

A scenic view of a stone wall overlooking the ocean under a cloudy sky. The wall is made of large, weathered stones and is partially covered in moss. The ocean is a deep blue, and the sky is filled with soft, white clouds. The overall mood is serene and historical.

# ARIODANTE

HANDEL

*Lyric*

2018|19 SEASON

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MICHAEL COOPER/CANADIAN OPERA COMPANY



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**On the cover:**  
*Findlater Castle, near Sandend, Aberdeenshire, Scotland. Photo by Andrew Cioffi.*

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## From the General Director

Lyric's record of achievement in the operas of George Frideric Handel is one of the more unlikely success stories in any American opera company. These operas were written for theaters probably a third the size of the Lyric Opera House, and yet we've repeatedly demonstrated that Handel can make a terrific impact on our stage. Prior to this season, we'd produced eight Handel works, to which we can now add one of the greatest of them all.

*Ariodante* is unquestionably a masterpiece, in which Handel was able to distill his extraordinary genius for both melodic invention and psychological precision. It's an astonishingly powerful story, in which virtue and villainy confront each other in a riveting way. Noble Ariodante, lovesick Ginevra, dastardly Polinesso, and all the other characters are enormously engaging and intriguing figures, involved in predicaments and relationships that we can connect with as an audience.

The music calls for not only truly exceptional technique, but also the stylistic freedom to ornament the arias appropriately. At the same time, the expressive demands are immense, particularly for the title role. We're lucky to have with us a favorite of Lyric audiences, English mezzo-soprano Alice Coote, one of today's most celebrated interpreters of the Handel heroes in general and *Ariodante* in particular. In this role, Alice has an extraordinary ability to break our hearts in the magnificently moving monologue "Scherza infida," but also to exhilarate us in the virtuosity of two of Handel's most thrilling bravura arias, "Con l'ali di costanza" and "Dopo notte."

Opposite Alice is American soprano Brenda Rae, who has rapidly risen to international prominence. Having been based in Europe for much of her career, she has lately also been earning great praise at home. Her Lyric debut will exhibit her gifts as a true singing actress, and I've no doubt that she'll have a wonderful success as *Ariodante*'s beloved Ginevra.

Returning to Lyric are the dazzling English countertenor Iestyn Davies (recently acclaimed on Broadway in *Farinelli and the King*) as Polinesso; the vocally commanding, marvelously versatile bass-baritone Kyle Ketelsen as the King; and the delightful Heidi Stober, whose scintillating voice will charm everyone as Dalinda.

It's always a joy when Harry Bicket conducts here, especially in Baroque repertoire, which has brought him huge acclaim worldwide. It's exciting to witness the transformation that Harry is able to achieve when working with players of modern instruments. Invariably the sound he brings forth is as close to the bracing freshness and incisiveness of an original-instrument orchestra as even the most exacting Handelian could desire.

This production of *Ariodante*, which opened at the Aix-en-Provence Festival and then was remounted by the Dutch National Opera in Amsterdam and the Canadian Opera Company in Toronto, was created by Richard Jones, whose production of *La bohème* opened the current Lyric season so memorably. Richard gets under the skin of every piece he directs, working at a level of precision and perception that is very rare. With remarkable imagination he has transplanted the story of the opera – originally set in the Scotland of medieval times – to Scotland in the mid-20th century. The result is an exceedingly powerful, highly emotional drama that brings *Ariodante* thrillingly to life for a contemporary audience.



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# From the Chairman

Welcome to this performance of Handel's *Ariodante*! I know you'll have a terrific time, and it's my great pleasure to welcome you on behalf of the board of directors.

One of my distinct pleasures as chairman is to work with an extraordinary board. It's really a "brain trust" of experience and leadership that is fully engaged in helping us confront the challenges, as well as the opportunities, of operating a world-class opera company in the 21st century. Together we work with senior management to consider new ways of thinking about the business of opera.

For the past year, our board meetings have been dominated by the very important work of examining our operations, streamlining our processes, and building a new business model. As technology, social, and entertainment options change all around us, Lyric must continue to evolve. We must work together to develop new strategies to stay relevant while maintaining our high standards of quality.

This is all necessary, of course. It is part of our fiduciary duty as trustees. But it's also important that we don't miss the forest for the trees.

Why are we here? Why do we do what we do?

What is special about this art form and this company and why has it captured our minds, our hearts, our passion, our pocketbooks?

We often talk about the "transformative power of opera." How do you experience this? Personally?

Is it when you witness an exciting new rising star from the Ryan Opera Center making their opera debut? Or when school children and communities throughout Chicagoland encounter the powerful stories of opera through Lyric Unlimited?

Is it in the Ardis Krainik Theatre, where families come together for the annual musical, and music lovers from all over the world come to experience the brilliance of our orchestra and chorus supporting the best opera singers in the world?

When I was a teenager, I used to think it was silly that grown women and men would cry at the opera...until it happened to me for the first time during Act Three of *Madama Butterfly*.

When did you first feel a surge of emotion at the opera? And left with a poignant feeling of resonance or joy? A lasting memory of artistic excellence, of musical athleticism that took your breath away?

Each one of us approaches art, and is impacted by art – whether the visual arts or the performing arts – in very personal ways. And yet there is something special, powerful, transformative even, about opera, with its unique combination of the visual, the musical, the storytelling, the ageless themes of myth and humanity.

If you know what I'm talking about, I want you to join me as ambassadors for Lyric. To spread the word about this unique company, this crown jewel in Chicago's cultural life, whose reputation extends beyond our city to every musical capital in the world. To invite your neighbors, your colleagues, your family members to come experience Lyric like you do.

It's only as we roll up our sleeves and work, in every way we can, not simply to produce performances at the top level, but to sell out every one of those performances, that we have a future of which we can be proud. A future that Lyric deserves. A future that Chicago needs. Onward and upward!

I look forward to greeting many of you at performances throughout the season.



David T. Ormesher  
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NATIONAL INSTITUTES OF HEALTH

Dr. David Jangraw, a scientist at the National Institute of Mental Health, joins Renée Fleming in examining the soprano's brain scan.



Heather Aranyi, a Lyric Unlimited Teaching Artist, explaining the concept of intervals in music.

# NOTES OF THE MIND

*How music strengthens, heals, and shapes the human brain*

By Nathaniel Hamilton

*Music enriches the lives of virtually everyone it reaches. Its ability to expand the mind, as no other art form can, is a source of fascination for world-renowned soprano Renée Fleming, Lyric's creative consultant. When Fleming teamed up with scientists to study the medical impact of music on the human mind, the results were nothing short of extraordinary. Fleming's study, along with stories from Lyric Unlimited's education programs, shows how music can literally mold our minds and change our lives.*

After the third-grader finished his performance at the piano and took a small obligatory bow to the sound of his classmates' applause, Lyric Unlimited Teaching Artist Heather Aranyi noticed his teacher's look of wonder – and shock.

Aranyi is used to seeing the emotional impact music can have on listeners, especially students. Working with Lyric Unlimited's elementary school residency program, Aranyi spends 18 weeks each semester teaching students across Chicago to sing, act, and tell stories through the magic of music.

When Aranyi was talking to the third-grade teacher after her weekly lesson with the class, she was expecting a reaction she'd heard many times before about music's great influence on children. "No, you don't understand," said the stunned teacher. "That student doesn't speak. Ever. And you just got him to sing in front of the class!"

Music is an astounding thing. It can help educate students previously thought to be unteachable, converse with people thought to be lost to the conscious world, and influence parts of the mind that may be unreachable by any other means.

The recipient of graduate degrees in voice and opera from Northwestern University and early childhood development from The

Erikson Institute at Loyola University, Aranyi is an authority in how music affects the developing mind. As she describes it, "A lot of people think that when you do something like singing, you're just doing something vocal, but music and singing have much deeper emotional and physical effects. When students are around music, many of them feel like they have a voice for the first time – literally and figuratively. I don't know any other tool that is more powerful."

Music's impact on students – and their education – is so special that after one of Aranyi's third-grade students participated in the opera residency program, the student's mother wrote Aranyi a letter of thanks for the inspiration that music created for her child: "These plays [operas] brought all the students together with happiness and made them so proud."

Ask teachers or performing artists about the power of music to change people's lives and they'll have countless examples and anecdotes to share. But what is the actual scientific impact of music on an individual student, singer, patient, or someone simply trying to expand their life through music? The influence of music on the human mind is what inspired Renée Fleming to begin her own exploration of that question.

In 2017, Fleming teamed up with the National Institutes of Health and Washington's John F. Kennedy Center for the Performing Arts to develop the Sound Health partnership. Sound Health studies and presents music's impact on the brain, and what happens to people on a physical, mental, and neural level when they hear or play music. Using data from this study and others, Fleming has given a presentation called **Music and the Mind** across the country, including at the Kennedy Center.



Neuroscientist and University of Southern California professor Antonio Damasio (left) makes a point in conversation with Renée Fleming and Christopher Koelsch, chief executive officer of LA Opera.

The information Fleming presents is truly revelatory. For example:

- Study after study has shown how **music impacts the entire body**. According to the Weill Music Institute at Carnegie Hall, even day-old infants breathe in different patterns depending on whether they're listening to Mozart or Stravinsky. Studies have shown how, on average, students who learned a musical instrument scored **significantly higher on cognitive skills tests** than students with no musical background.

The benefits of music aren't relegated just to children:

- A 2014 study by researchers at Boston Children's Hospital, Harvard, and UCLA found that both child and adult musicians showed **enhanced problem-solving, goal-directed, and task-oriented behavior**, as compared to adults and children with no musical background.
- According to a National Endowment for the Arts study, adults in their "golden" years who both created and were exposed to art and music had **higher levels of cognitive functioning** and fewer limitations in daily physical functioning. They also had **lower rates of hypertension**, relative to older adults who had no arts or music interactions. Additionally, multiple studies have shown that people who play music throughout their lives have less auditory brain decline.

There are reams of data showing the amazing impact of listening to and participating in music throughout people's lives.

As part of Fleming's Sound Health partnership with the Kennedy Center and the NIH, she agreed to let NIH researchers scan her brain while she was singing to see exactly what a musical mind looks like. To accomplish this, Fleming undertook the daunting task of remaining in an MRI machine for two hours to see just how significant that impact could be.

The testing procedure for Fleming was developed and conducted by Dr. David Jangraw, a scientist at the National Institute of Mental Health. As a scientist, Dr. Jangraw sees music's potential for medicine, science, and art: "Music interacts with so many different parts of our brain. **The motor cortex, the auditory cortex, the frontal cortex** [responsible for speech, memory, personality, and much more] **are all firing when someone is making or listening to music.**"

While inside the MRI machine, Fleming was instructed by Dr. Jangraw to speak song lyrics, sing a song, and just *imagine* singing. By having Fleming undertake all three activities, Jangraw and the other NIH researchers would be able to see the differences of brain activity with different aspects of music.

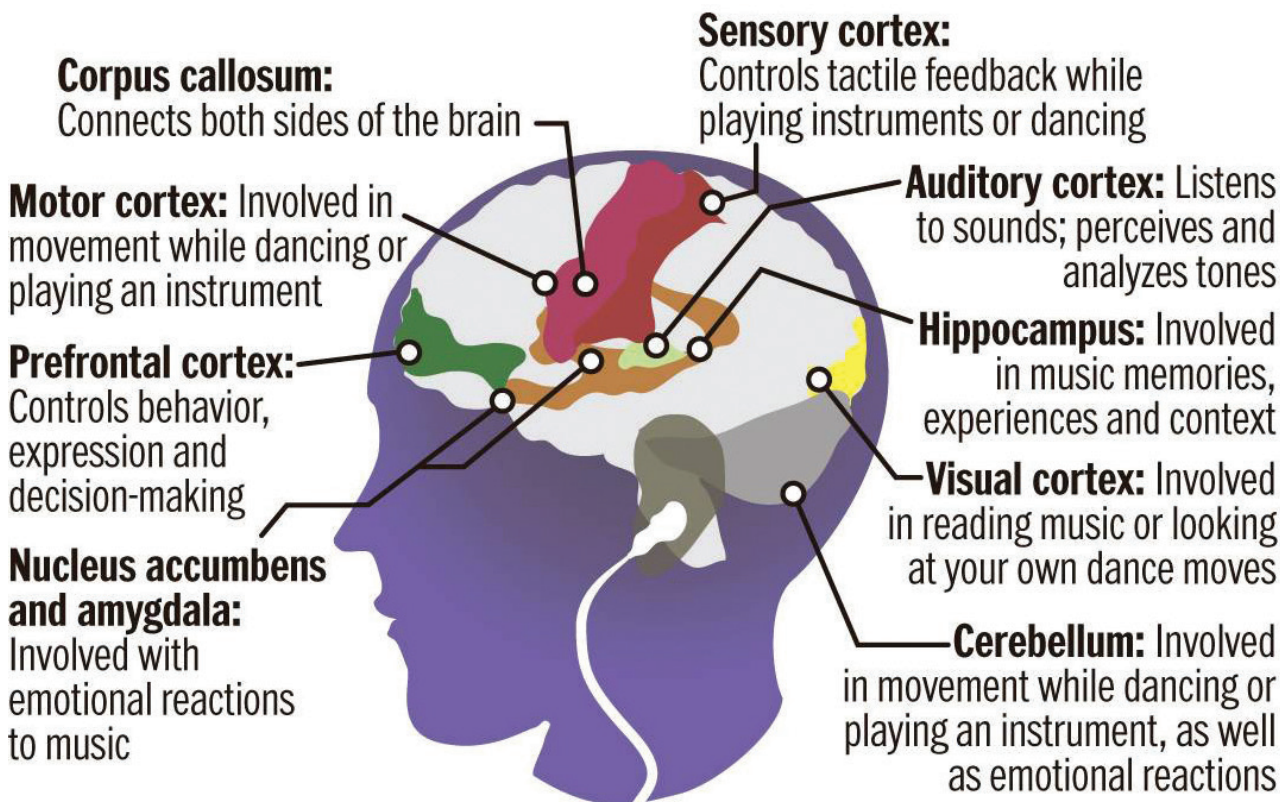
For the experiment, Fleming chose the beloved Scottish folk song "The Water is Wide." It's rare to hear one of the most beautiful voices of our time filling a hospital testing room. But with only her feet peeking out of the MRI machine and the din of the medical equipment acting as a makeshift metronome, Fleming sent her soprano voice sailing through the examination room and a constellation of her brain activity started lighting up the researchers' screens.

