

*Lyric*  
2015/16 Season



Rossini

# CINDERELLA

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BILL COOPER/WELSH NATIONAL OPERA



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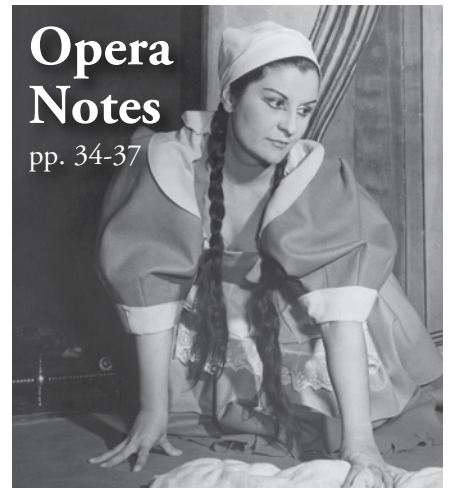
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*On the cover: Costume sketch for Alidoro  
by Joan Guillén.*



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20 NORTH WACKER DRIVE  
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*Lyric*

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# From the General Director

Gioachino Rossini's *La Cenerentola* (*Cinderella*) is one of the wittiest and most entertaining of all comic operas. It's based on one of the world's most famous fairytales, but it has its own take on it, with an array of memorable characters. As you'll hear, it's also exceptionally challenging to sing, since Rossini has given his performers very florid, acrobatic music requiring the ultimate in virtuosity.

I know you'll be captivated by Joan Font's spectacularly imaginative vision of *Cinderella*. Forty-four years ago in Barcelona this brilliant director founded a company called Els Comediants, of which he remains director today. The company started out presenting street theater, but for more than 15 years it has specialized in opera. Joan's take on *Cinderella* is entirely true to this story's fairytale roots – traditionally witty and fantastical, but also very zany. Among the characters he has created is a delightful group of rats who are Cinderella's closest friends, offering her assistance and accompanying her wherever she goes.

On the podium for this production is our remarkable music director, Sir Andrew Davis. Whenever he and I discuss what would be most interesting for him to conduct, I'm used to his mentioning works of Mozart, Wagner, Strauss, Berg, or Britten. His enthusiasm for Rossini's *Cinderella* took me by surprise! On the other hand, I've been aware for years of his love for Rossini's music and his successes in other Rossini works. It will be a treat for all of us to hear Sir Andrew conduct a Rossini work at Lyric for the first time. He'll bring to it tremendous exhilaration, as well as the musicality that distinguishes all of his performances.

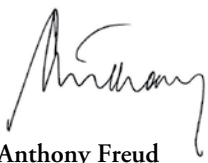
Returning to us in the title role is American mezzo-soprano Isabel Leonard, gifted with a wonderful voice and tremendous stage presence. She's rapidly making *Cinderella* her own in major opera houses. Isabel made a sensational debut with us two seasons ago in another Rossini comedy, *The Barber of Seville*, in which her portrayal of Rosina both sparkled and touched the heart. We need to fall in love with *Cinderella*, to be moved by her plight, and to want her to succeed. Isabel is a performer who can convey all this, bringing the character vividly and unforgettably to life.

This opera's tenor role brings to mind what I've always found one of the most exciting moments in Rossini – Prince Ramiro's aria, revealing his newfound passion for *Cinderella*. It's very elaborate, with a soulful middle section and a spectacular conclusion, with repeated high Cs. Singing it at Lyric will be one of today's finest *bel canto* singers, Lawrence Brownlee, whose artistry I've long admired. I'm thrilled that we'll be welcoming him to Lyric for his eagerly awaited debut. He's made a specialty of Rossini internationally, and possesses all the lyricism and agility to make him the perfect Ramiro.

For *Cinderella* it can be particularly valuable to have artists performing in their native tongue – above all, for the two characters to whom Rossini gave incredibly fast, fiendishly difficult patter songs (the pair also unite for a hilarious, showstopping duet). We're exceedingly fortunate to have two marvelous Italian singers in these roles. Our Don Magnifico is Alessandro Corbelli, a great Lyric favorite and the most distinguished comic baritone in the world. As Dandini we have the vibrant young bass-baritone Vito Priante, who will be debuting with us. Each of these artists will be both immensely authoritative and pricelessly funny singing – and acting – Rossini's endlessly exhilarating music.



STEVE LEONARD

  
Anthony Freud

# From the President

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I'm thrilled to begin my tenure as President of Lyric Opera for many reasons, but above all, because opera has become a vital element of my life, both personally and professionally. In the early 1990s, when my company was about five years old, I realized that in the marketing world you took clients to a Bulls Game, or to Wrigley Field – there was a customary set of entertainment venues. But rather than a sports outing, what if we treated them to the opera? We began bringing clients, for whom it was unique and unforgettable, introducing them to an art form they'd heard about but never experienced. For me, it checked the boxes on the business side, but it also nurtured in me an enduring love for opera. I'd grown up in New Jersey listening to WQXR, hearing the Met on the radio, but becoming a subscriber and enjoying opera *in the theater* was brand new to me.

It's been my great pleasure to be a Lyric subscriber since 1992. I feel a special excitement every opening night, and when I return to a production a second or third time, I always see things I hadn't seen before. My wife and I continue to introduce people to Lyric, many of whom have become subscribers themselves.

When I was growing up in the 1960s and '70s, people frequently responded to opera as something classic, almost old world, best seen and heard in traditional performances. Today, however, I relish the broad range of theatrical interpretation. I'm struck every season by performances that communicate a particular resonance with what's happening culturally or socially in our world at the time. Certain truths captured so memorably in opera are timeless, still challenging us as they challenged these works' original audiences. I think of recent productions, such as *Rusalka* or *The Passenger* – each was a truly visceral experience that stayed with me for weeks. This year I'm looking forward with great anticipation to Lyric's new production of *The Marriage of Figaro*, and especially to the world premiere of *Bel Canto*.

Under my watch, the next chapter in Lyric's history will implement the strategic plan the management and board developed four years ago. The principles of excellence, relevance, and fiscal responsibility are our key priorities of focus. I'm excited to witness Lyric becoming a broader provider of cultural service to Chicago and the Chicagoland region.

To stay excellent, relevant, and fiscally responsible in this rapidly changing world, we need to be prepared to innovate. That means looking beyond the customary constraints of our art form and asking, "What can we learn, borrow, beg, or steal from other forms of entertainment and cultural enrichment?" One idea behind the board's innovation committee has been to empower a small group of board members to do just that. In many ways Lyric Unlimited is our laboratory. Through it we are reaching out to communities throughout Chicago, we are forming collaborative partnerships with other cultural, community, and educational organizations, and we are exploring the ways in which opera, as an art form, may develop in the future.

Lyric offers an increasing number of diverse activities – not only our mainstage opera season, but also our productions of great musicals, Lyric Unlimited's wide-ranging projects, and, of course, our world-renowned Ryan Opera Center. But we need to think of ourselves as *one* Lyric. Everything we do is part of a unified, single-minded goal to be the great North American opera company of the twenty-first century.



A handwritten signature in black ink, appearing to read "D Ormesher". The signature is fluid and cursive, written on a white background.

David T. Ormesher

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*Lyric's cast for Wozzeck is headed by five major European artists new to Lyric this season: (clockwise) Tomas Konieczny as Wozzeck (pictured as Wagner's Dutchman); Angela Denoke as Marie (pictured in that role); Gerhard Siegel as the Captain (pictured in that role); Brindley Sherratt as the Doctor (pictured as Philip II in Don Carlos); and Stefan Vinke as the Drum Major (pictured as Siegfried).*

# What Makes a Cast?

*Enormous care goes into choosing the artists  
appearing in any Lyric production*

by Roger Pines

Getting an opera production onstage in a major international company like Lyric Opera involves a number of logistical miracles. Perhaps the biggest one of all is the fact that a group of artists – many in huge demand worldwide – can be assembled, arrive here in time to rehearse, and together collaborate to create a spectacular experience for audiences night after night. Casting Lyric productions is the responsibility of four people who confront this challenging task with enormous excitement, knowledge, and enthusiasm.

The casting committee consists of general director Anthony Freud, music director Sir Andrew Davis, director of artistic planning Andreas Melinat, and casting consultant Evamaria Wieser. “My job and Evamaria’s is to bring casting ideas to the table,” says Melinat. “We discuss them as a group – it’s a very collaborative environment – but the final decisions rest with Anthony and Maestro Davis.”

For every opera scheduled at Lyric, whether a revival or a new production, the committee first agrees on the particular *approach* to casting. For example, the next time the company produces *La Bohème*, says Freud, “do we want to cast with established stars the way we did the last time [2012-13, with Ana María Martínez and Dmitri Pittas leading the first cast and Anna Netrebko and Joseph Calleja the second]? Or do we want to cast with newcomers our audiences won’t have heard before?”

If Lyric has chosen a particular conductor or director, do those choices influence the way a production is cast? “When it’s a conductor with particular stylistic specificity, then of course, you’d cast singers you believe would be in tune with that conductor’s ideas about the piece,”



*Captivating casting:  
Elizabeth DeShong  
and Maria Kanyova  
in the title roles of  
Hansel and Gretel  
(2012-13).*

DAN REST

explains Freud. The same is true of directors. “Part of my job is to assure that the entire production team – cast, conductor, director – is complementary and collaborative. That’s how we can achieve the best performances.”

As the conductor of either three or four operas in any Lyric season, Davis will have strong feelings about not only how the works he conducts should be sung, “but also the other operas as well! When there are specific singers I’m interested in, we try to

get them, and more often than not we succeed, so I have specific input in that way. I’m able to spend time listening to people I’m not familiar with via YouTube, where you can tell a certain amount about an artist – although certainly not everything. Anthony, Andreas, and Evamaria hear opera all over the world, but I have very little time to do that, so to a large extent I’m depending on their opinions and their experience of particular singers.”

On the surface Lyric’s casting process might seem fairly straightforward, as far as the most basic requirements are concerned. “Fundamentally, we need to hire singers of exceptionally high quality who will be audible in a 3,560-seat venue,” says Melinat. But he makes an important distinction: “It’s not only size of voice, but how well they can *project* into a theater our size. There are people who lack big voices, but they’re technically so proficient that their voices will carry well.” Their repertoire might change in coming to Lyric. For example, a soprano may sing Tosca in an Italian theater of 1,000 seats, but in our theater she might not take on anything heavier than Violetta. Voice, musicianship, interpretive ability – those assets all go without saying. And of course,



After her acclaimed Lyric debut as Octavian in *Der Rosenkavalier* (1989-90, left), Lyric audiences didn't see Anne Sofie von Otter again until last season, when she returned for another Strauss role, *Clairon* in *Capriccio* (right).

in recent decades, with audiences experiencing opera on television and then in movie theaters' HD transmissions, acting ability is figuring more significantly in the mix.

Based in Salzburg and serving as Lyric's talent scout throughout Europe, Evamaria Wieser recognizes that "now American houses are also looking for *packages*. That means you need an artist who is not only an excellent singer, but also has personality onstage. It's not so much the look – it's the acting skills. You can be a very beautiful woman or a very handsome man who can't walk onstage, so the looks don't help! But this does make the process of casting much longer and more challenging."

There's also the issue of balancing the cast. Melinat mentions Lyric's three most recent productions of *Don Giovanni*: 1995-96 (James Morris, Carol Vaness, Bryn Terfel, 2004-05 (Terfel, Susan Graham, Karita Mattila), and 2014-15 (Mariusz Kwiecień, Ana María Martínez, Marina Rebeka). Each cast was the result of careful considerations regarding both voice and physicality. *Hansel and Gretel* is another good example, in that the two leads must convince as a youthful brother and sister, while uniting perfectly in their musical approach. For Lyric's 2012-13 revival the choice of two petite, exceptionally musical singers, Elizabeth DeShong and Maria Kanyova, was ideal.

Casting carries significant risk in one important respect: it's impossible to predict what an artist's vocal condition will be – especially with young singers. "When we do the casting, we do it often five years ahead," notes



The most popular operas are frequently double-cast at Lyric – for example, *La bohème* in 2012-13, with Dmitri Pittas and Ana María Martínez (left) and Anna Netrebko and Joseph Calleja (right).





*A Lyric discovery: Jonas Kaufmann, still little known in this country when cast in La traviata (2002-03, with Patrizia Ciofi); and in his return as one of the world's most sought-after artists, in Manon (2008-09, with Natalie Dessay).*



*An enthusiastic call to Lyric from Sir Andrew Davis after working in Europe with Piotr Beczala led to the Polish tenor's Lyric debut as Gounod's Faust, pictured here (2009-10).*

Wieser, “and generally young voices are going to develop by the time we hear them at Lyric. Christiane Karg’s voice has grown incredibly since we hired her as Susanna in *Figaro*. Of course, if a singer launches the career and is singing five, six, seven productions every season, and has a solid technique, the voice just *develops* – although sometimes it doesn’t, and that’s a pity. We take possible vocal changes into account, but it’s a risk we take casting these productions so far in advance.” Freud adds that “it’s important for us as an artistic team to keep up to date with the development and the overall vocal condition of *all* the artists we engage, not just the young ones.”

The reality of the opera business is that all important international houses are competing for the services of a comparatively limited pool of major stars. Engaging the desired artists isn’t just about contacting them years ahead. “You also establish good relationships with the artists who are most important to you,” says Freud, “so that when you discuss an opportunity for them at Lyric, it’s different from the many other offers they receive.” Lyric learns what an artist’s priorities may be, “and when you make a proposal, you already know you’re talking about a project that is likely to be of major interest.” Timing is hugely important, and Freud confesses that if a major star artist is interested in doing a role here, “I’ll try to align

the planets so we’re in a position to offer that role at the time that the artist prefers.”

In determining whether artists are right for Lyric, it’s always preferable to hear them onstage in a role, or failing that, in a live audition. With so many artists to consider, inevitably not everyone can be heard live. A CD or DVD can be helpful, as are performances online, in helping to narrow down the field and getting a basic *initial* reaction to a singer, “but I want to emphasize,” says Freud, “that it’s really not possible to make a reliable judgment without a live experience.”

