George Frideric Handel

**Amadigi di Gaula**

Friday, November 6 - Monday, November 9

Mayne Stage | Chicago, Illinois
Dear Friends,

In September 2011, Haymarket Opera Company made its debut at Mayne Stage with Handel’s 1708 serenata *Aci, Galatea e Polifemo*. It is fitting that we kick off our fifth season with one of the first Italian operas he composed for London, *Amadigi di Gaula*.

As we look back at the past four years we have much to be grateful for. Our hard-working and wise board of directors has nurtured one of Chicago’s most thriving and stable arts organizations. The board’s strong leadership (we have two triathletes and three Oxford grads) along with ample foundation support and generous individual gifts has put us in a position to grow this season.

We will take our first leap in March when we inaugurate a new Lenten oratorio series with Alessandro Stradella’s *San Giovanni Battista* from 1675. A fantastic cast and our acclaimed string orchestra will bring this sizzling score to life for the first time in Chicago.

In May, we venture into our earliest repertoire to date with Francesco Cavalli’s *La Calisto* from 1651. Cavalli’s brilliant librettist Giovanni Faustini crafted his whimsical text after Ovid’s *Metamorphoses*. This same treasure trove of myths provided the inspiration for Handel’s *Aci, Galatea e Polifemo*, Charpentier’s *La descente d’Orphée aux enfers* and *Actéon* from our past seasons. And so, we come full circle to end our fifth season celebration.

In June 2016, we will offer our first Summer Opera Course for emerging artists at Roosevelt University. Young vocalists will be chosen to study Monteverdi’s *L’incoronazione di Poppea* with renowned countertenor and stage director Drew Minter.

Now I invite you to enjoy the visual and aural feast of *Amadigi di Gaula* as we celebrate the 300th anniversary of its composition and the start of our fifth season. Thank you for your enthusiastic support of Haymarket Opera Company!
Amadigi di Gaula
George Frideric Handel (1685–1759)

Opera Seria in Three Acts
First performed at the King’s Theater, London, on May 25, 1715

There will be one 15 minute intermission following Act I.

Cast in order of appearance:

Amadigi di Gaula: a famous hero in love with Oriana
José Lemos

Dardano: Prince of Thrace, also in love with Oriana
Alexander Edgemon

Melissa: an enchantress, in love with Amadigi
Suzanne Lommler

Oriana: daughter of the King of the Fortunate Islands, in love with Amadigi
Erica Schuller

Furies and Shepherds
Julie Bernirschke, Joseph Caruana, Kali Page

Musical Director
Craig Trompeter

Stage Director and Choreographer
Sarah Edgar

Costume Designer and Supervisor
Meriem Bahri

Set Designer
Zuleyka V. Benitez

Lighting Designer
Lindsey Lyddan

Properties and Master Carpenter
Russell Wagner

Assistant to the Stage Director
Nathalie Colas

Wigs and Makeup Artist
Samantha Umstead/Penny Lane Studios

Costume construction
Chicago Custom Costumes and Meriem Bahri

Helmet Maker
Austin Pettinger

Stage Crew
Robert Moss, Zuleyka V. Benitez, Russell Wagner

Supertitles Operator
Xuan He

Projected supertitles
Sarah Edgar

Libretto translation and Italian diction coaching
Alessandra Visconti
Synopsis

BY SARAH EDGAR

ACT I
Amadigi, hero of Gaul, and Dardano, Prince of Thrace, are guests at the palace of the sorceress Melissa. They meet in her garden one night, and Amadigi confides in Dardano his desire to leave Melissa’s enchanted palace. Dardano tries to dissuade him, pressing Amadigi to set aside his love of glory and fall in love with Melissa. Amadigi confesses that he is already in love with the princess Oriana, and he wants to leave in order to be reunited with his beloved. Unfortunately, Dardano is also in love with Oriana, and he secretly vows to fight against fate to win her love.

Meanwhile, Amadigi calls on the night to help him escape the palace, but his plans are thwarted when Melissa and the Furies appear in the middle of his reveries. Melissa tries to seduce Amadigi one final time, but he still refuses her. Melissa tells Amadigi that she has locked Oriana in an enchanted tower, and Amadigi prepares to rescue her. After Amadigi leaves, Melissa is strangely overcome with feelings of compassion for Amadigi, despite her strong desire to destroy him for his rejection of her. Melissa decides to prevent Amadigi from rescuing Oriana from the enchanted tower by throwing flames in his path. When Amadigi and Dardano approach the tower that is surrounded by flames, they learn that these flames will only part for true love. Amadigi is spurred to action, knowing that his love for Oriana is pure. Dardano, also in love with Oriana, is moved to tell Amadigi that they are rivals for her love. They duel, and then Amadigi passes safely through the fire. Dardano is left alone to obsess over his love for Oriana and his hatred for Amadigi.

