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**Lyric Opera of Chicago's 54th season**  
begins Saturday, September 27, 2008, at 6:00 p.m.  
with Emmanuel Villaume conducting Jules Massenet's

## *Manon*

starring Natalie Dessay and Jonas Kaufmann  
in David McVicar's production

*The Pearl Fishers, Lulu, Porgy and Bess, Madama Butterfly, Tristan und Isolde, Cavalleria rusticana/Pagliacci, and The Abduction from the Seraglio* also to be presented this season, including 2 new Lyric productions and 3 new-to-Chicago productions – one a Lyric Opera premiere

Opening nights for all operas of Lyric's 2008/09 season  
can be heard live via

**The Bucksbaum Family Lyric Opera Broadcasts on 98.7WFMT**

**80 opera performances in the 6-month season**

4-opera series beginning at \$96

8-opera series beginning at \$192

**"Holly and Ivy" Subscriber Appreciation Concert**

starring the Lyric Opera Chorus in a joyous celebration of seasonal music

conducted by chorus master Donald Nally

Sir Andrew Davis, organ and Craig Terry, piano

on Sunday, December 14 at 3:00 p.m. at the Civic Opera House

Popular subscriber benefits introduced this season to continue in 2008/09:

Unlimited free ticket exchanges for 8-opera subscribers, and

TradeOne option for 4, 5, 6, and 7-opera subscribers

"Backstage at Lyric" podcasts provide insightful interviews with each production's artists

**Lyric Opera of Chicago's 54<sup>th</sup> Season – 2008/09**

**MAJOR PRINCIPAL SINGERS to INCLUDE:**

**Raymond Aceto, Buffy Baggott, Jan Buchwald\*, William Burden, Nicole Cabell, David Cangelosi, Judith Christin, Terry Cook, Eric Cutler, Lisa Daltirus\*, Steve Davislim, Mark Delavan, Natalie Dessay, Morenike Fadayomi\*, Christopher Feigum, Clifton Forbis, Vladimir Galouzine, Jake Gardner, Katharine Goeldner\*, Eric Greene\*, Jill Grove, Nathan Gunn, Gordon Hawkins\*, Keith Jameson, Jonas Kaufmann, Artur Korn, Aleksandra Kurzak\*, Vincenzo La Scola, Petra Lang\*, Jonita Lattimore, Frank Lopardo, Lester Lynch\*, Ana María Martínez\*, Stephen Milling\*, Laquita Mitchell\*, Marlis Petersen, Matthew Polenzani, Patricia Racette, Scott Ramsay, Rodell Rosel, Wolfgang Schöne\*, Andrea Silvestrelli, Marietta Simpson, Jermaine Smith\*, Juha Uusitalo\*, Christian Van Horn, Carlo Ventre, Deborah Voigt, Erin Wall, James Westman\*, Guang Yang, Dolora Zajick**

**CONDUCTORS:**

**Sir Andrew Davis, John DeMain\*, Kelly Kuo\*, John Mauceri, Renato Palumbo, Emmanuel Villaume**

**STAGE DIRECTORS:**

**José Maria Condémi, Paul Curran, Herbert Kellner, Vincent Liotta, David McVicar, Elijah Moshinsky, Chas Rader-Shieber, Francesca Zambello**

**DESIGNERS:**

**Christopher Akerlind\*, Christine Binder, Paule Constable, Peter J. Davison\*, Clarke Dunham, David Hockney, David Jacques, Florence Klotz, Kevin Knight, Scott Marr\*, Tanya McCallin\*, Mark McCullough\*, Hubert Monloup, Duane Schuler, Paul Tazewell\*, Michael Yeargan, David Zinn**

**CHOREOGRAPHERS:**

**Michael Keegan-Dolan\*, Denni Sayers, August Tye**

**CHORUS MASTER: Donald Nally**

**WIGMASTER & MAKEUP DESIGNER: Richard Jarvie**

**\*Lyric Opera debuts**

**William Mason, General Director  
Sir Andrew Davis, Music Director  
Bruno Bartoletti, Artistic Director Emeritus**

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**William Mason**, general director of Lyric Opera of Chicago, has announced the repertoire, principal singers, conductors, directors, and designers for Lyric's 2008/09 season. Lyric's 54<sup>th</sup> season offers 80 performances of nine different operas (two are one-act works presented in a double bill), including two new productions and three new-to-Chicago productions (one a Lyric premiere), beginning Saturday, September 27, 2008, and concluding Saturday, March 28, 2009.

Additionally, Lyric will present its first-ever choral program, **Holly and Ivy**, starring the Lyric Opera Chorus conducted by Donald Nally, chorus master, as a **Subscriber Appreciation Concert** on Sunday, December 14, 2008.

Two operas will receive new productions at Lyric in 2008/09: Alban Berg's *Lulu*, starring **Marlis Petersen** and **Wolfgang Schöne** (debut) in a **Paul Curran-Kevin Knight** production; and Mozart's *The Abduction from the Seraglio* starring **Erin Wall** and **Matthew Polenzani** in a production by **Chas Rader-Shieber** and **David Zinn**.

The long-awaited company premiere of George Gershwin's beloved *Porgy and Bess* will be a highlight of Lyric's 54<sup>th</sup> season, in a widely acclaimed **Francesco Zambello** production previously seen at Los Angeles Opera and Washington National Opera.

Two additional productions will be new to Chicago: Massenet's *Manon* in a **David McVicar** production originally created for English National Opera; and Wagner's *Tristan und Isolde* in a **David Hockney**-designed production from Los Angeles Opera.

Lyric's cherished productions of Bizet's *The Pearl Fishers*, Puccini's *Madama Butterfly*, and the double bill of Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci* will be revived.

Music director **Sir Andrew Davis** will conduct *Lulu*, *Madama Butterfly*, *Tristan und Isolde*, and *The Abduction from the Seraglio* next season.

Mason notes that Lyric's 2008/09 lineup will be "exciting and well balanced, with brilliant operas ranging from Mozart to Berg. Some of the most popular operas in the repertoire will be part of the season – *Madama Butterfly* and the 'heavenly twins' of *verismo*, *Cavalleria rusticana* and *Pagliacci*, as well as Wagner's great impassioned love story, *Tristan und Isolde*. We're delighted to be presenting for the first time *Porgy and Bess*, for which audiences have been clamoring for years. We are very pleased to be doing *Manon* and *Seraglio* after respective absences of nearly 25 years. Some operas will have been seen relatively recently, but most will be new to much of our public. And of course we have a fabulous array of singers, conductors, stage directors, and designers."

