



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Seventeenth Program: Mozart and Rossini Finales

Friday, August 6, 2010 at 6:30 p.m.

Saturday, August 7, 2010 at 7:30 p.m.

Harris Theater for Music and Dance

GRANT PARK ORCHESTRA

Carlos Kalmar, *Conductor*

Ensemble members of The Patrick G. and Shirley W. Ryan Opera Center

ROSSINI Act I Finale from *La Cenerentola*

Cenerentola (Cinderella)..... Emily Fons
Don Ramiro..... René Barbera
Dandini..... Paul La Rosa
Alidoro..... Evan Boyer
Don Magnifico..... Paul Scholten
Clorinda..... Jennifer Jakob
Tisbe..... Katherine Lerner

MOZART Finale from *Don Giovanni*

Don Giovanni..... Paul La Rosa
Leporello..... Sam Handley
Donna Elvira..... Emily Fons
The Statue..... Craig Irvin
Zerlina..... Jennifer Jakob
Don Ottavio..... René Barbera
Donna Anna..... Amanda Majeski
Masetto..... Paul Scholten

Intermission

ROSSINI Act I Finale from *L'Italiana in Algeri*

Haly..... Evan Boyer
Mustafá..... Sam Handley
Isabella..... Katherine Lerner
Taddeo..... Paul Scholten
Lindoro..... James Kryshak
Zulma..... Emily Fons
Elvira..... Jennifer Jakob

MOZART Act II Finale from *Le Nozze di Figaro*

Count..... Paul La Rosa
Countess..... Amanda Majeski
Susanna..... Jennifer Jakob
Figaro..... Craig Irvin
Antonio..... Sam Handley
Marcellina..... Katherine Lerner
Basilio..... James Kryshak
Bartolo..... Evan Boyer

This concert is underwritten by Rose Ann Grundman, Grant Park Orchestral Association Board of Directors.

THE PATRICK G. AND SHIRLEY W. RYAN OPERA CENTER was established in 1974 as the professional artist-development program for Lyric Opera of Chicago. Since its inception, the Ryan Opera Center has been recognized as one of the premier programs of its kind in the world. That standing is maintained by providing the finest up-and-coming singers with unparalleled training and experience. Gianna Rolandi is Director of the program. Selected from some 400 singers who audition annually, the Ryan Opera Center Ensemble members are in residence for twelve months. Over the course of the year, they receive advanced instruction in numerous aspects of operatic performance, including voice lessons and coaching, language and acting training, and master classes with some of opera's most renowned artists. Ensemble members gain valuable performing experience by participating in recitals and concerts at many Chicago-area venues. During Lyric Opera's mainstage season, they perform and understudy roles at all levels. This presents an extraordinary opportunity to work with the world's greatest opera singers, conductors, directors, orchestra and chorus. The Ryan Opera Center's distinguished alumni include Harolyn Blackwell, Nicole Cabell, David Cangelosi, Mark S. Doss, Christopher Feigum, Elizabeth Futral, Roger Honeywell, Joseph Kaiser, Maria Kanyova, Quinn Kelsey, Dina Kuznetsova, Gary Lehman, Emily Magee, Marlin Miller, Susanna Phillips, Matthew Polenzani, Amber Wagner, Erin Wall, and Guang Yang.



Tenor **RENÉ BARBERA**, a second-year Ryan Opera Center member, was a winner of the 2008 Metropolitan Opera National Council Auditions Grand Finals. A native of San Antonio, Texas, Mr. Barbera is a former participant in the young-artist programs of San Francisco Opera (Merola Program) and Florida Grand Opera. His awards include first place in the Union League Civic and Arts Foundation competition. After performing in the 2009 "Stars of Lyric Opera at Millennium Park" concert, Mr. Barbera debuted at Lyric Opera of Chicago as Riccardo in *Ernani*, later singing Nemorino in *L'Elisir d'Amore* (student matinees). During spring 2010, he appeared with the Greensboro Symphony, and this season at Lyric Opera he will be seen in *Carmen*, *A Masked Ball*, *The Girl of the Golden West* and *Lobengrin*.

