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“Day and Night”

MALCOLM MARTINEAU, piano

Assisting Artists:

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Robert Hanford, violin

Sunday, December 2, 3:00 p.m.

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www.annanetrebko.com

Anna Netrebko appears by arrangements with CSAM.

Ms. Netrebko records exclusively for Deutsche Grammophon.

Ms. Netrebko wears jewelry by Chopard.

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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.

Sergei Rachmaninoff
(1873-1943)

“Siren” (“Lilacs”), Op. 21, No. 5
“U moego okna” (“Before my window”), Op. 26, No. 10
“Zdes' horosho” (“How lovely it is here”), Op. 21, No. 7

Nikolai Rimsky-Korsakov
(1844-1908)

“Zvonche zhavoronka pen'e” (“The lark sings louder”), Op. 43, No. 1

Richard Strauss
(1864-1949)

“Morgen” (“Tomorrow”), Op. 27, No. 4

Claude Debussy
(1862-1918)

“Il pleure dans mon cœur” (“Tears fall in my heart”), Op. 60, No. 2

Gustave Charpentier
(1860-1956)

Louise, Act Three, Aria of Louise: “Depuis le jour” (“Ever since the day”)

Pyotr Ilyich Tchaikovsky
(1840-1893)

“To bylo ranneju vesnoj” (“It happened in the early spring”), Op. 38, No. 2

“Skazhi o chem v teni vetvej” (“Tell me, what in the shadows of branches”), Op. 57, No. 1

Frank Bridge
(1879-1941)

“Go not, happy day”

Ruggero Leoncavallo
(1857-1919)

“Mattinata” (“Morning”), Op. 5

Intermission

Tchaikovsky

Pikovaya Dama (The Queen of Spades), Act One, Duet of Lisa and Polina: “Uzh vecher” (“It is evening”)

Rimsky-Korsakov

“Redeet oblakov letuchaja grjada” (“The clouds begin to scatter”), Op. 42, No. 3

Tchaikovsky

“Nochi bezumnye” (“Sleepless nights”), Op. 60, No. 6

Strauss

“Die Nacht” (“The night”), Op. 10, No. 3

“Wiegenlied” (“Lullaby”), Op. 41, No. 1

“Ständchen” (“Serenade”), Op. 17, No. 2

Gabriel Fauré
(1845-1924)

“Après un rêve” (“After a dream”), Op. 7, No. 1

Antonín Dvořák
(1841-1904)

Gypsy Songs, “Když mne stará matka” (“Songs my mother taught me”), Op. 55, No. 4

Rachmaninoff

“Son” (“The Dream”), Op. 38, No. 5

Douglas Moore
(1893-1969)

The Ballad of Baby Doe, Act One, Elizabeth “Baby” Doe’s Aria: “Gold is a fine thing”

Jacques Offenbach
(1819-1880)

Les contes d'Hoffmann, Act Three, Duet of Giulietta and Nicklausse: “Belle nuit, ô nuit d’amour” (Barcarolle)

Tchaikovsky

“Den' li carit” (“Whether day dawns”), Op. 47, No. 6



Stage Manager: Rachel A. Tobias Assistant Stage Manager: Amy C. Thompson Projected English Titles: Roger Pines



ANNA NETREBKO, who made a triumphant Lyric debut as Mimi/*La bohème* in 2013, has redefined what it means to be an opera star. From singing at the opening ceremony of the 2014 Winter Olympics to becoming the first classical artist named to the “TIME 100” (the

magazine’s list of the world’s 100 most influential people), the Russian soprano is one of opera’s foremost global ambassadors. In live performance and on award-winning recordings, her portrayals of iconic operatic heroines have made an indelible mark on the canon, establishing her as one of today’s most compelling, committed performers in any genre. Her recent ventures into bolder, more dramatic repertoire have confirmed yet further her place in the annals of operatic history.

