A woman in a blue dress stands in a destroyed, blue-tinted building. The scene is filled with rubble and debris. A set of stone steps leads up to a doorway, with red liquid dripping down them. The woman has her arms raised in a gesture of despair or triumph. The overall atmosphere is one of devastation and tragedy.

LYRIC OPERA OF CHICAGO 2012/13 Season Annual Report

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Front Cover: Christine Goerke in *Elektra*

Back Cover: Elizabeth DeShong, Jill Grove, Maria Kanyova in *Hansel and Gretel*

Photography: Paul D'Amato, Cheri Eisenberg, Robert Kusel, Aaron Ryskiewicz, and Jaclyn Simpson



Richard P. and Susan Kiphart (left) receive the Carol Fox Award from President and CEO Kenneth G. Pigott (right) at the Board of Directors Annual Meeting in June, celebrating their many years of service and dedication to Lyric Opera.

PRESIDENT'S LETTER

The 2012/13 season generated momentum on all fronts – in its artistic achievements, its innovative programming that reached new publics in both the Civic Opera House and a variety of communities, and in advancing new strategic initiatives with ever-increasing involvement on the Board level.

General Director Anthony Freud continues to inspire our organization with his dynamic creativity and clarity of future vision. Sir Andrew Davis is one of the world's great music directors, combining artistic leadership with brilliance on the podium. And Creative Consultant Renée Fleming contributes her gravitas both on and off the stage, and also a seemingly inexhaustible stream of ideas, including a wide range of programming that she not only initiates, but in which she frequently participates. This remarkable triumvirate positions Lyric at the forefront of the international opera scene.

Thanks to them and the entire company, we enjoyed an extraordinary nine-opera season (you will find casting and production details later in this report). Making an impressive debut was Lyric Unlimited, the company's new community engagement initiative, which also encompasses Lyric's already-established education programs. And Rodgers and Hammerstein's *Oklahoma!* came sweeping into the Civic Opera House as the exuberant first entry in our American Musical Theater Initiative. In 2012/13, fifteen percent more people attended Lyric performances than in the previous season, including an extraordinary 27,000 people who experienced Lyric for the first time ever.

The season also marked the culmination of a vital and extensive strategic-planning process that was initiated in 2011 by Lyric's Board leadership and senior management team. The result is a shared vision entitled *Breaking New Ground* – a new long-term strategy and implementation plan that was unanimously approved by Lyric's Board of Directors. The plan redefines what it takes for Lyric to be *the* great 21st-century opera company. Based on Lyric's core beliefs in artistic excellence, relevance, and fiscal responsibility, *Breaking New Ground* charts the course by which, while recapitalizing the company balance sheet, we can achieve our strategic goals and vision over the next two decades.

I firmly believe that Lyric has the committed human talent not only to survive in the future, but to thrive. There are so many remarkable individuals who care about this organization!



A handwritten signature in white ink, appearing to read 'K. Pigott', set against a dark blue background.

Kenneth G. Pigott

President and Chief Executive Officer

Two shining examples are Susie and Dick Kiphart—volunteers, leaders on two Lyric boards and several others, and philanthropists—who received the 2012/13 season's Carol Fox Award, Lyric's highest honor.

Further, we have an outstanding staff led by Anthony Freud. I thank them all for their incredible work, including senior directors Drew Landmesser, Brent Fisher, Mary L. Selander, Susan Mathieson Mayer, Gianna Rolandi, Dan Novak, Andreas Melinat, Nick Martin, Chris Jabin, Alexandra Day, Cayenne Harris, and Kelley Ahuja. We are particularly grateful to Gianna Rolandi, who this season ended her enormously productive seven-year tenure as director of The Patrick G. and Shirley W. Ryan Opera Center.

On the volunteer front, every Lyric board and support group demonstrated a level of commitment and enthusiasm that continues to make Lyric the envy of not-for-profit organizations nationwide. I am proud to serve on the Board of Directors with a truly outstanding group of men and women who exemplify the term "civic leadership." I salute the creativity and hard work of our Women's Board, Guild Board of Directors, Ryan Opera Center Board of Directors, Chapters and the Chapters' Executive Board. Of special note this season was the Women's Board fundraiser that celebrated *Oklahoma!* And I'm pleased to report that there is increasing involvement from the younger demographic, thanks to our Lyric Young Professionals, whose membership and activity calendar continues to grow.

Finally, please know how grateful we are to each and every one of you. As contributors and opera lovers, you are the core, vital players in Lyric's health and success. I thank you on behalf of Lyric's artists, staff, company members, and boards. With your support we will maintain this company's stature as not only one of the crown jewels of Chicago cultural life, but also one of the most respected and celebrated opera companies in the world.

GENERAL DIRECTOR'S LETTER

What makes a great 21st-century opera company? It's a concept I've been thinking about and discussing since my appointment as Lyric's General Director in 2011. Lyric is one of the world's great opera companies, with a rich 59-year history full of achievements that substantiate that claim.



A handwritten signature in white ink on a dark blue background. The signature is cursive and reads "Anthony Freud".

Anthony Freud
General Director

We can all take great pride in our company's glorious past. But we are living through times of massive change—social, political, economic, technological—that affect virtually every aspect of our lives. For Lyric to fulfill its potential as a truly great 21st-century opera company, we must embrace this new world, considering carefully how to take advantage of the new opportunities and challenges, including how we do business. We must examine how our art form has changed and is evolving, and how opera companies such as ours can best relate to their communities. Maximizing the depth and breadth of cultural service we provide to our community is the core reason for Lyric's existence.

For the past 18 months, our organization has undertaken an intensive strategic planning process, including redefining Lyric Opera's vision and mission. Inherent in that process is the need to consider both our proud past and our ambition to build on that success as we move further into the new millennium. Producing world-class opera at the highest artistic level for the largest number of people is, and will remain, at the heart of what we do.

Every opera performance should provide a viscerally exciting, thought-provoking, entertaining experience for our audience. Achieving that goal depends on our choice of repertoire and the artistic teams we assemble to interpret that repertoire. Singers, conductors, designers, and directors are all part of the greater whole. Our wonderful chorus, orchestra, and Ryan Opera Center singers are also a vital part of that excellence; everything they perform during the season enriches the ongoing development of their remarkable artistry.

The 2012/13 season clearly demonstrated that multifaceted excellence. We produced a stimulating range of operas, encompassing everything from popular masterpieces (*La Bohème*, *Rigoletto*) to recently created pieces (*A Streetcar Named Desire*). Three great German works were included; *Elektra*, *Hansel and Gretel*, and one of the most demanding pieces for any opera company, *Die Meistersinger von Nürnberg*. Bringing *Werther* back to Lyric for the first time in 30 years was important because, in addition to presenting core

masterpieces, we must also offer lesser-performed works as well as new and recent works. *Simon Boccanegra* is another example—a great piece that is infrequently performed. I consider it one of Verdi's supreme achievements, so I was happy that we presented it along with his ever-popular *Rigoletto*. *Don Pasquale* provided delightful comic relief to an otherwise very serious program of operas.