The data from the experiment was expected to be impressive. However, when Dr. Jangraw and his colleagues saw the detailed view of music's effect on Fleming's brain, they recognized how **music can penetrate through mental noise and influence our minds.**

When someone is speaking, the parts of the brain that operate speech, hearing, movement, and memory activate. **When a person sings, all those areas of the brain activate at greater levels and with greater intensity.** During singing, the parts of the brain that control vision and emotion are activated. Scientists believe that when Fleming was singing in the MRI machine, she automatically pictured herself

# Music and the brain

*Playing and listening to music works several areas of the brain*



onstage, and because she chose a beautiful song, its lyrics induced real emotions that the brain was processing.

Surprisingly however, many parts of Fleming's brain moved into another gear when she simply imagined herself singing. The researchers believe that because there were no outside cues (for example, instruments, sheet music, or the sound of Fleming's own voice) that her brain could rely on to process the musical signals it was getting, *imagining* singing took more effort than actually singing or speaking song lyrics. **Even in complete silence, music still shapes how our brain operate.**

"We think of brain activity just as the mechanics of what you do," explained Dr. Jangraw, "but it's the mechanics of what you think even more."

Tracing the pathways that music takes through the brain has allowed researchers to also come up with new therapies for diseases or accidents. For example, "when someone loses the ability to speak because of a stroke, sometimes they can use the music pathway in the brain to learn to sing important phrases instead," said Dr. Jangraw.

After seeing the results of her brain scan, Fleming marveled at the seemingly limitless possibilities music can have on our psyches. "There are musical elements we will eventually understand that have more power over us," she said later in a video prepared by the Kennedy

Center, "whether it's melody, certain harmonies, or harmonic tension. Why do we cry during certain music? Why does certain music lift us up and make us feel joy or inspire us to action?"

Dr. Francis Collins, director of the National Institutes of Health, who has helped Fleming spearhead the **Music and the Mind** program, explained in the same video that "we're starting to learn ways in which music can influence all kinds of other aspects of someone's brain function, and especially how we can use that information to use music therapeutically."

It's music's place in therapy that has many patients and doctors exploring music's role in the healing process. OPERA America recently explored the subject of how music – and opera specifically – can help people battling with memory diseases, such as dementia and Alzheimer's. They highlighted an innovative program called "Memory Mornings," run by LA Opera in collaboration with other nonprofits. The program uses professional pianists and singers working with Alzheimer's patients, using music to open up parts of their minds that have been shut off by age or ailment. Heather Cooper Ortner, the president and CEO of Alzheimer's Greater Los Angeles, explained to OPERA America, "When people move through the levels of Alzheimer's, they lose the ability to express and manage their emotions. **Singing allows them to connect with those emotions, and with deep, powerful memories,** often taking them back to their childhood."

*(continued on page 19)*



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*Renée Fleming giving her “Music and the Mind” presentation, which she has brought to audiences in many venues nationwide.*



*Music therapy has a remarkable effect on patients of all ages.*



*Heather Aranyi with students at Schurz High School.*

Music therapy is even having an impact fighting diseases that can trap people in their own bodies. A study by the University of Toronto and the University of Colorado researched how music could potentially help Parkinson’s patients who had difficulty walking and had suffered multiple falls because of the disease. After four months of music and rhythmic therapy, **the music-therapy patients suffered significantly fewer falls and were actually able to walk easier and faster** than they had before the therapy and better than patients without music therapy.

The power of music over the mind and the heart is undeniable. How many parents have been compelled to pick up their newborn baby and dance together when a favorite song comes on? How many of those young children have heard that same song a few months or even years later and instinctively reached up to their parent for a dance?

Over time, our bodies begin to feel the inevitable effects of age or are attacked by a disease stealing our physical or mental abilities. Music can help reverse some of time and fate’s cruelty where conventional medicines and treatments might fall short.

Music’s power as an art form has been known for generations. Teachers like Heather Aranyi have realized how music can inspire confidence in even the most closed-off young minds when they see their students open up around music like never before. Certainly anyone experiencing great music will recognize the inspiration it can create, whether in a grand setting (as you are about to experience at Lyric) or an intimate one. When Dr. Jangraw and the other scientists at the NIH saw the electricity of Renée Fleming’s brain as her singing voice bounced off the sides of an MRI machine, they saw music’s power too.

So in a few minutes, when the house lights dim and the orchestra begins its overture, before you lose yourself in the larger-than-life characters and world of our stage, take a moment to think about your own mind and the magic taking place inside.

*Nathaniel Hamilton is public relations manager at Lyric Opera of Chicago. Nathaniel joined Lyric in 2018 after previous marketing and writing roles with Chicago and Illinois nonprofit organizations, including Project Six and the Illinois Policy Institute. He holds a B. A. in economics and English from Butler University.*

Lyric



*Canadian Opera Company production, with Alice Coote (seated, left of center) in the title role.*

George Frideric Handel

# Ariodante

*Production Sponsors*

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## SIDLEY

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## Ariodante – Synopsis

### ACT ONE

Ginevra tells Dalinda that she is in love with Ariodante and that they have the blessing of her father, the King. Polinesso expresses his love for Ginevra, who rejects him. Dalinda tells Polinesso that Ariodante is his rival, but she also hints at her own feelings for Polinesso, who decides to use Dalinda to destroy Ariodante. Ariodante and Ginevra are overjoyed when the King gives the order for their wedding to be celebrated the next day. Polinesso leads Dalinda to believe he loves her. Lurcanio, Ariodante's brother, confesses to Dalinda that he loves her, but he is rejected. Ariodante and Ginevra celebrate their wedding eve.

### ACT TWO

Later that night, Polinesso tells Ariodante that he is already Ginevra's lover and is surprised that Ariodante is marrying her. Ariodante conceals himself and Dalinda, disguised as Ginevra, invites Polinesso into her room. Ariodante is grief-stricken. Lurcanio, who has seen all of this, prevents Ariodante from killing himself, convincing him instead to seek revenge. News is brought to the King that Ariodante has plunged from a cliff into the sea and is presumed drowned. Ginevra collapses in grief. Lurcanio claims that Ariodante has killed himself because of Ginevra's infidelity and he is willing to defend his story to anyone who will challenge him.

### ACT THREE

Ariodante has survived but is in torment. He meets Dalinda, who now understands Polinesso's trickery and explains all to Ariodante. Polinesso challenges Lurcanio's story. They will duel, with Polinesso as Ginevra's champion. She resists this but the King insists, despite Ginevra's protests. During the duel, Lurcanio fatally injures Polinesso. A new challenger appears who reveals himself to be Ariodante. He promises to explain everything, as long as Dalinda is forgiven her innocent part in Polinesso's deception. Polinesso dies, having confessed everything, and Dalinda is forgiven. The King and community proclaim the triumph of love and innocence; however, in this production, Ginevra cannot forgive her father for denouncing her, nor recover from Ariodante's mistrust. She leaves to begin a new life on her own.

### Approximate Timings

ACT ONE 60 minutes

Intermission 25 minutes

ACT TWO 70 minutes

Intermission 25 minutes

ACT THREE 55 minutes

**Total timings: 3 hours, 55 minutes**

PASCAL VICTOR/FESTIVAL D'AIX-EN-PROVENCE



*Ginevra (Patricia Petibon) pleads with her father, the King of Scotland (Luca Tittoto), in Richard Jones's 2014 Festival d'Aix-en-Provence production of Ariodante.*

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*Lyric*

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*Lyric Premiere*  
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George Frideric Handel

## ARIODANTE

*Opera seria* in three acts in Italian

Anonymous libretto, based on a work by Antonio Salvi adapted from Cantos 5 and 6 of Ludovico Ariosto’s *Orlando furioso*

Edited for the Hallische Händel-Ausgabe by Donald Burrows

First performed at Covent Garden, London, on January 8, 1735

First performed by Lyric Opera of Chicago on March 2, 2019

### *Characters in order of vocal appearance:*

*Ginevra* BRENDA RAE\*

*Dalinda* HEIDI STOBER

*Polinesso* IESTYN DAVIES

*Ariodante* ALICE COOTE

*King of Scotland* KYLE KETELSEN

*Odoardo* JOSH LOVELL°

*Lurcanio* ERIC FERRING°

*Puppeteers:* SAM CLARK\*, KATE COLEBROOK\*, TOMMY LUTHER\*, JOHN TRINDLE\*

*Conductor* HARRY BICKET

*Original Director* RICHARD JONES

*Revival Director* BENJAMIN DAVIS\*

*Set and Costume Designer* ULTZ\*

*Lighting Designer* MIMI JORDAN SHERIN

*Puppetry Director* FINN CALDWELL\*

*Puppetry Designers* FINN CALDWELL\*, NICK BARNES\*

*Puppetry Costume Designer* DULCIE BEST\*

*Chorus Master* MICHAEL BLACK

*Choreographer* LUCY BURGE\*

*Associate Puppetry Director* KATE COLEBROOK\*

*Wigmaster and Makeup Designer* SARAH HATTEN

*Assistant Director* DAVID CARL TOULSON

*Stage Manager* RACHEL A. TOBIAS

*Continuo Instrumentalists* MARK SHULDINER, *harpsichord*

CALUM COOK, *cello*

DAVID WALKER, *theorbo*

*Musical Preparation* WILLIAM C. BILLINGHAM

MATTHEW PIATT

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*Prompter* SUSAN MILLER HULT

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\* *Lyric debut*

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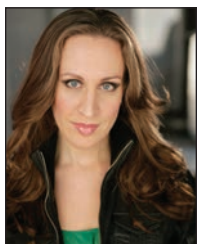
**ALICE COOTE**

(*Ariodante*)

**Previously at Lyric:**

Six roles since 2001/02, most recently Prince Charming/*Cendrillon* (2018/19); Octavian/*Der Rosenkavalier* (2015/16); Composer/*Ariadne auf Naxos* (2011/12).

The world-renowned English mezzo-soprano's repertoire encompasses not only trouser roles of Monteverdi, Gluck, Mozart, Massenet, and Strauss, but also such diverse female roles as Poppea, Carmen, Charlotte, Donizetti's Léonor, and Berlioz's Marguerite. A major Handel interpreter, she is celebrated for *Alcina* (Stuttgart, Edinburgh, San Francisco, Paris, Vienna), *Giulio Cesare* (Metropolitan Opera, Paris), *Ariodante* (London, Toronto, Vienna, European tour with The English Concert), *Orlando* (London), and *Hercules* (Chicago, London, Vienna, Paris, Toronto). During the past two seasons she has made acclaimed role debuts as Leonora/Adès's *The Exterminating Angel* (Met), Vitellia/*La clemenza di Tito* (Glyndebourne), and Sara/*Roberto Devereux* (Frankfurt). Later this season she returns to the Bavarian State Opera in the title role/Handel's *Agrippina* (role debut). A sought-after concert artist and recitalist worldwide, she recently returned to Mahler's *Das Lied von der Erde* at the Edinburgh International Festival with the Australian Chamber Orchestra and at the BBC Proms with the Hallé Orchestra under Sir Mark Elder. Other great successes include appearances with the major orchestras of London, Boston, New York, and Amsterdam. The mezzo's discography includes a recital of Handel arias, numerous song programs, and major works of Monteverdi, Brahms, Mahler, and Elgar. DVD appearances include *Alcina*, *L'incoronazione di Poppea*, *Lucrezia Borgia*, *Cendrillon*, and *Hansel and Gretel*.



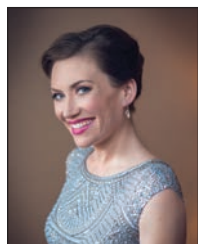
**BRENDA RAE**

(*Ginevra*)

**Lyric debut**

The American soprano, now enjoying an outstanding international career, has starred this season in *Lucia di Lammermoor* (Opera Philadelphia, new production), *The Abduction from the Seraglio* (Zurich Opera House, debut), and *I puritani* (Oper Frankfurt, new production). She also was featured at the International Music Festival of the Canary Islands (*Zerbinetta/Ariadne auf Naxos*). Other recent highlights range stylistically from Cleopatra/*Giulio Cesare* (Frankfurt), *Lucia* (Vienna), and *Violetta* (Santa Fe) to the title role/*Lulu* (London) and Cunegonde/*Candide* (Santa Fe). Following *Ariodante*, Rae will star in the title role/Handel's *Semele* on tour with conductor Harry Bicket and The English Concert, then

reprise *Zerbinetta* in her return to La Scala (where she was previously heard in concert works of Mozart), and make her debut at London's prestigious Wigmore Hall. A favorite in leading German houses, she has triumphed at Munich's Bavarian State Opera singing roles of Mozart and Strauss. Her *Zerbinetta* has been heard at the Berlin State Opera, her Amina and Gilda at the Frankfurt Opera. Recitals have brought her to Carnegie Hall and Austria's Schubertiade Festival. A former Grammy nominee, Rae has recorded operas of Wagner, Offenbach, Strauss, and Milhaud. She appears on DVD as Armida in the Glyndebourne production of *Rinaldo*.



