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Celebrating Yo-Yo Ma’s Tenure as Judson and Joyce Green Creative Consultant

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Our Donors and Volunteers, continued
The 2018–19 season draws to a close with concerts that exemplify the artistry and vitality of the Chicago Symphony Orchestra Association.

Zell Music Director Riccardo Muti concludes the season with two weeks of subscription concerts. The first program includes the CSO's Jennifer Gunn performing two piccolo concertos, one by Vivaldi and the other by Ken Benshoof, and Charles Vernon premieres a newly commissioned bass trombone concerto by James Stephenson. The program concludes with Gershwin's *An American in Paris.*

Next, Muti closes the season with three highly anticipated performances of Verdi's *Aida* with the Chicago Symphony Orchestra and Chorus and distinguished soloists, including Krassimira Stoyanova in the title role, Francesco Meli as Radamès, and Anita Rachvelishvili as Amneris.

The Joffrey Ballet joins the Chicago Symphony Orchestra in late May for performances of two choreographed works set to the music of Stravinsky. Conducted by Matthias Pintscher, the program also includes works by Rossini and Ravel. In June, Australian conductor Simone Young makes her CSO debut with works of Liszt and Wagner as well as Schoenberg's lush orchestration of Brahms's Piano Quartet no. 1. Finally, Emil de Cou leads the Orchestra and women of the Chicago Symphony Chorus in *Harry Potter and the Prisoner of Azkaban* in concert.

In addition, the CSOA presents the thirtieth annual Corporate Night on June 3 with Grammy and Academy Award–winning artist Common and members of the CSO. On June 5, the Civic Orchestra of Chicago joins forces with singers from the Lyric Opera of Chicago's Ryan Opera Center for scenes conducted by Michael Christie. CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma performs J.S. Bach's complete cello suites at Jay Pritzker Pavilion in Millennium Park on June 20, and participates in the city-wide “Day of Action,” which focuses on the theme of culture as a means for creating peace, on June 21, and the Negaunee Music Institute's annual Concert for Peace on June 22.

The twenty-fifth anniversary season of the Symphony Center Presents Jazz series closes with a double-bill performance by Hammond B-3 organist Dr. Lonnie Smith and the Jon Faddis Quartet with special guests, while Rudolf Buchbinder concludes the SCP Piano series with sonatas by Haydn, Beethoven, and Schubert. In addition, there are opportunities to hear members of the CSO in chamber music performances at the Art Institute of Chicago on June 2 and June 16.

Thank you to all our subscribers, donors, volunteers, and sponsors for your generous support throughout the 2018–19 season. We look forward to seeing you at Ravinia this summer and back at Symphony Center in September!
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MUTI & Verdi

Riccardo Muti speaks with CSO program annotator Phillip Huscher about Aida and his devotion to the music of Giuseppe Verdi.

Top to Bottom
Giuseppe Verdi conducting the Paris Opera premiere of Aida at the Palais Garnier on March 22, 1880. Illustration by Adrien Marie (1848–1891)

Riccardo Muti conducting the Chicago Symphony Orchestra and Chorus in Verdi’s Otello at Carnegie Hall, April 15, 2011
PHILLIP HUSCHER
Your personal history with *Aida* goes back to your childhood, perhaps even before your first memories!

RICCARDO MUTI
I lived in Molfetta, twenty-five kilometers north of Bari. My father, who was a medical doctor, had a fantastic tenor voice, and he loved opera very much. In Bari there is a theater called Teatro Petruzzelli. My father wanted to hear *Aida* there, but they didn’t know where to leave their little boy—I was three years old—so they asked the driver to hold the little boy during the performance. The driver was sitting in the last row of the theater, and I was in his arms. Apparently, for the entire opera, I never cried or gave signs of being uncomfortable. So that was the first time I heard *Aida*, but I don’t remember what kind of performance it was!

PH
You conducted *Aida* for the first time at the Vienna Staatsoper in 1973—some thirty years later—and you made a historic recording in 1974. You returned to *Aida* in Salzburg in the summer of 2017, and now you lead it in Chicago. Over these many decades, has your understanding of *Aida* changed in any significant way?

RM
When I conducted *Aida* in 1973, it was at the beginning of my career, and my Verdi was much more matter-of-fact. Then I did many other operas of Verdi—not only early Verdi—*Nabucco*, *Atilla*, *Macbeth*, *I due Foscari*, *Simon Boccanegra*—but late Verdi—*Don Carlos*, *Otello*, *Falstaff*. Returning to *Aida* after conducting so many Verdi operas, you approach it in a different way. You know more about the process throughout Verdi’s entire life as a composer, and you realize that what is in *Aida*—the structure, the harmonies, the dramatic concept—is already there in the first operas. In the recent performances of *Aida* in Salzburg, I paid more attention to the fact that *Aida* is not just an opera of triumph. It is one of Verdi’s most refined scores. Most of the time it’s chamber music: many times there is just one person on stage—Aida alone, Radamès alone—or two, Aida and Amneris—or three. It is a very intimate opera.
The instrumentation is very sophisticated, very delicate, and most of the time the dialogue between the singers should be intimate—not like you are a big square telling everybody your personal problems. But it is generally played in a heavy way, because when people think of Aida, they think of the Arena di Verona, with elephants and lions in cages. And Amonasro, the father of Aida, comes out dressed like Tarzan, as a sort of slave, when in fact the Ethiopians were a cultivated people. There are some clichés in this opera that are very difficult to eliminate.

**PH**
Isn’t this a problem for stage directors today?

**RM**
I did Aida in Salzburg with Shirin Neshat, a great and very famous lady. She was born in Iran—she has since left—and she did a lot to help the situation of women in Iran. So I thought of her for this opera, considering the situation of Aida before Amneris—Amneris the daughter of the pharaoh and Aida the slave—even if she’s the daughter of the king of Ethiopia, she’s treated like many women today are treated in that world. In this respect, the relationship between Aida and Amneris becomes an actual problem of today.

**PH**
What will the Chicago Symphony Orchestra bring to Aida?

**RM**
I consider the Chicago Symphony today one of the best, if not the best, Verdi orchestra. We have done a lot of Verdi together—Macbeth, Otello, Falstaff, the Requiem—so the orchestra has approached this composer without bad traditions—the bad habits that affect even many of the important orchestras in important theaters.

Of course, this is a war that has been going on since I started to conduct, and it will continue until the end of my life.

**PH**
Of all the opera composers you have performed in your career, which now spans more than fifty years, why is it that Verdi speaks to you the most profoundly?

**RM**
Because he speaks to us—about us. Like Mozart. I always stress the relationship between Verdi and Mozart. They speak about our defects, our love, our jealousy—all the human aspects. I have repeated many times the words spoken by Gabriele d’Annunzio, the great Italian poet, when Verdi died: “Diede una voce alle speranze e ai luti. Pianse ed amò per tutti.”—“He gave a voice to all our hopes and sorrows. He cried and he loved for all of us.” This is Verdi.
A FOND FAREWELL TO
Erina Yashima, Sir Georg Solti Conducting Apprentice 2016–2019

In September 2015, a jury headed by Riccardo Muti unanimously chose Erina Yashima as the CSO’s third Sir Georg Solti Conducting Apprentice. For her apprenticeship, which began officially in February 2016, Yashima spent at least ten weeks each season studying with and assisting Muti during his Chicago residencies in addition to guest conducting the Civic Orchestra of Chicago and various community engagement programs of the Negaunee Music Institute. She also worked with CSO musicians, guest artists, and conductors. Her ability to adapt and excel at myriad musical landscapes quickly made Yashima an invaluable asset to the CSO family throughout her tenure.

While initially a two-year position, in April 2018, Muti announced the extension of Yashima’s position for another season. In April 2019, the Philadelphia Orchestra announced her appointment as its new assistant conductor. In addition to many engagements as conductor in Chicago and her native Germany, Yashima participated in the Italian Opera Academy with Muti in Ravenna, Italy, in 2015. She made her Italian opera debut in February 2017, conducting Rossini’s La Cenerentola with the Luigi Cherubini Youth Orchestra in Lucca and Ravenna and again in Piacenza in 2018. In February 2019, she led the orchestra in a production of Mozart’s The Marriage of Figaro in Novara and Ravenna. She has also conducted at the Salzburg Festival and in Venezuela with El Sistema, among other notable venues and ensembles.

Riccardo Muti and the Chicago Symphony Orchestra Association are grateful for her service and wish Erina Yashima well in her ongoing artistic endeavors.

A note from Erina Yashima

Words cannot express my gratitude for what the years in Chicago with the CSO family have meant to me. I can say with certainty that meeting Maestro Muti and winning the Solti Apprenticeship have made the biggest impact in my career, and I will always look on this as a crucial moment in my life. There is so much I have learned from Maestro Muti and the CSO, and also by taking part in the great community-outreach projects of the Negaunee Music Institute and by working with the Civic Orchestra—an orchestra that will always remain close to my heart. I will miss everyone tremendously, and am very glad that I will come back to Chicago to conduct the CSO Family and School Concerts in November next season!

“Ms. Yashima has demonstrated great commitment to her role as our Solti Conducting Apprentice and an excellent level of artistry that she shares with our young musicians of the Civic Orchestra. I have respect and appreciation for her artistic qualities that she has demonstrated in Chicago and Europe. I wish her much success in her career.”

—RICCARDO MUTI

The Sir Georg Solti Conducting Apprentice program is named for the CSO’s music director (1969–91), and honors his commitment to working with young musicians. Established in 2009, the apprenticeship is a program of the CSO’s Negaunee Music Institute.

PHOTOS BY TODD ROSENBERG

TOP TO BOTTOM
Yashima makes her Orchestra Hall debut, in April 2017, leading the Civic Orchestra in Mozart’s Symphony no. 34 and Stravinsky’s The Rite of Spring. Yashima leads a mega ensemble during the 2018 Chicago Youth in Music Festival. The side-by-side rehearsal featured Civic musicians alongside community music students.