Bass-baritone **EVAN BOYER** is a first-year Ryan Opera Center member. In 2009 the Louisville, Kentucky native was a national semi-finalist in the Metropolitan Opera National Council Auditions. He recently completed studies at Philadelphia's Curtis Institute of Music, where he performed in *La Sonnambula*, *Antony and Cleopatra*, *The Rake's Progress*, *Don Giovanni*, *Wozzeck* and *Le Nozze di Figaro*. Mr. Boyer is a former participant in San Francisco Opera's Merola Program and the Chautauqua Institution, and a former Tanglewood Music Center Fellow. He performed Oreste in Cavalli's *Giason* at Chicago Opera Theater during its spring 2010 season. Mr. Boyer makes his Lyric Opera of Chicago debut in the 2010-2011 season in *Macbeth*, later appearing in *The Girl of the Golden West*, *Lobengrin* and *Carmen* (student matinees).



Mezzo-soprano **EMILY FON**s, a native of Milwaukee and a first-year Ryan Opera Center member, was a Santa Fe Opera apprentice artist for two summers and sang Flora in *La Traviata* there last year. She previously participated in the Indianapolis Opera young artist program, appearing in *Hänsel und Gretel* and *The Pirates of Penzance*. Ms. Fons received her master's degree from Southern Illinois University, where she performed Hansel in *Hansel and Gretel* and Angelica in *Suor Angelica*. Her other performances include the University of Miami's "Summer in Salzburg" program and the Oberlin Baroque Performance Institute. Ms. Fons was a regional winner in the 2010 Metropolitan Opera National Council Auditions. During the Lyric Opera of Chicago 2010-2011 season, she will sing Mercédès in *Carmen* (her debut with the company), Peep-Bo in *The Mikado* and a Page in *Lobengrin*.



Bass-baritone **SAM HANDLEY**, a third-year Ryan Opera Center member, has appeared as Don Magnifico in *La Cenerentola* (San Francisco Opera's Merola Opera Program) and in the title role in *Don Pasquale* (Santa Fe Opera tour). The Tennessee native has been a guest artist with the Houston Symphony Orchestra, Nashville Symphony and National Symphony Orchestra. Mr. Handley is a former participant in the young-artist program of the Santa Fe Opera. At Lyric Opera of Chicago, he made his debut in *Manon* and has since appeared in *Madama Butterfly*, *Tosca* and as Dulcamara in *L'Elisir d'Amore* (student matinees). He will be seen at Lorin

Maazel's Castleton Festival this summer. During the 2010-2011 Lyric Opera season he will perform in *Macbeth*, *A Midsummer Night's Dream*, *A Masked Ball*, *The Girl of the Golden West* and *Lohengrin*.

Bass-baritone **CRAIG IRVIN**, a third-year Ryan Opera Center member, has been heard with Naples Opera, Orlando Opera, Augusta Opera and Des Moines Metro Opera. A winner of the Heinz Rehfuss Singing Actor Award sponsored by Orlando Opera, he spent two seasons with that company as a resident artist. The Iowa native is an alumnus of Simpson College in Indianola and the University of Tennessee. Mr. Irvin's recent concert engagements include the Elmhurst Symphony. He has appeared at Lyric Opera of Chicago in *Manon*, *Lulu*, *Madama Butterfly* and *Tosca*. This spring he portrayed Basilio in *Il Barbiere di Siviglia* with Knoxville Opera and returned to Des Moines for the title role in *Le Nozze di Figaro*. His appearances during Lyric Opera's 2010-2011 season include *Carmen*, *A Midsummer Night's Dream*, *A Masked Ball* and *The Girl of the Golden West*.



Soprano **JENNIFER JAKOB** is a first-year Ryan Opera Center member. While completing her master's degree at Indiana University, she appeared in *La Rondine*, *Die Lustigen Weiber von Windsor* and *A Wedding*. Ms. Jakob is a former member the Gerdine Young Artist Program of Opera Theatre of Saint Louis and was recently an Apprentice Singer with the Santa Fe Opera. A native of Kempten, Germany, she has been featured with the Santa Fe Symphony, Newark Symphony Orchestra, and in the Sheldon Classics Series in St. Louis. Ms. Jakob won second place in the Midwest Region of the Metropolitan Opera National Council Auditions and has received awards from the Santa Fe Opera and the Musicians Club

of Women. She appears during Lyric Opera's 2010-2011 season in *Macbeth* (debut), *Carmen* and *Lohengrin*.

