

# *Turandot*

PUCCINI



*Lyric*

2017|18 SEASON

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REED HUMMEL/NASHVILLE OPERA



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*On the cover: Painting by Fu Baoshi (1904-1965)*

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# From the General Director

Giacomo Puccini and Lyric Opera of Chicago go back together to the very beginning of the company, with *La bohème* and *Tosca* featured in our first season in 1954. The following season we produced our first *Madama Butterfly*, in 1956 came *La fanciulla del West*, and then in 1958 we presented our first production of the most formidable of all the Puccini operas, his mighty *Turandot*, which we're delighted to welcome back to the Lyric stage this season.

From those early years to today, Lyric has gone the extra mile to bring authenticity of style and powerful theatricality to the Puccini operas, and *Turandot* is no exception. This company has always recognized the unique appeal of Puccini's last opera, with its astoundingly atmospheric and brilliantly colorful orchestration, its massively scaled choral episodes (quite atypical for Puccini, whom we don't normally associate with choral music), and above all, the opportunities he gave the principal artists.

We come away from *Turandot* with the sound of Calaf's "Nessun dorma" still ringing in our ears – it's no surprise that this has become the world's favorite tenor aria, used in any number of movies, commercials, and televised voice competitions – but it's doubly exciting to hear it fulfilling its proper dramatic function within the opera itself. In contrast, the exquisitely delicate arias of the slave Liù invariably reduce listeners to tears with their sweetness and sheer heart. Puccini composed some of his liveliest music for the three ministers, Ping, Pang, and Pong. And, of course, we have the awe-inspiring title character – the "ice princess" Turandot, whose big scene in Act Two contains genuinely hair-raising music that leaves any audience breathless with excitement.

It's been very gratifying for all of us at Lyric to follow the career of Ryan Opera Center alumna Amber Wagner, culminating in her star-making performance as Senta in *The Flying Dutchman* at the Metropolitan Opera last season. Having already captivated Lyric audiences in four leading roles, she has returned to us this season to star as Turandot. Opposite her is Stefano La Colla, one of the most promising in the new generation of Italian tenors and now making his Lyric debut as Calaf. Along with the return to our stage of Andrea Silvestrelli as Timur, you can look forward to the debuts of the two sopranos who share the role of Liù, Maria Agresta and Janai Brugger, who have been hailed as dazzling new stars at many major houses internationally.

I'm thrilled that our remarkable music director, Sir Andrew Davis, is returning to *Turandot*, an opera that brought him great success when he conducted it here during the 2006/07 season. On the podium to lead the final performance of the run will be Robert Tweten, who has led a wide variety of operatic repertoire with major companies throughout North America.

With ancient China giving extraordinary scope for the imagination, *Turandot* has always been a priceless gift to any talented designer. An example is one of American opera companies' most distinguished designers, Allen Charles Klein, whose captivating vision of *Turandot* has been applauded by audiences all over the country. With Rob Kearley's new staging, the magnificence of Lyric's chorus and orchestra, and our topflight cast, this is sure to be a *Turandot* in the grand Lyric tradition.



STEVE LEONARD

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## From the Chairman

On behalf of the Board of Directors, I'm delighted to welcome you to Lyric Opera of Chicago.

This season is a particularly varied and distinctive one. We began with Gluck's *Orphée et Eurydice* in John Neumeier's historic new production. Then came a powerfully dramatic revival of Verdi's *Rigoletto*, the second installment of Lyric's monumental new production of Wagner's *Ring* cycle with *Die Walküre*, and Bizet's ravishing *The Pearl Fishers*. Following *Turandot* our audiences can look forward to Bellini's captivating *I Puritani*; a gem of the Mozart repertoire, *Così fan tutte*; and a return to French repertoire with Gounod's romantic *Faust*.

Speaking personally, one of the most rewarding aspects of Lyric – not only as chairman, but as a longtime subscriber and patron – is my joy in introducing family, friends, and business colleagues to the company and the art form. I hope you'll consider doing the same! When I receive out-of-town visitors during the opera season, I always try to include an evening at Lyric. It's inevitably a major highlight of their stay.

A Lyric performance isn't only an opportunity to dress up and go out with your significant other or with close friends for an elegant evening – it's also an unforgettable and rewarding experience of timeless stories set to some of the world's greatest music and performed by many of the top artists of our day.

Lyric's mainstage productions are, of course, the core of every season we present. I also encourage you to explore the unique activities of Lyric Unlimited, our initiative focused on community engagement and education. It is one of the ways that the company stays relevant as a cultural service provider to all of Chicago, whether with newly commissioned works, community-created performances or the special programs presented in dozens of public schools all over Chicago every year. The level of creativity at work in Lyric Unlimited presentations has been truly inspiring, and it has exposed the art form of opera to tens of thousands of students across Chicagoland.

By presenting opera in new and non-traditional ways, Lyric Unlimited helps to grow and expand our audiences. I invite you to join me at one of the Lyric Unlimited performances of *Fellow Travelers* in March or *Family Day at Lyric* on April 7.

At Lyric, we truly cherish our donors and patrons. We consider each one of you as members of the Lyric family. It can sometimes be trite to declare, "Every gift counts," but at Lyric it's true: you're going above and beyond what you're paying for the ticket price. You're investing in Lyric, entrusting that we will turn your gift into great art. We take that responsibility very seriously and are constantly imagining new ways to enhance your personal experience at Lyric, build new audiences for opera, and do it all in the most cost-effective way we can.

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# From the inside OUT



*Tour guide Mary Houston demonstrating a prop candlestick.*

By Magda Krance

Attending a performance at Lyric is a magnificent experience, similar in many ways to dining in an elegant restaurant. You get to enjoy the cumulative efforts of many individuals, seen and behind the scenes, whose particular talents and expertise come together to create a beautifully polished entertainment when the curtain rises or the lid is ceremoniously lifted.

While it might be hard to score an invitation into a top chef's kitchen to see where the magic is made, at Lyric we now open our kitchen doors, as it were, to public backstage tours a couple of times each month. For just \$15, you can explore the inner workings of the Lyric Opera House in a small group of new acquaintances, friends, and/or family, with an expert docent engaging you in a lively Q&A while leading you from one discovery to the next.

On designated dates throughout the year, guides and guests meet in the beautiful Rice Grand Foyer, spend a little time getting to know each other, then set off on their tours. Like Lyric audiences, tour-takers come from all over the region, the country, and the world. Some are area residents curious about a hometown attraction; some are in Chicago on vacation, on business, on job interviews, or as prospective students. Tours on a single morning recently included visitors from Mississippi, Peru, Pasadena, Dallas, Madison, Indianapolis, and South Korea, as well as the Chicago area.

When you take a backstage tour at Lyric, the docents make sure everyone is part of the conversation, rather than simply delivering a walking monologue. Are you an opera aficionado? An architecture buff? Curious about the backstory of a building you may have come to for performances or walked past hundreds of times? A first-time visitor to Chicago? They ask questions and let the answers lead to revelatory gems of information about what you see as you stroll. (Be sure to wear comfortable footwear; casual attire is fine.) The docents are enthusiastic opera lovers who generally have long relationships with Lyric as subscribers, volunteers, and employees. They undergo rigorous training by Lyric Unlimited staff to become founts of fascinating knowledge about the opera house and Lyric in particular, and opera in general.



*Jerry Goodman points out some details in the set of My Fair Lady.*



*Guide Joseph Rippin shows young visitors the costume storage area.*



*Guide Charlene Jacobsen (center) observes visitors having some fun with fake noses in a display near the wig and makeup department.*

From the starting point in the Art Deco-Art Nouveau splendor of the Daniel F. and Ada L. Rice Grand Foyer, with its stunning Austrian crystal chandeliers, beautifully stenciled ceiling, stately columns, and elegant brass rails and sconces, tours enter the magnificent 3,563-seat Ardis Krainik Theatre. Eyes widen and there are often audible gasps from those who have never crossed the threshold before. Countless clever decorative details can be spotted in both in the auditorium and in the foyer – comedy and tragedy masks, musical instruments, and the like – all underscoring the *raison d'être* of the space, which is the only opera house that is part of an office building.

Tours proceed to the front row of the theater (curiously, the first row is B), to peek into the orchestra pit and gaze back at the sweep of the full auditorium, all the way up to the top row of the upper balcony, on the sixth floor. From here, the route varies. During the performance season, when work is generally being done onstage, touring visitors walk down temporary stairs into the orchestra pit and explore below the stage before heading into the backstage areas, scenery handling area, etc.

In the off-season, the tour may exit, house left, through the door off Aisle 6 that leads to the stage via Peacock Alley, so named for the gowned, bejeweled, tuxedoed first-night VIPs of yore who would crowd the corridor on their way backstage to congratulate the diva and maestro after the final curtain.

If the stage isn't in use, tour-takers may briefly be allowed to walk where countless international opera stars have stood and delivered glorious arias and ensembles to packed houses.

It's a thrilling perspective, and a favorite spot for selfies, of course. The docents will urge an upwards glance to the top of the fly space, an astonishing 12 stories up – the highest in North America – before heading upstage to the huge roll-up doors that lead to the scenery-handling area, formerly the stage of the Civic Theatre. There you'll see a seemingly jumbled but actually well-organized collage of scenery from up to three opera productions that may be in repertoire or rehearsal during the season. Depending on the show and whether there's a need for quick changes, makeshift dressing rooms may be set



up for chorus members or soloists in this area. Looking up reveals the skeleton of the old theater proscenium, and a gigantic second-floor sliding door, so scenery can be moved on a huge truck lift from stage level to the main rehearsal room.

When the tour is actually backstage, visitors can see the principal artists' dressing rooms before riding the supersized elevator that can transport a couple-dozen fully costumed chorus members, dancers, or supernumeraries on performance days. (Early on rehearsal and performance days, the jumbo elevator is used to get racks of wigs and costumes to the right dressing rooms.) Behind-the-scenes tour stops include peeks into the fourth-floor chorus dressing rooms and adjacent wig and makeup department, and a clever show-and-tell display case that allows tour-takers to examine and even try on fascinating examples of stagecraft transformation, such as yak hair (used for powdered wigs) and a fake nose. There's also a stop in the 7th-floor wardrobe department to see up close the incredibly intricate construction of operatic costumes, and a traversal of the 6th-floor catwalk, with its vertigo-inducing view of the stage far below. The rails are chest-high and very sturdy, so you're at no risk of falling. Photos aren't allowed here – too risky for those working below.

Tours then descend to the basement by elevator to see the orchestra lounge and instrument lockers, the massive mechanism for lifts and turntable under the stage, the entrance into the orchestra pit, and the tiny cubbyhole where the prompter sits under the stage out of sight of the audience, helping singers with cues and words as needed during performances. On the east side of this lower level there's a curio cabinet with assorted props including a blood-squirting fake knife, a fake candle that can be blown out, stage food, chalices, and other nifty bits. There's also an old-timey hand-cranked wind machine that takes a surprising amount of strength to crank.

A few more questions and answers on the way back to street level and the front of the theater, where tour takers emerge, invigorated and enriched, into the daylight. Indianapolis resident Jamie Remien declared the tour experience “wonderful! So informative! You understand what's going on onstage after going backstage. I'm glad we did this!”

Yenny Hong, a South Korean voice-performance student at the University of Hartford-Connecticut, was visiting Chicago for the first time to celebrate her 21st birthday and see a friend at Roosevelt University. She was positively starry-eyed about the tour: “It was amazing! It's my dream place, very interesting to explore.” Longtime Lyric patron Nancy Herman vividly recalls her tour experience: “Backstage tours are wonderful! It's just absolutely eye opening and fascinating. Walking on the catwalk - my gosh! The wigs, all the clothes and shoes, the armory....It's an entirely different world, it's enormous, it's fascinating. It makes you realize this whole busy beehive is back there working together to put it all together. It was great!” Says Christopher McCauley from Pasadena, “This is wonderful! The most extensive tour we've ever had.” Lyric's tour guides justifiably beam and blush at such accolades.

Claudia Winkler has given backstage tours at Lyric since 1995 because “I love opera. I've been a subscriber since 1974, so it makes perfect sense to give tours. Interacting with visitors is second nature



*From top: Tour guide Claudia Winkler starting a tour in the Rice Grand Foyer; on the catwalk, high above the stage; and near the wig and makeup department.*

# LYRIC OPERA OF CHICAGO

and a lot of fun! Each year I've learned new things during training, and from people I know who work at Lyric, so I keep adding that new information to the tours. It's so much fun to show visitors what goes into making an opera, and to point out that what they see and hear during our tours also applies to TV, to movies, and to theater productions. I love hearing people say at the end of a tour that they had no idea how many people are involved and how much goes into creating an opera production. They leave with a very good understanding and appreciation of the complexity of the process."

Kathleen Banks started giving tours at Lyric in 2010. "What made me want to be a tour guide was the fact that I knew I could do it and I cared about doing it. I wanted to become involved with an arts organization, and I thought Lyric would give me the best learning

others." Banks was a music major at the American Conservatory of Music in the Fine Arts Building, earned a master's in English literature, and taught high school at Kenwood Academy for 30 years. "With my teaching experience, I felt confident that I could conduct interesting tours for students as well as for adults. My experience has been very rewarding and mind-expanding. I hope those who take my tours feel the same way about their experience! I've had children ask me how much tickets cost because they wanted to have their parent bring them to a real live opera performance. I've also had adults ask me whether the orchestra pit was ever moved or deepened, and I found out it has. Someone even asked where the marble floor of the Rice Grand Foyer was mined!"

Charlene Jacobsen started attending Lyric performances in 1994 and started giving tours at Lyric in 2007. "Since I was a music teacher I have always been interested in opera but never had time to really pursue it, so I thought this would be a wonderful way to learn more about the inside of opera and also to introduce young people and adults to this form of music. Giving tours allows me to continue to teach and lead both students and adults to this most intriguing and unique art form. Giving tours is fun! Meeting various people, revealing to them the inside of opera, helping them to understand this complicated, magical world of music, drama, art, costumes, design, dance and how they combine to be an opera. Opening up the world of opera to others is very exciting!"

*Magda Krance is Lyric's director of media relations. Prior to joining the company in 1992, she was a fulltime freelance journalist for The New York Times, Time, People, Chicago Tribune, and other publications.*

*For more information on Lyric's backstage tours, visit [lyricopera.org/backstagetours](http://lyricopera.org/backstagetours).*



*Tour guide Marilyn Barmash (left) in the wardrobe department.*



*Tour guide Nina Maimonis in the Ardis Krainik Theatre and (below) in the scenery-handling area behind the stage.*



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*Lyric*

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Giacomo Puccini

## Turandot

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# Turandot Synopsis

**TIME:** Legendary antiquity

**PLACE:** Beijing

## ACT ONE

The people of Beijing hear a mandarin recite Princess Turandot's decree: she will marry only the nobleman who can correctly answer three riddles. All who fail will be executed. The latest unsuccessful candidate, the Prince of Persia, will die this very day when the moon rises. It is now evening, and the excited crowd is eager to wake Pu-Tin-Pao, the executioner. Many people are nearly trampled, including Timur, the exiled king of Tartary. A young man rushes to him – his son, Calaf, who embraces the old man joyfully. Timur explains that Liù, the slave who is accompanying him, has been his guide and support. When Calaf asks why she chose to share his father's suffering, Liù answers that it's because the prince once smiled at her.

Pu-Tin-Pao's assistants prepare for the execution, and children lead in the procession. When the crowd sees the Prince of Persia, its scorn turns to pity. When Turandot appears, her beauty dazzles Calaf. Once she signals to proceed with the execution, the Prince of Persia is heard crying her name, but his voice cuts off: the execution has taken place.

Despite the gruesome scene, Calaf is now obsessed with Turandot. He is about to strike the gong – the signal that a new suitor is ready to meet his fate – when Ping, Pang, and Pong confront him. These three ministers urge Calaf to return to his own country. Turandot's handmaidens insist on silence, since she is sleeping.

Timur and Liù plead with Calaf to turn away from this dangerous passion. The prince begs Liù to remain with his father, no matter what happens. Ignoring everyone's protests, Calaf strikes the gong.