It is always exciting to include contemporary American repertoire as part of a Lyric season, and we did so with *A Streetcar Named Desire*, André Previn's superb adaptation of Tennessee Williams' famous play. Lyric presented many world-renowned stars in 2012/13, among them Johan Botha, Joseph Calleja, Ildebrando D'Arcangelo, Ferruccio Furlanetto, Thomas Hampson, Ana María Martínez, James Morris, and Bo Skovhus. We welcomed the Lyric debuts of such stellar international artists as Andrzej Dobber, Christine Goerke, Sophie Koch, Željko Lučić, Anna Netrebko, and Albina Shagimuratova. And we celebrated an impressive number of Ryan Opera Center alumni who have emerged as major singers internationally—including Elizabeth DeShong, Maria Kanyova, Quinn Kelsey, Amanda Majeski, Susanna Phillips, and Matthew Polenzani.

Renée Fleming was a shining presence in the season, both in her role as Creative Consultant and as a great artist. She brought her amazing talent to our stage in *A Streetcar Named Desire* as Blanche DuBois, a role created for her by André Previn that has been a landmark in her career. She was also heard with her renowned colleague and great friend, Susan Graham, in a delectable all-French recital of duets and *chansons*.

Another presence of incomparable importance was our Music Director, Sir Andrew Davis, who displayed his virtuosity and range of interpretive skills in an enormous variety of repertoire.

Thanks to the launch of Lyric Unlimited, the 2012/13 season was unique: for the first time, we dramatically broadened the range of activity in our season and as a result, our demographic

reach. Lyric produced its first-ever sold out family event, *Popcorn and Pasquale*. This was followed by the first fruits of what we hope will be an ongoing relationship with The Second City: the more-than-sold-out January 5 performance at the Civic Opera House, starring Renée Fleming and Sir Patrick Stewart. In turn, this inspired the reinvention of our performing space by the creation onstage of a cabaret theater, with performances of *The Second City Guide to the Opera* running for four fantastic weeks in June.

Equally vital to Lyric Unlimited was the multifaceted mariachi opera project, Lyric's first-ever collaboration with the Chicago Latino community. Not only did this involve the Midwest premiere of *Cruzar la Cara de la Luna* at the Opera House and in the Waukegan and Pilsen communities; we also went to schools, community venues, and cafés with a wide variety of new activities.

Then came *Oklahoma!*—the spectacular launch of our new American Musical Theater Initiative. Our five-year commitment to the works of Rodgers and Hammerstein is a core element of our artistic vision. These masterpieces deserve to be seen alongside great operatic repertoire, and the resources that Lyric Opera brings to their presentation can enable audiences to enjoy them in new, exciting ways. More than half the audience for *Oklahoma!* had never before attended a Lyric performance!

My colleagues and I are passionate about what we do. We believe in the transformational, revelatory power of live opera, and that it is also the very best form of entertainment. Our ability to reach the largest number of people in the broadest range of ways, take artistic risks, broaden our repertoire, and intensify our commitment to community engagement, all depend on our financial strength and security. Lyric's history of fiscal responsibility has resulted in our operating in the black for 25 of the past 26 years, a record among the country's performing arts organizations. Thanks to your individual contribution, and the generosity of our extensive base of supporters, I'm delighted to report that Lyric had a break-even operating performance for fiscal year 2013. We surpassed our \$22.6 million fundraising goal and achieved ticket revenue of \$26.7 million—\$1.6 million higher than for the previous season.

I am as proud of this as I am of Lyric's extraordinary artistic accomplishments over the past fiscal year.

Thank you.



Music Director Sir Andrew Davis took the company and Lyric Opera Orchestra to new heights in the four productions he conducted: *Elektra*, *Simon Boccanegra*, *Werther*, and *Die Meistersinger von Nürnberg*.

Photo Credit: Dario Acosta

CREATIVE CONSULTANT'S MESSAGE

After another outstanding season at Lyric, I continue to be thrilled and inspired by the creativity and accomplishment of this dynamic company. Seeing so many projects come to fruition, and working with such talented colleagues, I am prouder than ever to be part of the Lyric family. Our adventurous collaboration with another great Chicago institution on *The Second City Guide to the Opera* expanded our footprint in the community, and it was a joy to introduce my friend Sir Patrick Stewart to the Lyric stage.

Working with the young artists of the Ryan Opera Center confirms my belief that we have the brightest rising stars in Chicago. Groundbreaking education initiatives, including our Vocal Partnership program and work with the new CPS Arts Plan, will insure that Lyric is a vital part of the city's investment in our children.

As the creators of *Bel Canto* continue their remarkable work, (which will premiere in 2015/16) every page I see tells me that an opera of beauty and originality, a lasting contribution to the operatic canon, is in store. I look forward to the future knowing that our efforts at Lyric Opera will keep our beloved art form thriving, relevant, and appreciated, in Chicago and around the world.



Renée Fleming

Renée Fleming
Creative Consultant



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Photos, left to right:

Sir Patrick Stewart, Renée Fleming and Second City cast members Tawny Newsome and Joey Bland at the curtain call of the wildly successful *The Second City Guide to the Opera*.

Damian Woetzel and Renée Fleming, National Cultural Advisors, at Perez Elementary School.

Susan Graham and Renée Fleming perform at the Subscriber Appreciation Recital.

Renée Fleming teaches John Irvin at a Ryan Opera Center Master Class.

Photo credit: Andrew Eccles

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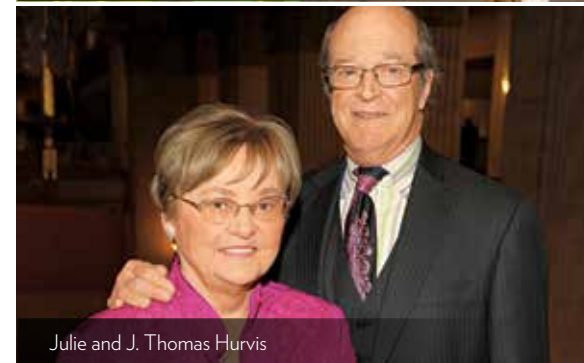
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BRUNO BARTOLETTI

June 10, 1926 – June 9, 2013

Bruno Bartoletti was a giant in Lyric's history, nurturing and developing the fledgling company when he first joined Lyric in 1956, and overseeing its artistic and musical growth. By the time he retired as artistic director in 1999, Lyric was recognized around the world as one of the great opera companies. He continued to actively enjoy the fruits of his achievements until 2007, when he conducted the company for the last time. Bruno's contribution to Lyric was unique in its importance and longevity, and his death truly marks the end of an era.