JUNE 2019 7
June 13–15, Jennifer Gunn performs Ken Benshoof’s Concerto in Three Movements for Piccolo with the Chicago Symphony Orchestra and Riccardo Muti.

You perform eighteenth- and twenty-first-century concertos on this program. How do you make the switch stylistically or technically? The two styles are so different that it is easy to switch gears between them—almost natural in a way. Vivaldi concertos for most, if not all, instruments can be quite athletic in nature. What I mean by this is that there are a lot of notes! The Benshoof is a modern concerto, only written a few years ago, and although it also has its fair share of notes, it is very lyrical in nature. Both pieces are a joy to play and showcase different personalities of the piccolo.

When did you first hear the music of composer Ken Benshoof? I was introduced to Ken Benshoof’s music through his piccolo sonata called Spindrift, and I fell in love with the piece. Fast forward many years: I was asked by the National Flute Association to premiere his concerto.

Describe the experience of working with the composer and bringing the piece to life. It was just wonderful working through all the corners of the piece and smoothing things out—I just felt like he wrote it for me. It was something I could sing through. It’s very audience-friendly, it’s fun for me to play, and I’m really excited to bring his music to the Chicago Symphony. To play it with Maestro Muti is a dream come true.

What should the audience particularly listen for in either of these concertos? I think when most people hear the word “piccolo,” they immediately start thinking of fireworks, the Fourth of July, and the Stars and Stripes Forever March by Sousa. Well, I hope after hearing these two concertos, they will come away thinking that this little instrument has a much bigger personality than that! The two concertos that I will play are quite different: they were written hundreds of years apart. While both are delicately orchestrated, the Vivaldi is a real solo effort for the piccolo player, and the Benshoof will be a team effort with the piccolo player out in front leading the way. I think both concertos will demonstrate the beautiful sound and technical ability of the instrument!
Charles Vernon  Trombone


How were you introduced to the music of James Stephenson?

Jim, a trumpet player himself, is a prolific composer of pieces for brass. I’ve played his piece for bass trombone and trombone choir, The Road Not Taken, on recitals many times. He has a good knowledge of the instrument. I’ve played and heard his music for orchestra and band, and it’s really exciting to listen to and to play. His orchestrations are fantastic, and in this new concerto, it makes it go over the top!

Describe the experience of working with the composer and bringing this piece to life.

Jim lives in Lake Forest, Illinois, so we had regular contact. He was very responsive to my feedback. I shared my idea of what the bass trombone should be like, sound-wise—range, tessitura, how long you play in a certain register, where rests were needed, etc. I also told him that I want something that sounds great, that’s beautiful to listen to; it’s all about the quality of sound, legato, legatissimo, singing and playing smoothly. I just wanted this to be the greatest piece that has ever been written for the trombone, or especially the bass trombone—one that will stand the test of time over the years and be a piece that every bass-trombone player should play. So, you can see, I had some big demands, but I think he’s done it, and I’m really happy about it.

What should the audience listen for in this concerto?

There are some unbelievably exciting moments and beautiful, soft, sensual music in the concerto. The orchestration that he has provided for the orchestra, the Chicago Symphony, will just blow this apart. And with Riccardo Muti, it just doesn’t get any better than that. It’s the luckiest thing that’s ever really happened to me—actually being able to put out there the best that I can play, with the greatest orchestra in the world, with the greatest conductor ever. This is an outstanding opportunity, and I’m just . . . I’m excited! It’s going to be a tremendous thing.
Celebrating Yo-Yo Ma’s Tenure as Judson and Joyce Green Creative Consultant

Yo-Yo Ma doesn’t shake hands, he hugs. He remembers names, makes eye contact, and asks, “How have you been?” When he arrives at an elementary school, Ma walks up to students, introduces himself, and piques their interests with his focused attention. He is a force of positive energy and optimism in an often cynical world. And although his tenure as the CSO’s Judson and Joyce Green Creative Consultant concludes this season—a post held by the world-renowned cellist since its creation in 2010—his impact will long be felt.

“We should not just hope for immediate success,” said Ma, at a recent Negaunee Music Institute event, “but envision what success should look like twenty years later.” Ma’s ideas on impactful change have been at the foundation of the Negaunee Music Institute’s mission since his arrival. Said Ma, “the Institute should be about building things—things that embolden change.” Over these past nine seasons, Ma inspired and oversaw a purpose-driven approach to Institute programming.

Much of Ma’s work as creative consultant has focused on mentoring the musicians of the Civic Orchestra of Chicago. He encourages them to make their musical journey bigger than themselves—to get outside of the ever-solitary practice...
room and hone their craft, organically, in their communities. “If you want to expand your musicianship, explore your humanity,” says Ma.

It is this philosophy—that growth is stifled in a confined place and needs to occur outside, in areas that offer new energies and perspectives—that served as the catalyst for many of Ma’s “artistic challenges” presented to the Negaunee Music Institute:

**Bach Marathon**

Since 2014, the Civic Orchestra has presented a city-wide, day-long marathon of performances of J.S. Bach’s six *Brandenburg* Concertos, which provides the orchestra with an opportunity to share the joy of music with diverse audiences during the holidays.

**Concerts for Peace**

In March 2017, Ma led the creation of the Initiative for a More Peaceful Chicago, which empowers people through numerous projects that engage families that have lost loved ones to gun violence, those
incarcerated at Illinois Youth Center Centers, and young parents supported by social service organizations.

- **Once Upon a Symphony**
  Designed for the youngest concertgoers, the CSO’s *Once Upon a Symphony* weaves together live music performed by members of the Orchestra, vivid storytelling, sets, and costumes to create a unique and magical experience. These concerts enhance a child's development as a life-long learner, cultivating skills such as problem solving, focus, perspective, and engaged learning.

- **Civic Fellowship**
  This program immerses emerging professional musicians in rigorous training that enhances their membership in the Civic Orchestra. The fellowship empowers participants to realize their full potential as artistically excellent, civically engaged, and entrepreneurial musicians. Fellows serve as facilitators for special projects led by Ma, perform at Symphony Center as well as in schools and communities across the city, mentor young musicians, design and implement community engagement projects, and more.

The end of Ma’s tenure as the Judson and Joyce Green Creative Consultant is really just a beginning to the next chapter of his long and storied work with the Chicago Symphony Orchestra.

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**TOP TO BOTTOM**

Ma shares a stand with a Civic musician during the culminating concert of Civic Orchestra’s annual Bach Marathon, held at Fourth Presbyterian Church, December 3, 2015.

Ma studies a student’s project at the culminating CSO-Connect showcase at Disney Magnet School and later performs for the students, May 9, 2017.
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We need you.

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Symphony Orchestra—as a world-class soloist and mentor. During a recent Negaunee Music Institute event, he performed the first movement from Bach’s Cello Suite no. 1. He immediately repeated the passage, but asked the audience to sing and sustain the implied pedal note. It was Má’s hope that this would illustrate humanity’s function—“be the bass note, the support that is felt but not always heard.”

The Chicago Symphony Orchestra Association is grateful to Judson and Joyce Green for the exceptional leadership and generous support they have provided since 2010 for the creative-consultant position held by Yo-Yo Ma.

Yo-Yo Ma performs Bach’s complete suites for unaccompanied cello at the Jay Pritzker Pavilion in Millennium Park on June 20. He also participates in the Concert for Peace on June 22. For more information, please visit **cso.org**.
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June

CHICAGO SYMPHONY ORCHESTRA
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CSO: June 1
Stravinsky & The Joffrey Ballet
Matthias Pintscher conductor
The Joffrey Ballet
Ashley Wheater The Mary B. Galvin artistic director
Works by Ravel & Stravinsky

CSO Chamber Music: June 2
THE ART INSTITUTE OF CHICAGO
Modern Beauty
Guadagnini Ensemble
David Taylor violin
Simon Michal violin
Ni Mei violin
Weijing Wang viola
Richard Hirschl cello
Brian Lee piano
Works by Mozart & Chausson

CSO: June 3
Common with Members of the Chicago Symphony Orchestra
Steven Reineke conductor

Civic Orchestra: June 5
Season Finale: Civic and the Ryan Opera Center
Michael Christie conductor
Members of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago

CSO: June 6–11
Simone Young Conducts Wagner & Brahms

Jazz: June 7
Dr. Lonnie Smith Trio
—
Jon Faddis Quartet with special guests

CSO Chamber Music: June 9
BEVERLY ARTS CENTER
Chicago Pro Musica
Jennifer Gunn flute
Michael Henoch oboe
John Bruce Yeh clarinet
William Buchman bassoon
Oto Carrillo horn
Works by Nielsen, Hindemith & Schoenberg

Piano: June 9
Rudolf Buchbinder
Works by Haydn, Beethoven & Schubert

CSO: June 13–15
Mutti Conducts Beethoven & Gershwin
Riccardo Mutti conductor
Jennifer Gunn piccolo
Charles Vernon bass trombone
Also featuring concertos by Vivaldi, Benshoof & Stephenson

CSO Chamber Music: June 16
THE ART INSTITUTE OF CHICAGO
Celebrating Latin American Art
Winter Quartet
Gina DiBello violin
Danny Lai viola
Katinka Kleijn cello
Works by Piazzolla, Ginastera & more

Special: June 20
JAY PRITZKER PAVILION, MILLENNIUM PARK
Yo-Yo Ma: The Complete Bach Cello Suites

CSO: June 21–25
Mutti Conducts Verdi Aida
Riccardo Mutti conductor
Krassimira Stoyanova Aida
Anita Rachvelishvili Amneris
Francesco Meli Radamès
Kiril Manolov Amonasro
Ildar Abdrazakov Ramfis
Eric Owens The King
Chicago Symphony Chorus
Duain Wolfe chorus director

Special: June 22
TO BE DETERMINED
Concert for Peace
Yo-Yo Ma cello
Members of the Chicago Symphony Orchestra
Musicians from the Civic Orchestra of Chicago
St. Sabina Band

Film: June 27–29
Harry Potter and the Prisoner of Azkaban™ in Concert
Chicago Symphony Orchestra
Emil de Cou conductor
Women of the Chicago Symphony Chorus
Duain Wolfe chorus director

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Photography, video recording, audio recording, or the use of any kind of recording device is prohibited during the performance in order to protect the rights of our musicians and visiting artists.

