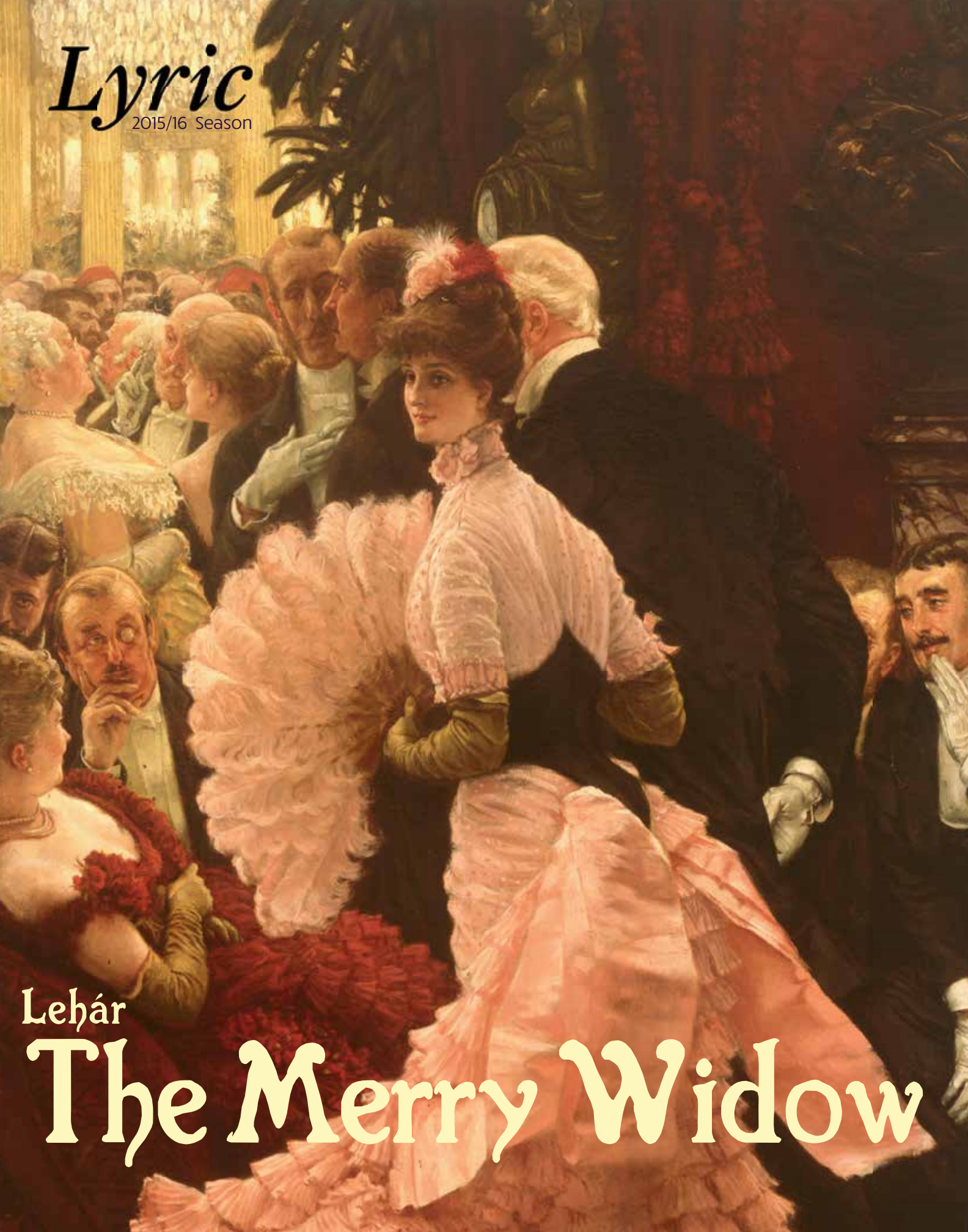


Lyric
2015/16 Season



Lehár

The Merry Widow

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BRIGITTE LAOMBE / THE METROPOLITAN OPERA



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On the cover: James Tissot (French, 1836-1902), Detail of *L'Ambitieuse (The Reception)*, 1883-1885. Oil on canvas; overall: 73 1/2 x 56 x 5 inches (186.69 x 142.24 x 12.7 cm); support: 56 x 40 inches (142.24 x 101.6 cm) Collection Albright-Knox Art Gallery, Buffalo, New York. Gift of William M. Chase, 1909. Photograph by Tom Loonan. Photo Credit: Albright-Knox Art Gallery / Art Resource, NY



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MAGDA KRANCE

Administrative Offices:
20 NORTH WACKER DRIVE
SUITE 860
CHICAGO, ILLINOIS 60606

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Lyric

From the General Director

The world has known for more than a century that Franz Lehár's *The Merry Widow* is one of the greatest operettas ever written. It's an absolute masterpiece, brimming over with wonderful melodies and a delightfully sentimental story.

We're delighted to present *The Merry Widow* to you in Susan Stroman's spectacular production, first seen at the Metropolitan Opera last season. For every member of that audience, it was a joyous evening of captivating storytelling and beautiful music-making.

In any operetta, understanding the text in both dialogue and song can play a huge role in our enjoyment of the piece as a whole. There's a good deal of spoken dialogue in most of the great operettas, including *The Merry Widow*. In Jeremy Sams's new version (created especially for this production), we have the treat of being able to savor the performances of great artists singing *and* speaking in our own language.

My two remarkable colleagues at Lyric, creative consultant Renée Fleming and music director Sir Andrew Davis, were integral to the success of this production at the Met, and it's wonderful that they're able to reprise Lehár's operetta here in Chicago. Renée's portrayal of the merry widow herself, Hanna Glawari, entranced the New York audience with its vitality, wit, and of course, the extraordinary vocalism that makes all of her portrayals unforgettable. And how marvelous it is for us to experience Sir Andrew's astounding stylistic versatility in a season that includes his performances of not only Viennese operetta, but also Rossini, Berg, and a world premiere.

Two other remarkable artists are returning to Lyric in this production. Taking on the title role for the final three performances is Nicole Cabell, one of the Ryan Opera Center's most distinguished alumni, a hugely acclaimed singing actress throughout America and Europe. Singing Count Danilo in all the *Merry Widow* performances will be the legendary American baritone Thomas Hampson, whose performances at Lyric in roles of Massenet, Verdi, and Wagner have made him a great Lyric favorite and an artist we're thrilled to welcome back this season. Joining Renée, Nicole, and Tom in the important supporting roles are Michael Spyres (who gave an irresistible performance in our *Fledermaus* two seasons ago) and two marvelous artists in their Lyric debuts, Heidi Stober and Patrick Carfizzi.

The Merry Widow is bound to leave you floating on cloud nine, as if you've eaten the most delicious dessert. Its warmly romantic glow and dazzling melodies will, I hope, add greatly to the joy of your holiday season.



STEVE LEONARD

Anthony Freud

From the President

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.



TODD ROSENBERG

A handwritten signature in black ink, appearing to read "DT Ormesher".

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William Reilly, Jr.
Master Carpenter
 Michael Barker
Head Flyman
 Mike Reilly
Automation/Rigging
 Bradley Long
Shop Carpenter
 Robert Barros
Layout Carpenter
 Drew Trusk
Shop Welder
 Bruce Woodruff
Layout Welder
 Richard "Doc" Wren
Warehouse Coordinator
 Joe Dockweiler
 Ryan McGovern
 Mike Bowman
 Jeffrey Streichhirsch
Assistant Carpenters
 Chris Barker
 Anthony Bernardy
 Dan DiBennardi
 Dan Donahue
 Brian Grenda
 Justin Hull
 Robert Hull, Jr.
 John Ingersol
 Matthew Reilly
 Ray Schmitz
 Tory Snick
Carpenters
 Michael C. Reynolds
Master Electrician
 Soren Erbak
Board Operator
 Paul Christopher
Head Audio/Visual Technician
 Nick Charlan
 Matt Ebel
Audio/Visual
 Kevin Reynolds
Surtile Operator
 John Clarke, Jr.
 Joseph Haack
 Michael A. Manfrin
 Robert Reynolds
Assistant Electricians
 Anthony Coia
 Jason Combs
 Gary Grenda
 Thomas Hull
 Daniel Kuh
 Jeremy Thomas
Electricians
 Charles Reilly
Property Master
 Michael McPartlin
Properties Crew Head
 Brian Michael Smith
Armorer
 José Trujillo
Upholsterer
 Thomas Coleman, Jr.
 Robert Hartge
 Richard Tyrriver
Assistant Properties
 Rachel Boultinghouse
 Michael Buerger
 Joseph Collins

Kevin Gac
 Robert Ladd
 Phillip Marcotte
 Joe Mathesius
 Michael O'Donnell, Jr.
Properties

WARDROBE/WIGS AND MAKEUP

Scott Marr
Production Design Director

Wardrobe

Maureen Reilly
Costume Director
The Richard P. and Susan Kiphart Endowed Chair
 Lucy Lindquist
Wardrobe Supervisor
 Bradley Baker
 Cecylia Kinder
 Krystina Lowe
 Kathy Rubel
 Tony Rubino
 Joanna Rzepka
 Marguerite Scott
 Barbara Szylo
 Maggie Zabiewski
Wardrobe Staff
 Scott Barker
 Kelly Davis
 Tim Dedinsky
 Michelle DiBennardi
 Dawn Marie Hamilton
 Kim Kostera
 Anna Krysik
 Ed Mack
 Wendy McCay
 John Salyers
 Isaac Turner
 Chris Valente
 Roger Weir
Dressers

Wigs and Makeup

Sarah Hatten
Wigmaster and Makeup Designer
 Kathleen A. Evans
Department Coordinator
 Brittany Crinson
 Chantelle Marie Johnson
 Robert Kuper
 Lynn Koroulis
 Claire Moores
Staff
 Lauren Cecil
 Toywa Curington
 Jaime Dahms
 Anelle Eorio
 Rochelle Fisher
 Alicja Klosek
 Lauren Marchfield
 Nelson Posada
 Jada Richardson
 Anita Trojanowski

Scenic Art

Brian Traynor
Charge Artist
 Maggie Bodwell
 Vivienne Marie
 Tim Morrison
 Michael Murtaugh
Scenic Artists

TODD ROSENBERG



ROBERT KUSEL

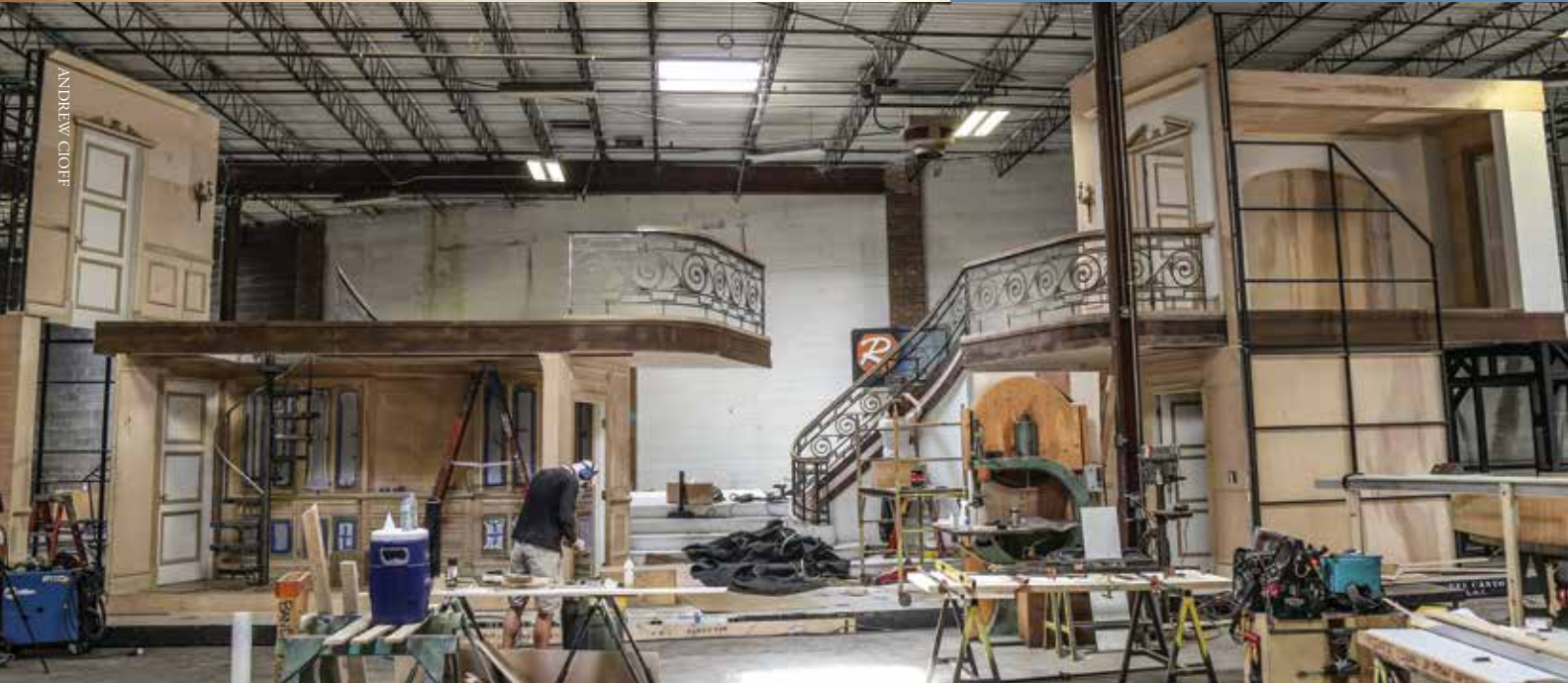


Above: Lyric's props department made these extravagant "pastries" for Act Two of The Marriage of Figaro using foam, glue, and paint.

Left: During summer pre-season work, Lyric's technical department and each production's creative team finalize scenery and lighting cues and check the production's props.

Below: The set for Lyric Opera's world premiere of Bel Canto was built at Ravenswood Studio in Lincolnwood.

ANDREW CLOFF



The Big Reveal:

How scenery and props set the scene at Lyric

by Magda Krance

Every time the curtain rises at Lyric, it's like a giant present is being unwrapped before our eyes. The revealed scenery surprises and delights, or inspires an awestruck gasp and sometimes, spontaneous applause. As the performance progresses and the scenery changes, the revelations continue to unfurl.

That's certainly what directors and set designers hope for when they start imagining opera productions at least a year or two before the audience sees them. How do they get from that initial brainstorming to the big reveal? It takes a veritable global village to make it happen, and each production has its own distinctive journey.