— Anthony Freud, *General Director*

Operas conducted by Bruno Bartoletti at Lyric Opera of Chicago

Bartok, *Bluebeard's Castle*
Berg, *Wozzeck*
Boito, *Mefistofele*
Britten, *Billy Budd*
Britten, *Peter Grimes*
de Falla, *El Amor Brujo*
Donizetti, *Don Pasquale*
Donizetti, *L'elisir d'amore*
Donizetti, *Lucia di Lammermoor*
Donizetti, *Maria Stuarda*
Giordano, *Andrea Chénier*

Giordano, *Fedora*
Janáček, *Katya Kabanova*
Janáček, *The Makropulos Affair*
Leoncavallo, *Pagliacci*
Mascagni, *Cavalleria rusticana*
Monteverdi, *L'incoronazione di Poppea*
Mussorgsky, *Boris Godunov*
Mussorgsky, *Khovanshchina*
Offenbach, *Les contes d'Hoffmann*
Penderecki, *Paradise Lost (world premiere)*
Ponchielli, *La Gioconda*

Prokofiev, *The Fiery Angel*
Prokofiev, *The Gambler*
Prokofiev, *The Love for Three Oranges*
Puccini, *La bohème*
Puccini, *La fanciulla del West*
Puccini, *Gianni Schicchi*
Puccini, *Madama Butterfly*
Puccini, *Manon Lescaut*
Puccini, *La rondine*
Puccini, *Suor Angelica*
Puccini, *Il tabarro*

Puccini, *Tosca*
Puccini, *Turandot*
Rossini, *Il barbiere di Siviglia*
Rossini, *Tancredi*
Saint-Saëns, *Samson et Dalila*
Shostakovich, *Lady Macbeth of Mtsensk*
Smetana, *The Bartered Bride*
Strauss, *Elektra*
Strauss, *Salome*
Tchaikovsky, *Eugene Onegin*
Verdi, *Aida*

Verdi, *Attila*
Verdi, *Un ballo in maschera*
Verdi, *Don Carlo*
Verdi, *I due Foscari*
Verdi, *Macbeth*
Verdi, *Nabucco*
Verdi, *Otello*
Verdi, *Rigoletto*
Verdi, *Simon Boccanegra*
Verdi, *La traviata*
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Verdi's *Simon Boccanegra*

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Massenet's *Werther*

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Matthew Polenzani and Sophie Koch in *Werther*

NEW PRODUCTION

Elektra

BY RICHARD STRAUSS

(In German with projected English texts)



Christine Goerke

“...a superb new production by **David McVicar** that rendered Strauss’s 1909 masterpiece with an edge-of-your-seat theatricality that proved almost unbearable in its intensity... **Christine Goerke** revealed a colossal dramatic soprano of an incisive, intensely feminine quality...Goerke’s triumph aside, the ultimate star of the evening was the Lyric Opera Orchestra under conductor **Sir Andrew Davis**.”
– Mark Thomas Ketterson, *Opera News*



Jill Grove, Christine Goerke, and Lyric Opera Chorus

Conductor: Sir Andrew Davis
Director: Sir David McVicar
Set and Costume Designer: John Macfarlane
Lighting Designer: Jennifer Tipton
Chorus Master: Martin Wright
Choreographer: August Tye
Wigmaster and Makeup Designer: Sarah Hatten
Fight Director: Nicolas Sandys
Projected Titles: Colin Ure

Cast:

Christine Goerke, Emily Magee, Elizabeth Bryrne, Tracy Cantin, Rebecca Nash, Emily Birsan, Kiri Deonarine; Jill Grove, J’nai Bridges, Cecelia Hall, Victoria Livengood/Yvette Smith (Oct. 13); Roger Honeywell, Bernard Holcomb; Jason Stearns; Alan Held, Kenneth Nichols.

Seven Performances:

Oct. 6, 10, 13, 19, 22, 26, 30.

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PRODUCTION
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Marlys A. Beider



Stefan Edlis and Gael Neeson

Simon Boccanegra

BY GIUSEPPE VERDI

(In Italian with projected English texts)



Ferruccio Furlanetto

Thomas Hampson “is at the height of his acting and characterization powers.”

— Andrew Patner, *Chicago Sun-Times*

“Ferruccio Furlanetto was a towering presence, both vocally and dramatically...He held the stage with his big, imposing bass.”

— John von Rhein, *Opera Magazine*



Thomas Hampson and Lyric Opera Chorus

Simon Boccanegra was produced in association with the Royal Opera House, Covent Garden, London.

Conductor: Sir Andrew Davis

Director: Elijah Moshinsky

Set Designer: Michael Yeargan

Costume Designer: Peter J. Hall

Lighting Designer: Duane Schuler

Chorus Master: Martin Wright

Wigmaster and Makeup Designer: Sarah Hatten

Fight Director: Nicolas Sandys

Projected Titles: Francis Rizzo

Cast:

Krassimira Stoyanova; J'nai Bridges; Frank Lopardo, Bernard Holcomb; Thomas Hampson, Quinn Kelsey; Ferruccio Furlanetto, Evan Boyer.

Eight Performances:

Oct. 15, 20, 24, 28, 31; Nov. 3, 6, 9.

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NEW PRODUCTION

Werther

BY JULES MASSENET

(In French with projected English texts)



Matthew Polenzani and Sophie Koch

“...timeless and universal in resonance (but definitely not your grandfather’s *Werther*)...Polenzani delivered a triumph.”

—John von Rhein, *Chicago Tribune*

“Sir Andrew Davis...is in his element here....The color, nuance, and poetry of the orchestral playing are first-rate.”

—Dennis Polkow, *New City*



Matthew Polenzani and Sophie Koch

Lyric coproduction with the San Francisco Opera Association.

Conductor: Sir Andrew Davis

Director: Francisco Negrin

Set and Costume Designer: Louis Désiré

Lighting Designer: Duane Schuler

Chorus Master: Martin Wright

Wigmaster and Makeup Designer: Sarah Hatten

Projected Titles: Francis Rizzo

Cast:

Kiri Deonarine; Sophie Koch, Cecelia Hall; Matthew Polenzani, John Irvin; Craig Verm, Philip Kraus, Will Liverman; David Govertsen.

Six Performances:

Nov. 11, 14, 17, 20, 23, 26.

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NEW-TO-CHICAGO PRODUCTION

Don Pasquale

BY GAETANO DONIZETTI

(In Italian with projected English texts)



Marlis Petersen and Ildebrando D'Arcangelo

“...Ildebrando d’Arcangelo, a true thoroughbred as a singer, who impersonated the aged, avaricious lover with gusto.”

—Marta Tonegutti, *L’Opera*

“With a stellar cast and skillful direction that gracefully blends the comedy and bel canto vocalism, Lyric’s winning *Don Pasquale* proved completely delightful.”

—Lawrence A. Johnson, *Chicago Classical Review*



Lyric Opera Chorus

Production owned by The Dallas Opera.

Conductor: Stephen Lord

Director: Sir Thomas Allen

Set and Costume Designer: Jean-Pierre Ponnelle

Lighting Designer: Christine Binder

Chorus Master: Martin Wright

Wigmaster and Makeup Designer: Sarah Hatten

Projected Titles: Francis Rizzo

Cast:

Marlis Petersen; René Barbera, Bernard Holcomb;

Corey Crider; Ildebrando D’Arcangelo.

Six Performances:

Nov. 25, 28; Dec. 6, 8, 10, 15.

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Hansel and Gretel

BY ENGELBERT HUMPERDINCK

(In German with projected English texts)



“Given the uniformly excellent cast, along with superb music and stage direction, the performance was fresh and exciting...The title characters are outstanding...Casting **Jill Grove** as the witch was an inspired decision... **Ward Stare’s** attention to the details in the pit matched the nuances onstage.”

—James L. Zychowicz, *Seen and Heard International*



Elizabeth DeShong, Jill Grove, and Maria Kanyova

Lyric coproduction with the Welsh National Opera.

Coproduction originally made possible by The Vance Family Fund, with additional funding from BP America Inc.