MOBILE DEVICES
Please turn off or silence all personal electronic devices before the performance begins.

LATE SEATING policy If you must arrive late or reenter the seating area after leaving it, you will be seated at the discretion of the house management during program pauses that are designated by the conductor or musicians. Some programs do not allow for late seating. If you need to leave early, please do so between program works so as not to disturb others.

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Learn about your concerts on CSO Sounds and Stories through articles, interviews, videos, and more! Visit CSOSOUNDSANDSTORIES.ORG.

Follow us on Facebook, Twitter, Instagram, and YouTube to learn more about the CSO and Symphony Center.

Visit concert event pages on CSO.ORG for more information about your concerts, including artist biographies.

Access program notes before and after the performance on each concert’s event page at CSO.ORG or at CSOSOUNDSANDSTORIES.ORG/CATEGORY/PROGRAM-BOOKS. You can enjoy learning about the music and the CSO even if you cannot attend a performance!
The Chicago Symphony Orchestra Association is profoundly grateful to the leaders and volunteers listed here and invites you to consider these volunteer opportunities.

**GOVERNING MEMBERS** are leading individuals of the CSOA family and serve as its first established volunteer group, celebrating their 124th year in the 2018–19 season. GMs provide elevated enthusiasm and support for the CSOA’s artistic excellence and educational innovation. Members receive opportunities to gain a deeper connection with CSO’s musicians and organization, as well as with fellow members through special access, ticketing services, events, and meetings. To learn more, call 312-294-3337.

The **WOMEN’S BOARD** promotes the artistic excellence and exemplary education programs of the Orchestra by engaging women leaders in advocacy and fundraising efforts. The board supports annual fundraising events to benefit the Orchestra, including its signature event, Symphony Ball. To learn more, please call 312-294-3160.

The **LEAGUE** is a creative, vibrant, and dedicated group of over 250 members with over an eighty-year history of supporting the CSO. Members plan and produce fundraising and social events; implement outreach opportunities for adults and children, such as the Young Artists Competition and the Docent Program; and support audience development. To learn more, please call 312-294-3170 or email wardw@cso.org.

The **OVERTURE COUNCIL** is a dynamic group of young professionals ages 21 to 45 who have a love of music and a desire to learn more about how to support the CSO. Members have many opportunities to attend social activities and concert evenings together. Connect with new friends who share the same interests! Check out the Overture Council’s innovative event Soundpost—open to all! Learn more at cso.org/overturecouncil and cso.org/soundpost.

The **LATINO ALLIANCE** is a liaison and partner that connects the CSO with Chicago’s diverse community by creating awareness, sharing insights, and building relationships for generations to come. The group encourages individuals and their families to discover and experience timeless music with other enthusiasts in concerts, receptions, and educational events. To learn more, email csolatinoalliance@cso.org, visit cso.org/latinoalliance, or join the CSO Latino Alliance Facebook group.

The mission of the **AFRICAN AMERICAN NETWORK** is to engage Chicago’s culturally rich African American community through the sharing and exchanging of unforgettable musical experiences. The AAN seeks to serve and encourage individuals and families, educators and students, musicians and composers, and churches and businesses to experience the timeless beauty of music. To learn more about how you can be involved, contact Sheila Jones, director of community stewardship, at africanamericannetwork@cso.org or call 312-294-3045.

**AUXILIARY VOLUNTEERS** provide invaluable administrative support in a variety of ways by working in the office during regular business hours. Occasional evening and weekend opportunities also are available. Please call 312-294-3160 to learn more.
Discover the benefits of making a legacy gift to your Chicago Symphony Orchestra.

Music was a constant part of the social connection among my friends when I was a teenager. To listen to music back then required a radio and/or record player(!), so we all shared. Through friends, I was introduced to classical music.

When I moved to Chicago, friends had season tickets to the CSO and I joined them sitting in the Terrace. From there we watched the conductors as they used small facial changes to intimately direct the musicians. It was like sitting in the middle of the musicians—such a thrill!

I am so proud to live in Chicago and to enjoy wonderful CSO concerts. The CSO brings me such joy and it was important for me through my estate plans to support this jewel and help ensure future generations of musicians will be able to give the gift of wonderful music to listeners.

— Ms. Dar Johnson

Join the Theodore Thomas Society

Named in honor of the founding music director of the Chicago Symphony Orchestra, the Theodore Thomas Society recognizes those who make financial plans to benefit the CSO in the future.

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MOZART

Selections from Don Giovanni, K. 527

Overture
Ah taci, ingiusto core!  
Amico, che ti par . . . Eccomi a voi . . .  
Deh vieni alla finestra  
KAYLEIGH DECKER  
RICARDO JOSÉ RIVERA  
DAVID WEIGEL

Amici miei . . . Il mio tesoro  
ERIC FERRING

In quali eccessi, o Numi . . . Mi tradì quell’alma ingrata 
KAYLEIGH DECKER

Calmatevi, idol mio . . . Crudele? . . . Non mi dir  
ERIC FERRING  
MATHILDA EDGE
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ROSSINI

Selections from *The Barber of Seville*

Overture

Largo al factotum
CHRISTOPHER KENNEY

Quintet: Don Basilio!
KAYLEIGH DECKER
MARIO ROJAS
CHRISTOPHER KENNEY
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*The Corsair* Overture, Op. 21

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The Proposal from *The Aspern Papers*
ANTHONY REED
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KATHLEEN FELTY

DONIZETTI

Selections from *The Daughter of the Regiment*

Le jour naissait dans le bocage
EMILY POGORELČ
ANTHONY REED
LAUREN DECKER

C’en est donc fait . . . Par le rang . . . Salut à la France!
EMILY POGORELČ

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WOLFGANG MOZART
Born January 27, 1756; Salzburg, Austria
Died December 5, 1791; Vienna, Austria

**Overture to and Selections from Don Giovanni, K. 527**

**COMPOSED**
1787

**FIRST PERFORMANCE**
October 29, 1787; Prague, Bohemia

**INSTRUMENTATION**
two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

Mozart's *Don Giovanni*, an opera in two acts set to a libretto by Lorenzo da Ponte, has been a success ever since its 1787 premiere in Prague. With Mozart's emotive music and Lorenzo da Ponte's thoughtful text, the opera is more than a portrait of its blasphemous, swashbuckling, and womanizing titular figure; rather, it is an evergreen commentary on the human condition.

Mozart wrote the Overture to *Don Giovanni* at the last minute, working through the night and completing it just in time to have the parts copied before the final rehearsal that morning. The overture begins with premonitions of the opera's dark side—lightning bolt chords, murmuring undercurrents, and then the famous rising and falling chromatic lines that compress all the opera's demonic drama into a few chilling measures of music (they will return at the opera's climax). Mozart then cuts to music that suggests the bravado of Don Juan's innumerable romantic conquests. In the opera house, the overture plunges straight into the drama, but Mozart quickly recognized that the overture he had written in such haste was worth playing on its own, and so he wrote thirteen measures that bring it to a stately conclusion without for a moment erasing the suspense of its cliffhanger opening.

Tonight's first scene is from the beginning of act 2. Giovanni exchanges clothes with his servant Leporello so he can take Elvira, Giovanni's onetime and now heartsick lover, for a nighttime tryst while Giovanni serenades her maid with the famous aria, “Deh vieni alla finestra.”

“Il mio tesoro” is from the second scene of act 2 and sung by Don Ottavio, a young nobleman who pledges his love for his betrothed, Donna Anna, and swears vengeance against Giovanni, the man who murdered her father and attacked her. Later that night, Leporello—still believed by Elvira to be Giovanni—reveals his true identity in order to escape Ottavio and other characters on the chase for Giovanni. Elvira contemplates her feelings for Giovanni, whom, despite everything, she still loves (“Mi tradì quell’alma ingrata”). Later, Ottavio again asks Anna to marry him, but she replies that she cannot until her father's death has been avenged—only then will she be free from grief and happily marry him (“Non mi dir”).
SELECTIONS FROM DON GIOVANNI, K. 527

AH TACI, INGIUSTO CORE!
AMICO, CHE TI PAR . . . ECCOMI A VOI . . .
DEH VIENI ALLA FINESTRA

ACT 2, SCENE 1

A street, with Donna Elvira's house in the background

**Donna Elvira**
Ah taci, ingiusto core!
Non palpitarmi in seno!
È un empio, e un traditore,
È colpa di aver pietà.

**Don Giovanni**
Cogliere io vo' il momento,
Tu fermati un po' là!
Si mette dietro Leporello
Elvira, idolo mio! . . .

**Donna Elvira**
Non è costui l'ingrato?

**Don Giovanni**
Si, vita mia, son io,
E chiedo carità.

**Donna Elvira**
(Numi, che strano affetto,
Mi si risveglia in petto!)

**Leporello**
Zitto! di Donna Elvira,
Signor, la voce io sento!

**Leporello**
(State a veder la pazza,
Che anch'egli crederà!)

**Don Giovanni**
Discendi, o gioia bella,
Vedrai che tu sei quella
Che adora l'alma mia
Pentito io sono già.

**Donna Elvira**
Oh hush, sad heart, from grieving.
Thy days of joy are over,
The traitor with wiles deceiving,
Hath broke my heart in twain.

**Leporello**
Softly, it is Donna Elvira,
Per change, you might regain her.

**Don Giovanni**
Thou here a while detain her,
I'll soon come back again.
Stands behind Leporello
Elvira, my beloved! . . .

**Donna Elvira**
Ah, is it you, ingrane?

**Don Giovanni**
It is I, and fondly relying,
My love thou'lt not disdain.

**Donna Elvira**
(Strangely his words affect me.
Love, oh, do you direct me!)

**Leporello**
(She must be mad,
To trust in him again.)

**Don Giovanni**
Oh come in beauty beaming,
Oh come, through starlight gleaming,
My tender love requiting,
Oh, come, o'er this heart to reign!
Donna Elvira
No, non ti credo, o barbaro!