**Holly and Ivy** "will be the first choral concert we've ever had, and we're very excited about it," says Mason. "It will consist of music for the holiday season, not pop tunes but serious choral repertoire – sacred music, carols, spirituals, and some seasonal favorites, all beautifully performed. Donald Nally, our new and very experienced chorus master, has put together a program that we think will be satisfying and enjoyable." Some works on the holiday program will be performed *a cappella*; others will be accompanied by **Sir Andrew Davis** at the organ and by assistant conductor **Craig Terry** at the piano.

The general director notes that "we're pleased to offer the *TradeOne* option this year to those whose subscriptions include less than the full eight operas. It's been an enormous success, and we'll continue it in the future. We're also very happy about the success, this season, of free ticket exchanges for our full-season subscribers. These are wonderful benefits that offer our subscribers increased scheduling flexibility."

Continuing next season, eight-opera subscribers may exchange subscription tickets for another date of the same opera with no fee. Subscribers with 4-, 5-, 6-, or 7-opera series may exchange subscription tickets for another date of the same opera for just \$4 per ticket.

With the *TradeOne* program, subscribers with 4-, 5-, 6-, or 7-opera series in 2008/09 may again trade one opera in their series for an opera not in their series should they wish to do so **when they place their**

**subscription orders.** There is a \$9-per-ticket *TradeOne* fee, with an additional \$12-per-ticket fee if trading from a weekday to a weekend performance.

Subscribers to Lyric's 54<sup>th</sup> season will have 22 subscription series to choose from. Subscription brochures will be mailed in February.

Free pre-performance lectures, which are being offered for four of the current season's operas, have been a great success and will likely be offered next season before every performance of every opera to enhance the operagoing experience, Mason says.

Lyric's website undergoes continual updates and improvements year-round, Mason notes. A major addition in 2007-08 is the "**Backstage at Lyric**" podcasts, comprised of informal interviews with the major artists of each production. Discovery Series lectures and panel discussions are also available as podcasts. "We're delighted at the responses we've gotten from people who appreciate the convenience of being able to listen to podcasts of events they may not have been able to attend," Mason says. "The technology gives us the opportunity to make more information available to our audiences and enhances their enjoyment." A variety of podcasts will be made available in the 2008/09 season.

Projected English titles will be used for every opera in Lyric's 2008/09 season.

**THE WORKS BEING PRESENTED by LYRIC OPERA of CHICAGO  
in the 2008/09 SEASON  
and the ARTISTS WHO HAVE BEEN ENGAGED to DATE**

**MANON / Jules Massenet** (in French with projected English translations)

11 performances beginning at 7:30 p.m., except opening night at 6:00 p.m. and matinees at 2:00 p.m.  
Sept. 27, Oct. 1, 4 (mat.), 7, 11, 15 (mat.), 18, 21, 24, 27, 31.

Massenet's overwhelmingly romantic *Manon* (premiered in 1884) focuses on a captivating girl, Manon Lescaut (soprano **Natalie Dessay**) and Des Grieux, the hapless young nobleman who loves her (tenor **Jonas Kaufmann**). Rather than life in a convent, Manon chooses romance with Des Grieux, but leaves him in favor of the wealth offered by Brétigny (baritone **Jake Gardner**). The pull of true love leads Manon back to Des Grieux, but her craving for luxury leads him to financial ruin. He gambles against one of Manon's jilted suitors, Guillot de Morfontaine (tenor **David Cangelosi**), whose treachery leads to tragic consequences for Manon and her lover. The cast also includes bass **Raymond Aceto** as the dignified Count Des Grieux and baritone **Christopher Feigum** as Manon's brother Lescaut.

The conductor is **Emmanuel Villaume**. The production, originally created for English National Opera, is directed by **David McVicar** and designed by **Tanya McCallin** (debut). The lighting designer is **Paule Constable**, and the choreography is by **Michael Keegan-Dolan** (debut). **Donald Nally** is chorus master.

The Lyric Opera presentation of *Manon* is generously made possible by the **Abbott Fund**, an **Anonymous Donor**, **Judson and Joyce Green**, and **Liz Stiffel**.

Lyric Opera previously presented *Manon* during the 1973 and 1983 seasons. "David McVicar, who gave us a sensational *Giulio Cesare* this year, created this *Manon* for English National Opera, and it has traveled to Dallas, Houston, and Barcelona," says Mason. "I saw this production in Barcelona – it's brilliant. David is so theatrical – he sticks to the text and illuminates it. We're delighted to bring it to Lyric with some added scenic elements and an outstanding cast. This production combines incredible insight and an ability to make this story come alive in ways that don't deviate from the composer's intentions. David is a wonderful director who gets magnificent performances from his artists. We're very pleased to welcome back conductor Emmanuel Villaume, whom we liked so much in *Samson et Dalila*. And, of course, the idea of having Natalie Dessay and Jonas Kaufmann as the heroine and hero of this

production is something we're very thrilled about! Jonas made his American debut with us some years back in *Otello* – he is now an established international star, as is Natalie, of course, and we're delighted that they're both returning to Lyric."

### **LES PÊCHEURS DE PERLES / THE PEARL FISHERS / Georges Bizet**

(In French with projected English translations)

9 performances beginning at 7:30 p.m., except for matinees at 2:00 p.m.

Oct. 6, 10, 13, 16 (mat.), 19 (mat.), 22, 25, Nov. 1, 4.

Bizet's ravishing opera dating from 1863, *The Pearl Fishers* is beloved by audiences everywhere for its score, which includes the most popular tenor-baritone duet in opera. The libretto and the music conjure up a particularly exotic locale: ancient Ceylon, where the priestess Leïla (soprano **Nicole Cabell**) is loved by both the fisherman Nadir (tenor **Eric Cutler**) and Zurga, king of the pearl fishers (baritone **Nathan Gunn**). The travails of this love triangle lead to disaster when Zurga believes himself betrayed by Leïla and Nadir. The cast also includes bass **Christian Van Horn** as Nourabad, the high priest of Brahma.