After Lyric's general director Anthony Freud invites a director to create a new production for a future season, the director chooses a designer and they meet to discuss their concept, talking through every scene change. The designer contacts Lyric's technical director Michael Smallwood to ask about stage dimensions and the technical capabilities of Lyric's theater, what stock scenic elements are available, whether shows are performed in repertory, how much technical rehearsal time is allotted, and how much time is available onstage during final rehearsals to fine-tune the scenery.

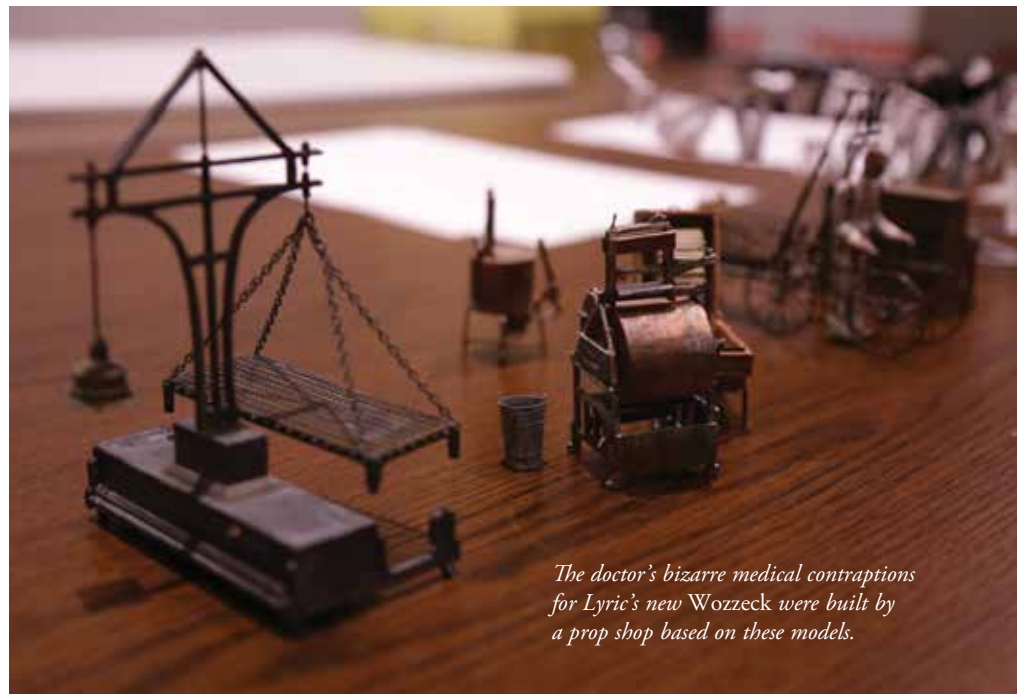
When a set model is completed, the creative team schedules a presentation, which often includes costume designs as well. (Ideally this happens at least a year before the summer tech rehearsals that precede the season.) Members of Lyric's stage management, technical, artistic, production, marketing, development, wardrobe, wig and makeup, and props staffs join Freud, deputy general director

Drew Landmesser (Lyric's former technical director), board president David Ormesher, and sometimes production sponsors, in a backstage rehearsal room for the big reveal.

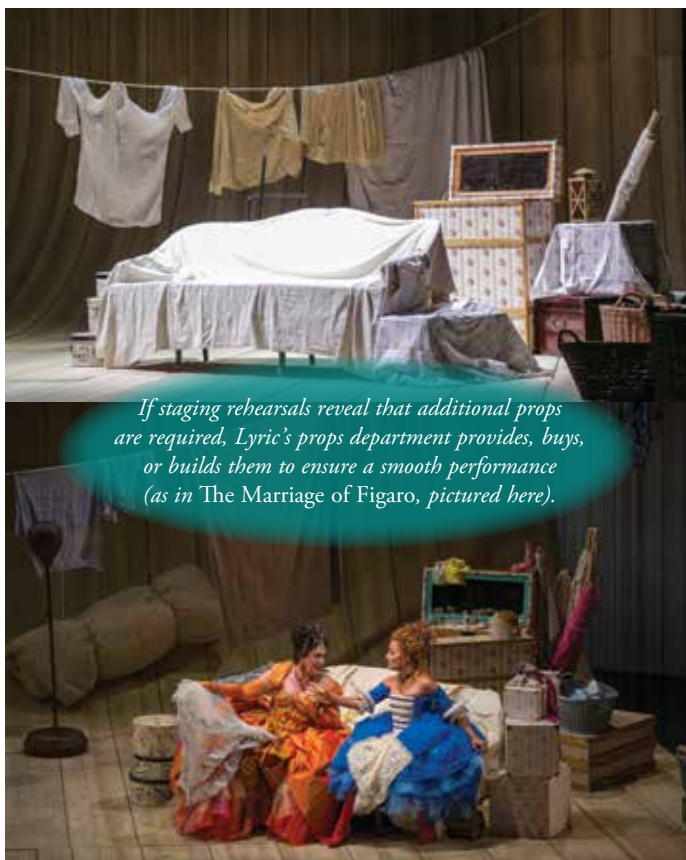
The creative team presents the production design scene by scene, answering detailed logistical questions then and in subsequent meetings: how does this piece of scenery get on and off the stage (for example, the enormous pier in *Carousel* last season)? Does it happen during a pause or a musical interlude? Is it *a vista* (in view of the audience)? Are there costumed stagehands to move scenery (as in *The Passenger* and *The Barber of Seville*)? Is the scenery dimensional or flat, hard or soft? Does it fly vertically or move laterally offstage? Are there traps in the floor? Who or what comes through them (e.g. the entire massive banquet table and Don Giovanni with it)? Is there fire

(cleverly simulated with lighting in *Il trovatore*, flammable gel in *Otello's* bonfire) or water (*The Marriage of Figaro's* playful finale) or smoke or fog (the first scene change in *Cinderella*)? What unusual props are needed (fake mollusks for *Carousel's* clambake, mountains of sweets in *Hansel and Gretel*, including edible elements for the performers to gobble onstage)?

Before leaving (in under 36 hours), the set designer shares a list of preferred scenic shops. The set model stays at Lyric, where detailed photos are taken before it's eventually sent to the scenery builder. Smallwood looks for "best price, best product" when he sends bid packets out to a few scenic shops, detailing every last bit of scenery: decks, wagons, wall units, drops (there were lots in *Rusalka*), special electrics (e.g. carousel lights), ground cloths, a painted cyclorama backdrop. The

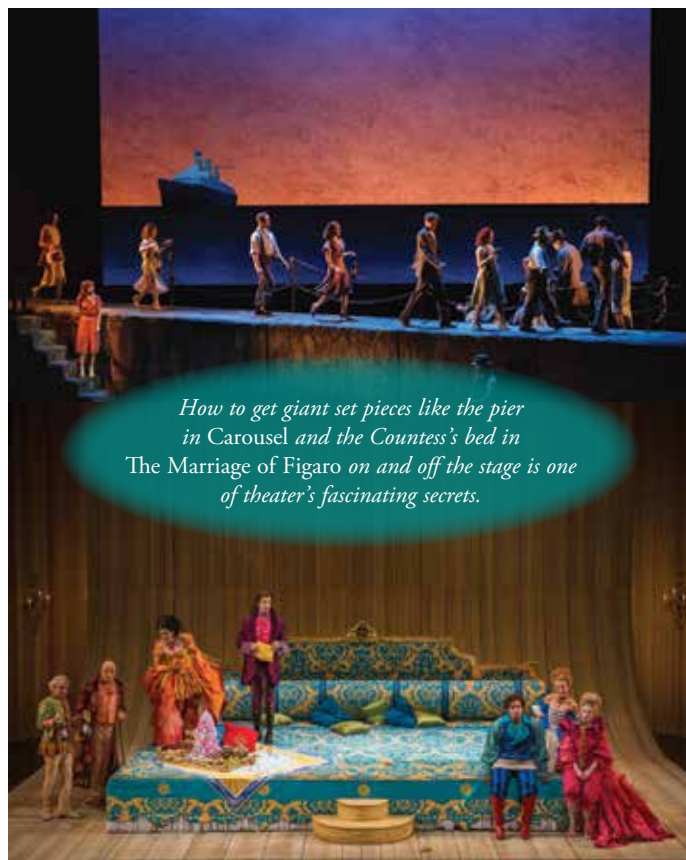


The doctor's bizarre medical contraptions for Lyric's new Wozzeck were built by a prop shop based on these models.



If staging rehearsals reveal that additional props are required, Lyric's props department provides, buys, or builds them to ensure a smooth performance (as in *The Marriage of Figaro*, pictured here).

MICHAEL BROSILOW



How to get giant set pieces like the pier in *Carousel* and the Countess's bed in *The Marriage of Figaro* and off the stage is one of theater's fascinating secrets.

ROBERT KUSEL

MICHAEL BROSILOW

shops respond in a few weeks with itemized cost and time estimates to build the show.

Smallwood and assistant technical director Scott Wolfson go over the bid packets, scrutinizing every item for potential “value engineering,” as they call it. If a design is still over budget, they’ll go back to the designer and ask for some cuts and compromises – Styrofoam instead of a pricier material, for instance. (Rarely, the designer and director may be asked to reconceive the whole show, if it’s too far off budget.)

Eventually they settle on a scene shop and budget, which can take about three months, between other projects the technical department is managing – like the current season’s productions! The sets for this season’s *Figaro* and *Wozzeck* and 2013’s *Elektra* and *Rusalka* were built at Bay Productions in Cardiff, Wales; *Bel Canto* was built nearby at Ravenswood Studio in Lincolnwood (which also built the new orchestra shell designed by Jeanne Gang for Lyric’s 60th Anniversary Gala Concert). “Some shows are more about engineering and scale, like *Wozzeck* and *Elektra*,” Smallwood explains. “Bay excels at

these big, textural sets that have a lot of depth and layers and carving and buildup on them. We chose to keep *Bel Canto* here because it’s a world premiere and we wanted to keep a closer eye on it. They did a great job with the engineering.” Sometimes, he adds, an engineering subcontractor may be brought in to approve a set “for what we want it to do, especially with people flying and set elements overhead.”

Set construction takes five to six months, depending on the size and complexity of the show. “Generally for every show there are three shop visits, starting with a kickoff meeting in December or January with the designer at the shop, to meet the people who will engineer and draw all the units, as well as the painters who will finish the units,” Smallwood says. “We can discuss any finer details that weren’t so evident in the bid package or email exchanges. The second visit, in April or May, is a midway check-in to see how the structure is coming along, so we can make sure it’ll work onstage, work for the show, work for the changeovers. For example, with *Figaro* we discovered all the statue platforms were built backwards!

We could get those redone before shipping. We’ll also see some large-scale samples for the designer to approve before the set is painted. At the third visit in early June we’ll see things 90% finished, so we can give tweaking notes before it goes into a container and is shipped, making sure everyone is happy with it. We expect shows to be delivered by mid-July for summer tech rehearsals.”

“Sometimes parts of the set are built by secondary companies that came up with a really good price for that stair unit,” notes production manager April Busch. “There’s a lot of jigsaw puzzling going on!” Lyric’s new production of *The Sound of Music* (designed by Michael Yeargan, whose *Nabucco* returns to Lyric this season) came from hither and yon; the walls came from Ravenswood locally, and the deck (the set’s base) came from Bay overseas. Multiple contractors can make the matching of paint treatments tricky, but Lyric’s got a guy – charge artist Brian Traynor – who handles scenic paint touchups to unify the scenery’s look.

But first, it’s got to get here. “We need an hour from Ravenswood, two or three days

from a shop we use in upstate New York,” says Smallwood. Shipping from overseas takes about 42 days – if things don’t get held up in customs, by port strikes, by weather, or by rail issues. (Michael Schoenig, technical finance manager, negotiates the logistics with international travel brokers.) Two shipping containers fit on a flat rail car; if there aren’t two containers of scenery, the railroad company may wait until there’s something to share the car with the single scenery container. (If that happens and time is tight, the scenery may be trucked to Chicago.) Trucks collect the scenery at a local rail yard and transport it to Lyric’s warehouse area on the southwest side of town, or straight to the opera house during the summer tech rehearsal period.

It takes between five and eight trucks to load in a show, depending on its complexity. They pull up to Lyric’s Washington Street loading dock one at a time after the morning rush hour; each truck backs onto the truck lift and lowers to stage level for unloading in the scenery-handling area north of the stage. Large pieces are assembled there by Lyric’s summer stage crew, comprising 53 stagehands.

As the previous production’s tech rehearsals wrap up, the latest arrival moves onto the stage for final assembly so that lights can be focused on Monday. On Tuesday and Wednesday lighting and scenic cues are finalized by the creative team. If a show has transferred from another company, adjustments may be needed, as was the case for *The Merry Widow*: some scenic elements were modified from the original Met production to accommodate the different dimensions of Lyric’s stage. Explains Smallwood, “The Met used some of their stage lifts for the transition

from Act Two to Act Three; we’re not able to do that here, so we met with the director and designer, discussed how to restage and rework the transition for Lyric’s stage, and were able to practice that solution at the summer tech.” Sometimes a new show’s new tricks get their first trial run just days before dress rehearsal, as with *Figaro*’s water feature. As shop welder Drew Trusk commented in mid-September, “We don’t know till we put the water in the pool what it’s going to do or where it’s going to go.” Fortunately, the special effect worked according to plan and enhanced the finale charmingly.

After a show’s tech week, the scenery either goes to Lyric’s warehouse area to be stored in shipping containers, or if it’s the first or second show of the season it stays in scenery handling, with portions going to the main rehearsal room so that the cast can acclimate during staging rehearsals.

This is when the props really come into play. For months in advance, properties master Charles Reilly and his team assemble the elements large and small that lend authenticity to each Lyric production, as specified by each set designer. Some are constructed on premises (the trick sofa for Act One of *Figaro*) or built by faraway prop shops (such as the weird medical contraptions needed for Lyric’s new *Wozzeck*). Some are purchased and adapted, and some come from Lyric’s backstage props closet, a labyrinthine treasure trove. There are even more props squirreled away in a warehouse container. During staging rehearsals, the director and designer may realize that a bed needs a dust ruffle and a bolster pillow for the heroine to lounge on, or that she needs a water bottle nearby that appears to be part of

the scenery. Or that the laundry on the line in another scene needs to be a different color. For *Figaro*, director Barbara Gaines added a personal prop to the opening scene: a vintage wood-and-cork hat stand that belonged to her grandmother, who brought Gaines to her first operas as a child and always put the hats she wore to the opera on that stand. In Lyric’s production, it supports Susanna’s veil and is playfully serenaded by Figaro. Later, Susanna rings a silver bell that also belonged to Gaines’s grandmother.