Don Giovanni
Ah credimi, o m’uccido!

Leporello
sotto voce
Se seguitate, io rido!

Don Giovanni
Idolo mio, vien qua!

Donna Elvira
(Dei, che cimento è questo!
Non so s’io vado o resto!
Ah proteggete voi
La mia credulità.)

Don Giovanni
(Spero che cada presto!
Che bel colpetto è questo!
Più fertile talento
Del mio, no, non si dà.)

Leporello
(Già quel mendace labbro
Torna a sedur costei,
Deh proteggete, o dei!
La sua credulità.)

Don Giovanni
allegrissimo
Amico, che ti par?

Leporello
Mi par che abbia un’anima di bronzo.

Don Giovanni
Va là, che sei il gran gonzo!
Ascolta bene:
Quando costei qui viene,
Tu corri ad abbracciarla,
Falle quattro carezze,
Fingi la voce mia:
Poi con bell’arte
Cerca teco condurla in altra parte.

Donna Elvira
Oh, ne’er can I believe again!

Don Giovanni
Ah, do believe!

Leporello
to Don Giovanni
I cannot keep from laughing!

Don Giovanni
I conjure thee!

Donna Elvira
(For this my heart has panted,
Shall I refuse or grant it?
By some enchantment spellbound,
Quite fled is my disdain.)

Don Giovanni
(She thinks I have repented.
Poor girl, she’s quite enchanted.
To trick a thousand others,
I feel quite in the vein.)

Leporello
(Great is the pow’r of lying!
Truly the trick is clever,
No great endeavour, now needs it,
Her silly heart to gain.)

Don Giovanni
in great spirits
Well, am I not in luck?

Leporello
You may be lucky, but you’ve a heart of marble.

Don Giovanni
Come, come, you’re growing prosy!
Now learn your part, sir;
When she makes her appearance,
Run to her and embrace her,
Do not spare your caresses,
Emulate well your master?
Next you must find a pretext
That calls you both off to some distance.
Leporello
Ma, Signor . . .

Don Giovanni
Non più repliche!

Leporello
Ma se poi mi conosce?

Don Giovanni
Non ti conoscerà, se tu non vuoi.
Zitto: ell'apre, ehi giudizio!

Donna Elvira
Eccomi a voi.

Don Giovanni
(Veggiamo che farà.)

Leporello
(Che bell’imbroglio!)

Donna Elvira
Dunque creder potrò che i pianti miei
Abbian vinto quel cor? Dunque pentito.
L’amato Don Giovanni al suo dovere
E all’amor mio ritorna?

Leporello
Si, carina!

Donna Elvira
Crudele, se sapeste
Quante lagrime e quanti
Sospir voi mi costaste!

Leporello
Io, vita mia?

Donna Elvira
Voi.

Leporello
Poverina! Quanto mi dispiace!

Donna Elvira
Mi fuggirete più?

Leporello
But supposing . . .

Don Giovanni
That is settled then.

Leporello
And should she recognize me?

Don Giovanni
If she should recognize you, you’re a blockhead.
Silence, she’s coming, now, attention.

Donna Elvira
Once more we meet then.

Don Giovanni
(I’ll stay awhile and watch.)

Leporello
(Confounded it!)

Donna Elvira
Say, oh dare I believe that my devotion
At length touch’d thy heart?
And now repentant, my dearly lov’d Giovanni,
To me returning, once more to joy restores me?

Leporello
Yes, my treasure.

Donna Elvira
Ah, faithless! I’ll not tell thee all the misery,
The sighs and the tears
That thou hast cost me!

Leporello
I, lovely creature?

Donna Elvira
Who else?

Leporello
Oh, poor darling. How sorry I am.

Donna Elvira
You’ll leave me, nevermore?
Leporello
No, muso bello.

Donna Elvira
Sarete sempre mio?

Leporello
Sempre.

Donna Elvira
Carissimo!

Leporello
Carissima! (La burla mi dà gusto.)

Donna Elvira
Mio tesoro!

Leporello
Mia Venere!

Donna Elvira
Son per voi tutta foco.

Leporello
Io tutto cenere.

Don Giovanni
(Il birbo si riscalda.)

Donna Elvira
E non m’ingannerete?

Leporello
No, sicuro.

Donna Elvira
Giuratelo.

Leporello
Lo giuro a questa mano,
Che bacio con trasporto,
E a que’ bei lumi . . .

Don Giovanni
fingendo di uccidere qualcheduno
Ah! eh! ih! ah! ih! ah, sei morto . . .
Donna Elvira e Leporello
*fuggon assieme*
Oh numi!

Don Giovanni
Ha, ha, ha! Par che la sorte
Mi secondi; veggiamo!
Le finestre son queste. Ora cantiamo.

Deh vieni alla finestra, o mio tesoro,
Deh vieni a consolar il pianto mio.
Se neghi a me di dar qualche ristoro,
Davanti agli occhi tuoi morir vogl’io!

Tu ch’hai la bocca dolce più del miele,
Tu che il zucchero porti in mezzo al core!
Non esser, gioia mia, con me crudele!
Lasciati almen veder, mio bell’amore!

Donna Elvira and Leporello
*escape together*
O, heaven!

Don Giovanni
Ih, eh, ih, eh, ah, ah!
Now fortune help me to persuade her, all’s quiet.
This, I think, is the window; I’ll serenade her.

From out thy casement glancing, oh, smile
upon me,
With sighs of hapless love I sing this ditty.
Thy bosom I would move, thou hast undone me,
Oh, grant the pray’r of love, and shew some pity!

Than roses art thou fairer, than honey sweeter,
Balmier ’tis when thou sighest than
western breezes,
Oh, come, my fair, descend, I entreat thee!
Death shall my torments end, if death thee pleases.

**AMICI MIEI... IL MIO TESORO**

**ACT 2, SCENE 2**

*Amici miei...* il mio tesoro

A cemetery

Don Ottavio
Amici miei, dopo eccessi si enormi
Dubitar non possiam che Don Giovanni
Non sia l’empio uccisore del padre di Donn’Anna.
In questa casa per poche ore fermatevi.
Un ricorso vo’far a chi si deve,
E in pochi istanti vendicarvi prometto.
Così vuole dover, pietade, affetto.

Il mio tesoro intanto
Andate a consolar,
E del bel ciglio il pianto
Cercate di asciugar.
Ditele che i suoi torti
A cendicar io vado;
Che sol di stragi e morti
Nunzio vogl’io tornar.

Don Ottavio
My friends, after such doings
We can no longer doubt that Don Giovanni
Was the villainous murderer of Donna Anna’s father.
Stay in the house for a while,
And shortly I promise you vengeance.
This is the demand of pity, duty, and love!

Meanwhile, go and
Console my treasure,
And seek to dry the tears
From her lovely eyes.
Tell her that I have gone to
Avenge the wrongs against her;
I will return only as the messenger
Of punishment and death.
**IN QUALI ECCESI, O NUMI . . . MI TRADÌ QUELL’ALMA INGRATA**

**ACT 2, SCENE 3**

*A cemetery*

**Donna Elivra**

In quali eccessi, o Numi,  
In quai misfatti orribili, tremendi  
È avvolto il sciagurato!  
Ah no! non puote tardar l’ira del cielo,  
La giustizia tardar.  
Sentir già parmi la fatale saetta,  
Chi gli piomba sul capo!  
Aperto veggio il baratro mortale! . . .  
Misera Elvira! che contrasto d'affetti  
In sen ti nasce!  
Perchè questi sospiri?  
E quest'ambascie?  

Mi tradi quell’alma ingrata,  
Infelice, o Dio!, mi fa.  
Ma tradita e abbandonata,  
Provo ancor per lui pietà.  
Quando sento il mio tormento,  
Di vendetta il cor favella;  
Ma, se guardo il suo cimento,  
Palpitando il cor mi va.

Donna Elivra  

In what excesses, O Heavens,  
In what horrible, terrible crimes  
The wretch has involved himself!  
Ah no! The wrath of Heaven cannot delay,  
Justice cannot delay.  
I already sense the fatal bolt  
Which is falling on his head!  
I see the mortal abyss open! . . .  
Unhappy Elvira! what a conflict of feelings  
Is born in your breast!  
Why these sighs?  
And these pains?

That ungrateful soul betrayed me,  
O God, how unhappy he made me!  
But, though betrayed and abandoned,  
I still know pity for him.  
When I feel my suffering,  
My heart speaks of vengeance;  
But when I see the danger he's in,  
My heart beats for him.

**CALMATEVI, IDOL MIO . . . CRUDELE? . . . NON MI DIR**

**ACT 2, SCENE 5**

*A room in the palace of Donna Anna*

**Don Ottavio**

Calmatevi, idol mio! Di quel ribaldo  
Vedrem puniti in breve i gravi eccessi,  
Vendicati sarem.

**Donna Anna**

Ma il padre, o Dio!

**Don Ottavio**

Yes, all now reassures us;  
The hand of justice will soon arrest his course  
Of guilt and folly, and we shall be avenged.

**Donna Anna**

My father, I've lost him!
**Don Ottavio**

Conven chinare il ciglio  
Al volere del ciel. Respira, o cara!  
Di tua perdita amara  
Fia doman, se vuoi, dolce compenso  
Questo cor, questa mano,  
Che il mio tenero amor . . .

**Donna Anna**

O dei, che dite  
In si tristi momenti?  
O dei, che dite  
In si tristi momenti?  
E che? Vorresti  
Con indugi novelli accrescer le mie pene?  
Ah! Crudele!  
Ah no, mio ben!  
Troppo mi spiace allontanarti  
Un ben che lungamente  
La nostr’alma desia . . .  
Ma il mondo, o Dio!  
Non sedur la costanza  
Del sensibil mio core;  
Abbastanza per te mi parla amore  
Non mir dir, bell’idol mio,  
Che son io crudel con te.  
Tu ben sai quant’io t’amai,  
Tu conosci la mia fe’.  
Calma, calma il tuo tormento,  
Se di duol non vuoi ch’io mora.  
Forse un giorno il cielo ancora  
Sentirà pietà di me.