## ACT TWO

*Scene 1.* Ping, Pang, and Pong prepare for what may be a wedding *or* a funeral, depending on Calaf's success or failure. Life was always smooth in China, they reflect, until the birth of Turandot. Since then, many unlucky suitors have lost their lives. Each minister longs to leave Beijing and enjoy a quieter existence. They ruminate on how wonderful it would be if love finally conquered Turandot. All three depart, since the ceremony of the riddles is about to begin.

*Scene 2.* The crowd cheers the arrival of the ministers and wise men. When Calaf appears, he is addressed by Turandot's father, Emperor Altoum, who cannot persuade the prince to abandon his desire to win Turandot. The mandarin again summarizes the law regarding Turandot's marriage. When she finally appears, she reveals that she cannot forget the story of her ancestor, Princess Lo-u-Ling: many years before, a conqueror of China dragged Lo-u-Ling from the palace and killed her. Turandot now will not let herself to be possessed by any man.

The princess poses her three riddles, and each time Calaf answers correctly. When the crowd hears the third answer, it bursts with joy. Turandot implores her father not to yield her to the unknown prince, but Altoum insists that the law is sacred. Calaf now offers the princess a bargain: If Turandot can learn his name before dawn, he will release her and give up his life. If she is unsuccessful, she will have no choice but to belong to him.

## ACT THREE

*Scene 1.* Turandot's heralds proclaim that no one may sleep that night; the unknown stranger's name must be revealed by morning. Alone in the palace garden, the prince repeats, "No one may sleep" and looks forward to the dawn, when Turandot will be his. The ministers offer him beautiful women, sparkling gems, and fabulous adventures, if he will leave Beijing. They are concerned for their own lives, since no one knows where

Turandot may strike in her desperation to learn the stranger's name.

City guards drag in Timur and Liù, whom they apprehended near the city walls. The crowd gathers before Turandot suddenly appears. She orders Timur to speak, and the guards are about to torture him when Liù declares that she alone knows the prince's name and that she will keep it a secret. When Turandot orders that she be tortured, the guards twist her arms as Ping repeatedly demands the name, but she refuses to reveal it. When Turandot asks what gives her such strength, Liù answers that it is love. Before dawn, she says, her eyes will close forever and Turandot will love the prince. Seizing a dagger from a soldier, Liù stabs herself and falls lifeless. The stunned crowd carries her body away, accompanied by the heartbroken Timur, and leaving Turandot alone with Calaf.

Furious at her coldness, the prince tears away the veil covering Turandot's face. Ignoring her insistence that he not touch her, he kisses her passionately. Overwhelmed by new feelings, Turandot confesses that she is weeping her first tears. She begs the prince to leave her, taking his mystery with him, but he declares that he will now give her both his name and his life: he is Calaf, son of Timur. The ecstatic Turandot commands that he appear before the people with her.

*Scene 2.* Before her father and the people of Beijing, Turandot declares that she now knows the stranger's name: "His name is Love!" Calaf ascends the staircase to embrace Turandot as the crowd joyfully sings love's praises.

## TURANDOT

### Approximate Timings

ACT ONE: 30 minutes

Intermission: 25 minutes

ACT TWO: 45 minutes

Intermission: 25 minutes

ACT THREE: 45 minutes

**Total: 2 hours and 50 minutes**

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*Lyric*

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- Production owned by Lyric Opera of Chicago, originally created by Bliss Hebert and Allen Charles Klein for Florida Grand Opera, The Dallas Opera, Houston Grand Opera, and San Francisco Opera.
- Additional scenery constructed by Ravenswood Studios, Inc.
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*New-to-Chicago Production*

Giacomo Puccini

**TURANDOT**

Opera in three acts in Italian

Libretto by G. Adami and R. Simoni,  
after the dramatic fairy tale by Carlo Gozzi

First performed at the Teatro alla Scala, Milan, on April 25, 1926

First performed by Lyric Opera on October 18, 1958

*Characters in order of vocal appearance:*

<i>A Mandarin</i>	PATRICK GUETTI °
<i>Timur</i>	ANDREA SILVESTRELLI
<i>Calaf</i>	STEFANO LA COLLA*
<i>Liù</i>	MARIA AGRESTA* (December dates) JANAI BRUGGER* (January dates)
<i>Prince of Persia</i>	GEOFFREY AGPALO
<i>Ping</i>	ZACHARY NELSON
<i>Pang</i>	RODELL ROSEL °°
<i>Pong</i>	KEITH JAMESON
<i>Turandot's Handmaidens</i>	DESIRÉE HASSLER STEPHANIE SCHOENHOFER*
<i>Emperor Altoum</i>	JOSH LOVELL*°
<i>Turandot</i>	AMBER WAGNER °°

*Actors:* JACK DECESARE, KAI YOUNG

CHICAGO CHILDREN'S CHOIR

<i>Conductor</i>	SIR ANDREW DAVIS ROBERT TWETEN (January 27)
<i>Director</i>	ROB KEARLEY
<i>Production Designer</i>	ALLEN CHARLES KLEIN*
<i>Lighting Designer</i>	CHRIS MARAVICH
<i>Chorus Master</i>	MICHAEL BLACK
<i>Children's Chorus Master</i>	JOSEPHINE LEE
<i>Movement Director</i>	AUGUST TYE
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Stage Director</i>	DAVID TOULSON
<i>Stage Manager</i>	JOHN W. COLEMAN
<i>Stage Band Conductor</i>	ROBERT TWETEN
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM MATTHEW PIATT STEFANO SARZANI* °°°
<i>Prompter</i>	SUSAN MILLER HULT
<i>Fight Director</i>	CHUCK COYL
<i>Projected English Titles</i>	FRANCIS RIZZO

\* *Lyric debut*

° *Current member, The Patrick G. and Shirley W. Ryan Opera Center*

°° *Alumnus/Alumna, The Patrick G. and Shirley W. Ryan Opera Center*

°°° *Solti Fellow*



**AMBER WAGNER**

(*Turandot*)

**Previously at Lyric:**

Eight roles since 2007/08, most recently Elisabeth/*Tannhäuser*, Leonora/*Il trovatore* (both 2014/15); Title role/*Ariadne auf Naxos* (2011/12).

Acknowledged internationally as possessing one of the most remarkable voices of her generation, the American soprano, a Ryan Opera Center alumna, successfully debuted the role of Turandot earlier this season at Vancouver Opera. Other highlights in 2017/18 include her debut in the title role/*Aida* (Opera Australia) and a reprise of Senta/*The Flying Dutchman* (Rome's Accademia di Santa Cecilia, Turin's National RAI Symphony Orchestra). Last season Wagner triumphed as Senta at the Metropolitan Opera, where she previously starred as Amelia/*Un ballo in maschera*. Other successes include Senta and Elsa/*Lohengrin* (Savonlinna Festival), Sieglinde/*Die Walküre* (Opera Australia, Oper Frankfurt, DVD), the title role/*Ariadne auf Naxos* (Bavarian State Opera, Opéra National de Lorraine, Théâtre des Champs-Élysées, Minnesota Opera, Palm Beach Opera), and Leonora/*La forza del destino* (Washington National Opera). Wagner has sung Verdi's *Requiem* with the Melbourne Symphony under Sir Andrew Davis and with the Taipei Symphony, Pacific Chorale, Kansas City Symphony, Tucson Symphony, Colorado Symphony, and Grant Park Music Festival. She has also appeared in Lyric's Millennium Park concerts and the Met's summer concert series in New York's Central Park and Brooklyn Bridge Park. The soprano is a winner of the Metropolitan Opera National Council Audition Grand Finals, the Liederkrantz Foundation Competition, and the Palm Springs Opera Guild Competition.



**STEFANO LA COLLA**

(*Calaf*)

**Lyric debut**

The celebrated Italian tenor has triumphed previously as Puccini's Calaf in major European theaters such as La Scala, Naples's Teatro San Carlo, Munich's Bavarian State Opera, the Deutsche Oper Berlin, and the Vienna State Opera. Important highlights of the current season include Cavaradossi/*Tosca* (Rome's Teatro dell'Opera), Pollione/*Norma* (Oper Frankfurt), and Ismaele/*Nabucco* (La Scala). Cavaradossi has become a signature role, with successes in Toulon, St. Gallen, Naples, Berlin, and Pisa. Other important career achievements include such starring roles as Radames/*Aida* (San Carlo Opera Festival, Verona Arena, Macerata's Arena Sferisterio), Pinkerton/*Madama Butterfly* (Deutsche Oper Berlin, Berlin State Opera), Rodrigue/*Le Cid* (St. Gallen Festival), Turiddu/*Cavalleria rusticana* (Dresden's Semperoper, La Scala), and both Turiddu and Canio/*Pagliacci* (Opéra National du Rhin). La Colla is the 2002 winner of the High Accreditation Academy of the Puccini Repertory of Torre del Lago and 2006 winner of the International Competition Ismaele Voltonlini of Buscoido. Concerts have brought him to Wigmore Hall in London, Roy Thomson Hall in Toronto, and the prestigious Goldene Deutschland gala in Munich, among other venues. An alumnus of the Conservatorio Pietro Mascagni in Livorno, the tenor studied under soprano Luciana Serra and later under baritone Carlo Meliciani.



**MARIA AGRESTA**

(*Liù – Dec. dates*)

**Lyric debut**

Acclaimed as one of the most remarkable Italian singers of her generation, the soprano has been heard as Liù at La Scala, the Verona Arena, and earlier this season at the Metropolitan Opera. Later this season Agresta returns to the Met and Deutsche Oper Berlin as Leonora/*Il trovatore* and to the Zurich Opera House as Luisa Miller. Her breakthrough came in 2011, when

she sang *I vespri siciliani* in Turin. Since then, she has been invited to prestigious venues worldwide, such as Covent Garden, the Opéra National de Paris, and Carnegie Hall. Career highlights include Norma (Tel Aviv, Zurich, Paris), Lucrezia/*I due Foscari* (Covent Garden), Marguerite (Salzburg Festival), Mimì (Covent Garden, Verona, Met, Vienna, Munich), the title role/Donizetti's *Gemma di Vergy* (Bergamo), Leonora/*Il trovatore* (Covent Garden, La Scala, Amsterdam, Salerno), and Donna Elvira/*Don Giovanni* (La Scala), where her performance was especially praised. Her career has also encompassed performances at Spoleto's Festival of Two Worlds, the Opéra National de Lorraine, and Macerata's Sferisterio Opera Festival, among many other venues. On CD Agresta sings sacred music of Verdi with Antonio Pappano conducting, and she can be seen on DVD in *Pagliacci*, *Gemma di Vergy*, *Faust*, and *I due Foscari*.



**JANAI BRUGGER**

(*Liù – January dates*)

**Lyric debut**

A Chicago native, the soprano has portrayed Liù at the Metropolitan Opera and Hawaii Opera Theatre. The current season finds Brugger singing three Mozart roles: Pamina/*The Magic Flute* in her return to Covent Garden, Susanna/*The Marriage of Figaro* at Palm Beach Opera, and Servilia/*La clemenza di Tito* at the Dutch National Opera in Amsterdam. She earned acclaim in three roles at the Met last season: Pamina, Gemmy/*Guillaume Tell* (new production), and Micaëla/*Carmen*. As a member of the Domingo-Thornton Young Artist Program, Brugger's LA Opera appearances include Barbarina/*The Marriage of Figaro* under the baton of Plácido Domingo, Page/*Rigoletto* with James Conlon, and Musetta/*La bohème* with Patrick Summers. Career highlights include her performances as Pamina (U. K. debut at Covent Garden, LA Opera), Helena/*The Enchanted Island* (Met), Micaëla (Washington National Opera, Lyric Opera of Kansas City), Norina/*Don Pasquale* (Palm Beach Opera), and the High Priestess/*Aida* (Hollywood Bowl with Los Angeles Philharmonic). Brugger appears frequently in concert and in recital. She sang



at the Peter Dvorsky Festival in the Czech Republic; with the Cincinnati Symphony Orchestra; at Ravinia with the Chicago Symphony Orchestra; at the Grant Park Festival's Fourth of July performance; and with the Philadelphia Orchestra in their 2013 gala concert performance.



**ANDREA SILVESTRELLI**

(*Timur*)

**Previously at Lyric:**

Twelve roles since 2000/01, most recently Nourabad/*The Pearl Fishers* (2017/18);

Oroveso/*Norma* (2016/17); Ferrando/*Il trovatore* (2014/15).

The Italian bass, who has made a specialty of German repertoire in recent years, recently performed in the *Ring* cycle, marking his return to the Tyrolean Festival in Erl, Austria (his fourth *Ring* with the company). He will be heard as both Fasolt and Hagen in San Francisco Opera's *Ring* later this season. Silvestrelli is a favorite at these venues, having also portrayed King Marke/*Tristan und Isolde* and King Henry/*Lohengrin* in Erl, and the Nightwatchman/*Die Meistersinger von Nürnberg*, Wurm/*Luisa Miller*, Pistola/*Falstaff*, the Grand Inquisitor/*Don Carlo*, Don Basilio/*The Barber of Seville*, and Sparafucile/*Rigoletto* in San Francisco. The bass's achievements in Wagner and Verdi are mirrored by his successes in Mozart, including performances as the Commendatore/*Don Giovanni* (Lyric, La Scala, London, Bologna, Parma, Paris, Los Angeles, among many other companies), Sarastro (Philadelphia, Tel Aviv, Santa Fe), and Osmin (Lyric, San Francisco, Houston, Munich). Silvestrelli has recorded Donizetti's rarely heard *Adelia* (CD, Haydn Orchestra), as well as *Don Carlo* (CD, La Scala Orchestra, Riccardo Muti conducting) and *Rigoletto* (DVD, Toscanini Foundation Orchestra). Among his previous successes in concert have been Verdi's *Requiem* (Siena, Sydney, Munich), Rossini's *Stabat Mater* (Berlin), Mahler's *Symphony No. 8* (Amsterdam's Concertgebouw), and Puccini's *Messa di Gloria* (Hamburg).



**ZACHARY NELSON**

(*Ping*)

**Previously at Lyric:**

Donner/*Das Rheingold* (2016/17).

This season the American baritone reprises his portrayal of the title role/*The Marriage of Figaro* at Dresden's Semperoper and Belcore/*L'elisir d'amore* at Pittsburgh Opera. Last season, Nelson was heard as Enrico Ashton/*Lucia di Lammermoor* (The Santa Fe Opera) and Escamillo/*Carmen* (Den Norske Opera, Oslo), the latter a role he previously sang at San Francisco Opera and Palm Beach Opera. He has portrayed both Escamillo and Masetto/*Don Giovanni* (company debut) at Toronto's Canadian Opera Company. In 2013/14 Nelson joined the permanent ensemble of the Semperoper, where he portrayed Paolo/*Simon Boccanegra*, Guglielmo, Belcore, and Marcello. Last season he returned to Dresden as the Figaros of Rossini and Mozart. His portrayal of Mozart's Figaro has been heard with the Aix-en-Provence Festival on tour in Manama, Bahrain; and at The Santa Fe Opera, where he has also sung Malatesta/*Don Pasquale*. Successes in other roles include appearances with the Seiji Ozawa Music Academy Opera Project in Japan (Falke/*Die Fledermaus*) and Washington Concert Opera (Duke Robert/*Strauss's Guntram*). The Maryland native was awarded first place in the 2012 Licia Albanese, George London, and Liederkranz Competitions as well as the 2011 Opera Index Vocal Competition.



**RODELL ROSEL**

(*Pang*)

**Previously at Lyric:**

22 roles since 2005/06, most recently Monostatos/*The Magic Flute*, Mime/*Das Rheingold* (both 2016/17); Valzacchi/*Der Rosenkavalier* (2015/16).

A Ryan Opera Center alumnus, the Filipino-American tenor was heard earlier this season as the Dancing Master/*Ariadne auf Naxos* (Kentucky Opera) and will later portray Njegus/*The Merry Widow* (Florentine Opera). Last season he reprised Monostatos/

*The Magic Flute* and Goro/*Madama Butterfly* at Seattle Opera, while also returning to LA Opera as the First Jew/*Salome* and Spalanzani/*Les contes d'Hoffmann*. Recent successes include singing his first Don José/*Carmen* (Los Angeles County's Center Stage Opera), creating the role of Anthony Candolino/Jake Heggie's *Great Scott* (The Dallas Opera), and Mime/*Siegfried* (Houston Grand Opera). Other highlights include performances at the Metropolitan Opera (*Les contes d'Hoffmann*, *Der Rosenkavalier*), LA Opera (*The Magic Flute*, *Tosca*, *Falstaff*), The Santa Fe Opera (Ong Chi Seng/Paul Moravec's *The Letter*, world premiere), Pittsburgh Opera (*Madama Butterfly*), Wolf Trap Opera Company (John Musto's *Volpone*, nominated for a Grammy on CD), Florentine Opera (title role/*Albert Herring*), the Cleveland Orchestra (*Salome*), and Ravinia (*The Marriage of Figaro*, *The Magic Flute*, *Idomeneo*). A Metropolitan Opera National Council Auditions Grand Prize winner, Rosel has received awards from the Palm Beach Opera Vocal Competition and the Lotte Lenya Vocal Competition.