For the world-premiere production of *Bel Canto*, set designer David Korins enjoyed creating stately scenery that starts out pristinely elegant and clean, deteriorates over the course of the performance because of the hostage crisis, and has to be reset in immaculate condition for the next performance. Maria DeFabo, Lyric’s properties and scenic arts coordinator, explains that much of the tech rehearsal was spent choreographing chaos through relocation of props and furniture, for instance stacking chairs as barricades, marking the walls (and figuring out what to use that would be both visible and washable), and having two identical sofas – one for the opening scene, and one that’s been heavily distressed and dirtied to depict the mansion two months later.

Lyric’s new production of *Rusalka* (2013-14) posed great creative challenges. The props list for the witch Ježibaba included an antique baby buggy, a carpet bag jammed with potion ingredients such as dragon’s blood, a squeezable bat that squirted blood, a snake, a whole cat, and the cauldron itself. The Act-Two kitchen scene featured a dinosaur-sized hanging carcass, a swan being stuffed, assorted



ROBERT KUSEL

From model to full-scale set – this is how Paolo Ventura’s design for Carousel was realized onstage.



TODD ROSENBERG (BOTH PHOTOS)

Above: The swan stuffing in Rusalka's Act Two kitchen scene contained real lettuce, cabbage, and onions. Holding the swan is the Kitchen Boy (Daniela Mack), who is conversing with the Gamekeeper (Philip Horst).

Left: Among other items, the props list for the witch Ježibaba (Jill Grove) in Rusalka called for a cauldron and a cat.

Below: For operas with actual eating onstage (as pictured here in Hansel and Gretel), Lyric's props department contains a full kitchen.

cleavers, and chunks of meat to be chopped. Recalls DeFabo, "We bought giant fake meats from fake-food suppliers. Our scenic artist sculpted the fake meat with upholstery foam and expanding foam, and covered it with stage blood. We could reuse it for every performance, but the swan stuffing was real heads of lettuce, cabbage, and onion. We lined the inside of the bird with a garbage bag and pitched it after every performance.

"For Act Two of *Figaro*, there was a giant 10-foot-long cart of pastries and a food fight at the end of the act – we made all of that from scratch in house using foam, glue, and paint," DeFabo says. Food and drink play a key role in several operas, and a full kitchen was added to Lyric's props department a few years ago.

During the opera season, about 14 stagehands staff the props department. "The recent trend in opera is to have more props and to interact with them more," DeFabo says. "Shows from the past few years have a significantly larger number of props than the revival shows from 15-20 years ago. Some designers and directors have very specific ideas,



DRDAN REST

and sometimes what they're asking for isn't made or may contradict the laws of physics. We've had to make things appear to be floating that can't actually float. It's a challenge until we figure it out, and then it becomes fun!"

Magda Krance is Lyric's manager of media relations. Prior to joining the company in 1992, she worked as a fulltime freelance journalist for several national and local magazines and newspapers, and as an editor for Outside magazine.

Lyric

Lyric



KEN HOWARD / THE METROPOLITAN OPERA

New-to-Chicago Production

Franz Lehár

The Merry Widow

*Lyric Opera presentation generously made possible by
the Donna Van Eekeren Foundation,
Howard Gottlieb and Barbara Greis,
Mr. J. Thomas Hurvis,
Kirkland & Ellis LLP,
and
the Mazza Foundation.*

Production owned by The Metropolitan Opera.

THE MERRY WIDOW

Synopsis

TIME: 1900

PLACE: Paris

ACT ONE

The Pontevedrian Embassy

Intermission

ACT TWO

The garden of Hanna Glawari's mansion

ACT THREE

Chez Maxim

ACT ONE

Baron Mirko Zeta, the Pontevedrian ambassador in Paris, is giving a ball at the Embassy. His home country is nearly bankrupt, and he hopes that their Parisian guests will help them raise the money they need. Zeta is pleased when he sees his young wife, Valencienne, flirting with Camille de Rosillon, a young Frenchman, assuming she's trying to win French support for Pontevedro. In fact, Camille has declared his love for Valencienne and writes, "I love you" on her fan (*Come quickly, please... A highly respectable wife*). Zeta eagerly awaits the arrival of the guest of honor, Hanna Glawari, a wealthy Pontevedrian widow. He plans to get Danilo Danilovich, a womanizing aristocrat and the Embassy secretary, to marry her so that her millions will stay in Pontevedro.

Hanna arrives and is showered with compliments by the Parisian men (*How beautiful you are*). Valencienne realizes she has lost her fan with Camille's incriminating message and rushes out to look for it. Finally Danilo arrives, fresh from a night of partying at Maxim's (*As diplomatic attaché*). He and Hanna talk,

revealing that they were once in love, but that Hanna was considered too far beneath Danilo's status for him to marry her. He tells her he's not interested in marriage and will never say, "I love you."

Meanwhile, Zeta's chief of staff, Kromov, finds Valencienne's fan and thinks it belongs to his wife, Olga. Zeta, wanting to spare Olga a scandal, convinces him it is Valencienne's. He then meets with Danilo and orders him to marry Hanna for the good of Pontevedro. Danilo tells him he will keep all the Parisian men away from her, but will not marry her. When the "ladies' choice" dance is announced, Hanna selects Danilo and, after some flirtatious banter, the two finally dance.

ACT TWO

The next evening, Hanna hosts a party at her mansion (*Me velimo dase dase vestimo!... There once was a hunter*). Danilo arrives late, and Zeta commands him to return to his mission of keeping the Parisian men from Hanna – particularly Camille. Danilo's assistant, Njegus, reveals that Camille is already in love with a mystery woman. Zeta wants to know who she is, in order to marry her off to Camille, leaving Hanna free for a Pontevedrian suitor. Believing the fan to be the key to her identity, he asks Danilo to find its owner.

When Hanna comes across the fan and sees its inscription, she assumes it is a gift to her from Danilo, but he still won't say, "I love you" and she will not accept him until he does. Their dance is interrupted by Zeta, who is still trying to learn the identity of Camille's secret lover. The men agree to meet in the pavilion to discuss the matter. Camille and Valencienne finally find the missing fan, and this time Valencienne writes, "I am a respectable wife" on it. Observed by Njegus, they disappear into the pavilion (*I know a place where we can go*).

When Zeta arrives to meet Danilo, Njegus prevents him from entering the pavilion to protect Valencienne's secret, and instead sneaks Hanna in to take her place. Hanna emerges with Camille, announcing their engagement. A furious Danilo departs for Maxim's, which Hanna takes as proof of his love.

ACT THREE

Arriving at Maxim's in search of Danilo, Camille and Valencienne sneak off to one of the private rooms. Zeta and the other Pontevedrians appear, and the grisettes – among them a dressed-up Valencienne – entertain the crowd (*Walking on the Champs-Élysées*). Eventually both Danilo and Hanna arrive. He forbids her to marry Camille. When she explains that she was merely safeguarding another woman's reputation, he is delighted but still won't declare his love.

As the guests reassemble, Danilo announces that Hanna will not marry Camille, but he will not reveal the identity of Camille's secret lover. Njegus produces the missing fan, which he found in the pavilion. Zeta finally recognizes it as his wife's, declares himself divorced and proposes to Hanna – who informs him that, according to her late husband's will, she will lose her fortune if she remarries. At this, the other men lose interest in Hanna, except Danilo, who finally declares his love (*Music's playing, hear it saying, 'Love me, do'*) and asks Hanna to marry him. She accepts and amends her account of the will: upon remarrying her fortune will pass to her new husband. Valencienne asks Zeta to read the other side of her fan – which reads, "I am a respectable wife." With the couples united, the men are left to wonder about the mystery of women.

*Synopsis reprinted by permission of
The Metropolitan Opera.*

- Scenery, properties and costumes owned by The Metropolitan Opera.
- This production received its premiere at The Metropolitan Opera on December 31, 2014.
- Additional scenery constructed by Ravenswood Studio Inc., Chicago.
- Additional costumes by Seams Unlimited and Paul Chang.
- Lyric Opera of Chicago Broadcasts are generously sponsored by The Hurvis Family Foundation, with matching funding provided by The Matthew and Kay Bucksbaum Family, The John and Jackie Bucksbaum Family, and Richard P. and Susan Kiphart.
- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- 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.

New-to-Chicago Production

Franz Lehár

THE MERRY WIDOW
(DIE LUSTIGE WITWE)

Operetta in three acts originally in German, sung in English

Original libretto by Viktor Léon and Leo Stein, after Henri Meilhac's comedy *L'attaché d'ambassade* (1861)

English translation by Jeremy Sams

First performed at the Theater an der Wien, Vienna, on December 30, 1905

First performed by Lyric Opera on May 29, 1981

Characters in order of vocal appearance:

<i>Viscount Cascada</i>	PAUL LA ROSA ^{oo}	<i>Hanna Glawari</i>	RENÉE FLEMING
<i>Baron Mirko Zeta</i>	PATRICK CARFIZZI*		NICOLE CABELL ^{oo} (Dec. 9 -13)
<i>Kromov</i>	JONATHAN WEIR*	<i>Count Danilo Danilovich</i>	THOMAS HAMPSON
<i>Olga</i>	JENNIE SOPHIA*	<i>Sylviane</i>	McKINLEY CARTER
<i>Raoul de St. Brioche</i>	JONATHAN JOHNSON ^o	<i>Maître D'</i>	JONAH D. WINSTON*
<i>Pritschitsch</i>	FRED ZIMMERMAN*	<i>Lolo</i>	ARIANE DOLAN
<i>Bogdanovich</i>	MICHAEL WEBER	<i>Dodo</i>	ALISON MIXON*
<i>Camille de Rosillon</i>	MICHAEL SPYRES	<i>Jou-Jou</i>	EMILY PYNENBURG*
<i>Valencienne</i>	HEIDI STOBER*	<i>Frou-Frou</i>	ANNELISE BAKER*
<i>Praskovia</i>	GENEVIEVE THIERS*	<i>Clo-Clo</i>	JEN GORMAN*
<i>Njegus</i>	JEFF DUMAS	<i>Margot</i>	CATHERINE HAMILTON*

Principal Dancers: Shannon Alvis, Annelise Baker*, Sajen Banister*, Ariane Dolan, Jen Gorman*, Ellen Green, Catherine Hamilton*, Lauren Kadel* (understudy), Lauren Kias*, Ashley Klinger*, Kristina Larson-Hauk*, Alison Mixon*, Emily Pynenburg*, Alyssa Sarnoff (Grisette understudy), Kristen Schoen-René*, Rachael Switzer*, Jeffery B. Hover, Jr., Tom Mattingly*, Jamy Meek, Matthew Prescott, J. P. Tenuta (understudy)

<i>Conductor</i>	SIR ANDREW DAVIS
<i>Director and Choreographer</i>	SUSAN STROMAN*
<i>Set Designer</i>	JULIAN CROUCH*
<i>Costume Designer</i>	WILLIAM IVEY LONG*
<i>Original Lighting Designer</i>	PAULE CONSTABLE
<i>Lighting Designer for Lyric</i>	CHRIS MARAVICH
<i>Sound Designer</i>	MARK GREY
<i>Chorus Master</i>	MICHAEL BLACK
<i>Associate Choreographer</i>	JOSHUA BUSCHER*
<i>Assistant Choreographer</i>	LAUREN KADEL*
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Associate Director</i>	DAN RIGAZZI*
<i>Assistant Director</i>	ALAN E. HICKS*
<i>Stage Manager</i>	RACHEL A. TOBIAS
<i>Stage Band Conductor</i>	FRANCESCO MILIOTO
<i>Musical Preparation</i>	GRANT LOEHNIG
	CRAIG TERRY
<i>Projected Titles</i>	MICHAEL PANAYOS*

*Lyric debut

^o Current member, Ryan Opera Center
^{oo} Alumna/Alumnus, Ryan Opera Center



RENÉE FLEMING
(*Hanna Glawari*)
Previously at Lyric Opera:
Eight roles since 1993-94,
most recently *Blanche*
DuBois/A Streetcar Named
Desire (2012-13); *Violetta/*
La traviata (2007-08); title
role/*Thaïs* (2002-03).

Lyric Opera's creative consultant since 2010, the internationally celebrated American soprano received the National Medal of Arts (America's highest honor for an individual artist) from President Obama in 2013. Known as the "people's diva," Fleming continues to grace the world's greatest opera stages and concert halls, now extending her reach to include other musical forms and media. Over the past few seasons she has hosted a wide variety of broadcasts, including the Metropolitan Opera's *Live in HD series*, and her *American Voices* festival at the Kennedy Center was the subject of a PBS *Great Performances* documentary in January. The four-time Grammy winner brought her voice to a vast new audience in 2014, as the first classical artist to sing the National Anthem at the Super Bowl. Highlights of the current season include recitals and orchestral concerts in Sydney, Melbourne, Brisbane, and Wellington; a gala concert with the Cleveland Orchestra; and a song recital at London's Barbican Hall. Acclaimed at every major opera house worldwide, Fleming has recently made her Broadway debut in the comedy *Living on Love* (with which she made her spoken-theater debut at the Williamstown Theatre Festival) and reprised three signature roles: *Rusalka* (Metropolitan Opera), *Arabella* (Salzburg), and *Blanche DuBois* (Los Angeles). New releases in her wide-ranging discography and videography include, on CD, "The Art of Renée Fleming," "Christmas in New York," and "Berg: *Lyric Suite*; Wellesz: *Sonnets*," and, on DVD, *Arabella* from Salzburg, *Otello* and *Rodelinda* from the Met, and *Ariadne auf Naxos* from Baden-Baden.



NICOLE CABELL
(*Hanna Glawari* – Dec. 9-13)
Previously at Lyric Opera:
Eleven roles since 2002-03, most recently *Pamina/*
The Magic Flute (2011-12); *Micaëla/Carmen* (2010-11); *Countess Almaviva/The*
Marriage of Figaro (2009-10).