Tenor **JAMES KRYSHAK**, a native of Baldwinsville, New York, is a first-year Ryan Opera Center member. His roles include Don Ottavio in *Don Giovanni*, Count Almaviva in *Il Barbiere di Siviglia*, Ernesto in *Don Pasquale*, Nanki-Poo in *The Mikado*, Camille in *The Merry Widow*, Frederic in *The Pirates of Penzance*, Tamino in *Die Zauberflöte* and Pelléas in *Pelléas et Mélisande*. During the summer of 2009, Mr. Kryshak was a Collier Young Artist at Des Moines Metro Opera. He was a national semi-finalist in the 2009 Metropolitan Opera National Council Auditions. His concert engagements include the Czech National Symphony. Kryshak will make his Lyric Opera debut in the upcoming season's *A Midsummer Night's Dream* and also appears in *A Masked Ball*, *The Girl of the Golden West* and *Lohengrin*. Mr. Kryshak holds a master's degree from the University of Wisconsin-Madison.





Baritone **PAUL LA ROSA**, a second-year Ryan Opera Center member from Union, New Jersey, was recently a member of the Juilliard Opera Center (Krenek's *Die Ebre der Nation*, James Conlon conducting; John Adams's *The Death of Klinghoffer*, under the composer's baton). Mr. La Rosa was a 2008 Young Artist at Glimmerglass Opera (Curio in *Giulio Cesare*) and previously participated in San Francisco Opera's Merola Program (Dandini in *La Cenerentola*). He portrayed Junius in Britten's *The Rape of Lucretia* with Lorin Maazel's Chateauville Foundation in Virginia, and performed in four concerts for the New York Festival of Song. Mr. La Rosa made his Lyric Opera of Chicago debut in *Katya Kabanova* and later appeared in *The Merry Widow*. For the 2010-2011 season he returns to Lyric Opera in *Carmen*, *A Masked Ball* and *The Girl of the Golden West*.

Mezzo-soprano **KATHERINE LERNER**, a third-year Ryan Opera Center member, is a graduate of the Curtis Institute of Music (Lorca in Golijov's *Ainadamar*, Cherubino in *Le Nozze di Figaro* and Sicle in Cavalli's *L'Ormindo*). In 2009 she participated in the Ravinia Festival's Steans Institute. The New York native has appeared as a soloist with the Chicago Symphony Orchestra (*Rigoletto*), San Francisco Symphony, Cleveland Orchestra and at the John F. Kennedy Center for the Performing Arts. She performed Bradamante in Handel's *Alcina* this spring with the Bourbon Baroque ensemble in Louisville. Ms. Lerner made her Lyric Opera of Chicago debut as Rosette in *Manon*, and has since performed in *Lulu*, *Cavalleria Rusticana*, *Faust* and *Le Nozze di Figaro*, as well as at the 2009 "Stars of Lyric Opera at Millennium Park" concert. This season she will be seen in *The Girl of the Golden West* and *Lohengrin*.



Soprano **AMANDA MAJESKI**, from Gurnee, Illinois, is a second-year Ryan Opera Center member. A recent alumnus of Philadelphia's Curtis Institute of Music, she has performed with Michigan Opera Theatre, Chicago Opera Theater, Washington Concert Opera and Opera Theatre of Saint Louis. Ms. Majeski has participated in OTSL's Gerdine Young Artist Program, as well as San Francisco Opera's Merola Program and the Ravinia Festival's Steans Institute. She also received a 2009 George London Foundation Award. Ms. Majeski debuted at Lyric Opera of Chicago in the 2009-2010 season as a Peasant Girl in *Le Nozze di Figaro*, later singing two performances as the Countess in the same opera. During 2010-

2011 she reprises her Countess at Opera Theatre of Saint Louis and returns to Lyric Opera in *Macbeth*, *Lohengrin* and *Carmen* (student matinees).