Amadigi enters the enchanted tower and meets his beloved Oriana. They are overcome with joy at their reunion, and they prepare to leave Melissa’s palace together. As they are getting ready, Melissa tries to seduce Amadigi one final time, but he still refuses her. Melissa tells Amadigi that she has locked Oriana in an enchanted tower, and Amadigi prepares to rescue her. After Amadigi leaves, Melissa is strangely overcome with feelings of compassion for Amadigi, despite her strong desire to destroy him for his rejection of her. Melissa decides to prevent Amadigi from rescuing Oriana from the enchanted tower by throwing flames in his path. When Amadigi and Dardano approach the tower that is surrounded by flames, they learn that these flames will only part for true love. Amadigi is spurred to action, knowing that his love for Oriana is pure. Dardano, also in love with Oriana, is moved to tell Amadigi that they are rivals for her love. They duel, and then Amadigi passes safely through the fire. Dardano is left alone to obsess over his love for Oriana and his hatred for Amadigi.

ACT II
As Amadigi wanders alone through the gardens of Melissa’s palace, asking nature to comfort his troubled heart, he sees the magical Fountain of Love. Legend has it that anyone who looks into the fountain will see if their beloved is faithful. The magic fountain has, however, been enchanted by Melissa, so Amadigi sees Oriana in the arms of Dardano. Believing that Oriana has been unfaithful to him, Amadigi faints. Seeing Amadigi unconscious with grief, Melissa orders the Furies to bring Oriana to the scene. Oriana sees Amadigi unconscious and believes him to be dead. She can’t bear the thought of living without him, so she decides to commit suicide with his sword. Amadigi awakens and stops Oriana from killing herself, but he is angry with her for her perceived infidelity. Oriana, confused, tries to persuade him of her love for him, but Amadigi is unmoved. Finally, Oriana becomes angry and storms out.

Knowing that the lovers have quarreled, Melissa tries one more time to win Amadigi’s love. Amadigi still refuses her, so Melissa decides that tormenting punishment is now her only option. She plans to show Amadigi that Oriana is indeed in the arms of his rival Dardano. In order to make this happen, Melissa transforms Dardano to look like Amadigi, and Oriana is fooled into thinking that Amadigi has come to her and forgiven her. Dardano, in the disguise of Amadigi, and Oriana proclaim their love for each other. Dardano spies Amadigi, and, seeing this as his moment to triumph, engages Amadigi in another duel. Dardano is killed, and Melissa rushes in to tell Oriana of both her deceit and the death of Dardano. Oriana stands up to Melissa and reaffirms her everlasting love for Amadigi. Melissa is left alone, and she gathers her Furies and all of her strength to destroy the lovers who have so enraged her.

ACT III
Oriana is once again imprisoned by the Furies. She is ready to die for her love. As the Furies take Oriana to her next punishment, Melissa bemoans the conflict between her continued love for Amadigi and her desire to kill the lovers. Oriana and Amadigi are brought in by the Furies in chains, and Melissa calls on the ghost of Dardano to assist her in destroying the pair. Dardano’s ghost appears, but he tells Melissa that the gods have blessed the union of Amadigi and Oriana. His ghost is cursed to watch the lovers delight in each other. Melissa finally attempts to stab Oriana and Amadigi with a dagger, but she is prevented by the power of the gods. She then turns the dagger on herself and dies at the feet of Amadigi and Oriana. A Fury carries Melissa’s body off the stage, and Oriana and Amadigi are finally free. They proclaim their love for each other, and shepherds come to celebrate their union.
The words “baroque opera” typically evoke the mythological figures (Zeus, Semele) or historical heroes (Xerxes, Julius Caesar) of classical antiquity. The story of Handel’s *Amadigi* (1715), his third opera composed for a London audience, is drawn instead from the second-most-important repository of source material used in early 18th century opera, namely the large body of medieval tales belonging to the genres of chivalric romance or the *chanson de geste*.

Although these tales remained popular up through the 18th century, tracing their origins and permutations can be an arduous task for literary historians, as what may ostensibly be the same tale varies greatly from one telling to another. By tradition, many of these romances are attributed to specific authors, but considerable scholarly uncertainty surrounds the question of whether they invented the stories on their own or merely synthesized a number of earlier written and/or oral traditions. The story of *Amadís of Gaul* has been associated with the names of various writers, including the Spaniard Garci Rodríguez de Montalvo (responsible for the text of the first printed version of 1533) and the earlier Portuguese writers Vasco de Lobeira and João de Lobeira, but its beginnings may never be known.

This uncertainty over origins is matched by other mysteries related to *Amadigi*. One concerns the identity of Handel’s librettist, because the libretto was published without attribution. The dedication to Handel’s host, the Earl of Burlington, was signed by John Jacob Heidegger, and thus the latter was long assumed to be the author of the Italian libretto. Recent Handel scholarship has cast doubt on that assumption, however, and Nicola Francesco Haym and Giacomo Rossi have been proposed as likelier authors of the text. Another complication is the lack of a surviving autograph score for this work; fortunately there were numerous copies made, and the musical sources are generally in agreement, although occasional differences do emerge.

The anonymous librettist did not strictly adhere to any of the known late-medieval or Renaissance sources for the Amadis story but worked mainly from a more recent treatment, the libretto by Antoine Houdar de la Motte for *Amadis de Grèce*, a “tragédie en musique” in a prologue and five acts by composer André Cardinal Destouches. The fact that the plot derives from medieval romance rather than ancient mythology should not obscure deep affinities with certain of Handel’s mythological works. Indeed, Handel’s *Amadigi* has important features in common with his 1713 opera *Teseo* (derived ultimately from the Greek myth of Theseus and Medea as recounted in Ovid’s *Metamorphoses*), as well as *Rinaldo* (1711), his first Italian opera for London. Most notably, these works are “magical” and feature a sorceress in pursuit of a hero who spurns her, his amorous interests being directed elsewhere. Furies likewise appear in all three of these Handel operas.