The American soprano, a Ryan Opera Center alumna and the 2005 winner of the BBC Cardiff Singer of the World competition, is one of today's most sought-after lyric sopranos. The 2015-16 season includes a role and company debut as *Handel's Alcina* at the Grand Théâtre de Genève, a return to the Royal Opera House-Covent Garden, as *Violetta/La traviata*, and Cabell's role-debut performances of *Rosalinde/Die Fledermaus* with Cincinnati Opera. Recent highlights include her Opéra National de Paris debut as *Mimi/La bohème*, *Giulietta/I Capuleti e i Montecchi* (DVD) and *Violetta* with San Francisco Opera, *Adina/L'elisir d'amore* in both Barcelona's Gran Teatre del Liceu (company debut) and Tokyo's New National The-

atre, Poulenc's *Gloria* with the Royal Philharmonic Orchestra under the baton of Charles Dutoit, and appearances with the BBC Orchestra singing Barber's *Knoxville, Summer of 1915* with Keith Lockhart and Elgar's *The Apostles* with Sir Andrew Davis. Cabell's solo debut album, "Soprano," named "Editor's Choice" by Gramophone, received great critical acclaim and several prestigious awards: the Georg Solti Orphée d'Or from France's Académie du Disque Lyrique and Germany's Echo Klassik Award. Cabell, who appears on DVD as *Musetta* in director Robert Dornheim's film of *La bohème*, has recorded that role, as well as the title role/Donizetti's *Imelda de' Lambertazzi*, *Clara/Porgy and Bess*, a French art song program, *lieder* of Clara Schumann, and a recital of *Ricky Ian Gordon's* songs with the composer at the piano.



THOMAS HAMPSON
(*Count Danilo Danilovich*)
Previously at Lyric Opera:
Five roles since 2002-03,
most recently *Amfortas/*
Parsifal (2013-14); title role/
Simon Boccanegra (2012-13);
title role/*Macbeth* (2010-11).

Acknowledged worldwide as one of the most remarkable artists of our time, the baritone, a native of Washington state, has won equal renown as an opera singer, recording artist and "ambassador of song." This season he returns to Munich's Bavarian State Opera as *Roald Amundsen/Miroslav Srnka's South Pole* (world premiere), and also to the Deutsche Oper Berlin as *Germont/La traviata*. Concert and recital activities this season takes him to major venues internationally, from Vienna and Munich to New York and Shanghai. Recent seasons have brought him return engagements at many houses where he has long been a favorite artist, among them the Metropolitan Opera, the Vienna State Opera, Covent Garden, the Zurich Opera House, and San Francisco Opera. Hampson's enormous discography of nearly 200 albums encompasses complete operas, solo discs, and the gamut of concert repertoire, most recently *Simon Boccanegra* (CD), *Arabella* (Salzburg Festival, DVD), and a program of Strauss songs entitled "Notturmo" (CD). Among Hampson's many prestigious awards received during the past several years are the inaugural Venetian Heritage Award, the International Mendelssohn Prize, and induction into the Gramophone Hall of Fame. The New York Philharmonic's first Artist-in-Residence, Hampson is also a *Kammersänger* of the Vienna State Opera, *Commandeur dans l'Ordre des Arts et des Lettres* of the Republic of France, and a recipient of the Austrian Medal of Honor in Arts and Sciences. In 2010 he received the Living Legend Award of the Library of Congress, where he serves as Special Advisor to the Study and Performance of Music in America.



HEIDI STOBER
(*Valencienne*)
Lyric Opera debut

Highly successful with major companies on both sides of the Atlantic, the American soprano has been a principal artist with the Deutsche Oper Berlin since her critically acclaimed debut in 2008. Stober has appeared in a variety of roles there, among them *Pamina/Die Zauberflöte*, *Adina/L'elisir d'amore*, *Zerlina/Don Giovanni*, and *Princess Ninette/L'Amour des Trois Oranges*. She is a favorite at both The Santa Fe Opera (*La Folie/Platee*, *Tigranel/Radamisto*, *Musetta/La Bohème*, *Zdenka/Arabella*, *Adal Theodore Morrison's Oscar* world premiere, *Sandrina/La finta giardiniera*) and Houston Grand Opera (*Blondchen/The Abduction from the Seraglio*, *Drusilla/L'incoronazione di Poppea*, *Norina/Don Pasquale*). Stober debuted with San Francisco Opera in 2010 as *Sophie/Werther*, returning for *Nannetta/Falstaff*, *Oscar/Un Ballo in Maschera*, *Atalanta/Xerxes*, *Susanna/The Marriage of Figaro*, *Magnolia/Show Boat*, and *Johanna/Sweeney Todd*. During the 2011-12 season she made her debut at the Metropolitan Opera as *Gretel/Hansel and Gretel*. The soprano, who recently performed Barber's *Knoxville: Summer of 1915* and Mahler's *Symphony No. 4* with the Rundfunk-Sinfonieorchester Berlin, has also been heard with the major orchestras of Los Angeles, Houston and Hong Kong. Upcoming performances this season include *Mozart's Susanna* (Houston Grand Opera), the title role/*Alcina* (Semperoper Dresden), and *Handel's Messiah* (New York Philharmonic). The soprano is an alumna of Houston Grand Opera Studio, Lawrence University, and the New England Conservatory.



MICHAEL SPYRES
(*Camille de Rosillon*)
Previously at Lyric Opera:
Alfred/Die Fledermaus
(2013-14).

Internationally one of the most sought-after artists of his generation and a nominee for singer of the year at the 2015 International Opera Awards, the tenor was born in Missouri and was recently appointed artistic director of the Springfield Regional Opera in Springfield, Missouri. He joined the Deutsche Oper Berlin for the 2008-09 season, singing roles of Mozart and Donizetti. Spyres has subsequently scored great successes starting in exceptionally demanding leading roles of rarely encountered 19th-century Romantic operas, such as *Orombello/Bellini's Beatrice di Tenda* (Carnegie Hall), *Masaniello/Auber's La muette de Portici* (Paris, Bari), and *Raoul/Meyerbeer's Les Huguenots* (New York's SummerScape Festival). His successes in Rossini include *Arnold/Guillaume Tell* (Caramoor Festival, La Monnaie), *Ramiro/Cinderella* (Bologna), *Rodrigo/La donna del lago* (La Scala, Covent Garden, Pesaro), and many more. Recently Spyres starred as *Pirro/Rossini's Ermione* (La Coruna), in the title role/*Berlioz's La damnation*

de Faust (Bordeaux), and as Giasone/Mayr's *Medea in Corinto* (Martina Franca). Highlights this season include the title role/Mozart's *Mitridate, re di Ponto* (Covent Garden, Théâtre des Champs-Élysées, Théâtre Royal de la Monnaie) and Tempo/Handel's *Il trionfo del tempo e del disinganno* (Aix-en-Provence Festival). Spyrès has given concerts and recitals around the world. He has performed nearly 65 roles and has recorded operas of Rossini, Meyerbeer, Donizetti, Mazzoni, Schumann and Verdi, as well as a much-acclaimed aria recital entitled "A Fool for Love."



PATRICK CARFIZZI
(*Baron Mirko Zeta*)
Lyric Opera debut

After his company and role debut in Lyric's production of *The Merry Widow*, the American bass-baritone continues the season as Dulcamara/*L'elisir d'amore* (Lyric Opera of Kansas City, Wiesbaden's Hessische Staatsoper) and debuts at Austin Lyric Opera as Dr. Bartolo/*The Barber of Seville*. In the 2014-15 season he debuted in Kansas City as Mustafa/*The Italian Girl in Algiers*, at San Diego Opera as Henry Kissinger/*Nixon in China*, and at the Hessische Staatsoper in the title role/*Don Pasquale*. Since his Metropolitan Opera debut in 1999, Carfizzi has performed with the company more than 300 times in various roles including Schauarnard/*La bohème*, Brander/*La damnation de Faust*, Frank/*Die Fledermaus*, and Peter Quince/*A Midsummer Night's Dream*. A favorite of the Cologne Opera, Carfizzi made his European debut there as Leporello/*Don Giovanni* and subsequently returned to the company as Fra Melitone/*La forza del destino*. Carfizzi's concert work includes performances with the St. Louis Symphony, San Francisco Symphony, and the Washington Concert Opera. A graduate of the Yale University School of Music, Carfizzi holds several awards including the Sullivan Foundation Award, the Richard Tucker Career Grant, and the Sergio Franchi Memorial Scholarship from the National Italian American Foundation.



JEFF DUMAS (*Njegus*)
Previously at Lyric Opera:
Njegus/The Merry Widow
(2009-10).

Based in Chicago, the American actor was recently featured at Drury Lane Theatre as both Smeel/*Peter and the Star Catcher* and Igot/*Young Frankenstein* (Joseph Jefferson Award nomination), both directed by William Osetek. Dumas's select credits include several world premieres, among them Harold Prince's production of Stephen Sondheim's *Bounce* (Goodman Theatre, Kennedy Center, original-cast recording), *The House of Martin Guerre*, directed by David Petrarca (Goodman Theatre), and Kid Twist/David Bell's *Bowery Boys* (Marriott Theatre in Lincolnshire). Additional credits include Joe Welling and Enoch Robinson/*Winesburg, Ohio*,

directed by Jessica Thebus, for which Dumas received a Joseph Jefferson Award for Actor in a Supporting Role, Clown 1/*The 39 Steps*, directed by David New (Drury Lane Theatre), *Wicked*, directed by Joe Mantello (original Chicago cast – Oriental Theatre), and originating the role of Patsy in the first U.S. national tour of *Monty Python's Spamalot*, starring opposite Michael Siberry, Richard Chamberlain, and John O'Hurley, for which Dumas received Washington D.C.'s Helen Hayes Award. On television he has appeared in *Make it or Break It* (ABC Family) and *Chicago Fire* (NBC Universal).



JONATHAN JOHNSON
(*Raoul de St. Brioche*)
Previously at Lyric Opera:
Four roles since 2014-15, most recently Don Curzio/*The Marriage of Figaro* (2015-16); Third SS Officer/*The Passenger*, Ruiz/*Il trovatore* (both 2014-15).

A second-year Ryan Opera Center member and a native of Macon, Georgia, the tenor will return to the Lyric stage later this season in *Der Rosenkavalier*. He made his Chicago debut performing in Poulenc's *Les mamelles de Tirésias* with the Civic Orchestra of Chicago, and recently was heard in the Harris Theater's "Beyond the Aria" series. Johnson holds his master's degree and professional artist certificate from the University of North Carolina School of the Arts, studying in the studio of Dr. Marilyn Taylor. His leading roles included Ruggero/*La rondine*, Lechmere/*Owen Wingrave*, Azaël/Debussy's *L'enfant prodigue*, and Fenton/*The Merry Wives of Windsor*. Johnson's other performance credits include Ezekiel Cheever/*The Crucible* (Piedmont Opera), and both the title role/*Candide* and Rev. Horace Adams/*Peter Grimes* (Aspen Summer Music Institute). At the Townsend School of Music at Mercer University, where the tenor studied under Marie Jarriel Roberts and received his bachelor of music degree, he sang the title role/*Cavalli's L'Egisto*, King Kaspar/*Amahl and the Night Visitors*, Camille de Rosillon/*The Merry Widow*, and Nemorino/*L'elisir d'amore*. *Jonathan Johnson is sponsored by Mr. and Mrs. William C. Vance.*



PAUL LA ROSA
(*Viscount Cascada*)
Previously at Lyric Opera:
Nine roles since 2009-10, most recently Enrique/*El Pasado Nunca Se Termina* (world premiere, 2014-15); Jud Fry/*Oklahoma!* (2012-13); Hermann/*Les contes d'Hoffmann* (2011-12).

An alumnus of Lyric's Ryan Opera Center, the American baritone returns to the company this season in the role he portrayed at Lyric during 2009-10, his debut season. In addition to his Lyric appearance in *El Pasado Nunca Se Termina*, he portrayed Enrique in that work last season at both Houston Grand Opera and San Diego Opera. Among La Rosa's major operatic achievements are his performances in Shostakovich's *Moscow*

Cheryomushki (Chicago Opera Theater), *The Death of Klinghoffer* (Opera Theatre of Saint Louis), *Billy Budd* (Los Angeles Opera), *Die Fledermaus* (Lyric Opera of Kansas City), and *La fanciulla del West, L'enfant et les sortilèges, El retablo de maese Pedro, The Rape of Lucretia, and Romeo and Juliet* (all at Virginia's Castleton Festival). Prestigious orchestral appearances include Maximilian/*Candide* (Los Angeles Philharmonic, Boston Symphony Orchestra at Tanglewood), the Brahms *Requiem* (European debut in Rome, Lorin Maazel conducting), and Copland's *Old American Songs* (Cleveland Orchestra). La Rosa is a former member of the Juilliard Opera Center and both the Glimmerglass and Merola Opera programs.



MICHAEL WEBER
(*Bogdanovich*)
Previously at Lyric Opera:
Admiral von Schreiber/*The Sound of Music* (2013-14).

The two-time Joseph Jefferson Award recipient has performed a wide repertoire with such prestigious venues as the Ravinia Festival (Uncle Jocko/*Gypsy*), Chicago Shakespeare Theater (Fluellen/*Henry V*), Marriott Theatre (Art Silver/*For the Boys*), Cleveland Playhouse (Detective Fix/*Around the World in 80 Days*), and Indiana Repertory (Soapy Smith/*The Gifts of the Magi*). Weber has also been seen on television on *Mind Games*, *Chicago Fire*, and *Prison Break*, and regularly as a WTTW/PBS pledge host. He recently directed *Side Show, A Funny Thing Happened on the Way to the Forum*, and *Sweeney Todd* at Porchlight Music Theatre. Further directing credits include *Grand Hotel* (Drury Lane Theatre), *The Petrified Forest* (Theatre at the Center), *Fifth of July* (Oak Park Festival Theatre), *Beauty and the Beast* (Marriott Theatre), *Over the River and Through the Woods* (The Mercury Theater), and *Living the History-125 Years of The Auditorium Theatre*. Weber currently serves as artistic director for the Porchlight Music Theatre.



JONATHAN WEIR
(*Kromov*)
Lyric Opera debut

The Chicago-based actor recently appeared as Scar and Pumbaa on Broadway in *The Lion King* and toured nationally with that production, as well as with *Jersey Boys* (Gyp DeCarlo) and *Scrooge the Musical* (Jacob Marley). Weir's Chicago credits include Goodman Theatre (Governor/*Candide*, Scrooge/*A Christmas Carol*, Priest/*The Visit*), Chicago Shakespeare Theater (Lord Vince/*Emperor's New Clothes*), Drury Lane Theatre in Oakbrook (*Billy Elliot*, Merlin/*Camelot*, *Sunset Boulevard*, Henry Ford/*Ragtime*), and Writers Theatre (Frank/*Days Like Today*, Geronte/*The Liar*, Fredrik/*A Little Night Music*, Paul Petkoff/*Arms and the Man*, Graupner/*Bach at Leipzig*). At the Marriott Theatre in Lincolnshire he performed the roles of Harry MacAfee/*Bye Bye Birdie*, Bert

Barry/42nd Street, Zinnowitz/Grand Hotel, and Clyde Sukeforth/The First). Other favorite roles include Henry Higgins/My Fair Lady (Milwaukee's Skylight Music Theatre), Boss/Side Show (Skokie's Northlight Theatre), and Geoffrey/Stepping Out (Steppenwolf Theatre Company). Weir is an adjunct professor of theater in the Loyola University Chicago's Department of Fine and Performing Arts.



