

Lyric

2017/18 SEASON



Piotr Beczala

IN RECITAL | FEBRUARY 25, 2018

Martin Katz, piano

Lyric

Lyric

Lyric

LYRIC OPERA OF CHICAGO

Executive Editor
LISA MIDDLETON

Editor
ROGER PINES

Associate Editor
MAGDA KRANCE

Administrative Offices:
20 NORTH WACKER DRIVE
SUITE 860
CHICAGO, ILLINOIS 60606

Cover photo:
Piotr Beczala
(Anja Frers, *photographer*)

performance media

Since 1991

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

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

Marketing and Sales Consultant David L. Strouse, Ltd. 847-835-5197

Terry Luc *Graphic Designer*

Lory Richards *Graphic Designer*

Joy Morawez - Josie Negron *Accounting*

Willie Smith *Supervisor Operations*

Earl Love *Operations*

Wilfredo Silva *Operations*

Steve Dunn *Web & Internet Development*

You can view this program on your mobile device at 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. © 2018

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

Lyric

Lyric

Board of Directors

OFFICERS

The Honorable Bruce Rauner
 The Honorable Rahm Emanuel
Honorary Chairmen of the Board
 Edgar D. Jannotta
Co-Chairman Emeritus
 Allan B. Muchin
Co-Chairman Emeritus
 David T. Ormesher
Chairman of the Board
 Lester Crown
Chairman of the Executive Committee
 Anthony Freud
General Director, President & CEO
 Sir Andrew Davis
Vice President
 Renée Fleming
Vice President
 James L. Alexander
Vice President
 Shirley Welsh Ryan
Vice President
 William C. Vance
Vice President
 Donna Van Eekeren
Secretary
 Paul J. Carbone
Treasurer
 Mary Ladish Selander
Assistant Secretary
 Roberta Lane
Assistant Treasurer

LIFE DIRECTORS

Edgar Foster Daniels
 Richard J. Franke
 Edgar D. Jannotta
 George E. Johnson
 Robert H. Malott
 James J. O'Connor
 Gordon Segal
 Robert E. Wood II

DIRECTORS

Katherine A. Abelson
 Whitney W. Addington, M.D.*
 James L. Alexander*
 John P. Amboian
 Paul F. Anderson
 Larry A. Barden
 Julie Baskes*
 James N. Bay, Jr.
 Melvin R. Berlin
 Gilda R. Buchbinder
 Allan E. Bulley, III
 John E. Butler
 Marion A. Cameron*
 Paul J. Carbone*+
 David W. Carpenter
 Richard W. Colburn+
 Michael P. Cole
 Vinay Couto
 Lester Crown*
 Marsha Cruzan
 Sir Andrew Davis*
 Gerald Dorros, M.D.°
 Alexandra Dousmanis-Curtis
 Ann M. Drake
 Dan Draper
 Allan Drebin
 Charles Droege
 Chaz Ebert
 Stefan T. Edlis
 Lois Eisen
 W. James Farrell
 Michael W. Ferro, Jr.
 Matthew A. Fisher
 Renée Fleming*

Sonia Florian*
 Michael T. Foley
 Anthony Freud*+
 Mary Patricia Gannon
 Ronald J. Gidwitz
 Ruth Ann M. Gillis*
 Brent W. Gledhill*+
 Ethel C. Gofen
 Howard L. Gottlieb*
 Melvin Gray
 Maria C. Green+
 Dietrich M. Gross*
 Dan Grossman
 Carrie J. Hightman
 Elliot E. Hirsch
 Eric L. Hirschfield
 J. Thomas Hurvis*
 Gregory K. Jones
 Stephen A. Kaplan°
 Kip Kelley II
 Fred A. Krehbiel°
 Josef Lakonishok*
 Robert W. Lane°
 James W. Mabie*
 Craig C. Martin*
 Robert J. McCullen
 Blythe J. McGarvie
 Andrew J. McKenna
 Frank B. Modruson+
 Robert S. Morrison
 Allan B. Muchin*
 Linda K. Myers*
 Jeffrey C. Neal
 Amélie Négrier-Oyazabal
 Sylvia Neil*
 John D. Nichols°
 Kenneth R. Norgan
 Sharon F. Oberlander
 John W. Oleniczak*+
 Olufunmilayo I. Olopade, M.D.
 David T. Ormesher*+
 William A. Osborn*
 Matthew J. Parr
 Jane DiRenzo Pigott*
 Jose Luis Prado

Don M. Randel
 Elke Rehbock
 Anne N. Reyes*
 J. Christopher Reyes
 William C. Richardson, Ph.D.°
 Brenda Robinson
 Collin E. Roche
 Edward B. Rouse
 Joseph O. Rubinelli, Jr.
 Shirley Welsh Ryan*
 E. Scott Santi*
 Claudia M. Saran
 Rodd M. Schreiber
 Jana R. Schreuder*
 Marsha Serlin
 Brenda M. Shapiro*
 Richard W. Shepro
 Eric S. Smith*
 Sarah Billingham Solomon
 Pam F. Szokol
 Franco Tedeschi
 Mark A. Thierer
 Cheryl T. Thomas
 Donna Van Eekeren*
 William C. Vance*
 Roberta L. Washlow
 Miles D. White

 William Mason
General Director Emeritus

* Executive Committee
 + Audit Committee
 ° National Member

Lyric

L Y R I C O P E R A O F C H I C A G O

Women's Board

- † Nancy S. Searle
President
- † Mrs. Christopher Murphy
Vice President of Board Activities
- † Caroline T. Huebner
Vice President of Education
- † Mrs. Julian W. Harvey
Vice President of Fundraising
- † Mrs. Anne M. Edwards
Vice President of Special Events

- Silvia Beltrametti
- Margot Stone Bowen
- Suzette Bulley
- Marie Campbell
- Mamie Biggs Case
- Mrs. Alger B. Chapman, Jr.
- † Elizabeth O'Connor Cole
- Mrs. Gary C. Comer
- Mrs. Nancy Carrington Crown
- * Mrs. Lester Crown
- * Mrs. W. James Farrell
- Mrs. Michael Ferro
- Mrs. Matthew A. Fisher

- § Renée Fleming
- Regan Rohde Friedmann
- Mrs. Robert W. Galvin
- Ms. Lili Gaubin
- Mrs. Ronald J. Gidwitz
- † Keith Kiley Goldstein
- Mrs. Annemarie H. Gramm
- Karen Z. Gray-Krehbiel
- Mrs. King Harris
- Mrs. Philip E. Kelley
- Rebecca Walker Knight
- Mrs. Frederick A. Krehbiel
- Mrs. Richard H. Lenny
- Mrs. Arthur C. Martinez
- * Mrs. Richard P. Mayer
- Florence D. McMillan
- Alison Wehman McNally
- Mrs. Susan H. Mesrobian