Baritone **PAUL SCHOLTEN**, a first-year Ryan Opera Center member, recently made his Carnegie Hall debut with the Marilyn Horne Foundation's "The Song Continues." A native of Muskegon, Michigan, Mr. Scholten is a three-time fellow of the Tanglewood Music Center (Don Alfonso in *Così fan tutte*, under the baton of James Levine) and a previous participant of San Francisco Opera's Merola Program. While at the University of Cincinnati College-Conservatory of Music, he performed in Poulenc's *Les Mamelles de Tirésias* and Britten's *The Rape of Lucretia*. He recently received an award from the Florida Grand Opera/Young Patronesses of the Opera National Vocal Competition. Mr. Scholten will make his Lyric Opera of Chicago debut in *Carmen* and later appears in *A Midsummer Night's Dream* and *The Girl of the Golden West*.





ACT I FINALE FROM LA CENERENTOLA (“CINDERELLA”)(1817)

Music by Gioacchino Rossini (1792-1868)

Libretto by Giacomo Ferretti (1784-1852)

Rossini’s La Cenerentola is scored for pairs of woodwinds plus piccolo, two horns, two trumpets, trombone, timpani, percussion and strings. The performance time of the Act I Finale is approximately twenty minutes. This is the first performance of the Finale by the Grant Park Orchestra.

The story of Cinderella is most familiar in Charles Perrault’s classic retelling of 1697, which is filled with elements of magic and fantasy. In his libretto, Giacomo Ferretti (the author of over sixty libretti despite his full-time position as administrator of the tobacco monopoly for the Papal States) excised the fantastic components to make the plot suitable to Rossini’s rationalistic *buffa* style, substituting the philosopher-tutor Alidoro for the fairy godmother and Alidoro’s very human intervention for Perrault’s magical happenings.

In the opera, Don Ramiro, Prince of Salerno, must wed immediately, according to the terms of his late father’s will, to insure the continuance of the family’s line, so Alidoro, his tutor, is reconnoitering the local maidens for a suitable bride. Alidoro, traveling incognito as a beggar, stops at the house of Don Magnifico, whose two vain daughters — Clorinda and Tisbe — are primping and announcing to each other her self-satisfaction with the effort. They ignore the hungry mendicant, but Magnifico’s put-upon housekeeping stepdaughter, La Cenerentola — Cinderella, the nickname by which Angelina (“Little Angel”) is known because of her constant need to tend the sooty hearth — offers him bread and coffee. Alidoro thanks her as he leaves, and mysteriously confides to her that “heaven may reward you before nightfall.” The Prince’s retinue arrives at Magnifico’s door to invite the young ladies of the household to a ball at the palace, and Clorinda and Tisbe set about getting ready; they scoff at the thought of Cinderella attending before they depart. Alidoro, now appropriately attired, returns and leads the bewildered Cinderella away.

Alidoro has informed Don Ramiro that he will find in Don Magnifico’s family a bride of suitable beauty and kindness, but does not name her. Ramiro swaps identities with his valet — Dandini — to see for himself. In the finale to Act I, set in a chamber in the palace before the start of the ball, Ramiro and Dandini, dressed in each other’s clothes, enter cautiously. Ramiro puzzles over which of Don Magnifico’s daughters would make him a proper wife. Dandini insists that Clorinda and Tisbe are without redeeming virtue. The quarrelsome sisters descend upon the scene to plead their cases for matrimony. “Prince” Dandini reminds them that he can marry only one, and when he proposes to give the unclaimed sister to his valet, they recoil in disgust at the idea. As the guests assemble for the ball, Alidoro enters to announce the arrival of a mysterious lady — Cenerentola, of course — whose identity is hidden behind a veil. Clorinda and Tisbe sense a rival when the courtiers usher in the magnificently dressed woman. She removes her veil at Dandini’s request, and excites unbridled admiration from the assembled company while Magnifico and his daughters remark on her likeness to their Cenerentola. Dandini invites the guests to dinner, and Act I ends with a rollicking ensemble wondering what further revelations are in store.