—Lorenzo Da Ponte

**Don Ottavio**

What is decreed by heaven  
We must patiently bear,  
Oh, rouse thee, my dearest, from the  
sad recollection;  
Brighter days are before thee, say tomorrow  
Thou wilt bless my affection,  
Let thy hand be the pledge.

**Donna Anna**

Ah, no, how canst thou speak of joy when  
I’m weeping?  
Ah, no, my dearest!  
It displeases me too much to delay for you  
A good thing which so long desired . . .  
By our souls . . .  
But the world! O God!  
Do not tempt the constancy  
Of my sensitive heart;  
Already it speaks a great deal of love to me!  
Say not, my beloved,  
That I am cruel to you:  
You must know how much I loved you,  
And you know my fidelity.  
Calm your torments,  
If you would not have me die of grief.  
One day, perhaps, Heaven again  
Will smile on me.
GIOACHINO ROSSINI
Born February 29, 1792; Pesaro, Italy
Died November 13, 1868; Passy, a suburb of Paris, France

Overture to and Selections from *The Barber of Seville*

**COMPOSED**
1813, 1816

**FIRST PERFORMANCE**
February 20, 1816; Rome, Italy

**INSTRUMENTATION**
two flutes, two oboes, two clarinets, two bassoons,
two horns, two trumpets trombone, timpani,
percussion, strings

Rossini was born less than three months after the death of Mozart (“He was the wonder of my youth,” Rossini later wrote, “the despair of my maturity, and he is the consolation of my old age”), was a professional contemporary of Beethoven and Schubert (as well as the young Mendelssohn and Berlioz), and lived into the era of Wagner and Brahms. But he retired in 1830, at the height of his career, leaving behind the world of opera where he had reigned since 1812. The opening sentence of the late Chicago scholar Philip Gossett’s article in *The New Grove* offers a healthy corrective: “No composer in the first half of the nineteenth century enjoyed the measure of prestige, wealth, popular acclaim, or artistic influence that belonged to Rossini.”

Legend has long insisted that Rossini wrote *The Barber of Seville* at lightning speed—nine days according to one account—and although he did no doubt compose quickly, the idea of making an opera of the first play in Beaumarchais’s *Figaro* trilogy had long been on his mind. The opera was not originally called *The Barber of Seville*—it was premiered, to a disastrous audience reception in 1816 as *Almaviva*. And the now-famous overture was borrowed from *Aureliano in Palmira*, an opera written three years earlier and tacked on to the *Almaviva* score, since Rossini always saved composing an overture till the very last moment, and apparently had neither time nor inclination to write something new. Regardless, it is one of Rossini’s most famous—and finest—creations, from its requisite slow introduction, with its jarring shifts of light and dark, to the joyously fast music and wit of its main section. It has had many admirers, from Beethoven to Verdi, and it long ago became so popular that it will always be identified with the Rossini comedy for which it was never intended.

The comic opera’s plot centers around Count Almaviva, who undertakes a series of disguises in order to woo Rosina, the ward of Doctor Bartolo. Figaro, the crafty barber whose famous introductory aria we hear tonight, assists the Count in hopes of a generous reward. In the fourth scene of act 2, Figaro arrives to give Bartolo his shave and manages to steal the key that opens the doors to Rosina’s balcony. To everyone’s surprise, Basilio, the music teacher Almaviva claimed to be replacing disguised as a priest who is also a singing tutor, shows up looking perfectly healthy. Almaviva, Rosina, and Figaro convince him with a quick bribe that he is in fact ill and must go home at once. While Bartolo gets his shave, Almaviva plots with Rosina to meet at her balcony that night to elope. But the doctor overhears them, and realizing he has been tricked again, flies into a rage. Everyone disperses.
Figaro
Largo al factotum della città.
Presto a bottega che l'alba è già.
Ah, che bel vivere, che bel piacere
Per un barbiere di qualità!

Ah, bravo Figaro! Bravo, bravissimo!
Fortunatissimo per verità!

Pronto a far tutto, la notte e il giorno
Sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
Vita più nobile, no, non si da.

Rasori e pettini, lancette e forbici,
Al mio comando tutto qui sta.
V'è la risorsa, poi, del mestiere
Colla donnetta . . . col cavaliere . . .

Tutti mi chiedono, tutti mi vogliono,
Donne, ragazzi, vecchi, fanciulle:
Qua la parrucca . . . Presto la barba . . .
Qua la sanguigna . . . Presto il biglietto . . .
Figaro! Figaro! Figaro!

Ahimè, che furia! Ahimè, che folla!
Uno alla volta, per carità!
Ehi, Figaro! Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù.

Pronto prontissimo son come il fulmine:
Sono il factotum della città.
Ah, bravo Figaro! Bravo, bravissimo;
A te fortuna non mancherà.

—Cesare Sterbini

Figaro
Make way for the city's top man, here;
Off to the shop now that it's dawn.
Ah, isn't it good life, how pleasant it is,
For a barber of class!

Ah, bravo, Figaro! Bravo, bravissimo!
Of men you art the luckiest, most surely.

Ready for all, both by night and by day,
I'm always busy bustling about.
A better lot for a barber, a more noble life
Cannot be found!

Razors and combs, and lancets, and scissors,
All here and ready at my command.
Then there are little 'extras' besides—
With the young lady . . . with the gay cavalier . . .

All after me, all inquire for me,
Both young and old, mistress and maid:
“Here, bleed me!” . . . ”Quick, the note!” . . .
Figaro! Figaro! Figaro!

Oh, what a crowding! Oh, what a fury!
One at a time, please, for charity's sake!
“Hey, Figaro!” . . . I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down.

Quicker and quicker the sparks fly with me:
I am the top man of the city.
Ah, bravo, Figaro! Bravo, bravissimo!
In truth, the most lucky of men.
QUINTET: DON BASILIO!

ACT 2, SCENE 4

Rosina
(Don Basilio!)

Conte
(Cosa veggo!)

Figaro
(Quale intoppo!)

Bartolo
Come qua?

Basilio
Servitor, di tutti quanti.

Bartolo
Come sto?

Rosina
(Di noi che mai sarà?)

Conte e Figaro
(Qui franhcezza ci vorrà.)

Bartolo
Don Basilio, come state?

Basilio
Come sto?

Figaro
Or che s’aspetta?
Questa barba benedetta,
La facciamo sì o no?

Bartolo (a Figaro)
Ora vengo.
(a Basilio)
E . . . il curiale?

Basilio
Il curiale . . .

Rosina
(Don Basilio!)

Count
(What do I see!)

Figaro
(How unfortunate!)

Bartolo
How come you are here?

Basilio
At your service, one and all.

Bartolo
(What is this new turn of affairs?)

Rosina
(What will happen to us?)

Count and Figaro
(We must act boldly.)

Bartolo
Don Basilio, how are you feeling?

Basilio
How am I feeling?

Figaro
What are you waiting for?
That blessed beard of yours,
Shall I shave it or not?

Bartolo (to Figaro)
In a minute.
(to Basilio)
And . . . the notary?

Basilio
The notary . . .
Conte
Io gli ho narrato
Che già tutto è combinato.
(a Bartolo)
Non è ver?

Bartolo
Si, si, tutto io so.

Basilio
Ma, Don Bartolo, spiegatevi . . .

Conte
Ehi, dottore, una parola . . .
Don Basilio, son da voi.
(a Bartolo)
Ascoltate un poco qua.
(piano a Figaro)
Fate un po’ ch’ei vada via,
Ch’ei ci scopra ho gran timore.

Rosina
(Io mi sento il cor tremar.)

Figaro
(Non vi state a disperar.)

Conte (a Bartolo)
Della lettera, signore,
Ei l’affare ancor non sa.

Basilio
(Ah, qui certo v’è un pasticcio,
Non s’arriva a indovinar.)

Conte
(Ch’ei ci scopra ho gran timore;
Ei l’affare ancor non sa.)

Bartolo
(Dite bene, mio signore,
Or lo mando via di qua.)

Conte
Colla febbre, Don Basilio,
Chi v’insegnà colla febbre a passeggiare?

Count
I have already told him
That everything is arranged.
(to Bartolo)
Is it not true?

Bartolo
Yes, yes I know it all.

Basilio
But, Don Bartolo, explain to me . . .

Count
Doctor, one word . . .
Don Basilio, I’ll be with you.
(to Bartolo)
Listen to me for a moment.
(aside to Figaro)
Try and get rid of him,
Or I fear he will expose us.

Rosina
I feel my heart tremble.

Figaro
Don’t be alarmed.

Count (to Bartolo)
Of the letter, sir,
He as yet knows nothing.

Basilio
(There is something going on
Which I certainly cannot fathom.)

Count
I fear he will expose us;
He as yet knows nothing.

Bartolo
You are right, sir.
I will immediately send him away.

Count
With such a fever, Don Basilio,
Who told you to go out?
Basilio
Colla febbre?

Conte
E che vi pare?
Siete giallo come un morto.

Basilio
Sono giallo come un morto?

Figaro
Bagatella! Cospetton!
Che tremarella!
Questa è febbre scarlattina!

Basilio
Scarlattina!

Conte (dà a Basilio una borsa di soppiatto)
Via, prendete medicina.
Non vi state a rovinar.

Figaro
Presto, presto, andate a letto.

Conte
Voi paura inver mi fate.

Rosina
Dice bene, andate a letto . . .

Bartolo, Rosina, Conte, e Figaro
Presto, andate a riposar.

Basilio
(Una borsa! . . . andate a letto!
Ma che tutti sian d'accordo!)

Bartolo, Rosina, Conte, e Figaro
Presto a letto, presto a letto . . .

Basilio
Eh, non son sordo,
Non mi faccio più pregar.

Figaro
Che color!

Basilio
What fever?

Count
What do you think?
You are yellow as a corpse.

Basilio
I am yellow as a corpse?

Figaro
Good heavens, my man,
You are all of a tremble!
You must have scarlet fever!

Basilio
Scarlet fever!