Netrebko launched the current season in New York, with a resounding success in the title role/*Aida* at the Metropolitan Opera, followed by an appearance in the Richard Tucker Gala at Carnegie Hall. Alongside her husband, Azerbaijani tenor Yusif Eyvazov, she appeared in concert in Miami and in a Verdi gala at Moscow’s Bolshoi Theatre. She and Malcolm Martineau performed together in Graz and Prague, and look forward to reuniting for a recital at Carnegie Hall after their Chicago appearance. Other highlights of the soprano’s 2018/19 schedule include *Adriana Lecouvreur* at the Met, *La forza del destino* at the Royal Opera House Covent Garden, *Andrea Chénier* at the Vienna State Opera, a concert with Daniel Barenboim in Berlin, and a recital in St. Petersburg.

A native of Krasnodar, Netrebko began her career at the age of 22 at St. Petersburg’s Mariinsky Theatre. She went on to triumph as Donna Anna/*Don Giovanni* at the Salzburg Festival, before attaining superstar status in the leading lyric-soprano roles of Bellini, Donizetti, Gounod, Verdi, Massenet, Puccini, and Prokofiev. In the title role/*Anna Bolena* in 2011 (Vienna, Met) and the title role/*Giovanna d’Arco* two years later (Salzburg), she began to transition into heavier, more complex roles. She has since reprised *Giovanna d’Arco* at La Scala and made debuts as Leonora/*Il trovatore* (Berlin, Vienna, Paris, Salzburg, Met), Lady Macbeth/*Macbeth* (Munich, London, Met), and Maddalena/*Andrea Chénier* (La Scala), as well as in the title roles of *Manon Lescaut* (Rome), *Aida* (Salzburg), *Adriana Lecouvreur* (St. Petersburg, Vienna), and *Tosca* (Met). Her Met *Macbeth* opened the tenth anniversary of the company’s “Live in HD” cinecast series, and a 2016 Dresden *Lohengrin* marked her victorious Wagnerian debut in a work she will reprise in her 2019 Bayreuth Festival debut.

In addition to regularly headlining productions with the world’s leading opera companies, Netrebko has appeared extensively in concerts and recitals across five continents. Her performances in celebration of the World Cup openings in 2006 at Berlin’s Waldbühne amphitheater and in 2018 at Moscow’s Red Square were both televised internationally. Since 2002 she has been an exclusive Deutsche Grammophon recording artist, amassing a substantial discography comprising complete operas, concert repertoire, numerous bestselling solo albums, and a recording of love duets with Eyvazov.

Among Netrebko’s many honors are a 2017 International Opera Award for “Best Female Singer”; the 2016 *Opera News* Award; *Musical America’s* 2008 “Musician of the Year”; three Grammy Award nominations; Germany’s prestigious Bambi Award; the UK’s Classical BRIT Awards for “Singer of the Year” and “Female Artist of the Year”; the Russian State Prize and designation “People’s Artist of Russia”; and the rank of Austrian “Kammersängerin.” She is a global ambassador for Chopard jewelry.

A mother and a passionate advocate for children’s causes, Netrebko shares her infectious *joie de vivre* – along with her love of family, fashion, and food – on social media, inspiring people to live their most colorful lives and to celebrate what makes them unique.



Scottish pianist **MALCOLM MARTINEAU** is recognized as one of the leading accompanists of his generation. Among the singers he has partnered in live and recorded recitals have been Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Barbara Bonney, Ian Bostridge, Angela Gheorghiu, Susan Graham, Thomas Hampson, Simon Keenlyside, Angelika Kirchschlager, Magdalena Kožená, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Ann Murray, Anna Netrebko, Joan Rodgers, Michael Schade, Bryn Terfel, Anne Sofie von Otter, Frederica von Stade, and Sarah Walker. Martineau has presented his own series at London’s Wigmore Hall (a Britten and a Poulenc series and “Decade by Decade – 100 Years of German Song,” broadcast by the BBC) and at the Edinburgh Festival (the complete lieder of Hugo Wolf).

Martineau has appeared in virtually every major European concert venue, from London’s Wigmore Hall, Barbican, Queen Elizabeth Hall, and Royal Opera House to La Scala, Paris’s Châtelet, Barcelona’s Gran Teatre del Liceu, Berlin’s Philharmonie and Konzerthaus, Amsterdam’s Concertgebouw, and Vienna’s Konzerthaus and Musikverein. He has also appeared throughout North America (including, in New York, both Alice Tully Hall and Carnegie Hall), Australia (including the Sydney Opera House), and at the Aix-en-Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg festivals.