*The Pearl Fishers* is conducted by **John Mauceri**. The original production by **Nicolas Joël** is directed by **Herbert Kellner**. The original designer is **Hubert Monloup**. The set designer is **Scott Marr** (debut), and the lighting designer is **Duane Schuler**. **August Tye** is choreographer.

*The Pearl Fishers* is the Illinois Tool Works Inc., Howard A. Stotler, and an Anonymous Donor Production in memory of Ardis Krainik. Revival generously made possible by **Illinois Tool Works Inc.**, **Margot and Josef Lakonishok**, and the **Mazza Foundation**.

Lyric Opera has previously presented *The Pearl Fishers* during the 1966 and 1997-98 seasons. "Bizet's *Pearl* has some of the most popular and familiar tunes in opera, especially the beautiful tenor-baritone duet, and the tenor aria that was a great favorite of Caruso's," Mason notes. "It's a pleasure to have Nicole Cabell, one of our most distinguished recent Ryan Opera Center alumni, as the leading lady in this beautiful, melodic work. Having Eric Cutler, who we enjoyed so much in *Così fan tutte*, and Lyric favorite Nathan Gunn (this season's *Barber of Seville* Figaro) singing that duet is sure to be a high point of each performance."

### ***New Production***

**LULU / Alban Berg** (in German with projected English translations)

7 performances beginning at 7:00 p.m., except for matinee at 2:00 p.m.

Nov. 7, 10, 15, 19, 22, 25, 30 (mat.)

*Lulu* is the second of only two operas written by the brilliant Austrian composer Alban Berg. It was performed when still incomplete in 1937, two years after Berg's death. Following the death of his widow, compatriot composer Friedrich Cerha was able to complete Berg's third act. The full three-act version was first performed in 1979, and it is this version that Lyric will be presenting in a new production.

Basing his libretto on plays of 1895 and 1904 by Frank Wedekind, Berg paints a devastating portrait of the rise and fall of the title heroine (soprano **Marlis Petersen**), an amoral young woman who exudes a "fatal attraction" to men *and* to at least one woman. Lulu's ill-fated admirers are Countess Geschwitz (mezzo-soprano **Jill Grove**); Dr. Schön (bass-baritone **Wolfgang Schöne**, debut) and his son, the composer Alwa (tenor **William Burden**); the impetuous Painter (tenor **Scott Ramsay**); Schigolch, a mysterious old man who may – or may not – be Lulu's father (bass **Artur Korn**); and the Prince (tenor **Rodell Rosel**). Wolfgang Schöne also plays Jack the Ripper, at whose hand Lulu meets her end in the final scene. Scott Ramsay also plays the Black Man, Rodell Rosel also plays the Marquis and the Manservant, baritone **Jan Buchwald** (debut) is both the Animal Trainer and the Athlete, and mezzo-soprano **Buffy Baggott** sings three roles: the Wardrobe Mistress, the Schoolboy, and the Groom.

The conductor is **Sir Andrew Davis**. The team creating Lyric Opera's new production – director **Paul Curran**, set and costume designer **Kevin Knight**, and lighting designer **David Jacques** – also created this season's new production of *Die Frau ohne Schatten*.

The Lyric Opera production of *Lulu* is generously made possible by **The Andrew W. Mellon Foundation, Sidley Austin LLP, and American Express**.

Lyric Opera previously presented *Lulu* during the 1987-88 season. “*Lulu* returns to Lyric in a new production by Paul Curran and Kevin Knight, who gave us *Die Frau ohne Schatten* this season. We're very excited to have Marlis Petersen in the role that she was born to sing – sexy, amoral, and fascinating. Lulu has a fatal attraction for men, and Marlis is the physical and vocal type. She's got such charisma and personality, which she displayed to very different effect as Adele in last season's *Die Fledermaus*! It's a monumental work by Berg – Andrew Davis and our orchestra will play the daylights out of it! It's great that Wolfgang Schöne will debut at Lyric as Dr. Schön – a role in which he triumphed at Glyndebourne with Sir Andrew conducting. And we've got Jill Grove as Geschwitz, following her incredible performances this season as the Nurse in *Die Frau ohne Schatten*. It will be a strong, compelling evening of music theater.”

### ***Lyric Opera Premiere***

**PORGY AND BESS / George Gershwin** (in English with projected English texts)

13 performances beginning at 7:30 p.m., except for matinees at 2:00 p.m.

Nov. 18, 21, 23 (mat.), 26 (mat.), 29, Dec. 3, 5, 6, 9, 12, 15, 18 (mat.), 19.

Hailed by innumerable critics as the greatest American opera, Gershwin's masterpiece of 1935 has lyrics by Ira Gershwin (the composer's brother) and Dorothy Heyward, and a libretto by Mrs. Heyward's husband, DuBose Heyward. The opera is based on the 1927 Broadway play *Porgy* by Mr. and Mrs. Heyward and Mr. Heyward's own novel of the same name, written in 1924.

Onstage in this opera, an entire community comes to life: the fictitious tenement called Catfish Row on the shore of Charleston, South Carolina. It is there that the lame Porgy (baritone **Gordon Hawkins**, debut/baritone **Lester Lynch**) meets and falls in love with the sultry Bess (soprano **Morenike Fadayomi**, debut/soprano **Lisa Daltirus**, debut), girlfriend of the hulking Crown (baritone **Lester Lynch**, debut/baritone **Terry Cook**). Bess leaves Crown to live with Porgy but is susceptible to the drugs (“happy dust”) offered her by the devious Sportin' Life (tenor **Jermaine Smith**, debut). The cast also includes soprano **Jonita Lattimore** as the devout Serena, soprano **Laquita Mitchell** (debut) as the endearing young mother Clara, mezzo-soprano **Marietta Simpson** as the earthy Maria, and baritone **Eric Greene** (debut) as Clara's husband Jake.

*Porgy and Bess* will be conducted by **John DeMain** (debut) and **Kelly Kuo** (debut/Dec. 5, 6). **Francesca Zambello** is stage director, **Peter J. Davison** (debut) is set designer, **Paul Tazewell** (debut) is costume designer, **Mark McCullough** (debut) is lighting designer, and **Denni Sayers** is choreographer.