- *† Mimi Mitchell
- Mrs. Robert S. Morrison
- † Mrs. Susan B. Noyes
- * Mrs. James J. O'Connor
- Mrs. William A. Osborn
- Mrs. Jerry K. Pearlman
- Mrs. Frederick H. Prince
- Mrs. James C. Pritchard
- M.K. Pritzker
- * Mrs. J. Christopher Reyes
- Mrs. Ronald A. Rolighed
- Trisha Rooney
- Betsy Bergman Rosenfield
- * Mrs. Patrick G. Ryan
- Erica L. Sandner
- Mrs. E. Scott Santi
- Mrs. Alejandro Silva
- Mrs. John R. Siragusa
- Mrs. Lisbeth Stiffel
- Mrs. James P. Stirling
- † Marilynn Thoma
- * Mrs. Theodore D. Tiekens
- Mrs. Richard H. Wehman
- Mrs. Robert G. Weiss
- Hon. Corinne Wood
- Mrs. Patrick Wood-Prince

Life Members

- Paula Hannaway Crown
- * Mrs. A. Campbell de Frise
- * Mrs. Richard W. Durkes
- * Jane Duboise Gargiulo
- * Mrs. Paul W. Oliver, Jr.
- Mrs. Jay A. Pritzker
- Mrs. Gordon Segal

- * Former President
- † Executive Committee
- § Honorary Member

Guild Board of Directors

- † James A. Staples
President
- † Marc Lacher
Vice President – Benefit
- † Cathy Wloch
Vice President – Family Day
- *† Ms. Martina M. Mead
Vice President – Fundraising
- † Maggie Rock
Vice President – Membership
- † Nathaniel W. Pusey
Vice President – Membership Engagement
- † Dorothy Kuechl
Secretary
- † Ms. Christina M. Rashid
Treasurer
- † Leslie Bertholdt
Vice President at Large

- Allison Alexander
- *† Patrick J. Bitterman
- † Minka Bosco
- Justin Breitfelder
- Mrs. Suzy Cobin
- Sarah Demet
- Eben Dorros
- Timothy R. Farrell
- Robert Gienko, Jr.
- Mark Kozloff, M.D.
- Daria M. Lewicky
- John F. Mamon, M.D.
- † Daniel T. Manoogian
- Craig R. Milkint
- † Melissa Mounce Mithal
- † Megan Burke Roudebush
- Mary Lynne Shafer
- Fay M. Shong
- † Ilene Simmons
- Ms. Joan M. Solbeck
- * Oscar Tatosian
- Michael Tirpak
- Karianne Wardell
- Ms. Anne Zenzer

Sustaining Members

- Mrs. John H. Andersen
- * Mrs. Gustavo A. Bermudez
- Mrs. Avrum H. Dannen
- * Robert F. Finke
- Mrs. Amanda Fox
- Mrs. William R. Jentes (Jan)
- Chester T. Kamin
- John M. Kohlmeier
- Mrs. Robert E. Largay
- * Ms. Britt M. Miller
- * John H. Nelson
- Mrs. Lisbeth Stiffel
- R. Todd Vieregg

- † Executive Committee
- * Former President

Chapters' Executive Board

- † Mrs. Sherie Shapiro
President
- † Mary Robins
Vice President, Community Relations
- † Ms. Erika E. Erich
Vice President, Development
- † Mrs. Linda Budzik
Vice President, Membership
- † Ms. Margie Franklin
Vice President, Programs
- † Ms. Claudia Winkler
Treasurer
- † Laura Shimkus
Secretary

- Ms. Judith A. Akers
- Mrs. Peggy Beata
- Mrs. Gerry Bellanca

- Michael J. Brahill
- Dr. Gerald Budzik
- Mrs. Robert C. DeBolt
- Ms. Ingrid Dubberke
- * Mr. Jonathan Eklund
- Mr. Joseph Ender
- Mrs. Nancy R. Fifield
- Rick Greenman
- Dennis C. Hayes
- Mrs. Mary Lunz Houston
- Virginia Jach
- Mrs. Jackie Knight
- * Ms. Kate Letarte
- Mrs. Carole Luczak
- Judy Marshall
- Ms. Vee Minarich
- Karen W. Porter
- Mrs. Maria Rigolin
- Mrs. Carla Thorpe
- Mr. Albert R. Walavich

Sustaining Members

- * Ms. Julie Anne Benson
- Ms. Marlene R. Boncosky
- Mrs. William Hamilton
- * Mrs. Jorge Iorgulescu
- * Dorothy Kuechl
- Lester Marriner
- * Ms. Jennie M. Righeimer
- Mr. and Mrs. Myron Tiersky

Life Members

- * Mrs. J. William Cuncannan
- * Mrs. Donald Grauer
- * Mrs. Patrick R. Grogan
- * Mrs. Merwyn Kind
- * Mrs. Jonathan R. Laing
- * Mrs. Frank M. Lieber
- * Mrs. Howard S. Smith
- * Mrs. William C. Tippens
- * Mrs. Eugene E. White

Chapter Presidents

- Barrington*
- Mary Robins
- Evanston*
- Barbara Eckel
- Far West*
- Judy Marshall
- Flossmoor Area*
- Ms. Sharon Gibson
- Glencoe*
- Anne Ruzicka
- Hinsdale*
- Karen W. Porter
- Hyde Park/Kenwood*
- Ms. Vee Minarich
- Lake Geneva*
- Vivian Fabbro Keenan
- Near North*
- Mrs. Jackie Knight
- Northfield*
- Ms. Margareta Brown
- Riverside*
- Mary Kitzberger
- Wilmette*
- Mrs. Nancy R. Fifield
- Winnetka*
- Mrs. Julie McDowell

- † Executive Committee
- * Former President

Lyric Young Professionals

- Lisa DeAngelis, *President*
- Martha Grant, *Vice President*
- Chris Hanig, *Secretary*
- Marne Smiley, *Branding Chair*
- Tania Tawil, *Events Chair*
- Jonathon Thierer, *Fundraising Chair*
- Evan Fry, *Membership Chair*
- Lauren Wood, *Social Media Chair*
- Claudine Tambuatco, *YP Outreach Chair*

Members at Large

- Vindya Dayananda
- Lena Dickinson
- Fritzi Getz
- Laura Guili
- Joe Michalak
- Shannon Shin
- J.J. Williams

The Patrick G. and Shirley W. Ryan Opera Center Board of Directors

- Patrick G. and Shirley Welsh Ryan
Honorary Co-Chairs
- John Nitschke *President*
- * Julie Baskes *Vice President – At Large*
- Janet Burch *Vice President – At Large*
- ^ Philip G. Lumpkin *Vice President – Fundraising*
- Sally Feder *Vice President – Fundraising Co-Chair*
- *^ Susan Kiphart *Vice President – Nominating*
- Jane DiRenzo Pigott *Vice President – Nominating Co-Chair*
- ^ Joan Zajchuk *Vice President – Strategic Planning*
- Juliana Chyu *Vice President – Strategic Planning Co-Chair*
- Debbie K. Wright *Treasurer*
- Robertta Lane *Assistant Treasurer*
- Chester T. Kamin *Secretary*
- Dan Novak *Assistant Secretary*