Occasionally the company will discover a major artist on the cusp of huge stardom. That was the case, certainly, with Jonas Kaufmann, who debuted in America at Lyric in a supporting role (Cassio in *Otello*), before his career took off. Sir Andrew Davis recalls encountering another spectacular tenor before the world knew him well: “When Piotr Beczala did an outdoor concert with me and the Leipzig Gewandhaus Orchestra, I got on the phone immediately about him. Nobody had heard of him then, but a few weeks later the whole world had heard of him!” A few seasons later, Davis conducted Beczala’s highly praised Lyric debut as Gounod’s Faust.

Once the stars are cast, what about filling other roles? Lyric goes with a mix of established singers, new talents ready for a debut with the company, and Ryan Opera Center members. Wieser – a vital member of the Salzburg Festival’s artistic team, previously associated with the major companies of Munich, Rome, and Paris – offers special expertise regarding the European market, searching for interesting newcomers or important artists not yet well known in America. “I come to Chicago four times a year throughout the season,” she says, “and I try to see all the productions so we have a kind of control over what we’ve done before. We generally have one or two meetings in Europe during the summer. On these occasions I often put together auditions for Anthony and Andreas to hear singers I’ve gotten to know.”

Wieser had much to do with assembling Lyric’s current *Figaro* cast. “Adam Plachetka is one of my babies, having auditioned for me when he was 21. No one knew who he was then. His talent was clear, he only had to develop.” Constantly in touch with Freud, Melinat, and Davis during any given season, Wieser recalls Sir Andrew declaring that “we



Several of Lyric casting consultant Evamaria Wieser's discoveries will be debuting at Lyric this season. Pictured at left are Czech bass-baritone Adam Plachetka and German soprano Christiane Karg, shown with Wieser (center) in Salzburg. Above are, left to right, Israeli mezzo-soprano Rachel Frenkel, German soprano Christina Landshamer, and French mezzo-soprano Marianne Crebassa.

want a very young, new cast for *Figaro*,” and several names were mentioned, recalls Wieser. “We were discussing who would be most interesting, and finally we focused on a few names. We then did the research – were those singers going to be available and interested?”

Another singer from *Figaro*, Rachel Frenkel (Cherubino), also came to Lyric through Wieser, who heard her in Germany’s prestigious Neue Stimmen competition: “When we were casting *Die Frau ohne Schatten* in Salzburg, she auditioned for [conductor] Christian Thielemann, got the part of the Falcon, and things started to happen!” It was also very early on that Wieser first heard Lyric’s Susanna, Christiane Karg, and the *Figaro* production’s new conductor, Henrik Nánási. Later this season, Lyric audiences will encounter other new singers brought to the company’s attention by Wieser, including *Nabucco*’s bass Dmitry Belosselskiy (“I was in Moscow judging the Vishnevskaya Competition and people there said, ‘There’s a really interesting guy at the Bolshoi – you have to hear him!’”), *Der Rosenkavalier*’s soprano Christina Landshamer, and *Romeo and Juliet*’s mezzo-soprano Marianne Crebassa: “Christina auditioned for Thielemann – the same audition as Rachel – and they both got three jobs from him, he liked them so much.” In Baden-Baden, when Landshamer and Frenkel sang with Renée Fleming in *Ariadne auf Naxos*, “Renée got to know them and gave her high recommendation.” In opera, as in so many other professions, “the world is very small!”

If you’re wondering why certain major artists perform rarely or not at all at Lyric, chances are that family concerns are the cause. “There is a different sense among artists today of how much time they want to spend at home with their children,” says Melinat. Of course, that situation can change over time: the renowned Swedish mezzo-soprano Anne Sofie von Otter came to America for fewer projects requiring extended periods of time while her children were younger, but now that they’re grown, she has greater flexibility to accept projects like Lyric’s *Capriccio* (2014-15). Also, for a singer based in Europe, it’s a lot easier to go home between performances if, say, they’re singing in Paris and living in London. “People have declined invitations from us because the rehearsal time and the performance schedule we require is too long for them,” notes Melinat. “With most titles, we’d like to have the same cast. It’s different at the Met where they can do four *Bohèmes* in September, four in December, and four in May, changing out two or three casts.”

Another crucial element in Lyric casting is the Ryan Opera Center. “The program offers us a range of win-win opportunities,” says Freud. “We can benefit these young artists in the ensemble by giving them exciting, vocally appropriate roles, and we can benefit the company by maintaining long-term relationships with a range of outstanding artists once they leave the program and launch their careers. Using Ryan Opera Center artists as

we do greatly enhances the quality of Lyric performances.”

What happens when the best-laid plans go awry in a cast, due to unexpected circumstances that cause a cancellation? “We have an excellent artistic administration who go into top gear,” explains Freud. “Among us all, we pool our suggestions and compile a long list of potential candidates. Checking availability narrows that long list down to a short list – well, if you’re *lucky* it’s a short list! Sometimes you have only a single option, and you pursue it immediately. What you do if you have some months’ notice is very different from a week’s notice, which is different from a day, which is different from an hour!” Fortunately, Lyric has understudies who are properly rehearsed (some from the Ryan Opera Center, others from outside the company), and many have been the exciting performances when an understudy has had the chance to go on at the last moment.

It’s glorious when the pieces of the puzzle fall into place: the artists are contracted, they arrive safely in Chicago, they develop as a cohesive team during rehearsals, and then triumph on opening night. All the work behind the scenes is worthwhile for a moment like that, when casting that had been a dream a few years before finally becomes thrilling reality onstage.

*Roger Pines, dramaturg of Lyric Opera of Chicago, writes regularly for opera publications and record companies internationally.*

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*Lyric*

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Lyric Opera of Chicago

*New-to-Chicago Production*

Gioachino Rossini

## Cinderella

*Lyric Opera presentation generously made possible by  
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# CINDERELLA

## *Synopsis*

The opera takes place at the home of Don Magnifico and in the palace of the prince, Don Ramiro.

*There will be one intermission.*

### ACT ONE

*Scene 1.* Don Magnifico's daughters, Clorinda and Tisbe, preen themselves while their stepsister Angelina (a.k.a. Cinderella) consoles herself with a plaintive song about love (Canzonetta: *Una volta c'era un re*). It infuriates the sisters, whose threats are cut short by the arrival of Alidoro, court philosopher to the prince, Don Ramiro. Alidoro is searching for a suitable fiancée for the prince. At this moment he is disguised as a beggar, and is consequently very rudely treated by the sisters. Cinderella, on the other hand, kindly offers him a crust of bread.

The prince's retainers arrive to announce that Ramiro himself will appear shortly to invite Don Magnifico and his daughters to a ball, at which he will choose the most beautiful girl present as his bride. Clorinda and Tisbe are beside themselves with excitement, and each frantically calls for the assistance of the increasingly harried Cinderella (Ensemble: *Cenerentola, vien qua*).

Having just awakened, Don Magnifico tells his daughters of a dream he has just had, which he interprets as a prediction of sudden improvement in the family's fortunes (Cavatina: *Miei rampolli femminini*). Told of the prince's impending visit, he is elated and hurries his daughters to make themselves ready.

Ramiro enters stealthily, having disguised himself as his own valet, Dandini. When the prince suddenly sees Cinderella, each falls in love with the other at first sight (Duet: *Un soave non so che*).

Dandini arrives, dressed as the prince (Cavatina: *Come un ape ne' giorni d'aprile*). He pays court to Clorinda and Tisbe, offering them an invitation to the ball. Cinderella begs her stepfather to be allowed to attend as well, but Don Magnifico is deaf to her pleas. Alidoro enters, now in his normal attire, and demands to see Don Magnifico's third daughter. Magnifico pretends that she is dead, and all express their confusion (Quintet: *Nel volto estatico*). Once the others have left for the palace and Alidoro is alone with Cinderella, he assures her that she will attend the ball (Aria: *Là del ciel nel arcano profondo*).

*Scene 2.* At the palace, still masquerading as the prince, Dandini appoints a new chief Master of the Cellar: Don Magnifico, who proceeds to celebrate with great gusto (Aria with Chorus: *Conciosiacosaché trenta botti... Intendente! Direttore! Presidente! Cantinier!*).

Meanwhile, Dandini confers with Ramiro, painting a very unflattering portrait of the deportment and character of Clorinda and Tisbe. The two girls pursue Dandini (Quartet: *Principino, dove siete?*). Still disguised as the prince, he finally declares that he can marry only one of them, and that the other should wed his valet. Both are indignant at the suggestion. Alidoro enters to announce the arrival of an unknown veiled lady. When she is persuaded to show her face, Clorinda and Tisbe are struck by her resemblance to Cinderella (Sextet: *Parlar – pensar – vorrei*). So is Don Magnifico when he appears, still recovering from his carousing in the wine cellar. Dandini invites everyone to partake of a spectacular banquet (Finale: *Mi par d'essere sognando*).

### ACT TWO

*Scene 1.* Don Magnifico is convinced that Clorinda and Tisbe will enjoy a future of riches and triumph. Admonishing them not to forget him, he fantasizes on the privileges he will enjoy as the father of a princess (Aria: *Sia qualunque delle figlie*).

Ramiro, who has fallen in love with the mysterious lady, suspects that Dandini entertains similar feelings for her. Concealing himself, he overhears the *faux* prince proposing marriage to Cinderella. She refuses, confessing that she is already in love with his valet. Ramiro comes forth and himself proposes to Cinderella. She tells him that before she will marry him, he must discover her identity. Before leaving, she gives him one of a pair of bracelets she is wearing so that he may recognize her. Ramiro enlists his courtiers' aid as he embarks on his search for the unknown beauty (Aria: *Sì, ritrovarla io giuro*).

Don Magnifico presses Dandini for a decision as to which daughter he has chosen to marry. The father is infuriated when the valet reveals that he is not the prince at all (Duet: *Un segreto d'importanza*).

*Scene 2.* Don Magnifico, Clorinda, and Tisbe return home to find Cinderella awaiting their arrival. After a storm has come and gone, Ramiro and Dandini appear. Once the prince finds Cinderella and the second bracelet, he announces his intention to marry the girl, to the astonishment of Don Magnifico and his daughters (Sextet: *Questo è un nodo avviluppato*).

*Scene 3.* Cinderella forgives her stepfather and stepsisters, and happily proclaims that no longer will she sit sadly by the ashes (Rondo Finale: *Nacqui all'affanno... Non più mesta*).

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*Lyric*

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- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.
- The performance will last approximately three hours and fifteen minutes.

*New-to-Chicago Production*

*Gioachino Rossini*

**CINDERELLA**  
(LA CENERENTOLA)

*Dramma giocoso* in two acts in Italian

Libretto by Jacopo Ferretti, after Charles Perrault's tale *Cendrillon* and libretti by Charles-Guillaume Étienne for Nicolas Isouard's *Cendrillon* (1810) and Francesco Fiorini for Stefano Pavesi's *Agatina, o La città premiata* (1814)

First performed at the Teatro Valle, Rome, on January 25, 1817

First performed by Lyric Opera on October 14, 1959

Characters in order of vocal appearance:

<i>Clorinda</i>	DIANA NEWMAN*°
<i>Tisbe</i>	ANNIE ROSEN*°
<i>Angelina (Cinderella)</i>	ISABEL LEONARD
<i>Alidoro</i>	CHRISTIAN VAN HORN°°
<i>Don Magnifico</i>	ALESSANDRO CORBELLI
<i>Don Ramiro</i>	LAWRENCE BROWNLEE*
<i>Dandini</i>	VITO PRIANTE*

*Actors:* Eduardo Xavier Curley-Carrillo, Paula Dudzik-Muenzner, Monica Malanga, Kelly Maryanski, Sasha Rashidee, Michael Turrentine, David von Ehrlicher

<i>Conductor</i>	SIR ANDREW DAVIS
<i>Director</i>	JOAN FONT*
<i>Set and Costume Designer</i>	JOAN GUILLÉN*
<i>Lighting Designer</i>	ALBERT FAURA*
<i>Chorus Master</i>	MICHAEL BLACK
<i>Choreographer</i>	XEVI DORCA*
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Associate Director</i>	JOAN ANTON RECHI*
<i>Assistant Director</i>	ELISE SANDELL
<i>Stage Manager</i>	RACHEL A. TOBIAS
<i>Musical Preparation</i>	EMANUELE ANDRIZZI
	KEUN-A LEE*
	MARIO ANTONIO MARRA*
<i>Projected English Titles</i>	PATRICIA HOUK*

\*Lyric Opera debut  
° Current member, Ryan Opera Center  
°° Alumnus, Ryan Opera Center



**ISABEL LEONARD**  
(*Angelina/Cinderella*)  
*Previously at Lyric Opera:*  
*Rosina/The Barber of Seville* (2013-14).  
*Also this season:* Voice/  
guitar duo recital with  
Sharon Isbin, Harris  
Theater (Chicago);

Jennifer Higdon's *Cold Mountain*, Opera Philadelphia; *The Marriage of Figaro*, Metropolitan Opera.

The Grammy-winning American artist has portrayed Cinderella with great success in Munich, Washington, and Fort Worth (role debut). She is similarly celebrated as Rossini's Rosina (Lyric, Metropolitan Opera, Vienna, San Francisco, Denver): "The vocal demands of these roles are somewhat similar, but I prefer Cinderella because there's a lot more lyrical singing. She's effortless to play because her music is more depictive of who she is. I love what she stands for; the character of Cinderella really perseveres through with hope. I think that's a beautiful message to get across as a performer when playing her. Every day she's dealing with this very difficult situation, yet it's in her nature to be optimistic and keep going. I respect that." Leonard is a favorite Met artist with portrayals including Dorabella, Cherubino, Zerlina, Stéphano/*Romeo and Juliet* (DVD), Miranda/*The Tempest*, and Blanche/*Dialogues des Carmélites*. Immediately prior to returning to Lyric, she created Adal Jennifer Higdon's *Cold Mountain* at The Santa Fe Opera. Important European engagements include *Così fan tutte* (Salzburg, DVD), *Giulio Cesare* (Paris), *Alcina*, *Don Giovanni*, and *La Pêrichole* (all in Bordeaux), *Le nozze di Figaro* (Glyndebourne, Vienna), and a Ravel double bill (Saito Kinen Festival). Leonard has appeared with many of today's foremost conductors – from Levine and Salonen to Conlon and Welser-Möst – and with the major orchestras of Chicago, Cleveland, New York, Boston, and Vienna, among others. She is in great demand as a recitalist and is on the Board of Trustees of Carnegie Hall. A recent Grammy winner (*The Tempest*, Best Opera Recording), she holds the 2013 Richard Tucker Award and the Met's 2011 Beverly Sills Award.