Nor was *Amadigi* the last of Handel’s operas to mine the field of the supernatural; two of his last operas, *Orlando and Alcina*, have similar magical features. Elisabetta Pilotti-Schiavonetti, the soprano who created the role of the sorceress Melissa in *Amadigi*, also created the earlier sorceress roles of Armida in *Rinaldo* and Meda in *Teseo*. Handel had known her singing since their days in Hanover at the court of Prince George, the future George I of England, and her dramatic and musical gifts played a large part in the success of these operas. The title role of Amadigi was created by the castrato singer Nicolo Grimalaldi (better known as Nicolini), another holdover from the original cast of *Rinaldo*. His supreme gifts as a singer and actor may be gauged by the intensely dramatic music which Handel wrote for him, and they were also attested to by contemporary listeners on the level of Joseph Addison.

*Amadigi* has only four principal characters, Amadigi and Dardano, who are rivals for the hand of the princess Oriana, plus the sorceress Melissa, who loves Amadigi. This production by the Haymarket Opera Company eliminates the role of the Orgando, an enchanter who makes a very brief appearance to release Amadigi and Oriana from Melissa’s spell; even in the original published libretto, which includes his part, Orgando was deemed insufficiently important to merit a place in the cast list.

Unlike many operas performed in London during this period, which made do with stock sets, *Amadigi* was one of a number of Handel’s operas which featured new scenery, taking full advantage of the stage machinery with which the King’s Theatre on the Haymarket was fitted out, including flame-effects, a cloud machine, and a descending chariot. An indication of the spectacular nature of the staging is found in the libretto at the
point corresponding to the orchestral interlude immediately preceding Oriana’s first aria in Act I: “The enchanted portico breaks apart at the sound of a clamorous symphony; the stage darkens, with thunder and lightning bolts, and lights up again at the appearance of Oriana, surrounded by enchanted knights and ladies, and the scene changes to a very beautiful colonnade.”

The first performance took place on May 25, 1715. It was popular enough to receive the ultimate compliment in the form of parodies, including John Gay’s What d’ye Call It and a burlesque produced by John Rich at the Lincoln’s Inn Fields under the improbable title of Amadis, or the loves of Harlequin and Colombine. Handel’s Amadigi was also revived for the 1716–17 season.

Despite its success, and that of Handel’s previous two Italian works for London, no Italian opera was given at this theater for three years, 1717–20, most likely because of the prohibitively high costs of running the opera. The royal family were patrons but did not cover the considerable costs involved, and ticket sales had to make up the difference.

Outside of London, Amadigi received several stagings in Hamburg during the years 1717–20, but under a different title, Oriana, and with additional musical numbers provided by Reinhard Keiser. In the not-uncommon practice of the period, the Hamburg performances were given in Italian for the arias and duets and in German for the recitatives.

Amadigi then went unperformed for over two centuries until it was revived in German translation in Osnabrück in 1929. That statement, however, needs to be qualified; Amadigi in those two centuries may not have received a complete performance, but certain individual popular numbers, such as Dardano’s despairing aria, “Pena tiranna,” had an extensive afterlife in anthologies and other manuscript sources.

As in most operas from this time, the ensembles (primarily duets) and instrumental numbers are greatly outnumbered by the solo arias. Although the sorceress Melissa is the troublemaker of the plot, she seems to have aroused Handel’s deepest sympathies, as his arias for her are superb. Highlights of the score include several of her numbers: her first aria (“Ah! Spietato”), in which the sorceress, accompanied by an obligato oboe part, bewails Amadigi’s refusal to return her love; the trumpet-accompanied “Desterò dall’empia Dite;” and her moving death scene. Oriana is also well provided for, with two arias in Act I; three arias in Act II, including the celebrated “S’estino è l’ido mio” and (in the present production)”Affannami” in place of Melissa’s “Ch’io lasci;” and another aria in the last act, in addition to her duet with Amadigi. And in the title role, Amadigi makes a convincing journey from the night-imagery of his opening aria through the joyful light-imagery of his last.
WHAT IS NEW AND EXCITING ABOUT THIS STAGING OF HANDEL’S *AMADIGI DI GAULA*?

By the time opera entered the 18th century, the visual aspects of the performance became more important than the dramatic narrative of the plot. That doesn’t mean that opera still couldn’t tell a good story, but rather that the audience was hungry for fanciful feats of set design, dancing, and other forms of visual spectacle.

Because of the emphasis on the visual in this period, the set design for *Amadigi di Gaula* became a character to me. The set transforms according to Melissa’s whims, trapping the characters and forcing them into uncomfortable situations. The Furies, likewise, amplify Melissa’s visual power as they move liquidly through the space. The body language of the Furies contrasts strongly with the movements of the other characters, adding a layer to the visual spectacle.

