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A Message
from the

GENERAL DIRECTOR

January 30, 2004

The Dallas Opera concludes its current season with one of the most fascinating love triangles in all of opera. It is by no means the more commonplace scenario in which two men vie for the same lovely lady's hand; in Verdi's magnificent *La traviata* we contemplate the power of a sweeping romantic love versus a young woman's deep, inexpressible longing for a father she may never have known.



Giuseppe Verdi always chose the "road less traveled" when depicting the complex interweavings of human relationships (both in and out of the political sphere). A master at creating opera for the "thinking" man or woman, in *La traviata* we get a glimpse of Verdi's enormous heart as well, and it only serves to make us love him all the more.

This Lyric Opera of Chicago production was conceived and designed by Tony Award winner Desmond Heeley, making his Dallas Opera debut. It will be conducted by the multitalented Music Director of The Dallas Opera, Graeme Jenkins, and staged by Christopher Doerr.

We are delighted to welcome two extraordinary talents on their return to The Dallas Opera stage, soprano Sondra Radvanovsky and tenor Marcus Haddock. We are equally proud to present The Dallas Opera debut of baritone James Westman in the pivotal role of Giorgio Germont.

And what can we say that could possibly do justice to the outstanding contributions this season from The Dallas Opera Orchestra and The Dallas Opera Chorus (under the capable guidance of Alexander Rom)?

It may be that great opera is only possible in a great city. However, it is unquestionably true that a great city can only exist where there is great opera.

I would like to take a moment to express my profound gratitude to everyone who helps make and keep Dallas great, through your enthusiastic support for The Dallas Opera.

Thank you for being a source of inspiration to us all.

Sincerely,

A handwritten signature in black ink, appearing to read 'Karen Stone'.

Karen Stone, General Director
The Dallas Opera

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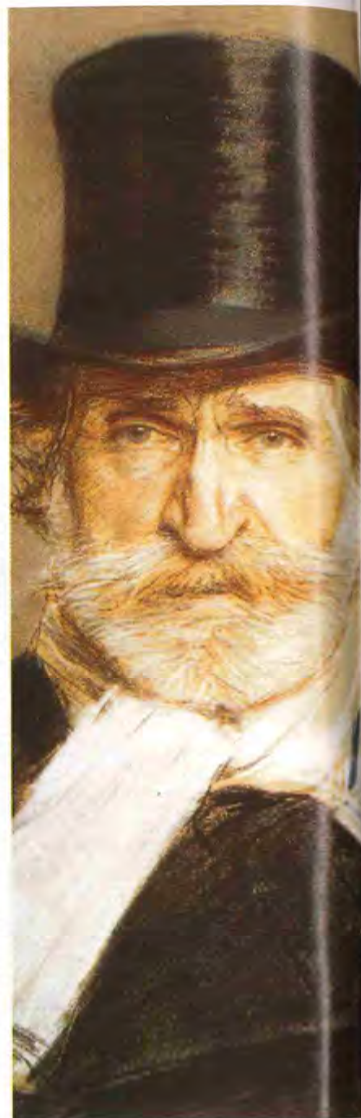
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THINGS
IN THE WORLD
THAT LAST LONGER
THAN TIME.
LOVE
IS ONE OF THEM.



A DIAMOND IS FOREVER

A Message
from the

PRESIDENT

January 30, 2004

The 2003–2004 “comeback” season of The Dallas Opera is now drawing to a close, and with it, a new era has begun. Following two years of hard decisions and tough challenges, the signs of recovery are clearly visible from Wall Street to Hall Street.



Throughout those difficult days, The Dallas Opera resisted the temptation to lower its standards in order to survive. The thought of a second- or third-rate Dallas Opera was simply intolerable. So, like you, we made a conscious decision to grit our teeth, dig in our heels, and work harder than ever as we waited for the storm to abate.

Under Karen Stone’s confident new leadership, we have seen a marked increase in full-season subscriptions, a return to sold-out performances, and—best of all—our first look at the site plan for the Dallas Center for the Performing Arts. The future, once again, looks bright.

I would like to take this opportunity to express my thanks to each artist, Board Member, benefactor, and patron who has played a part in this season’s success story. I urge you to show your continuing support by renewing early, attending The Dallas Opera Ball and The Dallas Opera Guild Vocal Competition, and by responding generously when The Dallas Opera calls.

Thank you for holding us to the highest standard, and for giving The Dallas Opera the means to achieve it in 2004.

Cordially,

Marty Weiland, President
The Dallas Opera Board of Directors



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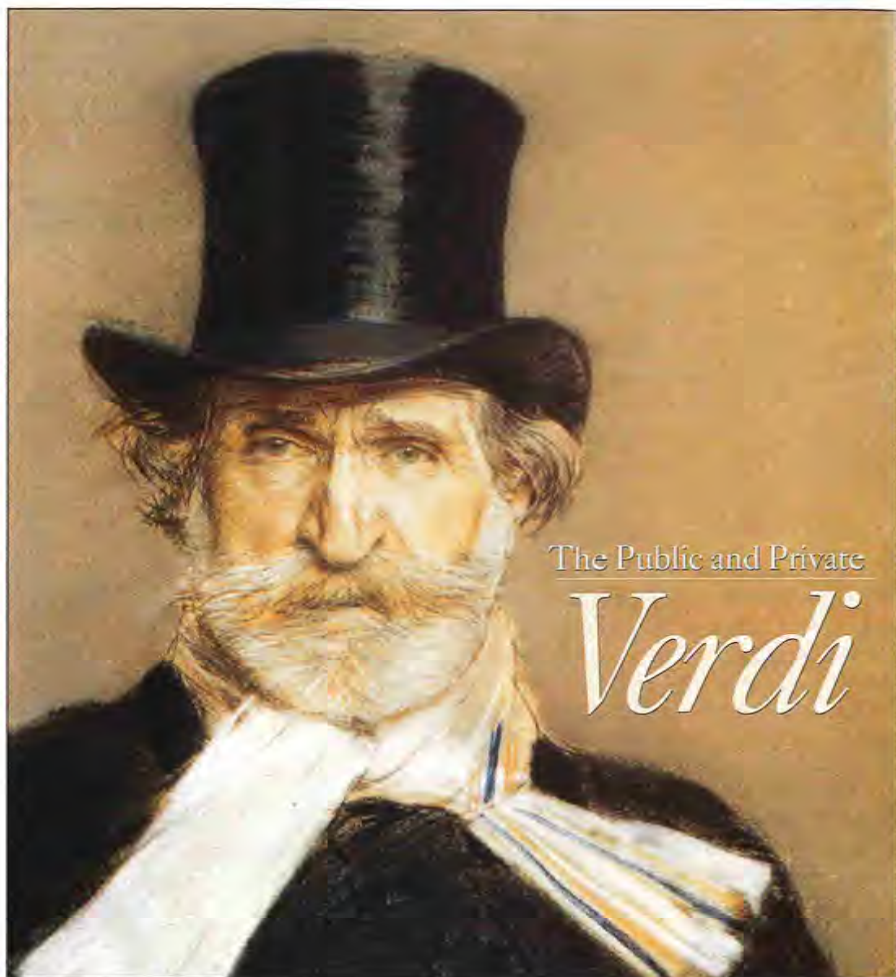
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The Public and Private
Verdi

How *La traviata* reflects the private life of its composer.

BY PHILIP GOSSETT

An 1886 pastel
by Giovanni
Boldini showing
Verdi at the
height of his fame

Giuseppe Verdi sought ferociously to separate his public life as a composer from his private life. Verdi, the public figure, was not only a beloved artist whose operas dominated Italian theaters during his long career, but he was also a member of the first national parliament and a political and moral force for his compatriots. Verdi, the man, on the other hand, tried to wall himself off from curious eyes within the villa he had constructed at Sant'Agata, near Busseto, the city in which he spent his youth. But separating the public part of a life from the private has never been simple, as artists, athletes, and political figures have long been aware, and it has become ever more difficult in the modern world. How would Verdi have reacted to paper money ostentatiously displaying his image? And what would

he have made of a sample form on the walls of every Italian post office filled out with the hypothetical name of one "Verdi, Giuseppe"?

