



Presents:



LoBianco
Benevento
Lodato
Gilley

4.3.2024, 7pm
Gottlieb Hall at
The Merit School

SI PUO, FROM LEONCAVALLOS PAGLIACCI
VISSI D'ARTE, FROM PUCCINI'S TOSCA
CIELO E MAR, FROM PONCHIELI'S LA GIOCONDA
UDISTE...MIRA, DI ACERBE, FROM VERDI'S IL TROVATORE
CHE'LLA MI CREDI, FROM PUCCINI'S LA FANCIFULLY DEL WEST
TU QUI SANTUZZA, FROM MASCAGNI'S CAVALLERIA RUSTICANA
NEMICO DELLA PATRIA, FROM GIORDANO'S ANDREA CHENIER
IN QUESTA REGGIA, FROM PUCCINI'S TURANDOT
DIO CHE NELL'ALMA, FROM VERDI'S DON CARLO

-INTERMISSION-

WINTERSTÜRME, FROM WAGNER'S DIE WALKER
O DU MEIN HOLDER ABENDSTERN, FROM WAGNER'S TANNHÄUSER
EWIG WAR ICH, FROM WAGNER'S SIEGFRIED
MEIN SEHNEN, MEIN WÄHNEN, FROM KORNGOLD'S DIE TODE STADT
ES GIBT EIN REICH, FROM STRAUSS' ARIADNE AUF NAXOS
GOTT WELCH' DUNKEL, FROM BEETHOVEN'S FIDELIO
EUCH WERDE LOHN IN BESSERTEN WELTEN, FROM BEETHOVEN'S FIDELIO
O NAMENLOSE FREUDE, FROM BEETHOVEN'S FIDELIO

ABOUT OUR ARTISTS:

AMERICAN SOPRANO ALEXANDRA LOBIANCO, WHOM THE SEATTLE TIMES EXCLAIMED, "GAVE AN IMPASSIONED PERFORMANCE" AS THE TITLE ROLE IN AIDA AT SEATTLE OPERA, HAS ESTABLISHED HERSELF AS A DRAMATIC SOPRANO OF UNEQUALED VERSATILITY, MUSICALITY AND CONSISTENCY. IN THE 2023-2024 SEASON, MS. LOBIANCO WILL OPEN THE SEATTLE SYMPHONY'S SEASON, SINGING BRÜNNHILDE'S IMMOLATION SCENE IN GÖTTERDÄMMERUNG, DONNA ANNA IN DON GIOVANNI WITH INLAND NORTHWEST OPERA, AND IN CONCERT, VERDI'S REQUIEM WITH THE MADISON SYMPHONY.

RECENT SEASONS HAVE INCLUDED BRÜNNHILDE IN DIE WALKÜRE AT SEATTLE OPERA, MARIANNE LEITMETZERIN IN DIE ROSENKAVALIER AT THE METROPOLITAN OPERA, ALICE FORD IN FALSTAFF WITH THE SANTA FE OPERA, THE MOTHER IN HANSEL AND GRETEL AT THE LYRIC OPERA OF CHICAGO, THE FOREIGN PRINCESS IN RUSALKA AT THE CANADIAN OPERA COMPANY, THE TITLE ROLE IN TURANDOT WITH PALM BEACH OPERA AND MARYLAND LYRIC OPERA, SANTUZZA IN CAVALLERIA RUSTICANA WITH SEATTLE OPERA, THE TITLE ROLE IN TOSCA WITH SEATTLE OPERA AND PORTLAND OPERA, LEONORE IN FIDELIO AND BRÜNNHILDE IN SIEGFRIED WITH NORTH CAROLINA OPERA, FATA MORGANA IN THE LOVE FOR THREE ORANGES WITH DES MOINES METRO OPERA, AND FINALLY, THE OVERSEER AND CONFIDANTE IN ELEKTRA AT THE METROPOLITAN OPERA, AS WELL AS THE COVER OF AIDA.