Among Martineau’s recording projects have been Schubert, Schumann, and English song recitals with Bryn Terfel; Schubert and Strauss recitals with Simon Keenlyside, Angela Gheorghiu, Barbara Bonney, Magdalena Kožená, Della Jones, Susan Bullock, Solveig Kringelborn, and Amanda Roocroft; Britten song cycles as well as Schubert’s *Winterreise* with Florian Boesch; the complete Fauré songs with Sarah Walker and Tom Krause; the complete Poulenc songs; and the complete folk songs of Beethoven and Britten.

This season’s engagements include appearances with Simon Keenlyside, Magdalena Kožená, Dorothea Röschmann, Susan Graham, Christopher Maltman, Thomas Oliemans, Kate Royal, Christiane Karg, Iestyn Davies, Florian Boesch, and Anne Schwanewilms.

Martineau, an alumnus of St Catharine’s College, Cambridge, received an honorary doctorate

from the Royal Scottish Academy of Music and Drama in 2004 and was appointed International Fellow of Accompaniment there in 2009.



This season American mezzo-soprano **JENNIFER JOHNSON CANO** returns to both the Metropolitan Opera (Emilia/*Otello*, Meg Page/*Falstaff*) and Boston Lyric Opera (Offred/*Poul Ruders’s The Handmaid’s Tale*, role debut). In addition to numerous

prestigious orchestral engagements, she will appear with the Chamber Music Society of Lincoln Center and, with tenor Matthew Polenzani and pianist Julius Drake, at Carnegie Hall. Cano’s major roles nationwide have included Orpheus/*Orpheus and Eurydice* (St. Louis, Des Moines); Donna Elvira/*Don Giovanni* (Boston, Phoenix, Tucson); the Fox/*The Cunning Little Vixen* (Cleveland Orchestra); Carmen (Boston); Dianal/*La Calisto* (Cincinnati); and Marguerite/*La Damnation de Faust* (Tucson). She made her European debut touring in John Adams’s *El Niño* with the London Symphony Orchestra and the Radio Filharmonisch Orkest (Hilversum, Netherlands). She has appeared with other prominent orchestras, including the those of Los Angeles, New York, Atlanta, San Francisco, Pittsburgh, Baltimore, and Munich. Cano has recorded Bernstein’s *Symphony No. 1: Jeremiah*, Mahler’s *Das Lied von der Erde*, and a live solo recital from the Savannah Voice Festival. Cano is an alumna of Webster University (St. Louis), Rice University, Met’s Lindemann Young Artist Development Program, and Young Concert Artists.



ROBERT HANFORD has been concertmaster of the Lyric Opera Orchestra since the 2004/05 season. The American violinist serves in the same capacity during the summer at the Aspen Music Festival. Previously Hanford was associate principal second violinist of

the Minnesota Orchestra and a member of both the Milwaukee Symphony and Chicago’s Grant Park Symphony. He has appeared as soloist on many occasions with the Minnesota Orchestra, the Milwaukee Symphony, and other Midwestern orchestras, including the Chicago Philharmonic.

Hanford attended Northwestern University and is currently on the faculty there as a violin instructor. He graduated with first prize from the Orpheus Conservatory in Athens, Greece. For many summers he was concertmaster and violin instructor at the Birch Creek Music Festival in Wisconsin. He has also performed and taught at the Apollo, the MidAmerica, the Milwaukee, and the Roycroft Chamber Music Festivals.

In addition to his professional career as a violinist, Hanford has studied and performed on the theremin, one of the first electronic instruments. He is also an amateur artist blacksmith, having attended courses of study in Wyoming and Illinois. *Robert Hanford is the Mrs. R. Robert Funderburg Concertmaster Endowed Chair.*

Program Notes

By Roger Pines

Although he composed three operas, it is in his songs that **Sergei Rachmaninoff's** gifts as a composer for the voice found their true fulfillment. He was a supreme master of the *romance*, following such distinguished predecessors in that form as Glinka and Tchaikovsky. For his texts he preferred Russian Romantic poets, although in his later songs he found some attraction to contemporary texts. Affairs of the heart spoke vividly to him, and he was also unforgettably eloquent depicting the beauties of nature. A stupendous pianist, he created piano accompaniments demanding exceptional virtuosity.