Yet a composer's work and his political, social, and private life intersect in both expected and unexpected ways. The texts of Verdi's operas are not simply the products of decisions taken by the composer and his librettists in full artistic freedom. Instead, they reflect the social and political worlds in which they were produced, as Verdi's endless bouts with Austrian, Papal, and Royal censors in pre-unification Italy demonstrate. And not only do the librettos of Verdi's operas interact with his political and social world, they also reflect his personal history, his emotional states, his hopes and fears.

In one remarkable case, we can read his personal life directly into the French text of *Jérusalem*, written for the Opéra of Paris in 1847. Although this work is a revision of an earlier Italian opera, *I Lombardi alla prima crociata*, Verdi decided to make such extensive changes in the original work that he wrote *Jérusalem* out anew, thus creating a complete autograph manuscript for his first French opera. The result was a public document, intended for copyists, publishers, and performers. Yet hiding within this public document is a private moment, indeed, a defining moment in the composer's emotional life.

Giuseppina Strepponi, the prima donna whose presence as the first Abigaille helped to guide the success of *Nabucco* for "her" Verdi in 1842, now lived in Paris in difficult circumstances. Her voice, already on the decline at the time of *Nabucco*, was no longer adequate for operatic performance, while her personal history, which included having given birth to several illegitimate children, left her without a conventional social identity. In the second act of *Jérusalem*, Gaston, unjustly accused of a plot against the father of his beloved Héléne and now participating in a crusade to Jerusalem, has been taken prisoner by the Emir of Palestine. When Héléne is also captured, the scene is set for a meeting of the lovers, during which Gaston laments his fate: "My glory faded, family, country, I have lost everything." Héléne assures him that she believes in his innocence and continues to love him. In that love, she vows, he will find new life. They conclude by asserting their willingness to face death together: "If I were to die with you beside me, my suffering would be sweet." Although all the music of this passage in the autograph manuscript is in the hand of Verdi, the words the characters sing are in two different hands: the reassuring words of Héléne were penned by the composer, whereas Gaston's despairing phrases were entered by Giuseppina Strepponi. In the final passage, when the characters sing together, Gaston's words continue to be in

Verdi's own family
romance replayed
itself in the stories he
set to music.

Streponi's hand, those of H el ene in Verdi's. This declaration of operatic love, then, is simultaneously a declaration of love between Verdi and Streponi.

Not only is this the most "romantic" story in the annals of operatic history (imagine our lovers in a Parisian garret—and a garret it must be—inscribing their emotions in the manuscript of an opera soon to be performed on the stage of the Op era), it also sets aside once and for all the notion that art and life are separate spheres. Rarely, to be sure, can the underlying emotions of an operatic situation be equated so precisely with the private life of a composer. Still, if members of an audience find resonances between a work of art and their most intimate experiences, as they most assuredly do, it is unimaginable that such resonances could be absent during the compositional process.

The problem of paternity, for example, was deeply engrained in Verdi. The early death of his own children (each of whom lived a year and a few months) was a serious blow to the young man. Verdi's relationship with his own father, for whom he had equivocal feelings, was complicated further by the presence of his patron, Antonio Barezzi. Verdi went to live in Barezzi's home in 1831 so as to pursue his education in Busseto.

Barezzi then helped support Verdi's musical studies in Milan, and in 1836 the composer married Barezzi's eldest daughter, Margherita. Even after his wife's death in 1840, Verdi remained close to his father-in-law, to whom he dedicated the vocal score of *Macbeth* in 1847. Yet when Verdi and Streponi set up home in Sant'Agata after 1849, it was Barezzi in 1852—a year before the composer wrote *La traviata*—who expressed to Verdi the concern of the town for his unconventional mode of living. Verdi replied in these strong terms:

"It is my custom not to involve myself in the affairs of others, unless I am asked, because I demand that no one concern himself with mine.... In my house lives a free and independent woman, who loves, as I do, a solitary life.... Neither I nor she owes to anyone an accounting of our actions."

Is it any surprise that Verdi's operas are filled with touching conflicts between parents and children? Verdi's own family romance replayed itself in the stories he set to music.



Verdi's second wife, Giuseppina Streponi

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To deny any relationship between *La traviata* and Verdi's life is to create a barrier between life and art that cannot be sustained.

The most intense of these personal stories, of course, is the one the great Verdi scholar Alessandro Luzio pointed to many years ago, when he explored parallels between *La traviata*, as embodied in Violetta, Alfredo, and Germont, and the emotional life of Strepponi, Verdi, and Barezzi. It is just as unacceptable to treat *La traviata* as a direct transposition to the operatic stage of Verdi's private life as to deny any relationship between the opera and that life. When writer Julian Budden dismisses such an idea ("the notion that Verdi, while insisting on the respect due to the woman who now shared his life, should then have insulted her himself by portraying her as a demi-mondaine is surely preposterous"), he is creating a barrier between life and art that cannot be sustained.

Indeed, the resonances between private and public are so intense that one cannot ignore them. During Verdi's stay in Rome to produce *Il trovatore* and to begin the composition of *La traviata*, Strepponi—who did not accompany him—wrote to him on January 3, 1853, from Livorno:

"Now, thank God, I have disappeared from society and, after so many years in which we have lived a solitary, even savage life together, my self finds itself as if swimming in space when, alone ['sola'], I must take myself to this or that spot in the inhabited and civilized world. How can you tell me aloud that you wish for your little room in S. Agata! After all, if you didn't have a contract for the opera we could, whether at S. Agata or in another desert ['deserto'], enjoy our tranquil life, enjoy our pleasures, so simple but for us so delightful."

Compare Violetta's description of herself before "Sempre libera" at the end of Act I of *La traviata*: "sola! abbandonata! in questo popoloso deserto che appellano Parigi" ("alone! abandoned! in this populous desert they call Paris"). Violetta is not Giuseppina, but the fictional and real-life characters shared the experience of being lonely women in Paris, of emerging from socially compromised backgrounds. To each woman a man offered his love freely and completely, in the face of oppressive bourgeois conventions, those conventions that the town of Busseto and Verdi's beloved father-in-law came to represent. How could Verdi and Strepponi, who freely declared their love in the pages of *Jérusalem*, not know that *La traviata* deeply touched their private lives?

That *La traviata* has been such an eternal audience favorite owes everything to Verdi's portrayal of its courageous heroine. Through his music we know the giddy social world in which Violetta lives (the

Continued on page 46

For these students backstage at the Dallas Opera, Don Giovanni is more than a rake with a magnificent voice.



From left: Amanda Batson, David Schaefer, David Liu, Liza Garrett, Mike Jacko, Rodney Gilfry (Don Giovanni), Nyadia Steward. Students are from Booker T. Washington School for the Performing and Visual Arts, Plano East High School and Plano West High School.

He is baritone Rodney Gilfry, one of the most sought-after opera singers today and a wonderful role model for students in the Advanced Placement Music Theory Incentive program—a college-level course teaching composition, theory and musicianship in area high schools.