- Nicole M. Arnold
- Marcus Boggs
- Heidi Heutel Bohn
- ^ Tanja Chevalier
- Tamara Conway
- Lawrence O. Corry

- * Allan Drebin
- Erika E. Erich
- Anthony Freud
- Mary Patricia Gannon
- Melvin Gray
- Mrs. Thomas D. Heath
- Mary Ellen Hennessy
- Martha A. Hesse
- Loretta Julian
- Jeanne Randall Malkin
- Robert C. Marks
- Erma S. Medgyesy
- Frank B. Modruson
- ^ Phyllis Neiman
- Susan Noel
- Gregory J. O'Leary
- Michael A. Oberman
- Ted Reichardt
- Richard O. Ryan
- Richard W. Shepro
- Billie Jean Smith
- Salme Harju Steinberg
- ^ Nasrin Thierer
- Donna Van Eekeren
- Mrs. Richard H. Wehman
- Jack Weiss

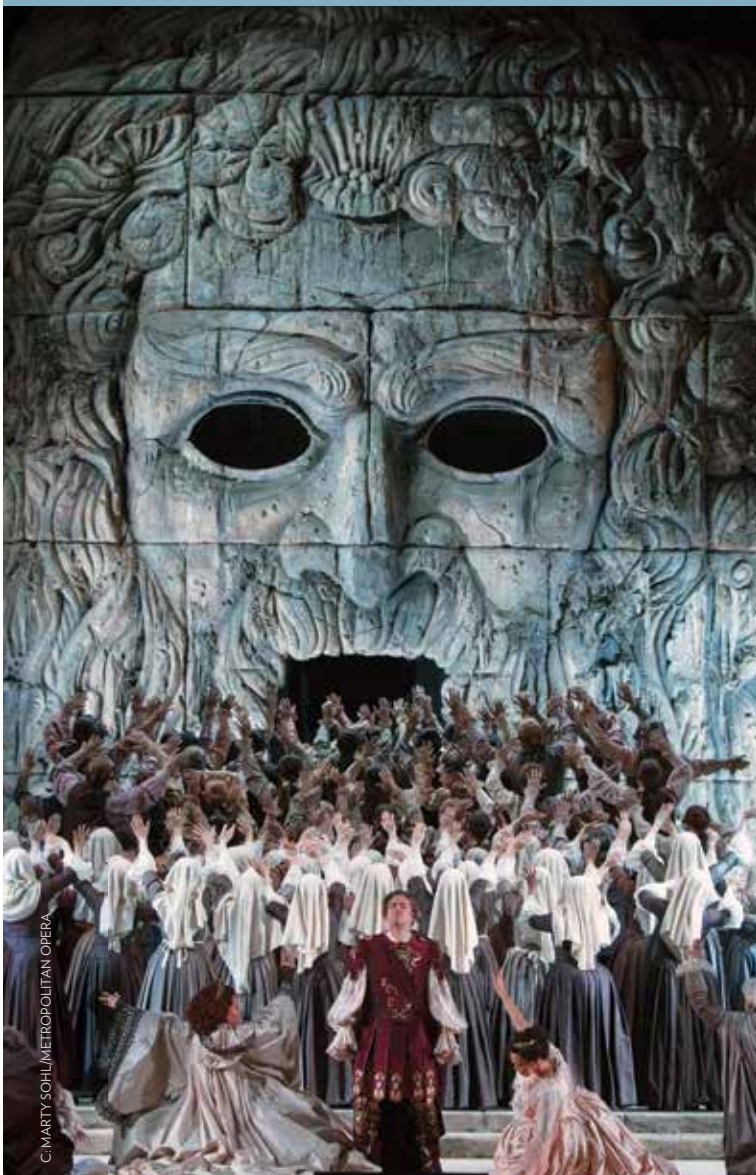
Life Members

- * Katherine A. Abelson
- Mrs. James W. Cozad
- Bernard J. Dobroski
- Anne Gross
- * Keith A. Reed
- Orli Staley
- * William C. Vance
- * Mrs. J. W. Van Gorkom
- Howard A. Vaughan, Jr.

- * Former President
- ^ Team Chair

ANNOUNCING OUR SPECTACULAR 2018/19 SEASON

**7 NEW-TO-CHICAGO PRODUCTIONS
4 LYRIC PREMIERES**



C. MARTY SOHL/METROPOLITAN OPERA

La bohème PUCCINI
Oct 6-20, 2018; Jan 10-25, 2019

Idomeneo MOZART
Oct 13 – Nov 2, 2018

Siegfried WAGNER
Nov 3-16, 2018

Il trovatore VERDI
Nov 17 – Dec 9, 2018

Cendrillon MASSENET
Dec 1, 2018 – Jan 20, 2019

Elektra R. STRAUSS
Feb 2-22, 2019

La traviata VERDI
Feb 16 – Mar 22, 2019

Ariodante HANDEL
Mar 2-17, 2019

West Side Story BERNSTEIN/SONDHEIM
May 3 – Jun 2, 2019

An American Dream PERLA/MOO
Mar 15 & 17, 2019

Anna Netrebko in Recital
Dec 2, 2018

**Renée Fleming 25th
Anniversary Concert & Gala**
Mar 23, 2019

2018/19 SEASON PACKAGES ARE ON SALE NOW

25% down secures your seats | See 4 operas from just \$100!

Lyric LYRICOPERA.ORG | 312.827.5600

LYRIC OPERA OF CHICAGO

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

Sir Andrew Davis
Music Director
The John D. and Alexandra C. Nichols Endowed Chair

Renée Fleming
Creative Consultant

Drew Landmesser
Deputy General Director and Chief Operating Officer

Roberta Lane
Chief Financial and Administrative Officer

Mary Ladish Selander
Chief Development Officer

Cayenne Harris
Vice President, Lyric Unlimited
The Chapters' Endowed Chair for Education

Elizabeth Landon
Vice President, Human Resources

Nicholas Ivor Martin
Vice President, Artistic Operations and Labor Strategy

Andreas Melinat
Vice President, Artistic Planning

Lisa Middleton
Vice President, Marketing and Communications

Dan Novak
Vice President and Director, Ryan Opera Center
The Ryan Opera Center Board Endowed Chair

Will Raj
Vice President, Information Technology

Rich Regan
Vice President and General Manager,
Presentations and Events

Michael Smallwood
Vice President and Technical Director
The Allan and Elaine Muchin Endowed Chair

OFFICE OF THE GENERAL DIRECTOR

Anthony Freud

General Director, President & CEO
The Women's Board Endowed Chair
 Linda Nguyen Irvin
Manager, Office of the General Director
 Grace Vangel
Assistant, Office of the General Director

OFFICE OF THE DEPUTY GENERAL DIRECTOR

Drew Landmesser

Deputy General Director and Chief Operating Officer

ARTISTIC

Andreas Melinat

Vice President, Artistic Planning
 Cory Lippello
Artistic Administrator
 Evamaria Wieser
Costing Consultant

