (Zurich Opera House). Last season she also appeared in Mahler's *Symphony No. 2* "Resurrection" with the Louisville Orchestra, in Beethoven's *Symphony No. 9* with the Philadelphia Orchestra, and the "Farewell to Christoph Eschenbach" concert with the National Symphony Orchestra at the Kennedy Center. The mezzo-soprano's recent performances have included a return to Lyric as Carmen/*Bel Canto* (world premiere, 2017 PBS telecast) and the title role/*The Rape of Lucretia* at Wolf Trap Opera.



JANAI BRUGGER is a former winner of both Plácido Domingo's Operalia competition and the Metropolitan Opera National Council Auditions. Identified by *Opera News* as one of its top 25 "brilliant young artists" (October 2015 issue), she debuts at Lyric this season as Liu/*Turandot* and also returns to both the Royal Opera House, Covent Garden (Pamina/*The Magic Flute*, the role of her U.K. debut at the ROH) and the Los Angeles Philharmonic (Mahler's *Symphony No. 4*). Operatic highlights of previous seasons include *The Enchanted Island* and *Turandot* (Metropolitan Opera), *La bohème* and *The Magic Flute* (Los Angeles Opera), *Carmen* (Opera Colorado), and *Romeo and Juliet* (Palm Beach Opera). In addition to the Grant Park Music Festival, her many prestigious concert and

recital engagements include the Peter Dvorsky Festival in the Czech Republic, the Cincinnati Symphony Orchestra, the Chicago Symphony Orchestra at Ravinia, and the New York Festival of Song. Brugger is an alumna of DePaul University, the University of Michigan, San Francisco Opera's Merola program, and the Los Angeles Opera's Domingo-Colburn-Stein young-artist program.



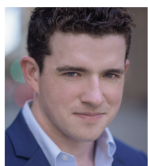
ANDRIANA CHUCHMAN, a Ryan Opera Center alumna, returns to Lyric to open the current season as Eurydice/*Orphée et Eurydice*. Among the Canadian soprano's seven other Lyric roles have been most recently Zerlina/*Don Giovanni* and Yum-Yum/*The Mikado*. Other major roles have included Adina/*L'elisir d'amore*, Miranda/*The Enchanted Island*, Gretel/*Hansel and Gretel*, and Valencienne/*The Merry Widow* (all at the Metropolitan Opera), Pat Nixon/*Nixon in China* (Houston Grand Opera), Lauretta/*Gianni Schicchi* (LA Opera, DVD), Magnolia/*Show Boat* (Washington National Opera, Dallas Opera), Marie/*The Daughter of the Regiment* (WNO), and Tina/Jonathan Dove's *Flight* (Opera Omaha). She also created the roles of Boonyi/India in the world premiere of Jack Perla's *Shalimar the Clown* (Opera Theatre of Saint Louis). In concert Chuchman has appeared with the Cincinnati May Festival, the Detroit Symphony Orchestra, and International Music Foundation of Chicago. This season, she reprises her Valencienne (Met) and Marie (Atlanta), while also making her debut at Lincoln Center's White Lights Festival in staged performances of Pergolesi's *Stabat Mater*.



ANTHONY CLARK EVANS, a Ryan Opera Center alumnus, returns to Lyric this season as Riccardo in the company's first production of *I puritani* in more than 25 years. Among Evans's ten Lyric roles have been Montano/*Otello*, Yamadori/*Madama Butterfly*, and Simon Thibault/Jimmy López's *Bel Canto* (world premiere, PBS "Great Performances" telecast). In June the baritone represented the United States at the prestigious BBC Cardiff Singer of the World competition, where he was a finalist for the Main Prize. Last season Evans scored great successes as Sharpless/*Madama Butterfly* at San Francisco Opera and San Diego Opera (his debut role with both companies) and also attracted attention for his Metropolitan Opera debut as the Huntsman/*Rusalka*, one of his Lyric roles. He has also been featured as Marcello/*La bohème* at Opera Theatre of Saint Louis and as the Theatre Director/Poulenc's *Les mamelles de Tirésias* with the Civic Orchestra of Chicago. Recent concert engagements include Fauré's *Requiem* with the Columbus Symphony Orchestra and Evans's Ravinia Festival debut performing Bernstein's *Songfest* with Ensemble dal Niente.