**HEIDI STOBER**

(*Dalinda*)

**Previously at Lyric:**

Valencienne/*The Merry Widow* (2015/16).

The American soprano began the 2018/19 season as Mozart's Pamina at the

Deutsche Oper Berlin, where she has been a leading artist since 2008. Among her many Berlin roles have been Susanna, Adina, Gretel, Marguerite, and Micaëla (a portrayal reprised earlier this season). In September she was featured as Zdenka/*Arabella* at San Francisco Opera, before traveling to Amsterdam for Antigone/Enesco's *Oedipe* (Dutch National Opera). She returns to San Francisco this summer as Angelica/*Orlando*, having previously starred there in eight stylistically diverse roles, among them Susanna, Norina, Magnolia/*Show Boat*, and Johanna/*Sweeney Todd*. Stober has earned critical praise at the Metropolitan Opera (*Hansel and Gretel*, *Un ballo in maschera*, *The Magic Flute*), Opera Theatre of Saint Louis (*Il re pastore*) and the major companies of Philadelphia (*La finta giardiniera*, Theodore Morrison's *Oscar* – she created the role of Ada in the latter's Santa Fe world premiere), Garsington (title role/*Semele*), Dresden (title role/*Alcina*), and Houston (an alumna of Houston Grand Opera Studio, she returns regularly to HGO, most recently as Susanna). The soprano has been heard in a variety of concert works with the major orchestras of Los Angeles (Stephen Hartke's *Symphony No. 4*, world premiere), New York, Houston, Berlin, and Oslo, among others.



**IESTYN DAVIES**

(*Polinesso*)

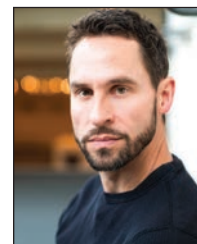
**Previously at Lyric:**

Eustazio/*Rinaldo* (2011/12).

The renowned British countertenor's appearances in America earlier this season included Terry

Rutland/Nico Muhly's *Marnie* at the Metropolitan Opera (U.S. premiere) and *Messiah* with the

Handel and Haydn Society. Later he will star in Handel's rarely heard *Agrippina* at the Munich Opera Festival. Prominent among Davies's many stage successes have been *L'incoronazione di Poppea* (Zurich, Glyndebourne); *A Midsummer Night's Dream* (Houston, London, Met, Aldeburgh); *Death in Venice* (La Scala); *Jephtha* (Cardiff, Bordeaux); Steffani's rarely heard *Niobe* (Covent Garden); *Rodelinda* and Thomas Adès's *The Tempest* (Met); *Rinaldo* (Glyndebourne); and Adès's *The Exterminating Angel* (Salzburg Festival world premiere, reprised at Covent Garden and the Met). In 2015 he appeared at London's Globe Theatre as Farinelli/*Farinelli and the King*, which he repeated to great acclaim on Broadway last season. Concert engagements have taken Davies to La Scala, Amsterdam's Concertgebouw, Zurich's Tonhalle, London's Barbican Centre, Paris's Théâtre des Champs-Élysées, Lincoln Center, and Royal Albert Hall. He appears regularly at London's Wigmore Hall, where he has curated his own residency (2012/13). His recordings include works of Dowland, Porpora, Bach, Handel, Fauré, and Britten. He has received two *Gramophone* Awards, a Grammy Award, a Royal Philharmonic Society Award, and an Olivier Award nomination.



**KYLE KETELSEN**

(*King of Scotland*)

**Previously at Lyric:**

Six roles since 1999/00, most recently Leporello/*Don Giovanni* (2014/15); Don Basilio/*The Barber of Seville* (2013/14); title role/*The Marriage of Figaro* (2009/10).

The celebrated American bass-baritone returns to Lyric after appearances this season with the Metropolitan Opera (Escamillo/*Carmen*, Golaud/*Pelléas et Mélisande*), the Zurich Opera House (Rodolfo/*La sonnambula*), and the French orchestra Les Siècles (Méphistophélès/*La damnation de Faust*). He concludes the season as Escamillo at San Francisco Opera. Ketelsen has drawn on his exceptional versatility in recent seasons, portraying Henry VIII/*Anna Bolena* (Canadian Opera Company), Nick Shadow/*The Rake's Progress* (Dutch National Opera), Leporello/*Don Giovanni* (debuts at Dallas Opera, the Opéra National de Lyon, and Tokyo's NHK Symphony Orchestra), Escamillo (Madrid's Teatro Real), and Alidoro/*La Cenerentola* (Bavarian State Opera). European successes also include performances at London's Royal Opera (five roles to date), Barcelona's Gran Teatre del Liceu and the Berlin State Opera (both as Mozart's Figaro, a longtime signature role), Paris's Théâtre des Champs-Élysées (as Golaud), and the Festival d'Aix-en-Provence (as Nick Shadow), among other companies. Ketelsen made his Carnegie Hall debut with the Oratorio Society of New York in Haydn's *Creation*. He has collaborated with Esa-Pekka Salonen for performances with both the Los Angeles Philharmonic and the

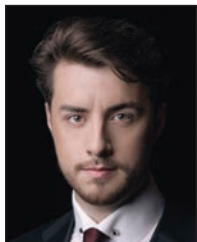


Philharmonia Orchestra. The bass-baritone has appeared with the Chicago Symphony Orchestra in Stravinsky's *Pulcinella* under Boulez (CD) and Berlioz's *Lélio* under Muti.



**ERIC FERRING**  
(*Lurcanio*)  
**Previously at Lyric:**  
Young Servant/*Elektra*  
(2018/19).

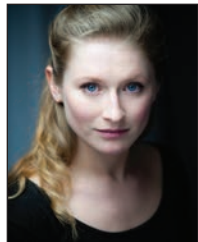
The Iowa-born tenor, a first-year Ryan Opera Center member, is an alumnus of Drake University and Boston Conservatory. As a Resident Artist at Pittsburgh Opera (2016/17, 2017/18), he appeared as Spoletta/*Tosca*, Basilio and Curzio/*The Marriage of Figaro*, Ricky/Jeremy Howard Beck's *The Long Walk*, Flask/ Jake Heggie's *Moby Dick*, Nemorino/*L'elisir d'amore*, and The Protagonist/*Douglas J. Cuomo's one-man opera Ashes and Snow* (world premiere, based on Wilhelm Müller's *Winterreise* poetry). Ferring was a 2017 apprentice singer at The Santa Fe Opera, where he received the Richard Tucker Memorial Award. He has also been seen at Opera Theatre of Saint Louis, Wolf Trap Opera, and Seagle Music Colony. In 2017/18 he received a Sara Tucker Study Grant from the Richard Tucker Foundation, a Career Grant from the Sullivan Foundation, and Third Prize in the Gerda Lissner Foundation International Voice Competition. In 2015, Opera Theatre of Saint Louis presented Ferring with a career award from the Richard Gaddes Fund for Young Artists. *Eric Ferring is sponsored by Richard O. Ryan, Stepan Company, and Cynthia Vahlkamp and Robert Kenyon.*



**JOSH LOVELL**  
(*Odoardo*)  
**Previously at Lyric:**  
Fourth role since 2017/18, most recently Dean of the Faculty/*Cendrillon*, First Trojan Man/*Idomeneo* (both 2018/19); Emperor Altoum/*Turandot* (2017/18).

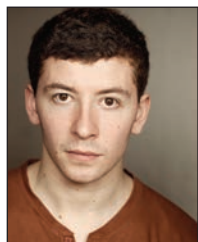
The Canadian tenor, a second-year Ryan Opera Center member, was recently named the Grand Prize and Opera Prize winner at the 52nd Annual International Vocal Competition 's-Hertogenbosch. In summer 2018 he performed Count Almaviva/*The Barber of Seville* (Aspen Music Festival) and Don Ottavio/*Don Giovanni* (Italy's New Generation Festival). Past performances include Ferrando/*Così fan tutte* (Ryan Opera Center, also the University of Michigan, of which he is an alumnus); Lysander/*A Midsummer Night's Dream* and Rinuccio/*Gianni Schicchi* (University of Michigan); and Normanno/*Lucia di Lammermoor* and Bardolfo/*Falstaff* (Pacific Opera Victoria). Lovell has participated in the Britten-Pears Young Artist Programme and San

Francisco Opera's Merola Opera Program. He debuts this season with Music of the Baroque, the International Music Foundation, Apollo Chorus, and I Musici de Montréal. Among his many awards are 2nd place in the Dallas Opera Vocal Competition and semifinalist in the 2017 Metropolitan Opera National Council Auditions. Later this year, he will join the ensemble of the Vienna State Opera. *Josh Lovell is sponsored by Maurice J. and Patricia Frank.*



**KATE COLEBROOK**  
(*Puppeteer, Associate Puppetry Director*)  
**Lyric debut**

The English actress graduated from the Guildford School of Acting and began her career in London portraying two Shakespeare heroines: Isabella/*Measure for Measure* for the Sam Wanamaker Festival at Shakespeare's Globe Theatre and Desdemona/*Othello* with the Icarus Theatre Collective. She has subsequently been seen as Sybil Vane/*A Portrait of Dorian Grey* (Leicester Square Theatre), the Duck/*Duck, Death and the Tulipi* (The Unicorn Theatre), Papandiek/*The Madness of George the Third* (The Original Theatre Company in Bury St. Edmunds), and Ophelia/*Hamlet* (Tivoli Theatre Dublin). She also appeared as Emilie and Baby Joey/*War Horse* at the National Theatre. Colebrook has been directed by such distinguished figures of British theatre as Richard Jones (*Ariodante*, Festival d'Aix-en-Provence), Matthew Warchus (*Groundhog Day: The Musical*), The Old Vic), Sir Nicholas Hytner (National Theatre's 50th Anniversary Performance) and Sir Trevor Nunn (Betty/*Flare Path*, Royal Haymarket Theatre). She was recently seen in *La princesse légère* at the Opéra Comique in Paris. Among her film credits are *WW1 Remembered* (BBC2), *The Increasingly Poor Decisions of Todd Margaret* (Channel 4), and *Versailles* (Canal Plus).



**SAM CLARK**  
(*Puppeteer*)  
**Lyric debut**

The British actor has previously been seen in Richard Jones's production of *Ariodante* at the Festival d'Aix-en-Provence, the Dutch National Opera in Amsterdam, and the Canadian Opera Company in Toronto. He was also seen in *A Dog's Heart*, a coproduction of London's English National Opera and Complicité. Other theater work in London includes productions at the Old Vic (*The Missing Light*), the Young Vic (*The Space Between*), the National Theatre (*War Horse*, seen on the West-End), Little Angel Theatre (*The Steadfast Tin Soldier*), Mercury Theatre (*The Butterfly Lion*), Applecart Arts (*Buckets by David Emmings*), and two shows for the Jersey Arts Trust's New Plays Project. Clark is an alumnus of London's highly prestigious

Central School of Speech and Drama, where his roles included Laërtes/*Hamlet*, Marcel/*Remembrance of Things Past*, and Garry Essendine/*Noël Coward's Present Laughter*.



**TOMMY LUTHER**  
(*Puppeteer*)  
**Lyric debut**

The actor/puppeteer was born in Porto, Portugal, and studied acting at the London Academy of Dramatic Art. As an actor he has worked for the Festival d'Aix-en-Provence and Canadian Opera Company (*Ariodante*), subsequently produced at the Canadian Opera Company), Glyndebourne (Annabel Arden's production of *The Barber of Seville*, also at the Royal Albert Hall for the BBC Proms), Dutch National Opera (*A Dog's Heart*), Royal National Theatre, New London Theatre, Edinburgh Fringe, the Chichester Festival, Porto's Casa da Música, and TED talks (Long Beach 2011). As associate director of puppetry for Handspring Puppet Company and the National Theatre, he has directed the puppetry for five productions of *War Horse* (Beijing, Shanghai, Toronto, London, "NT Live" production in cinemas worldwide). He created the movement and puppetry for the demons and ice bears in *The Golden Compass*. Luther also works as an acrobat, is involved in several musical projects, and has written and directed numerous plays.



**JOHN TRINDLE**  
(*Puppeteer*)  
**Lyric debut**

The British actor was previously seen in *Ariodante* in the Canadian Opera Company's 2016 presentation of Richard Jones's production. Among his most recent London credits have been Billy/*The Hartlepool Monkey* at Fuel Theatre; Bud/*Sweet Bird of Youth* at the Old Vic, directed by Marianne Elliott; Billy/*War Horse* (two years) in Elliott's National Theatre production; and Darren/*Wild Horses* (Theatre 503). He has also been seen as Curley/*Of Mice and Men* at the West Yorkshire Playhouse and in the U.K. tour of *Equus*. On Britain's Channel 4 he appeared in Paul Berczeller's documentary *Letters from a Forgotten Army*.