FRED ZIMMERMAN
(Pritschitsch)
Lyric Opera debut

Successful in television, film, musical, and theater, the Chicago-based singer-actor has starred in numerous national tours of Broadway productions, among them *Ragtime*, *Bounce*, *Radio City Christmas Spectacular*, *Strike Up the Band*, *Call Me Madam*, and *Show Boat*. Zimmerman's film and television credits include *Chicago Fire*, *Lowering the Bar*, *Dustclouds*, and *Fred Claus*. Among his numerous roles with companies in the Chicagoland area are the Salesman/*The Rose Tattoo* (Goodman Theatre), Dorante/*The Gamester* and Bill Humphries/*84 Charing Cross Road* (both at Northlight Theatre), J.B. Biggley/*How to Succeed in Business Without Really Trying* (Porchlight Music Theatre), Herr Rohna/*Grand Hotel*, Coach Van Buren/*Damn Yankees*, and Samuel/*Pirates of Penzance* (all at the Marriott Theatre in Lincolnshire). Zimmerman has recently been seen as Deputy Dandin/*La Cage aux Folles* at the Marriott Theatre and Big Davy/*Billy Elliot* (Jeff-nominated production) at the Drury Lane Theatre in Oakbrook. As a popular entertainer, the actor appears as "Fred Zimmerman - The Chicago Mentalist."



McKINLEY CARTER
(Sylviane)
Previously at Lyric Opera:
Second Heavenly Friend,
Ensemble/*Carousel* (2014-15).

The Chicago-based actress and singer has appeared in many major roles throughout the Chicagoland area, from Mrs. Yerkes/*Road Show* (Chicago Shakespeare Theater) and Mary Janel/*James Joyce's The Dead* (Court Theatre) to Elsa/*The Sound of Music* (Drury Lane Oakbrook). In addition to *Sunday in the Park With George*, *A Midsummer Night's Dream*, *Julius Caesar*, and *Antony and Cleopatra* with Chicago Shakespeare Theater, she has also been seen at Porchlight Music Theatre (*Putting It Together*), Steppenwolf Theatre Company (*Winesburg, Ohio*), Apple Tree Theatre (*John and Jen*), the Goodman Theatre (*Turn of the Century*, *The Visit*), and Northlight Theatre (*Title of Show*). Regionally, she has appeared at Peninsula Players (*Into the Woods*, *Sunday in the Park with George*, *A Little Night Music*), First Stage Children's Theatre (*My Son Pinocchio*), Stage One Family Theatre (*Number The Stars*), and Rocky Mountain Repertory (*42nd Street*, *Addams Family*, *All Shook Up*).



JENNIE SOPHIA (*Olga*)
Lyric Opera debut

The Indiana-born singer's regional credits include *Sister Amnesia/Nunsense* (The Armory Dinner Theatre in Janesville, Wisconsin), *Belle/Beauty and The Beast*, and *Hodel/Fiddler on The Roof* (both at The Round Barn Theatre in Nappanee, Indiana). Sophia has appeared at The Wagon Wheel Theatre in Warsaw, Indiana (*Madge/Picnic*, *Laurel/Oklahoma!*, *Maria/The Sound of Music*), the Court Theatre in Chicago (*Lily/The Secret Garden*), Drury Lane Theatre (*Fantine/Les Misérables*), the American Girl Theatre (*Cornelia, Tia Dolores/Circle of Friends*), and Chicago Shakespeare Theater. For her critically praised portrayal of Fiona/*Brigadoon* at the Goodman Theatre she was nominated for a Jeff Award for Best Leading Actress. Sophia toured as Nellie Forbush in the Lincoln Center's *South Pacific* second National Tour and then reprised the role at the Ogunquit Playhouse in Maine, where she received a nomination for an Independent Reviewers of New England (IRNE) Award for Best Leading Actress in a musical.



GENEVIEVE THIERS
(Praskovia)
Lyric Opera debut

Successful in acting, television, musical theater, and opera, the crossover artist has sung with numerous New York and Chicago companies, among them NY Lyric Opera, American Chamber Opera, OperaModa, The Elgin Opera House, and Chicago Chamber Opera. Most recently, she has appeared in the role of Rev. Mother/*Nunsense* (Mayne Stage), Adele/*Die Fledermaus* and Frasquita/*Carmen* (both with American Chamber Opera/OperaModa), as well as in solo performances at Carnegie Hall and Lincoln Center. In addition to work in film, Thiers's straight acting work includes engagements at Theatre D in Deerfield (Pat O'Neil/*When the Fat Lady Sings*) and, in Chicago, at Fury Theater (*Antonia/Much Ado About Nothing*), On the Spot Theater (*Only You Could Think That*), and Lookingglass Theatre. A master's in music performance graduate from Northwestern University Bienen School of Music, Thiers holds several vocal awards, including the Laetitia M. Blain Soloist Award and the North Shore Musicians Club Scholarship.



ANNELISE BAKER
(Frou-Frou)
Lyric Opera debut

Raised in Newton, Massachusetts, the singer-dancer has recently appeared in *Oklahoma!* (Aurora's Paramount Theatre) and *All Shook Up* (Theatre at the Center in Munster, Indiana). Last season she performed at Drury Lane Theatre in Oakbrook (*Graziella/West Side Story*), and with the Papermill Theatre

Company at Jean's Playhouse in Lincoln, New Hampshire (*Annabella*, *Margaret*, *Pamela/The 39 Steps*, *Laker Girl/Spamalot*). Among other dance experiences, Baker participated in the Jacob's Pillow Commercial Dance Summer Intensive in 2013. She holds a bachelor's degree in theater and a certificate in musical theater from Northwestern University, where she received the 2014 Outstanding Senior Student Award for academic excellence and contributions to the Department of Theatre.



ARIANE DOLAN (*Lolo*)
Previously at Lyric Opera:
Ensemble/*Oklahoma!*
(2012-13).

Trained at the Academy of Movement and Music in Oak Park and at the Lou Conte Dance Studio, the dancer and choreographer has been a longstanding member of the Joseph Holmes Chicago Dance Theatre. She has appeared in numerous musicals and theater productions throughout the country, with companies including the Goodman Theatre (*Zoot Suit*), the Marriott Theatre in Lincolnshire (*Evita*, *Swing!*), the Drury Lane Theatre in Oakbrook (*Camelot*, *Singin' in the Rain*, *Oklahoma!*), and Chicago Shakespeare Theater (*The Tempest*). Among other film and television credits, Dolan has been Julia Stiles's ballet double in *Save the Last Dance*. The dancer holds the prestigious ariZoni Award for best performance in a musical.



JEN GORMAN (*Clo-Clo*)
Lyric Opera debut

The singer-actor-dancer, an Idaho native, has appeared in numerous operas, including *Iphigénie en Tauride*, *Norma*, *The Magic Flute*, *Salome*, *Turandot*, *The Pearl Fishers*, as well as the musical *Shogun Boat* (all in Washington National Opera productions at The Kennedy Center). During her time as a company member of Thodos Dance Chicago, Gorman performed in a diverse array of works (*Rosini Recess*, *Waiting for the Sunrise*, and many more) and created *travail* with noted circus artist Shayna Swanson, which has been performed in New York, Chicago, and on tour. In addition to her career in dance, Gorman holds a bachelor's degree in accounting from the University of Notre Dame.



CATHERINE HAMILTON (*Margot*)
Lyric Opera debut

An active performer, choreographer and teacher in New York, the native of Chicago has recently appeared as Margot in Susan Stroman's *Merry Widow* production at the Metropolitan Opera. Further credits include Jeremy Sams's *Die Fledermaus* (Metropolitan Opera), Tiger Martina's *Vegas! the Show*, the Macy's Thanksgiving Parade, Hermès's *All About Women* Fashion Event, and *The Will Rogers Follies* (Finger

Lakes Musical Theater Festival). Hamilton has created original choreography for Lilla Crawford, *Peter Pan Jr.*, and *The Twelfth Night*, and has recently assisted Rebecca Nertl-Fiol in *The Merry Widow* at Illinois' Krannert Center. She holds her bachelor's degree in dance from University of Illinois and a master's degree in education from City College.



ALISON MIXON (*Dodo*)
Lyric Opera debut

Originally from Shaker Heights, Ohio, the performer began her career as a full-scholarship student at The Cleveland San José Ballet, The School of American Ballet, the Chautauqua Institution, and Alonzo King LINES Ballet. Since her graduation from The Juilliard School in New York City, Mixon has performed for dance, opera, musical theater, and entertainment companies nationwide. Her notable performance credits include the Metropolitan Opera, Los Angeles Opera, Washington National Opera, Paramount Pictures, Disneyland Entertainment, Dodgers Theatrical, and the Pasadena Playhouse. In addition to performing, Mixon enjoys teaching for Alvin Ailey, Chicago's Joffrey Ballet School, The Harlem School of the Arts in New York, and several studios in the tri-state area.



EMILY PYNENBURG
(*Jou-Jou*)
Lyric Opera debut

The actress-singer-dancer was seen as Jou-Jou in the premiere of Susan Stroman's *Merry Widow* production last season at the Metropolitan Opera. She also recently made her Broadway debut at the Neil Simon Theatre as Mary Louise/*Gigi*. Pynenburg received her bachelor's degree in musical theater at The Boston Conservatory, where her many appearances included *Beatrice/Much Ado About Nothing*, *Bamb! Curtains*, *Pearl Lady* and *Daphne/Thoroughly Modern Millie*, *Ensemble/Oklahoma!*, and *Apostle/Jesus Christ Superstar*. A native of Brantford, Canada, she has also performed in *The Boston Pops Gershwin Spectacular* (Symphony Hall in Boston), and as a soloist in a young-artists recital presented at The Sanderson Centre for the Performing Arts.



JONAH D. WINSTON
(*Maitre D*)
Lyric Opera debut

A native of Indianapolis, the actor recently appeared as Judge Luca Van Deestel-donk/Leo Fall's *The Girl on the Train* at Chicago Folks Operetta. Winston has performed with numerous theater companies in the Indianapolis area, including the Sapphire Theatre Company (*Lysistrata*), the Indiana Repertory Theatre (*Wild Horses*), and the Beef and Boards Dinner Theatre (*Oklahoma!*, *Camelot*, *A Christmas Carol*). Among his numerous Chicago credits is his por-

trayal of Antonio/*Twelfth Night* at the First Folio Theatre. Winston is a graduate of Flinders University Drama and Film Center in Adelaide, South Australia, as well as Indiana's Butler University, where his roles included Salieri/*Mozart and Salieri* and Elpina/Torquato Tasso's *Aminta*.



SHANNON ALVIS
(*Principal Dancer*)
Previously at Lyric Opera:
Solo Dancer/*Carousel*
(2014-15).

A native of Greenwood, Indiana, the dancer performed with Hubbard Street Dance Chicago, under the direction of Jim Vincent, for nine years before joining the Nederlands Dans Theater. She has toured internationally, dancing works by numerous world-renowned choreographers. Since her return to the U.S., she has choreographed for *The Nexus Project* (The Cambrians) and appeared in *Salome* (The Dallas Opera). Alvis trained at the ballet department of the University of Utah and at the Jordan Academy of Dance at Butler University. She is a member of the Joffrey Academy faculty and has been on the faculty at Interlochen School for the Arts for the past two summers.



SAJEN BANISTER
(*Principal Dancer*)
Lyric Opera debut

A native of Knoxville, Tennessee, the dancer graduated in 2014 from Virginia's George Mason University (BFA degree in dance) before relocating to Chicago and completing the Fall Scholarship Program of Visceral Dance Center. Since then Banister has performed citywide with Winifred Haun & Dancers (*Promise*), Thodos Dance Chicago (*Go Ahead and Turn Back, So Young, It Runs*), and Innervation Dance Cooperative. Her stage repertoire has been highlighted by Martha Graham's *Panorama* and performances of pieces by numerous choreographers with whom she has worked, including Kyle Abraham (*When We Take Flight*), Stephen Petronio (*Lareigne*), Mark Morris (*Sang Froid*), Karen Reedy (*Sungazers*), Luis Torres-Ortiz (*Love & Indifference*), Susan Shields, and Christopher d'Amboise.



ELLEN GREEN
(*Principal Dancer*)
Previously at Lyric Opera:
Solo Dancer/*Carousel*
(2014-15).

After dancing with the New York City Ballet, the native Chicagoan enjoyed a 12-year tenure at the Royal Danish Ballet in Copenhagen. She has since performed at the Marriott Theatre (*On the Town, Cats*), Barak Ballet in Santa Monica, California, and Ballet Chicago (*Sugarplum Fairy/The Nutcracker*). On Comedy Central, Green has performed in

Hannibal Buress Live from Chicago. In addition to her work onstage, the dancer has been seen in numerous film performances. Green trained at the Judith Svalander School of Ballet, Ballet Chicago, and Philadelphia's Rock School, and subsequently graduated from the School of American Ballet.



LAUREN KIAS
(*Principal Dancer*)
Lyric Opera debut

A native of Indiana, the dancer recently gave her last performance with River North Dance Chicago at the Auditorium Theatre (*The Man That Got Away*, choreographed by Sherry Zunker), retiring from the company after 10 seasons. During her tenure Kias worked with numerous choreographers such as Frank Chaves, Mauro Astolfi, Adam Barruch, Ashley Roland, Sidra Bell, and Lauri Stallings. Her other important stage credits include *Dance For Life* (2010, 2013), *The Rockettes's Radio City Christmas Spectacular*, and *The Nutcracker* (Civic Ballet of Chicago). Kias trained at Butler University, where she also participated in the early-admission program for gifted and talented dancers, and at the University of Cincinnati's College-Conservatory of Music.



ASHLEY KLINGER
(*Principal Dancer*)
Lyric Opera debut

Successful in dancing and modeling, the performer holds a bachelor's degree in ballet performance from Point Park University in Pittsburgh, Pennsylvania, and is a former company member of Verb Ballets in Cleveland, Ohio. Klinger has appeared in the role of Kristine in the national and international (Tokyo) tour of *A Chorus Line*, and has toured as Mother Earth in Heather Henson's *Flight*. In addition to numerous engagements in film and television, including *Love and Other Drugs* and *Law and Order: SVU*, her theater credits include *The Wick Theatre* in Boca Raton, Florida (*West Coast, Nocturne/Swing!*), and *The Little Theatre on the Square* in Sullivan, Illinois (*Virtual/Anything Goes*, *French! Grease*, *Follies Girl/The Will Rogers Follies*).