Conductor: Ward Stare

Original Production: Richard Jones

Director: Eric Einhorn

Set and Costume Designer: John Macfarlane

Lighting Designer: Jennifer Tipton

Children’s Chorus Master: Emily Ellsworth

Original Choreographer: Linda Dobell

Wigmaster and Makeup Designer: Sarah Hatten

Cast:

Maria Kanyova, Julie Makerov, Emily Birsan, Kiri Deonarine; Elizabeth DeShong, Jill Grove; Brian Mulligan.

Nine Performances:

Dec. 7, 12, 14, 16; Jan. 8, 11, 14, 17, 19.

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NEW-TO-CHICAGO PRODUCTION

La Bohème

BY GIACOMO PUCCINI

(In Italian with projected English texts)



Ana María Martínez and Dimitri Pittas

“Anna Netrebko has beauty, voice, and charisma to burn... Joseph Calleja earned the torrent of applause he received... Emmanuel Villaume paced the music with a veteran opera maestro’s feel for the ebb and flow of élan, animation and sentiment that make Puccini Puccini.”

—John von Rhein, *Chicago Tribune*



Joseph Lim, Andrea Silvestrelli, Joseph Calleja, Anna Netrebko, and Lucas Meachem

Production owned by the San Francisco Opera Association.

Conductor: Emmanuel Villaume

Director: Louisa Muller

Set Designer: Michael Yeorgan

Costume Designer: Walter Mahoney

Lighting Designer: Duane Schuler

Guest Chorus Master: Ian Robertson

Children’s Chorus Master: Josephine Lee

Wigmaster and Makeup Designer: Sarah Hatten

Projected Titles: Francis Rizzo

Cast:

Ana María Martínez/Anna Netrebko (March), Elizabeth Futral; Dimitri Pittas/José Luis Duval (Feb 7)/Joseph Calleja (March), Bernard Holcomb; Lucas Meachem, Joseph Lim, Will Liverman; Dale Travis; Andrea Silvestrelli, Evan Boyer.

Eleven Performances:

Jan. 21, 24, 27; Feb. 2, 7; March 9, 12, 15, 18, 22, 28.

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NEW PRODUCTION

Die Meistersinger von Nürnberg

BY RICHARD WAGNER

(In German with projected English texts)



Amanda Majeski and Johan Botha

“...five and a half hours short, due first and foremost to Lyric musical director **Andrew Davis**, whose Wagner is luminous, and to the original concept of Scottish director **David McVicar**...”
—Nancy Malitz, *Chicago on the Aisle*

“ the Lyric Opera Orchestra played gloriously...The chorus sang with magnificent power, well-blended polish and sensitivity...” —Lawrence A. Johnson, *Chicago Classical Review*



James Morris and Lyric Opera Chorus

Lyric coproduction with Glyndebourne Festival Opera and San Francisco Opera Association.

Conductor: Sir Andrew Davis
Original Director: Sir David McVicar
Revival Director: Marie Lambert
Set and Costume Designer: Vicki Mortimer
Original Lighting Designer: Paule Constable
Lighting Designer: Jeremy Turnbull
Guest Chorus Master: Ian Robertson
Choreographer: Andrew George
Ballet Mistress: August Tye
Wigmaster and Makeup Designer: Sarah Hatten
Fight Director: Nicolas Sandys
Projected Titles: Ian Julier

Cast:

Amanda Majeski; Jamie Barton; Johan Botha, David Portillo, David Cangelosi, Joseph Hu, John Irvin, Joel Sorensen; Bo Skovhus, Daniel Sutin; James Morris, Darren Jeffery, David Govertsen, Sam Handley; Dimitry Ivashchenko, Evan Boyer, Andrea Silvestrelli.

Seven Performances:

Feb. 8, 12, 16, 20, 23, 27; March 3.

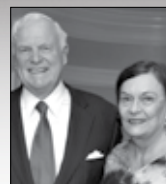
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Rigoletto

BY GIUSEPPI VERDI

(In Italian with projected English texts)



Željko Lučić

“...Crisply paced,...generally gorgeously sung revival of the company’s handsome production....This presentation offers some impressive Lyric debuts, including...Russian soprano **Albina Shagimuratova**,...utterly luminous as Gilda.”
—Wynne Delacoma, *Chicago Sun-Times*



Andrzej Dobber and Albina Shagimuratova

Lyric Opera production originally made possible by the NIB Foundation and Jim and Vicki Mills/Jon and Lois Mills.

Conductor: Evan Rogister
Director: Stephen Barlow
Set Designer: Robert Innes Hopkins
Costume Designer: Jane Greenwood
Lighting Designer: Duane Schuler
Guest Chorus Master: Ian Robertson
Choreographer: August Tye
Wigmaster and Makeup Designer: Sarah Hatten
Projected Titles: Francis Rizzo

Cast:

Albina Shagimuratova/Kiri Deonarine (March 20), Emily Birsan, Tracy Cantin; Nicole Piccolomini, J'nai Bridges; Giuseppe Filianoti, John Irvin; Andrzej Dobber/Željko Lučić (March 14-30), Todd Thomas, Joseph Lim; Evan Boyer.

Ten Performances:

Feb. 25; March 1, 4, 7, 10, 14, 20, 23, 27, 30.

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SPECIAL PRESENTATION AND LYRIC PREMIERE

A Streetcar Named Desire

BY ANDRÉ PREVIN

(In English with projected English texts)



“Renée Fleming’s intense commitment, Brad Dalton’s direction, a largely strong cast, Duane Schuler’s lighting wizardry, Johann Stegmeir’s effective period costuming and a good connection between conductor Evan Rogister and the score and orchestra make this a...moving performance.”
—Andrew Patner, *Chicago Sun-Times*



Conductor: Evan Rogister
Director: Brad Dalton
Costume Designer: Johann Stegmeir
Lighting Designer: Duane Schuler
Wigmaster and Makeup Designer: Sarah Hatten

Cast:

Renée Fleming, Susanna Phillips; Jane Bunnell; Anthony Dean Griffey, Dominic Armstrong, Andrew Bidlack; Teddy Tahu Rhodes.

Four Performances:

March 26, 29; April 3, 6.

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LYRIC OPERA PREMIERE & NEW PRODUCTION



John Cudia, Ashley Brown, and Lyric Opera Chorus.

Oklahoma!

BY RICHARD RODGERS AND OSCAR HAMMERSTEIN II

Conductor: James Lowe
Director: Gary Griffin
Set Designer: John Lee Beatty
Costume Designer: Mara Blumenfeld
Lighting Designer: Christine Binder
Sound Designer: Mark Grey
Chorus Master and Assistant Conductor: Valerie Maze
Original Choreographer: Agnes de Mille
Choreographer: Gemze de Lappe
Associate Choreographer: Victor Wisehart
Sound Engineer: Lilly West
Western Skills Consultant: Kevin McKillip
Projected Titles: Derek Matson

Cast:
Ashley Brown
John Cudia
Tari Kelly
Curtis Holbrook
David Adam Moore/
Paul La Rosa
Paula Scrofano
Usman Ally
Matt DeCaro
Andrea Prestinario

“There has to be an entry for ‘Yee-HA’ in the critic’s lexicon, or there’s no adequate word for the stylish, funny, handsomely sung production of Rodgers and Hammerstein’s *Oklahoma!* at Lyric.”
—Lawrence B. Johnson, *Chicago on the Aisle*

“Of historical import in the Lyric’s *Oklahoma!* is the recreation of choreographer Agnes de Mille’s original 1943 dances by 91-year-old **Gemze de Lappe.**” —Scott Morgan, *Daily Herald*



John Cudia and Ashley Brown



Curtis Holbrook

Sixteen Performances:

May 4, 5, 8*, 9, 10, 11*, 12, 15*, 16, 17, 18*, 19. (*matinee and evening)

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Lyric Unlimited

LYRIC OPERA OF CHICAGO

Lyric Unlimited: A New Initiative

The 2012/13 season marked the inaugural year of Lyric Unlimited. Building on Lyric's longstanding education programs, the company established this new initiative to provide a relevant cultural service to communities throughout the Chicago area, including communities for whom opera and opera companies have been largely irrelevant.