**LAWRENCE BROWNLEE**  
(*Don Ramiro*)  
*Lyric Opera debut*  
*Also this season:* *I puritani*, Zürich Opera House; *La donna del lago*, Metropolitan Opera; *The Barber of Seville*, Opéra

National de Paris.

In singing Rossini repertoire, "you have to know and understand your instrument very well," says the American tenor. "Often when people read music at the piano they don't have to look down at the keyboard, because they know it. I think the same is true of a singer. You know where these notes sound, the actual physical sensation. Over the years we get to know our instrument intimately. When I sing coloratura, I always feel it's a part of who I am and just comes out of me – I'm playing my voice like an instrument." One of today's most celebrated *bel canto* interpreters, Brownlee has triumphed as Ramiro at the Pesaro Rossini Opera Festival and with nine other major companies, among them the Metropolitan Opera and La Scala. His artistry has also earned acclaim at Covent Garden and the leading houses of Vienna, Paris, Berlin, Madrid, and Munich, as well as at the Salzburg Festival. Among his successes onstage last season were appearances at Seattle Opera (*Don Giovanni*), the Met (*The Barber of Seville*), Zürich Opera House (*Cinderella*), Munich's Bavarian State Opera (*Così fan tutte*), the Baden-Baden Festival (*Der Rosenkavalier*), Pittsburgh Opera (*La fille du régiment*), and Opera Philadelphia (world premiere of *Charlie Parker's Yardbird*, in which he portrayed the title role). He was the first to sing Rinaldo/Rossini's *Armida* at the Met, a portrayal seen worldwide in HD and now available on DVD. Brownlee has performed with many major orchestras including those of Chicago, Philadelphia, Boston, Cleveland, New York, Berlin, Rome, and Munich. He has recorded *Barber*, *Carmina Burana*, Rossini's *Stabat Mater*, and three solo albums, including the Grammy-nominated "Virtuoso Rossini Arias."



**ALESSANDRO CORBELLI**  
(*Don Magnifico*)  
*Previously at Lyric Opera:*  
Six roles since 1986-87,  
most recently Bartolo/*The Barber of Seville* (2013-14); Dr. Dulcamara/*L'elisir d'amore* (2009-10);

Don Magnifico/*Cinderella* (2005-06).

*Also this season:* *L'elisir d'amore*, Metropolitan Opera; *The Barber of Seville*, San Francisco Opera; *Adriana Lecouvreur*, Teatro San Carlo (Naples).

"The principal characteristic of Don Magnifico is flattery," the Italian baritone explained to *musicalcriticism.com*. "He is a nobleman who has come down in the world; he's spent all his money and lost his status. So now he tries to reach that social level again by being servile towards the prince, who is really Dandini, the prince's servant, in disguise. Then, when he discovers the identity of the real prince, he becomes servile towards him. He dreams about money all the time – he needs it because he's wasted all of Cenerentola's patrimony – and he's not very nice in this respect." Corbelli's preeminence internationally in the Rossini comedies has included recent performances as Magnifico at the Bavarian State Opera (Munich), Metropolitan Opera, Vienna State Opera, and Los Angeles Opera. The Turin-born artist is also his generation's most celebrated exponent of Bartolo/*The Barber of Seville* (most recently Lyric, Covent Garden, and the major houses of Palermo, Toulouse, and Los Angeles), Dulcamara/*L'elisir d'amore* (Lyric, Met, Madrid, Leipzig, Barcelona, San Francisco, Houston, among other houses), Sulpice/*The Daughter of the Regiment* (Covent Garden, Paris, Met), and Don Pasquale (the recent Glyndebourne production mounted especially for him is now available on DVD). Also celebrated as Don Alfonso (Vienna), Falstaff (Toulouse, Glyndebourne), and Gianni Schicchi (Met, Turin, Glyndebourne), he has triumphed in sterner roles such as Sharpless/*Madama Butterfly* (Torre del Lago) and, at London's Royal Opera House, Covent Garden, both Michonnet/*Adriana Lecouvreur* and the Marquis/*Linda di Chamounix*. The baritone's close association with Covent Garden includes nearly 100 performances since his 1988 debut as Taddeo/*The Italian Girl in Algiers*. Corbelli appears in 20 roles on CD and eight on DVD.



**VITO PRIANTE**

(*Dandini*)

*Lyric Opera debut*

*Also this season:*

Tchaikovsky's *Iolanta*,  
Opéra National de Paris;

*Les contes d'Hoffmann*,  
Staatstheater Stuttgart;

*La favorite*, Teatro La

Fenice (Venice).

Rossini's Dandini has previously brought the Italian baritone successes at the major houses of Vienna, Munich, Naples, and Los Angeles. Other portrayals in the *bel canto* comedies include Figaro/*The Barber of Seville* (Rome, Berlin, Turin, Florence), Proscodimo/*Il turco in Italia* (Munich), and Belcore/*L'elisir d'amore* (Turin). His achievements in more dramatic *bel canto* operas include Cecill/*Maria Stuarda* (Barcelona). Priante is a highly praised Mozartian, with successes in that repertoire including Figaro (eight leading theaters, among them Glyndebourne/DVD, Munich, and Berlin), Leporello (Venice), and Guglielmo (Lyon). His roles encompass a wide variety of familiar fare – for example, Escamillo/*Carmen* (Covent Garden) and the four villains/*Les contes d'Hoffmann* (Madrid) – and more rarely heard works, from Handel's *Tamerlano* (Covent Garden, Barcelona) and Jomelli's *Betulia Liberata* (Rome) to Dallapiccola's *Il prigioniero* (Madrid, La Scala – the latter portrayal earned him the Italian music critics' 2008 Franco Abbiati Prize as best male singer of the year). His discography includes operas of Handel, Vivaldi, Cherubini, and Donizetti. "At the beginning of my career," Priante told *ClassicPeople.com*, "I found myself performing the Baroque repertoire to which I was drawn and from which I found inspiration, in particular because of the theatricality of the genre, the recitatives, and the *da capo*. You are forced to be inventive in order to avoid repetition and honestly, to avoid boredom." Priante later moved to a new repertoire, "equally suitable to my voice type. Singing Mozart, Rossini, and Donizetti has the sensation of using all the facets of my voice and in particular supports the idea that interpretation follows technique and not the other way around, and both are equally important."



**CHRISTIAN VAN HORN**

(*Alidoro*)

*Previously at Lyric Opera:*

Ten roles since 2004-05,  
most recently Publio/*La*

*clemenza di Tito* (2013-14); Raimondo/*Lucia di*

*Lammermoor*, Crespell/*Les*

*contes d'Hoffmann* (both 2011-12).

*Also this season:* *Romeo and Juliet*, Lyric Opera; *Carmen*, Canadian Opera Company; *Linda di Chamounix*, Teatro dell'Opera (Rome).

The American bass-baritone considers Alidoro's grandiose aria "a real barn-burner. This isn't the original aria – Rossini added it later – but I think it was the first time he decided that the bass should be required to move his voice like everyone else. The aria takes real agility, and it's not easy – you have to earn it. It gives the character the opportunity to remind Cenerentola that God wants this, it's His plan – 'You're going to this ball, never mind what Magnifico says. Have no fear!' It's an exciting piece, and audiences seem to love it. Basses so rarely get this kind of attention!" A Ryan Opera Center alumnus now immersed in an exceptionally successful career, Van Horn appeared last season in six operas at San Francisco Opera, among them *Norma*, *Cinderella*, and *Les Troyens*. His diverse repertoire encompasses the title role/*Le nozze di Figaro* (a portrayal heard at Chicago Opera Theater and Stuttgart Opera, also now on CD, Teodor Currentzis conducting), Gessler/*Guillaume Tell* (Amsterdam), Banco/*Macbeth* (Geneva's Grand Théâtre), Colline/*La bobème* (Paris's Théâtre des Champs-Élysées, Munich, San Francisco, Los Angeles, Santa Fe, Baltimore), the Duke/*Romeo and Juliet* (Salzburg Festival), and Timur/*Turandot* (San Francisco, Dallas, Portland, Fort Worth). Among Van Horn's major credits in contemporary opera are Tan Dun's *Tea* (Santa Fe), David Carlson's *Anna Karenina* (Miami world premiere, St. Louis revival, CD), Jonathan Dove's *Flight* (American premiere, St. Louis), and most recently Marco Tutino's *La Ciociara* (world premiere, San Francisco). His appearances in concert include engagements with the Berlin Philharmonic, Chicago Symphony Orchestra, and Los Angeles Philharmonic, among many other ensembles.



**DIANA NEWMAN**

(*Clorinda*)

*Lyric Opera debut*

*Also this season:* Concert

with Stephanie Blythe  
and composer Alan

Smith, Newman Recital  
Hall, University of

Southern California; *Bel*

*Canto* (world premiere), *Der Rosenkavalier*, both at Lyric Opera.

"I always knew I was going to be a musician," says the American soprano, a first-year Ryan Opera Center member. "I thought it would be violin, but singing was a lot easier, which generally means that's the way to go." Portraying Clorinda at Lyric, "I'm actually most excited about singing with everyone else! The ensembles take me back to the collaboration I felt during my years of playing in orchestras. Annie Rosen, who's singing my sister, is a good friend, and it's great that we have similar musical ideas." Newman holds bachelor's and master's degrees in music from the University of Southern California, where she sang leading roles in operas of Monteverdi, Mozart, Puccini, Lee Hoiby, and Conrad Susa. She has also been heard as the Page/*Rigoletto* with the Los Angeles Philharmonic. Concert appearances include Bach cantatas (Whittier Bach Festival), Mozart's "Exsultate, jubilate" (USC Alumni Orchestra), Lukas Foss's *Time Cycle* (Aspen Music Festival), Samuel Barber's *Knoxville: Summer of 1915* (American Youth Symphony), Frank Ticheli's *Songs of Love and Life and Angels in the Architecture* (University of Texas at Austin), George Crumb's *Madrigals Book IV* (Music Academy of the West), and Francesco Cilluffo's *The Land to Life Again* (UCLA Camarades Ensemble, world premiere). She can be heard in three feature films: *The Sorcerer's Apprentice*, *Sex and the City 2*, and *The Spirit* (featured vocalist). Newman is an alumna of Ravinia's Steans Music Institute, Music Academy of the West, the Fall Island Vocal Arts Seminar, the Aspen Opera Theater Center, and the Oberlin in Italy program. *Diana Newman is sponsored by Susan Ipsen and Mrs. J. W. Van Gorkom.*



**ANNIE ROSEN**

(*Tisbe*)

*Lyric Opera debut*

*Also this season:*

*Bel Canto* (world premiere),

*Der Rosenkavalier*, both at

Lyric Opera.

The American mezzo-soprano, a first-year Ryan Opera Center member, was attracted to Lyric's program "because of its international reputation, and for the chance to be in this amazing environment. Also, I've always had the sense that this program is thoroughly invested in its singers' development and eager to help us. We can try things, make mistakes, and discover more of who we are and what we want to be as artists." A native of New Haven, Connecticut, Rosen joined the Metropolitan Opera roster during the 2013-14 season for *Die Frau ohne Schatten* before returning to the apprentice program of The Santa Fe Opera. She also debuted at the Caramoor Festival and in New York City as an emerging artist with the New York Festival of Song. As the 2012 recipient of the Opera Foundation's American Berlin Scholarship, she performed 12 roles at the Deutsche Oper Berlin (among them Second Lady/*Die Zauberflöte*, Mercédès/*Carmen*, and Sméradine/*The Love of Three Oranges*). She also sang Giannetta/*L'elisir d'amore* at the Teatro Regio in Turin. Rosen's concert engagements have encompassed major works of Handel, Mahler, Schoenberg, and Shostakovich. A highlight last season was a fully staged New York City production of György Kurtág's *Kafka Fragments*. Rosen is a founding member of Cantata Profana, a New York City-based chamber ensemble. A former Metropolitan Opera National Council Auditions semi-finalist, she holds awards from the Gerda Lissner Foundation, The Santa Fe Opera, Central City Opera, the Connecticut Opera Guild, and the Shoshana Foundation. The mezzo-soprano earned degrees in musicology and performance from Yale University and Mannes College. *Annie Rosen is sponsored by Friends of Oliver Dragon.*



**SIR ANDREW DAVIS**

(*Conductor*)

*Previously at Lyric Opera:*

49 operas since 1987,

most recently *Tannhäuser*,

*Capriccio*, *Don Giovanni*

(all 2014-15).

*Also this season:* Bach/

Stravinsky/Tchaikovsky

program, Chicago Symphony Orchestra; *Wozzeck*, *The Merry Widow*, *Bel Canto*, Lyric Opera; *Messiah* (in his own edition), Toronto Symphony Orchestra.

"Rossini is all about rhythm, orchestral color, timing, and tempo," says the internationally celebrated English conductor, Lyric's music director since the 2000-01 season. "Some of my colleagues seem to think that faster is necessarily better, and that isn't always the case with Rossini. What you want is *clarity* (some of the wit can be drained out of the piece if you just rush through it). *Cinderella* starts with a sparkly overture – one of Rossini's best – and there are so many great ensembles. In Toronto I saw the production we're doing at Lyric, and I loved it." Sir Andrew is chief conductor of the Melbourne Symphony Orchestra, former music director of Glyndebourne Festival Opera, and currently conductor laureate of both the Toronto Symphony Orchestra and the BBC Symphony Orchestra. His operatic successes include recent return engagements at the Metropolitan Opera (*The Merry Widow*, *Hansel and Gretel*), Covent Garden (*Capriccio*), Glyndebourne (*Billy Budd*), and the BBC Proms (*The Midsummer Marriage*). He has conducted at La Scala, the Bayreuth Festival, and the major houses of San Francisco, Munich, and Santa Fe. Earlier this year his extensive performance schedule in Melbourne included several of his specialties, among them Britten's *War Requiem* and Berlioz's *La damnation de Faust*. Last season he also returned to the Royal Scottish National Orchestra, the Royal Liverpool Philharmonic, and the BBC Symphony Orchestra. He has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, Berlin, Amsterdam, Rotterdam, and London. A vast discography documents Sir Andrew's artistry, with recent releases including Elgar's *The Dream of Gerontius* (2015 Gramophone Award winner), an all-Strauss disc, and orchestral works of Sir Arnold Bax.