DEVELOPMENT

Mary Ladish Selander

Chief Development Officer
 Zachary Vanderburg
Executive Assistant to the Chief Development Officer
 Benjamin Montalbano
Assistant to the Chief Development Officer

Lawrence DelPilar

Senior Director, Development
 Amber Cullen
Director of Major Gifts
 Jonathan P. Siner
Senior Director of Planned Giving
 Libby Rosenfeld
Major Gifts Officer
 Meaghan Stainback
Associate Director of Individual Giving
 Sarah Geocaris
Chapters Coordinator
 Rachel Peterson
Planned and Individual Giving Coordinator

Daniel P. Moss

Senior Director of Institutional Partnerships
 Angela DeStefano
Associate Director of Guild Board
 Sarah Kull
Associate Director of Foundation and Government Partnerships

Pavitra Ramachandran
Institutional Partnerships Associate
 Andrea Rubens
Guild Board and Young Professionals Coordinator

Kate Later

Director of Women's Board
 Chelsea Southwood
Associate Director of Women's Board
 Justin Berkowitz
Women's Board Assistant
 Leah Bobbey
Women's Board Coordinator
 Blaire Shaffer
Women's Board Assistant

Deborah Hare

Associate Director of Donor Services and Special Events
 Paul D. Sprecher
Donor Services and Special Events Coordinator

Amy Tinucci

Director of Systems, Reporting, and Donor Records
 Hanna Pristave
Manager of Operations and Data Analytics
 Stephanie Lillie
Donor Records and Reporting Associate
 Erin Johnson
Donor Records Coordinator
 Amanda Ramsey
Prospect and Research Coordinator

Angela Larson

Director of Annual Giving
 Scott Podraza
Associate Director of Annual Giving
 Meghan Pioli
Donor Relations and Stewardship Associate
 Karoline Reynolds
Digital Fundraising Coordinator

FINANCE

Roberta Lane

Chief Financial and Administrative Officer
 Whitney Bercek
Controller
 Nicky Chaybasarskaya
Senior Accountant
 Ana Joyce
Senior Accountant

Nancy Ko
Accounting Manager
 Lee Stevens
Payroll Director
 Guirlaine Augustin
Accounts Payable Associate
 Ebonie McDuff
Payroll Associate
 Tom Pels
Payroll Associate
 Dan Seekman
Staff Accountant
 Megan St. John
Payroll Coordinator

HUMAN RESOURCES

Elizabeth Landon
Vice President, Human Resources
 Stephanie Strong
Director of Compensation, Benefits, and HR Operations
 Jessica Drew
Human Resources Associate
 Charity Franco
Human Resources Coordinator
 Anna VanDeKerchove
Office Coordinator

INFORMATION TECHNOLOGY

Will Raj
Vice President, Information Technology
 Eric Hayes
Director of IT Operations
 Rita Parida
Director of Data Services
 Christina Bledsoe
Systems Analyst
 Sean Lennan
Systems Administrator
 Bob Helmuth
Technology Support Associate

LYRIC UNLIMITED

Cayenne Harris
Vice President, Lyric Unlimited
The Chapters' Endowed Chair for Education
 Alejandra Boyer
Director of Community Programs
 Todd Snead
Director of Learning Programs
 Will Biby
Manager of Audience Programs
 Dana McGarr
Community Programs Associate
 Drew Smith
Learning Programs Associate
 Jacob Stanton
Lyric Unlimited Programs Associate

Rebecca Edmonson
Backstage Tours Coordinator

MARKETING AND COMMUNICATIONS

Lisa Middleton
Vice President, Marketing and Communications
 Stefany Phillips
Marketing and Public Relations Coordinator

Holly H. Gilson

Senior Director, Communications
 Magda Krance
Director of Media Relations
 Roger Pines
Dramaturg
 Kamaria Morris
Public Relations Manager
 Andrew Cioffi
Digital Content Producer
 Amanda Reitenbach
Social Media Associate

Tracy Galligher Young

Senior Director, Marketing and Audience Development
 Laura E. Burgos
Director of Audience Research and Analytics
 Jennifer Colgan
Director of Sales and Advertising
 Brittany Gonzalez
Director of Group Sales
 Valerie Bromann
Manager of Digital Content and Analysis
 Carrie Krol
Graphic Design Manager
 Michael Musick
E-Commerce Manager
 Jocelyn Park
Creative Project Manager
 Lindsey Raker
Marketing Associate, Special Programs
 Margaret Stoltz
Marketing Associate, Advertising and Promotions
 LeiLynn Farmer
Group Sales Coordinator

LYRIC OPERA OF CHICAGO

TICKET DEPARTMENT/ AUDIENCE SERVICES

Susan Harrison Niemi
Director of Audience Services
Alex Chatziapostolou (Demas)
Sales Manager
John Renfro
Tesitura Manager
Laura Waters
Call Center Manager
Kelly Cronin
VIP Ticketing Associate

Emma Andelson
Sebastian Armendariz
Louie Barrios
Sharai Bohannon
Alex Carey
Áine Collins
Niaimani Cooper-Parker
Esteban Andrés Cruz
Alicia Dale
Devin Fanslow
Leigh Folta
Andrew Groble
Linda Grossman
Virginia Head
Virginia Howard
Steve Landsman
Katelyn Lee
Marisa Lerman
Tina Miritello
Jackie Murray
LaRob Payton
Tony Portela
Daniel Quinn
Kellie Springfield
Caitlin Patricia Stigler
Destiny Strothers
Adam Stubitsch
Mary Kate Vom Lehn
Claire Watkins
Caitlin Watts
Samantha Westlake
Ticket Staff

Emily Crisp
Alexandra Madda
Margaret Reberg
Lyric Concierge Representatives

OPERATIONS

Nicholas Ivor Martin
Vice President, Artistic Operations and Labor Strategy
Stephanie Karr
Senior Director of Music Administration
Wendy Skoczen
Chief Librarian
Tabitha Boorsma
Operations Associate
Gretchen Meyerhoefer
Music Administration Associate
Janis Sakai
Music Administration Coordinator

PRESENTATIONS AND EVENTS

Rich Regan
Vice President and General Manager, Presentations and Events
Sharon Lomasney
Director of Presentations and Events
Nora O'Malley
Director of Facility Operations
Leslie MacLean
Facilities Coordinator
Eleanor Sanchez
Presentations and Events Coordinator
Stephen Dunford
Chief Engineer
Gregg Brody
Box Office Manager
Bernard McNeela
Engineer
Briette Madrid
Stage Door Supervisor
Nathan Tuttle
Facilities Porter

PRODUCTION

Cameron Arens
Senior Director, Production
Katrina Bachus
Jordan Braun
Elise Sandell
David Carl Toulson
Assistant Stage Directors
John W. Coleman
Rachel C. Henneberry
Rachel A. Tobias
Stage Managers