This production of *Porgy and Bess* was originally created for Washington National Opera. Generous sponsors for the Lyric Opera presentation are **The Elizabeth Morse Genius Charitable Trust** and **The Elizabeth Morse Charitable Trust, The Andrew W. Mellon Foundation, Ada and Whitney Addington, Jim and Kay Mabie, the National Endowment for the Arts, and Roberta L. and Robert J. Washlow**.

**NOTE – Specific casting dates are as follows:**

Porgy – Gordon Hawkins (Nov. 18, 21, 26mat, 29, Dec. 3, 6, 9, 15, 19)

Lester Lynch (Nov. 23mat, Dec. 5, 12, 18mat)

Bess – Morenike Fadayomi (Nov. 18, 21, 26mat, 29, Dec. 3, 6, 9, 15, 19)

Lisa Daltirus (Nov. 23mat, Dec. 5, 12, 18mat)

Crown – Lester Lynch (Nov. 18, 21, 26mat, 29, Dec. 3, 6, 9, 15, 19)

Terry Cook (Nov. 23mat, Dec. 5, 12, 18mat)

“How excited we are to be presenting this great American masterpiece for the first time in our history!” Mason declares. “It's got tunes we all know and powerful drama. People have been waiting for it for years, and we're delighted to bring it to Lyric. It's sure to please. The highly acclaimed production

comes to us from Los Angeles via Washington, directed by Francesca Zambello, who staged our stunning *Salome* in 2006-07, and we know this wonderful production of hers will be a hit here.” The last time the work was seen in Chicago was in the 1980s, a touring production from Houston Grand Opera that was presented at McCormick Place’s Arie Crown Theater. In 1952, a touring production starring William Warfield, Leontyne Price, and Cab Calloway played at the Civic Opera House for four weeks.

**MADAMA BUTTERFLY / Giacomo Puccini** (in Italian with projected English translations)

11 performances beginning at 7:30 p.m., except for matinees at 2:00 p.m.

Dec. 13, 17, 20, Jan. 6, 9, 12, 15, 18 (mat.), 21 (mat.), 24, 29 (mat.).

From John Luther Long’s story and the drama by David Belasco, Giacomo Puccini created an operatic masterpiece of romance and tragedy. Premiered in 1904, this beloved opera has at its heart a Japanese geisha, Cio-Cio-San, known as “Madama Butterfly” (soprano **Patricia Racette**). In a traditional Japanese ceremony arranged by marriage-broker Goro (tenor **David Cangelosi**) and in the presence of the American consul Sharpless (baritone **James Westman**, debut), Cio-Cio-San marries a lieutenant in the U. S. Navy, B. F. Pinkerton (tenor **Frank Lopardo**). He, however, does not take the marriage seriously and soon returns to America, promising to return “when the robins are nesting.” Three years pass, with Cio-Cio-San – along with her maid Suzuki (mezzo-soprano **Katharine Goeldner**, debut) and her little son – waiting for Pinkerton to come back. He does so, but his wish to take his son to America leads to catastrophe for Cio-Cio-San.

**Sir Andrew Davis** will conduct and **Vincent Liotta** will direct the production originally staged in 1982 by Broadway director **Harold Prince**. The set designer is **Clarke Dunham**, the costume designer is **Florence Klotz**, and the lighting designer is **Christine Binder** (original lighting designer: **Ken Billington**).

*Madama Butterfly* is The William S. North Production, in memory of Patricia Cathcart North. The revival is generously made possible by **Exelon Corporation** and **NIB Foundation**.

Lyric Opera previously presented *Madama Butterfly* during the 1955, 1958, 1960, 1965, 1969, 1970, 1974, 1978, 1982, 1985-86, 1991-92, 1997-98, and 2003-04 seasons. “Puccini’s perhaps most-beloved tearjerker, one of the four or five most popular operas in the world, filled with gorgeous tunes from beginning to end – what’s not to love?” says Mason. “It tugs at the heartstrings, and this production, which we first did in 1982, is beautiful and well beloved by the public. It was created by Harold Prince, and it’s a Lyric favorite. We’ve got two remarkable singers – Patricia Racette and Frank Lopardo; they’ve both sung the roles before but never at Lyric. And Sir Andrew will conduct it for us for the first time.”

**TRISTAN UND ISOLDE / Richard Wagner** (in German with projected English translations)

9 performances beginning at 6:00 p.m., except for matinee at 1:00 p.m.

Jan. 27, 31, Feb. 4, 8 (mat.), 12, 16, 20, 24, 28.

The crowning achievement of German romantic opera, *Tristan und Isolde* (first heard in 1859) presents one of the most stirring and overwhelming love stories the world has ever known. In its sheer ecstasy, this opera’s breathtaking love duet remains incomparable in the entire operatic repertoire. In a duel, the knight Tristan (tenor **Clifton Forbis**) has killed the fiancé of the Irish princess Isolde (soprano **Deborah Voigt**). Tristan is assigned the task of escorting Isolde from Ireland to Cornwall, where she is to marry his aged uncle King Marke (bass **Stephen Milling**, debut). Accompanying the knight is his devoted servant, Kurwenal (bass-baritone **Juha Uusitalo**, debut). During the voyage, Isolde orders her maid Brangäne (mezzo-soprano **Petra Lang**, debut) to prepare a death potion for herself and Tristan, but Brangäne substitutes a love potion. That action triggers a series of events (the lovers’ passionate tryst, their discovery by Marke, the mortal wounding of Tristan, his agonized delirium) and a final scene of magnificent dramatic power and spiritual renewal.

The conductor is **Sir Andrew Davis**, with stage direction by **José Maria Condémi**, and sets and costumes designed by **David Hockney**. The lighting designer is **Duane Schuler**.

This production of *Tristan und Isolde* was originally created for Los Angeles Opera. The Lyric Opera presentation is generously made possible by an **Anonymous Donor, Mrs. A. Watson Armour, Julie and Roger Baskes, and Howard A. Stotler.**

Lyric Opera previously presented *Tristan und Isolde* during the 1958, 1979, 1982, and 1999-00 seasons. “We have a magnificent David Hockney production – he’s truly one of the great artists of our time,” says Mason. “We also have a truly remarkable Isolde, Deborah Voigt (most recently our Empress in *Frau* and *Salome*), and the major Wagnerian tenor, Clifton Forbis. And of course it’s music that our orchestra and Sir Andrew will play brilliantly.”