**JOAN FONT** (*Director*)

*Lyric Opera debut*

*Also this season:* *The*

*Italian Girl in Algiers*,

Teatro Comunale

(Florence).

"The biggest satisfaction is to deliver a performance that conveys emotions, to tell a well-narrated story whose main character is music; also to allow the singer-actors live up their characters with intensity," says the renowned Spanish director. "Opera is a complex art of thumping dimensions, but at the same time a very delicate art, and its greatest strength lies in the always-fragile human voice. It's a pleasure to reach the premiere with the confidence of having been able to transmit the concepts of the staging to the team knowing that all its components conform within a whole and a single look. Creating is a risk as much as an adventure, and this is where the passion that gives you strength and satisfaction lies." Font is founding director of the Barcelona-based company Els Comediants, for which he has created more than 30 productions internationally. His operatic work began with *Die Zauberflöte* (Gran Teatre del Liceu), *Orfeo ed Euridice* (Perelada Festival), the zarzuela *La Verbena de la Paloma* (Granada Festival), and *La Cenerentola* (Welsh National Opera/Houston Grand Opera/Gran Teatre del Liceu/Grand Théâtre de Genève coproduction). He created another coproduction, *L'Italiana in Algeri*, for Valencia, Madrid, Houston, Bordeaux, and Florence. The success of his Rossini productions has been repeated in Los Angeles, Seattle, Omaha, Toronto, and Washington. In 2010 Font directed a new *Zauberflöte* for the Auditorio de Murcia. Outside opera he and Els Comediants have recently presented special performances for Shanghai's World Expo and for the celebration of Hanoi's Millennium (Vietnam). In 2011 he directed and premiered *Persephone* in Moscow's Chekhov Festival, which was later played in Madrid's Centro Dramático Nacional and Barcelona's Teatre Lliure. (*See Director's Note, p. 38.*)



**JOAN GUILLÉN**  
(Set and Costume Designer)  
*Lyric Opera debut*  
Also this season: *The Italian Girl in Algiers*, Teatro Comunale (Florence).

“The pure fantasy of *Cinderella*’s plot invited me to immediately abandon the temptation to reflect in my designs a concrete historical epoch and locale,” says the Spanish designer. “From this premise, the set designer crossed – much as Angelina does in the opera – the realism/reality door and felt free to design sets and costumes full of impossible elements and vivid colors.” Guillén’s designs for Joan Font’s Rossini productions have been seen throughout America and Europe, most recently Washington and Los Angeles (*Cinderella*), Valencia and Houston (*The Italian Girl in Algiers*), and Toronto, Barcelona and Bordeaux (*The Barber of Seville*). “I share with Joan Font the very same conception of theater, understood as an imaginative work that aspires to seduce the audience with the magic of ‘normal’ elements manipulated poetically. As a result, in our more than 20 years of joint collaboration, the director-set designer relationship has been thrilling as well as easy.” Guillén is a satirical cartoonist whose work has appeared in numerous prestigious Spanish publications and on Spanish television. A member of the Els Comediants theater group, he is an instructor at the Theater Institute’s School of Dramatic Art (Barcelona) and leads courses, conferences, and lectures at universities worldwide. He won the 1999 gold medal in costume design at the Prague Quadrennial for Theater Architecture and Set Design. His most important recent non-operatic projects include *Two Worlds, Two Views* (Beijing, Perelada Festival), *Maravillas de Cervantes* (Madrid’s National Classical Theater Company), and *Colors* (Perelada Festival). Guillén, who contributes to the Barcelona-based newspaper *La Vanguardia*, received the Award of the City of Barcelona in 1983 and 1985 for journalism.



**ALBERT FAURA**  
(Lighting Designer)  
*Lyric Opera debut*  
Also this season: *Simon Boccanegra*, Gran Teatre del Liceu (Barcelona); *Attila*, Opéra de Monte Carlo; *Linda di Chamounix*, Teatro

dell’Opera (Rome).

The Spanish lighting designer comments that “my biggest aim in this production was to differentiate between *Cinderella*’s world and the prince’s palace: Cenerentola lives in a dark place lit by the color of coal, whereas the palace is in light primary colors.” Faura’s work has been seen in all three of Joan Font’s acclaimed Rossini productions: *Cinderella*, produced by ten major companies (most recently in Washington, Seattle, and Los Angeles), *The Italian Girl in Algiers* (Madrid, Florence, Bordeaux, Houston), and *The Barber of Seville* (Houston, Bordeaux, Barcelona, Toronto): “What I most enjoy in my work with Joan Font is the creative freedom and he brings about and his love for playing with light.” In addition to *The Magic Flute* (another Font production for Barcelona), Faura has also designed *Turandot* (Valencia), *Madama Butterfly* (Venice), *Carmen* (Palermo), and *Tristan und Isolde* (Lyon), among many other productions. The designer studied at Barcelona’s Theater Institute before participating in the British Council’s international theater lighting course in London. A member of Barcelona’s Els Comediants theater collective, he has worked with such distinguished directors as Núria Espert, Nicolas Joël, Rafael Durán, Sergi Belbel, Alfredo Arias, and Frédéric Alagna. Faura has designed lighting for Alan Ayckbourn’s *Casa i jardí (House and Garden)* at Teatro Bartrina and Teatro Fortuny (Reus); Gani Mirzo’s *1,001 Nights* (Syracuse, Perelada, Córdoba); *The Magic Flute* (Opéra National de Paris, Teatro Real, Ruhr Triennale Festival); Bretón’s *La verbena de la Paloma* (Granada’s International Festival of Music and Dance, Bilbao’s Teatro Arriaga, Perelada Festival). He has won three Butaca Awards, a Max Award, and two Barcelona Critics’ Awards.



**MICHAEL BLACK**  
(Chorus Master)  
*Previously at Lyric Opera:*  
Chorus master since 2013-14; interim chorus master, 2011-12.

“*Cinderella* can be a real showcase for an opera company’s male chorus,” says Lyric’s chorus master. “There’s a lot more music for them than in, say, *The Barber of Seville* – numerous set numbers and lots of interjections. They can steal the show! The music is written with typically Rossinian precision, going from humor to declamation to back-up in the finales. Rossini uses the chorus to double the orchestra at times to make more sound. Depending on the production, the men can be incredibly involved in the show with their commentary on the whole story.” Black’s activities immediately following Lyric’s 2014-15 season included preparing the choruses for *Figaro* (Western Australian Opera), Britten’s *War Requiem* (Melbourne Symphony Orchestra, Sir Andrew Davis conducting), and Haydn’s *Harmoniemesse* (Grant Park Festival debut). Chorus master from 2001 to 2013 at Opera Australia, Black prepared the OA chorus for more than 90 operas and many concert works. He returned there earlier this year for musical preparation of *Otello*. At OA he progressed from rehearsal pianist to assistant chorus master and children’s chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff’s *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus.



**XEVI DORCA**  
(Choreographer)  
*Lyric Opera debut*  
*Also this season:* New show for XeviXaviXou dance company (Barcelona).

The Spanish dancer/choreographer's work has been integral to the success of this production (Houston premiere, revivals in Cardiff, Geneva, Barcelona, Brussels, Toronto, Seattle, Los Angeles, Omaha, Washington): "I created all the movement of the rats, which became so important in this production, and I organized the principals and chorus in terms of movement and gesture. The work I do brings each gesture out of the music, while helping to define the specific personalities. It shows, for example, the two sisters trying to be glam – their movement, however, makes them a bit nasty and exaggerated. As for the rats, they call on my training as a contemporary dancer, which has helped me to find their basic movement and give them a particular 'rat attitude.'" Dorca studied at Barcelona's Institut del Teatre. A scholarship awarded by the Madrid Choreographic Competition enabled him to work with the Transitions Dance Company at London's Laban Centre. As a dancer, Dorca has worked with major choreographers including Lindsay Kemp, Sol Pico, Carlos Santos, Andrés Lima, Mar Gomez, and Alex Rigola, as well as with such companies as Chicos Mambo (which for several years he also co-managed), Ballet Contemporani de Barcelona, Els Comediants (also in Barcelona), and Meekers Dance Company (Rotterdam). Dorca co-manages Barcelona's XeviXaviXou dance company. Recent choreographic work in opera includes Leonardo Balada's opera *Faustball* (world premiere, Madrid), *The Italian Girl in Algiers* (Madrid, Florence, Bordeaux, Houston), and *The Barber of Seville* (Houston, Bordeaux, Barcelona, Toronto). The latter in its Toronto presentation earned Dorca an Outstanding Choreography nomination for Canada's prestigious Dora Mavor Moore Award.



**SARAH HATTEN**  
(Wigmaster and Makeup Designer)  
*Previously at Lyric Opera:* Wigmaster and makeup designer since 2011-12.

"The colors in this production are very vivid, and that's reflected in the wigs," says Lyric's wigmaster and makeup designer. "Clorinda and Tisbe, for example, have yellow and hot pink hair! Everyone's look relates very specifically to character. There are a lot of geometric shapes that are part of the sets and costumes, and those are reflected in the principals' makeup. The makeup also contains a color element that relates directly to the costume and wig – everything is beautifully color-coordinated. Of course, the challenge for a production like this is to make it all feel fun, vibrant, and over the top, while still having the audience relate to the characters." Hatten has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre (both since 2006), 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 Glimmerglass Opera 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.



**JOAN ANTON RECHI**  
(Associate Director)  
*Lyric Opera debut*  
*Also this season:* *Salome*, Teatro Mayor Julio Mario Santo Domingo (Bogotá); *L'elisir d'amore*, Deutsche Oper am Rhein (Düsseldorf); *Carmen*, San Francisco Opera.

In this production of *Cinderella*, the Andorra-born director especially relishes "the special sense of humor and the right balance between fairytale's and an adult's point of view." Rechi's own productions embrace a varied repertoire, including Bach (*St. John Passion*, Oberhausen), Rossini (*The Barber of Seville* and *Cinderella*, Aachen), Donizetti (*L'elisir d'amore*, Heidelberg), Verdi (*Un ballo in maschera*, Freiburg), Massenet (*Werther*, Düsseldorf), Puccini (*Gianni Schicchi*, Bogotá), Berg (*Wozzeck*, Oberhausen), Szymanowski (*King Roger*, Mainz), Kalman (*Die Csárdasfürstin*, Düsseldorf), Cilea (*Adriana Lecouvreur*, Freiburg), and American musical theater (*Man of La Mancha*, Freiburg): "In my productions I've tried to work the emotions – that's most important for me. In doing that, I'm completely open to all types of music. When I'm working on a certain show, that's the music I listen to most. If you ask me to name my favorite opera, I'll probably say the last one I worked on – now it will be *Cinderella*, of course!" Rechi studied in Barcelona and acted in theater and on television before initiating his directing career in 2003 with Offenbach's *Orpheus in the Underworld* at Barcelona's Romea Theater. At Madrid's Teatro de la Zarzuela he staged *De lo humano y divino*, an homage to Spanish Baroque composer Juan Hidalgo: "I was fascinated by his music, especially for the transcendence of the words. I intended to do a modern altarpiece, connecting Hidalgo's music with our souls." Rechi collaborates regularly with such major directors as his compatriots Ariel Garcia Valdes, Lluís Homar, Sergi Belbel, Calixto Bieito, and his colleague from *Cinderella*, Joan Font.



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## The Maid And The Valet: Rossini's Reimagining of the Cinderella Story

*By Roger Pines*



Two famous images of Cinderella: by the great English illustrator of the Edwardian era, Arthur Rackham; and in Walt Disney's 1950 feature film. Far right: Anna Maria Rota, who sang Rossini's heroine at Lyric Opera in 1959.

By turns hilarious, romantic, rollicking, and touching, Gioachino Rossini's memorable score for *La Cenerentola* (*Cinderella*) illuminates a tale that, in one variation or another, has been capturing hearts for literally thousands of years. Were we to travel back to the first century B.C., we could read of Rhodopis, the Greek girl who wound up marrying the King of Egypt. There have been so many Cinderella stories since then, with seemingly every nation presenting its idea of the heroine. The world has reacquainted itself with her repeatedly in literature, more recently in dance, film, and television, but arguably it's Rossini's opera that presents us with the most entrancing Cinderella of them all – a figure revealing much more dimension than other incarnations of her would lead us to expect.

Although premiered in 1817, *La Cenerentola* is, in a sense, quite a modern piece. That may come as a surprise, but think of it: here, in

fact, is a young woman in a very active role, undertaking a genuine emotional journey. It's not simply that "happily ever after" is more to Cenerentola than the trappings of wealth and glamour, or that she refuses to dwell on the fact that she was born the daughter of a nobleman but is now so wretchedly treated as a maid in her own home, to the point of being denied her name ("Cenerentola" is literally "little girl of the cinders" – her real name is Angelina). Ultimately, what she's *really* about is the desire to be in a place where she's loved and accepted. That the object of her affection, at their first meeting, identifies himself as a mere valet couldn't matter less to her – it's his soul and sincerity that draw her to him.

The opera gives its heroine a special positiveness – a backbone – that makes a vivid impression onstage. Lyric Opera's current Cenerentola, Isabel Leonard, has noted that "the pain of watching her is that

every day she's dealing with this very difficult situation, yet she's a hopeful person. She doesn't allow herself to become entirely sad and depressed." How different she is from the Grimm Brothers' heroine (beloved by German readers as "Aschenputtel"), who would visit her mother's grave daily to water the tree there with her own tears.

Rossini's collaboration with his librettist, Jacopo Ferretti, resulted in a brilliant adaptation of the 1697 tale by Charles Perrault. It was Perrault who gave us the iconic symbols of the tale: the slippers (golden, not glass – replaced by bracelets in the opera), the mice, the pumpkin, the fairy godmother (her counterpart in the opera is Alidoro, Prince Ramiro's court philosopher). Perrault also makes clear that his heroine actually starts life as the daughter of a gentleman, who's abused by her nasty stepmother (the opera gives her a *stepfather* instead). So she's apparently from a

good family, no doubt an important fact for Perrault's readers; they probably welcomed the knowledge that this was someone born to respectability, rather than a girl who was nothing more than a poor waif from the start.