Among the most popular Rachmaninoff songs are two from Opus 21 (1902). Above the quietly rippling piano of "Siren" ("Lilacs"), the singer's legato reveals that only in the lilacs themselves can her true happiness be found. Also from Opus 21 is "Zdes' horosho" ("How lovely it is here"). Here the composer has united voice and piano in a richly expressive flow of lyricism, as the singer rejoices in nature and in her solitude, feeling at one with both God's presence and her dream of her beloved. Four years after Opus 21 came "U moego okna" ("Before my window"), part of Opus 26. Here sweetness – mixed with passion – in the vocal line perfectly embodies the enchantment the singer feels when breathing in the scent of cherry blossoms. By 1916 Rachmaninoff had become bolder in his harmonic colors, on display in the mesmerizingly atmospheric "Son" ("The Dream").

Still known best today for his orchestral showpieces, **Nikolai Rimsky-Korsakov** devoted a good deal of his energies to vocal music. Among Russian composers of his generation, none surpasses Rimsky-Korsakov in communicating the essence of Russia in all its expansiveness, as well as its darkness and mystery. Although his songs often ask a good deal of the singer in their sheer soulfulness, he was also capable of irrepressible exuberance. That quality combines with virtuosity (from the pianist as much as the singer) in the brief but exhilarating "Zvonche zharovonka pen'e" ("The lark sings louder"). In contrast is the passionate melancholy pervading both Pushkin's poem "Redeet oblakov letuchaja grjada" ("The clouds begin to scatter") and Rimsky-Korsakov's surgingly dramatic setting of it.

Richard Strauss came to song literature much earlier than opera (the second composition he produced was a Christmas song, written at age six). The bulk of his best-known songs were written pre-1900, and the greatest of these eminently suit a shining, "full lyric" soprano. For this recital, Anna Netrebko has chosen four Strauss songs requiring the ultimate in lyrical beauty and sincerity of expression. The composer's youthful promise was already being fulfilled in the exquisite "Die Nacht" ("The night") and the entrancing delicacy of "Ständchen" ("Serenade"). A little more than a decade later came the even more popular "Morgen" ("Tomorrow"), a serenely beautiful vision of a world in which two lovers will always be together. "Wiegenlied" ("Lullaby") offers heartstopping beauty, while also presenting one of the ultimate tests of legato control in all of Strauss.



Anna Netrebko in her Lyric debut as Mimi/La bohème, 2012/13 season.

The songs of **Claude Debussy** are the epitome of French *mélodies* in their absolute connection between music and text. Certainly they demand consummate vocal technique, but even the biggest vocal gestures never draw undue attention. The colors in Debussy songs emerge in the composer's exquisitely sensitive response to the mood-setting of some of the greatest of all French poets, from Charles Baudelaire to Paul Verlaine and Stéphane Mallarmé.

The six songs of *Ariettes oubliées* (1885-87) are central to Debussy's eminence as a composer of French art song. Each makes an intoxicating impression, particularly "Il pleure dans mon coeur," with its elegant Verlaine lyrics. As the singer describes tears falling on his heart, the constant procession of 16th notes in the pianist's right hand project an image not of a thundering barrage of rain, but of a steady patter.

In his long life (he died in his mid-nineties) **Gustave Charpentier** composed only one work that has endured. The opera *Louise* (1900) premiered at Paris's Opéra Comique and was memorable to Parisian audiences for vividly depicting the lives of the working class for perhaps the first time in French opera. The title character is a seamstress who falls in love with a bohemian poet, and leaves the suffocating atmosphere of her parents' home to live with him on the outskirts of Paris. Act Three opens with "Depuis le jour," an incomparably soaring expression of Louise's happiness.

Next to *Eugene Onegin*, the most celebrated of **Peter Ilyich Tchaikovsky's** 11 operas is *The Queen of Spades* (1890), the riveting story of Gherman, whose obsession with gambling leads to catastrophe for him and Lisa, the young woman he loves. She opens the opera's second scene singing with Polina for their friends. This number – actually meant to be accompanied by the piano (with intermittent flute intervention) when performed in context – exudes youthful sweetness as soprano and mezzo-soprano describe a peaceful evening in the country.