DMITRY KORCHAK opens the 2017/18 Lyric season as Orphée/*Orphée et Eurydice*, premiering a new production that marks his debut with the company. The celebrated Russian tenor has been heard on many of the world's most prestigious stages, including the Salzburg Festival, the Vienna State Opera, the Metropolitan Opera, the Opéra National de Paris, London's Royal Opera House, and the major houses of Madrid, Munich, Berlin, Hamburg, Parma, Monte Carlo, Turin, Brussels, Amsterdam, Zurich, and Lyon, among others. Recent career highlights include appearances at Pesaro's Rossini Opera Festival as Torvaldo/*Torvaldo e Dorliska* and as tenor soloist in Rossini's *Stabat Mater* (the latter work also in Chicago and Munich), *Don Giovanni* in Barcelona, *I puritani* in Vienna and Palermo, *The Barber of Seville* in Berlin, *Der Rosenkavalier* in Israel (with Zubin Mehta), and *Les contes d'Hoffmann* in Tokyo, as well as several concert programs, in which Korchak acts as conductor. He is represented on more than 25 CD and DVD recordings including complete recordings of *Don Giovanni*, *The Barber of Seville*, *The Pearl Fishers*, *Eugene Onegin*, and *Le Comte Ory*.



EMMETT O'HANLON, a second-year Ryan Opera Center member, has previously appeared at Lyric in *Don Quichotte*, *The Magic Flute*, and *Carmen*. He returns to the company's stage later this season to portray Wagner/*Faust*. The baritone earned a Master of Music degree from The Juilliard School and a Bachelor of Music degree from the University of Cincinnati College-Conservatory of Music. In a workshop recently produced by the Metropolitan Opera, he sang the Soldier/Scott Wheeler's *The Sorrows*

of *Frederick the Great*. A finalist in Plácido Domingo's prestigious Operalia Competition 2017, O'Hanlon has also been a prize-winner in the Altamura/Caruso, Gerda Lissner, Opera Index, Palm Beach Opera, and Dayton Opera competitions. He participated in the singer-training programs at Caramoor, La Musica Lirica (Novafeltria, Italy), Oberlin in Italy, and the "Juilliard in Paris" project. O'Hanlon is a principal vocalist with the renowned Irish singing group Celtic Thunder, both for concerts internationally and on CD. *Emmett O'Hanlon* is sponsored by George Jewell, Lois B. Siegel, and Drs. Joan and Russ Zajchuk.



ERIC OWENS makes his role debut this season as Wotan/*Die Walküre* at Lyric, his sixth Lyric role with the company. The celebrated bass-baritone's successes in formidable Wagner roles include the Dutchman (Washington) and Alberich (Metropolitan Opera, Deutsche Oper Berlin). This summer he debuted at New Zealand Opera as Méphistophélès/*The Damnation of Faust*, and during 2017/18 he will return to Houston Grand Opera (*Don Basilio/The Barber of Seville*) and to the Canadian Opera Company (Henry VIII/*Anna Bolena*). Last season, Owens triumphed at the Metropolitan Opera in new productions of *Rusalka* and Kaija Saariaho's *L'amour de loin*. Recent career highlights also include *Orest/ Elektra* (Met); Philip II/*Don Carlo* (Opera Philadelphia); and bass soloist/*Bach's St. Matthew Passion* (Berlin Philharmonic). Owens has created roles in Elliot Goldenthal's *Grendel* (Los Angeles), and John Adams's *A Flowering Tree* (Vienna's New Crowned Hope Festival) and *Doctor Atomic* (San Francisco). His versatility encompasses *The Magic Flute* (Paris); *Norma* (Covent Garden); *Rigoletto* and *Il trovatore* (Los Angeles); and *The Rape of Lucretia* (Glimmerglass Festival). Owens serves Lyric as a Community Ambassador.