Count (secretly handing Basilio a purse of money)
Go take some medicine.
Don't stay here and kill yourself.

Figaro
Quickly, quickly, go to bed.

Count
I am really afraid for you.

Rosina
He is right, go home to bed . . .

Bartolo, Rosina, Count, and Figaro
Quickly, go and have some rest.

Basilio
(A purse! . . . Go to bed!
As long as they are all of one mind!)

Bartolo, Rosina, Count, and Figaro
Quickly to bed, quickly to bed . . .

Basilio
I am not deaf,
You don't have to beg me.

Figaro
What a color!
Conte
Che brutta cera!

Basilio
Brutta cera?

Conte, Figaro, e Bartolo
Oh, brutta assai!

Basilio
Dunque vado!

Rosina, Conte, Figaro, e Bartolo
Vada. Vada.

Conte, Rosina, e Figaro
Buona sera, mio signore,
Presto andate via di qua.

Basilio
Buona sera, ben di core . . .
Poi diman si parlerà.

Rosina e Figaro
Maledetto seccatore,
Buona sera, mio signore,
Pace, sonno e sanità,
Buona sera, via di qua,
Presto, andate via di qua.

Conte
Buona sera, via di qua,
Buona sera, mio signore,
Pace, sonno e sanità,
Presto andate via di qua.

Bartolo
Buona sera, mio signore,
Pace, sonno e sanità,
Presto, andate via di qua.

Basilio
Buona sera, ben di core,
Poi diman si parlerà.
Non gridate, per pietà.
(Basilio parte.)

Count
You look terrible!

Basilio
Terrible?

Count, Figaro, and Bartolo
Oh, really terrible!

Basilio
Well, I’ll go!

Rosina, Count, Figaro, and Bartolo
Go, go.

Count, Rosina, and Figaro
Well, goodnight to you, dear sir,
Quickly go away from here.

Basilio
Well, goodnight, with all my heart,
Then tomorrow we shall talk.

Rosina and Figaro
Cursed man, you are a nuisance!
Well, goodnight to you, dear sir,
Peace and slumber and good health.
Well, goodnight, get out of here,
Quickly go away from here.

Count
Well, goodnight, away from here.
Well, goodnight to you, dear sir,
Peace and slumber and good health.
Quickly go away from here.

Bartolo
Well, goodnight to you, dear sir,
Peace and slumber and good health.
Quickly go away from here.

Basilio
Well, goodnight, with all my heart,
Then tomorrow we shall talk.
Do not shout, for pity’s sake!
(Basilio goes out.)
**Figaro**
Orsù, Signor Don Bartolo.

**Bartolo**
Son qua. Son qua.
*(Figaro fa la barba a Don Bartolo e cerca intanto di coprire i due amanti.)*
Stringi. Bravissimo.

**Conte**
Rosina, deh, ascoltatemi.

**Rosina**
V’ascolto. Eccomi qua.

**Conte**
A mezzanotte in punto
A prendervi qui siamo.
Or che la chiave abbiamo
Non v’è da dubitar.

**Figaro**
Ah! Ah!

**Bartolo**
Che cosa è stato?

**Figaro**
Un non so che nell’occhio! . . .
Guardate! . . . Non toccate . . .
Soffiate, per pietà!

**Rosina**
A mezzanotte in punto,
Anima mia, t’aspetto.
Io già l’istante affretto
Che a te mi stringerà.
*(Bartolo si alza, e si avvicina agli amanti.)*

**Conte**
Ora avvertirvi voglio,
Cara, che il vostro foglio,
Perché non fosse inutile
Il mio travestimento . . .

**Figaro**
Well, signor Don Bartolo.

**Bartolo**
I am here. I am here.
*(Figaro starts to shave Don Bartolo and at the same time tries to conceal the two lovers.)*
Pull it tight. Bravissimo.

**Count**
Rosina, listen to me.

**Rosina**
I am listening. I am here.

**Count**
At midnight precisely
We’ll come for you here.
And since we have the keys
There is nothing to fear.

**Figaro**
Ah! Ah!

**Bartolo**
What’s the matter?

**Figaro**
Something, I don’t know what, is in my eye! . . .
Look . . . Don’t touch it . . .
Blow into it, for pity’s sake!

**Rosina**
At midnight precisely,
My love, I shall await you.
May the moments hasten
Which draw you to me.
*(Bartolo rises and approaches the lovers.)*

**Count**
But now I must tell you,
Dearest, that your letter,
In order that I might succeed
In my disguise . . .
**Bartolo**

Il suo travestimento?
Ah! Bravi, bravissimi!
Sor Alonso, bravo! bravi!
Bricconi! Birbanti!
Ah! voi tutti quanti
Avete giurato di farmi crepar.
Su, fuori, furfanti,
Vi voglio accoppar!

**Rosina, Conte, e Figaro**

La testa vi gira,
Ma zitto, dottore,
Vi fate burlar.
Tacete, tacete,
Non serve gridare.
L’amico delira.
(Intesi già siamo,
Non vo’ replicar.)
Non serve gridar.

**Bartolo**

Bricconi! birbanti!
Su, fuori, furfanti,
Vi voglio accoppare.
Avete giurato di farmi crepare.
Di rabbia, di sdegno,
Mi sento crepare,
Vi voglio accoppar.
(Partono tutti.)

**Rosina, Count, and Figaro**

Your head is spinning,
Hush, good doctor,
You are making a fool of yourself.
Be quiet, be quiet,
It’s senseless to shout.
This man is delirious.
(Now that it’s settled
I don’t have to repeat.)
It is senseless to shout.

Bartolo

Rascals, scoundrels!
Out, you villains,
Or I shall kill you!
You have all sworn to hasten my end.
I’m fairly bursting
With anger and disdain.
I shall kill you!
(They all go out.)

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Cesare Sterbini after play by Pierre Beaumarchais
HECTOR BERLIOZ
Born December 11, 1803; La Côte-Saint-André, France
Died March 8, 1869; Paris, France

The Corsair Overture, Op. 21

COMPOSED
1844, revised 1852

FIRST PERFORMANCE
January 19, 1845; Paris

INSTRUMENTATION
two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets and two cornets, three trombones and tuba, timpani, strings

In 1844, Hector Berlioz went to Nice for a much-needed rest. He had recently separated from his wife, the Irish actress Harriet Smithson, and he also was exhausted from a “monster” concert he had produced for a Festival of Industry in Paris. He spent a month in Nice, revisiting favorite spots from his last trip there thirteen years before, exploring the rocky hills and swimming daily in the sea. When he learned that the room he had rented in 1831 was now occupied by an English family, he settled higher up, in a tower perched “on a ledge of the Ponchettes rock.”

Music came to Berlioz in Nice again on this trip—a brilliant overture he originally named after his new lodgings: The Tower of Nice, and he conducted it shortly after he returned to Paris. But when he directed it again two years later, he called it Le corsaire rouge, after James Fennimore Cooper’s novel The Red Rover. When he got around to publishing the overture (in a slightly new form), Berlioz settled on Le corsaire as the title, the omission of a single word now identifying the score with the great English poet Lord Byron instead of the American novelist. From then on, audiences have listened for Byron’s Corsair in music originally inspired by nothing more dramatic than hilltop views of the Mediterranean.

Byron had long been one of Berlioz’s favorite poets. One of the few pleasures of his stay in Italy in 1831, after winning the Prix de Rome, had been to slip into an empty confessional in Saint Peter’s and read a volume of Byron, away from the heat and noise of the city. “I followed the Corsair across the sea on his audacious journeys,” he wrote of the experience. “I adored the extraordinary nature of the man, at once ruthless and of extreme tenderness, generous-hearted and without pity, a strange amalgam of feelings seemingly opposed: love of a woman, hatred of his kind.”

The Corsair Overture, likewise, is music of extremes. Berlioz begins, as he loved to do, with an explosion of sound—a seemingly untamed rush of string scales and chattering winds. A lovely, gracious adagio follows, gathering energy and speed and leading straight into the fiery main allegro. The very end is a typical Berlioz shucker, with a couple of surprising twists and turns before the final curtain.
Dominick Argento based his opera, *The Aspern Papers*, on Henry James’s famous novella of the same name. James was inspired by stories of an old woman living in Florence with, supposedly, a great cache of valuable manuscripts by the poet Shelley. “A gentleman—an ardent admirer of the poet—coveting these priceless papers, acquired lodgings in her house. He hoped to obtain them by any means possible, even—if necessary—waiting for the old lady to die,” wrote Argento in his description of the plot. In adapting the novella for the lyric stage, Argento remained as faithful as possible to James’s masterpiece, making certain modifications, such as shifting the scene to Lake Como and transforming Aspern into a composer modeled after Bellini.

In the opera, Juliana Bordereau, a former prima donna and mistress of the composer Aspern, is living with her spinster niece Tina in a villa on the edge of Lake Como. A stranger appears, requesting that the women rent him a room. The lodger is a scholar and biographer of Aspern, and believes that Juliana may possess the score of an operatic masterpiece—believed lost—that Aspern wrote for her shortly before his death sixty years earlier. The action alternates between two time periods: 1895, when the lodger is attempting to discover whether a score of Aspern’s opera *Medea* exists; and 1835, when the young Juliana learns about a relationship between Aspern and a soprano, Sonia. In 1895, after Juliana dies, Tina suggests that the stranger may have the score if he will marry her (this is the scene performed tonight). He rejects her offer and plans to leave the next day. In the morning, he tells Tina that he has changed his mind and must have the score. She tells him it is too late, and he departs. Later, alone in her music room, Tina drops the score of the opera—page by page—into a blazing fire. ■

Summary adapted with permission from Boosey and Hawkes
THE PROPOSAL from THE ASPERN PAPERS

ACT 2, SCENE 2

The exterior of the music room and the garden.
It is a bright midmorning at the end of summer, 1895.
The Lodger steps up onto the boat landing; he opens the gate, attracting the attention of the Gardener raking leaves. The latter drops the rake and hurries over to take the Lodger’s things.

Gardener
Bentornato, signore!
They have put her into the earth, la vecchia.