**HARRY BICKET**

(Conductor)

**Previously at Lyric:**

Six productions since 2002, most recently *Orphée et Eurydice* (2017/18); *Carmen* (2016/17); *Rinaldo* (2011/12).

Among the British conductor's many prestigious engagements this season have been return visits to the Metropolitan Opera (*The Magic Flute*), the Cleveland Orchestra (an all-Mozart program), and – with his own ensemble, The English Concert – Handel's *Semele* in Paris, London, and at Carnegie Hall. Greatly celebrated for the Baroque and Classical repertoire in which he established himself internationally, Bicket has led acclaimed performances of *Ariodante* in Paris, Vienna, and at Carnegie Hall. In 2018 he was appointed music director at The Santa Fe Opera, having been chief conductor since 2013. His successes over the past four summers in Santa Fe have included *Candide*, *Romeo and Juliet*, *La finta giardiniera*, *Fidelio*, and *Alcina*. Other recent highlights in North America include productions in Houston (*The Marriage of Figaro*, *Rusalka*), Toronto (*Maometto secondo*, *Hercules*), Atlanta (*Orfeo*), and guest-conducting with the New York Philharmonic, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the major orchestras of Boston, San Francisco, Detroit, Houston, Seattle, St. Paul, Ottawa, and Indianapolis. Bicket has collaborated on recordings with artists including Renée Fleming, Lucy Crowe, Alice Coote, and David Daniels. DVD releases include *Rodelinda* (Met), *Rinaldo* (Munich), *A Midsummer Night's Dream*, and Martin y Soler's *The Tree of Diana* (both from Barcelona).



**RICHARD JONES**

(Original Director)

**Previously at Lyric:**

*La bohème* (2018/19); *Hansel and Gretel* (2012/13, 2001/02); *Jenůfa* (2000/01).

The British director

debuted at London's Royal Opera House directing an award-winning 1994 production of the *Ring* cycle. He has returned for eight productions, among them *Lady Macbeth of Mzensk*, Mark-Anthony Turnage's *Anna Nicole* (world premiere), and most recently *La bohème* (2017/18). Jones's production of *Ariodante* was previously seen at the Festival d'Aix-en-Provence, the Dutch National Opera, and the Canadian Opera Company. Other productions have included *Die Meistersinger von Nürnberg*, *La fanciulla del West*, *Wozzeck*, and *Hansel and Gretel* (Welsh National Opera, Metropolitan Opera); *Don Giovanni*, *Rodelinda*, *Cavalleria rusticana*, *Pagliacci*, *Lulu*, *The Trojans*, and *Julietta* (English

National Opera); *Falstaff*, *Macbeth*, and *Flight* (Glyndebourne); *Pelléas et Mélisande* and *Lohengrin* (Bavarian State Opera); *Billy Budd* (Frankfurt Opera and Netherlands Opera); *Peter Grimes* (La Scala); and *La bohème* (Bregenz Festival). Jones's work in theater includes *The Hairy Ape* (Old Vic and New York – nominated for six Drama Desk Awards); *The Trial*, *Public Enemy*, *The Government Inspector*, *Annie Get Your Gun*, and *The Good Soul of Szechuan* (all for the Young Vic); *A Midsummer Night's Dream* (Royal Shakespeare Company); *Tales from the Vienna Woods* (National Theatre); and *Into the Woods* (West End). He has directed on Broadway three times. Jones is the winner of five Olivier Awards, and a Tony nominee. He was appointed a CBE in 2015.



**BENJAMIN DAVIS**

(Revival Director)

**Lyric debut**

The British director began his career as a staff director at Welsh National Opera from 2001-2011. Since 2006 he has directed productions internationally. Among his major achievements have been his own new productions of *Il trittico* (Opera Zuid in the Netherlands), *Così fan tutte* (WNO), *La rondine* and *Sir John in Love* (Royal Conservatoire of Scotland); directing a semi-staging of George Benjamin's *Written on Skin* (two European tours with the Mahler Chamber Orchestra, also featured at the Beijing Music Festival with Shanghai Symphony Orchestra); and revival-directing productions of *Ariodante* (Dutch National Opera, Canadian Opera Company), *Gianni Schicchi* (London's Royal Opera), *Khovanshchina*, *Wozzeck*, *Tosca*, *The Magic Flute* (WNO), *Hansel and Gretel* (WNO, Portland Opera, Bavarian State Opera), *The Queen of Spades* (WNO, Rome's Teatro dell'Opera), and *Carmen* (Scottish Opera); and associate-directing Luigi Nono's *Al gran sole carico d'amore* (Salzburg Festival) and the world premieres of *Orest* (DNO) and *Written On Skin* (Aix-en-Provence Festival). Davis is a member of the Centre for Interdisciplinary Research in Opera and Drama at Cardiff University, where he is studying for his doctorate.



**ULTZ**

(Set and Costume Designer)

**Lyric debut**

The British designer has created sets and costumes for many remarkable opera productions internationally, among them *Ariodante* (Festival d'Aix-en-Provence, Dutch National Opera, Canadian Opera Company); *Parsifal* (Opéra National de Paris); *Gloriana* (Royal Opera, Hamburg State Opera); *Macbeth*,

*Falstaff* (Glyndebourne Festival) and productions for the Bavarian State Opera and English National Opera. His work in theater includes designing for Broadway, Chicago's Steppenwolf Theater Company, Manhattan Theater Club, Stratford Ontario, the West End, the National Theatre, the Young Vic, 20 productions for the Royal Shakespeare Company, 18 world premières for the Royal Court Theatre. ULTZ began his career as an actor and drama teacher and has also worked as a director in Japan, Sweden, Denmark, Germany, Austria, South Africa, Canada, Australia, and the UK where his production *Pied Piper – A Hip Hop Dance Revolution*, with Boy Blue Entertainment, won an Olivier Award for Outstanding Achievement in an Affiliate Theatre. ULTZ won an Opernwelt Critics Award for designs for *Xerxes* (Munich), a Tony Award nomination and an Olivier Award for *Jerusalem* (Royal Court Theatre, West End, Broadway), and an Off-West End Award for *The Beauty Queen of Leenane* (Young Vic). ULTZ is supported by the **Richard P. and Susan Kiphart Costume Designer Endowed Chair**.



**MIMI JORDAN SHERIN**

(Lighting Designer)

**Previously at Lyric:**

*La bohème* (2018/19); *Tristan und Isolde* (1999/00).

In addition to *Ariodante*, the distinguished American lighting designer has collaborated with Richard Jones for seven productions at London's Royal Opera House. Her designs for *Boris Godunov* will be seen there later this season. Sherin's other work with Jones includes *Lohengrin* and *Les contes d'Hoffmann*, *The Midsummer Marriage* (Bavarian State Opera), *The Makropulos Case* (Frankfurt Opera), *Billy Budd*, *Ariodante* (Netherlands Opera), *Peter Grimes* (La Scala, Milan), *Flight*, *Falstaff*, *Der Rosenkavalier* (Glyndebourne), *Rusalka* (Royal Danish Opera), *Rodelinda*, *Die Meistersinger von Nürnberg*, *La fanciulla del West*, *From Morning to Midnight*, *Cavalleria rusticana*, *Pagliacci*, *Don Giovanni* (English National Opera), *Anna Nicole Smith* (Brooklyn Academy of Music), and many others. Sherin has worked extensively in theater, including *Annie Get Your Gun*, *Public Enemy*, *The Government Inspector*, and *The Trial* (Young Vic), *The Hairy Ape* (Old Vic and New York Armory), *Jerusalem* (Royal Court, West End and Broadway), *The Glass Menagerie*, *Julius Caesar*, and *Our Country's Good* (all on Broadway), and 35 years of productions for America's regional theaters. Awards include the American Theatre Wing Award, two Obies, an Eddy Award, a Tony nomination, and six Drama Desk nominations. *Mimi Jordan Sherin is supported by the Mary-Louise and James S. Aargard Lighting Director Endowed Chair*.



**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, 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 the 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.*



**LUCY BURGE**

(Choreographer)

*Lyric debut*

The British choreographer's close association with London's Royal Opera includes performing in *Chérubin* (for which she was subsequently revival choreographer) and choreographing *Gianni Schicchi*, *L'heure espagnole*, *Gloriana*, and *Un ballo in maschera*. She was movement director for this season's *Hansel and Gretel*. From 1970 to 1985, Burge was a principal dancer with the London-based contemporary dance company Rambert and also performed as a guest artist with Rudolf Nureyev. She has danced for all the major British opera companies and was a founding member of the Mature Dancers' Project. Her opera choreography includes *Powder Her Face* (Irish National Opera), *Ariadante* (Aix-en-Provence Festival, Dutch National Opera, Canadian Opera Company), *Der Ring des Nibelungen* (Nederlandse Reisopera), *Ariadne auf Naxos* (Scottish Opera, Opera Holland Park, Glyndebourne), *L'enfant et les sortilèges* (Bolshoi), *Fiddler on the Roof*, *Rusalka*, and *The*

*Queen of Spades* (Grange Park Opera), *Parsifal* (Opéra National de Paris), *La fanciulla del West* and *Die Meistersinger von Nürnberg* (English National Opera, the first also at The Santa Fe Opera), *Billy Budd* (Gothenburg, Frankfurt), *Les contes d'Hoffmann* and *Lohengrin* (Munich), *Carmen* (Opera North), *La Favorite* (Graz), *Aida* (Magdeburg), among many other productions. Theater choreography includes *Oliver Twist* (Regent's Park Open Air Theatre), and *Oresteia* (Shakespeare's Globe).



**FINN CALDWELL**

(Puppetry Director

and Designer)

*Lyric debut*

The director/actor/puppeteer trained at the Guildhall School of Music and Drama. As Gyre & Gimble, his work includes co-director/puppet designer of *The Four Seasons: A Reimagining* (Shakespeare's Globe), *The Hartlepool Monkey* (U. K. tour), *The Elephantom* (National Theatre, West End), and – as co-designer/director of puppetry – *The Grinning Man* (Bristol Old Vic, West End), *The Lorax* (Old Vic London, Toronto, Minneapolis Children's Theatre, San Diego Old Globe), and *Running Wild* (Chichester Festival Theatre, Regent's Park Open Air Theatre, U. K. tour). Other work includes director of puppetry/movement for *Ariadante* (Aix-en-Provence, Amsterdam, Toronto), *Angels in America* (National Theatre, Broadway), *The Light Princess* (National Theatre), *The Tempest* (Birmingham Royal Ballet); *War Horse* (West End and internationally), *Groundhog Day* (Old Vic, Broadway), *Dream Space* (Shakespeare's Globe), *Tom Thumb* (Edinburgh Festival and tour – Fringe First Award winner) and *Shrek the Musical* (West End). Work as director includes David Walliams's *First Hippo on the Moon* (Les Petits Theatre Co.), *Lardo* (Old Red Lion) and *Ex Machina* (NIDA). Caldwell has performed at the National Theatre, Royal Shakespeare Company, Complicité, La Scala, Dutch National Opera, English National Opera, the Metropolitan Opera, Almeida Theatre, Old Vic, and Albery Theatre, among other companies. Films include *Alice* and *The Suicide Brothers*.



**NICK BARNES**

(Puppetry Designer)

*Lyric debut*

The British puppet designer and puppet maker studied at Hull University, the Slade School of Fine Art, and the International Institute of the Marionette. Barnes now runs a puppet-making studio in Hove, England. His work with Gyre & Gimble includes associate puppetry designer on *Running Wild*

(Chichester Festival Theatre, Regent's Park Open Air Theatre, U. K. tour), puppet codesigner/maker on *The Lorax* (Old Vic), and puppet fabrication for *The Four Seasons: A Reimagining* (Shakespeare's Globe). In 1996 Barnes founded Blind Summit Theatre and for many years was the company's co-artistic director, also performing, designing, and directing. The company also created puppetry for *Madame Butterfly* (English National Opera, Metropolitan Opera), *Shunkin, A Dog's Heart*, and *The Master and Margarita* (Complicité), *Faeries* (Royal Opera House), *Kommilitonen!* (Royal Academy of Music), *El Gato Con Botas* (Tectonic Theatre), *His Dark Materials* (Birmingham Rep), and directed the puppetry for the 2012 London Olympic Games opening ceremony. Other work in puppetry includes the BBC Proms's annual *Ten Pieces* program, *Mr. Popper's Penguins* (Kenny Wax Ltd), and *Beauty and the Beast* (Chichester Festival Theatre). In addition to *Ariadante* (Aix-en-Provence, Amsterdam, Toronto), Barnes was puppet designer for *Doctor Dolittle* (U. K. tour) and puppetry codesigner for *Angels in America* (National Theatre, Broadway).



**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 Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*

# RENÉE FLEMING 25<sup>TH</sup> ANNIVERSARY CONCERT

SATURDAY, MARCH 23 AT 7PM

Featuring Sondra Radvanovsky, Lawrence Brownlee, Quinn Kelsey, Eric Owens, Jessie Mueller, and more, along with the Lyric Opera Orchestra.

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## All Hail *Ariodante*!

By Roger Pines

George Frideric Handel was an incurable workaholic. Typical of him was a 16-month period (January 1733 to April 1735) during which his output included, among other works, four full-length operas. Three of them – *Orlando*, *Ariodante*, and *Alcina* – were masterpieces, representing an extraordinary peak in Handel's creative imagination. *Ariodante* was, in fact, the first great opera of 1735, having debuted in London in January of that year. It may be nearly three centuries old, but its music – by turns beautiful, heroic, moving, and exhilarating – has never lost its ability to astonish.