For the staging of the singing actors in *Amadigi di Gaula*, I decided to emphasize a stylized use of gesture, both in the timing and in the performance of the gesture itself. Period sources suggest that the gesture should be performed before the words relating to it are sung. This is beneficial to the audience’s understanding of the meaning of the words sung, especially in Handel’s London, where operas were performed in Italian. To this end, Handel has helpfully included rests in the recitative parts, leaving perfect spaces for the performance of gesture. The gestures themselves are taken from period acting treatises and historical paintings.

HOW DO FURIES DANCE?

My love affair with baroque opera began with its dances, and the grotesque dance style is truly one of my favorites. The grotesque dance style was used for both evil and comic dances, and it dramatically breaks the rules of decorum and good taste that characterize the noble dance style. Grotesque dancing in the eighteenth century was the realm of professional dancers, and it has influenced many of the physical feats of wonder that are now commonplace in classical ballet. While the noble dance style features a straight spine, a 90-degree turnout of the legs, and moderation in the use of jumps and spins, the grotesque style, as you will see tonight, is almost the exact opposite: the spine is bent or twisted, the legs can be turned out or turned in excessively, and jumps and spins are used with abandon. At the end of the opera, with the resolution of the lovers’ dilemma, the Furies are transformed into a shepherd and two shepherdesses, the noble style of dancing once again reigns supreme, and order is restored to the land.
HOW DID YOU GO ABOUT DESIGNING THE SET FOR AMADIGI?
The first thing I did was read the libretto and all historical references relating to the first production of the opera, staged in London at the King’s Theatre in Haymarket on May 25, 1715. *Amadigi* is considered a “magic” opera, so I incorporated visual surprises and mechanical devices to engage and delight the audience. I was influenced by the works of Giacomo Torelli, the mechanical genius of baroque theater, and Galli Bibiena, the brilliant scenographer.

HOW DOES THE PERFORMANCE SPACE AFFECT YOUR DESIGN PROCESS?
Mayne Stage offers challenges and opportunities. The fact that the stage is approximately 16’ by 20’ makes it a jewel box of a theater. The audience experiences an intimate relationship with musicians, singers, and set. In many ways it evokes a scale the 18th century theater goer might have experienced in a private residence or palace. I wanted to engage every inch of the stage with a painterly environment to provide the performers with a palpable sense of imagined space.

WHAT THEMES IN AMADIGI DID YOU WANT TO DRAW OUT THROUGH THE SET DESIGN?
I wanted to make the stage into a place where activities and magical changes could happen and belief could be suspended. *Amadigi* has the traditional baroque opera themes of love, jealousy, mistaken identity, and magical intervention that require an environment that can be either passive or active to support the performers and the music.

WHO MADE THIS SET POSSIBLE?
The brilliant and capable master carpenter Russell Wagner engineered and constructed the flats, the revolve, and the leaves. Russell worked tirelessly to bring the design to fruition.

IS THE STAR BACKGROUND MEANT TO BE A NIGHT SKY IN LONDON? ARE THERE REALLY OVER 1000 PRISMS IN IT?
Yes!
By Meriem Bahri

How do you choose your color palette?
I choose the color palette of each show by taking into account which shades were in vogue when and where the opera was first presented. However, characters often dictate specific colors because they follow precise codes; in this show, for instance, the Furies will be in red, gold, and black, the way they were often depicted in the 17th and 18th centuries. Sometimes I like to work with one harmonious color palette for all characters, as I did for our last show (Telemann’s Don Quichotte), but for this tragedy with two love triangles, I opted for more contrasting colors to convey the ideas of passion and jealousy. The colors for these two love triangles were chosen from two different perspectives.

Dardano is an obstacle to the love between Amadigi and Oriana, and his dominant color is purple, a mix between Oriana’s reds and Amadigi’s blues. On the other hand, Oriana and Melissa are rivals for Amadigi’s love. Their dresses are both made of a shade of red, but treated differently, with Melissa’s darkened with black and antique gold, while Oriana’s is lightened with white and silver. The costumes of Oriana and Amadigi are linked to each other; the major color for Amadigi is the minor color in Oriana’s costume, and vice versa. At the end, when the lovers are reunited and the nightmare is over, the softer shades of blue and red in the shepherds’ costumes represent the harmony finally restored.

Where do you look for information about the different periods of dress? What is your general process for designing?
When I design costumes, I collect clues from different sources, like fashion books focusing on the 17th and 18th centuries, museum collections of paintings, and academic research about opera costumes that include period costume sketches. After gathering all this information, I play with the shapes and colors and decide which message I want the costumes to emphasize. In the case of the princess Oriana, panniers (a framework of wire used to expand a woman’s skirt at the hips) were just coming into fashion in 1715, and that is why she’s the only character wearing them. She looks very fashionable compared to the sorceress Melissa, who seems stuck in another century. The taste for exoticism was also on the rise at that time, and this is particularly reflected in the costume of Dardano, Prince of Thrace. To design costumes for baroque operas, it’s also important to understand that they were full of codified symbols. For instance, magicians and sorceresses were often depicted with magical formula on their costume and with batwing shaped accessories; the Furies had snakes and scary masks on their faces and on their costumes; the hero, like Amadigi, wore items, such as tonnelets with lambrequins (a man’s skirt with hanging decorative pieces), originally derived from military leaders’ outfit in ancient Rome.