**KEITH JAMESON**

(*Pong*)

**Previously at Lyric:**

Seven roles since 2007/08, most recently Triquetin/*Eugene Onegin* (2016/17); Basilio/*The Marriage of Figaro* (2015/16); Monsieur Taupel/*Capriccio* (2014/15).

This season the tenor, a South Carolina native, reprises his portrayal of Flute/*A Midsummer Night's Dream* (Palermo's Teatro Massimo) and A Novice/*Billy Budd* (Rome's Teatro dell'Opera). He recently earned acclaim as Sancho Panza/*Man of La Mancha* at Utah Opera and Don Basilio/*The Marriage of Figaro* at Washington National Opera. In the 2015/16 season Jameson created the role of Yab the Elf/Mark Adamo's *Becoming Santa Claus* at The Dallas Opera and made his Houston Grand Opera debut as Basilio/*The Marriage of Figaro*, previously a success for him at Lyric and The Santa Fe Opera. Other recent portrayals include the Gamekeeper/*Rusalka* (Houston) and Sellem/*The Rake's Progress* (Pittsburgh). Santa Fe appearances include featured roles in *Falstaff*, *Billy Budd*, *Madama Butterfly*, and two world premieres, Paul Moravec's *The Letter* and

Lewis Spratlan's *Life is a Dream*. Jameson has also starred as Bernstein's *Candide* at Florence's Maggio Musicale. He has recorded Haydn's *Creation* and *Lord Nelson Mass* (both with Boston Baroque), and he can be seen on Met DVDs of *Carmen* under Yannick Nézet-Séguin and *Falstaff* under James Levine.



**JOSH LOVELL**  
(*Emperor Altoum*)  
*Lyric debut*

The Canadian tenor, a first-year Ryan Opera Center member, was a 2017 national semi-finalist in the Metropolitan Opera National Council Auditions. He made his Canadian operatic debut in 2013 with Pacific Opera Victoria as *Bardolfo/Falstaff*, subsequently returning as *Normanno/Lucia di Lammermoor*. Recent performance credits include Handel's *Messiah* (Victoria Symphony, Toledo Symphony Orchestra), Bach's *St. John Passion* (Victoria Baroque Players), Mozart's *Requiem* (Detroit Symphony Youth Orchestra), Mozart's *Coronation Mass* and *Vesperae solennes de confessore* (Capriccio Vocal Ensemble), Bach's *Mass in B minor* (The Handel Society of Music), and Handel's *Jephtha* (Oakland Choral Society). An alumnus of the University of Victoria (bachelor's degree) and the University of Michigan at Ann Arbor (master's degree, performances as *Rinuccio/Gianni Schicchi*, *Ferrando/Così fan tutte*, and *Lysander/A Midsummer Night's Dream*), he recently portrayed Bao Yu/Bright Sheng's *Dream of the Red Chamber* in a workshop performance of the work, newly commissioned by San Francisco Opera. In addition to numerous vocal programs across Canada, Lovell has participated in San Francisco Opera's Merola Opera Program and is past recipient of the Johann Strauss Foundation Scholarship. *Josh Lovell is sponsored by Maurice J. and Patricia Frank.*



**PATRICK GUETTI**  
(*A Mandarin*)  
*Previously at Lyric:*

Four roles since 2016/17, most recently *Zunigal/Carmen*, *Zaretsky/Eugene Onegin*,

*Second Armored Man/The Magic Flute* (all 2016/17).

The third-year Ryan Opera Center bass, a native of Highland Park, New Jersey, made his European debut in 2016 at Glyndebourne Festival Opera (*Die Meistersinger von Nürnberg*), followed by his Los Angeles Philharmonic debut (*Tosca*, Gustavo Dudamel conducting). Highlights of recent seasons include debuts at The Dallas Opera (*Fifth Jew/Salome*) and Opera Philadelphia (José Tripaldi/Oswaldo Golijov's *Ainadamar*), as well as Guetti's return to The Santa Fe Opera for a second consecutive year as an apprentice artist (*Carmen, Fidelio, Dr. Sun Yat-Sen* – world premiere, *The Impresario/Le Rossignol*). The bass is an alumnus of Catholic University of America and Philadelphia's Academy of Vocal Arts. At AVA his roles included *Don Quichotte*, *Prince Gremin* and *Zaretsky/Eugene Onegin*, *Don Basilio/The Barber of Seville*, *Tom/Un ballo in maschera*, and *Arkel/Pelléas et Mélisande*. Honors and awards include first place in the 2015 Gerda Lissner Foundation Competition, grand prize in the 2014 Metropolitan Opera National Council Auditions, a 2014 Sara Tucker Study Grant, the Audience Favorite Award at the 2013 Giargiari Bel Canto Competition, and first prize in the Premio "Verdi" competition. *Patrick Guetti is sponsored by The C. G. Pinnell Family.*



**CHICAGO CHILDREN'S CHOIR**

*Previously at Lyric:*  
Six operas since 2000-01, most recently *Carmen* (2016/17); *Wozzeck* (2015/16);

*Tosca* (2014/15).

Founded as a single choir in Hyde Park at the height of the civil rights movement in 1956, today Chicago Children's Choir serves 4,600 youth representing all 57 Chicago zip codes. The CCC encompasses programs in

85 city schools and ten neighborhoods, an ensemble for young male voices, and the world-renowned Voice of Chicago. Under president and artistic director Josephine Lee, Chicago Children's Choir has undertaken many highly successful national and international tours, has been featured in national broadcasts, including NBC's *Today*, *Oprah*, and the PBS series *From the Top: Live from Carnegie Hall*, and was featured in the Chicago/Midwest Emmy-winning documentary *Songs on the Road to Freedom* (2008). CCC regularly collaborates with major Chicago musical organizations. It has performed throughout the world and for many dignitaries, from Bill and Hillary Clinton and Barack and Michelle Obama to Nelson Mandela and the Dalai Lama. CCC has also collaborated onstage with such celebrities as Chance the Rapper, Luciano Pavarotti, Beyonce Knowles, Yo-Yo Ma, and Celine Dion, among many others. Among CCC's recordings are *We All Live Here* (2016), *Holiday Harmony* (2010), *Songs on the Road to Freedom* (2008), *Sita Ram* (2006) and *Open Up Your Heart* (2004).



**SIR ANDREW DAVIS** (Conductor)

*Previously at Lyric:*  
56 operas since 1987, most recently *The Pearl Fishers*, *Die Walküre* (both 2017/18); *Don Quichotte* (2016/17).

Lyric Opera of Chicago's internationally renowned music director returned last summer to the Melbourne Symphony Orchestra (of which he is chief conductor), the BBC Symphony Orchestra (at the BBC Proms), and the Edinburgh International Festival (*Die Walküre* with the Scottish Chamber Orchestra, Elgar's *King Olaf* with the Philharmonia Orchestra). Recent appearances have also included concerts with the Detroit, Frankfurt Radio, Toronto, and Royal Liverpool symphony orchestras. Former music director of Glyndebourne Festival Opera, Davis is also conductor laureate of the BBC Symphony Orchestra and the Toronto Symphony Orchestra (which he is currently serving as interim artistic director). Operatic successes include productions at many major international companies, from the Metropolitan, Covent Garden, and La Scala to the Bayreuth Festival and the

leading houses of San Francisco, Munich, and Santa Fe. Davis has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, London, Berlin, Amsterdam, and Rotterdam. A vast discography documents his artistry, with recent releases including programs of Berlioz and Ives, as well as Handel's *Messiah* in Davis's new orchestration. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Endowed Chair.*



**ROBERT TWETEN**  
(Conductor – Jan. 27)  
**Previously at Lyric:**  
*The Magic Flute*  
(student matinees,  
2001/02).

The Canadian conductor has led productions throughout the U. S. and Canada, and has performed as a collaborative pianist with many of today's most prominent singers. Associated with The Santa Fe Opera for 27 seasons, Tweten currently serves as the company's head of music staff. Operas conducted during his tenure include Mason Bates's *The (R)evolution of Steve Jobs* (world-premiere production, 2017), as well as *Ermione*, *Katya Kabanova*, *Don Giovanni*, *The Marriage of Figaro*, and *The Pirates of Penzance*. Tweten has conducted extensively in Canada, including Vancouver Opera (*Tosca*, *The Barber of Seville*), Edmonton Opera (*Lucia di Lammermoor*, *Rigoletto*, *Madama Butterfly*, *Fidelio*), Canadian Opera Company (Haydn's *L'isola disabitata*), and Calgary Opera (*Otello*, *The Magic Flute*, *The Marriage of Figaro*, *Pagliacci/Gianni Schicchi*, *The Barber of Seville*, *Litaliana in Algeri*). In addition, he has led performances at Sarasota Opera, Dayton Opera, Tulsa Opera, Austin Lyric Opera, Opera Birmingham and Madison Opera. He has also served for many seasons as an assistant conductor at Lyric. This season's engagements include *The Barber of Seville* (Kentucky Opera), as well as a return to Utah Opera (*La bohème*, his eleventh opera with the company since 2005). Tweten recently joined the faculty of the New England Conservatory as music director of opera.



**ROB KEARLEY**  
(Director)  
**Lyric directorial debut**  
**Previously at Lyric:**  
Associate director/*Die Walküre* (2017/18),  
*Das Rheingold*  
(2016/17), *The Passenger* (2014/15).

The British director returned to the U. S. last season for his San Francisco Opera debut (*Rigoletto*). He has worked with companies across Europe and North America including English National Opera, Canadian Opera Company, Opera North, Opéra de Lyon, Prague State Opera, Prague National Theatre, Teatro Comunale Bolzano, and the Bregenz Festival. Kearley has collaborated with numerous renowned directors, among them David Pountney, Christopher Alden, Tim Albery, Robert Carsen, Chen Shi-Zheng, and Yoshi Oida, among others. Recent engagements include *Portraits de Manon* at the Wexford Festival; revivals of *The Passenger* for Florida Grand Opera, Michigan Opera Theatre, and Houston Grand Opera; directing at the Europa Cantat Festival in Turin; Judith Weir's *Miss Fortune* at the Royal Opera House, Covent Garden; working with the Opéra Comique in Paris; *Faust* (new production) and *Death in Venice* for Opera North; *The Magic Flute* for the Bregenz Festival; and *Peter Grimes* for Opéra de Lyon.



**ALLEN CHARLES KLEIN**  
(Production Designer)  
**Lyric debut**

The celebrated American designer, whose career spans more than half a century, has created sets and/or costumes for productions across America and in many major European houses. Among his most important credits are *Les contes d'Hoffmann*, starring Plácido Domingo and Joan Sutherland, at the Metropolitan Opera; *The Marriage of Figaro* at The Santa Fe Opera, featuring the U.S. debut of Kiri Te Kanawa; the world premiere of Thomas Pasatieri's *The Seagull* at Houston Grand Opera; and productions for the Vienna State Opera, the Deutsche Oper Berlin, La Scala, Venice's Teatro La Fenice,

Scottish Opera, and Glyndebourne Festival Opera, among many other companies. Premiered at The Dallas Opera and seen nationwide, Klein's *Turandot* production was originally directed by his frequent colleague Bliss Hebert, with whom he collaborated recently for Cincinnati Opera's *Aida* and with whom he will return to that company later this season for *La traviata*. Klein's sets and costumes were seen at Pittsburgh Opera in *Otello* (2014) and *Carmen* (2015).



**CHRIS MARAVICH**  
(Lighting Designer)  
**Previously at Lyric:**  
Six productions since 2014/15, most recently *Rigoletto*,  
*Orphée et Eurydice*  
(both 2017/18); *Don Quichotte* (2016/17).

Currently Lyric's lighting director, Maravich served in the same position from 2006 to 2012 at San Francisco Opera, where he has created lighting for many productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il trittico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. He has collaborated on the lighting designs for *Doktor Faust* at Staatsoper Stuttgart, *Tannhäuser* for the Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. Maravich has also designed lighting for Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances and Opera San Jose.



**MICHAEL BLACK**  
(Chorus Master)  
Chorus master since 2013/14; interim chorus master, 2011/12.

Chorus master from 2001 to 2013 at Opera Australia in Sydney, during his tenure Black prepared the OA chorus for more than 90 operas and many concert works. He has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera

Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), the Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has also worked with the Melbourne Symphony Orchestra in Australia with Sir Andrew Davis. His recent activities include preparing the *Damnation of Faust* chorus, continuing his association with Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



**JOSEPHINE LEE**  
(Children's Chorus Master)

**Previously at Lyric:**  
Seven operas since 2000/01, most recently *Carmen* (2016/17); *Wozzeck* (2015/16); *Tosca* (2014/15).

The president and artistic director of Chicago Children's Choir has revolutionized youth choral music through cutting-edge performances of diverse repertoire and innovative collaborations with worldclass artists. Her vision and leadership have established CCC as one of the city's premier cultural institutions, solidifying partnerships with Lyric, the Chicago Symphony Orchestra, and Ravinia. Recent projects include a revival of the original world musical *Sita Ram* at the Harris Theater with David Kersnar of Lookingglass Theatre and Natya Dance Theatre, as well as the development of a fully staged theatrical work with the Q Brothers. The Chicago native has led tours nationally and internationally to 20 countries since 1999. In 2015 she founded Vocality, a festival chorus comprising CCC alumni

and young vocal artists from a wide array of communities within and surrounding Chicago, exemplifying the highest level of choral singing with an emphasis on excellence and diversity. Vocality debuted in 2015 at Ravinia Festival in *Porgy and Bess* with the CSO. Lee was recently featured in "The Transformative Power of Music," a segment on Oprah Winfrey Network's show, *Super Soul Sunday*.



**AUGUST TYE**  
(Movement Director)

**Previously at Lyric:**  
37 productions since 1993/94 as dancer, choreographer, or ballet mistress, most recently *The Pearl*

*Fishers, Orphée et Eurydice* (both 2017/18); *Les Troyens* (2016/17).

The American dancer-choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* (San Francisco Opera, Covent Garden) and *Salome* (Saito Kinen Festival in Matsumoto, Japan). Tye has choreographed for Chicago Folks Operetta and will choreograph her second production at DePaul University, *The Merry Widow*, in March. She is currently finishing a two-year training program with the Royal Academy of Dance, London, to become a registered teacher of the RAD. Tye teaches ballet exclusively at the Hyde Park School of Dance, which she founded in 1993. She is a past recipient of Regional Dance America's Best Young Choreographer Award and a two-time recipient of the Monticello Young Choreographer's Award. In addition to Lyric and Joel Hall Dancers, Tye has performed in Chicago with Salt Creek Ballet and Second City Ballet. In 1997 she founded Tyego Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.



**SARAH HATTEN**

(Wigmaster and Makeup Designer)

Wigmaster and makeup designer since 2011/12.

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College. *Sarah Hatten is the Marlyb Beider Wigmaster and Makeup Designer Endowed Chair.*

## Supernumeraries

### Turandot

#### Boys

Dane Bialas  
Stephen Bialas  
Joel Scribner  
David Yurick

#### Men

Phillip Christian  
James Edward Dauphin  
Bill DuBois  
James Fazzzini  
Kenneth Giambrone  
Henry (Hank) Mandziara  
David McClintock  
Frank Novak  
Mike Ortyl  
Reuben Rios  
Alexander Trice  
Christopher Vaughn  
Theo Vlahopoulos  
Irvin (Ham) Wagner

#### Women

Phoenix Alazam  
Genevieve Essig  
Hillary Gokenbach  
Jenny Hale  
Amy Lynn Nicholson  
Caroline Wattelle  
Lucy Zukaitis

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## *Turandot: Modernity, Orientalism, and Love*

By Susan Halpern

METROPOLITAN OPERA ARCHIVES



“I wanted something human, and when the heart speaks, whether in China or Holland, it says only one thing, and the outcome is the same for everyone....”