### **CAVALLERIA RUSTICANA / Pietro Mascagni & PAGLIACCI / Ruggero Leoncavallo**

(in Italian with projected English translations)

11 performances beginning at 7:30 p.m., except for matinees at 2:00 p.m.

Feb. 14, 18, 22 (mat.), 25, March 4 (mat.), 9, 14, 17, 20, 23, 27.

*Cavalleria rusticana* (premiere 1890) and *Pagliacci* (premiere 1892) are the most popular examples of the *verismo* style in opera. These operas present the emotions of salt-of-the-earth human beings in small Italian villages. At the center of Mascagni’s smoldering *Cavalleria* is Santuzza (mezzo-sopranos **Guang Yang/Dolora Zajick**, March 17-27), a Sicilian village girl. Santuzza’s beloved Turiddu (tenors **Carlo Ventre/Vincenzo La Scola**, March 14-27), having come home from the army, abandons her to return to his own former love, Lola (mezzo-soprano **TBA**), although Lola is married to Alfio (baritone **Mark Delavan**). Santuzza reveals the affair to Alfio, with tragic consequences. The cast also includes mezzo-soprano **Judith Christin** as Mamma Lucia, Turiddu’s mother.

The second half of this world-famous double bill, *Pagliacci*, is the story of a clown’s heartbreak. He is Canio (tenor **Vladimir Galouzine**), leader of a group of traveling players that includes his beautiful wife, Nedda (soprano **Ana María Martínez**, debut). Another clown in the troupe, Tonio (baritone **Mark Delavan**), forces his attentions on Nedda and is rejected. His fury leads him to reveal Nedda’s affair with the handsome villager Silvio (baritone **Christopher Feigum**) to Canio, who extorts a terrible revenge. Tenor **Keith Jameson** completes the cast as the troupe’s fourth member, Beppe.

The production will be conducted by **Renato Palumbo** and directed by **Elijah Moshinsky**, with sets and costumes by **Michael Yeargan** and lighting by **Duane Schuler**.

*Cavalleria rusticana/Pagliacci* is The Julius Frankel Foundation Production. The revival is generously made possible by **Jim and Vicki Mills/Jon and Lois Mills** and **Richard P. and Susan Kiphart**.

Lyric Opera previously presented *Cavalleria rusticana* and *Pagliacci* as a double bill during the 1957, 1978, and 2002-03 seasons. *Cavalleria* has been separately presented during the 1955, 1966, and 1969 seasons. *Pagliacci* has been separately presented during the 1958 and 1982 seasons. “It’s the most popular double bill there is,” notes Mason. “These powerful *verismo* operas from the end of the 19<sup>th</sup> century by two great Italian masters are the most successful works that each composer wrote. The passion and the drama sweep you along in each of these operas, which only last about 75 minutes each. The marvelous mezzo-sopranos Dolora Zajick and Guang Yang will star in *Cav*, and baritone Mark Delavan (our first Germont this season) will sing the double roles of Alfio and Tonio, and then of course Vladimir Galouzine, whom everyone loved in *Turandot*, *Manon Lescaut*, and *Queen of Spades*, will sing a sensational Canio. Renato Palumbo, who so beautifully conducted our *Attila* in 2000, will be back on the podium for the Moshinsky production which opened the season in 2002.”

### ***New Production***

### **DIE ENTFÜHRUNG AUS DEM SERAIL / THE ABDUCTION FROM THE SERAGLIO**

**Wolfgang Amadeus Mozart** (in German with projected English translations)

9 performances beginning at 7:30 p.m., except for matinees at 2:00 p.m.

March 2, 7, 10, 13, 16, 19 (mat.), 22 (mat.), 25, 28.

Preceding *Die Zauberflöte/The Magic Flute* by nine years, *Die Entführung aus dem Serail/The Abduction from the Seraglio* (premiere 1782) was the first triumphantly successful German-language

stage work of Mozart. In his tale of romantic intrigue in exotic Turkey, three Europeans have been taken prisoner by the forces of Pasha Selim (**actor TBA**): the Spanish noblewoman Konstanze (soprano **Erin Wall**), her feisty English maid Blonde (soprano **Aleksandra Kurzak**, debut), and Blonde's beloved Pedrillo (tenor **Steve Davislim**), who is also the servant of Konstanze's fiancé, Belmonte (tenor **Matthew Polenzani**). Arriving in Turkey to rescue Konstanze, Belmonte manages to enter the Pasha's palace with Pedrillo's assistance and despite the objections of the Pasha's overseer, Osmin (bass **Andrea Silvestrelli**). Belmonte's plan to abduct Konstanze is thwarted by Osmin, and disaster looks imminent until the Pasha's innate nobility ensures a happy ending.

Lyric Opera's new *Abduction* will be conducted by **Sir Andrew Davis** and directed by **Chas Rader-Shieber**, with sets and costumes by **David Zinn** (this duo was also the creative team behind Lyric's much-acclaimed production of *The Cunning Little Vixen* during the 2004/05 season). **Christopher Akerlind** (debut) is lighting designer.

This new production of *The Abduction from the Seraglio* is generously made possible by **Randy and Melvin Berlin**, the **Negaunee Foundation**, and **Brenda and Earl Shapiro**.

Lyric Opera previously presented *Abduction* during the 1984 season. "Mozart's charming *singspiel* is a wonderful way to close the season," notes Mason. "We're extremely pleased that the two leads are Ryan Opera Center alumni with major international careers – soprano Erin Wall, who sparkled in *Così fan tutte* last season, and tenor Matthew Polenzani, who triumphed in this season's *Traviata* and last season's *Roméo et Juliette*. The creative team previously gave us the delightful new production of *The Cunning Little Vixen*, and Sir Andrew will work his Mozartian magic on the podium."

## **BIOGRAPHIES OF DEBUTING ARTISTS, 2008/09 SEASON**

### **Lulu**

**WOLFGANG SCHÖNE** (Dr. Schön/Jack the Ripper) – German bass-baritone; has triumphed in this opera on many occasions, including at Paris's Théâtre du Châtelet (CD) and in Glyndebourne's new production under Sir Andrew Davis (DVD); after winning competitions in Rio de Janeiro, Bordeaux, Berlin, s'Hertogenbosch (The Netherlands) and Stuttgart, immediately established himself as one of Europe's most important singing actors; since 1973 has been a leading member of Stuttgart Opera, where he sings a vast repertoire; performs frequently at such major houses as the Vienna Staatsoper and the Hamburg Staatsoper; his *Alidoro/La Cenerentola* is on DVD in a Salzburg Festival production; his discography includes several appearances in the complete recording of Bach's sacred cantatas under Helmuth Rilling, with whom he also recorded the title role/*Elijah*; holds the coveted title of Kammersänger.