More than 130,000 children and adults participated in Lyric Unlimited programs during this first year.

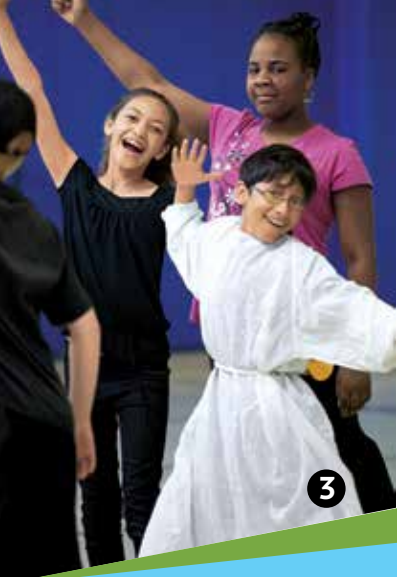
2



Among the most highly anticipated projects was the Midwest premiere of the world's first mariachi opera, ***Cruzar la Cara de la Luna***, presented in partnership with the National Museum of Mexican Art. The April 7 performance at the Civic Opera House, featuring the world-famous Mariachi Vargas de Tecalitlán, sold out weeks in advance. More than half the audience comprised first-time Lyric ticket-buyers. Lyric Unlimited then presented *Cruzar* with Mariachi Aztlán at Pilsen's Benito Juárez Community Academy and Waukegan's Genesee Theatre, reaching substantial new audiences. *Cruzar* exemplified a central goal of Lyric Unlimited: developing new collaborations with a variety of cultural and community organizations.

Another groundbreaking project united Lyric with The Second City, Chicago's famed improv comedy company. The brainchild of Lyric Creative Consultant Renée Fleming, ***The Second City Guide to the Opera*** rocked the opera house on January 5, co-hosted by Fleming and legendary actor Sir Patrick Stewart. Lyric covered the orchestra pit and set up extra seats to meet ticket demand! The show's overwhelming popularity led to a month-long cabaret-style run onstage in June.

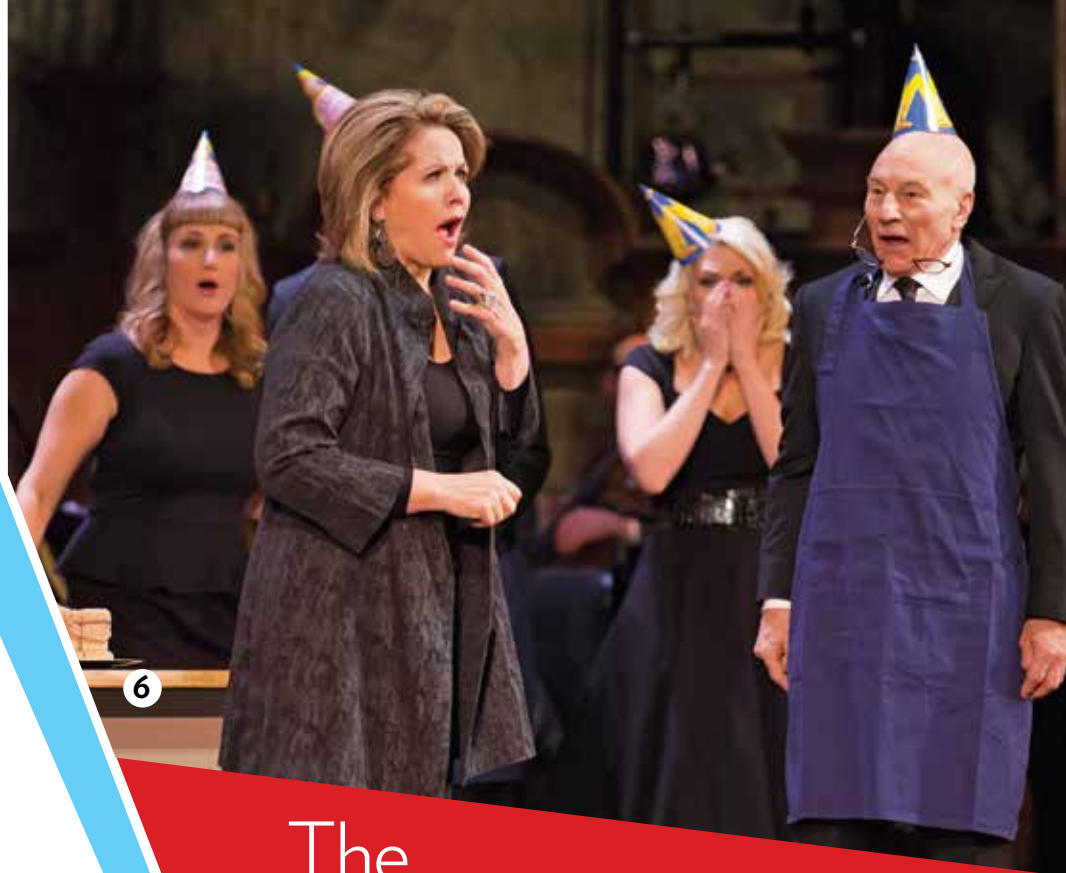
Lyric Unlimited also presented the company's first-ever family program, ***Popcorn & Pasquale***, a specially adapted version of Donizetti's *Don Pasquale*, to introduce children ages 5-12 and their families to the world of opera in a fun and easily accessible way. The full-to-capacity audience journeyed through selected songs and scenes (performed by the stars of Lyric's main stage *Don Pasquale* performances), watched a set change, and received a printed program with take-home activities.



A partnership with the **Greater Chicago Food Depository** during the run of Humperdinck's *Hansel and Gretel* brought awareness to the issue of hunger, an important theme of the opera. Lyric patrons donated more than 1,500 pounds of food that provided 1,202 nutritious meals to Chicagoans in need.

Arts advocacy is an essential component of Lyric Unlimited. When Mayor Rahm Emanuel unveiled Chicago's new Cultural Plan and Arts Education Plan for the Chicago Public Schools in October at Perez Elementary School, Lyric's Renée Fleming joined fellow national cultural advisors Yo-Yo Ma and Damian Woetzel to lend support at the press conference and also to engage students in musical activities. In February, Fleming teamed up with Lyric Opera and the CPS Office of Arts Education to present the first initiative of the Arts Education Plan, *An Arts Liaison in Every School*.