In Russian art-song literature, Tchaikovsky's songs can be compared only to Rachmaninoff's for their blend of sensitivity, intimacy, and lyrical fervor. One of the six romances of Opus 38, "Skazhi o chem v teni vetvej" ("Tell me, what in the shadows of branches"), is a passionate paean to the different ways the joys of love can be discovered – one can easily imagine *Onegin's* lovestruck heroine Tatiana singing it. "To bylo ranneju vesnoj" ("It was in early spring," from Opus 38), "Nochi bezumnye" ("Sleepless nights," from Opus 60), and above all, "Den li carit" ("Whether day dawns," from Opus 47), simply overwhelm the listener as the singer is seemingly consumed by the power of love.

The varied output of **Frank Bridge**, one of the boldest and most innovative British musicians of the early twentieth century, included more than 50 songs, many of which have long been cherished by grateful English-speaking recitalists. One of the most beloved of these songs is "Go not, happy day," an enchanting Tennyson poem, enhanced by a deliciously rippling accompaniment and describing how delightful it will be when a maiden finally says "yes" to her beloved.

Of **Ruggero Leoncavallo**'s 21 stage works we remember only one, the classic verismo tragedy *Pagliacci*. Nothing could be further removed from that work's hair-raising drama than the high spirits of the song "Mattinata" ("Morning"), a song in which one seems to feel the sun of Italy. The accompaniment's buoyancy matches the irrepressible energy of the singer, whose beloved is urged to open the door to hear the serenade.

Gabriel Fauré's fame rests in large part on his *Requiem* and more than 120 songs. The latter are the essential cornerstone of modern French *mélodies*, along with those of Debussy. They demand enormous musicality and interpretive intelligence, as well as exceptional beauty of voice. The songs vary widely in terms of text and basic mood, with the poetry coming from virtually all the major 19th- and early 20th-century French poets. Fauré's most famous song by some distance, "Après un rêve" ("After a dream"), one of the most achingly beautiful songs of longing written in any language, truly pulls at the heartstrings in the singer's quietly anguished wish for the beloved in his dream to return.

For a master of symphonic music, **Antonín Dvořák** was surprisingly prolific in his writing for the voice. Of his ten operas, however, only one – the glorious *Rusalka* (1901) – is frequently heard internationally, and his more than 100 songs are not performed as often as they deserve. Perhaps most familiar in Dvořák's song output are the seven *Gypsy Songs* (1880). He composed them especially for tenor Gustav Walter, a huge favorite at the Court Opera (now State Opera) in Vienna. The brief poems by Adolf Heyduk, covering the passion, sorrow, and sweetness of gypsy life, were set by Dvořák in German, but Heyduk eventually created a Czech translation invariably used today. The dignified, ineffably touching fourth song, "Když mne stará matka" (best known in English as "Songs my mother taught me"), is matched perhaps only

by *Rusalka*'s "Song to the Moon" and the second-movement theme of the *New World Symphony* as the most universally beloved of all Dvořák melodies.

American composer **Douglas Moore**'s ten stage works included most notably *The Ballad of Baby Doe* (1956). It was introduced in Central City, Colorado, and in fact, all but one scene of the opera takes place in Colorado itself. The exception is the last scene of the opera's first act – the wedding reception of the wealthy Denver businessman Horace Tabor and his beautiful bride, Elizabeth "Baby" Doe, in Washington, D.C. Tabor's wealth rests on his ownership of a silver mine in Colorado. Guests at the wedding are discussing whether the silver standard should be repealed when Baby intervenes, defending silver in romantic and exceedingly touching terms.

Jacques Offenbach was famously referred to by Rossini as "the Mozart of the Champs-Élysées." The sobriquet was appropriate, for Offenbach in his stage works shared with Mozart a special zest and pure joy in his musical spirit, as well as graceful style and a dazzling sense of humor. The topical references pervading his operettas entranced Parisian audiences, as did the glorious melodies abounding in Offenbach at his best. Vying with the cancan from *Orphée aux enfers* as the most familiar melody in any Offenbach work is the sensuously beautiful Barcarolle from *Les contes d'Hoffmann* (1881). When that opera's "Venice act" opens with the poet Hoffmann's friend Nicklausse joining with the Venetian courtesan Giulietta to hail the beautiful night, one can easily envision the water undulating against the gondolas.

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