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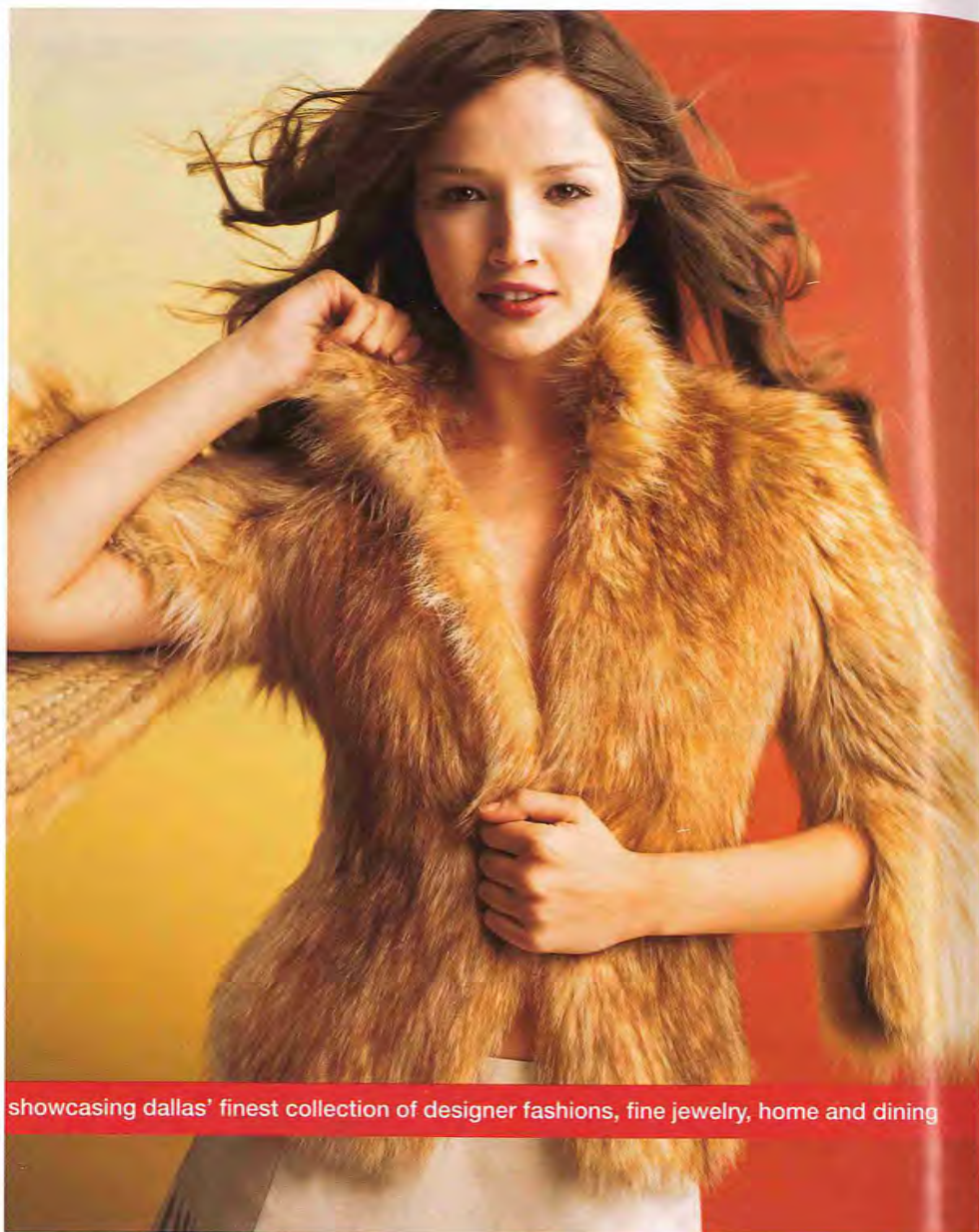
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THE DALLAS OPERA

PRESENTS

LA TRAVIATA

Opera in three acts by Giuseppe Verdi

Text by Francesco Maria Piave
 after Alexander Dumas' *La Dame aux Camélias*

Premiered in Venice on March 6, 1853

January 30, February 1 (m), 4, and 7, 2004

Sung in Italian

Characters in order of vocal appearance

Violetta Valéry, a courtesan	Sondra Radvanovsky
Flora Bervoix, her friend	Natalie Arduino *
Marchese d'Obigny	Timothy Tucker
Baron Douphol, a rival of Alfredo	Michael Kutner
Dr. Grenvil	Arthur Woodley
Gastone de Letorières, man-about-town	Kurt Lehmann
Alfredo Germont, in love with Violetta	Marcus Haddock
Annina, Violetta's confidante & maid	Jennifer Chung
Giuseppe, Violetta's servant	Brian Rosewell
Giorgio Germont, Alfredo's father	James Westman *
Messenger	Michael Kimmons *
Flora's servant	Matthew Woodbury
Dancers	Joseph Villa Lobos *
	Laura De Guia *

Conductor	Graeme Jenkins
Stage Director	Christopher Doerr
Production Designer	Desmond Heeley *
Lighting Designer	Thomas J. Munn
Choreographer	Kenneth von Heidecke
Chorus Master	Alexander Rom
Musical Preparation	Sarah Click
	Ben Malensek
Asst. Director	Brian Clay Luedloff
Stage Manager	Bethany Ann Wright

* Dallas Opera debut

SYNOPSIS OF SCENES

Setting:
Paris, 1850

ACT I

A salon in Violetta's house

INTERMISSION

ACT II

Scene I: A country house in Paris

Scene II: A salon in Flora's town house

INTERMISSION

ACT III

Violetta's bedroom

The performance will last approximately three hours.

As a courtesy to our artists and seated patrons, no one will be allowed to enter the auditorium while the performance is in progress.

Also, we kindly ask that all cellular phones, pagers, and other electronic devices be turned off.

Supertitles for La traviata are written by Jon White and cued by Jeri Shaffer.

Pianos courtesy of Baldwin.

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Wigs provided by Steven Bryant.

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SYNOPSIS LA TRAVIATA

Act I

In her Paris salon, the courtesan Violetta Valéry greets party guests, including Gastone, who introduces a new admirer, Alfredo Germont. This young man, having adored Violetta from afar, addresses her with a drinking song ("Libiamo"); she joins him in the salute to pleasure. An orchestra is heard in the next room, but as guests move there to dance, Violetta suffers an attack of faintness. Concerned, Alfredo returns and, since they are alone, confesses his love ("Un di felice"). At first Violetta protests that love means nothing to her. Something in the young man's sincerity touches her, however, and she promises to meet him the next day. After the guests have gone home, Violetta wonders if Alfredo could actually be the man to fulfill her need for love ("Ah, fors'è lui"). But she decides she prefers freedom ("Sempre libera"), though Alfredo's voice, heard outside, argues in favor of romance.

Act II

Scene I


Alfredo and Violetta are living in a villa near Paris, where he praises their contentment ("De' miei bollenti spiriti"). When the maid, Annina, reveals that Violetta has pawned her jewels to keep the villa, Alfredo leaves for the city to raise money. Violetta receives an invitation from Flora to a party that night. She has no intention of going back to her old life, but trouble intrudes with the appearance of Alfredo's father, Giorgio Germont. He demands she renounce his son: the scandal of Alfredo's affair with her has threatened his daughter's engagement ("Pura siccome un angelo"). Violetta says she cannot, but Germont eventually convinces her ("Dite alla giovine"). Alone, the desolate woman sends a message of acceptance to Flora and begins a farewell note to Alfredo. He enters suddenly, surprising her, and she can barely control herself as she repeats how deeply she loves him ("Amami, Alfredo") before rushing out. A servant hands Alfredo her farewell note as Giorgio returns to console his son with reminders of family life in Provence ("Di Provenza, il mar, il suol"). But Alfredo, seeing Flora's invitation, determines to confront her at the party that evening.