**JAN BUCHWALD** (Athlete) – German baritone; has performed throughout Europe since his debut in *Billy Budd* in 2000 in Hannover; former member of the studio program of the Hamburg Staatsoper, became a full member of the company during the 2002/03 season, subsequently has appeared there in such varied repertoire as Rossini (*Il turco in Italia*), Wagner (*Die Meistersinger*), Bizet (*Carmen*), and Prokofiev (*The Love for Three Oranges*); was recently heard as a guest artist at Munich's Bayerische Staatsoper, portraying Fritz Kothner/*Die Meistersinger*; debuted at the Salzburg Festival in 2005.

### **Porgy and Bess**

**GORDON HAWKINS** (Porgy) – American baritone; has appeared throughout his career with Washington National Opera, where he sang Porgy in the premiere of Francesca Zambello's production; many other WNO roles, including Alberich/*Das Rheingold* (Zambello production); returns to WNO this season as Alfio/*Cavalleria rusticana* and title role/*Rigoletto*; this season also includes Renato/*Un ballo in*

*maschera* (Opéra de Montréal), *Scarpia/Tosca* (Cleveland Opera), and *Tonio/Pagliacci* (Seattle Opera, where he has also sung Alberich/*Ring* cycle and title role/*Macbeth*); other recent performances include *Il trittico* (Deutsche Oper am Rhein in Düsseldorf), *Les contes d'Hoffmann* (Tokyo), *Aida* (Cincinnati Opera), *Luisa Miller* (The Dallas Opera), and *Rigoletto* (Michigan Opera Theatre); among his recordings is George/Carlisle Floyd's *Of Mice and Men* in that work's first recording (Houston Grand Opera production) and title role/*Simon Boccanegra* (performance from New Zealand International Festival of the Arts).

**MORENIKE FADAYOMI** (Bess) – British-born soprano; premiered Francesca Zambello's production in Washington and reprised it in Los Angeles; began her career at the Stadttheater in Basel (Switzerland), in a wide variety of lyric-soprano repertoire; for the past decade has been a leading artist of the renowned Deutsche Oper am Rhein in Düsseldorf with more than 25 roles lyric and spinto roles there, ranging from Donna Elvira to Lady Macbeth, Salome, and Kat'a Kabanová; her many guest appearances internationally have included Strasbourg's Opéra du Rhin, Amsterdam's Muziektheater, Rome's Teatro dell'Opera, the State Opera in Prague, the Teatro Comunale of Bologna, the festivals of Bregenz, St. Margarethen (Austria), and Aix-en-Provence, and Carnegie Hall; in addition to a huge operatic repertoire, has been highly successful in operetta at Munich's Theater am Gärtnerplatz and at the Bad Ischl and Baden bei Wien operetta festivals.

**LESTER LYNCH** (Porgy, Crown) – American baritone; premiered the Zambello production in Washington, singing Crown, a portrayal also heard in Los Angeles and Philadelphia; has appeared in Gershwin's opera in Houston Grand Opera's international tour (including La Scala and the Opéra National de Paris); sang both Crown and Jake with the Philadelphia Orchestra, New York Philharmonic, and Ravinia Festival Orchestra, all conducted by Bobby McFerrin; recent credits include Paolo/*Simon Boccanegra* (Santa Fe), title role/*Rigoletto* (Dayton), Renato/*Un ballo in maschera* (Detroit), and Amonasro/*Aida* (Dayton, Hartford); other recent repertoire beyond Verdi includes Marcello/*La bohème* (Cincinnati Opera) and *Carmina Burana* (Cincinnati Symphony); has been heard in recital with pianist/composer John Musto sponsored by the George London Foundation in New York; has performed in recital nationwide sponsored by the Marilyn Horne Foundation, who commissioned a song cycle from composer Lowell Liebermann especially for Lynch.

**LISA DALTIUS** (Bess) – American soprano; in Gershwin's opera has been heard as both Bess (Detroit) and Serena (Philadelphia); has scored repeated successes as *Aida* (Detroit, Hartford, Philadelphia, Cincinnati, New York Grand Opera at Carnegie Hall) and *Tosca* (Boston Lyric Opera, Minnesota Opera, Michigan Opera Theatre, Opera Carolina, Palm Beach Opera); recent performances also include *Il trovatore* (Hartford), *Cavalleria rusticana* (St. Louis), Richard Danielpour's *Margaret Garner* (Philadelphia), Verdi's *Requiem* (Aspen Music Festival under David Zinman), and Beethoven's *Symphony No. 9* (Philadelphia Orchestra); has appeared in Europe in Debussy's *L'enfant prodigue* (Amsterdam Concertgebouw, Valéry Gergiev conducting), as Nedda/*Pagliacci* (in Nancy, France), and Rosalinde/*Die Fledermaus* (Thessaloniki, Greece); made last-minute Avery Fisher Hall debut at a Richard Tucker Foundation Gala substituting for an indisposed Aprile Millo in the "Triumphal Scene" of *Aida*.

**LAQUITA MITCHELL** (Clara) – American soprano; sang Clara in the premiere of Francesca Zambello's production at Washington National Opera and reprised the role at Los Angeles Opera; 2007/08 season includes Musetta/*La bohème* (Los Angeles), Leonora/*Il trovatore* (Nashville), and European debut as Clara at the Opéra Comique in Paris; other roles include Micaëla/*Carmen* (Opera Pacific, New York City Opera), and Donna Anna/*Don Giovanni* (Portland Opera, Florentine Opera of Milwaukee); many roles at Houston Grand Opera, including Orquídea/Daniel Catán's *Salsipuedes* (world premiere) and The Water/Rachel Portman's *The Little Prince* (world premiere); orchestral engagements

include Barber's *Knoxville: Summer of 1915* with the Louisville Orchestra; alumna of Houston Grand Opera Studio and San Francisco Opera's Merola program.