The opera departs most significantly from Perrault by having the prince pose as his own valet, in order to find a girl who can love him for himself rather than for his position. In his valet guise, he's compelled to function mainly as an observer, giving him a radically different perspective from anything he's ever known. He experiences behavior that leaves him incensed, as he learns what it's like to be ignored and demeaned. His interaction with Cenerentola makes for a more human, three-dimensional story, in that one can see this couple having something *in common*: like Cenerentola, the prince has the opportunity to be treated like a servant and knows what that feels like. For her part, Cenerentola can interact with him not simply as the abused servant girl but as *herself*.

The libretto gives both Cenerentola and the prince "hero journeys." That's enough to make for a more interesting story than the *Cinderella* adaptation so many millions of us got to know as children – the 1950 Disney movie. Unlike the opera, in that version the prince is always the prince and Cinderella is always Cinderella. The movie's heroine is dressed up nicely so you see how *really* beautiful she is to the prince, but we're not presented with a central couple who'd be worthy of the label "heroic." The movie, of course, also plays to human beings' abiding wish for all problems to be solved with a happily-ever-after ending, and of course, they're not: we can't anticipate that Disney's couple who barely know each other really *will* live happily ever after!

Looking at other fairytale maidens in love with princes, we think instantly of Rapunzel and Sleeping Beauty who, by comparison to Cinderella, are fairly passive. What about Snow White? She does have more of a hero's journey, having been forced into the forest and somehow surviving before finding her way to the home of the seven dwarves. As with Snow White, both Perrault's and 1950 Disney's Cinderella – unlike Rossini's heroine – never actually have to prove that they love Prince Charming for himself, simply because he always *is* the prince! Those versions also short-change girls, given their very old-fashioned view of them. In fairytales with a



NANCY SORESENSEN

*Nicola Monti and Anna Maria Rota as Ramiro and Cenerentola, Lyric Opera, 1959.*



DAVID H. FISHMAN

*The luminous Spanish mezzo-soprano Teresa Berganza, Lyric's Cenerentola in 1964, pictured with Renzo Casellato (Ramiro).*



DAVID H. FISHMAN

*Left to right, Nassrin Azarmi (Clorinda), Paolo Montarsolo (Don Magnifico), and Trudy Hines (Tisbe), in Jean-Pierre Ponnelle's production at Lyric Opera, 1976.*



*Alessandro Corbelli's classic portrayal of Don Magnifico was previously seen at Lyric Opera in the company's revival during the 2005-06 season.*

male protagonist, more often than not he must confront certain enemies, while growing and changing and demonstrating his virtues, to earn his just reward. The Perrault and Disney Cinderellas, goodness knows, are certainly virtuous, but it takes, in effect, a *deus ex machina* to make things happen for them, and the reward is, of course, a man who will save

and protect her.

Those stories aren't as interesting as that of *La Cenerentola*, where there really is something for the heroine to *do* and a decision to make: will she embrace love over wealth and position? In a moment of the opera that, if you think about it, was rather revolutionary from a 19th-century point of view, Cenerentola is

proposed to by the *faux* prince and responds, "Don't be angry when I tell you sincerely that I love your servant." In that way she's demonstrated her merit. She's also given a real challenge she must overcome – it's not just that she's dressed up for a very short time and has to captivate the prince when she's pretty!

It's the girl of the cinders, not the grandly attired lady, who gets to know the prince-as-valet. She reserves herself for him and stays true to her love for him. Even when offered the chance to transform her life beyond her wildest dreams by becoming a princess, she turns it down. The reward for both Cenerentola and Ramiro is much more than a saccharine "happily ever after"; instead, it's that they're truly interested in each other as human beings. It's a bonus that she actually turns out to be from a good family, and he turns out to be the prince!

What accounts for this tale's enduring appeal, in whatever form it may take? In America, at any rate, a basic reason for the Cinderella story's popularity surely stems from our collective devotion to the idea that anyone



*Dandini, disguised as the prince, enters with the courtiers: Levi Hernandez at Lyric Opera, 2005-06 season.*



BOTH PHOTO: SCOTT SUCHMAN/WASHINGTON NATIONAL OPERA

BOTH PHOTOS: BRETT COOMER/HOUSTON GRAND OPERA

*The heroine and hero of Lyric Opera's current Cenerentola in their characters' two guises, in Joan Font's production: Isabel Leonard as maid and elegant lady, at Washington National Opera; and Lawrence Brownlee as valet and prince, at Houston Grand Opera.*

can make it and be rewarded if they're made of good stuff and behave correctly – righteous people in bad situations will ultimately win! That's *our* myth, whereas for centuries in much of the rest of the world that expectation didn't apply; class systems were invariably in place to prevent one from rising to the top. In this country, however, we've always had variations on the same theme: "rags to riches," going back to the mid-nineteenth century and the heyday of Horatio Alger, whose stories told of poor boys whose virtuous attitudes and behavior eventually earned them better lives.

Going along with all of that is the idea of feeling misunderstood, submerged in a bleak existence, and longing for someone to sweep down, pull us out of it, and transform our lives. We saw that during the Depression, when Shirley Temple captured the nation embodying the plucky young heroines of *Little Miss Broadway* and *The Little Princess*. Indeed, we also see it today in reality shows – everything from *America's Next Top Model* and *Project Runway* to *Married at First Sight* and *The Bachelorette*. And, to return to a contemporary fairytale, we see it in Harry Potter, the smart, industrious kid who's dreaming to have something magical happen to his life so he can live happily ever after – the

boy who's saying, essentially, "This world I live in is all wrong. I'm a good person. I don't fit in. People are picking on me. My parents aren't here to protect me. And suddenly I discover I'm not just a wizard, but the most famous wizard in the world!"

Of course, the difference between Harry Potter and Cinderella is the difference between a typical boy's hero story and the same for a girl. With the former, the journey (as no youthful protagonist in recent literature has embodied more than Harry) involves transformation, striving, suffering, facing the great enemy. In a girl's hero story the man has to come in and save her, because the girl's goal is to be married to the right guy.

Interestingly, the Disney organization chose a different direction with the 2015 remake of *Cinderella*. While it went back to Perrault just as Rossini had done, the movie departs from Disney's 1950 version and gets a bit closer to the opera; that is, the prince masquerades as someone else (an apprentice working in the palace) to see whether those he encounters will treat him like a prince or as himself. What you miss even in the new film, however – and what, in contrast, makes Rossini's opera unique – is the heroine deciding to choose the valet over the prince

who's proposed to her. That aspect really is crucial, because it shows her spirit, her strength of character. In the new movie, by the time the heroine arrives at the ball, she knows the guy she met previously really is Prince Charming. But in the opera, when she's at the palace and the *faux* prince pops the question, she goes instead for the man she loves, regardless of the fact that he's a servant (so she thinks) – that's *her* "hero's journey."

Nearly 200 years before Disney's latest version of the Cinderella story, Rossini gave us a remarkably modern heroine: his Cenerentola, who seeks the best in people, and for whom wealth, rank, and alliance are irrelevant in questions of love and marriage. In her struggles as well as her final triumph, we have the core of an opera that is rich in a humanity that no other Rossini comedy can approach. Parents can share *La Cenerentola* with their children not just for its delectable comedy, but for the lessons it has to teach. While relishing this opera's incomparable music, we can also treasure its heart.

*Roger Pines, Lyric Opera's dramaturg and broadcast commentator, writes frequently for major opera publications and recording companies internationally.*

## DIRECTOR'S NOTE

### The Timelessness of *La Cenerentola*

BRETT COOMER/HOUSTON GRAND OPERA



*The entrance of Dandini (Earle Patriarco) in Joan Font's production at Houston Grand Opera, 2006-07 season. Also pictured, left to right, are Tamara Wilson (Clorinda), Lawrence Brownlee (Ramiro), Patrick Carfizzi (Magnifico), and Catherine Cook (Tisbe).*

The basis for *La Cenerentola* is a tale by Charles Perrault in 1697. This tale has become a classic and tells a universal story – that of a girl who is mistreated by her own family and, thanks to a fairy's magic, can see her dream come true: being the love object of a prince who will take her out of her poverty and servitude and crown her as princess and queen.

We have wanted to take a new look at the tale's dramatic narration and to accentuate the concept of timelessness. This isn't something that happened purely in the past: it is still valid today and is not the legacy of a single culture but of all humanity. We all dream of escaping poverty and misery, of living full and happy lives, and it is better if love brings about or acts as a catalyst for this change. But this love arrives from the outside as if by magic, and it's from another social class: the highest.

That's why the story is set in an empty, clean space, and it's here where the transformations are experienced. In our interpretation everything is a dream, the space is constantly changing, and the transformation of each situation in the story is through light. Moreover, there is no specific architecture (not

in a defined or temporal sense), but rather, there's room for everything. Our aim has been to preserve the basic concept of the original tale as well as respecting the opera version, where Rossini's music adds a real dimension to the feelings, sensations and emotions of the work.

This composer takes us along different paths: the comic path with characters and situations distorted from the "real" characters; the romantic path when there are love scenes between the couple, because this is a proper love with passion and desire, and it's eager to be revealed; and the clash of the characters' contradictory feelings and the conflictive narrative between the plot and the characters, creating different musical moments of great beauty and complexity. The characters are created under the gaze of a Mediterranean light with pure, highly exaggerated colors, a deformation that accentuates the personalities of each of the singers-actors and how they evolve within the tale.

A constant metamorphosis occurs in this apparently simple and empty space and one that follows the plot since, in our interpretation, it's

all a story imagined by the main character in order to escape from her dramatic situation. We enter a world of dreams-reality-fiction-imagination, combined in such a way that we're not sure where or when we are actually living. Spatial concepts appear within this empty world to bring the scenes to life, from the home of Don Magnifico to the palace, the gardens and the cellar, with the appearance of symbolic elements, essential for giving meaning to the dramatic evolution of the opera: the coaches, the tables laid with food, the throne, the costumes. And so each of the settings, situations and actions of this voyage gradually transmute, going from the particular true reality of the beginning to another new reality, of which we have always dreamed and which might be as real as the authentic reality.

Rossini is a great artist and a versatile composer with a playful sense of art, of creation as well as of the meaning of life. I am particularly interested in the concept of game in both his music, with a vibrant beauty and complexity; and his stories, which are tremendously contemporary and valid these days. Rossini never loses this ironic and absurd sense in his perspective; he places a mirror in front of the audience so that they can see their own reality in a distorted yet augmented way. He plays with our passions, doubts, hopes, feelings and we see ourselves reflected on stage in our own misery and aspirations; a reflection of the human behavior. Rossini is a modern artist who exudes aroma, colors, flavors, and Mediterranean sounds. I feel very much identified in this aspect of *homo ludens*, so well represented in his *opere buffe* that are splendid comedies that transport us to other worlds, other stadiums, sometimes through a fairy tale, sometimes an exotic journey, sometime an epic legend or a theater play.

Our staging aims to show the indefinite nature of a reality that clashes with fantasy and that perhaps, when all is said and done, was only a dream like life itself...because dreams are but dreams.

—Joan Font

Cinderella | Rossini

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*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.*



*Ready for their closeup in the final moments of the 1983 production at Lyric Opera is the full cast of Cinderella. The principals, pictured at center, left to right, are Sharon Graham (Tisbe), Michelle Harman-Gulick (Clorinda), Claudio Desderi (Don Magnifico), Timothy Nolen (Dandini, kneeling), Agnes Baltza (title role), Rockwell Blake (Ramiro), and Edward Craftis (Alidoro), with members of the Lyric Opera Chorus.*

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 Robert Muzzarelli  
 Mike Ortyl  
 Jahbril Porter-Ollarvia  
 Jim Puszay  
 Reuben Rios  
 Gene Rzym  
 Kayhon Safavi  
 Jorge Santos, Jr.  
 Mario Solis  
 Jim Stanis  
 William (Doc) Syverson  
 Ron Tolisano  
 Christopher Vaughn  
 Theo Vlahopoulos  
 Edward Voci  
 Peter Walters  
 Ajani Upton  
 Howard White

#### Women

Angela Allyn  
 Mary Anthony  
 Floriana Bivona Lockner  
 Judaea Brown  
 Breena Button-Hambricht  
 Angela (Jill) Carlson  
 Mary Conrad  
 Katherine Coyl  
 Linda Cunningham  
 Tess Dinerstein  
 Deborah Frieb  
 Ainsley Gallagher  
 Darlene Gallagher  
 Carolyn Geldermann  
 Jenny Hale  
 Barbara Joabson  
 Grace Johnson  
 Eleanor Kamuda  
 Karolina Kierlanczyk  
 Judith Kolata  
 Barbara Kummerer

Susan Leshar  
 Nyketa Marshall  
 Charlotte McBurney  
 Helena McBurney  
 Avery McDonald  
 Madeline Monahan  
 Angela Mueller  
 Renee Mumford  
 Amy Nicholson  
 Alexis Ochoa  
 Maria Paluselli  
 Susanne Petersson  
 Fran Ramer  
 Sasha Rashidee  
 Rachel Renee  
 India Rose Renteria  
 Beth Schuman  
 Mary Sennott-Shaw  
 Donna Syverson  
 Angela Trabert  
 Kendra Washington  
 Naomi Washington

## Lyric Unlimited

*Second Nature* (world premiere)  
 Matthew Aucoin, *Composer, Librettist,*  
*Conductor*  
 Matthew Ozawa, *Director*  
 Thrisa Hodits, *Assistant Director*  
 William Boles, *Set Designer*  
 Sally Dolemba, *Costume Designer*  
 Donald Claxon, *Stage Manager*

## Lyric Unlimited Backstage Tour Guides

Marilyn Ablan  
 Carol Abrioux  
 Kathleen Banks  
 Marilyn Barmash  
 Lindy Bloom  
 Ann Boyle  
 Sandra Broughton  
 Estelle Chandler  
 Lisa Cleveland  
 Sharon Conway  
 Mary DeCresce  
 Megan Donahue  
 Ingrid Dubberke

Frances Dutton  
 Roy Fisher  
 Maggie Galloway  
 Karen Genelly  
 Jerry Goodman  
 Randy Green  
 Mary Houston  
 Charlene Jacobsen  
 Jean Joslyn  
 Suzanne Jozwiak  
 Kathleen Kenefick  
 Elizabeth Kurella  
 Paul Kuritz

Dan Lome  
 Nina Maimonis  
 Claudia McCarthy  
 Don McVicker  
 Liz Meenan  
 Noel Perlman  
 Kathrine Piepgras  
 Joanne Poder  
 Heather Refetoff  
 Craig Sirls  
 Joseph Sjostrom  
 Joan Solbeck  
 Claudia Winkler  
 Richard Wright



TODD ROSENBERG

*A scene from Matthew Aucoin's Second Nature, a Lyric Unlimited world premiere, August 2015.*

## Lyric Opera Chapters: *Ambassadors Extraordinaire*

The Chapters community is a vital part of Lyric Opera's identity and history. With fourteen regionally diverse Chapters in Chicagoland and neighboring Wisconsin, this network of avid opera fans has advocated for the art form and helped sustain Lyric Opera for more than 50 years. From their largest collective annual project, *Operathon*, to each Chapter's individual fundraising efforts, the Chapters community provides significant support to Lyric's Annual Campaign.