FINALE FROM DON GIOVANNI (1787)

Music by Wolfgang Amadeus Mozart (1756-1791)

Libretto by Lorenzo da Ponte (1749-1838)

Mozart’s Don Giovanni is scored for pairs of woodwinds, two horns, two trumpets, two trombones, timpani and strings. The performance time of the Finale is approximately 22 minutes. This is the first performance of the Finale by the Grant Park Orchestra.

Don Giovanni is set in Seville in the middle of the 17th century. The opera's finale takes place in the banquet hall of the infamous libertine's castle. Giovanni is at supper, serenaded by his wind band with popular opera tunes of the day (including *Non più andrai* from *The Marriage of Figaro*). Donna Elvira, who is still in love with Giovanni despite his faithlessness to her, enters, and urges him to reform his ways; he merely mocks her. She leaves, but returns screaming and departs through another door. Leporello, Giovanni's servant, is sent to find the cause of her alarm, and he encounters the animated statue of the Commendatore, whom Giovanni had murdered in the opera's opening scene. There is heavy knocking at the door, and Giovanni himself admits the statue. The specter announces that he has kept his appointment for the dinner to which Giovanni had invited him on an earlier encounter in a graveyard. The Commendatore tells Giovanni that the rules of hospitality demand that the libertine must now dine with him. When Giovanni grasps the statue's hand to accept the invitation, he is overwhelmed by pain and terror, but still refuses to repent. The earth opens, and the stone guest drags Giovanni down into the flames of hell. Elvira has gathered together two other of Giovanni's former attempted seductees and their respective fiancés — Donna Anna and Don Ottavio, and the peasants Zerlina and Masetto — and led them to Giovanni's castle, where Leporello explains his late master's fate. In the closing sextet, Anna tells Ottavio that he must wait yet another year for their long-delayed marriage, Elvira consigns the rest of her days to life in a convent, Zerlina and Masetto plan to go home for dinner, and Leporello anticipates hunting for a new master. The opera closes as all proclaim the moral of the drama — that sinners meet their just reward.

**ACT I FINALE FROM L'ITALIANA IN ALGERI (“THE ITALIAN GIRL IN ALGIERS”)
(1813)**

Music by Gioacchino Rossini

Libretto by Angelo Anelli (1761-1820)

Rossini's L'Italiana in Algeri is scored for pairs of woodwinds, two horns, two trumpets, trombone, timpani, percussion and strings. The performance time of the Finale to Act I is approximately 23 minutes. This is the first performance of the Finale by the Grant Park Orchestra.

The zany plot of *L'Italiana in Algeri* (“*The Italian Girl in Algiers*”) opens in the palace of Mustafá, the Bey of Algeria, where his wife, Elvira, complains to her slave and confidante, Zulma, that her husband no longer loves her. A chorus of eunuchs along with Haly, chief of a band of Algerian pirates, counsel Elvira that she should accept her sad fate. Mustafá enters and orders everyone to leave but Haly, in whom he confides that he has tired of his wife as well as the rest of his harem. His plan is to marry Elvira off to Lindoro, a young Italian whom Haly captured in a recent raid and brought to the palace as a slave, and then to have Haly find him a new Italian girl as his consort. In the following scene, Lindoro sings of missing his beloved back in Italy while Mustafá tries to convince him to marry Elvira. The next scene shows Haly and his piratical crew descending on a shipwreck along the Algerian shore. Among their booty are Isabella, who has come across the sea in search of her abducted lover — Lindoro — and her would-be suitor, Taddeo. Haly is delighted to find the beautiful Italian girl that Mustafá requires, and he leads them off to the palace. Aware of their plight, Isabella and Taddeo agree to pose as niece and uncle. Back at the palace, Mustafá tempts Lindoro to marry Elvira by offering him his freedom; Lindoro agrees. Haly enters with the news that he has found an Italian girl meeting the Bey's specifications, and Mustafá expresses his excitement at the prospect of seeing her. Lindoro, Elvira and Zulma meet to plan their departure.