Scene II

At her soirée, Flora learns from the Marquis that Violetta and Alfredo have parted, then clears the floor for a band of Gypsies and dancers, who sing of a bullfighter and his coy sweetheart ("E Piquillo un bel gagliardo"). Soon Alfredo strides in, making bitter comments about love and gambling recklessly at cards. Violetta has arrived with Baron Douphol, who challenges Alfredo to a game and loses a small fortune to him. Everyone goes in to supper, but Violetta has asked Alfredo to stay behind. Fearful of the Baron's anger, she wants Alfredo to leave, but he misunderstands her apprehension and demands that she admit she loves Douphol. Crushed, she pretends she does. Alfredo calls in the others, denounces Violetta and hurls his winnings at her feet ("Questa donna conoscete?"). As the guests rebuke him and Douphol challenges him to a duel, the elder Germont enters in search of his son and also denounces his behavior.

Act III

In Violetta's bedroom, Dr. Grenvil tells Annina that Violetta has not long to live; tuberculosis has claimed her. Alone, Violetta rereads a letter from Germont saying the Baron was only wounded in his duel with Alfredo, who has now been told the truth and is on his way to beg her pardon. But Violetta senses it is too late ("Addio del passato"). Paris is celebrating Mardi Gras, and after revelers pass outside, Annina rushes in to announce Alfredo. The lovers ecstatically plan to leave Paris forever ("Parigi, o cara"). Giorgio Germont enters with the doctor before Violetta is seized with a last resurgence of strength. Feeling life return, she gets out of bed, staggers and then falls dead at her lover's feet.



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GRAEME JENKINS (Conductor)

British conductor Graeme Jenkins, Music Director of The Dallas Opera, conducted our season opener, *The Queen of Spades*, followed by Mozart's *Così fan tutte*. Since the

1998/99 season, Graeme Jenkins has been concentrating on the operas of Wagner, conducting a new production of *Parsifal* in Cologne and completing *The Ring* cycle here in Dallas to huge critical acclaim. In the 2002-2003 season, he conducted *Fidelio*, *Turandot* (with the new Luciano Berio ending), and *Don Giovanni* for The Dallas Opera as well as *The Abduction from the Seraglio* last summer at Opera Theatre of St. Louis with the St. Louis Symphony Orchestra. This season, Mr. Jenkins leads the Dallas Bach Society and the University of North Texas Collegium in performances of Handel's *Jephtha* at the Morton H. Meyerson Symphony Center. Future opera

plans include a return to Deutsche Oper Berlin in the Spring of 2004 for *Der fliegende Holländer* and his Vienna State Opera debut in October of 2005, conducting *Billy Budd*. Other recent highlights include productions of *Un ballo in maschera* at Deutsche Oper, Berlin; and *Xerxes*, *Macbeth*, and *The Love of Three Oranges* in Cologne, where Mr. Jenkins served as Principal Guest Conductor. He also has performed on a regular basis at opera houses in Amsterdam, Berlin, Paris, and at Glyndebourne, where he conducted a very successful *La clemenza di Tito* in 1999. Mr. Jenkins is also in great demand as an orchestral conductor and he has recently returned from a successful trip to Australia where he conducted the Melbourne and West Australian Symphony Orchestras. Forthcoming engagements include appearances with the Minnesota Orchestra, and the New Zealand Festival. In the United Kingdom, he has worked with the London Philharmonic, Hallé, BBC Symphony, BBC Philharmonic, BBC Scottish Symphony, Royal Philharmonic, and Scottish Chamber orchestras.

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His most recent London concerts included the Cardiff Singer of the World Concert at the Barbican with the BBC National Orchestra of Wales. In April 2001, Mr. Jenkins made his debut with the Orchestre Philharmonique de Radio France. He has also conducted notable orchestras including Dallas, Houston, Helsinki, the Berliner Symphoniker, and the Utah Symphony Orchestra. Graeme Jenkins lives in Dorset with his wife, Joanna, and their daughters, Martha and Isabella.



CHRISTOPHER DOERR

(Stage Director)

Christopher Doerr has been directing since 1980. His operatic credits include conceiving, designing, and directing the world premieres of *A Muskrat*

Lullaby by Edward Barnes, and *Monticello* by Glenn Paxton; as well as productions of

Faust; *Il barbiere di Siviglia*; *Die Entführung aus dem Serail*, *Così fan tutte*, *Le nozze di Figaro*, and *Die Zauberflöte* for San Luis Obispo's Mozart Festival; and *Susannah* in Ventura and *Figaro* at Cal State Long Beach. Staging credits include revivals of *Tosca* with Maria Ewing and Carol Vaness; *Madama Butterfly* with Galina Gorchakova, Catherine Malfitano and Yoko Watanabe; *Otello* with Plácido Domingo; *Salome* with Hildegard Behrens; *Faust* and *La bohème* in Los Angeles; *La cenerentola* in Auckland, New Zealand; *Der fliegende Holländer* for Houston Grand Opera; *Salome* at both the Savonlinna Festival in Finland and in Pittsburgh; *L'elisir d'amore* in Graz, *Rigoletto* in San Diego, and *Dead Man Walking* in Austin. As an associate/assistant director, Mr. Doerr has worked in Dallas, Barcelona, Washington (D.C.), Seattle, Berlin, Charlotte, San Diego, Houston, Melbourne, and Seville, in addition to such companies as Los Angeles Opera Theater, New York City Opera, and Lyric Opera of Chicago. He spent four consecutive summers working as stage assistant

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at the Wagner Festival in Bayreuth, working on both the Patrice Chéreau and Peter Hall *Ring* cycles. Mr. Doerr recently returned to Austin Lyric Opera to direct *Turandot*, and goes to Houston in February to work on the world premiere of Jake Heggie's *The End of the Affair*.



DESMOND HEELEY (Production Design) *

Tony Award-winning scenic and costume designer Desmond Heeley began his career in the workshops of the Shakespeare Memorial Theatre in Stratford-Upon-Avon, England, attracting the notice of director Peter Brook for whom he designed such legendary productions as *Titus Andronicus* with Lord Laurence Olivier and Vivien Leigh. He went on to design for ballet and opera as well including *I puritani* for Joan Sutherland at Glyndbourne and various productions for the Metropolitan Opera from *Norma* to *Manon Lescaut* to *Don Pasquale* starring Beverly Sills. Mr. Heeley designed a highly successful three-act ballet version of Lehar's *The Merry Widow* (starring Dame Margot Fonteyn) which eventually played on Broadway as well as London's West End. Other career highlights include designing the original production of Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (for which he won two Tony Awards), Peter O'Toole's *Hamlet* at the National Theatre (London), *Maria Stuarda* for the Vienna State Opera, and numerous ballets from *Coppelia* for the London Festival Ballet to *The Nutcracker* for Houston Ballet.



THOMAS J. MUNN (Lighting Design)

Known to Dallas Opera audiences for his outstanding lighting designs for productions ranging from *Hänsel und Gretel* (2002) to *Elektra* (1995) to *La traviata*, Thomas J. Munn served as Lighting Director

and Designer for San Francisco Opera from 1976 through 1999, creating designs and special effects for over 190 productions. These include the Emmy-nominated televised world premiere of *A Streetcar Named Desire* and Mr. Munn's Emmy Award-winning work on *La Gioconda*. He also designed *Dangerous Liaisons*, *Samson et Dalila*, *La bohème* and the David Hockney production of *Turandot*. Past season highlights include designing for *Mefistofele* in Turin, Italy; *La bohème* for Washington Opera; *Un ballo in maschera* and *Elektra* for Pittsburgh Opera; *Otello* at San Francisco Opera and scenery and lighting for *Candide* at Whitman College. Mr. Munn's designs have been used by prestigious companies from Houston to Japan. He has also designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, industrials and films. Mr. Munn recently joined the University of California faculty as Professor of Lighting in the Department of Theater and Dance.