At the time of *Ariodante*, Handel had just turned 50 and had been composing operas for three decades (there would be nine more, bringing his total to 42, before he renounced the art form altogether to concentrate on oratorio). He was by this point not simply a consummate man of the theater, but also a supreme musical psychologist. Taking a plot found in the greatest epic poem of the 16<sup>th</sup> century, Ludovico Ariosto's *Orlando furioso*, Handel presents basic components of human nature that we all understand: love, trust, jealousy, betrayal, and finally, ecstasy. As the preeminent Handel scholar Winton Dean reminds us, the work profits from being “equally free from satirical comedy on the one hand and lofty heroics on the other.... There are no political or dynastic tangles, no sudden switches of allegiance that defy probability or demand a suspension of belief.” In contrast to so many other Handel works, there are also no complicated domestic or political subplots, no supernatural elements – it is a totally human, utterly accessible drama.

The immediacy with which the listener can appreciate those qualities applies, above all, to the protagonist himself. Handel's score includes no fewer than seven arias for Ariodante, each totally distinctive in mood and style. That extraordinary variety helps one to understand the character thoroughly, giving him true three-dimensionality. How lovely that he begins and ends in joy: we meet him in the quiet yet radiant entrance, “*Qui d'amor nel suo linguaggio*” (“Here they speak of love in their own language”), which unites his love for Ginevra and the beauties of nature; and he concludes his journey through the opera with “*Dopo notte*” (“After the night”), surely the most thrilling expression of unadulterated joy that Handel gave any of his heroes.

The characterization wouldn't be complete, however, without showing us the innermost depths that Handel alone among composers of this era could so sensitively reveal. This occurs in Ariodante's devastatingly moving Act-Two soliloquy. It truly goes the distance in showing just how bitterly Ariodante suffers when he believes that Ginevra has betrayed him with the treacherous Polinesso. Gifted mezzo-sopranos so treasure this aria that they embrace any opportunity to portray Ariodante



*Ariodante* (Sarab Connolly, center, in grey shirt) joins the island's residents in celebrating his union with Ginevra (Patricia Petibon, seated) in Richard Jones's 2014 Festival d'Aix-en-Provence production.

simply because it presents them with “*Scherza infida*” to sing.

What is Ariodante actually saying here? “Enjoy yourself, o faithless one, in the arms of your lover. Betrayed by you, I will now give myself up to death's embrace.” In its 12 achingly beautiful minutes – with time absolutely seeming to stand still – “*Scherza infida*” makes the toughest demand facing any singer onstage: simply to stand there and pour feeling out of herself, with nothing to hold onto except music and text. The mezzo can't simply act her way through this aria; she has to take each phrase into herself, digging further and

further to reveal Ariodante's pain in the most truthful way possible – not in a rawly “veristic” manner, however, but within the confines of Baroque style.

The listener can contrast that, of course, with the reverse side of Ariodante in “*Dopo notte*”: Polinesso is dead, Ginevra's death sentence is lifted, and now Ariodante can totally rejoice. In the text he makes a comparison that is common in Baroque opera: his life has been like a dark, mournful night, but now the sun shines brightly and fills the earth. The aria calls for extraordinary vocal prowess, but we should remember that Handel wrote the role for the castrato Carestini, a virtually superhuman singer. His two seasons in London were highlighted by the five roles he premiered for Handel. His stupendous voice revealed no limits, whether in range or coloratura ability. Handel could create music for him that flew like the wind, as in “*Dopo notte*” where the singer should move across two full octaves in just a few seconds with thrusting tone and bold attack.

The rest of *Ariodante*'s first-night cast included other stars of the period, first and foremost Anna Maria Strada del Pò, who portrayed Ginevra. Leading lady of Handel's opera company at Covent Garden, she demonstrated an unshakeable loyalty to him, which he repaid by assigning her the leading soprano roles in the premieres of 13 (!) of his operas and five oratorios. By all accounts she was considerably less than beautiful, notwithstanding her various Handel roles in which feminine allure was essential (the heroines of *Alcina* and *Partenope*, for example). We have to assume that her vocalism and artistry – both apparently much improved by working with Handel – were sufficiently impressive to guarantee the public's abiding devotion in the course of Strada's eight years onstage in London.

Like Ariodante's music, the arias Handel composed for Strada's Ginevra are wonderfully varied. This confident young woman should enchant us from the start in her entrance number, “*Vezzi, lusinghe, e brio*” (“Charms, flattery, and vivacity”) as she lightheartedly dresses herself and admires the jewelry with which she's adorned herself. In fending



*Giovanni Carestini, the vocally stupendous castrato whose collaboration with Handel in London was highlighted by the Ariodante premiere in which Carestini sang the title role.*

off Polinesso's unwanted attentions in her next aria, "Orrida agli occhi miei" ("Horrid to my eyes"), Ginevra exudes defiance, while her show-piece, "Volate amori" ("Fly hither, cupids" – one of the gems in a score bursting with them) is, in its florid extravagance, an almost dizzying celebration of the joys of her love for Ariodante. Then, as Polinesso's machinations cause Ginevra's well-ordered world to collapse around her in Act Two, the character matures and we find her melancholy side. In Act Three, singing "Io ti bacio" ("I kiss you") – as Ginevra kisses the hand of her noble father, whom she loves despite the injustice done her – there are three minutes of music reaching new depths of starkly intimate expressiveness.

It goes almost without saying that a particularly close musical and vocal rapport must unite the artists portraying Ginevra and Ariodante. They have (unusually for Handel) three duets – two early in Act One, and the third close to the end of the opera. The sweetness of the first duet, the delectable high spirits of the second, and the triumph of the third can achieve a bewitching effect when the two singers truly *connect*, in terms of both vocal color and stylistic awareness.

One distinction of the *Ariodante* premiere was Handel's decision to cast the villainous Polinesso as a female contralto. Looking at an artist's depiction of Maria Caterina Negri, this singer – resident "seconda donna" of Handel's company – seems quite lovely and gracefully feminine; it seems surprising that the majority of the six roles Handel created for her were either trouser roles or women disguised as men.

In the case of Polinesso, the range is decidedly alto rather than mezzo-soprano, therefore entirely accessible to the countertenor voice. (Only, however, when a countertenor timbre offers the color and carrying power that an artist like Lyric's Iestyn Davies possesses, combined with the necessary vivid stage presence, does a countertenor seem the obvious preference in casting.) Whatever voice type sings the role, the challenge is to give villainous undertones to the character's four arias, which on the surface seem comparatively light in tone and mood. As Winton Dean explains, "[Polinesso] is no big bass blusterer," and Handel "emphasized the slyness and slipperiness of the character, consumed by ambition and lust for power." The anonymous librettist's text can reveal "a profoundly cynical outlook and a contempt for those who live by conventional values."

As frequently happens in Handel's operas, we have two sopranos, with Dalinda generally cast lighter than Ginevra (the English soprano Cecilia Young, who created Dalinda for Handel at age 23, was his "go-to girl" for this kind of role). Dalinda receives more attention than most of Handel's secondary soprano characters. She's vital to the drama, given that her misguided attraction to Polinesso and her willingness to go along with his machinations set in motion the disaster that soon befalls Ariodante and Ginevra. Dalinda's music requires optimum delicacy and charm (especially in her irresistible Act-One aria "Il primo ardor" ("The first flame"), where she admits that it's another's love, not that of the devoted Lurcanio, that she craves). Although a light soprano, she has a terrific opportunity to emote: "Neghittosi, or voi che fate?" ("Lazy heavens, now what will you do?") in Act Three, where, having been appallingly treated by Polinesso, she rages at heaven to "thunder now on the head of this faithless man."

It is in Handel's oratorios, rather than the operas, that tenors and basses truly came to the fore. Still, Lurcanio does have three arias (he also gets to dispatch the villain). Astoundingly, the role was created by a 17-year-old, John Beard, who developed into England's greatest male singer of the 18th century. The assets needed for Lurcanio mirror Dalinda's charm, sweetness, but in his Act-Two aria – when the character is attempting to keep his brother Ariodante from suicide – the ability to tear through a hair-raising barrage of coloratura fireworks.

Handel was lucky in finding his company's resident bass in, of all people, his German cook! Gustavus Waltz, who created *Ariodante*'s King of Scotland and three other Handel roles, must have possessed splendid vocal flexibility to be worthy of "Voli colla sua tromba"/"Let fame fly with her trumpet" (proclaiming the great news of his daughter's betrothal to Ariodante) as well as velvety tone and exquisite legato control for "Invidia sorte avara"/"Envious, miserly fate" (the King's lament upon receiving the report of Ariodante's death).

Only orchestrated numbers are cited above. It must be said, however, that the action actually unfolds through *recitatives*, not the arias.



*George Frideric Handel in the prime of his career as the greatest opera composer of the early 18th century.*

SHUTTERSTOCK



Scotland's rugged, glorious Isle of Skye, which one can imagine as the setting for Richard Jones's production of *Ariodante*.

It is in recitative episodes that every significant event in the opera takes place, and where the important relationships – above all, Ginevra/Ariodante and Dalinda/Polinesso – can unfold. Those scenes make clear that a complete Handel singer is both a top-flight vocal technician and a detailed vocal actor, alive at all times to every nuance of text.

Some notable dance music graces *Ariodante*, with a *ballo* in each of the work's three acts. In Act One we have nymphs and shepherds celebrating the love of Ariodante and Ginevra; in Act Two, the dancers inhabit the dreams of the unhappy Ginevra, both pleasant and unpleasant (the latter expressed through incisive, aptly harsh unison lines for low strings); and in Act Three the libretto specifies in the opera's final pages that the

knights and ladies of the Scottish king's court "form the ballet," meant to celebrate the Ginevra/Ariodante and Dalinda/Lurcanio unions. The dances would undoubtedly not have figured in the opera at all had Handel not had at his disposal the renowned French dancer/choreographer Marie Sallé, whose performances brought a new sensuality and drama to classical dance of the period.

All the elements of *Ariodante* add up to a work that dazzles the ear while enriching the heart. We should all applaud its long-awaited arrival at Lyric!

*Roger Pines, dramaturg of Lyric Opera of Chicago, has appeared annually on the Metropolitan Opera broadcasts' "Opera Quiz" for the past 13 years. He contributes regularly to opera-related publications and recording companies internationally. He has recently presented lectures at the inaugural Teatro Nuovo bel canto opera festival (New York), the Newberry Library, and DePaul University's Opera Department.*

## Modern Match - *Ariodante*

Baroque opera, especially Handel opera, prioritizes beautiful melodic singing while relying on emotion to carry the plot. The convoluted schemes, mistaken identities, and star-crossed lovers of *Ariodante* are connected by a series of heart-wrenching arias – moments when the plot pauses to allow the audience to engage their empathy. Modern television shows like *Glee* and *Smash* also use music to express the characters' emotions. No show does this better than Rachel Bloom's *Crazy Ex-Girlfriend*.

*Ariodante* and *Crazy Ex-Girlfriend* share similarities in their premises. Both shows feature jealous lovers who set in motion schemes designed to help win over their beloveds. Polinesso tries to win Ginevra from the noble Ariodante. In *Crazy Ex-Girlfriend*, Rebecca Bunch moves across the country to find her childhood crush, Josh Chan. Both Polinesso and Rebecca manipulate the people around them, using others' admiration as weapons of jealousy. Both shows see these characters punished as a result. But beyond the similar plot points, the shows are united by the overwhelming role that music plays in providing insight into the characters' emotions.

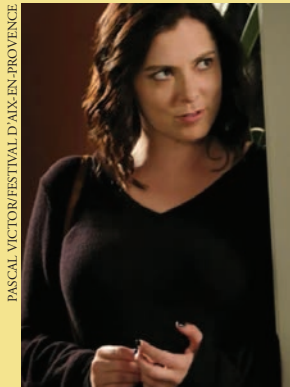
What separates *Crazy Ex-Girlfriend* from other musical comedies is that it uses only original music written by the show's creators. Loosely parodying Broadway tropes and pop favorites, songs like "Settle for Me," "The Math of Love Triangles," and "We'll Never Have Problems Again" have a comedic bent that manages to keep things light, but they also reveal the underlying delusions of the crazy ex-girlfriend herself. At first, these songs seem to spring from Rebecca's unhinged imagination, but the music begins to infect everyone in town as more characters sing, dance and participate in the musical fantasy. Viewers are exposed to the innermost thoughts of every character through music, letting audiences experience greater empathy, exploring a larger emotional range than a typical sit-com. *Crazy Ex-Girlfriend* is funny, but it also explores darker themes of family trauma and mental illness.

The characters in *Ariodante* also manage to engage audiences through the power of Handel's magnetic melodies. The music conveys an incredible range of emotions. Take, for example, Dalinda's assertion that she is willing to go to extremes to win Polinesso's heart, or "Scherza infida," Ariodante's aria in which he contemplates death in the face of Ginevra's seeming infidelity. We don't typically expect such vulnerability from the male hero, yet *Ariodante* endures due to its emotional honesty.

Rebecca Bunch sums up her own sentiments when she sings, "I'm just a girl in love / I can't be held responsible for my actions!" Whether we're talking about Handel's opera or a television show created more than 275 years later, all these characters use music to examine what it means to be driven "crazy" by love.