The finale of Act I begins with the chorus of eunuchs praising Mustafá, “the scourge of women.” Haly leads in Isabella and all are amazed at her beauty. She declares her intent to use her wiles to entrap the Bey, and Mustafá immediately finds himself intoxicated with her. Taddeo barges in and, just as Mustafá is about to order his impalement, Isabella claims that he is her uncle. She flirts with Mustafá, and Taddeo is released. When Lindoro, Elvira and Zulma

appear to bid farewell, he and Isabella conceal their astonishment over their unlikely reunion. Isabella asks who the woman with Lindoro is, and Mustafá responds that she has been his wife “until now” and that she will be marrying Lindoro. Isabella denounces this as a barbarous custom, and demands that Mustafá remain married to Elvira and that Lindoro be given to her as her personal slave. General consternation ensues as all spout onomatopoeic nonsense comparing their confusion to bells, hammers, crows and cannons sounding in their brains.

ACT II FINALE FROM LE NOZZE DI FIGARO (“THE MARRIAGE OF FIGARO”) (1786)

Music by Wolfgang Amadeus Mozart (1756 - 1791)

Libretto by Lorenzo da Ponte (1749 - 1838)


Mozart’s Le Nozze di Figaro is scored for pairs of woodwinds, two horns, two trumpets, timpani and strings. The performance time of the Finale to Act II is approximately twenty minutes. The Grant Park Orchestra first performed the complete Le Nozze di Figaro in concert on July 17, 1965, Julius Rudel conducting. The soloists were Norma Newton, Veronica Tyler, Carolyn Smith-Meyer, Beverly Wolff, Joan Caplan, Luigi Vellucci, Richard Fredericke, Thomas Paul, Richard Wentworth and Bernard Izzo.

Mozart’s *The Marriage of Figaro* continues the story by Beaumarchais told by Rossini in *The Barber of Seville*, in which the titular Figaro, the city’s factotum, helps to foil the plan of Doctor Bartolo to wed his own ward, Rosina, so that the young Count Almaviva can take the girl as his bride. In appreciation, the Count hires Figaro as his personal valet. *The Marriage of Figaro* takes place several years after the Almavivas’ marriage, by which time the Count has tired of his consort and frequently exercised his *droit de seigneur*, the feudal right that allowed the lord of the manor to take his pleasure with any female tenant of his estate. Rosina, now the Countess Almaviva, longs for her husband’s lost affection. The opera opens on the wedding day of Figaro and his fiancée, Susanna, the Countess’ maid.