ALEXANDER ROM (Chorus Master)

Alexander Rom is celebrating his thirteenth season as chorus master for The Dallas Opera. In 2003, he prepared The Dallas Opera Chorus for *Turandot*, *Ermione*, *Don Giovanni* and this season's *The Queen of Spades*, *Così fan tutte*, *La bohème*, and a double bill of works by Manuel de Falla. As Russian Opera Coach at the Metropolitan Opera since 1985, Mr. Rom has prepared that company's productions of *Eugene Onegin*, *Boris Godunov*, and *Khovanshchina*. Mr. Rom has also served as a visiting Russian Opera Coach for the Houston Grand Opera, where he has prepared several productions of *Boris Godunov*. Currently the music director of Grace Choral Society in New York, Mr. Rom also serves as principal coach for the international Savonlinna Opera Festival in Finland, where he heads the opera department. Mr. Rom is also an honorary visiting professor at the Sibelius Academy and the Conservatory of Music, both in Helsinki, Finland. A native of Kharkov,

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Ukraine, Mr. Rom graduated from the Leningrad Conservatory of Music with a degree in choral music. He has been instructor of Voice and Opera Literature at Abraham Goodman House since 1980 and maintains a private studio in New York. A noted composer, Mr. Rom's compositions have been performed, here and abroad, at prestigious venues including New York's Carnegie Hall.



KENNETH VON HEIDECHE (Choreographer)

Mr. von Heidecke has choreographed over 50 ballets and 50 operas throughout Europe and the United States, including numerous productions for The Dallas Opera. Listed in the Library of Congress' *Who's Who*, his work has been seen at venues including New York City Opera, Scotland's prestigious Edinburgh Festival, the Kennedy Center's Washington Opera, Los Angeles Music Center, San Francisco Opera, San Diego Opera, Dallas Opera (choreographer in residence since 1990) and the Lyric Opera of Chicago (choreographer in residence 1986-2000). His choreography for Lyric Opera's production of *Anthony and Cleopatra* was nationally televised on *Great Performances* for PBS. In 1995, he served as Ballet Master for the US Olympic Gymnastics' Team. In 1997, the premiere of a full evening of his works at Germany's Badisches Staatstheater received rave reviews in several European publications. In 1998, Mr. von Heidecke's choreography of "Dance of the Hours" for Lyric Opera's *La*

Gioconda was applauded by critics in *The Wall Street Journal*, *Chicago Tribune*, *Chicago Sun Times*, and *Opera News*. In April of 2004, the Chicago Festival Ballet will premiere his full length ballet, Prokofiev's *Cinderella*. This season, Mr. von Heidecke's choreography for Lyric Opera of Chicago's *Samson et Dalila* will be filmed for a segment of A&E's *Biography* focusing on the life of prima ballerina Maria Tallchief.



SONDRA RADVANSKY (Violetta Valéry)

American soprano Sondra Radvanovsky's dramatic stage presence and sterling vocal qualities have established her as one of the rising stars on the international stage today. Critically acclaimed for her performances as Luisa Miller, Leonora (*Il trovatore*), Violetta (*La traviata*), Tatiana (*Eugene Onegin*), Musetta (*La bohème*), and Marguerite in *Faust*; Ms. Radvanovsky has appeared at the Metropolitan Opera in New York, the Cologne Opera, L'Opéra National de Paris, Santa Fe Opera, Palm Beach Opera, the Spoleto Festival in Charleston and the Saito Kinen Festival in Japan. Last season, she had a triumphant Lyric Opera of Chicago debut in the title role of *Susannah*. Ms. Radvanovsky also returned to the Metropolitan Opera stage to reprise roles in *Il trovatore* and *Don Giovanni*, broadcast live to an international audience. Summer 2003 marked her debut in the role of Hélène in a new production of *Les Vêpres Siciliennes* at the Paris Opera, where she also performed one of

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her signature roles, Leonora in *Il trovatore*. Ms. Radvanovsky made her debut at the Teatro comunale in Florence in the same role. Future engagements will take her to San Diego, Los Angeles and back to the Metropolitan Opera. In addition to being a winner of the 1997 George London Foundation Competition, Ms. Radvanovsky also won the 1995 Metropolitan Opera National Council Auditions and other prestigious awards. Recently married, Ms. Radvanovsky now makes her home in Toronto, Canada.



MARCUS HADDOCK
(*Alfredo Germont*)

Marcus Haddock performs with the most important opera companies in the world, including the Metropolitan Opera, L'Opéra National de Paris, La Scala, Deutsche Oper Berlin, Los Angeles Opera and The Dallas Opera. Last season, he appeared in the title role of *Les contes d'Hoffmann* in Los Angeles before making his Metropolitan Opera debut as Faust. Mr. Haddock returned to the Metropolitan later in the season to sing the role of Alfredo in *La traviata*. Earlier this season, he made his Royal Opera House debut (London) as Pinkerton in *Madama Butterfly*, followed by his debut with Lyric Opera of Chicago as Faust. Future engagements include Mr. Haddock's debut with the Bavarian State Opera as Cavaradossi in *Tosca* and with Santa Fe Opera as Gabriele Adorno in a new production of *Simon Boccanegra*. He will also sing Cavaradossi in a new production of *Tosca* at the Maggio Musicale di Fiorentino with Zubin Mehta. Mr. Haddock has been heard as Don José in a new Glyndebourne Festival production of *Carmen*, Pinkerton at the Washington Opera, Werther in Geneva and Don Carlo in Monte Carlo, Cologne, and with the Cleveland Orchestra. Mr. Haddock has enjoyed tremendous success on the concert stage and can be heard on several notable recordings, including in the title role in *Werther* with the Orchestre de Lille on Naxos and the Glyndebourne *Carmen* on a BBC/Opus Arte DVD.



JAMES WESTMAN*
(*Giorgio Germont*)

Canadian baritone James Westman was baritone-in-residence for the San Francisco Opera's Adler Fellowship program, performing such roles as Guglielmo in *Così fan tutte*, Marcello in *La bohème*, Germont in *La traviata*, and Renato in *Un ballo in maschera*. Mr. Westman also performed *La traviata* with the 1998 Western Opera Theater Tour and will make his San Diego Opera debut in the role of Germont this season. His current season began with his first Posa in Verdi's *Don Carlo* in Graz, Austria, and continued with his return to the Canadian Opera Company as Sharpless in *Madama Butterfly*. Additionally, Mr. Westman appeared as Athanaël in Massenet's rarely heard *Thaïs* for Opera Theatre of St. Louis. Other career highlights in recent seasons include the roles of Marcello for Calgary Opera, Enrico in *Lucia di Lammermoor* in both Pittsburgh and St. Louis, and a televised concert with mezzo-soprano Krisztina Szabo at the Glenn Gould Studio in Toronto. Immediately following *Falstaff* at Tanglewood (2000) in which he sang his first Ford under Seiji Ozawa, Mr. Westman made his European debut as Germont and as Redburn in *Billy Budd*, both for Cologne Opera.



NATALIE ARDUINO*
(*Flora Bervoix*)

American mezzo-soprano Natalie Arduino has received critical acclaim in opera, concert, and early music performances for her versatility, vitality and her "beautiful, clear voice and musical sensitivity." Ms. Arduino, an alumna of the Lyric Opera Center for American Artists, has appeared with Lyric Opera of Chicago, Hawaii Chamber Opera, Opera Festival of New Jersey, the Metropolitan Opera Guild, Connecticut Early Music Festival

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and the Orchestra of St. Luke's, among others. Her Carnegie Hall debut was as alto soloist in Handel's *Messiah* with the Masterwork Chorus and Orchestra. She has sung with the Little Orchestra Society in its "Vivaldi's Venice" series at Alice Tully Hall and as the Mother in their production of *Amahl and the Night Visitors* at Avery Fisher Hall. She has appeared with many other orchestras, festivals, and opera companies including the Oklahoma City Philharmonic and the San Luis Obispo Mozart Festival. Ms. Arduino, a member of the internationally acclaimed vocal quartet Ramo de Flores, is a winner of the American Opera Society of Chicago competition and a recipient of the Richard F. Gold Career Grant from the Shoshana Foundation. She received her Bachelor of Music degree with honors from Southern Methodist University and her Master of Music from the Mannes College of Music in New York.