KRISTINA LARSON-HAUK (*Principal Dancer*)
Lyric Opera debut

The dancer, who makes her debut at Lyric Opera this season, trained at Chicago's Joel Hall Dance Center, River North Dance Chicago, the Lou Conte Dance Studio, MaDonna Grimes Dance Company, and many other venues. Her numerous engagements include projects for film and television, as well as modeling. Among Larson-Hauk's stage and live performances are the Paramount Theatre in Aurora (*Dream Laurey/Oklahoma!*, Sheila/*A Chorus Line*, *Ensemble/*

My Fair Lady), the Drury Lane Theatre in Oakbrook (*West Side Story*), the Marriott Theatre in Lincolnshire (*On The Town*), the Muny in St. Louis (*Mary Poppins*), Fercos Brother's *Untamed Illusions* (China Tour and Dollywood), and the Rockettes' *Radio City Christmas Spectacular*.



KRISTIN SCHOEN-RENÉ
(Principal Dancer)
Lyric Opera debut

The dancer has recently been seen in Susan Stroman's *The Merry Widow* premiere production at the Metropolitan Opera in New York. In addition to engagements in film and concert dance, Schoen-René's credits include being a Radio City Rockette and performing in *Young Frankenstein* (Gateway Playhouse, Ogunquit Playhouse, NETworks national tour), *The Will Rogers Follies* (Missouri's Arrow Rock Lyceum Theatre), and *42nd Street* (Atlantic City). Schoen-René is a graduate of The Ailey School/Fordham University and the Greater Hartford Academy of the Arts.



RACHAEL SWITZER
(Principal Dancer)
Lyric Opera debut

The Ohio native studied dance at the University of Akron prior to graduating from Marymount Manhattan College with a degree in communications. She continued her training at the Beck Center for the Arts in Lakewood, Ohio, and at New York's Steps on Broadway studio. In 2010 she received the Radio City Rockette Summer Intensive Scholarship. In addition to engagements in film, radio, and modeling, Switzer's performance credits include engagements at Eros Movement Company in New York and Bush Gardens in Virginia. She has also performed in *Showroom at Sea* and *Dancing with the Stars at Sea* on a Holland America Line cruise ship around South America, Antarctica, Canada, and New England.



ALYSSA SARNOFF
(*us Grisette*)
Previously at Lyric Opera:
Ensemble/*Carousel* (2014-15)

The dancer-singer is a senior at Northwestern University, where she has performed in multiple productions, including *Titanic*, *Double Feature*, *Cabaret*, and *My Fair Lady*. Earlier this year she co-choreographed Northwestern's 84th Annual Waa-Mu Show, *Gold!* Sarnoff has also appeared in *Eyes* (Mia Michaels, choreographer), she was a soloist in Anna Marie Holmes's *Les Corsaire* (both with Joffrey West), and she has performed with Broadway Theatre Project (*Yankee Doodle*, *Diamonds Are a Girl's Best Friend*). As a member of the Metropolitan Opera's children's chorus she performed in numerous productions,

including *Carmen*, *Tosca*, *La bohème*, *The Queen of Spades*, *Parsifal*, and *Pagliacci*, with featured roles in *An American Tragedy*, *Falstaff*, and *Werther*.



JEFFERY B. HOVER, JR.
(Principal Dancer)
Previously at Lyric Opera:
Five productions since 2012-13, most recently *Carousel*, *Tannhäuser*, and *Capriccio* (all 2014-15).

The dancer, who made his Lyric Opera debut in *Oklahoma!*, has been featured with Ballet Hispanico (*Tres Bailes*, *Club Havana*, Andrea Miller's world premiere *Naci*, and many more productions), New Jersey Ballet (*Rodeo*, *Valse Fantasia*, *Esmeralda*, *Sleeping Beauty*), and Dance Kaleidoscope in Indianapolis. Hover was seen on the first national tour of Twyla Tharp's *Come Fly Away*. He has also appeared in *Aida* (The Dallas Opera, Opera Carolina) and *Samson et Dalila* (San Diego Opera); *Oklahoma!* (the Muny in St. Louis); Jamshed Bhaba Theatre's *Nutcracker* (Mumbai, India); and in Russia with New Jersey Ballet. Hover trained at Butler University, Boston Ballet, and The Rock School in Pennsylvania.



TOM MATTINGLY
(Principal Dancer)
Lyric Opera debut

A native of Ridgcrest, California, the dancer trained at Virginia School of the Arts under the direction of the late Petrus Bosman. Upon graduation he was awarded the prestigious Dame Margot Fonteyn Award for artistic excellence. Currently a freelance artist based in Chicago, Mattingly has danced with Richmond Ballet, Cincinnati Ballet, Ballet West, and Visceral Dance Chicago. Among his numerous appearances are George Balanchine's *Prodigal Son*, Frederick Ashton's *The Dream*, and Adam Sklute's *Swan Lake*. In addition to his achievements onstage, Mattingly has choreographed works for Ballet West, Honolulu Classical Ballet, Utah Arts Festival, World Ballet Competition, Youth America Grand Prix, the Beijing International Ballet Competition, and many more.



JAMY MEEK
(Principal Dancer)
Previously at Lyric Opera:
Martial Artist/*La clemenza di Tito* (2013-14).

The dancer from Lubbock, Texas, enjoyed a 13-year career with Hubbard Street Dance Chicago – first with founder Lou Conte, then under the direction of Jim Vincent, before he joined Nederlands Dans Theater in The Hague for three years. Since his return to Chicago he has performed with the Goodman Theatre's production of *Brigadoon*, and joined The Cambrians contemporary dance company for *The*

Nexus Project: Autumn and Jamy. Meek has taught master classes in ballet and jazz throughout the United States. He holds a bachelor of fine arts in dance performance from Oklahoma City University, where he has appeared in various musicals including *Oklahoma!*, *Gus and Dolls*, and *Anything Goes*.



MATTHEW PRESCOTT
(Principal Dancer)
Previously at Lyric Opera:
Carmen (2005-06); *Aida*, *The Cunning Little Vixen* (both 2004-05).

The Idaho native has performed with New York's Complexions Contemporary Ballet, Morphoses/The WheelDon Company, Chicago's Joffrey Ballet, Alonzo King's LINES Ballet in San Francisco, and many other companies. He made his Broadway debut in *Phantom of the Opera*. In addition to appearances in film and television, Prescott's credits in choreography include *Hauschka* (New York's Joffrey Ballet School), and *Mysterries of Love* (modern dance company Dance Now Miami). He has also been the resident choreographer on the national tour of *Billy Elliot the Musical*. Prescott trained at the Interlochen Arts Academy and Joffrey Ballet School, where he currently serves as artistic director for the Musical Theater Summer Intensive.



J. P. TENUTA
(*us Principal Dancer*)
Previously at Lyric Opera:
Nine productions since 2006-07, most recently *Carousel*, *Tannhäuser* (both 2014-15); *La clemenza di Tito* (2013-14).

The dancer debuted at Lyric Opera in the company premiere of *Iphigénie en Tauride*. He has danced with the Nashville Ballet and with Luna Negra Dance Theater for two years each. Tenuta has appeared since 2000 with Chicago's Academy of Movement and Music (major roles in *Don Quixote*, *Paquita*, *Coppelia*, and *Raymonda*, among many other ballets) and with MOMENTA Performing Arts Company, for which he performed, choreographed and served as assistant director. In the Chicago area he has performed with The Civic Ballet, Kenneth von Heidecke's Chicago Festival Ballet, and Salt Creek Ballet. Tenuta received his bachelor of fine arts degree in dance performance at Northern Illinois University.



SIR ANDREW DAVIS
(Conductor)
Previously at Lyric Opera:
51 operas since 1987, most recently *Wozzeck*, *Cinderella* (both 2015-16); *The Passenger* (2014-15).

Lyric Opera's internationally renowned music director, who will return to Lyric's podium later this season to conduct the world premiere of *Bel Canto*, is chief conductor of the Melbourne Symphony Orchestra, former music director of Glyndebourne Festival Opera, and currently conductor laureate of both the BBC Symphony Orchestra and the Toronto Symphony Orchestra, as well as conductor emeritus of the Royal Liverpool Philharmonic. This season he returns to the TSO (leading his own orchestration of Handel's *Messiah*), the Bergen Philharmonic, and the Royal Liverpool Philharmonic (where he is emeritus conductor). Sir Andrew's 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, the Edinburgh International 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. Sir Andrew has appeared with virtually every internationally prominent orchestra, including those of Chicago (where he returned this season for a Bach/Stravinsky/Tchaikovsky program), New York, Berlin, Amsterdam, Rotterdam, and London. A vast discography documents Sir Andrew's artistry, with recent releases including an all-Strauss disc, Elgar's *The Dream of Gerontius* and *The Saga of King Olaf*, and orchestral works of Berlioz.



SUSAN STROMAN
(Director and Choreographer)
Lyric Opera debut

The premiere of this production last season marked the renowned American director-choreographer's Metropolitan Opera debut. Among Stroman's major projects in 2015-16 are a celebration of the work of Harold Prince, *The Prince of Broadway* (Japan), and Colman Domingo's play *Dot* (New York's Vineyard Theater). Initiating her rise to prominence as a choreographer was *Flora the Red Menace* off-Broadway (1987), followed over the next decade by successes in New York choreographing *And the World Goes Round*, *Liza Stepping Out at Radio City Music Hall*, *Crazy for You* (Tony Award, also Olivier Award in London), *Show Boat* (Tony Award), *Big: The Musical*, *Steel Pier*, and *Oklahoma!* (Olivier Award). Stroman's first Broadway show as director and choreographer was *The Music Man* (2000), followed

by *Contact* (Tony Award), *Thou Shalt Not*, *The Frogs*, and *The Producers* (Tony Awards for both direction and choreography). *The Producers* also marked her feature film directorial debut. Other achievements on Broadway as both director and choreographer include *Young Frankenstein*, *The Scottsboro Boys*, *Big Fish*, and *Bullets Over Broadway: The Musical*. The first woman to choreograph a full-length ballet for New York City Ballet, Stroman holds a record five Astaire Awards and the George Abbott Award for Outstanding Achievement in the Theater. In 2014 she was inducted into the Theater Hall of Fame. (See *Director's Note*, page 38.)



JULIAN CROUCH
(Set Designer)
Lyric Opera debut

Equally successful as an independent director, writer, teacher, illustrator, and musician, the Brooklyn-based designer is cofounder of London's Improbable Theatre Company, where his involvement was integral to nationally and internationally recognized productions of *70 Hill Lane*, *Lifegame*, *The Hanging Man*, *The Wolves in the Walls*, *Panic*, and *The Devil and Mister Punch*. Crouch's major projects in opera include *The Magic Flute* (Welsh National Opera) and, for the Metropolitan Opera, set design and associate direction for *The Enchanted Island*, *Satyagraha* (also seen at English National Opera), and the 125th Anniversary Gala. His work in dance includes *Cinderella* for the Dutch National Ballet and San Francisco Ballet. His designs for London's National Theatre include *Jerry Springer: The Opera* and *A Funny Thing Happened on the Way to the Forum*. On Broadway, Crouch has designed *Big Fish*, *The Addams Family*, and *Hedwig and the Angry Inch* (Tony Award nomination). Recently he has designed *Le Petit Prince* for the Lausanne Opera and *The Threepenny Opera* at the Salzburg Festival. He also co-created, co-directed, and designed the multi-award winning musical *Shockheaded Peter* (West Yorkshire Playhouse). Crouch was recently Artist in Residence at New York's Park Avenue Armory and is the first commissioned artist for the BRIC House Fireworks Residency Program in Brooklyn.



WILLIAM IVEY LONG
(Costume Designer)
Lyric Opera debut

Recently nominated for his 15th Tony Award, the renowned American designer has worked with such choreographers and artists as Paul Taylor, Twyla Tharp, Mick Jagger, Siegfried and Roy, and Joan Rivers. Long debuted at the Metropolitan Opera with Susan Stroman's production of *The Merry Widow*. Broadway credits include *Cabaret*, *Bullets Over Broadway*, *Cinderella*, *Big Fish*, *Don't Dress for Dinner*, *Catch Me If You Can*, *Pal Joey*, *Young Frankenstein*, *Grey Gardens*, *La Cage Aux Folles*, *Hairspray*, *The Music Man*, *Annie Get Your Gun*, *Swing*, *Crazy for You*,

Guys and Dolls, *Lend Me a Tenor*, and many other productions. Among his upcoming projects are *Live!* for Fox television network, *Grease*, and *A Bronx Tale: The Musical*. A former Kress Fellow at the University of North Carolina at Chapel Hill, Long graduated from Yale University School of Drama with a master of fine arts degree in stage design. He holds numerous prestigious awards, including six Tony Awards, the Morrison Award, the National Theatre Conference "Person of the Year" award, the Distinguished Career Award from the Southeastern Theatre Conference, the Raleigh Medal of Arts, and the 2004 North Carolina Award presented by Governor Easley. He was inducted into the Theater Hall of Fame in 2005, and was elected Chairman of The American Theatre Wing in 2012.



PAULE CONSTABLE
(Original Lighting Designer)
Previously at Lyric Opera:
Four operas since 2007-08, most recently *Wozzeck* (2015-16); *Die Meistersinger von Nürnberg* (2012-13); *Manon* (2008-09).

The British lighting designer's work in major opera houses encompasses *Carmen*, *The Marriage of Figaro*, *Faust*, *The Magic Flute*, *The Cunning Little Vixen*, and *Rigoletto* at Covent Garden and productions for the Metropolitan Opera, Glyndebourne, English National Opera, Scottish Opera, Paris's Théâtre des Champs-Élysées, and the major houses of Strasbourg, Brussels, and Tokyo. Highlights this season include *Wonder.land* (London's National Theatre), *Rigoletto* (Madrid's Teatro Real), and *Roberto Devereux* (Metropolitan Opera). Constable was the first recipient of the highly prestigious Opera Award for Lighting in 2013. Among her more than 30 productions for London's National Theatre, where she is an associate director, are three that have transferred with great success to Broadway: *The Curious Incident of the Dog in the Night* (2013 Olivier Award, 2015 Tony Award), *War Horse* (2011 Tony Award), and *Coram Boy*. She has also designed extensively for the Royal Shakespeare Company (including *Wolf Hall*, recently seen in London's West End and on Broadway), the Royal Court Theatre, the Donmar Warehouse (including *The Chalk Garden*, 2009 Olivier Award), the Michael Grandage Company, Young Vic, the Lyric Hammersmith, and the Sheffield Crucible (including *Don Carlos*, 2006 Olivier Award in its West End transfer). Constable designed the 25th-anniversary tour of *Les Misérables* that toured internationally and to Broadway.