— Meg Huskin

*The writer, an intern in Lyric's marketing and communications department last spring, is currently the relationship marketing associate at the Chicago Symphony Orchestra.*



(Top) Rachel Bloom as Rebecca Bunch in *Crazy Ex-Girlfriend*; (Bottom) Sonia Prina as Polinesso in *Ariodante*.

## Notes on *Ariodante*

*Ariodante* stands out as one of Handel’s more melancholy works. It’s full of psychologically rich and interesting characters, with innocent lovers Ariodante and Ginevra at the center of it all. Inspired by the original Edinburgh setting of the opera, we set this production on a remote Scottish island in the late 1960s or early ’70s. It’s a close-knit, male-dominated community with a strong moral center rooted in Calvinism. Their industry is based on fishing and wool, which is reflected in the costume designs that have islanders dress in Aran-style sweaters and kilts. It’s a physical, working community, so while the production is set in the twentieth century, there is a sense of timelessness in the costumes and the dress is similar for men and women. Only Ginevra stands apart, with her more feminine clothes.

The islanders are essentially good people. Though they may have weaknesses, they have a strong moral compass. There is only one character who is really, actively bad amongst them: Polinesso. In our production, he takes the form of an outsider: a charlatan preacher from a city on the mainland. He’s charismatic and interested in young women who haven’t “ecstatic” qualities, such as Ginevra. But he has a very cruel, misogynistic streak, reminiscent of certain passages in the Old Testament. The king of the island is in a psychological slump after the death of his wife and takes comfort in Polinesso’s teachings, blind to the evil infiltrating his community.

While the opera is titled *Ariodante*, Ginevra is the other character at its heart. She’s a young



*Ariodante* at the 2014 Festival d’Aix-en-Provence: Ginevra (Patricia Petibon, center left) and Ariodante (Sarah Connolly, center right).

woman singled out and punished by a male-dominated community for her sense of imagination and fantasy. In our production, she makes a very important decision, in the light of everything that happens to her, that radically reinterprets the opera’s traditional ending and paradigm of redemption. Her betrothed from a neighboring island, Ariodante, is sensitive, sincere and noble-hearted, both in happiness and defeat. Lurcanio (Ariodante’s brother), driven by his anger and sense of justice, encourages the king to act violently. Dalinda (the other main female character in the opera) is tortured by her own blinkered desire and Polinesso’s machinations. In the midst of this, Ginevra is always moving forward, while the others are immobilized by their anger, their masochism, or their depression.

While we’ve taken inspiration from the nineteenth-century theater of Ibsen and Strindberg for the overall style of the production, we’ve added a choreographed dimension to our sense of realism that responds to the formality of eighteenth-century musical forms, punctuating our psychological exploration of *Ariodante*. A significant feature of the production is that we stage the “Dances” composed at the end of each act as puppet sequences performed by the island community as expressions of their hopes and fears, in response to unfolding events.

— Benjamin Davis, *Revival Director*  
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# *Ariodante* After the Curtain Falls

Your opera experience doesn't have to end here!  
When the performance is over, you can continue your exploration of *Ariodante* in conversation with your companions. Here are some topics to consider:



*Marie Sallé, one of the greatest dancers of the 18th century, was crucial to the success of several Handel premieres in London, including Ariodante.*

- Musically, how do you respond to the scale of the piece? Do you relate more easily to it, or do you connect more with opera on the grand scale of, say, Verdi's *Aida*?
- This is an opera that is predominantly arias. Which of the many musically and dramatically different arias for *Ariodante* did you enjoy the most, and why?
- Vocal display is hugely important in this music. Which character's showpieces did you find most exciting?
- Have you ever experienced the kind of betrayal that Ginevra is subjected to? If so, how did you cope with it?
- How did you respond to the villain, Polinesso? Did you see any humanity in him?
- Puppets are a vital element of the production. What did you find most interesting in how they were used?
- The opera originally took place in the medieval period in Scotland, but this production updates sets it in the 1970s. What did you find most intriguing about the updating?

To continue enjoying *Ariodante*, Lyric dramaturg and program editor Roger Pines suggests the following performances:

## CD

Joyce DiDonato, Karina Gauvin, Marie-Nicole Lemieux, Topi Lehtipuu; Il Complesso Barocco, cond. Alan Curtis (Erato)

Anne Sofie von Otter, Lynne Dawson, Ewa Podleś, Denis Sedov; Les Musiciens du Louvre, cond. Marc Minkowski (Archiv)

Janet Baker, Edith Mathis, James Bowman, David Rendall; English Chamber Orchestra, cond. Raymond Leppard (Philips)

Lorraine Hunt Lieberson, Juliana Gondek, Jennifer Lane, Rufus Müller; Freiburg Baroque Orchestra, cond. Nicholas McGegan (Harmonia Mundi)

Ann Murray, Joan Rodgers, Christopher Robson, Paul Nilon; Bavarian Radio Orchestra, cond. Ivor Bolton (Farao)

### Other Handel recordings of interest:

"Handel Arias": Alice Coote, English Concert, cond. Harry Bicket (Hyperion)

*Alcina*: Renée Fleming, Natalie Dessay, Susan Graham; Les Arts Florissants, cond. William Christie (Erato)

*Orlando*: Bejun Mehta, Sophie Karthäuser, Kristina Hammarström; B'rock Orchestra, cond. René Jacobs (Archiv)

## DVD

(IN ENGLISH) Ann Murray, Joan Rodgers, Christopher Robson, Paul Nilon; English National Opera Orchestra, cond. Ivor Bolton, dir. David Alden (Arthaus Musik)

### Other Handel recordings of interest:

*Giulio Cesare*: Sarah Connolly, Danielle de Niese, Patricia Bardon; Orchestra of the Age of Enlightenment, cond. William Christie, dir. Sir David McVicar (Opus Arte)

*Rodelinda*: Renée Fleming, Andreas Scholl, Stephanie Blythe; Metropolitan Opera Orchestra, cond. Harry Bicket, dir. Stephen Wadsworth (Decca)

IN ENGLISH: *Xerxes*, sung in English: Ann Murray, Valerie Masterson, Lesley Garrett; English National Opera Orchestra, cond. Sir Charles Mackerras, dir. Sir Nicholas Hytner (Arthaus Musik)

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# BACKSTAGE LIFE:

## *Judith Zunamon Lewis*

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

I have been a member of the orchestra since 2004, when Sir Andrew Davis invited me to join the oboe section. Before then, I had performed regularly with Lyric as a substitute and backstage musician. This season, I am playing English Horn and Assistant Principal Oboe, in addition to my regular position, Second Oboe. When needed, I serve on the audition committee, which listens to and votes on potential candidates for vacant positions in the orchestra. We select the best possible musicians to maintain our reputation as one of the premier opera companies in the world.

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

While pursuing a degree in music performance at Northwestern University, I discovered *La bohème*, which enchanted me. During the summer of 1984, I studied opera in Graz, Austria, discovering some of the most beautiful oboe and English horn solos ever written. Back in Chicago, while completing a master's degree in counseling psychology, I performed *Parsifal* at Lyric. After doing so, I realized my passion for opera represented my true calling, and fell in love with the idea of joining this amazing company. Becoming a permanent member of the oboe section was a dream come true. I'll never forget the day Sir Andrew welcomed me into the Lyric family.

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

My workday begins long before I arrive at the opera house. Like an athlete, I spend time warming up. Preparation for rehearsals or performances may require studying scores, readying cane for reeds, listening to recordings, and reviewing parts. My instruments are carefully selected, and need to be maintained meticulously and serviced regularly. I arrive about an hour before the downbeat of any rehearsal or performance. On any given day, there may be a single or double rehearsal occupying 3-6 hours, while performances usually run 3-4 hours.

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

The physical demands of our work can be quite rigorous. As musicians, we face great challenges because of space limitations in the pit, particularly for works by Wagner and Strauss, during which extra players are required. Since many of the Wagner operas are 4-5 hours long, we sit in positions that strain muscles for extended periods. It's common for orchestra members to manage neck, shoulder, back, or wrist ailments associated with hours spent in tight quarters. Several colleagues see acupuncturists and physical therapists regularly.

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

I remain committed to excellence and strive to be my best in order to honor this institution and to deliver quality performances for our audience. I'm continually inspired by the dedication of my colleagues, the artistry of the world-class singers, the passion of our conductors, the acoustical master-



TODD ROSENBERGS

piece that is our opera house, and, not least, the genius of the composers without whom we would have no reason to be here. The Lyric Opera Orchestra is composed of wonderful people and we are fortunate that our orchestra is really like a family. Whenever someone is in need, there is an overwhelming desire to help and support. My colleagues are not only incredibly talented, but really good-hearted people as well.

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

The most important part of my instrument is the double reed, without which it would not function. Developing a finished reed takes hours. The process is complicated, requiring specialized equipment (gouging machine, shaping tool) and steps (scraping the cane with a razor-sharp knife down to the thickness of a blade of grass). Oboists are concerned with cane crops – like wine growers, we pray for good harvests. Weather fluctuations, or even cold drafts, may adversely affect my reed and my instrument.

Caring for an oboe is complex and comprehensive, and must be mastered in order to be a successful musician. Furthermore, the oboe and English horn have entirely different reeds, so I have double the fun keeping them both in order.

***A favorite Lyric moment?***

Last season, I was particularly touched when my colleagues supported an endeavor I helped organize to donate musical instruments, strings, double reeds, and much-needed supplies to underprivileged children at a music conservatory in Havana, Cuba. The outpouring of love they showed for this project genuinely overwhelmed me. When my family and I arrived at the school to deliver the materials, the children performed a surprise concert to express their gratitude. That is a moment I cherish and will never forget. Through the generosity of the orchestra members, the beautiful gift of music transcended difficult political boundaries. I am tremendously proud to be a part of this group.

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

My husband (world-renowned maker of French Horns) and I have a collection of furniture and decorative objects from the Art Nouveau period. We love to travel, experiencing new cultures and cuisines here and abroad. Future destinations may include Africa, Australia, and the Galapagos Islands. At home, I enjoy baking just about anything and discovering new recipes to share with my family and friends. My greatest love, though, is being with our daughter, a recent Princeton graduate. She and I share similar interests, visiting art fairs, museums, craft exhibits, cooking classes, and high tea together. Copilots on this Lewis family journey, our two adorable Siberian forest cats bring us great joy.

## Artistic Roster

### *Sopranos*

Maria Agresta  
Emily Birsan  
Janai Brugger  
Tracy Cox  
Adrienne Danrich  
Danielle de Niese  
Inna Dukach  
Renée Fleming  
Susan Foster  
Christine Goerke  
Alexandra LoBianco  
Anya Matanovic  
Jana McIntyre  
Whitney Morrison  
Marie-Eve Munger  
Anna Netrebko  
Diana Newman  
Emily Pogorelc  
Brenda Rae  
Albina Shagimuratova  
Siobhan Stagg  
Nina Stemme  
Heidi Stober  
Ann Toomey  
Elza van den Heever  
Erin Wall  
Tamara Wilson

### *Mezzo-Sopranos*

Jamie Barton  
Elizabeth Bishop  
Angela Brower  
Ariana Chris  
Alice Coote  
Kayleigh Decker  
Michaela Martens  
Julie Miller  
Ronnita Miller  
Deborah Nansteel  
Mary Phillips  
Zoie Reams  
Annie Rosen  
Krysty Swann

### *Contralto*

Lauren Decker

### *Countertenors*

Aryeh Nussbaum Cohen  
Iestyn Davies

### *Tenors*

Noah Baetge  
Giorgio Berrugi  
Robert Brubaker  
Jonathan Burton  
Michael Fabiano  
Eric Ferring  
Burkhard Fritz  
Allan Glassman

Clay Hilley  
Matthias Klink  
Josh Lovell  
Matthew Polenzani  
David Portillo  
Mario Rojas  
Russell Thomas

### *Baritones*

Weston Hurt  
Christopher Kenney  
Zeljko Lučić  
Andrew Manea  
Zachary Nelson  
Ricardo José Rivera  
Artur Ruciński  
Reginald Smith, Jr.  
Daniel Sutin

### *Bass-Baritones*

Kyle Albertson  
Jake Gardner  
Alan Higgs  
Philip Horst  
Kyle Ketelsen  
Eric Owens  
Iain Paterson  
David Weigel  
Derek Welton  
Samuel Youn

### *Basses*

Patrick Guetti  
Adrian Sâmpetean  
Roberto Tagliavini

### *Conductors*

Marco Armiliato  
Harry Bicket  
Michael Christie  
Sir Andrew Davis  
Domingo Hindoyan  
Francesco Miliotto  
Donald Runnicles  
Stefano Sarzani

### *Dancers*

Django Allegretti  
Jordan Beyeler  
Jaime Borkan  
Kristian Brooks  
Andrew Harper  
Joseph A. Hernandez  
Demetrius McClendon  
Antonio Luis Montalvo  
Jimi Loc Nguyen  
Ela Olarte  
Andrea Pugliese  
Michelle Reid  
Jacqueline Stewart  
Luis Vazquez  
Benjamin Holliday Wardell

### *Directors*

Arin Arbus  
Benjamin Davis  
Richard Jones  
David Kneuss  
Sir David McVicar  
Laurent Pelly  
Jean-Pierre Ponnelle  
David Pountney  
Roy Rallo  
Nick Sandys