— Giacomo Puccini, 1924



(Left) Birgit Nilsson, Lyric’s first *Turandot* in 1958, returned in 1970 to sing the role in the same production in which she previously starred at the Metropolitan Opera. She is pictured wearing that production’s costume, designed by Cecil Beaton. (Right) *Turandot* in Carlo Gozzi’s play, depicted by Austrian artist Arthur von Ramberg in an engraving dating from 1859.

Puccini’s final opera, *Turandot*, written between 1920 and 1924, was widely considered a success, and yet most found its eponymous heroine truly enigmatic. In the intervening century, we’ve struggled to make sense of *Turandot* and the opera, and Puccini’s intentions. *Turandot* isn’t romantic and doesn’t follow the *verismo* tradition, with its emphasis on realistic stories about ordinary people who love each other with supreme passion. Instead, the opera seems to make assumptions that we, in the 21st century, find shocking and culturally insensitive. Dualities seem to underpin the tale, and its message seems elusive. Did Puccini favor one of his protagonists? Or did he die before he could decide how to complete this perplexing work? Understanding Puccini’s worldview may help unpack issues of cultural stereotypes, orientalism, and misogyny, which seem embedded in the work.

*Turandot* finds its source in Venetian dramatist Carlo Gozzi’s play, *Turandotte* (1762), itself taken from a Persian story in *Les Mille et un jours* by François Pétis de la Croix (1721). Puccini was not the first to utilize the

story for opera: his teacher, Antonio Joseph Bazzini, wrote *Turanda* (1867) and Ferruccio Busoni *Turandot* (1917). Puccini, who hadn’t heard Busoni’s opera, instructed his librettists, Giuseppe Adami and Renato Simoni, “Put all your strength into [the libretto], all the resources of your heads and hearts, and create for me something which will make the world weep. They say that emotionalism is a sign of weakness, but I like to be weak! To the strong, so-called, I leave the triumphs that fade; for us, those that endure.” That statement seems surprising indeed, considering what the opera and its heroine turned out to be.

Following Puccini’s death, the much-anticipated premiere of *Turandot* took place at Milan’s Teatro alla Scala on April 25, 1926. The opera had been completed by Franco Alfano, whom the Ricordi publishing house and conductor Arturo Toscanini commissioned to create the ending by shaping the extensive sketches Puccini had left. On opening night, however, after the death of Liù, Toscanini faced the audience and announced, “At this point the Master laid down his pen.” In his final music,

Liù’s funeral procession, many critics would claim, Puccini remained true to himself, that is, to his pre-*Turandot* self.

Perhaps the biggest question the opera raises is whether *Turandot*, silent until Act Two, can be seen as emblematic of Puccini’s intentions for the meaning of the opera as a whole. With her coldness and rigid appearance, what cultural values does she represent? Are we meant to have compassion for her? What is Puccini saying about the apparent decline of the human in the Machine Age? Was he making a deliberate, if tentative, move towards updating his operatic style, exploring the ways in which opera might connect with modernist preoccupations evident in the other arts?

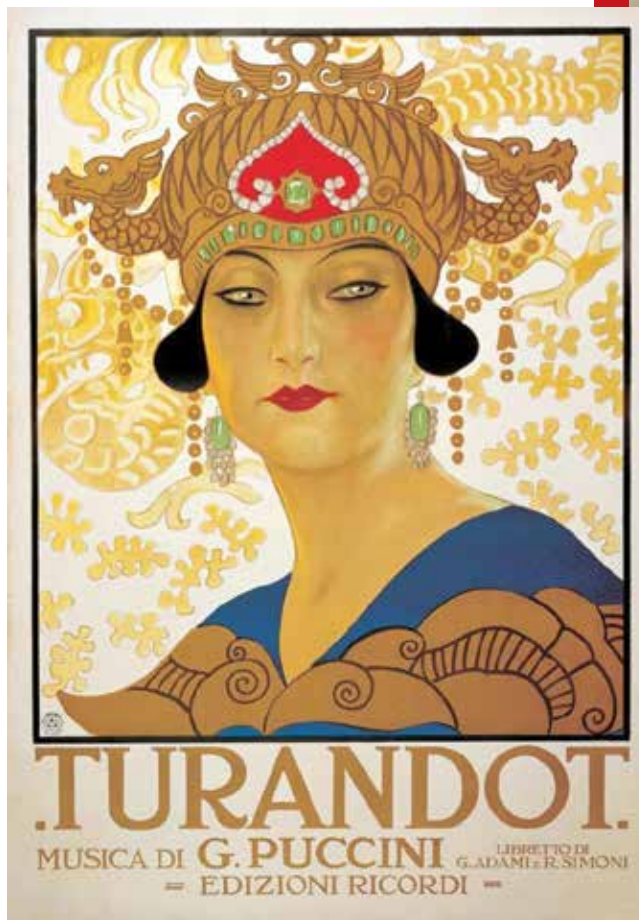
*Turandot*’s malice didn’t disturb the critics, but her mechanical nature did. Puccini didn’t intend us to empathize with her, making her the antithesis of what Italian operagoers expected. Identification with the characters had always been Italian opera’s goal, what audiences desired. Puccini said he planned “a *Turandot* filtered through the modern mind”; he intended her as a fitting emblem of her time.

In crafting her, Puccini drew on futurism, an avant-garde artistic and social movement founded in Milan in 1909, glorifying modernity and emphasizing technology over humanity. *Turandot* can be understood as fitting within the context of futurist Italian theater development. In the early 1920s, to be “mechanical” was to be modern, if inhuman. Inspired by the marionette-like figures of *commedia dell’arte*, puppets – literal and metaphorical – inhabited the stage; puppets, robots, and masked figures became avant-garde emblems. Futurist theater’s machine-like characters had a mechanistic style of declamation without human emotion.

In futurism, war and patriotism became linked themes. Michael Steinberg theorized, “The delivery of opera to spectacle is also its delivery to fascism, to its aesthetic of power through spectacle.” In Gozzi’s *Turandotte*, the crowds contained slave-women, eunuchs, soldiers, and priests; Puccini’s crowds were homeless Chinese needing leadership and direction, and could be analogized to post-World-War-I Italians awaiting a leader like Mussolini.

Puccini believed Italy needed Mussolini’s firm hand. *Turandot* seems to reinforce what fascists considered “deviant” women; “deviants” were *femmes fatales* or working women who challenged men by disobeying their husbands and remaining childless. Puccini described Turandot as a “tiny viperous woman” (“donna viperina”) with the heart of a hysteric (“un cuore strano di isterica.”) The librettists gave her pride (“orgoglio”), a domineering attitude, an arrogant gaze, and imperious gestures, but the dramatic change that *Turandot* brought to Puccini’s operatic style troubled audiences and critics because it represented a retreat from the emotionalism of his gentle and suffering heroines (Butterfly, Mimì, Tosca), who had been a characteristic, integral aspect of his work. Puccini felt Italian culture was under attack as weak and “feminized” and aimed to counter this notion by elevating a strong, mechanistic, rigid Turandot.

Turandot contrasts strongly with the sympathetic slave, Liù. In her, Puccini created a character who (especially in her first aria,

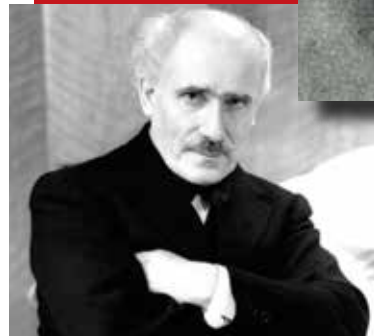


*The most famous image related to the early years of Turandot – the cover of the score printed by Ricordi, Puccini’s publisher.*

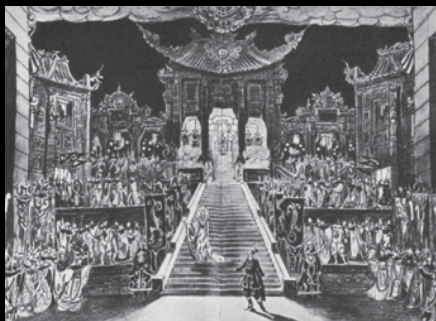
“Signore ascolta”), provided the lyricism listeners craved. Why must Liù die? Puccini’s librettists created this self-sacrificial heroine especially for him. Undoubtedly, the warm Liù represents Puccini’s past strengths, while cruel, mechanical Turandot points to a colder future. The contrast between Liù and Turandot artistically replicates the tension between traditionalism and modernism in the early twentieth century. Symbolically, must Liù die so that beauty will not haunt the living?

Gozzi’s play presented Turandot as purely malicious. Puccini retained essential parts of Gozzi’s version, although he and his librettists simplified its complicated plot and invented Turandot’s ancestress to justify her unremitting cold behavior. In Puccini’s version, Turandot gradually becomes more understandable and sympathetic, and as in a fairy tale, she is released from revenge’s stranglehold and restored to humanity with Prince’s Calaf’s kiss.

The play’s adherence to *commedia dell’arte* traditions included having actors wearing masks, negating their individuality. Gozzi’s



*From top: Giacomo Puccini; the ailing Puccini at the time of Turandot, with his first radio, the only one he ever owned; the legendary Russian actor-director Yevgeny Vakhtangov’s production of Gozzi’s play Turandotte, Moscow, 1922; Franco Alfano, the composer who completed Turandot; Arturo Toscanini, who conducted the premiere, in which he chose not to perform Alfano’s ending.*



From top: At the opera's world premiere at Milan's La Scala in 1926, Rosa Raisa sang Turandot opposite the Calaf of Miguel Fleta. Galileo Chini designed the elaborate sets (pictured is the Riddle Scene in Act Two).

work combined fantasy, caricature, and stock characters, which were paired with extravagant sets. He intended his play to illustrate the righteousness and power of all-conquering love. Puccini also employed masks as a significant element, paired with distinctive music evoking the jerky movements of marionettes. The German playwright Friedrich Schiller, who adapted Gozzi's play, pointed out a puppet-like quality common to all Gozzi's characters, not only those designated as masks: "The figures have the appearance of marionettes operated by wires; there is a certain pedantic stiffness running through the whole thing." By the mid-1920s, puppets, robots, and masked figures had become avant-garde emblems, icons of a moment of cultural crisis, particularly appropriate for Puccini's aims.

Puccini's Ping, Pang, and Pong are derived from Gozzi's masks; they act like a mini Greek chorus, observing and commenting, testing characters' thoughts and motivations. In their trio in the first scene of Act Two, they remark on Turandot's identity as the feminine destroyer of men, national identity, and culture. Puccini wanted authentic Chinese music not only for this trio but to use throughout. He wrote to Adami, "I shall get some old Chinese music...and drawings of different instruments which we shall put on the stage (not in the orchestra)." He took four melodies from J. A. van Aalst's book *Chinese Music* and included melodies from a Chinese music box he received from his friend Baron Fassini Camossi, the former Italian ambassador to China, assigning the longest of the melodies to Ping, Pang, and Pong. He consulted ethno-musicological texts, studied transcriptions of Chinese music, and listened to a large number of phonograph recordings of Chinese music; he assimilated elements from them, transforming them with his own personal idiom.

He expanded the traditional Chinese folk song "Mo-li-hua," and treated it thematically throughout; it made its first and lengthiest appearance in Act One, in the children's chorus; it's heard every time Turandot appears and is repeated when Calaf cries out her name in Act One. Although Puccini used Chinese music for Chinese characters, he had no alternative but to write tonal music for the non-Chinese characters, which serves, metaphorically, to accentuate the exoticism of Turandot and the Europeaness of Calaf and Liù, especially evident in the Romantic music of Liù's funeral cortege.

In Act One, Turandot's muteness has

dramatic logic but compounds her perceived inhumanity. In the second scene of Act Two, when she finally sings, she doesn't reveal her character, although the story she tells justifies her behavior. Her hatred of men is passionately invoked when she recounts that a foreign prince raped and murdered her ancestor, Princess Lo-u-ling. She believes it her sacred duty to avenge that cruelty and plans revenge against all foreigners for the insult to Lo-u-Ling's purity. Turandot has additional reason to resent men: in ancient Eastern cultural traditions, male-dominated society considered women inferior, at times enslaving them or using them merely for sexual gratification.



(Left to right) David Gordon, Earle Patriarco, and Jerold Siena, as Ping, Pang, and Pong at Lyric, 1997/98 season.

Critics have pointed out that Italy's colonialist attempts in Libya – its determination to impose Christian and classical identity onto that country's Islamic and Arab identity and the issue of the colonizer-colonized relationship – are implicit symbolically in Puccini's opera and are complicated by the racial and religious differences of Turandot and the Prince of Persia, Calaf, and Liù. The opera engages tensions and dichotomies at all levels: between the two principal women, between the human and the machine, between two stylistic manners, between past and present, between what Puccini may have intended and what the critics perceived. Contrasts between Calaf's Central Asian identity and Turandot's Chinese identity, between his exile and her stability, and between his humanity and her cruelty are central to the opera's meaning.



Calaf's role has great significance: he asserts his masculine authority when he solves Turandot's riddles. Calaf's initial marginalized masculine identity, a result of his being an exile, highlights what can be seen as Chinese "orientalization" of other cultures, a symbol of the racial theory that circulated in Italy in the early twentieth century.

Orientalism usually now refers to the West's patronizing attitude toward Middle Eastern, Asian, and North African societies in the ways that the West imagines, emphasizes, exaggerates, and distorts their differences and cultures, often seeing them as a combination of exotic, backward, uncivilized, and even dangerous. (Implicit in orientalism is the belief that the West is rational and hence superior.) The display of Calaf's humanity is set against Turandot's inflexibility, her staunch Chinese identity, and her cruelty. Turandot's allegiance to her ancestor and nation-state also reflects then-current Western imperialist and orientalist notions about China. The ministers, in their Act-Two trio "Ho una casa nell' Honan," explicitly reveal the racial thinking behind the comparison between Chinese and Central Asian identity. And yet, ironically, the character of Calaf thematically serves as a metaphor for the remaking of Italian masculinity and the building of an Italian empire. (Italy had annexed Eritrea [1890], declared Somalia a colony [1908], annexed Libya and the Dodecanese islands in Greece [1912, after the Italo-Turkish War].)

Puccini declared that uncovering "the amorous passion of Turandot which she has smothered for so long beneath the ashes of her pride...is the goal of the opera." He allowed Romantic sentiment to share the limelight with the grandiose, sumptuous, mechanistic, and exotic, but finally, he wanted gender, race, and nationalist issues to yield to universality, allowing geographical and cultural barriers to fall, toppled by the universal language of love, which conquers all.

*Susan Halpern has been writing program notes and liner notes nationally and internationally for chamber music, symphonic concerts, operas, and vocal recitals for the past two decades. Originally trained as a professional flutist, she earned a B. A. in music and a doctorate in English literature and has taught at the City College of New York, Pace University, and Marymount College. She currently writes program notes fulltime.*

### Modern Match - Turandot

Heroes, princesses, trusty sidekicks, and true love make for the perfect fairytale. But when the princesses are too willful to be won over by their "knights in shining armor," what happens? *Turandot* takes the notion of a classic fairytale and turns it on its head, with life-or-death stakes and a surprising journey to find love. This opera's story is not foreign to the fairytale world, however, as it bears resemblance to the internationally popular DreamWorks animated feature, *Shrek*.

These two pieces take fairy-tale character tropes to a new level, bringing a fresh look to true love. The masculine hero in both pieces didn't set out to be a savior – instead, he was undertaking a selfish mission.

In *Turandot*, Calaf is the Prince of Tartary, who is hiding from discovery to avoid being killed or harmed. When he sees Turandot, he becomes transfixed with her beauty and wants to win her over for himself. The ogre Shrek is hiding in the swamp, hoping to be left alone. When his swamp is invaded, he goes to Lord Farquaad of Duloc, who agrees to evacuate the creatures if Shrek rescues Princess Fiona.