Lyric Unlimited presented the company's well-established education programs throughout Chicago. More than 20,000 students (grades 3-6) experienced an abridged English-language version of Mozart's *The Magic Flute* through **Opera in the Neighborhoods (OIN)**. A special OIN performance was presented at Lurie Children's Hospital, in collaboration with the Lyric Opera Women's Board and Lurie's Founders Board. **OperaKids**, a program of in-school residencies led by Lyric Opera teaching artists, engaged students (grades 1-6) in arts and literacy learning. **Student Backstage Tours** (grades 3-12) welcomed more than 3,000 students from 58 schools to 20 North Wacker Drive, for a glimpse behind the scenes in a world-class opera company. **Teen Opera Circle** and **College Opera Circle** provided in-depth, guided study of operas, plus access to selected dress rehearsals. Students (grades 6-12) enjoyed full-length performances of *Hansel and Gretel*, *A Streetcar Named Desire*, and *Oklahoma!*. More than 7,800 college students developed a taste for opera through **NExT**, an online program enabling college students to attend performances for just \$20. (Many former **NExT** members have become faithful subscribers!) Lyric continued its partnership with the Merit School of Music and plans to expand the program to include more schools.



The Second City Guide To The Opera

"This new collection of sketches, staged with vigor by Billy Bungeroth, is masterful in the way it rides the line between catering to Lyric regulars (who will issue 'bravos' in very specific composer references) and opera newbies, who are amply served by bits about bad audience behavior and opera excesses." —Kris Vire, *Time Out Chicago*

PRESENTED BY





Adult programs included Lyric's **Discovery Series** panel discussions with singers, directors, and conductors; **Pre-Opera Lectures** for more than 30,000 audience members; and **Community Lectures** for 7,000+ attendees. **The Senior Matinee** enabled nearly 2,000 Chicago-area seniors to attend the *Don Pasquale* dress rehearsal through Lyric's continued partnership with the Chicago Department of Senior Services.

The annual free **Stars of Lyric Opera at Millennium Park** concert attracted a capacity crowd of 16,000, featuring stars of the Lyric season and current members of The Patrick G. and Shirley W. Ryan Opera Center.

Lyric Unlimited now benefits from guidance and oversight from a new board committee, chaired by Eric S. Smith of JPMorgan Chase. The committee guides the development and implementation of new activities.

Lyric Unlimited has dramatically increased the range and scope of Lyric's community and education projects. In future seasons it will expand already-successful activities, and develop additional collaborative ventures that will ultimately transform how Lyric embraces the city it exists to serve.



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The Second City Guide to the Opera

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Cruzar la Cara de la Luna

Performed by Mariachi Vargas de Tecalitlán

BY JOSÉ "PEPE" MARTÍNEZ AND
LEONARD FOGLIA

10



"Nothing like the exuberant dazzle of mariachi to explode operatic stereotypes...the collaborators tell a moving story with universal appeal... Not the least engaging part of the show is Martínez's music...all spiced the alluring rhythms and simple harmonies of Martínez's brilliant mariachi musicians." —John von Rhein, *Chicago Tribune*

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3. Opera in the Neighborhoods
4. Greater Chicago Food Depository drive with Lyric Young Professionals
5. *Popcorn & Pasquale*
6. Sir Patrick Stewart and Renée Fleming in *The Second City Guide to the Opera*
7. Opera in the Neighborhoods
8. Teen Opera Circle
9. Student Matinee
10. Mariachi Vargas de Tecalitlán in *Cruzar la Cara de la Luna*

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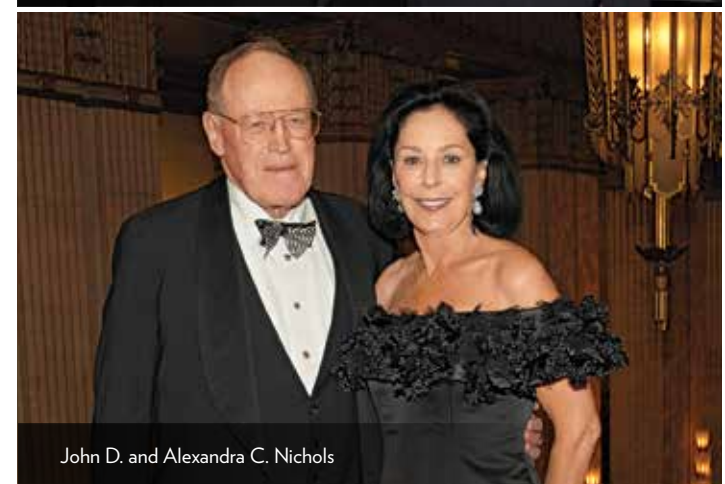
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WOMEN'S BOARD REPORT

The 2012/13 season found the Women's Board busier than ever with two new events, a continued partnership and the grand tradition of the Opening Night and Opera Ball.

Coming off of the wildly successful Wine Auction 2012, I can truly say that the committed and enthusiastic members of the Women's Board have outdone themselves in creating innovative programming to support Lyric Opera. All our activities and fundraising totaled \$3.5 million for our beloved Lyric Opera!

We started off the 2012/13 season with a memorable evening at the Opening Night Gala featuring Strauss's *Elektra*. Chairman Rebecca Knight and her committee created a dramatic setting for opera-goers in the Daniel F. and Ada L. Rice Grand Foyer. Surrounded by red roses and chandeliers, guests enjoyed hors d'oeuvres throughout the Opera House. Following the emotionally riveting performance, more than 600 guests went to the Opera Ball at Radisson Blu Chicago. Chairman Caryn Harris and her committee created a gorgeous Ball there. Thank you to AON for their sponsorship of Opening Night, to ITW and Northern Trust for sponsoring the Opera Ball. Graff Diamonds graciously sponsored the Opera Ball Reception, and Bartlit Beck Herman Palenchar & Scott sponsored the Opera Ball Grand March. My thanks as well to the additional sponsors listed on page 5.

In January, the Women's Board hosted the inaugural event of Lyric Opera of Chicago's Wine Showcase Series. Co-chairs Marilynn Thoma and Erica Sandner orchestrated an all-red tasting and seminar with Georg Riedel of Riedel Crystal, with dinner at Spiaggia immediately following. What a lovely evening for all!

For the second year in a row, the Women's Board came together with the Woman's Board of the Art Institute of Chicago for a joint board meeting and luncheon and program in April. Attendees from both Boards were treated to a "behind-the-scenes" look at the upcoming season as well as a "Dare to be a Diva" fashion show where members of Lyric's Women's Board became beloved opera figures from *Tosca* to *Carmen*.

In May, the Women's Board hosted the debut event around Lyric's American Musical Theater Initiative. Celebrating *Oklahoma!* was an inspired evening of "Diamonds and Spurs" and featured dinner by acclaimed chef Art Smith. Guests mingled among bales of hay and sunflower-covered tables in the William B. and Catherine Graham Room. Thank you to Chairmen Trish Rooney Alden and Jacky Ferro for their creative leadership, and to all the sponsors listed on page 5 for their support.

The Board of Directors' Annual Meeting Dinner on June 17, 2013 at the Four Seasons Hotel Chicago brought us together to celebrate the success of the season. Attendees were also treated to an exceptional performance by the fabulous Ana María Martínez. Our thanks to Annual Meeting chairman Ellen Stirling and to sponsors Susan M. Miller and Booz & Company.