OPERATIC HIGHLIGHTS OF PREVIOUS SEASONS HAVE INCLUDED LEONORE IN FIDELIO WITH THE WIENER STAATSOPER, CHRYSOTHEMIS AND THE FOURTH MAID IN ELEKTRA AS WELL AS HELMWIGE AT LYRIC OPERA OF CHICAGO, THE TITLE ROLE IN TOSCA AT BOTH NORTH CAROLINA OPERA AND MINNESOTA OPERA, THE TITLE ROLE IN AIDA AT OPERA COLORADO, DONNA ANNA IN DON GIOVANNI AT SEATTLE OPERA, MISS JESSEL IN THE TURN OF THE SCREW AT DALLAS OPERA, AMELIA IN UN BALLO IN MASCHERA AT FLORIDA GRAND OPERA, AND THE PRIMA DONNA IN ARIADNE AUF NAXOS AT AUSTIN OPERA. AT DES MOINES METRO OPERA, MS. LOBIANCO HAS PERFORMED THE TITLE ROLE IN TURANDOT AND MINNIE IN LA FANCIULLA DEL WEST. OF HER TURANDOT, OPERA TODAY WROTE, "ALEXANDRA LOBIANCO IS WELL REMEMBERED HERE FOR HER FEISTY MINNIE IN A RECENT SEASON. IF FANCIULLA IS A BIG SING FOR THE SOPRANO, PRINCESS TURANDOT IS A BIG SING ON STEROIDS... MS. LOBIANCO IS SHORT OF PHYSICAL STATURE, BUT MAKES UP FOR IT WITH POTENT SPIRIT VOCALIZING THAT HAS ITS OWN TOWERING PRESENCE."

ADDITIONAL REPERTOIRE INCLUDES SIEGLINDE IN DIE WALKÜRE, LEONORA IN IL TROVATORE, THE TITLE ROLES IN SUOR ANGELICA AND MADAMA BUTTERFLY, DONNA ELVIRA IN DON GIOVANNI, MIMI IN LA BOHÈME, MAGDA SOREL IN MENOTTI'S THE CONSUL AND BRÜNNHILDE IN JONATHAN DOVE'S ABRIDGED RING CYCLE. SHE MADE HER EUROPEAN DEBUT SINGING AT A VIVA VERDI CONCERT IN ZÜRICH, UNDER THE DIRECTION OF LOTFI MANSOURI. A NATIVE OF SAINT PETERSBURG, FLORIDA, ALEXANDRA LOBIANCO RECEIVED HER EDUCATION IN VOICE, THEATER, AND CLARINET, AND CURRENTLY RESIDES IN CHICAGO, WHERE SHE TRAINS THE NEXT GENERATION OF OPERA SINGERS AND ADVOCATES FOR MUSIC EDUCATION

RENOWNED AS A "SUBSTANTIAL TENOR" BY OPERA NEWS, MR. BENEVENTO HAS ETCHED A DISTINGUISHED CAREER IN THE REALM OF OPERA, LEAVING AN INDELIBLE MARK WITH HIS POWERFUL AND VERSATILE VOICE. HIS NOTABLE PORTRAYAL OF JUDGE DANFORTH IN A STUDIO RECORDING OF WARD'S THE CRUCIBLE EARNED HIM THE ESTEEMED 2017 OPERA NEWS CRITICS CHOICE AWARD, SOLIDIFYING HIS REPUTATION AS A CONSUMMATE ARTIST CAPABLE OF BREATHING LIFE INTO COMPLEX CHARACTERS.

DESCRIBED BY THE NEW YORK TIMES AS "A LARGE-VOICED TENOR," WITH AN EXTENSIVE OPERATIC REPERTOIRE, MR. BENEVENTO HAS EXCELLED IN A VARIETY OF LEADING ROLES, INCLUDING FIDELIO, ARIADNE AUF NAXOS, CAVALLERIA RUSTICANA, PAGLIACCI, AIDA, TURANDOT, CARMEN, HANSEL UND GRETEL, SIEGFRIED, GOTTERDAMMERUNG AND LA GIOCONDA. HIS IMPRESSIVE VOCAL PROWESS HAS GRACED THE METROPOLITAN OPERA STAGE FOR THE LAST 13 SEASONS, SHOWCASING BOTH HIS ENDURING TALENT AND UNWAVERING DEDICATION TO THE CRAFT. NOTABLY, HIS TENURE AT THE MET INCLUDED A CONTRIBUTION TO THE 2013 RECORDING OF WAGNER'S RING CYCLE, EARNING HIM A COVETED GRAMMY AWARD.

A SIGNIFICANT MILESTONE IN MR. BENEVENTO'S CAREER UNFOLDED DURING THE NEW YORK PREMIERE OF LEE HOBY'S OPERA, THE TEMPEST. TAKING ON THE CHALLENGING AND EXQUISITE ROLE OF CALIBAN, HE DELIVERED A PERFORMANCE THAT GARNERED CRITICAL ACCLAIM. THIS MOMENTOUS ACHIEVEMENT WAS LATER IMMORTALIZED IN A RECORDING RELEASED BY ALBANY RECORDS, RECEIVING ACCOLADES FROM MAJOR CRITICS IN THE REALM OF RECORDED WORKS. ADDITIONALLY, HE PLAYED A ROLE IN THE WORLD PREMIERE PRODUCTION OF RAPHAËL LUCAS'S AWARD WINNING OPERA CONFESSION, PORTRAYING THE UNCLE, WITH THE GROUNDBREAKING WORK ALSO RECORDED AND RELEASED BY ALBANY RECORDS, ADDING YET ANOTHER GEM TO MR. BENEVENTO'S REPERTOIRE OF ACCLAIMED PERFORMANCES.