Besides looking at opera costumes and fashion, I also try to understand the political circumstances of the period: who commissioned and who was able to see the work, as operas could reflect a particular historical context on stage. When Amadigi di Gaula was composed, Protestant King George I of Great Britain had been on the throne for about a year, chosen instead of many potential Catholic heirs who had been considered to succeed Queen Anne. Handel, born in Germany like the new king, had already been working for the king since 1710 as his Kapellmeister. Knowing this context, a possible interpretation of this story is that the victory of Amadigi and Oriana could have been used to glorify the new king who won the British throne against the Catholics, represented by the sorceress Melissa, who might possibly remind the audience of a bloodthirsty Catholic queen!
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Judith Trompeter, program editing
Alessandra Visconti, Italian language coach
Paula Wagner
Russell Wagner, set construction, instrument maintenance, props
Cast and Team

Craig Trompeter has been a musical presence in Chicago for nearly twenty years. He performs in concert and over the airwaves with Second City Musick, Music of the Baroque, Chicago Opera Theater, the Cal Players, the Oberlin Consort of Viols, and the Smithsonian Chamber Music Society. He has appeared at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, and the Brooklyn Academy of Music. As soloist he has performed at the Ravinia Festival, at the annual conference of the American Bach Society, and with the Chicago Symphony and Music of the Baroque. Trompeter has recorded discs of Mozart, Biber, Boismortier, Marais, Handel, Henry Eccles, Vivaldi, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, Trompeter was a founding member of the Fry Street String Quartet. He premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer and cellist. A passionate educator, Trompeter has taught master classes at his alma mater, the Cleveland Institute of Music, the Oberlin Conservatory, Grinnell College, and the Chicago Musical College. In 2003 he founded the Feldenkrais® Center of Chicago where he teaches Awareness Through Movement® and Functional Integration®. Craig has given Feldenkrais workshops throughout the nation in universities, music conservatories, and dance studios. He is the artistic director of the Haymarket Opera Company.

Jeri-Lou Zike is a versatile, energetic musician who enjoys a variety of artistic activities in symphonic, baroque, and chamber music. She is principal and founding member of the Metropolis Symphony Orchestra and principal second violin of the Chicago Opera Theater. She is also a member of the Chicago Philharmonic, the Joffrey ballet orchestra, and the Ravinia Festival Orchestra. As a period instrument performer, Jeri-Lou is concertmaster of the Haymarket Opera Company, which she manages alongside artistic director, Craig Trompeter, cellist. Other musical credits include principal of Baroque Band, soloist with the Chicago Baroque Ensemble, and concertmaster of the University of Chicago Rockefeller Chapel concerts, as well as performances with His Majesty’s Clerkes, Kansas City Music Consort, and Music of the Baroque’s first period instrument concerts. Jeri-Lou is also a well-regarded contractor of musicians, providing orchestras for the Apollo Chorus, Chicago Chorale, the Cathedral Singers, and Rockefeller Chapel choirs, among others. She has recorded with GIA, Centaur, and Cedille Records. To balance the intensity of music making, Jeri-Lou loves to swim, bike, and run and is a three time Ironman.

Meriem Bahri is a self-taught costume designer. After completing a Ph.D. in science in France, she turned decisively to her great passion for costumes. She collaborates regularly with two groups specializing in baroque operas: as costume designer for the Haymarket Opera Company and as assistant to the designer for the Boston Early Music Festival. Meriem has also brought her skills to dance and theater through the Laboratory School, the Beethoven Festival, Elements Contemporary Ballet, International Voices Project and the Joffrey Academy of Dance. After 5 years in Chicago, she’ll be returning to France but will continue to design the costumes of the Haymarket Opera Company. An extended biography and details about her work can be found at meriembahri.com.

Zuleyka V. Benitez, HOC set designer and prop builder, received her Bachelor’s Degree from Virginia Tech and Master of Fine Arts from Louisiana State University in Baton Rouge. Ms. Benitez taught drawing at Iowa State University, University of Missouri at St. Louis, and has lectured extensively on narrative art. She has exhibited her drawings and paintings internationally and is included in numerous national and private collections. In addition to producing fine art, Ms. Benitez works as a designer, decorative painter, and builder. Big Chicks and Tweet in Chicago and Relish in Evanston are a few of her projects accessible to the public. Ms. Benitez is responsible for creating Dapple, Sancho Panza’s donkey in HOC’s production of Don Quichotte auf der Hochzeit des Comacho, her only regret is that he can’t be in every HOC production.

Julie Bernirschke is a classically trained ballet dancer who began her schooling in Seattle at the Washington Academy of Performing Arts under the direction of Deborah Hadley and Vera Altonina. In high school she studied on scholarship at San Francisco Ballet School and had multiple opportunities to perform and rehearse with the company. In 2004, Julie graduated from Indiana University’s School of Music with a B.S. in Ballet Performance and a B.A. in Biology, studying under such teachers as Violette Verdy, Julie Kent, Susan Jaffe, Susan Pilarre, and Guoping Wang. Upon graduation Julie went on to dance professionally with Louisville Ballet and Los Angeles Dance Theater. She was invited to tour with John Clifford and Warner Bros. Studio’s collaborative musical-dance production of Castabella, the Dance. For the past 10 years Julie has also enjoyed teaching ballet to students of all ages in both Minnesota and Peoria, Illinois where she is currently a principal artist with Central Illinois Ballet. Julie recently moved to the Chicago area and is busy freelancing in numerous dance projects as well as dancing professionally with Noumenon Dance Ensemble. She is very excited to be performing with the Haymarket Opera and to be adding baroque dance to her repertoire.