I cannot express enough my gratitude and thanks to my fellow Women's Board members for all of their great ideas and hard work that make all of this possible. I have greatly enjoyed my second year as Women's Board president and I look forward to many more successes in the coming season.



Anne Reyes

Anne Reyes
President



Dare to be a Diva Fashion Show of Costumes



Susan B. Noyes and Family at Opera Ball 2012



Marilynn Thoma and Georg Reidel at
the Wine Showcase Series

THE PATRICK G. AND SHIRLEY W. RYAN OPERA CENTER REPORT

In a season full of new activities for Lyric Opera, The Patrick G. and Shirley W. Ryan Opera Center contributed its own “firsts” in many ways.

Most significant was the debut of a new twice-monthly broadcast Recital Series on 98.7WFMT, the only such series of its kind in the U.S. The series featured Ensemble members performing opera as well as classical and popular song literature and was heard by more than half a million listeners in its first year.

At the very start of the 2012/13 season was a unique concert collaboration between the Ryan Opera Center and Civic Orchestra of Chicago. Conducted by Lyric’s Music Director Sir Andrew Davis, the performance demonstrated the outstanding abilities of both organizations’ young artists.

Two members of the current Ensemble performed as part of *The Second City Guide to the Opera* in January, and a recent alumnus stepped in to perform a leading (and dancing!) role in Lyric’s inaugural American Musical Theater Initiative production of *Oklahoma!*

Of course, along with all of these “firsts” the Ryan Opera Center continued to offer its members extraordinary training and performance opportunities in fulfilling its mission as a leading professional-development program. Resident faculty provided vocal coaching, language training, and dramatic instruction. Several principal Lyric artists, including Thomas Hampson, generously shared their expertise with the singers, as did Lyric’s Music Director Sir Andrew Davis and Creative Consultant Renée Fleming.

In addition to the performances noted earlier, the Ensemble returned to the Grant Park Music Festival in August and performed in a backstage workshop production of *Don Pasquale* in June. Recital appearances included two programs for Rush Hour Chicago (a “first”), a collaboration with the Art Institute of Chicago, and special presentations for students at the Merit School of Music and Chicago High School for the Arts. And, most notably, our singers once again distinguished themselves in Lyric’s 2012/13 mainstage productions, performing 31 roles alongside alumni who performed 16 roles.

As a celebration of the entire year, the Ryan Opera Center hosted the annual *Rising Stars in Concert*, featuring the Ensemble in a showcase performance with members of the Lyric



Julie Baskes
Julie Baskes
President

Opera Orchestra and conductor Ward Stare, which was also broadcast on WFMT. (Generous sponsors are listed on page 29.)

This year’s *Rising Stars in Concert* honored outgoing Director Gianna Rolandi. Gianna has led the Ryan Opera Center to new heights of excellence over her tenure as Director and, prior to that, Director of Vocal Studies. And we are all so pleased that her association with the program is continuing as Vocal Consultant. Brava and thank you, Gianna!

A review of the past season would not be complete without acknowledging and recognizing the outstanding generosity and friendship of the Ryan Opera Center’s many supporters—in particular our Board of Directors—all of whom make possible the offerings and activities described above. Thanks, too, to newly appointed Director (and former Manager) Dan Novak and Music Director Craig Terry and their staff for the work they have started. As Board President and an opera enthusiast, I truly enjoy witnessing the growth and development of our artists. They have many “firsts” to come in their careers, which we can all proudly follow.



2012/13 Ensemble, Standing left to right: John Irvin, Will Liverman, Kiri Deonarine, Tracy Cantin, David Govertsen, Emily Birsan, Joseph Lim; Seated left to right: J'nai Bridges, Evan Boyer, Cecelia Hall, Bernard Holcomb

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Former Director and new Vocal Consultant Gianna Rolandi with the Ensemble at *Rising Stars in Concert*



Renée Fleming and Will Liverman



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GUILD BOARD OF DIRECTORS REPORT

The Lyric Opera Guild Board of Directors is pleased to report that its members raised \$1.73 million to benefit Lyric Opera. We are so grateful to all members for their personal gifts and solicitation efforts for the annual campaign, under the guidance of our vice president for fundraising, Craig R. Milkint.



Britt M. Miller

Britt M. Miller
President

The 29th annual Fantasy of the Opera black-tie gala was held on February 9. Fantasy vice president Courtney Rosen, co-chairman David J. Valkema, and their hard-working committee created an unforgettable evening — “Midnight in Paris.” The raffle, led by vice president Allison Alexander, featured travel packages that proved highly popular. The silent auction, organized by vice president Louise Johnson, showcased a tantalizing variety of items that attracted enthusiastic bidders who enjoyed our electronic bidding system. The highlight of the evening, of course, was the outstanding Cabaret, featuring performances by stars of Lyric’s 2012/13 season. We are particularly grateful to Music Director Sir Andrew Davis for serving as Master of Ceremonies. Thanks to the combined efforts of the Guild Board, our benefactors, donors, and Lyric staff, Fantasy 2013 raised more than \$440,000.

We express our sincere appreciation to the distinguished group of Fantasy of the Opera individual and corporate sponsors, listed on page 5.

The Backstage Tours provided visitors with the opportunity to explore life behind the curtain where the crew works hard to bring the world onstage to life. Dozens of trained volunteers and professional staff led 1,200 visitors through the Civic Opera House on two tour dates in February and March. We thank Robert W. Baird & Co. for its continued exclusive sponsorship of the tours, which are vital to Lyric’s community-engagement efforts.

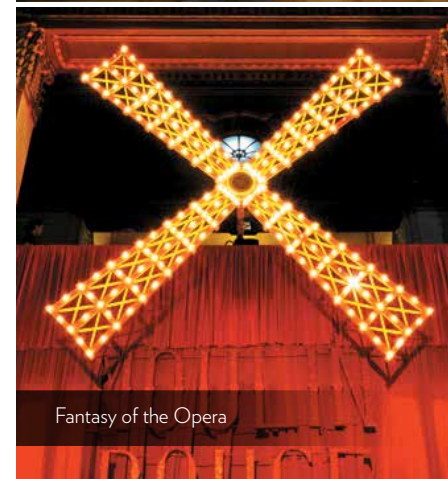
I am proud to work with the dedicated members of the Guild Board, and it is my privilege and pleasure to serve as President. We are extremely grateful for the support of the management and staff of Lyric. The Guild Board takes pride in contributing to the civic treasure that is Lyric Opera of Chicago.



Backstage Tours



Backstage Tours



Fantasy of the Opera



Fantasy of the Opera



CHAPTER'S REPORT

Dorothy Kuechl

Dorothy Kuechl
President
Chapters' Executive Board



LYRIC YOUNG PROFESSIONALS REPORT

Minka Bosco

Minka Bosco
President

Our Chapters raised \$1.75 million during Lyric's 2012/13 season! The Chapters represent Lyric Opera in their communities with more than 1,100 members in 15 Chapters located throughout the Chicagoland area and Lake Geneva, Wisconsin, bringing home the passion of this wonderful art form.