On these selfish missions, both characters end up putting their lives at risk. For Calaf to win Turandot's hand, he has to correctly answer three riddles or he'll be executed. Shrek has to defeat a fire-breathing dragon to rescue Fiona. The two men must put their lives on the line for what they want, and surprisingly, they both succeed! Yet the road ahead is not smooth. Luckily, they both have trusty sidekicks in their corners. Calaf has Liù, who's willing to die to protect him. Shrek has Donkey, who willingly goes off on a dangerous mission to save the princess.

Speaking of princesses, Turandot and Fiona have more in common than their crowns. Both princesses are stubborn individuals; Turandot begs her father to not force her to marry Calaf, and Fiona refuses to be taken to Duloc except on her own terms. These women are in need of love, but they don't mean to fall in love! Turandot is known to be cold as ice; she needs true love to allow her to feel emotion. Fiona needs true love's kiss to keep her from alternating between human (during the day) and ogre (at night). In the end, the heroes prevail: Calaf wins over Turandot's heart and teaches her how to love, while Shrek wins over Fiona, saving her from the dragon and marriage to Lord Farquaad. It seems happily ever after can exist for everyone after all!

— Margaret Rogers

*The author, Lyric's dramaturgy intern last summer, is in her senior year at the University of Minnesota.*



Vladimir Galouzine as Calaf and Andrea Gruber as Turandot at Lyric, 2006/07 season; (above) Shrek and Princess Fiona.

*Turandot – The Unanswered Riddle*

KAREN ALMOND/THE DALLAS OPERA

*Act Two of Turandot  
at The Dallas Opera,  
2012-13 season.*



The operas of Puccini are a rich mine for a stage director. The characters, their motivations, their emotions, and the world they inhabit are vividly described in the score. Furthermore, the composer's innate theatricality means that marrying stage action to the musical drama is usually a happy and fulfilling process.

After the failure of his second opera, *Edgar* (which suffered from a weak libretto and flawed plot), Puccini took great pains to ensure that his operas were as strong dramatically as they were musically, insisting on many revisions to the libretti, and subjecting the score to the refiner's fire in rehearsal. The result, in his mature operas, are pieces of musical theater that are involving and engrossing, but masterfully tight and economic in their construction.

With *Turandot* Puccini took a brave new direction, choosing a fairy tale of intense fantasy far from the verismo aesthetic of his earlier pieces. A score that acknowledged modernism, the highly developed form of late-19th-century opera, and a story by Carlo Gozzi rooted in the tradition of *commedia dell'arte* were the thrilling ingredients. Puccini challenged himself and his librettists, Simoni and Adami, to create something new and extraordinary.

However, the further the opera's creators pushed the envelope, the more difficult it became to bring the opera to a

satisfactory conclusion. The motivations of the heroine are understandable, informed as they are by the example of her ancestor, but her transformation by a forced kiss is unsatisfactory, unsavory, even unpalatable, particularly to a modern audience.

While one can try to dismiss this problem by explaining that *Turandot* is a fairy story, and anything is possible in a fairy story, it is nonetheless the case that the most enduring fairy stories (fantastical though they may be) remain very real in their understanding of humanity. This story fails that test.

Puccini struggled for four years to finish the opera, insisting on revision after revision of the libretto. Up to his death, he remained dissatisfied with the conclusion and text of the final scene. The version of that scene completed shortly afterwards by Alfano drew on the composer's sketches, but they were subject to Alfano's own extensive editing and musical taste. It cannot be said to represent the master's vision -- particularly in the finale, which Puccini indicated would be reflective in nature, far from the Hollywood treatment given it by Alfano. While Alfano's conclusion is musically thrilling, it leaves one feeling compromised.

Every production starts with the score, but in this case the score does not present a complete vision. Each company must choose which of the various endings which have been proposed since Puccini's

death to present, or indeed, to present it unfinished as it famously was at its premiere.

Furthermore, in the 21st century we cannot ignore either the misogynistic portrayal of the female characters or the racial stereotyping of the Chinese in the piece. While Puccini's world would not have found this at all jarring, a contemporary audience cannot help but question the sexism and Orientalism inherent in the piece.

This presents us with a unique theatrical challenge. A production of *Turandot* is, to some extent, an exercise in creation as we try to find a fitting conclusion to the opera that eluded Puccini himself for so long, while presenting the story in a way that does not patronize.

As I write, it is still some weeks before rehearsals for this production begin, but very soon artists will fly in from around the country and the globe, bringing with them their own deep understanding of this work from years of study and other productions.

Questioning and discussion is a vital part of any rehearsal process, but never more so that with this opera.

Our job in the rehearsal room will be to listen carefully to the score, seek out the heartbeat of Puccini, and ultimately offer our own solution to the final unanswered riddle of *Turandot*.

— Rob Kearley

# *Turandot*

## After the Curtain Falls

When the performance is over, try discussing it with your companions and any other opera lovers you know! You can continue your pleasure in *Turandot* for hours – even days – by exchanging ideas about it.

Here are some topics we can suggest:



DAN REST

- What did you find most fascinating about this production?
- Even though Turandot's kingdom has conquered his own, why do you think Prince Calaf still falls in love with her? Is this a betrayal of his homeland?
- Turandot is known for being cold to love. Why does she not want to fall in love?
- Why does Liù choose not to reveal Calaf's name to Turandot? Why does she remain faithful to him?
- What changes Turandot's mind and melts her icy heart?
- "Nessun dorma" is one of the most famous arias in opera. When you heard it, what impressed you the most?
- This opera is also famous for its orchestration. Were there particular moments from the orchestra that you found especially striking?

(Left to right) Kallen Esperian as Liù, Alexander Anisimov as Timur, and Ben Heppner as Calaf; *Turandot* at Lyric, 1997/98 season.

To continue enjoying *Turandot*, Lyric dramaturg Roger Pines suggests the following performances:

CD – Birgit Nilsson, Renata Scotto, Franco Corelli, Bonaldo Giaiotti; Chorus and Orchestra of the Teatro dell'Opera di Roma, cond. Francesco Molinari-Pradelli (EMI Classics)

CD – Dame Joan Sutherland, Montserrat Caballé, Luciano Pavarotti, Nicolai Ghiaurov; John Alldis Choir, London Philharmonic Orchestra, cond. Zubin Mehta (Decca)

CD – Maria Callas, Elisabeth Schwarzkopf, Eugenio Fernandi, Nicola Zaccaria; Chorus and Orchestra of La Scala, cond. Tullio Serafin (Warner Classics)

DVD – Nina Stemme, Maria Agresta, Aleksandrs Antonenko; Chorus and Orchestra of La Scala, cond. Riccardo Chailly, dir. Nikolaus Lehnhoff (Decca)

DVD – Eva Marton, Leona Mitchell, Plácido Domingo, Paul Plishka; Metropolitan Opera Chorus and Orchestra, cond. James Levine, dir. Franco Zeffirelli (DG)

DVD – Eva Marton, Lucia Mazzaria, Michael Sylvester, Kevin Langan; San Francisco Opera Chorus and Orchestra, cond. Donald Runnicles, dir. Peter McClintock (Arthaus Musik)

**Music Staff**

William C. Billingham  
 Scott Ellaway  
 Susan Miller Hult  
 Keun-A Lee  
 Noah Lindquist  
 Mario Antonio Marra  
 Francesco Milioto  
 Jerad Mosbey  
 Steven Mosteller  
 Matthew Piatt  
 Stefano Sarzani  
 Madeline Slettedahl  
 Robert Tweten  
 Eric Weimer

**Orchestra**

**Violin I**

Robert Hanford,  
*Concertmaster*  
*The Mrs. R. Robert*  
*Funderburg*  
*Endowed Chair*  
 Sharon Polifrone,  
*Assistant Concertmaster*  
 Alexander Belavsky  
 Kathleen Brauer  
 Pauli Ewing  
 Laura Ha  
 David Hildner  
 Ellen Hildner  
 Laura Miller  
 Liba Shacht  
 Heather Wittels  
 Bing Jing Yu

**Violin II**

Yin Shen, *Principal*  
 John Macfarlane,  
*Assistant Principal*  
 Bonita Di Bello  
 Diane Duraffourg-Robinson  
 Teresa Kay Fream  
 Peter Labella  
 Ann Palen  
 Irene Radetzky  
 John D. Robinson  
 David Volfe  
 Albert Wang

**Viola**

Carol Cook, *Principal*  
 Terri Van Valkinburgh,  
*Assistant Principal*  
 Frank W. Babbitt  
 Patrick Brennan  
 Karl Davies  
 Amy Hess  
 Melissa Trier Kirk  
 Di Shi

**Cello**

Calum Cook, *Principal*  
 Paul Dwyer, *Assistant Principal*  
 Mark Brandfonbrener  
 William H. Cernota  
 Laura Deming  
 Barbara Haffner  
 Walter Preucil

**Bass**

Michael Geller, *Principal*  
 Ian Hallas, *Acting Assistant Principal*  
 Andrew L. W. Anderson  
 Gregory Sarchet  
 Timothy Shaffer\*  
 Collins R. Trier

**Flute**

Marie Tachouet, *Principal*  
 Dionne Jackson,  
*Assistant Principal*  
 Alyce Johnson

**Piccolo**

Alyce Johnson

**Oboe**

Judith Kulb, *Principal*  
 Robert E. Morgan  
*Assistant Principal*  
 Judith Zunamon Lewis

**English Horn**

Robert E. Morgan

**Clarinet**

Charlene Zimmerman,  
*Principal*  
 Linda A. Baker,  
*Co-Assistant Principal*  
 Susan Warner,  
*Co-Assistant Principal*

**Bass Clarinet**

Linda A. Baker

**Bassoon**

Lewis Kirk, *Acting Principal*

Preman Tilson,

*Acting Assistant Principal*  
 Hanna Sterba\*

**Contrabassoon**

Hanna Sterba\*

**Horn**

Jonathan Boen, *Principal*  
 Fritz Foss, *Assistant Principal*  
*Utility Horn*  
 Robert E. Johnson, *Third Horn*  
 Samuel Hamzem  
 Neil Kimel

**Trumpet**

William Denton, *Principal*  
 Matthew Comerford,  
*Co-Assistant Principal*  
 Channing Philbrick,  
*Co-Assistant Principal*

**Trombone**

Jeremy Moeller, *Principal*  
 Mark Fisher, *Assistant Principal*  
 Graeme Mutchler

**Bass Trombone**

Graeme Mutchler

**Tuba**

Andrew Smith, *Principal*

**Harp**

Marguerite Lynn Williams,  
*Principal*

**Timpani**

Edward Harrison, *Principal*

**Percussion**

Michael Green, *Principal*  
 Douglas Waddell,  
*Assistant Principal*  
 Eric Millstein

**Extra Musicians**

Rich Janicki, *percussion*  
 Michael Kozakis, *percussion*  
 Joe LaPalomente, *percussion*  
 Tina Laughlin, *percussion*  
 Alison Attar, *harp*  
 Andrea Swan, *celeste*

**Stageband Musicians**

David Inmon, *trumpet*  
 Kevin Hartman, *trumpet*  
 Ross Beacraft, *trumpet*  
 Margaret Philbrick, *trumpet*  
 Michael Brozick, *trumpet*  
 Matt Lee, *trumpet*  
 Reed Capshaw, *trombone*  
 Adam Moen, *trombone*  
 Tom Stark, *trombone*  
 David Becker, *trombone*  
 Jan Berry Baker, *saxophone*  
 J. Michael Holmes, *saxophone*  
 Joel Cohen, *percussion*  
 William C. Billingham, *organ*

**Librarian**

John Rosenkrans, *Principal*

**Personnel Manager  
 and Stageband Contractor**

Christine Janicki

\*Season substitute

**Chorus Master**

Michael Black  
*Chorus Master*  
*The Howard A. Stotler*  
*Endowed Chair*

**Regular Chorus**

**Soprano**  
 Elisa Billey Becker  
 Jillian Bonczek  
 Sharon Garvey Cohen  
 Patricia A. Cook-Nicholson  
 Cathleen Dunn  
 Janet Marie Farr  
 Desirée Hassler  
 Rachael Holzhausen  
 Lauren Janeczek-Wysocki  
 Kimberly McCord  
 Heidi Spoor  
 Stephani Springer  
 Elizabeth Anne Taylor  
 Sherry Watkins

**Mezzo**  
 Claudia A. Kerski-Nienow  
 Marianna Kulikova  
 Colleen Lovinello  
 Yvette Smith  
 Marie Sokolova  
 Maia Surace  
 Laurie Seely Vassalli  
 Corinne Wallace-Crane  
 Pamela Williams  
 Michelle K. Wright

**Tenor**

Geoffrey Agpalo  
 Jason Balla  
 Timothy Bradley  
 Hoss Brock  
 William M. Combs  
 John J. Concepcion  
 Kenneth Donovan  
 Joseph A. Fosselman  
 Lawrence Montgomery  
 Mark Nienow  
 James Odom  
 Thomas L. Potter  
 Walton Westlake

**Bass**

Matthew Carroll  
 David DuBois  
 Robert Morrissey  
 Kenneth Nichols  
 Steven Pierce  
 Robert J. Prindle  
 Thomas Sillitti  
 Craig Springer  
 Jeffrey W. Taylor  
 Ronald Watkins  
 Nikolas Wenzel

**Core Supplementary  
 Chorus**

**Soprano**  
 Jill Dewsnup  
 Carla Janzen  
 Suzanne M. Kszastowski  
 Kaileen Erin Miller

**Mezzo**

Katie Ruth Bieber  
 Amanda Tarver

**Tenor**

Jared V. Esguerra  
 Tyler Samuel Lee  
 Joe Shadday

**Bass**

Claude Cassion  
 Nicolai Janitzky  
 Wilbur Pauley

**Supplementary Chorus**

**Soprano**  
 Joelle Lamarre  
 Katelyn Lee  
 Rosalind Lee  
 Susan Nelson  
 Christine Steyer  
 Kelsea Webb  
 Boya Wei

**Mezzo**

Robin Bradley  
 Sarah Ponder  
 Emily Price  
 Amanda Runge  
 Stephanie Schoenhofer  
 Ashley Sipka

**Tenor**

Humberto Borboa Beltran  
 Matthew Daniel  
 Klaus Georg  
 Cameo Humes  
 Luther Lewis  
 Brett J. Potts

**Bass**

Michael Cavalieri  
 Kirk Greiner  
 John E. Orduña  
 Douglas Peters  
 Martin Lowen Pooock  
 Vincent P. Wallace, Jr.

**Chicago Children's Choir**

Josephine Lee  
*President & Artistic Director*  
 Elisabeth Van Schoonhoven  
*Assistant Conductor*  
 John Goodwin  
*Rehearsal Accompanist*

Kyla Cisneros  
 Amber Cloud  
 Triniti Cole  
 Lauren Cusick  
 Nicoletta Dowd  
 Zachariah Elliott  
 Arielle Feller  
 Hana Friedheim-Javed  
 Teddy Gelman  
 Emerson Good  
 Sean Harres  
 Theo Hinerfeld  
 Avonlea Hong  
 Natalie Kim  
 Lydia Kuhr  
 Kate Mueller  
 Colin Nelsen  
 Wyatt Parr  
 Olivia Roman  
 Lucia Ross  
 Varun Shriram  
 Katherine Talmers  
 Avahn Tellis-Nayak  
 Ellora Tellis-Nayak  
 Aaliyah Torres  
 Laelia van der Bijl

## BACKSTAGE LIFE: Josie Campbell

***What is your role here at Lyric, and how long have you held the position?***

I am the artistic services manager and I've worked at Lyric since 1984. I arrange travel and accommodations for artists, choreographers, designers, and conductors who travel here for the opera season. In addition to that, I am often the first stop for artists when they need assistance with something locally, such as finding a school for their child, booking hotel rooms for their families, scheduling doctors or massage appointments, etc. Essentially, I am the liaison between the artists and whatever they might need to make their time here at Lyric comfortable and successful.



rehearsals the next day for *Romeo and Juliet*. I was on the phone scrambling, trying to get everyone's flight reorganized and ensuring that people would have enough time to rehearse. Every time there's bad weather, it's a nail-biter!

***What keeps you committed to the work you do?***

I'm a big opera geek; I love the art form and the atmosphere backstage. It's satisfying to complete arrangements for all of these people so their lives here are enjoyable. That allows them to concentrate on what they're here to do, which is rehearse, sing, and perform. They often have very

specific needs about what kind of atmosphere they want to live in, and it's gratifying to find them exactly what they're looking for.