*Volunteers in the phone room during Operathon.*

First and foremost a social entity, a valued benefit of Chapter involvement is the opportunity to interact with other opera lovers in one's community. By gathering together for entertaining musical programs, educational talks, and social events, Chapter members develop lasting friendships over their common interests in classical music and enjoyment of sharing opera experiences. With education and engagement as priorities, Chapters events also serve as a vehicle for introducing opera to potential new fans.

Favorite Chapters programs include membership teas, educational activities, and performances by outstanding musicians, including members of Lyric's Orchestra, Chorus, Ryan Opera Center Ensemble, and mainstage artists. An annual highlight, curated by Lyric's dramaturg Roger Pines, is the "Operas in a Nutshell" presentation, which reviews the upcoming season using excerpts from renowned recordings through the ages.

Often times, two or more Chapters will band together to create a particularly memorable program. Silent auctions, popular musical guests, and desirable locations draw large crowds which allow these events to effectively raise important funds to support Lyric Opera of Chicago, and also provide an opportunity to meet members of neighboring groups.

Camaraderie is palpable within the Chapters community. As fervent fans of all kinds of classical music, some organized events entail trips to Ravinia or other local venues to experience area musicians and singers throughout the city. Chapter members who subscribe to the same Lyric Opera series are often found gathered together during intermission, discussing each production in detail and swapping memories of previous appearances by singers or conductors of particular interest. Connoisseurs of the repertoire, members of the Chapters community have an incredible knowledge of opera and its history, and are always keen to share their passion with others.

Enthusiastic volunteerism is another common characteristic found in Chapter members. Celebrating its 36th anniversary on Saturday, October 3, 2015, *Operathon* is a unifying factor for the nearly one thousand members. Representatives from all Chapters participate in the annual 12-hour radio fundraiser broadcast live on 98.7WFMT by securing advance funding and challenge grants, staffing the phone room to receive contributions from callers, greeting opera stars as they arrive for their appearances on-air, and providing hospitality to volunteers and special guests. With an annual fundraising goal of \$500,000 to support Lyric's education and community engagement programs, *Operathon* is truly a group effort.

Aside from *Operathon*, many Chapter members serve as docents for student and public backstage tours, volunteer in Lyric's ticket office, and staff the Opera Shop lobby kiosk which sells Lyric Opera merchandise to eager operagoers. The *Season Preview Concert* held annually each fall is also a project of the Chapters, and features highlights from the upcoming opera season performed by members of The Patrick G. and Shirley W. Ryan Opera Center in the unparalleled atmosphere of the Ardis Krainik Theatre.

The governing body of the Chapters, the Chapters' Executive Board, is comprised of representatives from all fourteen Chapters and other leaders in the community. As a board, they serve as a liaison between each Chapter and its *raison d'être*, Lyric Opera of Chicago. The Chapters' Executive Board members are also leaders in Chapters' fundrais-



*60th Anniversary Event co-chairs Craig Love and Claudia Winkler cut the celebratory cake.*

ing efforts, and eagerly support Lyric with their time and energy.

In 2004, as part of Lyric's 50th Anniversary fundraising effort "Fifty Million for the Fiftieth", the Chapters' Executive Board spearheaded a Chapters-wide campaign to raise one million dollars in order to name the Chapters' Endowed Chair for Education in memory of beloved longtime director of education Alfred Glasser, who passed away in 2002. The Endowed Chair has great meaning to many members of the Chapters community as enthusiastic advocates for Lyric's education and community engagement activities.

During a long-range planning process in 2008, the Chapters' Executive Board adopted the following mission statement: The purpose of the Chapter is to generate financial, volunteer, and audience support for Lyric Opera of Chicago. A more enthusiastic group of opera lovers you will not find, and Lyric is extremely grateful for the passion and dedication of the entire Chapters community.

— Meaghan Stainback



*Volunteers of the Year are recognized at an Annual Meeting.*

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*Lyric*

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Miles D. White

**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 21 Lyric productions, including the 2015/16 season-opening production of *The Marriage of Figaro* and last season's *Don Giovanni*. Abbott has championed Lyric's achievements as a contributor to the Great Opera Fund, the Building on Greatness Capital Campaign, and Wine Auctions, among other efforts, and made a leadership commitment to the Breaking New Ground Campaign. Lyric is honored to have Abbott's Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.



**KATHERINE A. ABELSON and ROBERT J. CORNELL**

Kathy Abelson and Robert Cornell are longtime friends of Lyric Opera. Kathy comes from generations of opera lovers and is a former singer, having trained with some of the best voice teachers in the world, including Elvira de Hidalgo, who taught Maria Callas. Kathy has been a donor and a season subscriber to Lyric since 1977. Deeply committed to Lyric Opera's renowned artist development program, The Patrick G. and Shirley W. Ryan Opera Center, Kathy is a Past President and current member of the Ryan Opera Center Board, in addition to being a leadership donor to the Ryan Opera Center for over twenty years. Lyric is also honored to have Kathy Abelson on its Board of Directors. This season Kathy and Robert are generously cosponsoring Lyric's revival of *Nabucco*.



**ADA and WHITNEY ADDINGTON**

Ada and Whitney Addington are dedicated Lyric subscribers and donors. For many seasons, they have contributed to the Annual Campaign, and have generously supported the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Addingtons have also invested in the company's future through their planned gift to Lyric. This season they cosponsor Lyric's world premiere of *Bel Canto*, having previously cosponsored *Porgy and Bess* (2008/09) and *Die Meistersinger von Nürnberg* (2012/13). Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



**JOHN and ANN AMBOIAN**

John and Ann Amboian have been staunch supporters of Lyric Opera for many years. They have contributed annually to Lyric's Annual Campaign, and have given a personal leadership gift to the Breaking New Ground Campaign. In his role as CEO of Nuveen Investments, John has championed gifts to support Lyric Unlimited programs such as last season's family opera *The Magic Victrola*, and *The Family Barber* (2013/14). Lyric Opera is proud to have John Amboian serve on its Board of Directors and as a past longtime member of the Nominating/Governance Committee.



Franco Tedeschi

**AMERICAN AIRLINES**

This season we celebrate 34 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Civic 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.



**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 generous supporter of Lyric's Annual Campaign and Lyric Unlimited programming, cosponsoring *The Family Barber* (2013/14) and *The Magic Victrola* (2014/15).

**ANONYMOUS CONTRIBUTORS**

Lyric Opera is extremely grateful for Aria Society support received from nine anonymous contributors during the 2015/16 season.



Tim Christen

**BAKER TILLY VIRCHOW KRAUSE LLP**

Baker Tilly Virchow Krause, LLP is a nationally recognized, full-service accounting and advisory firm whose specialized professionals connect with clients with candor and clear industry insight. As an independent member of Baker Tilly International, the world's eighth largest network of accounting firms, Baker Tilly brings you access to market-specific knowledge in 125 countries. Lyric Opera Board member Timothy Christen is Baker Tilly's chairman and CEO, and is Vice Chairman of the Civic Engagement Committee. In October, Tim becomes the Chairman of the American Institute of CPAs, the largest professional association in the profession, representing 400,000 members in 145 countries. Baker Tilly cosponsored Lyric's successful Wine Auctions in 2012 and 2015, and has cosponsored the Stars of Lyric Opera at Millennium Park concert for three consecutive years. Lyric is also grateful for Baker Tilly's generous gift to the Breaking New Ground Campaign.



**THE BARKER WELFARE FOUNDATION**

Lyric Opera is grateful for the more than four decades of support from The Barker Welfare Foundation. Dedicated to improving the quality of life for families and children, the Foundation has staunchly and generously contributed to Lyric Opera's education and community engagement programs for many years. Lyric is the honored beneficiary of gifts to the Breaking New Ground Campaign and the Building on Greatness Capital Campaign from The Barker Welfare Foundation.



**JULIE and ROGER BASKES**

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera Center activities as cosponsors of Rising Stars in Concert, and sponsors of the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, *La Clemenza di Tito* (2013/14), *Il Trovatore* (2014/15), and this season's *Romeo and Juliet*. 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, Executive, and Production Sponsorship Committees, and as immediate past President of the Ryan Opera Center Board.



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

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. They have previously contributed to Lyric's Wine Auction, 60th Anniversary Concert and Diamond Ball, Stars of Lyric Opera at Millennium Park, the Annual Campaign, and education programs. They also cosponsored *Madama Butterfly* (2013/14) and have made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



**MARLYS A. BEIDER**

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15). Marlys has also made a leadership commitment to cosponsor Lyric's new productions of *Das Rheingold* (2016/17) and *Götterdämmerung* (2019/20), part of Lyric's new Ring Cycle. This season, Marlys generously cosponsors the Stars of Lyric Opera at Millennium Park concert.



**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. They have contributed significantly to the Annual Campaign and were Diamond Sponsors of the 60th Anniversary Concert and Diamond Ball last season. Melvin and Randy have made a leadership gift to the Breaking New Ground Campaign, and have cosponsored several productions such as last season's new production of *Don Giovanni*. This season they generously cosponsor Lyric's new production of *The Marriage of Figaro*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



Alexandra  
Dousmanis-Curtis

**BMO HARRIS BANK**

BMO Harris Bank proudly supports Lyric Opera in the spirit of community partnership that has identified the bank for over 125 years. As a longstanding corporate contributor to Lyric, BMO Harris Bank has generously supported Lyric's Annual Campaign, the Facilities Fund, the Great Opera Fund, the Stars of Lyric Opera at Millennium Park concert, Fantasy of the Opera, the Renée Fleming Subscriber Appreciation Concert (2010/11), the Renée Fleming & Susan Graham Subscriber Appreciation Concert (2012/13), and Lang Lang in Recital (2013). This season, BMO Harris Bank is the exclusive sponsor of the Plácido Domingo and Ana María Martínez Concert. Lyric is honored to have Alexandra Dousmanis-Curtis, Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee.



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

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room. They have also been longtime generous donors to the Annual Campaign, including cosponsoring their first production, *Boris Godunov* (2011/12). Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Nominating/Governance Committee.



**CAROLYN S. BUCKSBAUM**

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



John and Jackie Bucksbaum

**THE JOHN and JACKIE BUCKSBAUM FAMILY**

Passionate philanthropists in the Chicago community, John and Jackie Bucksbaum are major supporters of the arts. John Bucksbaum is founder and CEO of Bucksbaum Retail Properties, LLC, a fully integrated owner and developer of retail real estate. This season, John and Jackie, with their family, generously provide matching funding for The Lyric Opera Broadcasts, which air on 98.7WFMT live during each opening night performance.



**MARION A. CAMERON**

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, her cosponsorship of *Rusalka* (2013/14), and her additional gift in support of last season's *Tannhäuser*. Ms. Cameron is the President of Sipi Metals Corp., which this season supports the widely-popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, a member of the Executive Committee, and Chair of the Investment Committee.



**AMY and PAUL CARBONE**

Lyric is very appreciative of the friendship of Amy and Paul Carbone. A dynamic member of Lyric's Board of Directors since 2007, Paul currently serves as its Treasurer, chairs the Finance Committee, and is a member of the Executive, Audit and Investment Committees. Having previously sponsored Lyric's NEXT student ticket initiative and Backstage Tours, Amy and Paul Co-Chaired last season's record-breaking 60th Anniversary Concert and Diamond Ball, and supported the event as Diamond Sponsors. The Carbones have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Amy and Paul Carbone.



**DAVID and ORIT CARPENTER**

David and Orit Carpenter have been staunch supporters of Lyric Opera for many years, and have recently 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 Carpenter has helped secure six production cosponsorships through Sidley Austin LLP, where he was a Partner for over 30 years and where he now serves as Senior Counsel. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



Jeffrey C. Neal and Susan Cellmer

**CELLMER/NEAL FOUNDATION FUND**

Longtime supporters of Lyric Opera's Annual Campaign, Jeffrey C. Neal and Susan Cellmer have recently made a leadership gift to the Breaking New Ground Campaign. Having previously supported the Campaign for Excellence and the Building on Greatness Capital Campaign, Lyric is grateful for Jeff and Susan's gift to ensure Lyric's bright future. Founding Partner of Horizon Capital, LLC, Jeff Neal proudly serves on Lyric's Board of Directors.



Elizabeth F. Cheney

**THE ELIZABETH F. CHENEY FOUNDATION**

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2015/16 season, The Cheney Foundation is supporting the residency of famed mezzo-soprano Stephanie Blythe; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the third year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.



**NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND**

Nelson Cornelius was a longtime subscriber and supporter of Lyric Opera and a cherished friend of legendary former Lyric Opera General Director Ardis Krainik, with whom he shared his passion for opera and for making sure that Lyric would keep Chicago on the world's opera map. That passion was also shared by Julius Frankel, and as a trustee of the Julius Frankel Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel's wishes by directing significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign and was the exclusive sponsor of Lyric's new production of *Lucia di Lammermoor* (2011/12). His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors *Romeo and Juliet*. Lyric is honored to remember its close friend Nelson Cornelius.