Our annual live-radio marathon fundraiser on 98.7WFMT, OPERATHON, celebrated its 33rd anniversary with a very successful 16-hour broadcast on Saturday, October 20. Under the leadership of Peggy Beata and Sherie Shapiro, OPERATHON 2012 exceeded its goal and raised \$482,465 through challenge grants and merchandise sales. Our appreciation goes to Booz & Co. and 98.7WFMT for their generous sponsorship. Special thanks to American Airlines, official airline of Lyric Opera for their on-air auction. We also thank the generous challenge grant donors and merchandise sponsors (listed on page 5). Helping in the success were the dedicated Chapter volunteers, who sold Lyric's exclusive merchandise during the season in the OperaShop kiosk and OperaShop Online, making the shopping experience available to a much broader audience.

The Season Preview Concert in October, made possible by the Komarek-Hyde-McQueen Foundation/Patricia Hyde and the Charles B. Preacher Foundation, was presented especially for first-time subscribers, and donors at the Member giving level (\$35 and above). The event showcased Ryan Opera Center Ensemble members and featured a selection of arias from each of the season's operas.

It is an honor to serve as President of the Chapters' Executive Board. One of my most rewarding duties has been meeting the diverse and dedicated Chapter volunteers whose love for Lyric knows no bounds. I extend my gratitude to Lyric Opera of Chicago and the Chapter community for this special privilege and wonderful experience.

Lyric Young Professionals (LYP), a project of the Renée Fleming Initiative, is a group of dynamic opera lovers dedicated to building a new generation of supporters for Lyric Opera of Chicago. The group has increased its membership from 32 to 70 since its inception under this Initiative. We engage our members (and interested young professionals) in various activities to fulfill the desires of the age group through networking and unique social events – fashion shows, La Triviata (opera trivia night), social hours and after event parties. Most recently we partnered with the Greater Chicago Food Depository, asking members to bring a bag of nonperishable groceries to gain a specially priced ticket to a *Hansel and Gretel* performance. In addition, we want to learn more about the art form and attend Lyric's Discovery Series, and we host social hours with Lyric Insiders – speakers have included Roger Pines, Lyric's Dramaturg; Mary L. Selander, Lyric's Director of Development; Jack Zimmerman, Lyric's Subscriber Relations Manager; Cayenne Harris, Lyric Unlimited Director; Sir Andrew Davis, Lyric's Music Director, and Anthony Freud, Lyric's General Director. Most recently the LYP officers met with Renée Fleming to discuss past achievements and future endeavors.

The Lyric Young Professionals is grateful for the opportunity to serve Lyric. We extend our special thanks to United Scrap Metal, Inc. for its sponsorship.

LYRIC OPERA OF CHICAGO CHAPTER 2012/13 FUNDRAISING

Aria Society (\$100,000 and above)

Lyric Opera Chapters' Executive Board
Barrington Chapter
Near North Chapter
Winnetka Chapter

Platinum Grand Benefactor (\$50,000-\$99,999)

Glencoe Chapter
Lake Geneva Chapter
Northfield Chapter

Golden Grand Benefactor (\$25,000-\$49,999)

Evanston Chapter
Flossmoor Area Chapter
Highland Park/Deerfield Chapter
Hinsdale Chapter
Riverside Chapter
Wilmette Chapter

Silver Grand Benefactor (\$10,000-\$24,999)

Far West Chapter
Hyde Park/Kenwood Chapter
Northwest Chapter



Lyric Young Professionals with Renée Fleming

THE OVERTURE SOCIETY PLANNED GIVING AT LYRIC OPERA

This 58th season brought many exciting Overture Society activities, including an OPERATHON Challenge Grant from Overture Society members totaling more than \$100,000, three appreciation luncheons, three estate planning seminars, and increased bequests to Lyric Opera.



René Barbera with Judy and Merrill Blau

Planned givers at Lyric Opera continue to be very devoted to Lyric Opera. Many of the Overture Society's 429 members have committed multiple planned gifts to Lyric, thus representing in excess of 560 actual gifts. In addition, 99 of our planned givers are Bel Canto Benefactors who have made major planned gifts while continuing to contribute generously to Lyric's annual campaign.

Overture Society members rallied to the cause in October by raising over \$109,000 for the OPERATHON 2012 Overture Society Challenge Grant. This was the Overture Society's 15th OPERATHON Challenge Grant, and the best ever. The Overture Society's magnificent achievement showed their eagerness to support Lyric's many successful education and community engagement programs, part of Lyric Unlimited.

Some of our Overture Society members elect to be production sponsors of operas. Planned gifts can support productions if designated as such, or cash gifts can be given for a specific production during your lifetime. Productions included Richard Strauss's *Elektra* and Wagner's *Die Meistersinger von Nürnberg* this past season, and Puccini's *Madama Butterfly* and Wagner's *Parsifal* in 2013/14. Overture Society members are encouraged to become production sponsors at Lyric Opera and enjoy the spectacular benefits available to this elite group.

In 2012/13, Lyric received over \$4.25 million in bequests from 38 estates. This exemplifies the generosity of our dedicated planned givers and the importance of planned gifts to the growth of Lyric's endowment and long-range planning. Lyric Opera is deeply grateful to all Overture Society members for establishing the cornerstone of Lyric's financial future.

BEL CANTO BENEFACTORS

Anonymous (15)	Julian W. Harvey	Lyn and Bill Redfield
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Valerie and Joseph Abel	Mrs. John C. Hedley	Chatka Ruggiero
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	Dr. Sondra C. Rabin	

TREASURER'S REPORT

Fiscal 2013, which represented a 14-month period, was comprised of the 58th opera season and expanded programming, most notably the American Musical Theater Initiative and Lyric Unlimited activities.



Paul J. Carbone

Treasurer

\$26.7 million in ticket sales represented 264,000 sold tickets in the current year, up from 233,000 in the prior year. Operating expenses increased to \$68.3 million. Key expense drivers were additional programming – most notably Lyric Unlimited activities and the American Musical Theater Initiative – and the fiscal year-end change from April 30 to June 30. Thanks to our generous donor family, we were once again able to balance operations with \$29.4 million of operating support.

The Opera's long-term financial health continues to remain strong. The increase in net assets

was largely due to an increase in investment returns and contributions and pledges for future activities. In this report, we present only selected financial information. For the complete audited financial statements, including footnote disclosures, visit www.lyricopera.org, click on "About Lyric", "Financial Statements".

The Opera changed its fiscal year end from April 30 to June 30 in 2013 to better accommodate expanded programming and activities. The period ending June 30, 2013 represents a 14-month year.

FINANCIAL HIGHLIGHTS

Periods Ending	June 30, 2013	April 30, 2012
Ticket Sales	\$26,671,273	\$25,029,859
Other Operating Revenue	12,211,130	10,722,251
Total Operating Revenue	38,882,403	35,752,110
Total Operating Support	29,407,099	24,639,807
Total Operating Revenue and Support	68,289,502	60,391,917
Total Operating Expenses	68,289,502	60,391,917
Change in Unrestricted Operating Net Assets	-0-	-0-
Long-Term Investments	162,544,155	154,369,785
Total Assets	244,817,706	223,268,274
Total Net Assets	185,689,404	159,459,277
Operating Revenue as a percentage of Operating Expenses	57%	59%

NON-FINANCIAL HIGHLIGHTS

Total Public Opera, Musical and Lyric Unlimited Attendance	263,942	233,113
Number of Other Community Engagement and Education Events	647	665
Total Participants, Other Community Engagement and Education Events	102,615	101,771

Annual Report Sponsor:



Annual Meeting Sponsors:

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