**JERMAINE SMITH** (Sportin' Life) – American tenor; has been featured in *Porgy and Bess* productions in Japan, Germany, Sweden, Austria, The Netherlands, Italy, Madrid, and at Houston Grand Opera, Opera Pacific, Washington National Opera, and Los Angeles (the latter two in the Francesca Zambello production); other operatic repertoire includes *Joshua's Boots* (Kansas City Lyric Opera), *Street Scene*, and *Treemonisha* (both with Opera Theatre of Saint Louis); has appeared in concert with the St. Louis Symphony and Santa Fe Symphony; is scheduled to appear in *Porgy and Bess* at the Opéra Comique in Paris; other upcoming engagements include The Granada Festival, Caen Opera, and Opera Luxembourg; alumnus of New England Conservatory of Music and faculty member of the University of Missouri-St. Louis.

**ERIC GREENE** (Jake) – American bass-baritone; has previously portrayed Jake at Washington National Opera, Los Angeles Opera, and Opera Company of Philadelphia; created Robert Garner/Richard Danielpour's *Margaret Garner* (Detroit's Michigan Opera Theatre); has previously appeared in a wide repertoire, ranging from Mozart to Menotti, with companies nationwide, including those of Baltimore, Seattle, Washington, D.C., New York City, Cincinnati, and Norfolk (Virginia Opera, where he has sung eight productions to date, including most recently as Escamillo/*Carmen*); winner of the Leontyne Price Vocal Competition in Maryland, also first-place winner in both the Rosa Ponselle All Marylanders Competition and the NAACP ACT-SO competition.

**JOHN DEMAIN** (Conductor) – American; currently in his 14<sup>th</sup> season as music director of the Madison Symphony Orchestra; serves as artistic director of both California's Opera Pacific (currently in his 10<sup>th</sup> season) and Madison Opera; enjoyed a triumphant 17-year tenure as music director of Houston Grand Opera, including PBS telecasts of Adams's *Nixon in China* and Carlisle Floyd's *Willie Stark* (world premiere); closely associated with *Porgy and Bess*, having led the historic Houston production throughout America and Europe, also the complete recording for RCA (Grammy and Grand Prix du Disque winner) as well as the PBS telecast of the New York City Opera production, most recently the Zambello production in Los Angeles; recent highlights include William Bolcom's *A View from the Bridge* at Washington National Opera; has conducted a varied operatic repertoire worldwide, including the major companies of New York City, Washington, Los Angeles, Detroit, St. Louis, Seattle, and San Francisco, as well as the Paris Opera, Mexico City's Bellas Artes, La Scala di Milano (Italy), and Opera Queensland (Australia); has led many concerts internationally in collaboration with Plácido Domingo.

**KELLY KUO** (Conductor) – American; has worked with major companies throughout the country, including those of Houston, Los Angeles, and Seattle; highlights of recent seasons include *La traviata* (Opera Pacific), Rachel Portman's *The Little Prince* (Tulsa Opera), Gilbert and Sullivan's *Iolanthe* (Lyric Opera San Diego), assisting John DeMain on *Porgy and Bess* (Los Angeles Opera, Opera Pacific), additional work with Cincinnati Opera and Kentucky Opera, and chamber music concerts with members of the Cincinnati Symphony and Pacific Symphony; former artistic administrator at Opera Pacific; future engagements include *Madama Butterfly* (Eugene Opera debut); as a pianist, has been heard extensively in chamber music and orchestral performances nationwide; currently Adjunct Professor of Conducting at Xavier University; Oregon native, was studying piano at five, made his debut as a piano soloist five years later with Walla Walla Symphony; alumnus of University of Oregon, Manhattan School of Music, and Houston Grand Opera Studio.

### **Madama Butterfly**

**KATHARINE GOELDNER** (Suzuki) – American mezzo-soprano; has had many successes at the Metropolitan Opera, among them Cherubino/*Le nozze di Figaro*, Ascanio/*Benvenuto Cellini* (new production), Nicklausse/*Les contes d'Hoffmann*, Orlofsky/*Die Fledermaus*, and Stephano/*Roméo et Juliette*; the past season included her Santa Fe Opera debut as Dorabella/*Così fan tutte*, return to New York City Opera in a much-acclaimed portrayal of Erika/*Vanessa*, and the Composer/*Ariadne auf Naxos* at Salzburg's Landestheater (where she previously had made her professional operatic debut as Cherubino); future plans include Orlofsky under Ozawa at Japan's Saito Kinen Festival and Fenena/*Nabucco* at Florida Grand Opera; has been heard widely in Europe, including the major houses of Toulouse (seven major roles), Monte Carlo, Bilbao, Seville, and Lyon; has appeared in concert with numerous major orchestras under conductors including Christopher Hogwood, Dennis Russell Davies, Sir Charles Mackerras, Marek Janowski, Adam Fischer, and Jesús López Cobos.

**JAMES WESTMAN** (Sharpless) – Canadian baritone; successes in previous seasons include Marcello/*La bohème* (New York City Opera, Santa Fe Opera), Germont/*La traviata* (English National Opera, Opera Theatre of Saint Louis), Talbot/*Maria Stuarda* (The Dallas Opera), Escamillo/*Carmen* (Calgary Opera), and Houston Grand Opera 50<sup>th</sup>-anniversary gala; has appeared widely with major opera companies including those of Houston, Santa Fe, Los Angeles, Miami, New York City, Dallas, and Toronto, as well as the Cologne Opera and Ireland's Wexford Festival; concerts with major orchestras, including those of Toronto, San Francisco, Baltimore, Cleveland, and Detroit; winner of Audience Award at the Cardiff Singer of the World Competition (1999); former member of the Adler Fellowship program at San Francisco Opera, where he has sung many major roles, including Marcello, Guglielmo, and Germont; formerly a boy soprano with many prestigious performance credits internationally.