### *Associate Directors*

Benoît De Leersnyder  
Simon Iorio  
Rob Kearley

### *Set and Costume Designers*

Barbara de Limburg  
Charles Edwards  
Johan Engels  
Riccardo Hernandez  
Robert Innes Hopkins  
Stewart Laing  
Marie-Jeanne Lecca  
John Macfarlane  
Cait O'Connor  
Jean-Pierre Ponnelle  
Brigitte Reiffenstuel  
ULTZ

### *Lighting Designers*

Marcus Doshi  
Fabrice Kebour  
Chris Maravich  
Duane Schuler  
Mimi Jordan Sherin  
Jennifer Tipton

### *Projection Designer*

Christopher Ash

### *Puppetry Director*

Finn Caldwell

### *Puppet Designers*

Nick Barnes  
Finn Caldwell  
Cait O'Connor

### *Chorus Master*

Michael Black

### *Children's Chorus Master*

Josephine Lee

### *Choreographers and Movement Directors*

Lucy Burge  
Sarah Fahie  
Karine Girard  
Austin McCormick  
Denni Sayers  
Laura Scozzi  
Danielle Urbas

### *Ballet Mistress*

August Tye

### *Wigmaster and Makeup Designer*

Sarah Hatten

### *Fight Choreographers*

Chuck Coyl  
Nick Sandys

### *Translators for Projected English Titles*

Beatrice Arnal  
Kenneth Chalmers  
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.*



*Both English- and Italian-language works of Handel have been heard onstage at Lyric. Most recent among the latter was Rinaldo during the 2011/12 season, in which Italian bass-baritone Luca Pisoni (pictured here) was featured as Argante.*

## Chaz Ebert: *Illuminating a Spellbinding Art Form*

Jealousy, intrigue, deception, and bloodshed! What could be more romantic? There is something undeniably captivating about Puccini's *Tosca*, and although he knew little of the opera and its compelling tale of passion and revenge, the distinguished film critic Roger Ebert invited Chaz Hammel-Smith to a performance of this melodramatic tour de force at the Lyric Opera House on September 25, 1989. It was a memorable first date, and one that would bring them, and Lyric, together in an enduring love story.

Opera formed an integral part of Chaz and Roger's lives. Loyal subscribers for many years, their favorite seats at Lyric were on the Main Floor in Row F – close enough to feel the energy and potent emotions emanating from the stage, yet at the same time take in the grandeur of the staging and scale of productions. In time, their subscription grew to include many members of the family, some of whom were equally inspired and who continue to attend performances as regular patrons throughout the operatic seasons.

Following a thyroid cancer diagnosis in 2006, Roger was to face his greatest challenge, ably supported by Chaz. She recalls how his first trip out of the hospital was to Lyric for a performance of *Così fan tutte*. The medical treatments and debilitating illness had taken their toll, and Roger, unable to walk, would not be able to sit in Row F and instead took seats in a box. Determined to return to the seats they loved, and with Chaz by his side, her love and encouragement spurring him on, Roger went through rehabilitation until he could walk to their seats once again. For the rest of their time attending performances at Lyric, Roger and Chaz sat as close to the stage as possible, taking in all of opera's mesmerizing power in one of the country's greatest settings.

Growing up on the near west side of Chicago, Chaz vividly remembers her first opera. She joined her high school on a visit to Lyric to see Saint-Saëns' *Samson et Dalila*



Chaz and Roger Ebert at Lyric during the 2001/02 season.

and was utterly transfixed. The final scene when Samson's fury and rage are unleashed as he pulls down the pillars of the temple was unforgettable and impressed upon Chaz that opera could be a place to explore deep expressions of human emotion.

Today, Chaz serves on Lyric's Board of Directors and wants to focus her energies on Lyric Unlimited. Her aim is to ensure that young people and underrepresented communities have the opportunity to experience opera, breaking down the conceptions of elitism. She says, "Opera is a lantern that has illuminated my life. It is a true joy to share this spellbinding art form." She also wants to see young composers given the space to create fresh, new operatic work for the 21st century.

Chaz takes a great deal of interest in many other cultural art forms including theater, film, and the visual arts. Architecture, in particular, holds a unique place in her heart. Buildings designed by Mies van der Rohe, Frank Gehry, Charles Rennie Mackintosh, Frank Lloyd Wright, and Helmut Jahn fascinate and captivate her imagination. As Chaz travels the world, she makes it a personal quest to actively seek out opera houses in other cities, especially the finest examples in New York, London, Paris, Madrid, and Venice, among others. This provides the opportunity for studying their design and how architecture influences the audience's interactions with the opera and each other. Opera and architecture, of course, come together at Lyric in the stunning Art Deco opera house designed by the renowned firm Graham, Anderson, Probst & White. According to Chaz, "Lyric is the most beautiful opera house in the world. The company can mount productions on a grand scale not seen elsewhere, the acoustics are superb, and the dramatic staircase leading from the foyer creates a fantastic space to mingle in during intermission."

When she is not in the Lyric Opera House or supporting the Board, Chaz serves as chief executive officer of The Ebert Company and as president of the Roger & Chaz Ebert Foundation. She carries on her husband's legacy by funding Ebert Fellows in film and media criticism at the University of Illinois and the Sundance Institute. The Fellows, drawn from emerging writers, film critics, filmmakers, and technologists, are encouraged to view their work through the four principles of empathy, kindness, compassion, and forgiveness. It is with these tenets in mind that we are proud to honor Chaz for her continuing support of Lyric, for her unyielding commitment to the arts, and for being a valued and beloved member of the Lyric family.

— Amber Cullen

# Lyric is grateful for our 2018/19 Season Production Sponsors

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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 24 Lyric productions, including this season's new coproduction of *La bohème*. Abbott has championed Lyric's achievements by making a leadership commitment to the Breaking New Ground Campaign. "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.

Miles D. White



**JULIE and ROGER BASKES**

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than four 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 *Rigoletto* and this season's *Elektra*. 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.



**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 *Siegfried*. 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



**MARLYS A. BEIDER**

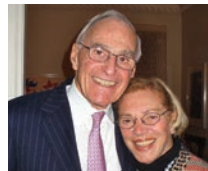
As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold 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 two of Lyric's new *Ring* cycle productions including *Das Rheingold* (2016/17) and next season's *Götterdämmerung*.



**AMERICAN AIRLINES**

This season we celebrate 37 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera of Chicago. 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



**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 *Così fan tutte* and this season's *West Side Story*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.

**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.



**BMO HARRIS BANK**

For over 200 years, BMO has been financing economic expansion and supporting the communities it serves. BMO Harris is proud to support the Lyric Opera through the Lyric's Annual Campaign and join the production sponsorship family for this season's *La traviata*. Lyric is honored to have Richard Pomeroy, Senior Managing Director, BMO Wealth Management U.S., 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."

Richard Pomeroy



**ANONYMOUS CONTRIBUTORS**

Lyric Opera is extremely grateful for Aria Society support received from ten anonymous contributors during the 2018/19 season.



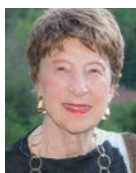
**HENRY and GILDA BUCHBINDER FAMILY FOUNDATION**

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 production of *Il trovatore*. "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.



**AVRAMOVICH CHARITABLE TRUST**

Michael and Susan Avramovich were ardent supporters of theater, opera, and classical music in Chicago. Longtime subscribers, the Lyric was a special favorite. Michael had deep roots in Italy, and his mother, Margherita, was from Rome. In a salute to that heritage and to many years of Lyric, the Trust is pleased to cosponsor *La bohème* and *La traviata* this season.



**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 made possible The Lyric Opera Broadcasts from 2006-18. "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."



**BULLEY & ANDREWS**

Founded in 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 this season's *Siegfried*. Lyric is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



Allan E. Bulley, III



**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.

John and Alice Butler



**DAVID and ORIT CARPENTER**

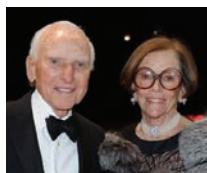
David and Orit Carpenter have been staunch supporters of Lyric for many years and made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David has helped secure eight production cosponsorships, including this season's company premiere of *Ariodante*, through Sidley Austin LLP, where he was a Partner for more than 30 years. Orit is a valuable resource for the Ryan Opera Center, working with the artists on performance psychology. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



**ELIZABETH F. CHENEY FOUNDATION**

Lyric 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 a multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2018/19 season, the Cheney Foundation is supporting the Director of Vocal Studies faculty position; the singer sponsorship of tenor Mario Rojas, and Guest Master Teacher and Artist residencies. Lyric is honored to have foundation director Allan Drebin serve on its Board of Directors, and the Ryan Opera Center Board.

Elizabeth F. Cheney



**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 Renée 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.



**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 and is this season's Renée Fleming 25th Anniversary Gala Chair. 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.

Lester and Renée Crown

**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 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 *West Side Story*.



**STEFAN T. EDLIS and GAELE 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 cosponsored six mainstage operas, including last season's *Faust* and this season's *Siegfried*. 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 *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon is generously cosponsoring Lyric's production of *Elektra*. Lyric is fortunate to have Exelon as an outstanding corporate partner.







Julius Frankel

**JULIUS FRANKEL FOUNDATION**

A founding patron of Lyric Theatre (now Lyric Opera of Chicago) and a Lyric 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 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. This season, the Julius Frankel Foundation is a generous cosponsor of Lyric's new coproduction of *La bohème*.



Elizabeth Morse Genius

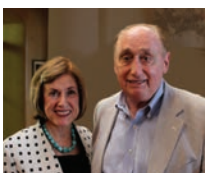
**ELIZABETH MORSE GENIUS CHARITABLE TRUST**

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. 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. 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 sponsors of Lyric Unlimited's youth opera, *The Scorpion's Sting*, and Lyric's 30th Anniversary Wine Auction. 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 members of Lyric's Production Sponsorship family, most recently cosponsoring Lyric's new production of *Faust* last 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 L. GOTTLIEB and BARBARA G. 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 *La bohème*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. In 2018, Mr. Gottlieb was given Lyric's highest honor, the Carol Fox Award, for his many years of generous service. 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 28 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, continuing with *Siegfried* 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. Karen and John joined the production sponsor family with their generous support of *Carmen* and last 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 24 Lyric productions since 1987/88, including last season's *Die Walküre* and this season's *Siegfried*. 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

**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.



Caryn and King Harris of the Harris Family Foundation

**THE HARRIS FAMILY FOUNDATION**

The Harris Family Foundation, represented by Pam Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Faust* and this season's *Stiefried*. 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 Women's Board and has held many leadership positions, most recently as Co-Chair of Opening Night/Opera Ball in 2015.



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, last season's new production of *Faust* and this season's production of *La traviata*. 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.



**J. THOMAS HURVIS and ANN ANDERSEN**

Tom Hurvis and Ann Andersen are avid opera fans and longtime Lyric subscribers. Tom and Ann sponsor the Renée Fleming Initiative and made a generous leadership gift in support of Lyric's Chicago Voices initiative during the 2016/17 season. Most recently, they have given a generous gift to the Ryan Opera Center, endowing a singer in perpetuity in memory of dear friend Dick Kiphart. 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. 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. "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, Lyric Labs, and Lyric Unlimited Committees.



**EDGAR D. JANNOTTA**

Lyric is extremely grateful for the longstanding support of 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.



Dan Draper

**INVESCO QQQ**

Invesco QQQ, represented by Dan Draper, Managing Director and Head of Global Exchange Traded Funds, is proud to sponsor the arts as a corporate partner of Lyric Opera. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet* (2015/16), *The Magic Flute* (2016/17), and *Turandot* (2017/18). This season Invesco QQQ is a generous cosponsor of Lyric's premiere of *Cendrillon*. Invesco QQQ global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, "We are proud supporters both of Lyric's innovative programming and community engagement, and we laud their efforts to foster a rich artist culture locally."



**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. Greg serves on the Ryan Opera Center Board on its Fundraising Committee, and Greg and Pat have cosponsored the season-culminating Rising Stars in Concert for six consecutive years. Greg was recently elected to the Lyric Board of Directors. Pat and Greg joined the Aria Society last season with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in *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 a member of Lyric's Board of Directors and 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 have given major support for Lyric's radio programming as members of the broadcast consortium, sponsorship of Ryan Opera Center Ensemble members, and have been generous sponsors of the Renee 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.



**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 season's *Orphée et Eurydice* and this season's new coproduction of *Ariodante*. 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.



**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.

Linda K. Myers

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 (2016/17). 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.

**KIRKLAND & ELLIS**



**NIX LAURIDSEN and VIRGINIA CROSKERY LAURIDSEN**

Nix Lauridsen and Virginia Croskery Lauridsen of Des Moines, Iowa, join the Aria Society this year with special gifts to The Patrick G. and Shirley W. Ryan Opera Center, including cosponsorship of Rising Stars in Concert and Lead Sponsorship of the 2018 Ryan Opera Center Final Auditions. As an alumna of the Ryan Opera Center, Virginia is thrilled that she and her husband Nix are able to support these incredible emerging artists. Nix is the chairman of LGI (Lauridsen Group Inc.) and a recent inductee into the Iowa Business Hall of Fame. He is a relative newcomer to the opera world but loves the excitement of the genre. The Lauridsens are pleased to be part of the Lyric family and look forward to an exciting new season.



**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 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.

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**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 is very grateful for the ongoing support of the MacArthur Foundation.