CHRIS MARAVICH
(Lighting Designer for Lyric)
Previously at Lyric Opera:
El Pasado Nunca Se Termina
(2014-15, world premiere).

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



MARK GREY
(Sound Designer)
Previously at Lyric Opera:
Five productions since 2007-08, most recently *Carousel* (2014-15); *The Sound of Music* (2013-14); *Oklahoma!* (2012-13).

The sound designer made history as the first person to hold that position for the New York Philharmonic at Avery Fisher Hall (2002) and the Metropolitan Opera (*Doctor Atomic*, 2008; *Nixon in China*, 2011; *Death of Klinghoffer*, 2014; *The Merry Widow*, 2014; *Iolanta/Bluebeard*, 2015). For more than two decades, professional sound-design relationships have led Grey to premiere works by such artists and organizations as John Adams, Steve Reich, Philip Glass, Peter Eotvos, Terry Riley, Boosey & Hawkes Music Publishers, and many others. Productions include *St. Matthew Passion* (Berlin Philharmonic/Simon Rattle/Peter Sellars at the Park Avenue Armory, New York, 2015). He designed and toured extensively with Kronos Quartet for nearly 15 years and is also a longtime collaborator of composer John Adams. As a composer, Grey has recently undertaken commissions for the Atlanta Symphony Orchestra, and the Los Angeles Philharmonic. His evening-length opera *Frankenstein* premieres at one of Europe's most prestigious companies, the Théâtre Royal de la Monnaie in Brussels, on June 14, 2016.



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

Lyric's chorus master's activities earlier this year, following the company's 2014-15 season, included preparing the choruses for *The Marriage of Figaro* at Western Australian Opera, Britten's *War Requiem* with the Melbourne Symphony Orchestra (Sir Andrew Davis conducting), and Haydn's *Harmoniemesse* for his 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. 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 International 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.



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

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre (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 the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College.



JOSHUA BUSCHER
(Associate Choreographer)
Lyric Opera debut

The American dancer-choreographer has been associate choreographer for this production of *The Merry Widow* since its premiere at the Metropolitan Opera last season. His other work as an associate choreographer can be seen overseas in Barcelona, where *Priscilla Queen of the Desert* is playing on the "Epic" Norwegian Cruise Liner. Buscher has performed on Broadway

in *Big Fish* (directed and choreographed by Susan Stroman), *Priscilla Queen of The Desert* (dance captain, ensemble), and *West Side Story* (Diesel).



LAUREN KADEL
(Assistant Choreographer,
ul's Principal Dancer)
Lyric Opera debut

The Brooklyn-based performer assisted Susan Stroman for the Metropolitan Opera's production of *The Merry Widow*. Most recently, Kadel traveled as the resident choreographer and director with the NETworks national tour of *The Wizard of Oz* for three years. Prior to that production, she performed with the national touring companies of *Young Frankenstein* and *The Producers*. Among Kadel's regional credits are The Gateway Playhouse in Bellport, New York (*The Addams Family*, *Young Frankenstein*), The Cape Playhouse in Dennis, Massachusetts (*Legally Blonde*, *Crazy for You*), and the North Shore Music Theatre in Beverly, Massachusetts (*Guys and Dolls*, *Dirty Rotten Scoundrels*). Kadel holds degrees in both dance and drama from the University of California, Irvine.



DAN RIGAZZI
(Associate Director)
Lyric Opera debut

The American director, currently in his ninth season on staff at the Metropolitan Opera, directs regionally and for training programs nationwide. Recent projects include new productions of *Madama Butterfly* (Ash Lawn Opera), *The Beggar's Opera* (Carnegie Mellon University), and *The Magic Flute* (Arizona Opera). He has also created new productions of *La bohème* (Ash Lawn Opera), Britten's *Noye's Fludde* (St. Bartholomew's Church, New York City), *Les contes d'Hoffmann* (Wolf Trap Opera), *The Rape of Lucretia* (Pittsburgh Opera), and a triple bill of Mizzi Mazzoli's *Song from the Uproar*, the premiere of David T. Little's *Vinkensport*, and Maurice Ravel's *L'enfant et les sortilèges* (Bard's Graduate Vocal Arts Program). Rigazzi debuted at La Scala in 2014 assisting Mary Zimmerman for *Lucia di Lammermoor*, and has also served as an assistant director at Houston Grand Opera, The Castleton Festival, The New York Shakespeare Festival, Theatre for a New Audience, Pittsburgh Opera, The Ridge Theater Company, and the Berkshire Opera Company. He is an alumnus of the Drama League Directors Project and the Carnegie Mellon School of Drama.

Easy to Love: Hanna Glawari is operetta's most irresistible heroine

By Roger Pines



Hanna is renamed "Missia" in La veuve joyeuse, the French version of The Merry Widow, premiered in Paris in 1909 with Constance Drever (pictured here) as the heroine.

The world of operetta introduces us to an enormous variety of female protagonists. Gilbert and Sullivan present everyone from a clever milkmaid to a regal princess and a demure Japanese maiden, while Offenbach's most famous women range from an impoverished street-singer and a man-hungry duchess to mythology's Eurydice and Helen of Troy. As for the Viennese operetta repertoire, it gives us commoners and noblewomen, servants and seductresses of every ilk.

Of all these ladies, it may well be *die lustige Witwe* – the merry widow herself,

Hanna Glawari – who exudes the greatest appeal. It helps that her music is surely the most captivating that the incomparable Franz Lehár ever created for any of his sopranos. Hanna's alluring entrance song, as well as her achingly beautiful "Vilja," her rollicking military-style duet with Count Danilo, and their justly celebrated waltz – these numbers are all integral to making Hanna the charmer she is. But besides her memorable music, she offers so much else that can draw audiences to her and hold them in her thrall. She's smart, glamorous, witty – the mistress of any situation. Most important is that although she's worth 20 million francs, she's a woman for whom love rather than wealth is everything. That makes her unfailingly sympathetic, from her arrival at the Pontevedrian Embassy in Act One right to that heartwarming moment toward the end of *The Merry Widow* when Danilo finally takes her in his arms and utters those three little words Hanna has been longing to hear.

As a pair, Hanna and Danilo stand apart from just about any other love relationship in operetta. These are two people who have been around the block a few times. They're confident in themselves, yet vulnerable, too. Consequently, their interactions are emphatically *adult* in their complexity, their gradations of emotion, their subtle give-and-take.

Together with her beloved Danilo, Hanna stands at the center of a work that is actually quite topical today. Its look into how the upper crust lives still fascinates us to a degree matching our love affair with the world of Lord and Lady Grantham in *Downton Abbey*. Hanna has so much money that if she moves her wealth to Paris, the entire economy of her native Pontevedro will crash. But rather than getting bogged down in any political

view of *The Merry Widow*, instead let's just ask ourselves, what makes Hanna such a distinctive figure? And not only that: what makes her *doubly* fascinating when juxtaposed with the leading ladies of several other works in the current Lyric Opera season?

Look at the hapless Rosina – a.k.a. Countess Almaviva – in *The Marriage of Figaro*. Previously her husband, the Count, had succeeded in winning her in *The Barber of Seville* only because he pulled rank over Dr. Bartolo. And now she's stuck with the Count, who has lost interest in her and is chasing her maid. She's *trapped*, first in *Barber* and then in *Figaro*, by men. Hanna, by comparison, is an utterly independent woman, and were she never to get together with Danilo, she'd do just fine in life, thank you very much.

Lyric's second opera this season, *Cinderella*, is where we break through to a woman who truly is her own person. Rossini's Cinderella falls in love with the prince when he's still disguised as his own valet, and we love her because when given the choice, she still chooses the valet she loves over the wealthy and powerful trappings of the *faux* prince. *The Merry Widow's* Danilo may be nobility, but he's still a middle-tier bureaucrat. Hanna, who could have anyone in Paris, follows her heart, like Cinderella.

By contrast, later in the Lyric season we'll enjoy *Der Rosenkavalier*, with the Marschallin as something of a mirror image for Hanna. Both women are commoners who were compelled to marry early in their lives; the given choice for each had been a materially lavish existence with an older man she didn't love. Danilo's family had considered Hanna not good enough for him, and the rich man she did marry died on their wedding night.

ROGER VIOLLET



He's left her not simply a millionaire, but so wealthy that whoever she marries next must be a fellow Pontevedrian. That's the crux of *The Merry Widow's* plot. It's what so terrifies Pontevedro's ambassador, Baron Zeta; if Hanna marries a man who isn't a compatriot, then Pontevedro has a catastrophe on its hands! Zeta is only worried about saving his country – he has no real concern for the feelings of Hanna herself.

Hanna totally understands her situation at this point in her life. In other words, she actually recognizes that for any of her various suitors, she's basically a meal ticket. Yes, she's respected and adored, but when men look at her, it's 20 million francs that they see. Her awareness of this comes through in no uncertain terms at her very first appearance onstage; despite protestations to the contrary from all the bachelors kneeling at her feet, she makes clear to them that she knows exactly what accounts for their interest in her. And yet she's not bitter; she endures the gossip, the objectification, which she carries with grace, aplomb, humor, and with confidence in her own power. This crucial element of Hanna's character has much to do with her appeal, and with making *The Merry Widow* such an irresistible piece in performance.

We said we weren't going to talk about politics, but let's take a moment to remind ourselves that this work's world premiere took place in 1905 in Habsburg-

ruled Vienna. At the time the story of a commoner who dared to love a nobleman and, more importantly, a nobleman who was ready to defy his family to marry a commoner, was still something of an eye-opener, as was the notion that the two of them could end up happy together and acclaimed by all.

What makes this operetta quite contemporary is that the conflict here is essentially about *romantic love*. It's love and nothing else that we find at the heart of all the Hanna-Danilo interplay. In the stratum inhabited by these two, marriages generally had everything to do with money and power; they were *alliances*. (Of course, Hanna and Danilo could simply have had an affair, because that's what one did in that era!) Danilo is nobility and Hanna is not – she's just *money*. You can imagine Maggie Smith as *Downton Abbey's* Dowager Countess deploring such a match ("It just wouldn't do!"). It is our *modern* sensibility that a match should turn on romantic love, rather than money or pedigree, and it would have seemed mighty strange to folks sitting in the boxes of Vienna's Theater an der Wien in 1905, attending the premiere of *The Merry Widow*.

To a certain extent, Hanna and Danilo have become, if not exactly cynical, then certainly worldly-wise, ever since that moment back in Pontevedro years before, when each thought their true love had left them. That's why Danilo became



In Ernst Lubitsch's 1934 film of *The Merry Widow*, the ravishing Jeanette MacDonald (above) played Hanna – here renamed Sonia – and the debonair Maurice Chevalier (below) was Danilo.



A truly glamorous couple, Fernando Lamas and Lana Turner, as the protagonists of *The Merry Widow*, filmed by MGM in 1952.



(Left to right) Jerry Hadley as Camille, Maria Ewing as Hanna, and Donald Adams as Baron Zeta, at Lyric Opera, 1986-87 season.



Dale Travis (Baron Zeta, left) and Jeff Dumas (Njegus) in Lyric Opera's previous production of *The Merry Widow*, 2009-10 season.



Lyric's Danilo and Hanna, Thomas Hampson and Renée Fleming, pictured here in Strauss's *Arabella* at the 2014 Salzburg Festival.

the playboy who's seemingly allergic to attachments – because he believed he had no chance of ever winning Hanna. He thought she loved him for himself, but now he thinks she married for money, making him doubt that she *ever* really loved him. For her part, after being given thumbs-down by his family, she'd begun to assume that he never loved *her*. So, since all men were going to be like that, why *not* marry a rich old coot? Why *not* lose faith in all men?

When Danilo is asked to pursue Hanna on behalf of Pontevedro, he doesn't want to carry out the assignment; he's willing to defy his country's wishes, and is ready to let Pontevedro fall rather than marry Hanna for her money. Neither duty, wealth, nor pedigree enters his mind. What finally makes the difference in his decision to marry Hanna is the realization that, in spite of being driven away by his

family, she really loved him all along. She aligned herself with an extravagantly wealthy husband out of desperation. And she *still* loves Danilo; even when all the young and most eligible Parisian gentlemen are begging for her hand, she really does just want *him*. She finally understands that back in Pontevedro, Danilo was defying his family and really did love her. After Hanna married, Danilo, in all his playboy dalliances, found women who were surely little more than passing amusements compared with Hanna and his true feelings for her. Now, at their moment of truth in Paris, he cares not one bit for her millions.

Had it not been for the heart attack of her husband, Hanna would have become *Der Rosenkavalier's* Marschallin – and how appropriate during this Lyric season that we can get to know both heroines. We can love them equally, too, but for

entirely different reasons. Hanna we'll love for her irrepressible *joie de vivre*, her self-confidence, her ability to laugh at the irony of her situation. Then, a few months later at Lyric, as we enter into the conflicted emotions of the Marschallin and see how her life has turned out, we'll love the woman whose husband *didn't* die on their wedding night. And instead of laughing, we'll love and we'll cry with her.

But tonight you're transported not to 18th-century Vienna but to Belle Epoque Paris, and the three acts of *The Merry Widow* present three of the most glorious parties you'll ever attend. Savor every ravishing note Mme. Glawari sings, relish her final triumph of true love, and toast her with a glass of champagne.

Roger Pines, Lyric's dramaturg and broadcast commentator, contributes writing regularly to opera-related publications and recording companies internationally.

Lyric

DIRECTOR'S NOTE

A Conversation with Susan Stroman

What delights you most in The Merry Widow?

I adore the music, and I also love the story because it's about second chances. This is a romance involving a "seasoned" couple, if you will, who were great lovers when they were younger and have found themselves together again later on in life. That idea of having a second chance at love is very attractive to me.

What do you consider the piece's greatest strengths?

The Merry Widow's strength lies in its joy. The ebullience of the music – it's like a big glass of bubbly champagne. And dance is a huge part of the story – waltzing, folk, the glorious cancan at Maxim's. When I got the call from the Met to do this production, I think [general manager] Peter Gelb thought of me because there's so much dance. It's what separates *The Merry Widow* from other operettas.