BEYOND THE OPERATIC STAGE, MR. BENEVENTO HAS SHOWCASED HIS VOCAL PROWESS AS A SOLOIST IN ORCHESTRAL PERFORMANCES. HIS INTERPRETATIONS OF BEETHOVEN'S MISSA SOLEMNIS AND 9TH SYMPHONY, VERDI AND MOZART'S REQUIEM, AND MOST RECENTLY DVORAK'S STABAT MATER HAVE LEFT AUDIENCES CAPTIVATED BY THE DEPTH AND EMOTION HE BRINGS TO EACH COMPOSITION.

THE ROOTS OF MR. BENEVENTO'S PROFESSIONAL JOURNEY TRACE BACK TO A SINGING ROLE IN THE HBO SERIES, THE SOPRANOS, DEMONSTRATING HIS EARLY VERSATILITY AND SETTING THE STAGE FOR A CAREER MARKED BY EXCELLENCE, INNOVATION, AND A DEEP CONNECTION WITH AUDIENCES WORLDWIDE.

RENOWNED FOR HIS VOCAL PROWESS AND CAPTIVATING STAGE PRESENCE, ITALIAN-AMERICAN BARITONE JOSEPH LODATO IS EMERGING AS ONE OF THE FOREMOST INTERPRETERS OF THE VERDI BARITONE REPERTOIRE. WITH A VOICE PRAISED FOR ITS "STUNNINGLY BEAUTIFUL TIMBRE, ITALIANATE SMARL, MIXED WITH CONTROLLED PASSION AND A DEEP UNDERSTANDING OF THE REPERTOIRE," LODATO BRINGS A CHARACTERISTIC DRAMATIC COMMITMENT AND DEEP TECHNICAL MASTERY TO A VARIETY OF MUSICAL GENRES.

LODATO HAS TAKEN CENTER STAGE IN THE TITLE ROLES OF MANY OF OPERA'S TIMELESS CLASSICS, EMBODYING CHARACTERS SUCH AS THE ENIGMATIC RIGOLETTO AND THE MENACING DON GIOVANNI. HIS INTERPRETATIONS OF AMONASRO IN VERDI'S AIDA, RENATO IN UN BALLO IN MASCHERA, GERMONT IN LA TRAVIATA, SCARPIA IN TOSCA, AND PETER IN HANSEL UND GRETEL HAVE EARNED ACCLAIM FROM AUDIENCES AND CRITICS ALIKE.

IN THE 2023/2024 SEASON, LODATO JOINS THE LYRIC OPERA OF CHICAGO FOR WAGNER'S DIE FLIEGÄNDER HOLLÄNDER AND VERDI'S AIDA BEFORE HEADLINING PUCCHINI99, AN EVENING OF PUCCHINI'S ARIAS AND SCENES WITH THE NYC-BASED ORCHESTRA TERPSIKORD AT THE KAUFFMAN CENTER'S MERKIN CONCERT HALL. HE ROUNDS OUT THE SEASON WITH A ROLE DEBUT AS RAMPIS IN VERDI'S AIDA WITH UNION AVENUE OPERA OF SAINT LOUIS. ADDITIONALLY, HE MAKES HIS FEATURE FILM DEBUT AS "THE OPERA SINGER" IN THE HIGHLY ANTICIPATED FILM, THE KILL ROOM, STARRING UMA THURMAN AND SAMUEL L. JACKSON.

IN THE PRECEDING SEASON, LODATO BOWED IN THE METROPOLITAN OPERA'S NEW PRODUCTION OF WAGNER'S LOHENGRIIN AND MADE HIS CARNEGIE HALL DEBUT IN VAUGHAN WILLIAMS'S "FIVE MYSTICAL SONGS." AT LINCOLN CENTER, HIS CONCERT DEBUT ON THE AMERICAN SONGBOOK SERIES ALONGSIDE COMPOSER HUANG RUO DEMONSTRATED HIS VERSATILITY AND AFFINITY FOR CONTEMPORARY MUSIC WHICH HE CONTINUED TO SHOWCASE AS PA ZEGNER IN MIZZOLL/VAVREK'S PROVING UP WITH OPERA LAS VEGAS. LODATO WON CRITICAL ACCLAIM FOR HIS PORTRAYALS OF DIKSON IN NEW AMSTERDAM OPERA'S LA DAME BLANCHE AND ANGELOTTI/SHEPHERD IN HEARTBEAT OPERA'S INNOVATIVE PRODUCTION OF TOSCA, SET IN MODERN-DAY IRAN.