***What's something about your job that people might not know?***

Sometimes my job includes dog-walking! If a production calls for an animal to be cast, the rehearsal department helps take care of it. I helped walk the three dogs for *Der Rosenkavalier*, which were housed backstage for every performance; same with the two goldens for *Magic Flute*. They had to be walked about 30 minutes before going on stage to avoid any accidents. It doesn't happen often, but it's fun when it does.

***A favorite Lyric moment?***

In 2004 during Lyric's 50th Anniversary Gala, I was in the wings with Susan Graham while Frederica von Stade was onstage singing. Susan, who is the generation following von Stade, was overcome with emotion. The mutual admiration of these two incredible artists was amazing to witness.

***Beyond opera, what are your other passions?***

I enjoy listening to early music, which typically means music originating before the 1700s (i.e., medieval, Renaissance, etc.). I also love good food and trying new restaurants, and traveling is a big passion. In my free time, I'm a sucker for old Hollywood films like *Mr. Deeds Goes to Town* and the *Thin Man* movies from the 1930s. There's nothing like the classics.

— *Kamaria Morris*

***What led you to work at Lyric?***

I've always loved the arts and singing; I come from a family of opera-lovers. I majored in music in college, but realized after a few years that I preferred to work in the industry in a behind-the-scenes capacity. I decided to do a master's program in arts administration at the University of Cincinnati's College-Conservatory of Music. The director of my program had been a singers' manager and knew Ardis Krainik, so he encouraged me to apply for an internship here. I was accepted, and began my internship in January of 1984. They hired me that summer and I've been here ever since.

***What's a typical day like for you?***

The first thing I do is check to make sure the correct scheduling information is posted and up to date for the cast and crew. After that, I can typically be found booking travel and hotel arrangements, fielding lots of questions from artists or staff, and being alert to any artist coming in the stage door with questions or needs. If I'm there in the evening for a performance, I assist with making sure all of the artists (including chorus members) are here on time and that they are comfortable in their dressing rooms, while also helping out if anything unexpected arises.

***What's the most challenging aspect of your job?***

It's challenging to need to start the planning that goes into artist travel and lodging so far in advance, but it's necessary. I have to communicate over different time zones with singers and their agents where there might be language barriers as well. It can take a surprisingly long time to arrange what at first seems a simple flight and apartment search. And then comes another huge challenge: weather! The day after New Year's one season in the '90s, there was a huge winter storm that shut everything down, and we were to start

## Artistic Roster

### *Sopranos*

Maria Agresta  
 Kate Baldwin  
 Emily Birsan  
 Janai Brugger  
 Andriana Chuchman  
 Rosa Feola  
 Christine Goerke  
 Pureum Jo  
 Alexandra LoBianco  
 Ana María Martínez  
 Whitney Morrison  
 Diana Newman  
 Marina Rebeka  
 Albina Shagimuratova  
 Lauren Snouffer  
 Marcy Stonikas  
 Elisabet Strid  
 Ann Toomey  
 Elena Tsallagova  
 Amber Wagner  
 Erin Wall  
 Laura Wilde

### *Mezzo-sopranos*

Lindsay Ammann  
 Tanja Ariane Baumgartner  
 Marianne Crebassa  
 Susan Graham  
 Jill Grove  
 Catherine Martin  
 Lindsay Metzger  
 Julie Miller  
 Deborah Nansteel  
 Annie Rosen  
 Zanda Švėde  
 Kristy Swann

### *Contralto*

Lauren Decker

### *Tenors*

Thor Abjornsson  
 Piotr Beczala  
 Benjamin Bernheim  
 Michael Brandenburg  
 Lawrence Brownlee  
 Alec Carlson  
 Rafael Davila  
 Keith Jameson  
 Jonathan Johnson  
 Brandon Jovanovich  
 Dmitry Korchak  
 Stefano La Colla  
 Josh Lovell  
 Matthew Polenzani  
 Mario Rojas  
 Rodell Rosel  
 Issachah Savage  
 Andrew Stenson

### *Baritones*

Alessandro Corbelli  
 Anthony Clark Evans  
 Nathan Gunn  
 Joshua Hopkins  
 Quinn Kelsey  
 Mariusz Kwiecień  
 Zachary Nelson  
 Emmett O'Hanlon  
 Takaoki Onishi  
 Edward Parks  
 Hugh Russell  
 Todd Thomas

### *Bass-baritones*

Alan Higgs  
 Philip Horst  
 Eric Owens  
 Christian Van Horn

### *Basses*

Ain Anger  
 Scott Conner  
 Patrick Guetti  
 Adrian Sâmpetretan  
 Andrea Silvestrelli  
 Alexander Tsymbalyuk

### *Dancers*

#### ***The Joffrey Ballet***

Matthew Adamczyk  
 Derrick Agnoletti  
 Yoshihisa Arai  
 Amanda Assucena  
 Edson Barbosa  
 Miguel Angel Blanco  
 Anais Bueno  
 Fabrice Calmels  
 Raúl Casasola  
 Valeriia Chaykina  
 Nicole Ciapponi  
 Lucia Connolly  
 April Daly  
 Fernando Duarte  
 Olivia Duryea  
 Cara Marie Gary  
 Stefan Goncalvez  
 Luis Eduardo Gonzalez  
 Dylan Gutierrez  
 Rory Hohenstein  
 Dara Holmes  
 Riley Horton  
 Yuka Iwai  
 Victoria Jaiani  
 Hansol Jeong  
 Gayeon Jung  
 Yumi Kanazawa  
 Brooke Linford  
 Greig Matthew

Graham Maverick  
 Jeraldine Mendoza  
 Jacqueline Moscicke  
 Aaron Renteria  
 Christine Rocas  
 Paulo Rodrigues  
 Chloé Sherman  
 Temur Suluashvili  
 Olivia Tang-Mifsud  
 Alonso Tepetzi  
 Elivelton Tomazi  
 Alberto Velazquez  
 Joanna Wozniak  
 Joan Sebastián Zamora

Jacob Ashley  
 Nikolas Chen  
 Sam Crouch  
 Marian Faustino  
 Tom Mattingly  
 Ginny Ngo  
 Jimi Loc Nguyen  
 Michelle Reid  
 Todd Rhoades  
 Jacqueline Stewart  
 Nicholas Strasburg  
 Jessica Wolfrum

### *Conductors*

Marco Armiliato  
 Harry Bicket  
 David Chase  
 Sir Andrew Davis  
 James Gaffigan  
 Enrique Mazzola  
 Robert Tweten  
 Emmanuel Villaume

### *Directors*

John Cox  
 Eric Einhorn  
 Rob Kearley  
 E. Loren Meeker  
 John Neumeier  
 Kevin Newbury  
 David Pountney  
 Andrew Sinclair

### *Associate Directors*

Rob Kearley  
 Bruno Ravella

### *Set and Costume Designers*

Johan Engels  
 John Frame  
 Peter J. Hall  
 Constance Hoffman  
 Robert Innes Hopkins  
 Allen Charles Klein

Marie-Jeanne Lecca  
 Ming Cho Lee  
 John Neumeier  
 Robert Perdziola  
 Zandra Rhodes  
 Vita Tzykun  
 Michael Yeargan

### *Associate Set Designer*

Heinrich Tröger

### *Assistant Set Designer*

Matt Rees

### *Lighting Designers*

Fabrice Kebour  
 Chris Maravich  
 John Neumeier  
 Duane Schuler  
 Ron Vodicka

### *Projection Designer*

David Adam Moore

### *Chorus Master*

Michael Black

### *Choreographers and Movement Directors*

John Malashock  
 John Neumeier  
 Denni Sayers  
 August Tye

*Assistant Choreographer*  
 Michael Mizerany

### *Ballet Mistress*

August Tye

### *Wigmaster and Makeup Designer*

Sarah Hatten

### *Fight Choreographers*

Chuck Coyl  
 Nick Sandys

### *Translators for Projected English Titles*

Carol Borah Kelly  
 Roger Pines  
 Francis Rizzo  
 Colin Ure



*The American Guild of Musical Artists, AFL-CIO (AGMA), is the union that represents the singers, dancers, actors, and staging personnel at Lyric Opera of Chicago.*

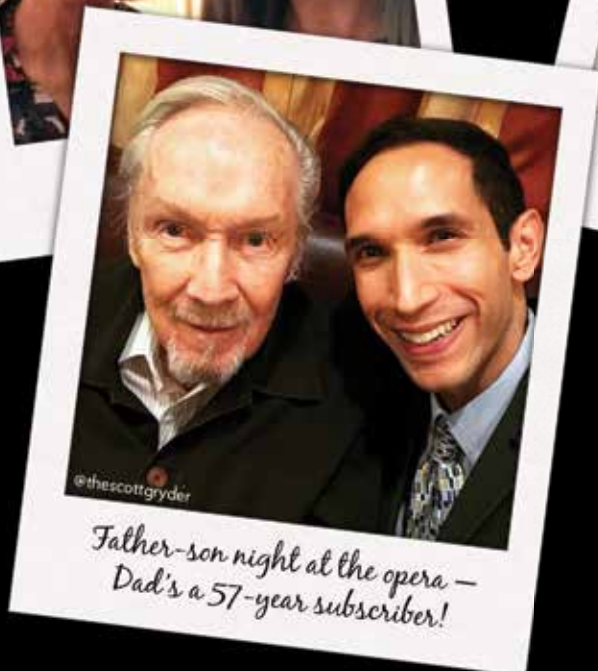


*Turandot in a vulnerable moment: Andrea Gruber at Lyric, 2006/07 season.*



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### Do you have opera questions?

Roger Pines — Lyric's dramaturg and resident opera answer man — is here to help. Submit your opera questions using our form, email [askroger@lyricopera.org](mailto:askroger@lyricopera.org), or tweet #LyricRoger

# Ask Roger



## Elizabeth Upjohn Mason: *A Loving Ambassador of Ardis Krainik's Legacy*

Like many children of her generation, Elizabeth Upjohn Mason was surrounded by classical music growing up. “When I was a little girl in the ‘30s, there was a lot of classical music on the radio. I mean it wasn’t just the Metropolitan Opera on Saturday afternoons; there was the NBC Symphony Orchestra with Arturo Toscanini and *The Telephone Hour* with Gladys Swarthout. We had music appreciation at my grade school. Music was very accessible. I went to my first opera when I was nine.”

Being a native of Lake Forest, that first opera was *Aida* at the Civic Opera House, though it predated Lyric Opera of Chicago’s residency here by several years. This visit marked the beginning of a lifelong relationship with opera, specifically opera – and those producing it – in this iconic building.

Betty dabbled in music performance herself, taking the obligatory piano lessons, not practicing, until she discovered the sweet sounds of the cello. Opera always enthralled her and she treasured her grandmother’s *Rigoletto* recording of the great Enrico Caruso’s Duke of Mantua. When Betty found herself as a contestant on the *Quiz Kids*, a 1940s game show that originated in Chicago, she aced the opera-related questions.

Clearly no dummy (only the brightest children were selected as participants on *Quiz Kids*), Betty enrolled in Northwestern University’s Medill School of Journalism, after meeting someone very significant at that university’s National High School Institute, more fondly known as the Cherubs. “I met my first husband, Burton Upjohn, between our junior and senior years in high school. I was in the radio division and he was a debater. They [at Northwestern] think we are the only two Cherubs who went back to NU for school and then married. They’re making a search, so that will be fun to know.”

After graduating and marrying, the couple moved to his hometown of Kalamazoo, Michigan, where Betty still resides. She was a journalist for the Kalamazoo Gazette, briefly relocating to an airbase in Minneapolis while her husband served as a naval reservist during the Korean War. Being more than a hundred miles from Chicago precluded them from attending performances at the newly-established Lyric Opera of Chicago with regularity, but Betty never lost touch with the opera.



*Jerry and Elizabeth Upjohn Mason*

“Ardis [Krainik, Lyric’s second general director] and I were in the same sorority, Chi Omega, at Northwestern. She was ebullient and delightful as the song leader, and she succeeded me as president. She was very sharp, very businesslike; a combination of musical gifts and organizational skills, showing early on her great potential as a leader. And we just kept track of each other, as friends do.”

“In 1979, Ardis came to Kalamazoo and sang at our daughter’s wedding, which meant so much to me because she also had sung at our wedding. At that point, of course, she was really immersed in Lyric, and on the way from our house to the airport to fly back to Chicago, we had a chance to talk about the situation, which was a bit dire, financially. Ardis was very loyal to Lyric’s first general director, Carol Fox, and concerned about her health, but knew that she needed to step in. It was very hard for her.”

Distance and her husband’s illness kept Betty away from Chicago for many years, but one of the first things she did after his passing was to subscribe to Lyric. “I knew that it would be helpful and rewarding for me. Then five years after Burton’s death, I remarried, and my second husband, Lowell ‘Jerry’ Mason, was a very good musician. He had perfect pitch, and he had a 15-piece band in high school in Oak Park. He loved opera, so he also was blessed to get to know Ardis, which was lovely for us both.”

Subscribing regularly since 1990, Betty and Jerry had many wonderful years at Lyric during Ardis Krainik’s tenure. Favorite memories include Catherine Malfitano’s *Salome* and Samuel Ramey’s *Faust* and *Mefistofele*. “Samuel Ramey as the devil was so sophisticated, so worldly, and so evil! I was fortunate to meet him and many other artists as Ardis’s guest, and I will never forget listening to Catherine Malfitano talk about her unique approach to *Salome*, portraying her as a spoiled adolescent girl. It was so intriguing, and I am very fortunate to have had these experiences.”

Ardis’s influence extended well beyond Chicago, thanks to Betty’s philanthropic spirit. “After her death in 1997, I had an opportunity to replenish a fund that brought semi-staged operas to the mainstage of the Kalamazoo Symphony. I called it the Ardis Opera Decade, in her memory. It made a huge impact in a midsize community, and it was because of her that I was inspired and able to do that.”

“Ardis was such an enchanting and honorable person. A great testament to that was the 1996 Gala Concert Lyric hosted in her honor. Many international stars came together to perform and tell wonderful stories about her, such as Plácido Domingo, who recounted how she had released him from a contract after some of his family was affected by a terrible earthquake in Mexico City. Ardis was in poor health by then, but she came onstage in her wheelchair with the same verve, having fun and teasing people. That was just who she was.”

Betty continues to embody her dear friend’s kindness and generosity, supporting Lyric in addition to many worthy institutions in Kalamazoo. Betty’s impact in her home community, although perhaps inspired by Ardis, is a legacy all her own, and her munificence enriches the lives of many, particularly in arts education for children. We can all consider ourselves lucky to know women like Betty, and Ardis Krainik, who have markedly shaped the arts in the Midwest, and provided the next generation with the exposure they as young women were blessed to absorb readily and eagerly.

— Meaghan Stainback



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Nothing makes an evening more special than adding an enjoyable dinner to a beautiful performance — and we're excited to share a host of enhancements this season designed to make the convenience of dining at Lyric both elegant and delicious, from start to finish.



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**ABBOTT FUND**

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 23 Lyric productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet. Abbott has championed Lyric's achievements by making a leadership commitment to the

*Miles D. White*

Breaking New Ground Campaign. "The Lyric is one of the treasures that make Chicago the world-class city that it is. We're proud to be associated with it," says Miles D. White, Abbott's Chairman and Chief Executive Officer and a valued member of Lyric's Board of Directors.



**ADA and WHITNEY ADDINGTON**

Ada and Whitney Addington are dedicated Lyric subscribers and donors. They have contributed generously to the Annual Campaign and the Breaking New Ground Campaign, and have made a leadership gift in support of Lyric's new *Ring* cycle, including this season's *Die Walküre*. The Addingtons have also invested in the company's future through their planned gift to Lyric.

Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



**AMERICAN AIRLINES**

This season we celebrate 36 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.

*Franco Tedeschi*



**PAUL M. ANGELL FAMILY FOUNDATION**

The Paul M. Angell Family Foundation strives to advance society through the performing arts, conservation of the world's oceans, and alleviation of poverty. The Foundation's namesake, Paul M. Angell, founder of Newly Weds Foods, dedicated the early part of his life to serving his country and performing as a member of John Philip Sousa's U.S. Navy Band during World War I. He believed in hard work, self reliance, and optimism, and the Foundation is intended to honor him and his ideals. At Lyric, the Paul M. Angell Family Foundation has been a loyal supporter of Lyric's Annual Campaign and Lyric Unlimited programming and has generously committed to a high level of multi-year support.