Kristen Barrett
Rachel C. Henneberry
Anderson Nunnelley
Daniel Sokalski
Peggy Stenger
Amy Thompson
Rachel A. Tobias
Bill Walters
Sandra Zamora
Assistant Stage Managers

Ben Bell Bern
Rehearsal Department Manager
Josie Campbell
Artistic Services Manager
Marina Vecci
Rehearsal Associate
Michael Calderone
Christine Wagner
Rehearsal Assistants

THE PATRICK G. AND SHIRLEY W. RYAN OPERA CENTER

Dan Novak
Vice President and Director, Ryan Opera Center
The Ryan Opera Center Board
Endowed Chair
Craig Terry
Music Director
The Jannotta Family Endowed Chair
Julia Faulkner
Director of Vocal Studies
The Elizabeth F. Cheney Foundation
Jimmy Byrne
Manager

TECHNICAL

Michael Smallwood
Vice President and Technical Director
The Allan and Elaine Muchin
Endowed Chair
April Busch
Technical Operations Director
Michael Schoenig
Technical Finance Director
Madeleine Borg
Production Manager – Lyric Unlimited and Ryan Opera Center

Scott Wolfson
Associate Technical Director
Stephen Snyder
Technical Coordinator
Joe Dockweiler
Master Carpenter
Mike Reilly
Head Flyman/Automation
Jeffrey Streichhirsch
Automation Assistant
Chris Barker
Matt Reilly
Rigging/Automation Assistants

Brian Grenda
Layout Carpenter
Drew Trusk
Shop Welder
Bruce Woodruff
Layout Welder

Richard “Doc” Wren
Warehouse Coordinator
Dan DiBennardi
Assistant Warehouse Coordinator

Dan Donahue
Justin Hull
Ryan McGovern
Assistant Carpenters

Anthony Bernardy
Adam Gorsky
Brian Hobbs
Robert Hull, Jr.
John Ingersol
Ray Schmitz
Jacob Sullivan
Chase Torringa
Phil Wilkerson
Carpenters

Chris Maravich
Lighting Director
The Mary-Louise and James S. Aagaard
Endowed Chair
Sarah Riffle
Heather Sparling
Assistant Lighting Designers

Michael C. Reynolds
Master Electrician
Soren Erbak
Board Operator

John Clarke, Jr.
Anthony Coia
Gary Grenda
Michael A. Manfrin
Robert Reynolds
Assistant Electricians

Jason Combs
Thomas Fernandez
Thomas Hull
Daniel Kuh
Jeremy Thomas
Jose Villalpando
Electricians

Joe Schofield
Head Audio Technician
Nick Charlan
Matt Ebel
Kelvin Ingram
Audio Technicians

Maria DeFabo Akin
Props and Scenic Art Director

Charles Reilly
Property Master
Michael McPartlin
Properties Crew Head

Phil Marcotte
Prop Carpenter
Bob Ladd
Armorer
Rachel Boultinghouse
Upholsterer

Thomas Coleman, Jr.
Robert Hartge
Richard Tyriver
Assistant Properties

Michael Buerger
Joseph Collins
Gordon Granger
Nick Malloy
Joe Mathesius
John Miulli
Michael O'Donnell, Jr.
Properties

Brian Traynor
Charge Artist
Tim Morrison
Michael Murtagh
Scenic Artists

Scott Marr

Wardrobe, Wigs, and Makeup Director
Kristi Wood
Costume Project Coordinator

Maureen Reilly
Costume Director
The Richard P. and Susan Kiphart
Endowed Chair
Lucy Lindquist
Wardrobe Mistress

Jessica Doan
Jenah Hensel
Kate Keefe
Cecylia Kinder
Michael Lopez
Krystina Lowe
Kathy Rubel
Tony Rubino
Joanna Rzepka
Marguerite Scott
Rebecca Shouse
Ewa Szyrak
Barbara Szyrlo
Damillia Taylor
Carolina Tuazin
Issac Turner
Maggie Zabierowski
Wardrobe Staff

Kristine Anderson
Scott Barker
Louie Barrios
Breena Cope
Tracy Curran
Dawn Marie Hamilton
Charlie Junke
Kim Kostera
Ed Mack
Wendy McCay
John Salyers
Chris Valente
Roger Weir
Dressers

Sarah Hatten
Wigmaster and Makeup Designer
The Marlys Beider Endowed Chair
Kathleen A. Evans
Department Coordinator

Amanda Clark
Chantelle Marie Johnson
Lynn Koroulis
Robert Kuper
Lana McKinnon
Claire Moores
Staff

DeShawn Bowman
Brittany Crinson
Eric Daniels
Anelle Eorio
June Gearon
David Grant
Briette Madrid
Patrick Munoz
Nelson Posada
Jada Richardson
Lela Rosenberg
Bridget Ryzmski
Rebecca Scott
Melanie Shaw
Kacy Tatus
Pat Tomlinson
Anita Trojanowski
Wig and Makeup Crew

What would you give for eternal youth?

FAUST

GOUNOD | MARCH 3-21

Faust sells his soul to the devil in this innovative new production from renowned visual artist John Frame.

STARRING



Benjamin Bernheim
FAUST



Ailyn Pérez
MARGUERITE
(3/3 - 3/18)



Ana María Martínez
MARGUERITE
(3/21)



Christian Van Horn
MÉPHISTOPHÉLÈS

Performed in French with projected English translations | *Faust* is a coproduction of Lyric Opera of Chicago and Portland Opera.

Lyric LYRICOPERA.ORG | 312.827.5600

PRODUCTION SPONSORS

LIZ
STIFFEL

HENRY M. AND GILDA R.
BUCHBINDER

STEFAN EDLIS AND
GAEL NEESON

ETHEL AND
WILLIAM GOFEN

HARRIS FAMILY
FOUNDATION



—
Lyric
—



Piotr Beczala
in Recital

Martin Katz, *piano*

Generously made possible by

Lauter McDougal Charitable Fund

Lyric

PIOTR BECZAŁA, Tenor
in Recital

MARTIN KATZ, Piano

Sunday, February 25, 3:00 p. m.,
 Lyric Opera House

Program

Stefano Donaudy (1879-1925)	Vaghissima sembianza Freschi luoghi, prati aulenti O del mio amato ben
Ermanno Wolf-Ferrari (1876-1948)	Quando ti vidi Jo dei saluti E tanto c'è pericol O sì che non sapevo
Ottorino Respighi (1879-1936)	Lagrima Scherzo Stornellatrice Nevicata Pioggia Nebbie
Francesco Paolo Tosti (1846-1916)	L'ultima canzone Chi sei tu che mi parli Ideale

Intermission

Karol Szymanowski (1882-1937)	<i>6 Songs, Op. 2</i> Daleko został cały świat Tyś nie umarła We mgłach Czasem, gdy długo na pół sennie marzę Słyszałem ciebie Pielgrzym
Mieczysław Karłowicz (1876-1909)	Czasem gdy długo na pół sennie marzę Na spokojnym, ciemnym morzu Rdzawe liście W wieczorną ciszę Zasmuconej Przed nocą wieczną Zaczarowana królowna
Stanisław Moniuszko (1819-1872)	Dwie zorze Prząśniczka Polna różyczka Krakowiaczek ci ja



Projected English Titles
 Roger Pines

Stage Manager
 Sandra Zamora

Assistant Stage Manager
 Daniel Sokalski



PIOTR BECZAŁA

One of the most sought-after tenors of our time, Piotr Beczala triumphed in his Lyric debut in the title role/*Faust* (2009/10) and returned with equal success last season as Edgardo/*Lucia di Lammermoor*.