BEYOND THE OPERATIC REALM, LODATO IS A PROUD SAG-AFTRA ACTOR, BOASTING APPEARANCES IN AMERICAN HORROR STORY, SUCCESSION, BILLIONS, LAW & ORDER: SVU, NCIS, AND SEVERAL MAJOR MOTION PICTURES.

WITH EQUAL PROWESS IN MUSICAL THEATER AND JAZZ, LODATO'S COLLABORATIONS WITH LUMINARIES LIKE TONY AWARD WINNER BETTY BUCKLEY, JAZZ ICON LEA DELARIA, AND COMPOSER-PIANIST JOHN MUSTO UNDERSCORE HIS VERSATILITY AND WIDE-RANGING ARTISTRY. AN ADVOCATE FOR NEW WORKS, HE HAS PREMIERED COMPOSITIONS LIKE THE EVOCATIVE CYCLE "DEAR THEO," BASED ON VINCENT VAN GOGH'S LETTERS, COMPOSED BY BEN MOORE.

LODATO IS A GRADUATE OF WESTMINSTER CHOIR COLLEGE, THE FROST SCHOOL OF MUSIC AT THE UNIVERSITY OF MIAMI, AND SALZBURG COLLEGE. HE COMPLETED YOUNG ARTIST TRAINING UNDER THE AUSPICES OF THE METROPOLITAN OPERA, ASPEN MUSIC FESTIVAL, SARASOTA OPERA AND WAS A TOP AWARD WINNER AT THE METROPOLITAN OPERA NATIONAL COUNCIL AUDITIONS (AS BARITONE & COUNTER-TENOR CONSECUTIVELY), LOS ANGELES OPERA, FLORIDA GRAND OPERA, PREMIER OPERA FOUNDATION AND WAS RECENTLY NAMED AN OLGA FORRAI FOUNDATION GRANTEE.

CONDUCTOR LAURANN GILLEY RECENTLY SERVED AS CONDUCTOR FOR THE FLORENTINE OPERA'S WORLD PREMIERE PRESENTATION OF NICHOLAS BENAVIDES'S ADAPTATION OF COSÌ FAN TUTTE IN MARCH, 2023. SHE WAS THE ASSISTANT CONDUCTOR FOR FLORENTINE'S ROMEO ET JULIETTE IN THE FALL OF 2022. THE PREVIOUS SUMMER, SHE ASSISTANT CONDUCTED IL CORSARO (VERDI) WITH OPERA FESTIVAL OF CHICAGO. PRIOR TO THAT, SHE WAS MUSIC DIRECTOR AND ASSISTANT CONDUCTOR ON THE WORLD PREMIERE OF KYONG MEE CHOI'S PALE COURAGE DURING THE SPRING OF 2022 AT ROOSEVELT UNIVERSITY IN CHICAGO, IN ADDITION TO LEADING PERFORMANCES THERE OF NED ROEM'S BERTHA, DARON HAGEN'S BROKEN PIECES, AND "THE PROMISE OF LIVING" (FROM AARON COPLAND'S THE TENDER LAND). DURING THE PANDEMIC, SHE WAS CONDUCTOR AND MUSIC DIRECTOR FOR A VIRTUAL PRODUCTION OF LA BOHÈME WITH MIDWEST OPERA THEATER, WHOSE PRODUCTIONS OF SUOR ANGELICA AND THE IMPRESARIO SHE PACED IN 2019. IN 2018, SHE WAS SELECTED BY THE DALLAS OPERA TO BE AN OBSERVER AT ITS HART INSTITUTE FOR WOMEN CONDUCTORS. SHE HAS CONDUCTED IL BARBIERE DI SIVIGLIA FROM THE PIANO WITH LYRIC OPERA OF CHICAGO'S OPERA IN THE NEIGHBORHOODS, AND HAS CONDUCTED DON PASQUALE FROM THE PIANO FOR A TOURING PRODUCTION OF GLIMMERGLASS OPERA. SHE SERVED AS ASSISTANT CONDUCTOR FOR THE TURN OF THE SCREW AT NORTHWESTERN UNIVERSITY, AND HAS A WIDE RANGE OF BACKSTAGE AND CHORAL CONDUCTING EXPERIENCES. HER CONDUCTING TEACHERS INCLUDE DAVID EFFRON AND MICHAEL CHRISTIE, AND SHE HAS WORKED AS A PIANIST UNDER SIR ANDREW DAVIS, RICHARD BONYNGE, EDOARDO MÜLLER, AND STEWART ROBERTSON.