JENNIFER CHUNG
(*Annina*)

Soprano Jennifer Chung is quickly gaining recognition with a voice described by the *Austin American-Statesman* as "gorgeous." Heard earlier this season in the role of Prilepa in *The Queen of Spades*, her other recent engagements include her portrayal of Cefisa in The Dallas Opera's critically acclaimed new production of Rossini's rarely performed masterpiece, *Ermione*, as well as appearances as Zerlina in The Dallas Opera's school performances of *Don Giovanni* last season. Ms. Chung sang Micaëla in *Carmen* with both Fort Worth Opera and the Ashlawn-Highland Festival in Virginia, where she also appeared in the role of Beth in the East coast premiere of Mark Adamo's *Little Women*. Ms. Chung has also made numerous solo concert appearances, performing in Mozart's *Mass in B minor* with the Fort Worth Symphony, Mozart's *Krönungsmesse* with the Austin Chamber Orchestra, Hermann Suter's *Le Laudi* with the St. Gallen Orchestra in Switzerland, Beethoven's *Christ on the Mount of Olives* with

First Baptist Church in Manhattan, and Mozart's *Requiem* with the Texas Christian University Chorale. Ms. Chung was a 2003 Richard Tucker Award nominee and took First Place in the 2001 Marguerite McCammon Voice Competition. She is also an award-winning finalist in the Southwest region's Metropolitan Opera National Council Auditions as well as a finalist in the MacAllister Vocal Competition in Indiana. Upcoming engagements include her debut as Gilda with Augusta Opera, and roles in two of next season's works, *Carmen* and *Jenůfa*.



ARTHUR WOODLEY
(*Doctor Grenvil*)

American bass Arthur Woodley, who made his Dallas Opera debut in 2001 as Pietro in Verdi's *Simon Boccanegra*, has been acclaimed for his performances in the world's opera halls as well as on the concert stage. Last season, Mr. Woodley appeared in *Un ballo in maschera* for Pittsburgh Opera and as Porgy in concert versions of Gershwin's *Porgy and Bess* with the San Francisco and Baltimore Symphony Orchestras. He also sang the role of Enocharbus in a concert version of *Anthony and Cleopatra* with the American Composers Orchestra in Carnegie Hall. Other recent career highlights have included Mustafa in *L'italiana in Algeri* with the Opera Company of Philadelphia, Capellio in *Capuleti e i Montecchi* with the Minnesota Opera, Sarastro in *Die Zauberflöte* for Cincinnati Opera, and Sam in *Un ballo in maschera* for Seattle Opera. Mr. Woodley has made Porgy in *Porgy and Bess* one of his signature roles, recently appearing in new productions of the opera in both Philadelphia and Indianapolis. He has also performed the role at the Bregenz Festival, the Savollinna International Festival in Finland, with Opera Colorado, and with the Catfish Row Opera Company of Charleston, South Carolina, in a gala 50th anniversary celebration of the opera's premiere. Mr. Woodley's future engagements include roles with Seattle Opera, the San Francisco Opera, and Opera Company of Philadelphia.

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KURT LEHMANN
(*Gastone de Letorières*)
Recent highlights for Kurt Lehmann include his Carnegie Hall debut singing the Verdi *Requiem*, his Vancouver Symphony debut in an Italian opera showcase, the roles of Barinkay in

The Gypsy Baron and Alfredo in *La traviata* at Pacific Opera Victoria, Carlson in *Of Mice and Men* at Vancouver Opera, Chevalier de la Force in *Dialogues of the Carmelites* for Calgary Opera, Camille in *The Merry Widow* with the London Symphony (Ontario), Alfred in *Die Fledermaus* for Opera Saskatchewan, Pinkerton for Opera Saskatchewan and Opera Mississauga, and his debut for Opera Lyra Ottawa as Tamino in *Die Zauberflöte*. Mr. Lehmann appeared with The Dallas Opera in two of last season's most memorable productions: *Turandot* and *Ermione*. This rising young tenor from Winnipeg has also performed on the concert stage with Canada's leading symphony orchestras and sang the part of the Male Chorus in Britten's *Rape of Lucretia* for Montreal Opera. Upcoming engagements include the role of Tybalt in Calgary Opera's production of *Roméo et Juliette*, Cassio in Opera Ontario's *Otello*, and as tenor soloist in Johann Strauss evenings with the Winnipeg Symphony.



MICHAEL KUTNER
(*Baron Douphol*)

Baritone Michael Kutner, a graduate of Indiana University's School of Music, has appeared with The Dallas Opera as Marullo in *Rigoletto* and in the role of Sciarrone in *Tosca*, following his debut as Fiorello in *Il barbiere di Siviglia*. His career has taken him to Hawaii to sing Dr. Malatesta in *Don Pasquale*, France and Germany with the Compagnia D'Opera di Milano as Renato in *Un ballo in maschera*, and

to Budapest—where he not only represented the U.S.A. at the "Blue Danube Gala" at the Budapest Opera House; he also became the first American to perform the role of Petur in Erkel's *Bank Ban* at Hungarian National Opera. Other career highlight include the Marquis in Massenet's *Griselidis* for Bel Canto Opera-New York City, Taddeo in *L'italiana in Algeri* with Syracuse Opera, and Figaro in *Le nozze di Figaro* at the Opera at Florham, New Jersey. His busy recital and concert career has included performances of Brahms's *German Requiem* and Carl Orff's *Carmina Burana* at the Liszt Academy in Budapest, in addition to Beethoven's *Symphony No. 9* with the Dallas Symphony Orchestra.



TIMOTHY TUCKER
(*Marchese d'Obigny*)

Since making his Dallas Opera debut a decade ago as the Imperial Commissioner in *Madama Butterfly*, Timothy Tucker, an assistant professor of voice and music history and director of the Music Theatre Ensemble at Philander Smith College has garnered the applause of Dallas audiences as First Mate in our now-legendary production of *Billy Budd* and as Ping in School Performances of *Turandot*. This active performer, lecturer and adjudicator makes appearances world-wide, from New York's Alice Tully Hall at Lincoln Center to venues in Hong Kong and Macao. Recent career highlights include the title role in *Rigoletto*, as the baritone soloist in Faure's *Requiem*, and the role of Jesus in Arvo Pärt's *Passio*. Mr. Tucker has appeared with the opera companies of San Francisco, Santa Fe, Austin, Shreveport and Amarillo, in addition to Dallas, and Western Opera Theatre. A winner of multiple awards for singing, Mr. Tucker has been honored with the National Opera Association Award and is both a regional finalist in the Metropolitan Opera Guild National Council auditions and a national semi-finalist for the Macallister Awards.



MICHAEL KIMMONS*
(*Messenger*)

A lifelong resident of the Dallas area, Michael is a recent magna cum laude graduate from Southern Methodist University where he received his Bachelor of Music degree. Along with singing in the Dallas Opera Chorus for the last 2 years, Mr. Kimmons has an impressive list of roles he has portrayed while attending S.M.U., including Papageno in *The Magic Flute*; Don Giovanni; Cascada in *The Merry Widow*; Sid in *Albert Herring*; Schunard in *La bohème*; Beaumarchais in *Ghosts of Versailles*; Koko in *The Mikado*; Frank Maurrant in *Street Scene*; Armchair in *L'enfant et de sortilèges*; Zurga in *Pearl Fishers*; Silvio in *Pagliacci*; and El Gallo in *The Fantasticks*. He has also portrayed George in the play *Who's Afraid of Virginia Wolf?* Michael was awarded the Thomas Hayward Award at SMU for outstanding undergraduate vocalist of the year (2001).