**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*. Last season they joined the production sponsorship family with their generous support of *Così fan tutte*, and enjoyed the experience so much they are cosponsors of this season's *La traviata*. "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." Lyric is honored to have Sanfred serve on the Board of Directors.

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Robert H. Malott

**MALOTT FAMILY FOUNDATION**

Robert H. Malott, Retired Chairman and CEO of FMC Corporation, was a fervent fan of opera and music, and Lyric was 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 played 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 new production of *Die Walküre* and this season's production of *Elektra*.



Fred and Nancy McDougal

**LAUTER McDOUGAL CHARITABLE FUND**

Nancy and her late husband Alfred have provided longstanding, vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center, including Rising Stars in Concert. This season, Nancy generously gave additional support as a cosponsor of *La traviata*, and Lyric Unlimited's second year of the Chicago Urban League arts immersion partnership *Empower Youth!* and *An American Dream*.

**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 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 Lyric'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* (2013/14) and cosponsored *Anna Bolena* (2014/15), *Wozzeck* (2015/16), *The Magic Flute* (2016/17), and *Orphée et Eurydice* (2017/18). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new coproduction of *Ariodante* 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 were cosponsors of Lyric's production of *Turandot* last season. Proud supporters of Lyric's Musical Theatre Initiative, Susan and Bob have cosponsored many of Lyric's musicals including this season's *West Side Story*. "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."

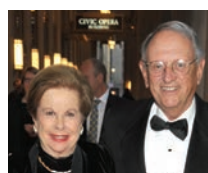


Elizabeth Morse Genius

**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. The Elizabeth Morse Charitable Trust, along with its sister trust, the Elizabeth Morse Genius Charitable Trust, has cosponsored many mainstage productions. 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 21st Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently last season's *I Puritani*, and this season's *Siegfried*.



**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 *Così fan tutte* and *Jesus Christ Superstar*. This season the foundation is the lead sponsor of both *Idomeneo* and *West Side Story*. 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 benefiting 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 *The Pearl Fishers* and this season's *Elektra*. 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 and Elaine Nerenberg*

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.

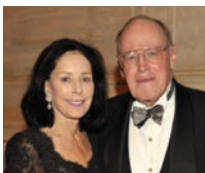


**NIB FOUNDATION**

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 *Cendrillon* and Anna Netrebko in recital, and made a major commitment to the

*Sonia Florian*

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. They have also provided a generous gift endowing Lyric's Music Director position, the John D. and Alexandra C. Nichols Endowed Chair, currently held by Sir Andrew Davis. 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 a deeply rewarding experience for both of us", John said. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.

**NORTHERN TRUST**

A leading global financial services provider, Northern Trust has enjoyed a longstanding 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 this season's *West Side Story*. Lyric is honored to have William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. "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."



**OGILVY**

Ogilvy is one doorway to a creative network, re-founded to make brands matter in a complex, noisy, hyper-connected world. Lyric is grateful for the significant in-kind contribution in 2018 to launch a new marketing campaign "Are You Opera Enough?". The Ogilvy Chicago team was tasked with changing the perception of Lyric to make it more appealing and accessible to millennials. They needed to highlight the "all too human" core of opera in a different, more compelling, and contemporary way. The resulting series of print, poster, and billboard adverts illustrated the interesting cultural and historical aspects of opera. Ogilvy Chicago's informative and humorous execution of the campaign provided prospective opera goers with a large set of tools to not be intimidated by their first experience, and to better understand any aspect of the opera art form.



**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 seven 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 all 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.



Mr. and Mrs. Jay A. Pritzker

**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 is honored to have Life Member Mrs. Jay A. Pritzker and M. K. Pritzker serve on its esteemed Women's Board.



**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, and she is the Co-Chair of the Development Committee. Chris is an esteemed past member of the Board of Directors. Together they have made important

contributions to Lyric as cosponsors of several mainstage productions, including last 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.



**CANDY AND GARY RIDGWAY**

Candy and Gary Ridgway are devoted members of the Lyric family. They have provided continued support of the Annual Campaign for many years and made a significant gift to the Breaking New Ground Campaign. Candy and Gary recently joined Lyric's Production Sponsorship family with their sponsorship of Verdi's *Rigoletto* last season. Candy's love for opera came from her mother, Mary Sue. They shared a mutual love for their favorite art form here at Lyric. In talking about Candy and Gary's sponsorship of *Rigoletto*, Candy stated, "this one's for mom."



**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 was the Honoree in 2018), 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 Lyric Labs 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 and tenor Eric Ferring, as well as the Ryan Opera Center Gala. 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.



Jack and Catherine Scholl

**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.



Brenda Shapiro

**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, including this season's *Il trovatore*. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.

**SHURE INCORPORATED**

Founded in 1925, Shure Incorporated is widely acknowledged as the world's leading manufacturer of microphones and audio electronics. Over the years, the Company has designed and produced many high-quality professional and consumer audio products that have become legendary for performance, reliability, and value. Shure's diverse product line includes world-class wired microphones, wireless microphone systems, in-ear personal monitoring systems, conferencing and discussion systems, networked audio systems, award-winning earphones and headphones, and top-rated phonograph cartridges. Today, Shure products are the first choice whenever audio performance is a top priority. Lyric is honored to have partnered with Shure Incorporated for many years. Shure Incorporated generously provided major in-kind audio support for last season's Broadway at Lyric premiere of *Jesus Christ Superstar* and will again for this season's premiere of *West Side Story*.



Larry Barden

**SIDLEY AUSTIN LLP**

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), *The Passenger* (2014/15), and *Les Troyens* (2016/17).

This season, Sidley Austin LLP generously cosponsors Lyric's company premiere of *Ariodante*. Lyric is proud to have Larry Barden, Chairman of the firm's Management Committee, on its Board of Directors and Compensation Committee.



**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 many mainstage productions, most recently last season's new production of *Orphée et Eurydice*, *Faust* and the *Celebrating 100 Years of Bernstein* concert. This season Liz has generously sponsored the new coproduction of *La bohème* and is a sponsor of the Renée Fleming 25th Anniversary Concert & Gala. 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."



Carol and William Vance

**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, including this season's *West Side Story*. 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

**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), last season's production of *I Puritani*, and this season's *La traviata*. 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 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 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 broader field.



The Wallace Foundation®



**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 *La bohème*, their eleventh 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 all four installments of Lyric's new *Ring* cycle, including this season's *Siegfried* and next season's *Götterdämmerung*.



**ANN ZIFF**

Ann Ziff is one of the country's leading arts supporters, serving as Chairman of the Metropolitan Opera, Vice Chair of Lincoln Center for the Performing Arts, and a member of the board of the Los Angeles Opera and Los Angeles County Museum of Art. Previously at Lyric, Ann sponsored Dmitri Hvorostovsky in Recital, and in honor of her close friendship with Renée Fleming, Ms. Ziff co-sponsored her Lyric appearances in concert with Dmitri Hvorostovsky in 2012 and Jonas Kaufmann in 2014. This season, she is a Platinum Sponsor of the Renée Fleming 25th Anniversary Concert Gala. Lyric is a grateful beneficiary of Ann Ziff's munificent generosity and friendship.

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*Lyric*



## Supporting Our Future – Endowments at Lyric

As a perpetual fund, annually distributing a designated portion of earnings and investment income, endowments provide a steady source of funding so Lyric can be a leader in the opera world – now and into the future.

This list includes endowments that have received partial funding and endowments that will be funded with a future commitment - to learn more about contributing to an existing endowment or establishing your own endowment please contact Lyric's Gift Planning Office at 312. 827.5654 or email: [gift\\_planning@lyricopera.org](mailto:gift_planning@lyricopera.org).

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Generous endowment gifts help to make possible productions such as Massenet's *Cendrillon*, directed by Laurent Pelly. Pictured is Marie-Eve Munger at the *Fairy Godmother*.

## Major Contributors — Special Events and Project Support

Lyric is grateful to the following generous donors for their support of special events and projects. Listings include contributors whose gifts of \$5,000 and above were received by December 31, 2018.

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*After a wonderful opening-night performance, guests enjoy the dancing at the 2018 Opera Ball, hosted by the Lyric Opera Women's Board, at Hilton Chicago.*

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Cendrillon (Cinderella) by Massenet

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Lyric is fortunate to have had thousands of loyal subscribers and ticket buyers who have been thrilled for more than sixty years by the operas they have seen here. If you are one of these dedicated opera lovers, consider leaving part of your estate to Lyric Opera of Chicago.

Planned giving is a meaningful way to help Lyric continue to produce grand opera at the highest possible level and ensure that opera will be enjoyed for years to come. All planned givers are invited to join The Overture Society, and enjoy exclusive benefits of membership.

For more information, please contact Jonathan Siner, Lyric's Senior Director of Planned Giving, at **312.827.5677** or [jsiner@lyricopera.org](mailto:jsiner@lyricopera.org), or Mike Biver, Director of Planned Giving, at **312.827. 5655** or [mbiver@lyricopera.org](mailto:mbiver@lyricopera.org).

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You can include a bequest for Lyric in your will or trust, or name Lyric as the beneficiary of your IRA, retirement plan, or life insurance policy. You can also use charitable gift annuities, other charitable trusts, or even real estate to make a planned gift to Lyric.

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The Ryan Opera Center  
Board Endowed Chair

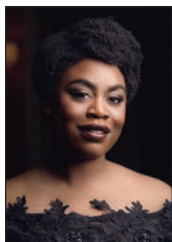
Craig Terry  
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**Faculty**  
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W. Stephen Smith  
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The Robert and Ellen Marks  
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## 2018/19 Ensemble



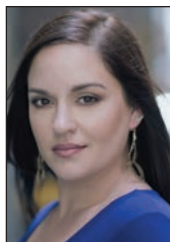
Soprano  
**WHITNEY MORRISON**

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J. Thomas Hurvis



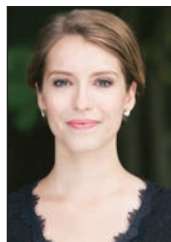
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**ANN TOOMEY**

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Contralto  
**LAUREN DECKER**

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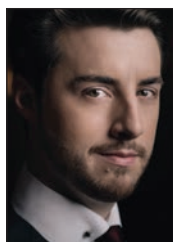
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Deborah Birnbaum  
Alice Coote  
Sir Andrew Davis  
Matthew A. Epstein  
Michael Fabiano  
Renée Fleming  
Gerald Martin Moore  
Matthew Polenzani  
Anne Sofie von Otter  
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Celeste Rue  
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Coaching Staff



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## PATRICK GUETTI

(Fafner/*Siegfried*, 2018/19; pictured as the Mandarin/*Turandot*, 2017/18)

When you ask anyone to name the great artist-development programs in the world, undoubtedly the Ryan Opera Center makes that very short list. Being invited to join a program of this caliber is a hugely exciting opportunity. The stakes are high and so are the expectations! When you're making your debut and your mustache accidentally falls off — what do you do? When you're at home, understudying, and the phone rings with the message, "Come to the theater, you're going on" — how do you handle that? My Ryan Opera Center experience helped me tremendously in developing the self-knowledge and confidence needed to deal with such situations and so many other variables. In addition to receiving exceptional training, I was inspired to cultivate my artistry by watching up close as countless great artists tackled challenging roles. I will forever be grateful for the time and stability the Ryan Opera Center provided me. It's astounding to have the support of a world-class opera company: a family of friends, teachers, colleagues, the best Board members on earth, the sponsors and donors — all of whom who give so generously and selflessly to allow me and the rest of the Ensemble to pursue our goals and dreams every day.



## ANTHONY CLARK EVANS

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*La bohème*



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*Die Gezeichneten*



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The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago is recognized as one of the premier professional artist-development programs in the world. To make a gift in support of the Ryan Opera Center's efforts, or for more information, please visit [lyricopera.org/ryanoperacenter](http://lyricopera.org/ryanoperacenter), or call Meaghan Stainback at 312.827.5691.

# The Patrick G. and Shirley W. Ryan Opera Center

Lyric is grateful to the following generous donors for their contributions to The Patrick G. and Shirley W. Ryan Opera Center, one of the world's premier artist development programs. Listings include contributors whose gifts of \$5,000 and above were received by December 31, 2018.

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*First-year Ryan Opera Center member Ricardo José Rivera (second from right) as Schaunard in this season's production of La bohème, with (left to right) Michael Fabiano, Adrian Sâmpetrean, Jake Gardner (seated), and Zachary Nelson.*

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Lyric acknowledges with deep appreciation the extraordinary support of the following individuals who comprise the Aria Benefactors of the Overture Society. These individuals have made leadership gift plans which will benefit Lyric far into the future and in gratitude we are pleased to offer annual benefits at the Aria Society level. For information about becoming an Aria Benefactor, please call Lyric's Gift Planning Office at 312 827-5654 or email [gift\\_planning@lyricopera.org](mailto:gift_planning@lyricopera.org).

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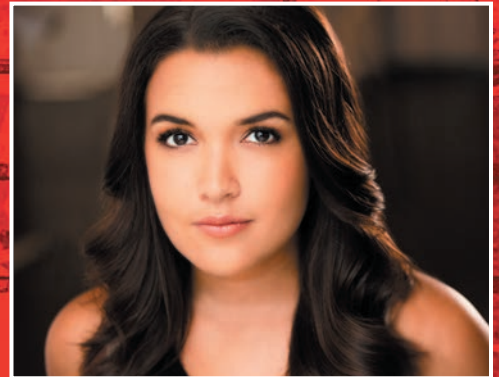
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