Do you have a favorite melody in this score?

Yes, the "Merry Widow Waltz" – it makes me dance. It's gorgeous!

How did you prepare for this production?

I began by immersing myself in the music. I memorized the entire score. I also did a lot of research on the period. I collaborated closely with William Ivey Long and Julian Crouch, and together we amassed quite a collection of photos and illustrations from turn-of-the-century Paris. The opulence of that era was inspiring, the architecture of Maxim's particularly so – Julian's set has a gorgeous Parisian skyline that is extremely romantic. It was important that we brought romance into the sets and into William Ivey Long's sumptuous costumes. We wanted beautiful ball gowns that danced as the women moved, that swirled around the stage. In everything we did, we wanted romance to be the king.

How do you combine your two roles as director and choreographer?

For me it's about how a show comes together, the journey of the movement and the emotion driving it – the journey of the characters. I see a show in its entirety, so it's not about wearing one hat and then having to put on another. One aspect informs the other. It's a unified vision.

Where does the romance emerge most vividly in the course of the piece?

When Hanna and Danilo first lay eyes on each other at the Embassy, that's where the sparks start to fly. You can sense they have some sort of history together, a past relationship. The way they spar with each other – that Hepburn and Tracy banter – you realize they were always meant for one another. But for some reason – maybe their stubborn pride – they couldn't make a go of it.

How do you treat the Valencienne-Camille relationship?

He truly is in love with her! Camille is a Frenchman who's played the field and had plenty of fun, but there's something about Valencienne that he really desires. As for her, she's been married to an older man, Baron Zeta, and clearly something is missing in the bedroom. So when she sees Camille, he intrigues her and she's conflicted about whether or not she should have an affair. The relationships between Valencienne and Camille and Hanna and Danilo need to be played for real – they can't be caricatures. I really want to see them struggle for true love.

Toward the end of Act Three you chose to interpolate a song for Hanna taken from another Lehár work, Paganini, "Liebe, du Himmel auf Erden," which means "Love, you heaven and earth."

That song tells us that love is the reason for living. Jeremy Sams, who translated the libretto, wanted that message to wrap up the evening. It's a wonderful moment, coming just as Zeta has pushed away Valencienne. When Hanna sings that song, she's singing not only about her love for Danilo; she's trying to convince Zeta and Valencienne that they, too, should live for love. And that's the big message of *The Merry Widow* – love is the reason for living.

What else should the audience take away from this experience?

This is a show that lifts your spirits. It blows the dust off of your soul and makes you happy!

— Edited from a conversation with
Lyric dramaturg Roger Pines.



Hanna Glawari and Count Danilo Danilovich in costume sketches by William Ivey Long.

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Violin I

Robert Hanford, *Concertmaster*
Sharon Polifrone,
Assistant Concertmaster
Alexander Belavsky
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Pauli Ewing
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David Hildner
Ellen Hildner
Laura Miller
Eugene Pazin
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John Macfarlane,
Assistant Principal
Bonita Di Bello
Diane Duraffourg-Robinson
Teresa Kay Fream
Peter Labella
Ann Palen
Irene Radetzky
John D. Robinson
David Volfe
Albert Wang

Viola

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

Cello

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

Bass

Michael Geller, *Principal*
Brian Ferguson,
Assistant Principal
Andrew L. W. Anderson
Gregory Sarchet
Timothy Shaffer**
Collins R. Trier

Flute

Marie Tachouet, *Principal*
Dionne Jackson,
*Assistant Principal**
Alyce Johnson,
Acting Assistant Principal
Jennifer Bouton Schaub**

Piccolo

Alyce Johnson

Oboe

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

English Horn

Robert E. Morgan

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

James T. Berkenstock,
Principal
Lewis Kirk, *Assistant Principal*
Preman Tilson

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

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

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*
John Schwalm

Bass Trombone

John Schwalm

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Librarian

John Rosenkrans, *Principal*

Stageband Contractor

Christine Janicki

*On leave, 2015-16 season

**Season substitute

Chorus Master

Michael Black

Regular Chorus

Sopranos

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

Mezzos/Altos

Claudia A. Kerski-Nienow
Marianna Kulikova
Colleen Lovinello
Lynn Lundgren
Janet Mensen Reynolds
Maia Surace Nicholson
Yvette Smith
Marie Sokolova
Laurie Seely Vassalli
Pamela Williams

Tenors

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

Baritones/Basses

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

Core Supplementary Chorus

Sopranos

Carla Janzen
Suzanne M. Kszastowski
Kaileen Erin Miller
Christine Steyer

Mezzos/Altos

Corinne Wallace-Crane
Michelle K. Wrighte

Tenors

Jared V. Esguerra
Peder Reiff
Dane Thomas

Baritones/Basses

Nicolai Janitzky
Martin Lowen Pooock
Nikolas Wenzel

Supplementary Chorus

Sopranos

Elena Batman
Jill Dewsnap
Rosalind Lee

Mezzos/Altos

Katie Ruth Bieber
Ginger Inabinet

Tenors

Errin Brooks
Scott J. Brunscheen
Matthew Daniel
Klaus Georg
Tyler Samuel Lee
Brett Potts
Adam J. Smith
Chase Taylor

Baritones/Basses

Claude Cassion
Michael Cavalieri
Todd von Felker
Kirk Greiner
Earl Hazell
Aaron Ingersoll
John E. Orduña
Dan Richardson
Vince Paul Wallace, Jr.

*On leave, 2015-16 season

**One-year chorister

Artistic Roster

Sopranos

Nicole Cabell
Danielle de Niese
Angela Denoke
Renée Fleming
Christiane Karg
Christine Landshamer
Amanda Majeski
Angela Mannino
Ana María Martínez
Mithra Mastropiero
Hlengiwe Mkhwanazi
Diana Newman
Susanna Phillips
Tatiana Serjan
Heidi Stober
Nina Warren
Laura Wilde

Mezzo-sopranos

J'nai Bridges
Alice Coote
Marianne Crebassa
Elizabeth DeShong
Rachel Frenkel
Katharine Goeldner
Jill Grove
Suzanne Hendrix
Sophie Koch
Laura Krumm
Isabel Leonard
Megan Marino
Lindsay Metzger
Julie Miller
Deborah Nansteel
Annie Rosen

Countertenors

Anthony Roth Costanzo
Matthew Deming

Tenors

René Barbera
Lawrence Brownlee
William Burden
Joseph Calleja
Alec Carlson
Eric Cutler
Rafael Davila
Matthew DiBattista
Plácido Domingo
Jesse Donner
Allan Glassman
John Irvin
Keith Jameson
Jonathan Johnson
Mingjie Lei
David Portillo
Rodell Rosel
Brenton Ryan
Gerhard Siegel
Sergei Skorokhodov
Jason Slayden
Michael Spyres
Andrew Stenson
Stefan Vinke

Baritones

Jonathan Beyer
Christian Bowers

Alessandro Corbelli
Anthony Clark Evans
Martin Gantner
Thomas Hampson
Joshua Hopkins
Dmitri Hvorostovsky
Jacques Imbrailo
Philip Kraus
Paul La Rosa
Željko Lučić
Takaoki Onishi
Robert Orth
Mark Rucker
Daniel Sutin

Bass-baritones

Patrick Carfizzi
Jeongecheol Cha
Stefano de Peppo
David Govertsen
Philip Horst
Tomasz Konieczny
Richard Ollarsaba
Luca Pisaroni
Adam Plachetka
Vito Priante
Bradley Smoak
Christian Van Horn

Basses

Dmitry Belosselskiy
Runi Brattaberg
Patrick Guetti
Matthew Rose
Brindley Sherratt
Stefan Szkarafowsky

Principal Dancers

Shannon Alvis
Annelise Baker
Ariane Dolan
Jen Gorman
Ellen Green
Catherine Hamilton
Jeffery B. Hover, Jr.
Lauren Kadel
Ashley Klinger
Kristina Larson-Hauk
Tom Mattingly
Jamy Meek
Alison Mixon
Matthew Prescott
Emily Pynenburg
Kristen Schoen-René
Rachael Switzer
J.P. Tenuta

Actors

Lex Bourassa
McKinley Carter
Jeff Dumas
Cory Goodrich
Dev Kennedy
James Romney
Jennie Sophia
Genevieve Thiers
Zachary Uzarraga
Michael Weber
Jonathan Weir
Jonah D. Winston
Fred Zimmerman

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Sir Andrew Davis
Edward Gardner
Henrik Nánási
Carlo Rizzi
Emmanuel Villaume

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Sir David McVicar
Kevin Newbury
Matthew Ozawa
Bartlett Sher
Susan Stroman
Martina Weber

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Joan Anton Rechi
Dan Rigazzi

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Julian Crouch
Jane Greenwood
Joan Guillén
Constance Hoffman
David Korins
William Ivey Long
Susan Mickey
Vicki Mortimer
James Noone
Michael Yeargan
Catherine Zuber

Lighting Designers

Paule Constable
Albert Faura
Duane Schuler
Jennifer Tipton
Robert Wierzel

Projection Designer

Greg Emetaz

Chorus Master

Michael Black

Choreographers

Chase Brock
Xevi Dorca
Andrew George
Harrison McEldowney

Associate Choreographer

Joshua Buscher

Assistant Choreographer

Lauren Kadel

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

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Fight Choreographers

B. H. Barry
Chuck Coyl
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Translators for English Titles

Patricia Houk
Derek Matson
Roger Pines
Francis Rizzo
Colin Ure



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



Valencienne (Andriana Chuchman, center) leads the grisettes at Maxim's: The Merry Widow at Lyric Opera, 2009-10 season.

Supernumeraries (*The Merry Widow*)

Eric Feltes
Jesse Grider
Joseph W. Harris

Stephen Schmidt
Eric Damon Smith
Michael Turrentine

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*

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 Sjoström
Joan Solbeck
Claudia Winkler
Richard Wright

Lyric Unlimited Backstage Tour Guides



TODD ROSENBERG

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

Lyric

Julie Anne Benson: *Lyric's Passionate Champion*

"I attended my first opera as an adult. I was working in New Jersey, and my friend invited me to an opera in New York City. It was 1982 and we saw *The Merry Widow* at City Opera. I loved it so much; I kept going back to New York, eventually going to the Met and many more performances at City Opera. I couldn't get enough!"

So began Julie Benson's ardent dedication to the art form of opera. When her work transferred her back home to Chicago in 1987, she immediately subscribed to Lyric and joined her local Chapter. She began volunteering in the education department as an adult lecturer, and quickly became one of opera's biggest advocates. In 2000, she joined an organization called Opera Volunteers International (OVI), whose mission is to connect and bring together volunteers who support opera companies in cities and local communities everywhere.

"It has been a wonderful gift to be involved with OVI. My first experiences seeing opera outside of New York and Chicago were international when I would be in Sweden visiting my family. Through OVI, I have seen superb regional productions from New Orleans to Memphis to Pittsburgh. I have probably been to more than 30 theaters across the United States, and each company has a unique perspective to offer."

Julie has a deep passion for sharing her vast understanding of the business to benefit opera companies around the world. Through OVI, she has trained regional and local opera companies on the basics of fundraising, volunteer recruitment and management, and education programming. She is able to pass on ideas from her experiences as part of Lyric's Chapter community and education department to companies who count on their volunteers to make them run.

"Most of the companies that belong to OVI are B and C size companies where the volunteers do everything; they pick the artists up at the airport, the artists stay in their homes, and they feed them. Lyric has an entire team of staff dedicated to meeting artists' needs, but smaller companies do not have that luxury. They adapt trends from larger houses to make their operations more successful.

"It is wonderful to be associated with Lyric because everyone looks up to us. They respect what we are doing, and we are setting the trends in fundraising, education, etc. Whatever Lyric is doing is of great interest to opera lovers around the world."

With great admiration comes great responsibility. Julie and others are of the opinion that Lyric must continue to expand and challenge the norms of the past. She has been impressed with the efforts by which Lyric Unlimited is striving to reach multicultural groups in Chicago and around the world.



*Internationally celebrated bass
Samuel Ramey with Julie Benson*

"Partnerships throughout the city are so important. Everybody has this vision that opera is some snobbish, expensive art form. By opening the doors and partnering with other places, we are becoming relevant to more people. We have so many different ethnic groups coming to Chicago now; it's not just Europeans anymore. They each bring their own cultural practices with them, and we have to find creative ways to get them interested in opera. I think the mariachi operas and bringing the art form into their communities have been very successful."

Of course, the *raison d'être* of any opera company is on the mainstage, and Julie has no shortage of admiration there. A huge fan of Wagner, Julie is greatly anticipating Lyric's new *Ring* Cycle. "In 1996 I saw my first *Ring* at Lyric, and I bought tickets for the third week. If I had known it was going to be so amazing, I would have signed up for all three! So when we did it again in 2005, I did just that. I worked all day, and

then I came to all three cycles for three weeks; it was nuttiness, but it is still one of my fondest Lyric memories."

As a past president of the Chapters' Executive Board, member of the Guild Board, and avid volunteer, Julie has made many memories at Lyric. She has given countless hours of her time to this company, chairing the Guild Board's Backstage Tours for three years, Operathon for four, and serving as president of the Near North Chapter for five years. Julie is a familiar face to many at Lyric, staff and artists alike, and Lyric is grateful for her energy, dedication, and infectious passion for the magical world of opera.

—Meaghan Stainback

Cinderella | Rossini

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Breaking New Ground – A Campaign for Lyric

You may designate a planned gift to provide long-range funding for new and revised major opera productions, modernizing Lyric's stage and equipment, and building our endowment.

If you have been thrilled by the operas you've seen, you may wish to consider making a charitable bequest to Lyric Opera of Chicago. Planned giving is a meaningful way to ensure Lyric will continue producing grand opera of the highest quality. A gift to Lyric creates a beautiful legacy that will be enjoyed by thousands for years to come. All Planned Givers become members of Lyric's **Overture Society**, and enjoy exclusive benefits.

If you would like further information, please contact Alexandra Quinn, Lyric's Associate Director of Planned and Major Giving, at (312) 827-5688 or aquinn@lyricopera.org.

Lyric



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.



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."



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.

John and Jackie Bucksbaum



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.



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.

Jeffrey C. Neal and Susan Cellmer



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

Elizabeth F. Cheney

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.

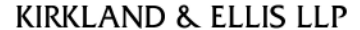
which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Dick Kiphart is head of William Blair & Company's Private Client 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

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 21st 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



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.



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.

Jack and Catherine Scholl



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.

Lyric

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 October 1, 2015.

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Breaking New Ground - continued

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