### **Tristan und Isolde**

**PETRA LANG** (Brangäne) – German mezzo-soprano; has scored great successes in major roles at La Scala, Covent Garden, Netherlands Opera, Zürich Opernhaus, Geneva's Grand Théâtre, Deutsche Staatsoper Berlin, and Deutsche Oper Berlin; particularly acclaimed as Brangäne, role of her North American debut with Opera Orchestra of New York (Carnegie Hall), also heard in Geneva, Turin, and at Covent Garden, among other houses; other significant achievements include Covent Garden debut as Waltraute/*Götterdämmerung* under Haitink, Kundry/*Parsifal* with the Rotterdam Philharmonic under Sir Simon Rattle, Cassandre/*Les Troyens* under Sir Colin Davis at Edinburgh Festival and London's Barbican Centre, and *Bluebeard's Castle* with Philadelphia Orchestra under Wolfgang Sawallisch; celebrated song recitalist, including appearances at Paris's Théâtre du Châtelet, Austria's Schubertiade Feldkirch, Edinburgh Festival, Carnegie Hall, and New York's Bard Festival; orchestral appearances include the gamut of mezzo repertoire under such conductors as Abbado, Chailly, Sinopoli, Ashkenazy, Harnoncourt, Muti, and Sawallisch.

**JUHA UUSITALO** (Kurwenal) – Finnish bass-baritone; one of the most outstanding operatic artists Finland has produced in recent years; a favorite at Finnish National Opera, where he sang his first complete *Ring* cycle and made role debuts as Amfortas/*Parsifal* and Jochanaan/*Salome*; raised his operatic profile substantially with his debuts in new Munich productions of *Das Rheingold* and *Götterdämmerung* under Mehta; a signature role, Wagner's Dutchman, has been heard in Munich and in Uusitalo's debuts at La Scala, the Vienna Staatsoper, San Francisco Opera, Deutsche Staatsoper Berlin, and Savonlinna Opera Festival, also with the Boston Symphony Orchestra under Levine; sings Wotan in current new *Ring*, co-production of Valencia and Florence; non-Wagner repertoire includes Pizarro/*Fidelio* (Paris's Théâtre du Châtelet, also inaugural season of Valencia's Palau de las Artes), title role/Salonen's *The Horseman* and role debut/*Macbeth* (Savonlinna Festival), and Scarpia/*Tosca* (Finnish National Opera, opposite Karita Mattila).

**STEPHEN MILLING** (King Marke) – Danish bass; began his career as a member of the Royal Danish Opera in his hometown, Copenhagen; first successes internationally included Berlioz's *La damnation de Faust* and Beethoven's *Missa Solemnis* (Amsterdam Concertgebouw under Sir Colin Davis), Timur/*Turandot* (Italian debut at Florence's Teatro Comunale), Rocco/*Fidelio* (Flanders Opera), and Fasolt/*Das Rheingold* (Madrid's Teatro Real); was later heard at La Scala (Don Fernando/*Fidelio* under Muti); earned considerable attention in North American debut as Fasolt and Hunding/*Ring* cycle (Seattle Opera); was recently heard in Paris in world premiere of Kaija Saariaho's *Adriana Mater* (Opéra National de Paris); other successes include *Die Zauberflöte*, *Rigoletto* and *Die Walküre* (Metropolitan Opera), *Parsifal* (Vienna Staatsoper, Seattle Opera), *Die Walküre* (Covent Garden), and *Don Carlo* (San Francisco Opera); current season includes *Tristan und Isolde* (Baden-Baden, Amsterdam, Vienna Staatsoper), *Die Walküre* and *Die Zauberflöte* (Covent Garden), *Don Carlo* (Copenhagen), *Parsifal* (Vienna), and *Tannhäuser* (Baden-Baden).

### **Pagliacci**

**ANA MARÍA MARTÍNEZ** (Nedda) – Puerto Rican soprano; internationally acknowledged as one of today's most outstanding lyric sopranos; current season includes Donna Elvira/*Don Giovanni* (Covent Garden), Fiordiligi /*Così fan tutte* (Miami), title role/*Luisa Miller* and Amelia/*Simon Boccanegra* (new productions at Opéra National de Paris), Mimì/*La bohème* (Houston), her first Verdi *Requiem* (SWR Sinfonieorchester Baden-Baden und Freiburg), Bernstein's *Kaddish* (Orchestre de Paris debut), and her return to the Berlin Philharmonic with Gustavo Dudamel conducting; most recently in Chicago partnered with Plácido Domingo in a gala concert at Ravinia; has appeared many times in Houston (roles including Lucero in world premiere of Daniel Catán's *Salsipuedes*); has also been heard at the Metropolitan Opera and the major companies of San Francisco, Santa Fe, Amsterdam, Vienna, and Berlin; has recorded a solo recital on the Naxos label, also *Pagliacci* (Decca CD) and *Così fan tutte* (Decca DVD of Salzburg Festival production).

### **The Abduction from the Seraglio**

**ALEKSANDRA KURZAK** (Blonde) – Polish soprano; began her career as a winner of several major competitions, including the Francesco Viñas International Singing Competition (Barcelona), the Elise Meyer Competition (Hamburg), and the Mirjam Helin International Singing Competition (Helsinki); closely associated with the Hamburg Staatsoper, where she has sung a wide variety of lyric-coloratura repertoire, including new productions of *Giulio Cesare*, *La clemenza di Tito*, and *La fille du régiment*; has debuted with great success at the Metropolitan Opera (*Olympia/Les contes d'Hoffmann*), Covent Garden (*Aspasia/Mitridate* – has since returned as Norina/*Don Pasquale* and Adina/*L'elisir d'amore*), and Munich's Bayerische Staatsoper (*Giulio Cesare*); Italian debut at the Verdi gala concert of Parma's Teatro Regio; future plans include performances at the Met, Covent Garden, the Bayerische Staatsoper, and the Salzburg Festival.

Evening performances of Lyric Opera of Chicago's 2008/09 season begin at 7:30 p.m. sharp except for Opening Night (6 p.m.) and evening performances of *Lulu* (7 p.m.) and *Tristan und Isolde* (6 p.m.). Matinee performances begin at 2:00 p.m. sharp except for the Feb. 8 matinee of *Tristan und Isolde*, which begins at 1:00 p.m. sharp. Latecomers will not be seated until intermission.

Call 312-332-2244, ext. 5600 to purchase tickets. Information is also available on Lyric's website: [www.lyricopera.org](http://www.lyricopera.org), including a 15-minute season preview with commentary and musical excerpts from each opera, which can be downloaded. Photographs are available on request – please contact Carrie Napolilli, 312-827-5923, or [cnapolilli@lyricopera.org](mailto:cnapolilli@lyricopera.org)

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