**ANONYMOUS CONTRIBUTORS**

Lyric Opera is extremely grateful for Aria Society support received from six anonymous contributors during the 2017/18 season.



**JULIE and ROGER BASKES**

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera Center activities as previous cosponsors of Rising Stars in Concert, and currently underwrite the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, last season's *Norma* and this season's *Rigoletto*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera.

Lyric is honored to have Julie Baskes serve on its Board of Directors and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



**JAMES N. and LAURIE V. BAY**

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. Generous donors to Lyric Opera, they have supported Lyric's past Wine Auctions, Annual Campaigns, and education programs.

They made a leadership gift to the Breaking New Ground Campaign and were sponsors of Lyric's 60th Anniversary Gala and Stars of Lyric Opera at Millennium Park in 2013. Jim and Laurie have generously cosponsored Lyric productions of *Madama Butterfly* in 2014 and last season's *Carmen*. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



**MARLYS A. BEIDER**

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15), and has committed generous leadership gifts to cosponsor Lyric's new productions of last season's *Das Rheingold* and *Götterdämmerung* (2019/20), part of Lyric's new *Ring* cycle.



**RANDY L. and MELVIN R. BERLIN**

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," says Melvin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy

have cosponsored several productions including last season's *The Magic Flute* and this season's *Così fan tutte*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



**BMO HARRIS BANK**

BMO Harris Bank is a proud supporter of Lyric Opera. BMO, which is celebrating its bicentennial this year, has demonstrated its strong commitment to supporting the communities it serves for the past 200 years. BMO has generously supported special projects through Lyric's Annual Campaign, most recently as the Exclusive Sponsor of both the Plácido Domingo and Ana María Martínez Concert (2015/16) and the Celebrating Plácido Concert (2016/17). Lyric is honored to have Alexandra Dousmanis-Curtis,

Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."



**BOSTON CONSULTING GROUP**

The Boston Consulting Group (BCG) is the world's leading advisor on business strategy. Lyric Opera is extremely grateful for their support and dedication this season in offering their pro bono services to help Lyric to better understand our financial model, and to identify creative and promising paths to growth. Lyric Opera is honored to have Dan Grossman, Partner & Managing Director, on the Lyric Board of Directors and Finance Committee.

*Dan Grossman*





**HENRY M. and GILDA R. BUCHBINDER**

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room. They have also been longtime generous donors to the Annual Campaign, and are cosponsors of this season's new production of *Faust*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



**CAROLYN S. BUCKSBAUM**

Lyric Opera sincerely appreciates the extraordinary leadership and generosity of Kay Bucksbaum. An avid subscriber and longtime patron of Lyric with her late husband Matthew, the Bucksbaum Family's very generous challenge grant re-established Lyric's regional and national/international radio broadcasts in 2006. Kay's incredible continued matching support makes possible The Lyric Opera Broadcasts, which draw 16 million listeners annually. "Lyric is a great national institution," Matthew once said, "and it gives our family great pleasure to know these broadcasts bring Lyric's wonderful performances to so many in Chicago and around the globe."



John and Jackie Bucksbaum

**THE JOHN and JACOLYN BUCKSBAUM FOUNDATION**

Passionate philanthropists in the Chicago community, John and Jackie Bucksbaum are major supporters of the arts. John Bucksbaum is founder and CEO of Bucksbaum Retail Properties, LLC, a fully-integrated owner and developer of retail real estate. John and Jackie, with their family, generously provide matching funding for The Lyric Opera Broadcasts, which air on

98.7WFMT live during each opening night performance.



Allan E. Bulley, III

**BULLEY & ANDREWS**

Founded 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full-range of construction services including general contracting, construction management, design/build, and masonry and concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's *Performances for Students* programs, and is a cosponsor of Lyric's *Ring* cycle, including last

season's *Das Rheingold* and this season's *Die Walküre*. Lyric Opera is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



John and Alice Butler

**THE BUTLER FAMILY FOUNDATION**

Longtime subscribers from Dubuque, Iowa, John and Alice Butler recently made a leadership gift to Lyric's Breaking New Ground Campaign's stage improvement project. John says, "When Alice and I heard that Lyric was unable to share productions with other houses due to our outdated and unreliable stage technology, we understood that to be a serious problem that needed to be addressed. We believe in Lyric's mission to be the best

opera company in North America, and in order to be the best, we must have access the best productions." Lyric Opera is honored to have John Butler serve on its Board of Directors and Investment Committee.



**MARION A. CAMERON**

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for more than 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, and her many production cosponsorships, including this season's *Così fan tutte*. Ms. Cameron is the CEO of Sipi Metals Corp., which continues to support the widely popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, Executive and Finance Committees, and Chair of the Investment Committee.

**CENTENE CHARITABLE FOUNDATION**

Charitable outreach is an important part of Centene Corporation's business philosophy. Since 2004, Centene Charitable Foundation has contributed a substantial amount to initiatives that improve the quality of life and health in our communities. Through our donations to organizations in the arts, we are not only sustaining the ongoing cultural traditions, but also paving the way for future generations to experience the arts. This season, Centene Charitable Foundation is providing leadership support for *EmpowerYouth! Igniting Creativity through the Arts*, a groundbreaking multi-disciplinary afterschool program offered in partnership between Lyric Unlimited and the Chicago Urban League that will culminate in the presentation of a fully staged, youth-centric opera based on participants' real-life experiences.



Elizabeth F. Cheney

**ELIZABETH F. CHENEY FOUNDATION**

Lyric Opera remains deeply grateful for the long-term generosity of the Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2017/18 season, the Cheney Foundation is supporting Guest Master Teacher and Artist residencies; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the fifth year; and singer sponsorship of tenor Mario Rojas. Lyric Opera is honored to have foundation director Allan Drebin serve on its Board of Directors, Ryan Opera Center Board and Audit Committee.



Mrs. John V. Crowe

**MRS. JOHN V. CROWE**

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renee Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. Lyric was very fortunate to have Jack Crowe serve as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

**THE CROWN FAMILY**

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. Mrs. Crown is a past President of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

**THE DAVEE FOUNDATION**

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. The Davee Foundation provided critical preliminary support to enhance amplification and sound systems used in the Musical Theater Initiative, and has generously cosponsored each production in the initiative, including this season's *Jesus Christ Superstar*.



**MARIANNE DESON-HERSTEIN**

Marianne Deson-Herstein was a long-time supporter and lover of Lyric Opera until her death in 2015. Her Trust left a substantial bequest to the Lyric Opera Production Endowment Fund for designers and scenery expenses, in memory of her parents, Samuel and Sarah Deson. To fulfill her intentions, Marianne's bequest is being used to cosponsor Lyric's production of Wagner's *Die Walküre* this opera season. Her gift will help support the

designer and scenery expenses for this new Lyric Opera production. Lyric is greatly appreciative of Marianne's thoughtfulness in making this very generous planned gift to endow these essential mainstage opera production expenses.



**STEFAN T. EDLIS and GAEL NEESON**

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored five mainstage operas, including last season's *Lucia di*

*Hammermoor* and this season's *Faust*. Stefan and Gael also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.

**EXELON**

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago's cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric's education and community engagement programs. Exelon's many cosponsorships have included *The Mikado* (2010/12), the Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). Last season, Exelon cosponsored Lyric's production of *Carmen*. Lyric Opera is fortunate to have Exelon as an outstanding corporate partner.



**ELAINE FRANK**

A member of the Lyric family since its calling card performance of *Don Giovanni* in 1954, Elaine Frank has generously supported Lyric's education programs by underwriting the NEXT Student Discount tickets since 2014. Elaine and her family named the Elaine and Zollie Frank Rehearsal Room as part of their major contribution toward the Building on Greatness capital

campaign. Most recently, Elaine gave generously to the Breaking New Ground Campaign's stage renovation project to ensure Lyric's technology is competitive with its sister institutions. "Opera has been a part of my life since I was a young girl and still is as I am turning 100. I am grateful for all the wonderful memories my involvement at Lyric has afforded me." Lyric is grateful for the decades-long friendship of Elaine, her family, and her late husband and former Board of Directors member, Zollie Frank.



Julius Frankel

**JULIUS FRANKEL FOUNDATION**

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric Opera does." Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign.



Elizabeth Morse Genius

**ELIZABETH MORSE GENIUS CHARITABLE TRUST**

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness

Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and was most recently one of the cosponsors of last season's company premiere of *Les Troyens*. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards and preserve Lyric's history through support of its Archives project. Most recently, Lyric named one of its key meeting rooms in its executive offices as the Elizabeth Morse Genius Conference Room in order to show its grateful appreciation for the Trust's significant gift to the Breaking New Ground Campaign, as well as to recognize the Trust's commitment over many years to helping build the company's core capacities and institutional infrastructure.



**BRENT and KATIE GLEDHILL**

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. Last season, Brent and Katie were a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. Brent Gledhill is the Global Head of Investment Banking at William Blair & Company, and a member of the firm's Executive Committee. Lyric is honored to have Brent serve on its Board of Directors, Executive Committee, and Audit Committee.



**WILLIAM and ETHEL GOFEN**

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and are cosponsoring Lyric's new production of *Faust* this season. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



**HOWARD GOTTLIEB and BARBARA GREIS**

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *Rigoletto*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

**GRAMMA FISHER FOUNDATION**

With an unparalleled record as sponsor of more than 27 new Lyric productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring* cycle, which began with *Das Rheingold* last season and will continue with *Die Walküre* this season. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



**KAREN Z. GRAY-KREHBIEL and JOHN H. KREHBIEL, JR.**

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. A devoted member of the Women's Board, Karen has served on several committees, most recently as the 2016 Board of Directors' Annual Meeting Chair. In addition, she contributed a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company. Last season, Karen and John joined the production sponsor family with their generous support of *Carmen* and this season made a leadership gift to Wine Auction 2018.



**MR. & MRS. DIETRICH M. GROSS**

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 23 Lyric productions since 1987/88, including last season's *Das Rheingold* and this season's *Die Walküre*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by granting him the Carol Fox Award, Lyric's most prestigious honor.



**JOHN R. HALLIGAN CHARITABLE FUND**

John R. Halligan was a devoted subscriber and patron of Lyric for many years until his death in 2001. With support from his Charitable Fund under the direction of the Fund's President, Norman J. Gantz, Mr. Halligan's philanthropic legacy continues through very generous annual contributions to Lyric. The Halligan Fund is proud to support numerous artistic, cultural, and civic organizations which enhance our lifestyles, preserve our sense of history and heritage, instill knowledge, and advance our appreciation of nature. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.



**THE HARRIS FAMILY FOUNDATION**

The Harris Family Foundation, represented by Pam and Joe Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Carmen* and this season's *Faust*. The Harris Family Foundation also supports the Annual Campaign, and made a generous commitment to the Breaking New Ground Campaign to help secure Lyric's future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a member of its Board of Directors and serving on its Production Sponsorship Committee. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the revered Women's Board and has held many leadership positions, most recently as Co-Chair of Opening Night/Opera Ball in 2015.



*Alyce H. DeCosta*

**WALTER E. HELLER FOUNDATION**

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a National Director of Lyric's Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic foundation named after her late husband, the founder and past Chairman of Walter E. Heller Co. The Walter E. Heller Foundation has generously funded many Lyric productions, most recently Lyric's world premiere of *Bel Canto* (2015/16) and *Don Quichotte* (2016/17).



**J. THOMAS HURVIS**

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. Tom Hurvis sponsors the Renée Fleming Initiative, and made a generous leadership gift in support of Lyric's *Chicago Voices* initiative during the 2016/17 season. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including several production sponsorships, as well as their support of The Lyric Opera Broadcasts. Most recently, Tom has given a generous gift to the Ryan Opera Center, endowing a singer in perpetuity in memory of dear friend Dick Kiphart. "Opera enriches lives. That is why it is so important to introduce young people to opera, and for them to experience productions done by the best in their fields. How fortunate we are to have all this right here in Chicago." Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, Innovation Committee, and Lyric Unlimited Committee.



*Scott Santi*

**ITW**

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign and the Breaking New Ground Campaign, and since 2002, has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored many productions, including this season's new production of *Faust*. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer.



**EDGAR D. JANNOTTA**

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A lifelong opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received a leadership gift from the Jannottas for the Breaking New Ground Campaign to create the Ryan Opera Center Music Director Endowed Chair, in addition to their generous gifts to the Annual Campaign.



*Craig C. Martin*

**JENNER & BLOCK**

Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign and the Annual Campaign. Lyric is fortunate to have Craig C. Martin, Partner and Chair of Jenner & Block's Litigation Department, as a valued member of its Board of Directors, Nominating/Governance, and Executive Committees.



**JPMORGAN CHASE & CO.**

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, Lyric Unlimited, and Wine Auction. The bank has also cosponsored many mainstage productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet.



**THE ANNE and BURT KAPLAN FUND**

The Kaplan Fund is a longstanding supporter of numerous arts organizations throughout Chicago, fostering a vibrant visual and performing arts environment. They are joining the Lyric production sponsorship family this season with their generous sponsorship of *Orphée et Eurydice*, Lyric's historic collaboration with The Joffrey Ballet.



**PATRICIA A. KENNEY and GREGORY J. O'LEARY**

Pat Kenney and Greg O'Leary are longtime subscribers and generous donors to Lyric, with a particular passion for supporting the emerging artists of The Patrick G. and Shirley W. Ryan Opera Center. They have generously cosponsored the season-culminating Rising Stars in Concert for six consecutive years, and Greg was recently elected to the Ryan Opera Center Board and serves on its Fundraising Committee. Pat and Greg join the Aria Society this year with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in this season's production of *The Pearl Fishers*. Lyric is grateful for their longstanding friendship. "We are thrilled to help Lyric Opera and the Ryan Opera Center with their mission of providing world class opera and training for singers, respectively. Every time we think they hit the high plateau, they ascend to another."



**THE RICHARD P. and SUSAN KIPHART FAMILY**

Susie Kiphart is an esteemed member of the Lyric Opera family. She is immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating Committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium, sponsorship of Ryan Opera Center Ensemble members, and are generous sponsors of the Renée Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



**KIRKLAND & ELLIS LLP**

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. Kirkland & Ellis LLP has cosponsored several operas, most recently *The Merry Widow* (2015/16), and was Lead Corporate Sponsor of the *Chicago Voices* Gala Benefit last season. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship Committees.



**NANCY W. KNOWLES**

Opera always played an important role in the life of the late Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalled, "so classical music was always in my home." Nancy Knowles generously invested her time, talents, and leadership abilities to advance Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances fund. Ms. Knowles generously underwrote the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances on January 13, 2017, and had previously cosponsored several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Lyric will forever be grateful for Nancy's extraordinary generosity.



**NANCY and SANFRED KOLTUN**

Close members of the Lyric family as longtime subscribers and generous supporters, Nancy and Sanfred were Ryan Opera Center Singer Cosponsors for many years and cosponsored the Lyric Unlimited family opera *The Magic Victrola*. This season, they join the production sponsorship family with their generous support of *Così fan tutte*. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric Opera and have always supported one of the most cherished cultural institutions of Chicago. It is our hope that our children, grandchildren and those beyond will be able to attend the Lyric and appreciate what a gem is in their midst."



**MR. and MRS. FRED A. KREHBIEL**

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Wine Auction, the Annual Campaign, and the Breaking New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



**JOSEF and MARGOT LAKONISHOK**

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign, and made a significant gift to the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Eugene Onegin* and this season's *Orphée et Eurydice*. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive, Finance, and Investment Committees.

**JOHN D. and CATHERINE T. MacARTHUR FOUNDATION**

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world. MacArthur is placing a few big bets that truly significant progress is possible on some of the world's most pressing social challenges, including over-incarceration, global climate change, nuclear risk, and significantly increasing financial capital for the social sector. In addition to the MacArthur Fellows Program, the Foundation supports creativity in Chicago through its arts and culture grantmaking. The Foundation's support helps create powerful performances and exhibitions, educate young people, and engage communities, while providing arts and culture organizations the flexibility to innovate and experiment. Lyric Opera is very grateful for the ongoing support of the MacArthur Foundation.