Joseph Caruana is a co-director, choreographer, and dancer with Elements Contemporary Ballet. He has had his choreography presented in the Dance Under the Stars Choreography Festival, The Best of Dance Chicago, Looptopia, Harvest Chicago Contemporary Dance Festival, SpinOff, Juicebox, DanceChance, On the Prairie at the Chicago Cultural Center, and as part of the Chicago Department of Cultural Affairs and Special Events’ DanceBridge program. Caruana was awarded an Illinois Arts Council Artist Fellowship in 2014 to develop his original ballet for Elements, The Sun King, A Contemporary Ballet in One Act, which premiered at the Jay Pritzker Pavilion in Chicago’s Millennium Park. Most recently he co-choreographed and co-conceptualized AYA, An Aerial Ballet at the Athenaeum Theatre in collaboration with Aerial Dance Chicago. As a dancer he has performed with River North Chicago Dance Company, Pacific Northwest Ballet, Spectrum
Sarah Edgar is a dancer, choreographer, and researcher specializing in eighteenth-century performance. She is the associate director of the New York Baroque Company. Her 2013 directing debut with the Haymarket Opera Company, Telemann’s Pimpipinne, was hailed by Newcity as one of the five best operas in Chicago. With the New York Baroque Dance Company, she has performed at Drottningholm Theater in Sweden, the International Händelfestspiele Göttingen, Danspace at St. Mark’s Theater, the Guggenheim Museum, and the Potsdam Sanssouci Music Festival. From 2006–12, she lived in Cologne, Germany, and toured Europe as a freelance dancer, performing in Italy, Germany, Belgium, Switzerland, and France. She has taught master classes in baroque dance at numerous universities in the United States and Germany and has given several lectures at symposia for eighteenth-century performance. As an adjunct professor in dance, Sarah has taught baroque dance technique at Northwestern University in Evanston. She holds a BFA suma cum laude in dance performance from The Ohio State University, and a master’s degree in Tanzwissenschaft from the Hochschule für Musik und Tanz Köln.

Countertenor Alexander Edgemon, a native of Big Spring, Texas, was the American Traditions Competition 2015 Gold Medal Winner and a featured soloist with the Chicago Arts Orchestra. Edgemon was a featured soloist in 2013 with the Orchestre de New Spain. In 2012, he sang the roles of First Priest and First Inquisitor in Philip Glass’ Galileo Galileo with Madison Opera. Edgemon has performed the roles of Cherubino in Corigliano’s The Ghosts of Versailles, Oberon in Benjamin Britten’s A Midsummer Night’s Dream, and Orfeo in Gluck’s Orfeo ed Euridice. Other soloist performances include Messiah, St. Matthew Passion, Mass in B Minor, Carmina Burana, Requiem (Mozart), Gloria (Vivaldi), and Chichester Psalms (Bernstein). He is a graduate of Northwestern University where he received a master’s degree in Vocal Performance and Literature and a certificate in Performance and from Texas Tech University in Lubbock, Texas, where he received bachelor degrees in Vocal Performance and Music Composition. alexanderedgemon.com

Countertenor José Lemos won the 2003 International Baroque Vocal Competition in Chimay, Belgium. In 2014, Gramophone Magazine featured his solo album performance, Io vidi in terra, saying “Lemos has effortless technical agility and uncanny word-painting”, while Early Music America Magazine has described Lemos as “…a countertenor with a rich timbre, flexible, agile and with an impressive range, with a seamless transition from head to chest voice which gives him enormous expressive strength.” A native of Brazil and Uruguay, he has appeared in operas across the globe:

Tanglewood—Britten’s A Midsummer Night’s Dream (Oberon), Boston Baroque—Handel’s Giulio Cesare (Julius Caesar), Zürich Opernhaus—Giulio Cesare (Nireno) and Agrippina (Narciso), Buenos Aires—Monteverdi’s Poppea (Arnalta) and Xerxes (Arsamene), Seattle Early Music Guild—Poppea (Ottoone), Götttingen Handel Festival—Giulio Cesare (Tolomeo), in five productions with Boston Early Music Festival—Lully’s Psyche (Silène), Purcell’s Dido and Aeneas (Spirit), Steffanni’s Niobe (Nerea), Monteverdi’s Poppea (Nutrice) and Ulyse (Pisandro), Opera de Nice—Sкарlatti’s Tigrane (Policare), and Vlaamse Opera—Handel’s Agrippina (Narciso). He has also performed with William Christie’s Les Arts Florissants at Lincoln Center and throughout Europe. In concert he has sung as soloist in prestigious concert halls such as Avery Fisher Hall and Carnegie Hall in New York, Barbican Hall and Royal Festival Hall in London, Salle Pleyel in Paris, Auditorio Nacional in Madrid, and Concertgebouw in Amsterdam. In addition to opera, he tours in recital of baroque arias with harpsichordist Jory Vinikour and theorist Deborah Fox, and in repertories of renaissance music with The Baltimore Consort. Haymarket Opera production of Handel’s Amadigi di Gaula marks his Chicago debut.