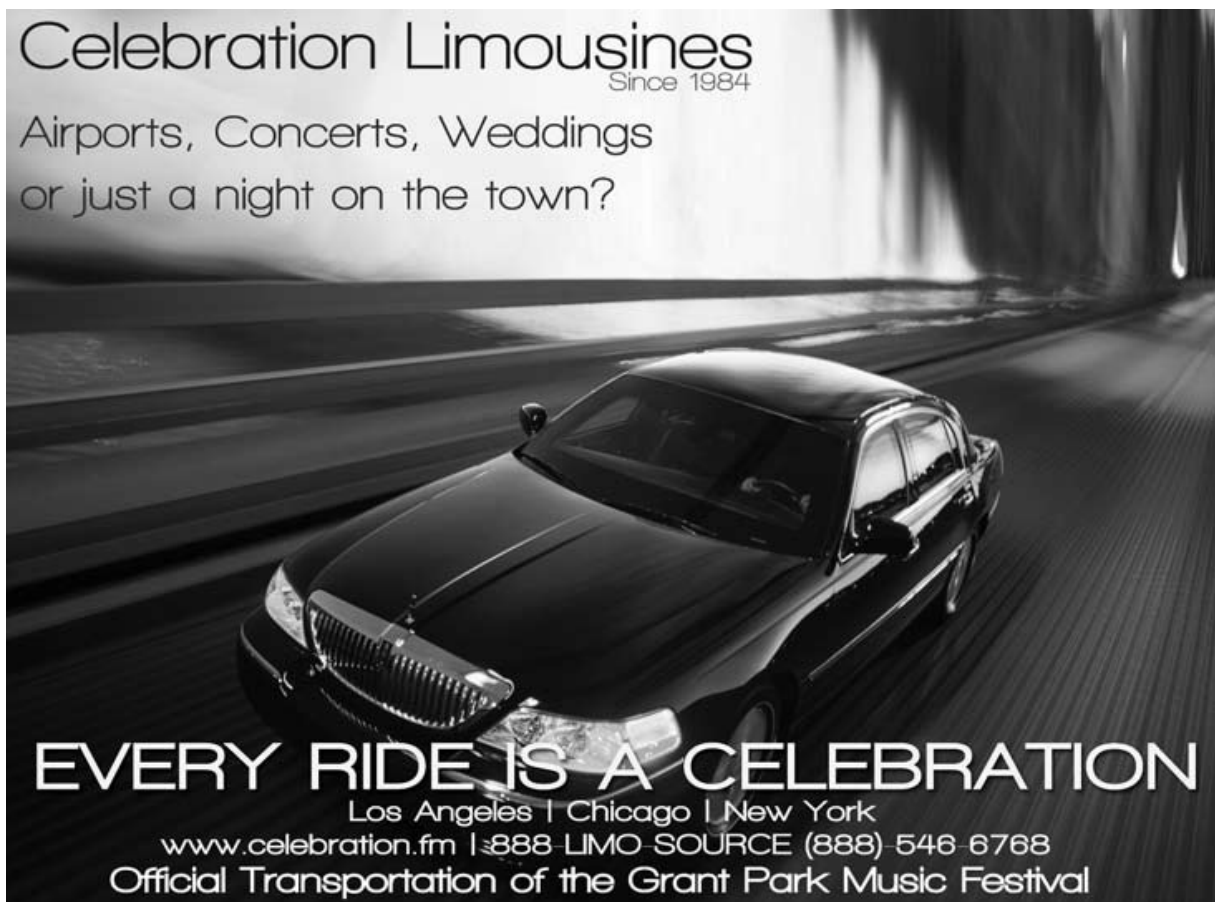
In Act II, Figaro reveals a plan to Susanna and the Countess intended both to chastise the Count for his recent unseemly behavior toward the maid and to distract him so that the marriage can proceed as planned. He has sent an anonymous note to the Count claiming (falsely) that the Countess is to meet a lover in the garden that evening. Further, the Count has been led to believe (also falsely) that Susanna will keep an assignation with him. Cherubino, the young page who is enamoured of all women, especially the Countess, is to be disguised as Susanna. Figaro goes off and Cherubino enters. He agrees to Figaro’s charade, and Susanna starts to help him undress. When she goes to fetch a garment, the Count is heard knocking loudly at the door. Cherubino dives into a dressing room, and the Countess nervously admits her husband. A sound from the closet prompts him to accuse her of concealing a lover there. She tells him that it is only Susanna, but her refusal to unlock the dressing room further enflames his jealousy. He angrily departs to get tools to pry the door open, taking the Countess with him.

Susanna has returned unnoticed to the boudoir during their exchange, and she immediately surmises what has happened. She releases Cherubino, who escapes by jumping from a window into the garden below, and she takes his place in the dressing room. When the Count and Countess return, the Countess confesses that it is, indeed, Cherubino in the dressing room, and in a disheveled state, at that.

In the finale of Act II, the Count advances with his sword drawn, and both he and his wife are astonished when Susanna demurely steps out of the inner chamber. The Count, baffled, mumbles an apology to his wife, who uneasily passes the incident off as a test of his faith in her. Figaro returns, announcing that it is time for the wedding to begin. The Count questions him about the unsigned note that he has received, but the valet denies any knowledge of it. Suddenly Antonio, the gardener, appears, furious that someone has vaulted into his prized carnations. Figaro claims that it was he who jumped from the room, saying that he was conferring with Susanna and became confused by the Count’s clamorous entry. Antonio then hands over

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some papers that the man dropped upon landing, which the Count grabs and discovers to be Cherubino's commission to join the army. Figaro cleverly explains that he was taking the commission to have the required official seal affixed to it. The riotous confusion of Act II reaches its peak when the housekeeper Marcellina, Doctor Bartolo, whom Figaro had outwitted to allow the Count to marry Rosina, and Don Basilio, the castle's music master and resident gossip-monger, storm in. They boisterously claim that Figaro must cancel his wedding to Susanna and instead marry Marcellina to settle a unpaid debt with her to which he had pledged his own hand in marriage as collateral. The Count says that he will judge the matter in due course.



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