Robert H. Malott

**MALOTT FAMILY FOUNDATION**

Robert H. Malott, Retired Chairman and CEO of FMC Corporation, is a fervent fan of opera and music, and Lyric is delighted to call him a longtime friend, staunch leader, and generous supporter. The Malott Room was named in his family's honor in recognition of their gift to the Building on Greatness Capital Campaign, and in recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera. He also plays a leadership role as a Life Director of Lyric's Board of Directors.



Joseph O. Rubinelli, Jr., Mary Jane Rubinelli, Nicholas J. Lavezzorio, and Joan Lavezzorio Schniedwind

**MAZZA FOUNDATION**

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees for many years, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of the production sponsorship family, most recently cosponsoring last season's *Carmen* and this season's new production of *Die Walküre*.



Fred and Nancy McDougal

**LAUTER McDOUGAL CHARITABLE FUND**

Nancy and her late husband Alfred have provided vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center. In addition, Nancy generously sponsored Lawrence Brownlee and Eric Owens in Recital, Lyric Unlimited's *Charlie Parker's YARDBIRD*, and Rising Stars in Concert last season. This season, Nancy continues this support as a cosponsor of Piotr Beczala in Recital, Lyric Unlimited's *Fellow Travelers, EmpowerYouth!*, Rising Stars in Concert, and the Ryan Opera Center fundraising event *Ladies' Choice*.

**THE ANDREW W. MELLON FOUNDATION**

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres. During the 2012/13 season, the Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for Lyric's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continued its unparalleled legacy by cosponsoring last season's world premiere of mainstage production *Bel Canto*. Most recently, the Mellon Foundation has provided generous leadership funding for Lyric's *Chicago Voices* initiative, specifically focused on the Community Created Performances component, which plays a vital role in bringing together Chicago's diverse communities and vocal traditions in celebration of the human voice.



**THE MONUMENT TRUST (UK)**

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14 and cosponsored *Anna Bolena* (2014/15), *Wozzeck* (2015/16), and *The Magic Flute* (2016/17). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new production of *Orphée et Eurydice* this season.



**MR. and MRS. ROBERT S. MORRISON**

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Breaking New Ground Campaign, and have previously cosponsored Lyric's Musical Theatre Initiative, including *My Fair Lady* last season. This season the Morrises are generously sponsoring Lyric's production of *Turandot*. "Lyric reaches patrons at every level. People are here because they love it. They're welcomed, embraced, and made to feel part of a family."



Elizabeth Morse Genius

**THE ELIZABETH MORSE CHARITABLE TRUST**

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric Opera. The Elizabeth Morse Charitable Trust most recently cosponsored last season's company premiere of *Les Troyens* as well as many past productions, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. To show its grateful appreciation for The Trust's generous gift to the Breaking New Ground Campaign, as well as to recognize The Trust's commitment for more than fifteen years to helping build the company's core capacities and institutional infrastructure, Lyric named one of its key meeting rooms in its executive offices the Elizabeth Morse Conference Room.

**The Elizabeth Morse Charitable Trust**



**ALLAN and ELAINE MUCHIN**

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Operathon, and the Stars of Lyric Opera at Millennium Park concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

**NATIONAL ENDOWMENT for the ARTS**

Our support from the National Endowment for the Arts: Grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric's programming and expansion of the operatic repertoire, serving the public good by fostering creativity and artistic excellence in America. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric's world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21<sup>st</sup> Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently last season's *Les Troyens* and this season's *I Puritani*.





**THE NEGAUNEE FOUNDATION**

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently last season's productions of *The Magic Flute* and *My Fair Lady*. This season The Negaunee Foundation is of the lead sponsor of both *Così fan tutte* and *Jesus Christ Superstar*. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



**SYLVIA NEIL and DANIEL FISCHEL**

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's *Lucia di Lammermoor* and this year's *The Pearl Fishers*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give

back to a place that has given us so much pleasure. There have been many moments for both Dan and me when we have said, tonight is incredible, it is one of the memorable performances of our lifetime. Lyric Opera of Chicago is an international star and it is evidenced by the people who choose to be involved here." Lyric is honored to have Sylvia Neil serve on its Board of Directors, Executive, Production Sponsorship, and Lyric Unlimited Committees.



**THE NERENBERG FOUNDATION**

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera. Jerry Nerenberg and his wife Elaine passed away in 2005 and 2007, respectively. In their wills, they established The Jerome and Elaine Nerenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.

*Jerry and Elaine Nerenberg*



**NIB FOUNDATION**

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having subscribed to Lyric for more than four decades. The NIB Foundation continues to cosponsor many mainstage productions including this season's production of *Orphée et Eurydice*, and made a major commitment to the Breaking New Ground Campaign.

In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Lyric Opera House. Sonia is a vital member of Lyric's Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.



**JOHN D. and ALEXANDRA C. NICHOLS**

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. "Our involvement with the opera company is truly a deeply rewarding experience for both of us." Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



**NORTHERN TRUST**

Lyric is honored to have Jana R. Schreuder, chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive and Finance Committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including last season's *My Fair Lady*. "Being a good corporate citizen is very important," William Osborn once said. "It allows us to do our part to help keep the City of Chicago strong and viable and, in the end, this is beneficial to everyone."

*Jana R. Schreuder*



**NUVEEN INVESTMENTS**

Nuveen Investments, represented by Lyric Board of Directors and Finance committee member John P. Amboian, has been an enthusiastic supporter for more than three decades. "Lyric Opera is one of the gems of Chicago; a world-class endeavor in every aspect of its operation" proudly says John. Dedicated to developing the next generation of opera lovers, Nuveen Investments provided general support for Lyric's education and community engagement initiatives, and has underwritten NEXT student discount tickets. Nuveen Investments has also cosponsored several mainstage opera productions and has committed a leadership gift to the Breaking New Ground Campaign.

*John P. Amboian*



**NUVEEN**  
Investments



**MR. and MRS. DAVID T. ORMESHER**

Lyric is sincerely grateful for the devotion of David and Sheila Ormsher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry since 1987. closerlook has given generously to Lyric Opera for many years, sponsoring Fantasy of the Opera from 2009 to 2014 and the Stars of Lyric Opera at Millennium Park concert for six consecutive years. Most recently, David and Sheila generously provided an Operathon Challenge Grant, supported the Opera Ball, and made a leadership gift towards the Breaking New Ground Campaign. Lyric is proud to have David T. Ormsher serving as its Chairman of the Board of Directors, on the Executive Committee, and on seven sub-committees of the Board.



**MR. and MRS. WILLIAM A. OSBORN**

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign and the Breaking New Ground Campaign. Cathy Osborn, a valued member of Lyric's

Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



**POWERSHARES QQQ**

PowerShares QQQ, represented by Dan Draper, Managing Director and Head of Global ETFs, PowerShares by Invesco, is proud to sponsor the arts as a corporate partner of Lyric Opera. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they generously cosponsored Lyric's new production of *The Magic Flute* last season. During the 2017/18 season, PowerShares QQQ generously cosponsors *Turandot*.

PowerShares global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, "We also support Lyric Opera's deep engagement with the local community to foster a rich culture of arts right here in Chicago."



**PRITZKER FOUNDATION**

The Pritzker Foundation is a leading supporter of arts and education philanthropies in Chicago. Lyric Opera of Chicago is truly grateful for the Pritzker Foundation's generous support of the Breaking New Ground Campaign to underwrite the Pritzker Family Concert Shell, designed by renowned Chicago architect Jeanne Gang and Studio Gang architects. Lyric Opera is honored to have Life Member Mrs. Jay A. Pritzker and M. K. Pritzker serve on its esteemed Women's Board.

Mr. and Mrs. Jay A. Pritzker



**J. CHRISTOPHER and ANNE N. REYES**

Anne and Chris Reyes are prominent members of the Lyric family. A past President of Lyric's Women's Board, Anne was recently elected to serve on Lyric's Board of Directors, Executive and Lyric Unlimited Committees; Chris is also a valued member of the Board of Directors, and serves on its Nominating/Governance and Finance Committees. Together they have made important

contributions to Lyric as cosponsors of several mainstage productions, including this season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.

**LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION**

A graduate of the University of Illinois and life-long arts philanthropist Lloyd E. Rigler established the Lloyd E. Rigler-Lawrence E. Deutsch Foundation in 1977 in memory of his partner to provide major support to arts organizations in Los Angeles and nationwide. In 1994, the late Mr. Rigler established the Classic Arts Showcase in an effort to provide free arts programming to those who could not afford to attend live performances. Mr. Rigler's nephew James Rigler now serves as President of the Foundation and continues the important legacy established by his late uncle. As Lyric strives to expand its reach and relevance, it is grateful to the Rigler-Deutsch Foundation for its support of the annual Operathon broadcast on 98.7WFMT. The Rigler-Deutsch Foundation also generously cosponsored Lyric's company premiere of *Les Troyens* last season and is cosponsoring *Die Walküre* this season.



**PATRICK G. RYAN and SHIRLEY WELSH RYAN**

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, Wine Auctions (which Mrs. Ryan initiated

in 1988), and the Breaking New Ground Campaign in support of the Innovation Initiative. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative and Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2007 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the company.



**RICHARD O. RYAN**

A passionate supporter of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist development program, Richard cosponsors Ryan Opera Center soprano Ann Toomey. An ardent opera lover, Richard has been a Lyric subscriber for more than 45 years. He recently made a generous leadership commitment to Lyric's Breaking New Ground Campaign for the stage improvement project. Richard proudly serves as a member of the Ryan Opera Center Board, and was formerly a Guild Board member. Lyric is grateful for the munificent support of Richard Ryan.



**DR. SCHOLL FOUNDATION**

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at Lyric Opera of Chicago reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.

Jack and Catherine Scholl



**EARL and BRENDA SHAPIRO FOUNDATION**

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently last season's presentation of *Norma*. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.

Brenda Shapiro



**WILLIAM and ARLENE STALEY**

Loyal subscribers for more than four decades, Bill and Orli Staley have contributed to the Annual Campaign as well as provided vital support for the Ryan Opera Center. Recently, they have enabled hundreds of students to see mainstage Lyric productions by supporting Lyric Unlimited's Performances for Students initiative. Lyric is honored to have Orli Staley serve as a life member of

the Ryan Opera Center Board. The Staleys join the production sponsor family this season with their generous cosponsorship of Lyric's new production of *Orphée et Eurydice*.



**LIZ STIFFEL**

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric’s Women’s Board and a longstanding member of the Guild Board of Directors. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), *Das Rheingold* and *My Fair Lady* (both 2016/17), and this season’s new production of *Orphée et Eurydice*. Lyric has named Mezzanine

Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. Liz Stiffel was awarded the 2017 Carol Fox Award, Lyric’s most prestigious honor, in recognition of her continuing dedication to Lyric. “I believe that Lyric and all art forms are beacons of light that shine as examples of the best that mankind has to offer to our children, our nation, and ourselves.”



**MRS. HERBERT A. VANCE and MR. and MRS. WILLIAM C. VANCE**

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently last season’s *My Fair Lady*. For many years, the Vances have supported emerging singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Breaking New Ground Campaign, and are generous

sponsors of the Renée Fleming Initiative. Mr. Vance is Vice President and an esteemed member of Lyric’s Board of Directors and Executive Committee. He also serves as a life member of the Ryan Opera Center Board, of which he is a past President. Bill Vance was awarded the 2016 Carol Fox Award, Lyric’s most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.




**DONNA VAN EEKEREN FOUNDATION**

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists as Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric’s Performances for Students, NEXT discount tickets for college students, and Opera in the Neighborhoods. The Donna

Van Eekeren Foundation has cosponsored several mainstage productions including Lyric’s premiere of *Les Troyens* (2016/17) and this season’s production of *I Puritani*. Donna also made a leadership gift to the Breaking New Ground Campaign to help secure Lyric’s future. Executive Chairman of Land O’Frost, Donna Van Eekeren is a valued member of Lyric’s Board of Directors, serving as Secretary of the Board, on the Executive and Finance Committees, and on the Ryan Opera Center Board.

**THE WALLACE FOUNDATION**

The Wallace Foundation is a national philanthropy that seeks to improve learning and enrichment for disadvantaged children and foster the vitality of the arts for everyone. Wallace has an unusual approach: funding projects to test innovative ideas for solving important social problems, conducting research to find out what works and what doesn’t and to fill key knowledge gaps – and then communicating the results to help others. Lyric Opera is the recipient of a multi-phase grant as part of the Foundation’s Building Audiences for Sustainability initiative; the grant is funding research and analysis of Lyric Opera audiences, and will reveal ways in which Lyric can maximize its reach in the community. Lyric’s work will inform lessons that will be shared with the  **The Wallace Foundation**® broader field.



**ROBERTA L. and ROBERT J. WASHLOW**

Roberta and Bob Washlow are cherished members of the Lyric family. For more than four decades, they have enjoyed attending Lyric performances and special events, and have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Errant Families together sponsored more than 20

Lyric productions. The Washlows made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. Roberta and Bob have annually remained valued members of the production sponsorship family, and generously cosponsor this season’s production of *Rigoletto*, their tenth opera cosponsorship, continuing a beloved family tradition. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee. “Opera has always touched me,” Roberta once said. “I love the drama, passion, music, and excitement of a live performance at Lyric. Nothing can replace it, and I hope this beautiful art form will continue for generations.”



**HELEN and SAM ZELL**

Helen and Sam Zell are passionate supporters of Chicago’s vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign for many years. Helen and Sam have cosponsored several new productions, most recently the first two installments of Lyric’s new *Ring* cycle, *Das Rheingold* (2016/17) and this season’s *Die Walküre*.

# BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC



The Breaking New Ground Campaign was launched in January 2013 to implement the company's blueprint for a world-class, twenty-first century opera company. This Campaign allows Lyric to continue to produce major productions of the highest caliber, update media, marketing, and audience development programs, and fortify Lyric's endowment. The current focus of the Campaign is to modernize the stage of the Ardis Krainik Theatre with state-of-the-art equipment.

To that end, we have established a new Insull Society comprised of loyal patrons who are contributing \$10,000 or more for this critically important stage project. To join the Insull Society, please call 312.827.5675.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of July 1, 2017.

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## AMBER WAGNER

(Title role/*Turandot*)

I can say without hesitation that my time in the Ryan Opera Center launched my singing career. I started the program as green as they come, and with the support of the coaching staff, Gianna Rolandi and Sir Andrew Davis, I was able to hone my craft and carve out a niche for myself that has allowed me to sing all over the world! I had some amazing moments on and off stage during my three-year tenure, but I would have to say my favorite was going on as Annina, Violetta's maid, in *La traviata*. It was actually my Lyric stage debut, and Violetta was being sung by the amazing Renée Fleming! Getting to be on stage with her and watch her from the wings was indescribable—plus, I got my own dressing room with my name on the door! There are so many things I can say and share about this outstanding and remarkable program, the most important being THANK YOU! Thank you to everyone at Lyric for taking me on and giving me memories and opportunities that have completely changed my life!



## WILL LIVERMAN

Seattle Opera  
*Il barbiere di Siviglia*



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Rossini Opera Festival  
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(Left to right) First year bass-baritone Alan Higgs with Ryan Opera Center alumni Quinn Kelsey and Matthew Polenzani in Rigoletto.

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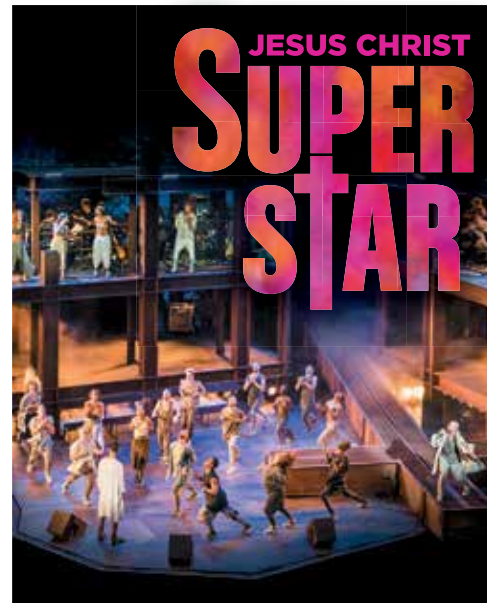
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