Mezzo-soprano Suzanne Lommler was recently a soloist with the Waterloo-Cedar Falls Symphony in a Mozart Soirée and with Orchestra Iowa in Bach’s St. John Passion, both broadcast on Iowa Public Radio’s “Symphonies of Iowa” program. She also soloed with the Indianapolis Symphonic Choir and Indianapolis Chamber Orchestra in the Bach Magnificat and appeared in the film “Kharmen” by Jay Bolotin. Suzanne sang the roles of Melide in Cavalli’s Ormindo (Pittsburgh Opera) and Cherubino in Le Nozze di Figaro, Second Lady in Die Zauberflöte, and Dorabella in Così fan tutte (Hamburger Kammeroper in Germany). Her New York City debut was as Annio in La Clemenza di Tito, conducted by Julius Rudel. She sang in recital at the Handel House Museum in London, in Hamburg’s Opernosalon series, and on tour in Scotland with the Edinburgh Quartet. As a soloist, she has appeared with the Kansas City Symphony in the Bach Magnificat, with the Cincinnati May Festival in Britten’s Rejoice in the Lamb, conducted by James Conlon, and with the Bloomingdon Early Music Festival. She has been a member of the Ravinia Festival’s Steans Institute and the Tanglewood Institute. Other performances were with the Spoleto Festival in Italy, Cincinnati Opera, Portland Opera Repertory Theatre, Florida Grand Opera, Utah Festival Opera, the Glynedbourne Festival Opera, and Glyndebourne on Tour. Suzanne received her master’s degree from the Manhattan School of Music and bachelor’s from the University of Cincinnati College-Conservatory of Music and currently studies with Marie McLaughlin.

Lighting designer, Lindsey Lyddan is thrilled to be working with Haymarket Opera for her first time on this splendid production. She is currently working on Hotel 666 with WildClaw Theatre Company and on her thesis in lighting and scenic design at Northwestern University, as well as, several other productions around town. She has worked all over the city including Steppenwolf, the Goodman, the Lyric, Adventure Stage Chicago, the Cherub program at Northwestern University, the Royal George, and Profiles Theatre. She would love to thank her husband, Bill, for his support in all her endeavors.
Kali Page is originally from Cornelia, Georgia, and she began her dance training with Annette Lewis in Atlanta with Good Moves Dance Consort. She is a graduate from the University of the Arts in Philadelphia, where she obtained a BFA in Modern Dance Performance. She has performed works by Romeo Castelluccci, Andrea Miller, Michelle Mola, Meredith Glisson, Sidra Bell, Helen Simoneau, and Lauri Stallings. Her additional studies include the Jose Limon Summer Intensives, Salt Dance Fest, University of the Arts Dance Study Cycles, and Festival D’Avignon. During her time at UArts, Kali traveled to Centre National de la Danse in Paris, France and The Royal Conservatoire of Antwerp in Belgium for choreography and collaboration exchanges.

Soprano Erica Schuller has been praised for her “lively personality, abundant charm, and luscious vocalism” (Chicago Tribune), and for performing with “grace and strength” (Milwaukee Journal Sentinel). She has performed leading and supporting roles with Boston Early Music Festival, Haymarket Opera Company, Florentine Opera Company, and Skylight Opera Theatre, among others. As a soloist, Ms. Schuller has appeared with Milwaukee Symphony Orchestra, Elgin Symphony Orchestra, San Francisco Chamber Orchestra, San Francisco Bach Choir, Second City Musick Baroque Ensemble, and Ensemble Musical Offering. Previous Haymarket productions include Vespetta in Telemann’s Pimpinone and Lisetta in Scarlatti’s Gli equivoci nel sembiante. This past season, Ms. Schuller created the roles of Joan Strasinsky/Princess in world premiere of the newly composed opera The Snow Dragon by award-winning composer Somtow Sucharitkul, her singing described as “ethereal” by Broadway World Magazine. She will reprise these roles in Thailand with Opera Siam this July. In addition, she starred as Livietta in Boston Early Music Festival’s production of Pergolesi’s Livietta e Tracollo. She returned to perform several roles with Festival in their presentations of Monteverdi’s three surviving operas this summer. Ms. Schuller also made her debut performance with the Elgin Symphony and Master Chorale as the soprano soloist in Poulenc’s Gloria and was a featured performer with Second City Musick. Operatic highlights include Armida in Handel’s Rinaldo, Pamina in Mozart’s Magic Flute, Belinda in Purcell’s Dido and Aeneas, Amor in Cavalli’s L’Egisto, Noémie in Massener’s Cendrillon, Euricide in Rossini’s L’Orfeo, and Lazuli in Chabrier’s L’Étoile. In 2009, she appeared with Boston Early Music Festival in Monteverdi’s L’incoronazione di Poppea, and was commended for performing her roles with “skill and grace” by the Boston Globe. She can also be heard as Marte in Duron’s Salir el Amor del Mundo, recorded with Richard Savino and El Mundo.