MATTHEW POLENZANI returns to Lyric this season as the Duke of Mantua/*Rigoletto* and Nadir/*The Pearl Fishers*. Among his 12 previous Lyric roles are most recently the heroes of *The Magic Flute* and *La clemenza di Tito*. This season the tenor, an Evanston native and a Ryan Opera Center alumnus, will return to Munich's Bavarian State Opera (*La favorite*) and the Metropolitan Opera (*L'elisir d'amore*). He has triumphed onstage in recent seasons at the Met as Nadir, the title role/*Roberto Devereux*, and Leicester/*Maria Stuarda* (all in new productions), as well as in Vienna and Munich in the title role/*Werther*. He recently made his acclaimed role debut as Puccini's Rodolfo in Barcelona. Concert highlights include *Messiah* (New York Philharmonic) and Mahler's *Des Knaben Wunderhorn* (Carnegie Hall). Among Polenzani's recordings are Brahms's *Liebeslieder Walzer* and three solo discs: live recitals from the Verbier Festival and London's Wigmore Hall, and a studio recording of Liszt songs with his regular recital partner, pianist Julius Drake. Polenzani is a past recipient of the Richard Tucker Award and the Metropolitan Opera's Beverly Sills Artist Award.



LAUREN SNOUFFER returns to Lyric this season as *Amour/Orphée et Eurydice*, having previously appeared with the company as the First Wood Nymph/*Rusalka*. Her recent engagements include performances at Houston Grand Opera (Cherubino/*The Marriage of Figaro*, Carrie/*Carousel*), Seattle Opera (Countess Adèle/*Le comte Ory*, Pamina/*The Magic Flute*), Toulouse's Théâtre du Capitole (*Héro/Béatrice et Bénédict*), and Karlsruhe's Badisches Staatstheater (Tusnelda/*Arminio*). Highlights include performances with the Cleveland Orchestra for Bach's *St. John Passion*, Orff's *Carmina Burana* with the Indianapolis Symphony, a debut with the Rotterdam Philharmonic in Mozart's *Requiem*, and Handel's *Messiah* with the San Francisco Symphony. Highly sought after for her artistry in contemporary music, Snouffer has sung the role of Agnes/George Benjamin's *Written on Skin* under the composer's baton (Tanglewood Festival of Contemporary Music, Théâtre du Capitole de Toulouse), HK Gruber's *Gloria – A Pig Tale* (New York Philharmonic Biennale), and György Ligeti's *Mysteries of the Macabre* (Aspen Contemporary Ensemble).

MUSIC STAFF

William C. Billingham
Scott Ellaway
Susan Miller Hult
Keun-A Lee
Noah Lindquist
Mario Antonio Marra
Francesco Milioto
Jerad Mosbey
Steven Mosteller
Matthew Piatt
Madeline Slettedahl
Robert Tweten
Eric Weimer

ORCHESTRA

Violin I

Robert Hanford
 Concertmaster
 Mrs. R. Robert Funderburg
 Concertmaster Endowed Chair
Sharon Polifrone,
 Assistant Concertmaster
Alexander Belavsky
Kathleen Brauer
Pauli Ewing
Laura Ha
David Hildner
Ellen 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 Valkenburgh
 Assistant Principal
Frank W. Babbitt
Patrick Brennan
Karl Davies
Amy Hess
Melissa Trier Kirk
Di Shi

Cello

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

Bass

Michael Geller, *Principal*
Andrew L. W. Anderson
Ian Hallas
Gregory Sarchet
Timothy Shaffer*
Collins R. Trier

Flute

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

Piccolo

Alyce Johnson

Oboe

Judith Kulb, *Principal*
Robert E. Morgan
 Assistant Principal
Judith Zunamon Lewis

English Horn

Robert E. Morgan

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

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

Contrabassoon

Hanna Sterba*

Horn

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

Trumpet

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

Trombone

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

Bass Trombone

Graeme Mutchler

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams
 Principal

Timpani

Edward Harrison, *Principal*

Percussion

Michael Green, *Principal*
Douglas Waddell
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Lauren Janeczek-Wysocki
Kimberly McCord
Heidi Spoor
Stephani Springer
Elizabeth Anne Taylor
Sherry Watkins

Mezzo

Claudia A. Kerski-Nienow
Marianna Kulikova
Colleen Lovinello
Yvette Smith
Marie Sokolova
Maia Surace
Laurie Seely Vassalli
Connie Wallace-Crane
Pamela Williams
Michelle K. Wright

Tenor

Geoffrey Agpalo
Jason Balla
Timothy Bradley
Hoss Brock
William M. Combs
John J. Concepcion
Kenneth Donovan
Joseph A. Fosselman
Lawrence Montgomery
Mark Nienow

James Odom
Thomas L. Potter
Walton Westlake

Bass

Matthew Carroll
David DuBois
Robert Morrissey
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