**MR. and MRS. JOHN V. CROWE**

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of *Turandot* (2006/07) and *Tosca* (2009/10) and major support of the Breaking New Ground Campaign. The Crowes are one of eight sponsors of 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. The Crowes were leading contributors to the Campaign for Excellence and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

**THE CROWN FAMILY**

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made a generous commitment to Lyric's Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. Mrs. Crown is a past President of the

Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

**THE DAVEE FOUNDATION**

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and *Carousel* (2014/15), and has committed to support the remaining installments of Lyric's five-year partnership with the Rodgers and Hammerstein Foundation, cosponsoring this season's *The King and I* and next season's *South Pacific*.



**JOHN EDELMAN and SUZANNE KROHN**

John Edelman and Suzie Krohn are passionate members of the Lyric Opera family. Lyric is grateful for their leadership gift to the Breaking New Ground Campaign, as well as their generous annual support. Lyric is proud to have John Edelman serve on its Board of Directors, continuing the family legacy of his late father, Daniel J. Edelman. John and Suzie are avid supporters of Lyric's education initiatives, and John also serves on the Lyric Unlimited Committee.



**STEFAN T. EDLIS and GAEL NEESON**

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named their seats through the Your Name Here program. Stefan and Gael have previously cosponsored four mainstage operas, and are generously cosponsoring this season's new production of *Wozzeck*. They also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.

**EXELON**

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



**MR. and MRS. W. JAMES FARRELL**

Lyric sincerely appreciates the dedicated support of Maxine and Jim Farrell. Devoted fans of opera, the Farrells are Lyric subscribers and have both taken substantial leading roles in fostering the company's success. Maxine Farrell is a past President of Lyric's Women's Board (2005-2008) and was Chairman of Opera Ball 2004. W. James Farrell, retired Chairman and CEO of Illinois Tool Works, has served on

Lyric's Board of Directors since 1996. They provided a substantial gift to Lyric to establish the W. James and Maxine P. Farrell French Opera Endowed Chair and made a major contribution to the Campaign for Excellence and the Breaking New Ground Campaign. They were cosponsors of *Werther* (2012/13), and *The Sound of Music* (2013/14), and this season, Mr. and Mrs. Farrell generously cosponsor *Romeo and Juliet*.



Mark Ferguson and Liza Yntema

**THE FERGUSON-YNTEMA FAMILY TRUST**

Passionate supporters of the arts in Chicago, Mark Ferguson and Liza Yntema are vital members of the Lyric Opera family. Through their family trust, they have generously supported Lyric's Annual Campaign, most recently dedicating their gift to underwrite discounted tickets for college students through Lyric Unlimited's NEXT program. Mark and Liza have also made a leadership gift to the Breaking New Ground Campaign. A Partner at Bartlit Beck Herman Palenchar & Scott LLP, Mark has secured funding for the ever-popular Grand March, a part of the Opera Ball festivities, for many years as well as cosponsoring Lyric's Board of Directors Annual Meeting. Lyric is honored to have Mark Ferguson serve on its Board of Directors, Innovation and Lyric Unlimited Committees.

**FORD FOUNDATION**

Lyric is honored to have the tremendous support of the Ford Foundation. For nearly 80 years, the Foundation has worked with visionary leaders and organizations worldwide to ensure that all people have the opportunity to reach their full potential, contribute to society, have a voice in the decisions that affect them, and live and work in dignity. Lyric is deeply grateful for the Ford Foundation's essential support for Lyric's landmark Chicago Voices initiative during the 2015/16 and 2016/17 seasons.



**MAURICE and PATRICIA FRANK**

Jerry and Pat Frank are steadfast friends of Lyric Opera, having subscribed for over four decades. Faithful contributors to Lyric's Annual Campaign for many years, Jerry and Pat recently enhanced their relationship with Lyric by deepening their engagement with The Patrick G. and Shirley W. Ryan Opera Center, first by sponsoring the Renée Fleming Master Class in 2013/14. They are now proud Singer Sponsors of first-year Ryan Opera Center tenor Mingjie Lei. The Franks provided a substantial planned gift as part of the Breaking New Ground Campaign to secure Lyric's future.



Julius Frankel

**JULIUS FRANKEL FOUNDATION**

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. In past seasons, Julius Frankel sponsored Lyric productions of *Andrea Chénier* (1979) and *Lohengrin* (1980) in memory of Betty Frankel. 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. The Julius Frankel Foundation has generously sponsored/cosponsored many celebrated new productions at Lyric including *Die Fledermaus* (1989/90), *Xeres* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainick, *Cavalleria rusticana/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius.



Elizabeth Morse Genius

**ELIZABETH MORSE GENIUS CHARITABLE TRUST**

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. Along with The Elizabeth Morse Charitable Trust, the Trust sponsors mainstage productions each season, and is cosponsoring this season's *Nabucco*. The Trust funds Lyric's ongoing board diversity efforts, and helped preserve Lyric's history through support of the Archives project. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.



**ANN and GORDON GETTY FOUNDATION**

Lyric is extremely grateful for the longstanding support of the Ann and Gordon Getty Foundation. The Foundation has made vital contributions to the Annual Campaign, providing essential general operating support to foster Lyric's achievements. Gordon Getty is an esteemed National Director of Lyric's Board of Directors.





**BRENT and KATIE GLEDHILL**

Brent and Katie are proud supporters of numerous causes in Chicago. At Lyric, the Gledhills cosponsored a new production of *The Sound of Music* (2013/14) and are generous contributors to this season's Lyric Unlimited world premiere *Second Nature* presented in partnership with the Lincoln Park Zoo. They have also made a leadership gift to the Breaking New Ground Campaign.

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 him serve on its Board of Directors and Audit Committee, and as Chairman of the Innovation 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 cosponsored the Overture Society Luncheons for many years. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the Building on Greatness Capital Campaign. This season, the Gofens are cosponsoring

Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett, and have 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.

**GRAMMA FISHER FOUNDATION**

With an unparalleled record as sponsor of 25 Lyric new 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*, starting with *Das Rheingold* (2016/17) and concluding with the complete *Cycles* in 2019/20. 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 Russell Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



**SUE and MELVIN GRAY**

Sue and Melvin Gray have been steadfast supporters of Lyric Opera for many years. In 2007, they committed a significant planned gift as part of the Campaign for Excellence to ensure Lyric's future. The Grays have made a leadership gift to the Breaking New Ground Campaign, having previously supported the Building on Greatness Capital Campaign. They continue to be influential contributors to the Annual Campaign, most recently cosponsoring for five consecutive years *Rising Stars in Concert*, the annual showcase for The Patrick G. and Shirley W. Ryan Opera Center Ensemble. Lyric is honored to have Mel Gray serve on its Board of Directors, Investment Committee, and Ryan Opera Center Board.



**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 19 Lyric productions since 1987/88 including last season's new production of *Don Giovanni* and this season's *Der Rosenkavalier*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. They made a leadership gift to the Breaking New Ground Campaign in support of Lyric's future. 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 awarding him the Carol Fox Award, Lyric's most prestigious honor.



**JOHN R. HALLIGAN CHARITABLE FUND**

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

John R. Halligan



Joe and Pam Szokol and King and Caryn Harris

**THE HARRIS FAMILY FOUNDATION**

The Harris Family Foundation, represented by Joe and Pam Szokol and King and Caryn Harris, joined the production sponsorship family last year as a cosponsor of Lyric's new production of *Tosca*, and are cosponsoring *Nabucco* this season. The Harris Family Foundation has previously supported the Annual Campaign, and made a generous commitment to the

Breaking New Ground Campaign to help secure Lyric's future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a member of its Board of Directors and serving on its Production Sponsorship Committee. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the revered Women's Board and has held many leadership positions, most recently as Opera Ball Chair in 2012, and this season as Co-Chair of Opening Night/Opera Ball.



Alyce H. DeCosta

**WALTER E. HELLER FOUNDATION**

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a National Director of Lyric's Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic trust named after her late husband, the founder and Chairman of Walter E. Heller Co., a financial services firm. The Walter E. Heller Foundation generously funded many Lyric productions, most recently *Madama Butterfly* (2013/14). This season, the Walter E. Heller Foundation cosponsors Lyric's world premiere of *Bel Canto*.



**J. THOMAS HURVIS**

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. In an effort to help keep Chicago a haven for the cultural arts, Tom Hurvis sponsors the Renée Fleming Initiative, which brings the renowned soprano to our city multiple times each year. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including support for The Lyric Opera Broadcasts. The Hurvises previously sponsored three mainstage productions and cosponsor this season's *The Merry Widow* starring Renée Fleming. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, and Lyric Unlimited Committee.



Maria C. Green

**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, the Breaking New Ground Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, 60th Anniversary Concert and Diamond Ball, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW cosponsored *The Pearl Fishers* (2008/09), *The Barber of Seville* (2001/02), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and *Tosca* (2012/13). Lyric is proud to have Maria C. Green, Senior Vice President, General Counsel and Secretary, serve on its Board of Directors, Executive and Lyric Unlimited Committees, as well as past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer on its Board of Directors.



**EDGAR D. JANNOTTA**

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A life-long 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 leadership gifts from the Jannottas for the Breaking New Ground Campaign, the Campaign for Excellence, and the Building on Greatness Capital Campaign, in addition to their generous gifts to the Annual Campaign.



**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, the Annual Campaign, the Campaign for Excellence, Fantasy of the Opera, Opera Ball, and Wine Auction. Lyric is fortunate to have Craig C. Martin, a Partner at Jenner & Block, as a valued member of its Board of Directors and Executive Committee.

Craig C. Martin



**JPMORGAN CHASE & CO.**

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored many mainstage productions, including this season's new production of *The Marriage of Figaro*. Lyric is honored to have Eric S. Smith, Managing Director, JPMorgan Chase, serve as a member of its Board of Directors, Executive and Nominating/Governance Committees, and as chairman of the Lyric Unlimited Committee.

Eric S. Smith



**STEPHEN A. KAPLAN and ALYCE K. SIGLER**

Early supporters of Lyric's Wine Auction, Stephen Kaplan and Alyce Sigler have generously contributed to the triennial gala through event cosponsorship and donations from their internationally renowned collection of wine. Stephen also serves as a Wine Auction Advisor Emeritus to the Women's Board. As an esteemed National Member of the Board of Directors, Stephen along with Alyce has supported major campaigns such as the Campaign for Excellence and the Breaking New Ground Campaign. Lyric is also grateful for their many years of steadfast Annual Campaign support.

**MR. and MRS. GEORGE D. KENNEDY**

Lyric Opera is grateful for the staunch support of George and Valerie Kennedy. As a former member of the Board of Directors, George Kennedy has long been passionate about the financial health of Lyric, having previously supported the Annual Campaign and the Building on Greatness Capital Campaign. The Kennedys have also sponsored Stars of Lyric Opera at Millennium Park, and recently made a generous gift to the Breaking New Ground Campaign.



**RICHARD P. and SUSAN KIPHART**

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and are visionary philanthropists. They have generously cosponsored several Lyric productions, most recently *The Passenger* (2014/15). In honor of Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is a past President and CEO and current Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of both the Finance and Production Sponsorship Committees. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. 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.

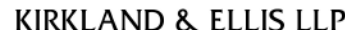
which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is a past President and CEO and current Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of both the Finance and Production Sponsorship Committees. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



**KIRKLAND & ELLIS LLP**

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. For many years, Kirkland & Ellis LLP sponsored Lyric Opera's Board of Directors Annual Meeting. More recently, Kirkland & Ellis LLP cosponsored *Boris Godunov* (2011/12) and *A Streetcar Named Desire* (2012/13), and was Lead Sponsor of last season's 60th Anniversary Concert and Diamond Ball. This season the firm continues their production support by cosponsoring *The Merry Widow*. 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.

Linda K. Myers



**NANCY W. KNOWLES**

Opera has always played an important role in the life of 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 recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests 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. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014.



**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 Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Last season, they were Diamond Patrons of the 60th Anniversary Concert and Diamond Ball. 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 they made significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Capriccio* and this season's *Cinderella*. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive and Investment Committees.



**JIM and KAY MABIE**

Lyric Opera cherishes the vital leadership and long-standing support of Jim and Kay Mabie. They are avid opera-goers, having subscribed to Lyric for several decades. The Mabies have fostered Lyric's success through generous contributions to the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. They have also made a leadership gift to the Breaking New Ground Campaign. They cosponsored *Candide* (1994/95), *The Great Gatsby* (2001/02), *Porgy and Bess* (2008/09) and *Rigoletto* (2012/13). Jim Mabie is an esteemed member of Lyric's Board of Directors, serving on the Executive and Investment Committees.

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

The MacArthur Foundation supports creative people and effective institutions committed to building a more just, verdant, and peaceful world. In addition to selecting the MacArthur Fellows, the Foundation works to defend human rights, advance global conservation and security, make cities better places, and understand how technology is affecting children and society. Support for arts and culture organizations in Chicago and the region is an expression of civic commitment to the place where the Foundation has its headquarters and where John D. and Catherine T. MacArthur made their home. Grants are designed to help sustain the cultural life of the city and region. Lyric Opera is very grateful for the ongoing support of the John D. and Catherine T. MacArthur Foundation.



Robert H. Malott

**MALOTT FAMILY FOUNDATION**

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



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

**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 Schriedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, 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 *Otello* (2013/14) and *Il Trovatore* (2014/15). This season, the Mazza Foundation generously cosponsors *The Merry Widow*. Lyric is honored to have Joseph O. Rubinelli, Jr. serve on its Board of Directors, Production Sponsorship and Compensation Committees.



**ROBERT and EVELYN McCULLEN**

Enthusiastic new members of the Lyric Opera family, Bob and Evie McCullen have endeavored to introduce the magical world of opera to their friends and colleagues by inviting guests to each of their subscription nights. Generous cosponsors of last season's Lang Lang in Recital and this season's *The King and I* cast party, the McCullens have also made a leadership gift to the Breaking New

Ground Campaign. Lyric is honored to have Robert McCullen, Chairman and CEO of Trustwave, as a member of its Board of Directors and Innovation Committee.