The Polish-born artist began the current season with performances in Barcelona (*Un ballo in maschera*), Vienna (*Adriana Lecouvreur*), Munich (*Lucia*), and Berlin (*La bohème*). He comes to Chicago following concerts and recitals that have brought him to such prestigious venues as Madrid's Teatro de la Zarzuela, the Zurich Opera House (where he is a longtime audience favorite), Barcelona's Palau de la Música, and the Baden-Baden Festspielhaus. He repeats his Chicago program at Carnegie Hall on February 28. In New York Beczala will also star as Rodolfo/*Luisa Miller* at the Metropolitan Opera. Later in the season he returns to Zurich to star in *Werther* and Lehár's *The Land of Smiles*, before singing recitals at Paris's Palais Garnier and Munich's Bavarian State Opera.

Other starring roles at the Met have included the Duke of Mantua (debut, 2006), Prince/*Rusalka*, Edgardo, Lensky/*Eugene Onegin* (all four seen in HD transmissions and now available on DVD), Rodolfo/*La bohème*, Romeo, Faust, and Des Grieux/*Manon*. On DVD Beczala's Duke of Mantua in Michael Mayer's new *Rigoletto* production in 2013 earned the tenor the ECHO Klassik "Singer of the Year" Award.

Among Beczala's recent stage successes were his first Lohengrin at Dresden's Semperoper (subsequently reprised in Zurich); a new production of *Werther* at the Opéra National de Paris; and another role debut, Maurizio/*Adriana Lecouvreur*, in Vienna. Beczala is a regular at the Salzburg Festival, where he appeared most recently in 2016 as Faust. At La Scala he has earned acclaim as the Duke of Mantua, Puccini's Rodolfo, and Verdi's Alfredo, which he sang in a new *Traviata* production to open the house's 2013/14 season. In Munich the tenor has starred as the Prince, Alfredo, the Singer/*Der Rosenkavalier*, *Werther*, and most recently as Edgardo and Gustavo/*Un*

ballo in maschera. Beczala has also been a guest artist with the major companies of Amsterdam, Brussels, Hamburg, Geneva, Bologna, Warsaw, and St. Petersburg, among many others. His 20th stage anniversary was commemorated with a concert at Warsaw's famous Teatr Wielki.

Beczala's extensive discography includes repertoire staples, such as *Faust* live from Vienna and *La traviata* from Munich (Grammy nomination, 2008), and also such rarely-heard works as Szymanowski's *Król Roger*, Offenbach's *Rheinnixen*, and Johann Strauss II's *Simplicius*. On CD he also stars opposite Natalie Dessay in *Lucia* with the Mariinsky Opera under Gergiev. Beczala has released five solo CDs encompassing operatic and operetta in six languages. *Opera News* named his *Slavic Opera Arias* disc Number One on its list of 2011's "Twelve Best Recital Discs."

In addition to the Met performances previously mentioned, Beczala's DVD releases include a series of acclaimed performances from the Zurich Opera House: *Don Giovanni*, *Rigoletto*, *La traviata*, *The Merry Widow*, *The Abduction from the Seraglio*, *The Magic Flute*, and *Simplicius*. Also available are *La bohème*, *Der Rosenkavalier*, and *Don Giovanni* from Salzburg. Other recent DVD releases include Beethoven's *Symphony No. 9* with Christian Thielemann leading the Vienna Philharmonic and numerous opera galas.

Born in Czechowice-Dziedzice in Southern Poland, Beczala received his initial training at the Katowice Academy of Music, where he worked with such illustrious singers as Pavel Lisitsian and Sena Jurinac. He began his professional career at the Landestheater Linz, developing his repertoire further as a company member of the Zurich Opera House, where he has appeared with great success since 1997.



MARTIN KATZ

One of the world's busiest collaborative pianists, Martin Katz has been in constant demand by the most celebrated vocal soloists for four decades. In

addition to Piotr Beczala, he has appeared internationally and recorded regularly with Marilyn Horne, Frederica von Stade, Karita Mattila, José Carreras, Samuel Ramey, David Daniels, Dame Kiri Te Kanawa, Cecilia Bartoli, and Kathleen Battle, to name just a few.

The Los Angeles native began piano studies at age five. He attended the University of Southern California and studied the field of accompanying with its pioneering teacher, Gwendolyn Koldofsky. While still a student, he accompanied master classes of Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Katz subsequently served as pianist for the U.S. Army Chorus for three years, before moving to New York, where his busy international career began in earnest in 1969.

In recent years, he has added conducting to his schedule, and has led operatic and concert performances for many of his recital partners, as well as fully staged opera productions for the New National Theatre of Tokyo, San Francisco Opera's Merola Program, and at the University of Michigan, his home base. Katz has chaired the University's collaborative piano program for over 30 years, where he was named the first Arthur Schnabel Professor of Music. He has been a pivotal figure in the training of countless young artists, both singers and pianists, who are performing all over the world. His textbook, *The Complete Collaborator*, published by Oxford University Press, is considered a seminal work on the subject.

In addition to his work in Michigan, Katz is a regular guest at The Santa Fe Opera, Songfest, San Francisco Opera, the Sibelius Academy, Chicago College of Performing Arts, and the New National Theatre of Tokyo.

Program Notes

By Roger Pines

Like the better-known Francesco Paolo Tosti, **STEFANO DONAUDY** composed songs representing the best of salon music – what Giampiero Tintori, writing in *The Italian Musical Salon in the Late 19th Century*, considered pieces that found a natural place in houses of the well-to-do, “for at-home days where a daughter would respond to the request, ‘Play something for us.’”

The short-lived Donaudy (he died at just 46), a native of Palermo and of Italian and French parentage, began composing very early on. His first opera was written at the age of just 13. He studied in his hometown’s conservatory, after which he worked teaching and coaching singers, while also performing throughout Sicily as an accompanist in salon performances. He composed in a number of different genres (including works for orchestra and six operas, all of which were performed in his lifetime), but he is remembered today exclusively for music written for solo voice and piano. The vast majority of his songs are settings of lyrics by his own brother, Alberto.

Donaudy never wrote a vocally ungrateful phrase, and the three songs chosen by Piotr Beczala are among the composer’s loveliest works. For that reason, his music has attracted some of the very greatest singers. “Vaghissima sembianza” is yet another example of the skill of which the very young Donaudy was capable when only 13. The exquisitely soulful “O del mio amato ben” in particular has been performed in recital and recorded probably more frequently than any other Italian art song written in the past 150 years. This song provides a notable contrast with the sweet charm and buoyancy of “Freschi luoghi, prati autenti.”