GILLEY, WHO RECENTLY SERVED AS HEAD OF MUSIC WITH THE FLORENTINE OPERA IN MILWAUKEE, HAS BEEN A PIANIST AND COACH WITH THE RYAN OPERA CENTER AT LYRIC OPERA OF CHICAGO FOR THE PAST 16 YEARS, PERFORMING FREQUENTLY WITH MEMBERS OF THE ENSEMBLE, COACHING UPCOMING REPERTOIRE, PLAYING FOR THE FINAL STAGE AUDITIONS, RECORDING FOR WFMT, AND PLAYING WITH THE LYRIC OPERA ORCHESTRA. SHE SERVED IN THE SAME CAPACITY WITH GLIMMERGLASS OPERA FOR 15 SEASONS, HAVING PREPARED SEVERAL OPERAS, INCLUDING 3 WORLD PREMIERES. OTHER COMPANIES SHE HAS WORKED WITH INCLUDE SAN FRANCISCO OPERA, SEATTLE OPERA, SAN DIEGO OPERA, VANCOUVER OPERA, OPERA OMAHA, TULSA OPERA, KENTUCKY OPERA, SACRAMENTO OPERA, MISSISSIPPI OPERA, AND THE AMERICAN SYMPHONY ORCHESTRA, WITH WHOM SHE HAS ALSO RECORDED.

AN AVID CHAMBER MUSICIAN, MS. GILLEY HAS ACCOMPANIED RECITALS AT CARNEGIE HALL'S WEILL RECITAL HALL, THE CHICAGO CULTURAL CENTER, ON THE SAN FRANCISCO OPERA SCHWABACHER SERIES, AND IN OTHER VENUES THROUGHOUT THE U.S. AND CANADA, COLLABORATING WITH ARTISTS SUCH AS WILL LIVERMAN, ERIC FERRING, AMANDA MAJESKI, J'NAI BRIDGES, NICOLE CABELL, ALYSON CAMBRIDGE, WHITNEY MORRISON, WILLIAM BURDEN, AND MARK OSWALD. SHE IS AN ACCOMPANIST FOR THE CENTRAL REGION METROPOLITAN OPERA NATIONAL COUNCIL AUDITIONS, AND AS A FACULTY MEMBER OF NORTHWESTERN UNIVERSITY, SHE COACHES IN THE VOICE DEPARTMENT AND ASSISTS IN PREPARATION OF OPERAS. MS. GILLEY HOLDS DEGREES FROM SOUTHERN METHODIST UNIVERSITY, THE EASTMAN SCHOOL OF MUSIC, AND MANHATTAN SCHOOL OF MUSIC, WHERE SHE ALSO WORKED AS A VOCAL COACH AND ACCOMPANIST.

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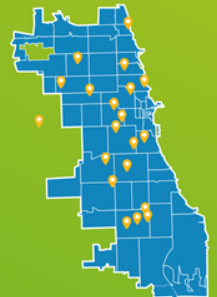
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FOUNDED BY JOE LODATO, THIS CONCERT SERIES WAS INSPIRED BY HIS DEEP-SEATED COMMITMENT TO PRESERVING THE ARTISTIC HERITAGE HE WAS FORTUNATE TO EXPERIENCE FROM CHILDHOOD. WHAT BEGAN AS A PERSONAL JOURNEY HAS EVOLVED INTO A COLLECTIVE CELEBRATION THAT EXTENDS BEYOND THE CONFINES OF INDIVIDUAL BACKGROUNDS. THE HERITAGE CONCERT SERIES HAS SWIFTLY TRANSCENDED THE SINGULAR PERSPECTIVE OF ITS FOUNDER, EMBRACING A BROAD SPECTRUM OF ARTISTS DEDICATED TO GENUINE AND MEANINGFUL ARTISTIC EXCELLENCE. WE ARE A MUSIC SERIES COMMITTED TO FOSTERING A DIVERSE AND INCLUSIVE PLATFORM THAT HONORS HERITAGE WHILE EMBRACING THE UNIVERSAL LANGUAGE OF MUSIC. JOIN US AS WE UNITE VOICES AND BACKGROUNDS IN A HARMONIOUS CELEBRATION OF CULTURAL RICHNESS AND ARTISTIC MASTERY.

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