BRIAN ROSEWELL
(*Giuseppe, Violetta's servant*)

Tenor Brian Rosewell is a member of The Dallas Opera Chorus who made his solo debut as the Song Vendor in *Il tabarro* in 1991. Mr. Rosewell has studied at Texas Tech University with John Gillas and at the American Conservatory in Chicago. Career highlights include the role of Alfred in *Die Fledermaus* and Alfredo in *La traviata* with Texas Tech University's opera theater, and preparation of the role of Pinkerton in *Madama Butterfly* for the Eugene Opera Company. Mr. Rosewell has also guested as Trin in *La fanciulla del West* with the Tulsa Opera, and has performed various roles for The Dallas Opera, including the Voice of the Prince of Persia in *Turandot*,

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the offstage tenor solo in *Eugene Onegin*, and the Third Reporter in the Southwest premier of Argento's *The Dream of Valentino*. In the off-season, Mr. Rosewell makes oratorio and concert engagements in the North Texas area, sometimes sharing the stage with his wife, Lisa.



MATTHEW WOODBURY
(*Flora's servant*)

Baritone Matt Woodbury has been singing with the Dallas Opera Chorus for over 20 years. He debuted as a soloist with The Dallas Opera in 1994 as a Yes-man in *The Dream of Valentino*, and later performed the role of a courtier in *The Tempest*. He has also performed solo roles with Des Moines Metro Opera and Light Opera of Irving and solos from the Lieutenant Kije Suite by Prokofiev with the Garland Symphony Orchestra and the Las Colinas Symphony Orchestra. Mr. Woodbury teaches voice and harp at the Geoffrey Harp School in Grapevine, Texas. He has also sung in choruses with The Des Moines Metro Opera, Utah Opera, Greater Miami Opera Guild, and Lyric Opera of Chicago.

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LAURA DE GUIA*

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THE DALLAS OPERA SUPPORT ORGANIZATIONS

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The Women's Board provides financial support, educational programs, and social engagements for The Dallas Opera. The Founders' Lecture Series provides entertaining and informative lectures by Stephen Dubberly and Scott Cantrell examining each opera of the season prior to opening night. The Fall Luncheon Meeting features operatic soloists highlighting selections from the current

opera season. The Spring Fashion Show and Luncheon is in April 2004. The May Annual Membership Meeting concludes the year in a beautiful Dallas home. The Juanita and Henry S. Miller, Jr. Founders Award is presented annually to recognize individuals who have made exception volunteer and philanthropic contributions for the benefit of The Dallas Opera.

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entertaining panel discussions featuring singers, conductors, directors, and The Dallas Opera staff. **The Dallas Opera Guild Vocal Competition** provides young singers with financial support to pursue their opera careers, is free to the public, and will be held on March 27, 2004. The Guild also plans opera trips and operates the **Dallas Opera Guild Boutique**. For more information, please contact 214.443.1040.

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The Dallas Opera Foundation was created in 1994 to ensure the future stability of The Dallas Opera by creating an endowment separate from the general operating fund of the company. Governed by its own Board of Trustees, The Dallas Opera Foundation contributes a portion of the endowment's earnings each year to the operation of The Dallas Opera. We are honored to recognize the following donors who have made a gift of \$25,000 or more to the The Dallas Opera Foundation since its inception.

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Named for the mythological poet who charmed the gods with his music and was the subject of many early operas, the Orpheus Legacy Society honors those individuals who have made an investment in the future of our company through their wills or other deferred gifts. Unless otherwise specified by the donor, gifts realized from bequests and other planned instruments are placed in the Opera's endowment fund with The Dallas Opera Foundation, thereby ensuring the perpetuity of this critical support. It is with deep appreciation that we acknowledge these patrons who have made or intend to make a deferred gift to The Dallas Opera.

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We invite you to call the Director of Development, 214.443.1088, for information on how making a planned gift or a gift to the endowment could benefit you financially or to inform us if you have named The Dallas Opera as a beneficiary in your will.

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* Dallas Opera Debut

** American debut

**THE DALLAS OPERA
1957-2004**

Dominick Argento
The Aspern Papers: 1988**
The Voyage of Edgar Allan Poe: 1991
The Dream of Valentino: 1994

Samuel Barber
Vanessa: 1993

Ludwig van Beethoven
Fidelio: 1971, 2002

Vincenzo Bellini
I Capuleti e i Montecchi: 1977
I puritani: 1974
La sonnambula: 1986

Alban Berg
Wozzeck: 2000

Georges Bizet
Carmen: 1963, 1983, 1988, 1996
Les Pêcheurs de perles: 1979

Aleksandr Borodin
Prince Igor: 1990

Benjamin Britten
Peter Grimes: 1980
The Rape of Lucretia: 1985
Billy Budd: 1997

Luigi Cherubini
Medea: 1958, 1959, 1967

Domenico Cimarosa
Il maestro di cappella: 1967, 1985

Léo Delibes
Lakmé: 1980

Gaetano Donizetti
Anna Bolena: 1968, 1975
Don Pasquale: 1989
L'elisir d'amore: 1985, 1991, 1996
La favorita: 1971
La Fille du regiment/La figlia del reggimento: 1960, 1983
Lucia di Lammermoor: 1959, 1961, 1972, 1982, 1992, 2001
Lucrezia Borgia: 1974

Manuel de Falla
El amor brujo: 1992*, 2004
El retablo de Maese Pedro: 1992
La vida breve: 1992, 2004

George Gershwin
Porgy and Bess: 1987, 1994

Umberto Giordano
Andrea Chénier: 1973, 1986
Fedora: 1969

Charles Gounod
Faust: 1990, 1998
Roméo et Juliette: 1981, 1995

George Frideric Handel
Alcina: 1960*
Ariodante: 1998
Giulio Cesare: 1965
Samson: 1976*

Lee Hoiby
The Tempest: 1996

Engelbert Humperdinck
Hänsel und Gretel: 1990, 1995, 2002

Leoš Janáček
The Cunning Little Vixen: 2000
Jenůfa: 1993
Káťa Kabanová: 1997

Franz Lehar
The Merry Widow: 1970, 1989

Ruggiero Leoncavallo
Pagliacci: 1962, 1972, 1982, 1989

Pietro Mascagni
Cavalleria rusticana: 1989

Jules Massenet
Manon: 1977, 2001
Thaïs: 1961
Werther: 1972, 1987

Gian Carlo Menotti
Anelia Goes to the Ball: 1984
The Medium: 1984

Claudio Monteverdi
La Javola d'Orfeo: 1986
L'incoronazione di Poppea: 1963*, 1994

Douglas Moore
The Ballad of Baby Doe: 1978

Wolfgang Amadeus Mozart
La clemenza di Tito: 1999
Così fan tutte: 1984, 1992, 2003
Don Giovanni: 1960, 1969, 1995, 2003
Die Entführung aus dem Serail: 1996
Le nozze di Figaro: 1967, 1973, 1991, 2002
Die Zauberflöte: 1988, 1997

Jacques Offenbach
Les contes d'Hoffmann: 1975, 1990
Orpheus in the Underworld: 1968

Carl Orff
Carmina burana: 1970

Tobias Picker
Thérèse Raquin: 2001**

Giacomo Puccini
La bohème: 1961, 1966, 1976, 1985, 1994, 1999, 2003
La fanciulla del West: 1986
Gianni Schicchi: 1982, 1991
Madama Butterfly: 1960, 1964, 1970, 1975, 1981, 1989, 1995, 2000
Manon Lescaut: 1979
Suor Angelica: 1962, 1967, 1991
Il tabarro: 1970, 1991
Tosca: 1965, 1974, 1987, 1996, 2002
Turandot: 1980, 1987, 1997, 2003
(new ending by L. Berio)