Samantha Umstead, wigs and makeup artist, is a graduate of the DePaul University Theater School where she studied costume design and art history. She is a licensed cosmetologist who does hair and makeup throughout Chicago for film and photography. She has worked at the Chicago Shakespeare Theater for three seasons as a wig maker. She is extremely excited to once again be working with the Haymarket Opera Company.

Russell Wagner, Haymarket Opera Company’s master carpenter, prop craftsman, electrician, and heavy coordinator studied early music performance with Ben Bechtel at the College Conservatory of Music in Cincinnati. He is a frequent performer on the viola da gamba in Chicago’s early music community. Wagner is a leading repairer and adjuster of cellos in this country, working from his Evanston studio, Chicago Celloworks.

John Lee, operations manager, grew up in Honolulu and completed his formal education at Lawrence University in Appleton, Wisconsin, with a Bachelor of Arts in Music. During his studies, John discovered his love for baroque music and instruments. In 2011, he began volunteering with Haymarket Opera Company, gaining experience in administration, set construction, props, and costumes. Recently he was hired part-time with the company. When John is not working for Haymarket Opera, he is both the program coordinator for the Dame Myra Hess Memorial Concerts at the International Music Foundation and the administrative assistant for Holy Name Cathedral’s music ministries. In his spare time, he enjoys playing his seven-string French bass viola da gamba, reading, and cooking (favorite tools are his hands, a Kramer 52100 carbon steel chef’s knife, and fine mesh strainers).
### Orchestra

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<td><strong>OBOE</strong></td>
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<td><strong>TRUMPET</strong></td>
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<td><strong>HARPSICHORD</strong></td>
<td>Paul Nicholson</td>
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**Australian Kathryn Adduci** lives in San Jose, California. In order to escape the persistently warm, sunny weather, she often travels to perform in the cooler climates of North America. She also enjoys the challenge of her 3 full-time jobs of performing, university teaching, and being the parent of a very inquisitive pre-schooler.

There once was a gut-stringed violin tucked under Wendy Benner’s chin. But she also shared rhymes with her kids all the time. So this bio turned poetic on a whim.

When not grappling with the nine old bassoons required to be a full time period instrument player, **Sally Jackson** loves to train and play squash—despite being quite bad at it.

**Martin Davids** is highly skilled at operating barbecue grills, cocktail shakers, and violins. He also does decently with coffee roasters and is passable with a broadsword. His recordings are nice to listen to.

Janelle Davis (and her violin) drove a 71’ Caddy all over the country, but sometimes got stranded! She hitchhiked in west Texas. She never told her mother. She never thought the road would lead her to Chicago, but Janelle believes in keeping doors open... case closed.

**Ann Kaefer Duggan** is violinist, violist, and pianist wanna-be. Major accomplishments include a great marriage and three fine children. She enjoys cooking and reading for enjoyment when time permits.

**Jerry Fuller** loves dancing with his wife Pat and playing the bass. He recently received the International Society of Bassists Special Recognition Award for Historical Performance, which was given to him by Alex Hanna, principal bassist of the Chicago Symphony, during a special ceremony at Ravinia.

**Liz Hagen**, dog whisperer, bread baker, knitter, precision sheet-metal manufacturer, mother, slow runner, referee, violinist. Not necessarily in that order.

**John Lenti**: beard, glasses, playing chords, has no piercings. The giant guitar thing? That’s the theorbo. Wife, baby, cat, etc.: Seattle.

When not practicing viola licks, **Dave Moss** is in constant pursuit of the perfect cup of coffee and the best Chicago restaurants.

**Paul Nicholson**, appreciator of clouds, trees, champion of vegetables and fruits, partial to the deceptive cadence, is a willing participant in the “thusly” of Life.

**Allison Edberg Nyquist** just spent Valentine’s Day scouting kayaking put-ins and take-outs in the wild north woods of Wisconsin. Her new husband’s job brought her to Chicagoland two years ago, and she is really glad!

**Susan Rozendaal** loves baroque music, teaching kids, and supporting local theater. New projects include French classes, ballroom dancing, and giving away honey from her husband’s apiary.

**Anna Steinhoff**, cellist and gambist, has been described by critics as “sturdy,” “firm,” “resonant,” and “thrusting.” Words also used to describe a ’67 Pontiac GTO, Anna is in good company, although she would rather be considered stylish and finely tuned like a Ferrari.

**Craig Trompeter** will miss swimming in Lake Michigan with his swim club pals Jeri-Lou and Wendy. He wonders what to watch after six amazing seasons of *The Sopranos*.

**Jeri-Lou Zike** has lived in Chicago for 54 years and doesn’t see that changing because she loves it here. Her favorite food is broccoli, loves Wednesday evening “date night” with her husband James, and is thrilled to be on the HOC board where the future of early music is bright!
The Haymarket Opera Company aims to enrich the musical community of Chicago and the Midwest with performances of 17th and 18th century operas using period instruments in the orchestra and historically informed vocal practices and staging conventions. HOC seeks to engage audiences of all ages with passionate performances of familiar as well as forgotten works, staged intimately and guided by close attention to details of the libretti and scores.

Each performance is thoroughly researched with regard to the contexts of the works and performance practices such as costuming and lighting. The vocalists and instrumentalists of the Haymarket Opera Company are world-class musicians who specialize in performing music from the Age of Reason and the Enlightenment.

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