ERMANNO WOLF-FERRARI, born Ermanno Wolf, added his mother’s maiden name to his own in his late teens. He studied visual art in Rome, but eventually undertook extensive musical training in Munich. Upon his return to Italy, he quickly made important musical connections, although his first opera to be produced, a version of the Cinderella story, was unsuccessful when premiered at Venice’s Teatro La Fenice in 1902. Various successes in Germany enhanced his reputation, as did a six-year stint as director of Venice’s prestigious Liceo Musicale. He eventually taught composition in Salzburg and also spent many years in Zurich, not returning to Italy to live until 1946. He died two years later.

Wolf-Ferrari’s operas are his great legacy. A number of them provide exciting vehicles for particularly charismatic performers, especially star sopranos in *I gioielli della Madonna* (1911) and star tenors – in recent years Domingo, Carreras, and Alagna – in *Sly* (1927). In Italy the comic operas have earned a good deal of attention, and conservatories, colleges, and smaller companies have gotten a good deal of mileage out of the adorable comic opera for lyric soprano and baritone, *Il segreto di Susanna* (1909).

The songs of Wolf-Ferrari are unjustly neglected. Those chosen by Beczala all communicate the ache of young people falling in love. Following “Quando ti vidi,” Beczala turns to the Wolf-Ferrari pieces most frequently heard on the recital platform, the “Quattro Rispetti,” Opus 11, of which the tenor sings the last three of the four songs, with texts taken from Tuscan folksongs: the sweetly sincere “Jo dei saluti,” which breathes the sweetness of young love (and what a lovely leap upward in the vocal line on, appropriately, the word “sole” – “sun”); the marvelously graceful and increasingly passionate “E tanto c’è pericol”; and the effervescent “O sì che non sapevo.”

OTTORINO RESPIGHI, who came from a musical family, was already studying at the musical college of his native Bologna when he was twelve years old. Trained thoroughly in piano, violin, and viola, as well as in composition, he undertook his first professional work as a viola player in Russia, where he had the benefit of instruction in orchestration from none other than Nikolai Rimsky-Korsakov. He continued to work as an instrumentalist when he returned home to Bologna, while also serving as an accompanist for many singers. Among his early major works were the opera *Semirama* (1910) and the cantata *Aretusa* (1911). Eventually he moved to Rome, where he worked at the Santa Cecilia Liceo (later



Piotr Beczala as Edgardo in *Lucia di Lammermoor* at Lyric (2016/17 season).

renamed the Conservatorio) as a composition professor. He also – very significantly – married a singer, Elsa Sangiacomo, who became a very important influence on his work. He composed ballets, chamber music, and nine operas, but more than anything else, it was his three exhilarating symphonic poems – *The Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals* – that took his name far beyond Italy.

Respighi set a wide variety of poetry, some of it from names as familiar as Boccaccio, Victor Hugo, and Gabriele d’Annunzio. Much of Respighi’s song output plumbs profound emotional depths, especially where love is concerned. Typical is “Lagrima” (1896), in three distinct sections – the outer ones stately and somber, the middle with more forward motion, with an accompaniment based on lulling triplet figures. One of Respighi’s loveliest songs is the brief “Scherzo,” in which a lover delightedly remembers the brush of a kiss against his cheek. “Stornellatrice” (1906) is marked *a piacere*, and the singer, expressing a lover’s ache, is allowed maximum freedom to shape each exquisite line with maximum sensitivity and heart. A steady snowfall is vividly depicted in “Nevicata” (1921), in which the line begins unusually low in the voice, ascending gloriously to a *pianissimo* high G at the close.

A lover bathes his hair in the rain, memorably evoked in the scintillating “Pioggia” (1909). Dark clouds provide a sad complement to the singer’s desperate loneliness in what is possibly Respighi’s most frequently performed song, the starkly dramatic “Nebbie” (1921), which makes especially formidable demands on a singer’s expressive resources.

FRANCESCO PAOLO TOSTI, a native of Ortona sul Mare on the Italian coast north of Naples, was the son of a cereal dealer. Already composing at the age of 14, he studied at Royal Conservatory in Naples under scholarship, as both a composer and a violinist, and with his delightful tenor voice, he had an awareness of bel canto traditions from the start. He worked in Ortona for three years as the director of a chapel choir, but eventually had a nervous breakdown, from which he took seven months to recover. During that time he wrote his first songs.

Once he moved to Rome in 1870, he was able to find work composing for social occasions arranged by the wealthy (in many of these salon concerts, he also sang with considerable charm). Gradually he made his way, particularly once he was appointed as personal singing teacher of the future Queen of Italy, Margherita di Savoia. Also very significant was the initiation of his longtime association with the Ricordi music-publishing house, which began publishing Tosti in 1873. When he traveled to London, his music made a tremendous impact among



Piotr Beczala as Gounod's Faust, his *Lyric* debut role (2009/10 season).

the salons, as he continued to produce songs in Italian while also composing extensively in English. His output eventually amounted to nearly 400 songs.

His continuing success in London prompted him to settle there in 1880. An entire generation of singers was coached by him at the Royal College and Royal Academy. He was also singing teacher and music administrator to the Royal household, ultimately becoming a central figure in the final decades of the reign of the now-aging Queen Victoria, herself an enormously appreciative fan of vocal music (he also knew very well her oldest son, both as the Prince of Wales and later King Edward VII). Tosti became arguably the most dearly loved composer in Europe, with his songs inspiring devotion from people in all walks of life. Returning to Rome in 1912 as a retiree after an incredibly productive and satisfying life, he died four years later. Following some decades of neglect, his music attracted renewed popularity during the heyday of the Three Tenors. Tosti's hometown, Ortona, created a National Tosti Institute in 1982.

Tosti's excellence arose from his background in bel canto and his understanding of how to flatter the voice. The late Francesco Sanvitale, most eminent of Tosti scholars, noted that the composer boasted "perfect knowledge of the vocal medium, a taste for the instinctively natural, a refined sense of melody, subtle thematic and rhythmic balance between music and words and careful and knowledgeable choice of poetic texts...a high degree of originality, both in terms of compositional technique and musical delight.

Beczala has chosen "L'ultima canzone," in which the *allegro* marking belies the lover's unhappiness that his Nina is marrying another (and what a ravishing melody Tosti gives the second half of each verse – a melody

truly unmistakably Italian); "Chi sei tu che mi parli," with its mesmerizing legato quite devastatingly projecting the singer's aching melancholy; and the romantic, matchlessly beautiful "Ideale," justly beloved by recitators for more than 130 years.