Henry Purcell
Dido and Aeneas: 1972
The Faerie Queen: 1967

Nikolai Rimsky-Korsakov
The Golden Cockerel: 1973

Gioachino Rossini
Il barbiere di Siviglia: 1959, 1962, 1978, 1993, 2000
La cambiale di matrimonio: 1985
La cenerentola: 1979, 1994
L'italiana in Algeri: 1957, 1958, 1987
Il turco in Italia: 1987
Semiramide: 1992
Ermione: 2003

Camille Saint-Saëns
Samson et Dalila: 1964, 1971

Johann Strauss
Die Fledermaus: 1999

Richard Strauss
Elektra: 1995
Der Rosenkavalier: 1982, 1996
Salome: 1976

Igor Stravinsky
The Rake's Progress: 1983

Pyotr Ilyich Tchaikovsky
Eugene Onegin: 1992
The Queen of Spades: 2003

Ambroise Thomas
Mignon: 1974

Virgil Thomson
The Mother of Us All: 1986

Giuseppe Verdi
Aida: 1969, 1979, 1991, 1997
Un ballo in maschera: 1963, 1978, 1998
Don Carlo: 1988
Ernani: 1981
La forza del destino: 1983
Macbeth: 1966, 1977
Otello: 1962, 1968, 1985
Rigoletto: 1966, 1970, 1977, 1986, 1994, 2001

Simon Boccanegra: 2001
La traviata: 1958, 1965, 1976, 1984, 1993, 2000, 2004
Il trovatore: 1984, 1995

Antonio Vivaldi
Orlando furioso: 1980*

Richard Wagner
Der fliegende Holländer: 1978, 1993
Götterdämmerung: 1985, 2002
Das Rheingold: 1982, 1999
Siegfried: 1984, 2001
Tristan und Isolde: 1975
Turandot: 1980, 1987, 1997, 2003
Die Walküre: 1981, 1990, 1999

* American Premiere
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Verdi in Paris in the 1850s.

opening party; the “Brindisi”), but from which she dreams of escaping. The growing love between Alfredo and Violetta is expressed in their quiet duet in the first act, and Violetta’s hesitant reaction, her hope for a different life is the subject of her great aria, “Ah! fors’ è lui.” Verdi brilliantly sets off that conflict in her final cabaletta, “Sempre libera,” by having Alfredo reprise his love song between the two statements of the theme in which Violetta proclaims her vision as “folly.” In the second act, of course, the conflict between the lovers’ idyll and the social conventions that doom it to failure are set forth in the duet between Violetta and Alfredo’s father, where in a series of melodic ideas the composer traces the emotional states through which Violetta passes as she decides to sacrifice her love to preserve the honor of Alfredo and his family. Her emotions pour forth in

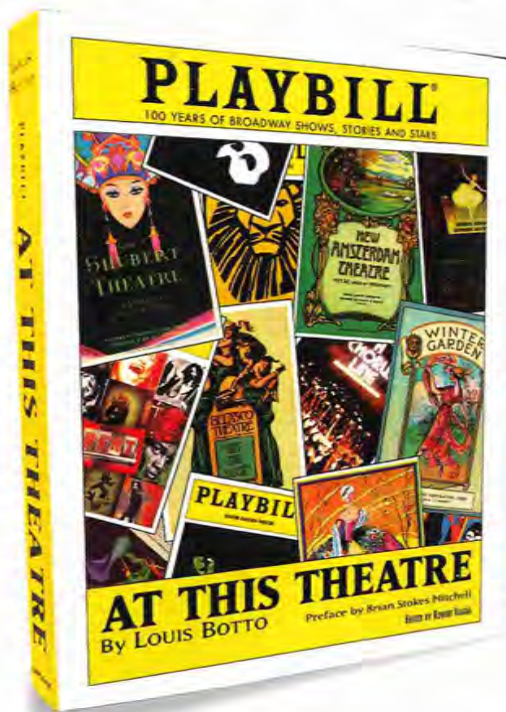
the stunning phrase Violetta sings as she departs, “Amami, Alfredo, amami quanto t’amo” (“Love me, Alfredo, love me as I love you”). The scene in which Alfredo throws his gambling winnings at Violetta’s feet and calls everyone to witness that he has “paid” her is as heartbreaking in its own way as her actual death in the final act, surrounded by her beloved and his repentant father.

The surviving letters from Strepponi to Verdi are so beautiful, so full of wit and life, that we cannot help but regret the assumed destruction of the others, not to mention the loss of Verdi’s letters to her. Yet we need to acknowledge that there are places where a biographer is not compelled to go, where revelations appeal more to the prurient interests of gossipmongers than to historians or musical critics. The ending of Giuseppina’s love story was less tidy than Violetta’s. That Giuseppina and the singer Teresa Stolz, Verdi’s original Aida in Milan, were probably emotional rivals for his affections during the mid-1870s seems true enough; whether we need to regret the absence of letters that would pull back further that particular curtain is quite another matter.

The public Verdi, the private Verdi: each has its own sphere, but the spheres constantly intersect. The public operas help us understand better the private man; the private correspondence helps us understand better the public operas. More than a hundred years after his death, we still seek such understanding, because the works and the man continue to capture our imagination.

Philip Gossett, the Robert W. Reneker Distinguished Service Professor at the University of Chicago, is general editor of The Works of Giuseppe Verdi and the Edizione critica delle opere di Gioachino Rossini.

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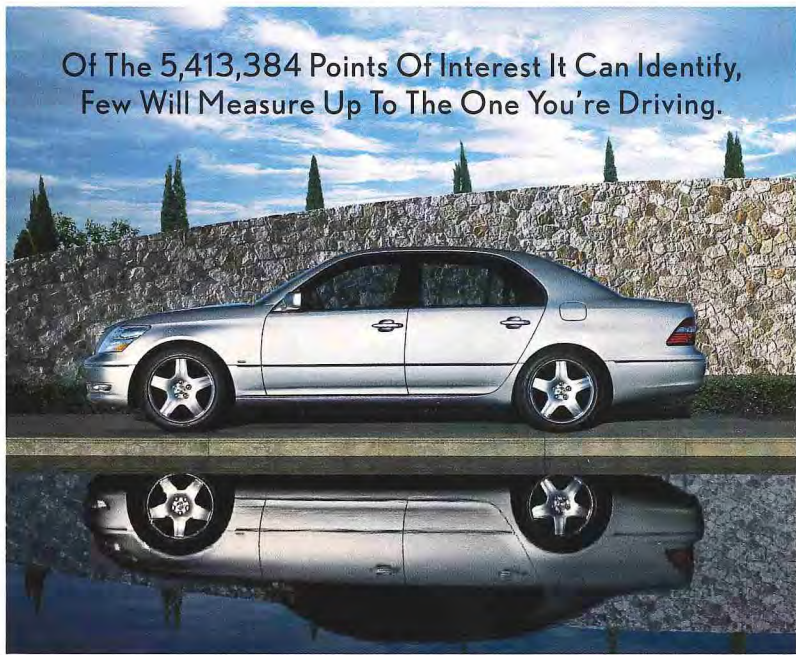
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*Optional. The Lexus DVD Navigation System is designed to assist in locating an address or point of interest. Discrepancies may be encountered between the system and your actual location. Changes in street names, road closures, traffic flow or other road system changes may affect the accuracy of the mapping software. Rely upon your common sense to decide whether or not to follow a specified route. Detailed coverage not available in every city. Optional periodic geographic updates available at an additional cost. See your *Navigation System Owner's Manual* and your Lexus dealer for further details. †The backup camera, available only with the navigation system, is not designed to provide a comprehensive view of the entire rear area of the vehicle. It should not be exclusively relied upon to confirm rearward clearance. Lexus reminds you to wear seatbelts, secure children in rear seat, obey all traffic laws and drive responsibly. ©2003 Lexus.