**BLYTHE JASKI MCGARVIE**

A longtime subscriber and supporter of the Annual Campaign, Lyric is grateful to Blythe McGarvie for her leadership gift to the Breaking New Ground Campaign. Currently serving on the Board of Directors for four public companies and a former Senior Lecturer at Harvard Business School, Blythe proudly serves on Lyric's Board of Directors and Civic Engagement Committee, having previously served many years on the Guild Board.

**THE ANDREW W. MELLON FOUNDATION**

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres; the centerpiece of the initiative was Lyric's mainstage world premiere of Bolcom's *A Wedding*. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. 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 last season's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continues its unparalleled legacy by cosponsoring this season's world premiere of mainstage production *Bel Canto*.



**THE MONUMENT TRUST (UK)**

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14 and cosponsored last season's *Anna Bolena*. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors *Wozzeck* 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 Campaign for Excellence and Breaking New Ground Campaign, and

have cosponsored *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and *Carousel* (2014/15). Susan and Bob generously cosponsor *The King and I* this season.



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 continues its legacy as production cosponsors by supporting this season's *Nabucco*.

After providing cosponsorship support of *The Cunning Little Vixen* (2004/05) in honor of Lyric's Golden Jubilee, The Elizabeth Morse Charitable Trust raised challenge grant support for *Orfeo ed Euridice* (2005/06), and continued on to cosponsor many more productions. From 2000-2008, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.

**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, Fantasy of the Opera, and Operathon, 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**

Serving the public good by fostering creativity and artistic excellence in America, 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. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric's world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21<sup>st</sup> Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently *A Streetcar Named Desire* (2012/13), *Rusalka* (2013/14), and *Porgy and Bess* (2014/15). This season, the National Endowment for the Arts is supporting Lyric's world premiere of *Bel Canto*.



**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 *Don Giovanni* and *Carousel* (both 2014/15) and cosponsors *The Marriage of Figaro* and *The King and I* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



**SYLVIA NEIL and DANIEL FISCHEL**

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposiums for Lyric productions of *Hercules* (2010/11) and *Show Boat* (2011/12). They have cosponsored several mainstage opera productions, including this season's new production of *The Marriage of Figaro*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Dan is President, Chairman and Co-Founder of the Compass Lexecon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.



**THE NERENBERG FOUNDATION**

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



**NIB FOUNDATION**

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15) and this season's production of *Romeo and Juliet*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia Florian 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 René Fleming Initiative. By providing major support to Lyric's endowment, Mr. and Mrs. Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



Jana R. Schreuder

**NORTHERN TRUST**

A leading global financial services provider, Northern Trust has a longstanding and significant relationship with Lyric. The company has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund, and Lyric Unlimited. Northern Trust provides vital leadership contributions to Lyric as Presenting Sponsor of Wine Auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored *Faust* (2009/10), *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and this season's *The King and I*. Lyric is honored to have Jana

R. Schreuder, Chief Operating Officer of Northern Trust, serve as a member of its Board of Directors and Finance Committee, and Northern Trust's Retired Chairman and CEO William A. Osborn serve as a member of its Board of Directors and Executive Committee.



John P. Amboian

**NUVEEN INVESTMENTS**

Nuveen Investments, represented by Lyric Board member John P. Amboian, has been an enthusiastic supporter of Lyric Opera for over three decades. Dedicated to developing the next generation of opera lovers, Nuveen Investments has most recently cosponsored Lyric Unlimited's family productions *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14), has provided general support of Lyric's education and community engagement initiatives, and has underwritten NEXT student discount tickets. Nuveen Investments has also cosponsored several mainstage opera productions, Lyric's Radio Broadcasts, and has recently committed a leadership gift to the Breaking New Ground Campaign.



**NUVEEN**  
Investments



Mark Thierer

**OPTUMRX**

As one of the country's largest and most innovative pharmacy benefits managers, Lyric Opera is grateful for OptumRx's leadership support of the Breaking New Ground Campaign. OptumRx, formerly Catamaran, has also cosponsored Rising Stars in Concert, an annual showcase of The Patrick G. and Shirley W. Ryan Opera Center Ensemble, for four consecutive seasons. Lyric is proud to have OptumRx's Chairman and CEO Mark Thierer serve on its Board of Directors.



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

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for 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, the Building on Greatness Capital Campaign, the Campaign for Excellence, the Breaking New Ground Campaign, and Wine Auctions. 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.



Dan Draper

**POWERSHARES QQQ**

PowerShares QQQ, represented by Dan Draper, Managing Director, Invesco PowerShares Global ETFs, is proud to sponsor the arts as a new corporate partner of Lyric Opera. For the 2015/16 season, they will be cosponsoring the productions of *Cinderella* and *Romeo and Juliet*. The PowerShares global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, we also support Lyric Opera's deep engagement with the local community to foster a rich culture of arts right here in Chicago.



**PRINCE CHARITABLE TRUSTS**

The Prince Charitable Trusts support a broad array of programs in Chicago, Washington, DC, and Rhode Island, and Lyric Opera is fortunate to be among the beneficiaries of the generosity of the Trusts' Chicago and Washington, DC branches. Last season, the Prince Charitable Trusts were Diamond Patrons of the 60th Anniversary Concert and Diamond Ball in honor of Lyric's esteemed Women's Board, which includes Diana Prince and Meredith Wood-Prince as members. The Trusts also provided principal support for Lyric's world premiere of *Bel Canto* through their award of the 2013 Prince Prize for Commissioning Original Work to composer Jimmy López, as well as sponsoring the summer 2014 workshop presentation of the piece. The Prince Charitable Trusts have supported Lyric's Annual Campaign, Wine Auction, Building on Greatness Campaign, and Great Opera Fund, and were cosponsors of the 2004/05 *Ring* Cycle.



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



John Oleniczak Vinay Couto

**PwC**

A world-wide leader in business consulting, PwC is a prominent member of Lyric Opera of Chicago's Business Ensemble. PwC has staunchly supported Lyric's Annual Campaign for over three decades, underwriting such special projects as production sponsorship, the Board of Directors Annual Meeting, and Lyric Signature Events. PwC has provided a leadership gift to the Breaking New Ground Campaign, having previously supported

the Campaign for Excellence. Lyric is fortunate to receive generous in-kind consulting services this season from Strategy&, formerly Booz and Co., now a part of PwC. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive Committee and as Chairman of the Audit Committee; Vinay Couto, Strategy&'s Senior Vice President, serves on Lyric's Board of Directors and Lyric Unlimited Committee; and Maggie Rock Adams, PwC's Greater Chicago Marketing Leader, is a dedicated member of Lyric's Guild Board.



**DAVID RAMON**

Lyric Opera is extremely grateful for the generous contribution to the Breaking New Ground Campaign from David Ramon in honor of Lyric's legendary late President and CEO Kenneth G. Pigott.



**MR. and MRS. WILLIAM H. REDFIELD**

Longtime subscribers and members of the Chapter community, Bill and Marilyn Redfield made significant planned gifts to ensure Lyric's future. In honor of their love of beautiful singing, they have underwritten the *Bel Canto* Endowed Chair as part of the Look to the Future Campaign. In recognition of their commitment to the Breaking New Ground Campaign, their name appears on

Mezzanine Box 3 in honor of their munificent generosity and steadfast dedication to preserve Lyric Opera as one of the cultural crown jewels of the Midwest.

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

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

Lyric as cosponsors of several mainstage productions, most recently *Carousel* (2014/15). They have staunchly supported Wine Auctions 2009, 2012, and 2015, were Diamond Patrons of last season's 60th Anniversary Concert and Diamond Ball, and are major supporters of the Annual Campaign. In addition, they provided significant and much appreciated gifts to the Campaign for Excellence and the Breaking New Ground Campaign. This season, Chris and Anne Reyes provide leadership support for Lyric Unlimited's world premiere of *Second Nature*, a new opera for youth written by Matthew Aucoin.

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

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



**BETSY and ANDY ROSENFELD**

Lyric is grateful for the devotion of Andrew M. and Betsy Bergman Rosenfield, who are active members of the Lyric Opera family. Andy served as a member of the Board of Directors from 1993 to 2007, and Betsy is a leader on Lyric's esteemed Women's Board, having chaired last season's Opening Night Dinner and Performance. The Rosenfelds provided generous gifts to last year's 60th Diamond Ball and Opening Night, having previously supported the Building on Greatness Capital Campaign.



**MR. and MRS. EDWARD B. ROUSE**

A dedicated member of Lyric's Board of Directors and Compensation Committee, Ted Rouse and his wife Barbara are enthusiastic supporters of Lyric Opera's special events and have contributed faithfully to the Annual Campaign. Ted serves as Vice President and Director of Bain and Company, Inc., a generous corporate cosponsor of Fantasy of the Opera and Wine Auction for more than two decades. Ted and Barbara have personally invested in Lyric's future with gifts to the Campaign for Excellence and the Breaking New Ground Campaign. Lyric is grateful for the friendship of Ted and Barbara Rouse.



**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, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Par and Shirley Ryan Family

Rehearsal Center located backstage to honor their major contribution. 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 several 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 supported the 60th Anniversary Concert and Diamond Ball as Diamond Patrons last season. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the opera company.



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 the Civic Opera House reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. The Foundation has generously supported family presentations of *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14). 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, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently *The Passenger* (2014/15). Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.



**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 generously supported The Patrick G. and Shirley W. Ryan Opera Center, and has underwritten the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest Dinner. This past season, Liz Stiffel was a Diamond Patron of the celebratory 60th Anniversary Concert and Diamond Ball. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11) and the Stars of Lyric Opera at Millennium Park concert (2013/14), and she generously cosponsored several mainstage productions, most recently *Carousel* (2014/15). She has also supported Lyric's Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign.



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. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric's most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), and this season's *The King and I*. For many years, the Vances have supported young singers through their sponsorship of Ryan Opera Center ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Campaign for Excellence and the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is an esteemed member of Lyric's Board of Directors, Compensation, and Executive Committees. He also serves on the Ryan Opera Center Board, of which he is a past President.



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 in her roles as a Ryan Opera Center Distinguished Benefactor and 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, as well as Fantasy of the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors *The Merry Widow*, having previously cosponsored several mainstage productions. Donna also made a leadership gift to the Breaking New Ground Campaign to 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 Production Sponsorship Committees, and on the Ryan Opera Center Board.

**THE WALLACE FOUNDATION**

The Wallace Foundation is a national philanthropy that seeks to improve learning and enrichment for disadvantaged children and foster the vitality of the arts for everyone. Wallace has an unusual approach: funding projects to test innovative ideas for solving important social problems, conducting research to find out what works and what doesn't and to fill key knowledge gaps – and then communicating the results to help others. Lyric Opera is the recipient of a multi-phase grant as part of the Foundation's *Building Audiences for Sustainability* initiative; the grant will fund research and analysis of Lyric Opera audiences, and 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.



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

Roberta and Bob Washlow are cherished members of the Lyric family. For more than three 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 sponsored more than 20 Lyric productions. Roberta and Bob made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. The Washlows have annually remained valued members of the production sponsorship family, and generously cosponsor this season's world premiere of *Bel Canto*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.



**MR. and MRS. ROBERT G. WEISS**

Lyric is honored to have found dedicated friends in Robert and Floretta Weiss. Subscribers since shortly after Lyric's inception, the Weisses have long been a pillar of the Lyric Opera community. A cherished member of the Women's Board, Flo has supported board activities with her time and generous commitment for many years. Together, Bob and Flo have contributed regularly to the Annual Campaign and have given leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is sincerely grateful for the longstanding devotion of Bob and Flo Weiss.

**MR. and MRS. ROBERT E. WOOD II**

Rob and Susan Wood have been steadfast members of the Lyric Opera family for more than three decades. Rob Wood serves as a distinguished Life Director of the Board. Together, the Woods have contributed leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. They are loyal subscribers and generous supporters of the Annual Campaign, and Lyric Opera is forever grateful for their friendship.



**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 and special projects, including the Wine Auction, for many years. Helen and Sam Zell have previously cosponsored several new productions, and this season are generous cosponsors of Lyric's world premiere *Bel Canto*.



Anne Zenzer and husband Dominick DeLuca

**ANNE ZENZER**

A dedicated subscriber and longtime member of the Guild Board, Lyric is proud to recognize Anne Zenzer for her generous planned gift as part of the Breaking New Ground Campaign. A partner at Witt/Kieffer Associates, and a lifelong opera enthusiast and staunch supporter of the Annual Campaign, Anne has ensured Lyric's bright future through her thoughtful commitment and charitable foresight.

# BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC



For sixty years, Lyric Opera of Chicago has produced world-class opera with many of the world's greatest artists. With decades of dedicated support from donors and subscribers, the company has flourished, gaining global recognition for its artistic excellence and fiscal stability.

Building our reputation for the future will rely on continued commitment to the broad, deep, and relevant cultural service we provide to our city, while also advancing the development of opera as a vital art form. Lyric is seizing new opportunities to present opera at the highest level, re-define our audiences, and enhance our infrastructure.

The Breaking New Ground Campaign was launched in January 2013 to implement the company's blueprint for a world-class, twenty-first century opera company. Breaking New Ground allows Lyric to continue to produce major productions of the highest caliber while also modernizing the stage of the Ardis Krainik Theatre with state-of-the-art equipment. The Campaign also contributes toward updated media, marketing and audience development programs, and strengthens the company's financial position, including continued efforts to build Lyric's endowment in accordance with industry best practice.

Lyric Opera is grateful to the following donors who have made generous contributions to the Campaign as of August 1, 2015.

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## Look To The Future

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Lyric Opera is grateful to the following generous donors for their support of special events and projects during the 2015/16 Season. Listings include contributors whose gifts of \$5,000 and more were received by August 1, 2015.

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Soprano  
**DIANA  
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Soprano  
**LAURA  
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Mezzo-soprano  
**LINDSAY  
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Mezzo-soprano  
**ANNIE  
 ROSEN**

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*Acting and Movement*  
*Instruction*

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*Performance Psychology*

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

Lyric Opera 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 over were received between July 1, 2014 and August 1, 2015.



ROBERT KUSSEL

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- Steingraeber & Söhne as the official piano of Lyric's new production of *Bel Canto*, in partnership with the Grand Piano Haus, Skokie, Illinois.
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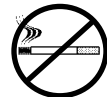
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