One of Eastern Europe's musical giants of the interwar years, **KAROL SZYMANOWSKI** widely acknowledged as Poland's finest composer between the death of Chopin and the emergence 110 years later of Krzysztof Penderecki. Szymanowski, whose musical education was solidified with his studies in Warsaw in his mid-teens, began as a composer of a good deal of piano music, along with an orchestral overture. At the same time, however, he began early on composing songs, working with texts by some of the most exciting poets of the younger Polish literary generation at the time. As he proceeded through his musical career, he worked in a style notably influenced by composers as diverse as Debussy, Scriabin and Stravinsky, while also taking on very significant nationalistic influences. He made incomparably eloquent and innovative contributions in the area of the stage (most prominently the opera *King Roger*, premiered in 1926), choral music, songs with orchestra, and songs with piano.

Op. 2 begins with "Daleko zostal caly swiat," painting an utterly bleak picture of the singer's longing, marked by a shattering leap to the climactic high A (marked *ff*). Emotional devastation continues in the adagio of "Tyś nie umarła, a jednak zaiste," the lover lamenting that although his beloved isn't dead, her lips have turned cold. It's the chill of evening fog that is evoked in "We mglach" which builds from intimacy to grand-scale expression and back again, as did the previous two songs as well as the song that follows, "Czasem, gdy długo na pot sennie marzę" (a text also sung by Beczala in the Karłowicz setting). The most lyrically ravishing moments in all of Op. 2 are the two leaps to soft F-sharps in the in the singer's rapt recollection of the voice he loves. The group concludes with the sweet "Pielgrzym," the ineffably touching confession of a wanderer, contented with the simplest things in life.

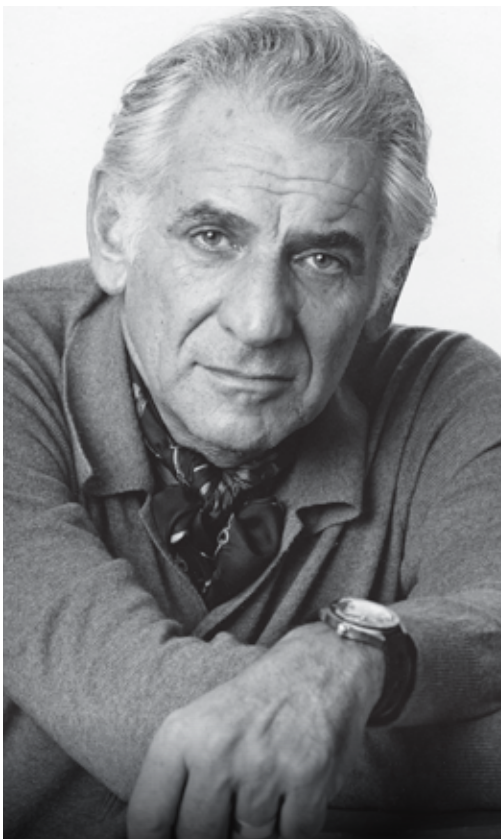
MIECZYŚLAW KARŁOWICZ would doubtless be a more familiar figure internationally had he not died at the tragically early age of 32. He composed only 22 songs over a period of six years (1892-98). Apparently he rejected song once his student days in Berlin were past, preferring to focus his energy on orchestral music. His years there were hugely important, given his exposure to the gamut of German music, from Weber and Wagner to Strauss.

Karłowicz's lyrically highly rewarding, instantly sympathetic style draws on influences as early as Schubert but also Chopin and Tchaikovsky. His songs are not lengthy, often strophic, and unlike his German contemporaries, he generally did not work with especially distinguished texts.

Coruscating, Tchaikovsky-esque accompaniment supports the charmingly confiding vocal line of "Czasem gdy długo na pół sennie marzę," as we hear that the singer would willingly follow the voice he hears in his dreams. The stately andante sostenuto of "Na spokojnym ciemnym morzu" suits the sentiments of the singer, who hopes to cast off all his cares lying in a boat on the dark sea. The rhythmic bounciness of "Rdzawe liście" belies the sentiments expressed (the singer lamenting that his dreams have been taken away), while the very brief "W wieczorną ciszę," appropriately marked *agitato*, uses groups of 16-note quadruplets to simulate the distant river. We don't know why the young girl of "Zasmuconej" is so unhappy, but the singer comforts her with the comforting gentleness of his concern for her. Matters turn painfully soulful in another very brief song, "Przed nocą wieczną." Matters turn first sweet and then very dramatic in "Zaczarowana królowna," as the singer tells of a knight in his ill-fated pursuit of an enchanted princess.

STANISŁAW MONIUSZKO, the son of very culturally oriented parents, was devoted to opera from a very young age. This developed significantly during his years of study in Berlin. In adulthood, as a resident of Vilnius, he worked teaching piano, playing the organ, and conducting in the local theater. He was already composing operas and operettas when in his early twenties. His struggles as a working musician made his great success with the Warsaw production of *Halka* (1858) doubly gratifying; that work initiated his rise to fame as the greatest of all Polish opera composers. His fame rests largely on an output of stage works that numbers more than 20, many heavily influenced by folk melodies and rhythms, and stories of common people. Poland's "national opera" is *Halka*, but outside of Poland it is his other masterpiece, *The Haunted Manor* (1861), that is heard more frequently.

The lilting, folklike 6/8 feel of "Dwie zorze" exudes charm in keeping with the singer as he sees his beloved appear, as lovely as the dawn. "Przasnica," marked *presto*, is characterized by wildly scampering groups of 16th notes from start to finish, perfectly bringing to life the whirring of the maiden's spinning wheel. "Polna rozyczka" exudes as much charm as Schubert's more famous setting of the same tale of the plucked rose ("Heidenröslein"). *Machismo* comes to the fore in the assertive vocal line of "Krakowiaczek," the syncopations throughout vividly evoking the ardent lover's horse in its vigorous prancing.



BALDWIN



GRAHAM



GUNN

SATURDAY, MARCH 10
AT 7:30PM

Celebrating 100 Years of BERNSTEIN

Featuring Kate Baldwin, Susan Graham,
Nathan Gunn, and the Lyric Opera
Orchestra conducted by David Chase

Join us for a performance of *Trouble in
Tahiti* and beloved Bernstein favorites.

Celebrating 100 Years of Bernstein concert is generously made possible by
Lead Sponsor **Liz Stiffel** and cosponsors **James N. and Laurie V. Bay**.

BROADWAY *at* Lyric

COMING APRIL 27 - MAY 20

U.S. Premiere of the
Olivier Award-Winning
Production

ANDREW LLOYD WEBBER & TIM RICE

JESUS CHRIST SUPER STAR

JESUS CHRIST SUPERSTAR

Music by Andrew Lloyd Webber Lyrics by Tim Rice
In Association with The Really Useful Group Limited Production by The Regent's Park Theatre London
2016/17 REGENT'S PARK OPEN AIR THEATRE CAST PHOTO: JOHAN PERSSON

Lyric Opera premiere of Lloyd Webber's *Jesus Christ Superstar* generously made possible
by Lead Sponsor **The Negaunee Foundation** and cosponsors an **Anonymous Donor** and
Mr. and Mrs. J. Christopher Reyes.

Lyric LYRICOPERA.ORG | 312.827.5600

Lyric