Lodger
She’s dead?

Gardener
So it appears, since they have buried her.

Lodger
It’s all over? When was the funeral?

Gardener
The day before yesterday. But a funeral you could scarcely call it, signore:
A dull little passeggio of two small boats.
Poveretta!

Tina enters from the other side of the garden carrying a basket of flowers and a pair of shears.
She looks at the traveling bag; smiles.

Tina
Dear, dear, how much I should like to do such things to take a little journey.

Lodger
I am so sorry about your aunt.

Tina
Yes, she died. Very peacefully at the last.
You said I may pick them, remember?
I have an insatiable appetite for flowers;
Especially the rose at the end of summer—
These are particularly beautiful.

To the Gardener
And please tell Olimpia to bring me the package
In my aunt’s room: she’ll know which one.

Lodger
Have you any general plan—
Have you thought about what you had better do?

Tina
Oh yes, oh yes, but I haven’t settled anything yet.

Lodger
Then may I expect you to settle my fate?

Tina
Your fate?

Lodger
I mean the Aspern material.
Is there any? You must know by now.

Tina
Yes, there is a great deal—mostly music:
Much more than I supposed.

Lodger
Do you mean that you have manuscripts
And that I might see them?

Tina
I have got them but I can’t show them.

Lodger
Not even to me? Ah, Miss Tina!
You didn’t make a deathbed promise?
Tina
No, it isn’t a promise.
She couldn’t speak after that night:
She could only make signs.

Lodger
Di you tell her you would burn them?

Tina
No, I didn’t on purpose.

Lodger
On purpose to gratify me?

Tina
Yes, only for that.

Lodger
And what good will you have done me
If after all you won’t show them?

Tina
Oh, none; I know that, I know that.
But here’s the portrait—you may have that.

Lodger
I may have it—
Do you meant you give it to me?
But it’s worth money, a large sum.
I can’t take it as a gift and yet I can’t
Afford to pay your aunt’s idea of its value.

Tina
Couldn’t we sell it?

Lodger
God forbid! I prefer the picture to the money.

Tina
Well then, keep it.

Lodger
Is this a bribe to make me give up the rest?
Well so it is, and it can’t be helped.
I must renounce. Naturally you will understand
I give up my rooms. I will leave immediately.

Tina
Immediately, you mean today?

Lodger
Oh, no, not so long as I can be of the slightest
service to you.

Tina
Well, just a day or two more—
Just two or three days.
She wanted to say something to me the last day—
Something very particular. Something more about
the papers.

Lodger
And did you guess, have you any idea?

Tina
No, I have thought but I don’t know.
I have thought of all kinds of things, all kinds
of things.

Lodger
For instance?

Tina
Well, that if you were a relation it would
be different.

Lodger
If I were a relation.

Tina
If you were not a stranger. Then it would be the
same for you as for me.
Anything that is mine would be yours, and you
could do you as you please.
I couldn’t prevent you.

Lodger
Yes, I’ll sell it for you.

Tina
We can divide the money.
Lodger
No, no, it shall all be yours.
I think I know what your poor aunt wanted to say.
She wanted to give directions that the papers
should be buried with her.

Tina
Oh, no, she wouldn’t have thought that safe!

Lodger
Not safe? It seems to me nothing could be safer.

Tina
She had an idea that when people want something
bad enough they’re capable . . .

Lodger
Of violating a tomb?
Mercy on us, what must she have thought of me?

Tina
She was not just!
She was not generous!
But she was fond of me. She wanted me to
be happy.
And if any person should be kind to me . . . she
wanted to speak of that.
She knew I should like it if you could carry out
your idea.
Not because she cared for you, but because she
did think of me.
You could see them—
You could use them.
I don’t know what to do;
I’m too tormented.
I’m too ashamed!

I would give you everything
And she would understand, where she is . . .
She would forgive me!

Lodger
Ah, Miss Tina.
It wouldn’t do!

—Dominick Argento, based on the novella
by Henry James

GAETANO DONIZETTI
Born November 29, 1797; Bergamo, Italy
Died April 8, 1848; Bergamo, Italy

Selections from The Daughter of the Regiment

COMPOSED
1840

FIRST PERFORMANCE
February 11, 1840; Paris Opéra-Comique at the Salle de
la Bourse

INSTRUMENTATION
two flutes, two oboes, two clarinets, two bassoons,
four horns, two trumpets, three trombones, timpani,
percussion, and strings

The premiere of The Daughter of the Regiment was
panned by the local Parisian critics, including Hector
Berlioz, in February of 1840 and again in March for the
Italian premiere at La Scala in Milan. The opera finally
achieved praise in the United States and Britain thanks to great interpreters of
the central role of Marie and the equally virtuosic tenor role of Tonio.

The story revolves around Marie, who, found as child on the battlefield by the twenty-first regiment of grenadiers, has been brought up by a whole regiment of fathers. The Sergeant Sulpice trains her in drills, including a “rataplan” drum-roll duet, which returns in the scene performed this evening. In act 2, we find Marie in the castle of the Marquise de Birkenfeld, who, claiming that Marie is her niece (she is in fact Marie’s mother), has taken her from the regiment to make a lady of her. Under Birkenfeld’s tutelage, Marie learns to dance the minuet and sing classical airs, but in the midst of her singing to the Sergeant Sulpice, she breaks into the song of the regiment and rataplan. The liveliness, however, is only temporary, for poor Marie is to wed a nobleman selected by her aunt. Her spirits are lifted when she hears the sound of her beloved regiment, among them her true sweetheart. All ends well. ■

These notes by Phillip Huscher, the program annotator for the Chicago Symphony Orchestra, have been adapted from their full length for this program.

SELECTIONS FROM THE DAUGHTER OF THE REGIMENT

LE JOUR NAISSAIT DANS LE BOCAGE

C’EN EST DONC FAIT . . . PAR LE RANG . . . SALUT À LA FRANCE!

In the castle of the Marquise

**Marie**
Le jour naissait dans le bocage,
Et Cypris descendant des cieux . . .

**Sulpice**
Nous chants étaient mains langoureux!

**Marie**
Venait chercher dans le feuillage
L’objet si tendre de ses feux.

**Sulpice**
Ratataplan, rataplan, rataplán,
C’est le refrain du régiment!

**Marie**
Ratataplan, rataplán, rataplán,
C’est le refrain du régiment!

**La Marquise**
Eh! . . . mais! qu’entends-je donne?

**Marie**
Day was dawning in the grove,
And Cypris, descending from the skies . . .

**Sulpice**
Our songs weren’t so languid!

**Marie**
Came to seek beneath the boughs
The tender object of her passion!

**Sulpice**
Taratata taratata,
It’s the song of the regiment!

**Marie**
Taratata taratata,
It’s the song of the regiment!

**Marchioness**
Goodness! What’s that I hear?
Marie
Pardon! pardon! ma tante,
C'était une distraction!

Sulpice
C'était une distraction!

La Marquise
C’est bon, c’est bon . . . recommençons!

Marie
Ah! ma tante, pardon.
Cet amant, à qui Venus même
De la valeur donnait le prix . . .

Sulpice
Ratataplan, rataplan!

Marie
. . . le plus aimable . . .

La Marquise
Allez donc!

Marie
. . . le plus aimable du pays
Ê de la beauté . . . de la beauté . . .

Sulpice
De la beauté bien suprême!

Marie
De la beauté, bien suprême!
Le voilà, le voilà . . .

Marie, Sulpice
Morbleu!

Marie
Le voilà, il est là, il est là . . .

Marie, Sulpice
Corbleu!
Le voilà, le voilà, le voilà,
Le beau Vingt-unième!

Marie
Sorry, sorry, Madam!
It was a slip of the tongue!

Sulpice
A slip of the tongue!

Marchioness
Very well! Let’s begin again!

Marie
Oh, aunt, I’m sorry!
“This lover, to whom Venus herself
Gave the prize for valour . . .”

Sulpice
Taratata taratata!

Marie
. . . the most worthy of love . . .

Marchioness
Go on!

Marie
. . . the most worthy of love in the land,
And of beauty . . . of beauty . . .

Sulpice
Of beauty quite supreme!

Marie
Of beauty quite supreme!
There they come, there they come . . .

Marie, Sulpice
By gum!

Marie
There they come, they’re here, they’re here . . .

Marie, Sulpice
By George!
Here they come, here they come,
The magnificent 21st!
La Marquise
Que dites-vous?

Marie, Sulpice
Le beau vingt-et-unieme!
Ah! quel ennui!

Ah! quel ennui! . . . son air sensible
Ne vaut pus nos refrains, vraiment!
Et je sens qu’il m’est impossible
De les oublier, maintenant.

La Marquise
Quelle horreur, quelle horreur!

Marie, Sulpice
Quel ennui, quel ennui!

La Marquise
Continuons!

Marchioness
What are you saying?

Marie, Sulpice
The magnificent 21st!
Oh, what a bore! . . .

Marchioness
How dreadful! How dreadful!

Marie, Sulpice
What a bore! What a bore!

Marchioness
Let us go on!

Marie
I wouldn’t mind. But, alas!
I can’t make head or tail of it!
“Seeing Cyprus so lovely,
Soon the echoes round about . . . “

Marchioness
Of jealous Philomela . . .

Marie
Of jealous Philomela . . .

Marchioness
Will repeat love’s sighs . . .

Sulpice
To all the fair . . . damsel’s sighs,
I prefer the drum!

Marchioness
Let us sigh together, niece! . . .

Sulpice
Ah!

La Marquise
Marchioness
Marie, Sulpice
La Marquise
Marie
La Marquise
Sulpice
La Marquise
Sulpice
Marchioness
Marchioness
Sulpice
LA MARQUISE
Que dites-vous?

LE BEAU VINGT-ET-UNIEME!
AH! QUEL ENNUi!

Ah! quel ennui! . . . son air sensible
Ne vaut pus nos refrains, vraiment!
Et je sens qu’il m’est impossible
De les oublier, maintenant.

QUELLE HOREUR, QUELLE HOREUR!

QUEL ENNUi, QUEL ENNUi!

Continuons!

Je le veux bien! mais, hélas!
Je n’y comprends rien!
En voyant Cypris aussi belle,
Bientôt les échos d’alentour . . .

De la jalouse Philomèle . . .

De la jalouse Philomèle . . .

Rediront les soupirs d’amour . . .

A tous les soupirs de la belle,
Moi, je préfère le tambour!

Ma nièce, soupirons ensemble!

Ah! . . .
La Marquise
Tra la la, la!

Marie
... la la la! ... 

La Marquise
Non, non! ce n’est pas cela!
Non, non, non, non.

Marie
... la ...

La Marquise
Oh, non, non, non!
C’est trop brillant, cela!

Sulpice
Ah! ... Mais c’est charmant cela ...

Marie
Tra la la la ...

La Marquise
Plus doux, plus doux! ... 
C’est bien!
Mon Dieu!

Marie
Ah! ma foi, j’y renonce.
Au moins au régiment
Le chant allait tout seul.

La Marquise
Oh! ciel, quelle réponse!

Marie
En avant!

Marchioness
Tra la la la!

Marie
... la la la! ...

Marchioness
No! No! Not like that!
Not like that, etc!

Marie
... la ...

Marchioness
Oh, no, no, no!
It's too brilliant, that la!

Sulpice
Ah! ... but this is charming ...

Marie
Tra la la la ...

Marchioness
Louder! Softer!
Good! etc. ... Bad! etc.
Oh my God!

Marie
Oh, goodness, I give up!
In the regiment, at least,
The song went of itself!

Marchioness
Oh, heavens, what an answer!

Marie
Forward!

Sulpice
Forward!

Marie
Forward!
**Marie, Sulpice**
C’est le refrain du régiment!
En avant, en avant!
Ratataplan, plan, plan!
En avant, en avant!
C’est le refrain du régiment!

**Marie, Sulpice**
It’s the song of the regiment!
Forward, forward!
Taratata tata!
Forward, forward!
It’s the song of the regiment!

**La Marquise**
Ah! quelle horreur!

**Marchioness**
Oh how awful!

**Marie, Sulpice**
En avant, en avant!

**Marchioness**
Is it possible?

**La Marquise**
Est-il possible?

**Marchioness**
Is it possible?

**Marie, Sulpice**
Ratataplan, plan, plan!
C’est le refrain du régiment!

**Marchioness**
It’s the regiment’s theme!

**La Marquise**
Ah! quelle horreur!
De mélanger un chant si doux,
Une romance si sensible,
Avec un chant de régiment!
Ah! l’horreur! ah! l’horreur!

**Marchioness**
To mix such a sweet song
So affecting a ballad,
With a regimental song!
Oh, dreadful, dreadful, dreadful!

**Marie**
(seule)
C’en est donc fait,
Et mon sort va changer . . .
Et personne en ce lieu
Ne vient me protéger!
Par le rang et par l’opulence,
En vain l’on a cru m’èblouir:
Il me faut taire ma souffrance
Et ne vivre que de souvenirs!

**Marie**
(alone)
So it’s all settled,
My life is about to be changed . . .
And there is no one here
To protect me! They have tried
In vain to dazzle me with rank
And luxury; and my grief I must
Keep to myself and
Live on memories!

Sous les bijoux et la dentelle,
Je cache un chagrin sans espoir . . .
Ah! À quoi me sert d’être
Si belle, lui seul, il ne doit pas me voir.
Et mes amis, ma compagne,
Combien notre sort était doux!
Je donnerais toute ma vie pour pouvoir
Vous serrer la main!

Beneath these jewels and lacy
Frills I conceal a hopeless sorrow . . .
Ah, what good is beauty to me
When he alone cannot see me!
With you, my friends and
Comrades, life was sweet indeed!
I would give the rest of my days
To shake you by the hand!
Je donnerais, etc.

Pour ce contrat fatal
Tout prend un air de fête . . .
Allons, allons signer mon
Malheur qui s’apprête!

Qu’est-ce que c’est que j’entends?
Ciel! Ne rêve-je pas?
Cette marche guerrière . . .
Ah! voilà bien leurs pas!
Oh! transport! oh! douce ivresse!
Mes amis, mes amis!
Souvenirs de jeunesse,
Revenez avec eux! Revenez,
Souvenirs, revenez, revenez!

Ah! Salut à la France!
A mes beaux jours!
A l’espoirance!
A mes amours!
Salut à la France!
A l’espoirance! A mes amis!
Salut à la gloire! Voilà
Pour mon coeur, avec la victoire,
L’instant du bonheur!
Ah! Salut à la France! etc.

—I.H. Vernoy de Saint-Georges and F. Bayard

I would give, etc.

For this fateful contract-signing
There’s a gala atmosphere all round . . .
Come, then, let’s sign the
Warrant for my approaching doom!

Can I believe my ears?
Good gracious! Is this a dream?
That military march . . .
Ah, that must be them!
Oh bliss! Oh ecstasy!
My friends, my friends!
What youthful memories they reawaken!
Awaken, memories,
Awaken, awaken!

Ah! Hurrah for France!
For happy times!
For hope!
For love!
Hurrah for France!
For hope! For my friends!
For honor and glory!
My heart rejoices:
Victory and happiness are one!
Ah! Hurrah for France! etc.
Michael Christie is a thoughtfully innovative conductor, equally at home in the symphonic and operatic worlds, who is focused on making the audience experience at his performances entertaining, enlightening, and enriching.

Christie was featured in Opera News in August 2012 as one of twenty-five most-promising artists of the next decade. At Minnesota Opera, Christie led twenty-four productions over eight years and as its first-ever music director (2012–18). Highlights of Christie’s 2018–19 season include engagements with Indiana University Opera and Ballet Theater, Opéra de Montréal, Lyric Opera of Chicago, Sacramento Philharmonic and Opera, and Michigan Opera Theatre. Recent world-premiere performances include An American Soldier by Huang Ruo with Opera Theatre of St. Louis in 2018 and The (R)evolution of Steve Jobs by Mason Bates with Santa Fe Opera in 2017.

Christie’s conducting career, spanning more than twenty years, has included serving as music director of the Phoenix Symphony and Brooklyn Philharmonic and as chief conductor of the Queensland Orchestra in Australia, as well as guest appearances leading top orchestras around the world. Christie also served as music director of the Colorado Music Festival from 2000 to 2013.

Michael Christie first came to international attention in 1995 when he was awarded a special prize for Outstanding Potential at the First International Sibelius Conductors’ Competition in Helsinki. Following the competition, he was invited to become an apprentice conductor with the Chicago Symphony Orchestra, where he subsequently worked with Daniel Barenboim as well as at the Berlin State Opera. He resides in the Twin Cities with his wife Alexis and their two children.

michaelchristieonline.com

The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago

The Patrick G. and Shirley W. Ryan Opera Center is the professional artist development program for Lyric Opera of Chicago. Since its inception in 1974, 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 and pianists with unparalleled training and experience. The program is administered by Dan Novak, director; Craig Terry, music director; Julia Faulkner, director of vocal studies; and Renée Fleming, advisor.

Each year the Ryan Opera Center selects twelve to fourteen gifted emerging artists from more than 400 applicants. Beginning in the spring, they arrive to join the full-year residency program, under the guidance of Novak, Terry, Faulkner, and Fleming, as well as Anthony Freud, Sir Andrew Davis, and numerous other opera professionals. Ensemble members are immediately immersed into the world of opera and vocal performance. Coaching sessions and master classes are augmented by performance and understudy experience in Lyric Opera’s regular season productions as well as other Ryan Opera Center concerts and recitals.

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Soprano
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Emily Pogorelc
Soprano
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Kayleigh Decker
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Bass
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Madeline Slettedahl
Piano and Harpsichord
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Civic Orchestra of Chicago

Since 1919, young artists have sought membership in the Civic Orchestra of Chicago to develop their talents and to further prepare for careers as professional musicians. Founded by Frederick Stock, second music director of the Chicago Symphony Orchestra, the Civic Orchestra is the only training orchestra of its kind affiliated with a major American orchestra.

The Civic Orchestra offers emerging professional musicians unique access to the Chicago Symphony Orchestra (CSO) through immersive experiences with the musicians of the CSO and some of today’s most sought-after conductors, including world-renowned CSO Zell Music Director Riccardo Muti. With additional guidance from CSO Judson and Joyce Green Creative Consultant Yo-Yo Ma, Civic Orchestra musicians develop as exceptional orchestral players and engaged artists, cultivating their ability to succeed in the rapidly evolving world of music in the twenty-first century.

The importance of the Civic Orchestra’s role in Greater Chicago is underscored by its commitment to present concerts of the highest quality at no charge to the public. In addition to the critically acclaimed live concerts at Symphony Center, Civic Orchestra performances can be heard locally on WFMT (98.7 FM).

Civic musicians also expand their creative, professional, and artistic boundaries and reach diverse audiences through educational performances at Chicago Public Schools, “artistic challenges” led by Yo-Yo Ma, and a series of chamber concerts at various locations throughout the city including Chicago Park District field houses, the National Museum of Mexican Art, and Zhou B Art Center.

To further expand its musician training, the Civic Orchestra launched the Civic Fellowship program in the 2013–14 season. Now engaging fourteen members of the Civic Orchestra, Fellows participate in a rigorous curriculum above and beyond their orchestral activities that is designed to build and to diversify their creative and professional skills.

The Civic Orchestra’s long history of presenting full orchestra performances without charge includes concerts at the South Shore Cultural Center (in partnership with the South Shore Advisory Council), the Apostolic Church of God, Cristo Rey Jesuit High School, and the New Regal Theater, as well as numerous Chicago Public Schools.

The Civic Orchestra is a signature program of the Negaunee Music Institute at the Chicago Symphony Orchestra, which offers a wide range of education and community programs that engage more than 200,000 people of diverse ages, incomes, and backgrounds each year, in Chicago and around the world. For more information on the Institute and its programs, please visit cso.org/institute.
Civic Orchestra of Chicago

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