

Lyric
2015/16 Season

Rodgers & Hammerstein's

THE KING AND I

Rodgers & Hammerstein's THE KING AND I
Music by RICHARD RODGERS Book and Lyrics by OSCAR HAMMERSTEIN II

Based on "Anna and the King of Siam" by Margaret Landon Original Orchestrations by Robert Russell Bennett

Original Dance Arrangements by Trude Rittmann Original Choreography by Jerome Robbins

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MARIE-NOËLLE ROBERT / THÉÂTRE DU CHÂTELET

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MARIE-NOËLLE ROBERT/THÉÂTRE DU CHÂTELET

On the cover: Paolo Montalban as the King and Kate Baldwin as Anna, photographed by Todd Rosenberg.

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From the President and the General Director

Welcome to Lyric Opera's production of *The King and I*.

The King and I has all the elements of triumphantly successful musical theater, with Rodgers and Hammerstein at their absolute peak of achievement. This beautifully constructed show is a wonderful mix of humor, sentiment, romance, and powerful drama. While it has become best known from the celebrated movie version, a stage production of *The King and I* offers a uniquely exciting experience. Major stagings are comparatively few, which should come as no surprise, given the rigorous demands that this piece poses to any company, especially in casting, production design, and choreography.

We're thrilled to present two dazzlingly gifted artists, Kate Baldwin and Paolo Montalban, as Anna and the King of Siam. They're performing in a production by one of today's most outstanding directors, Lee Blakeley, which triumphed in its premiere at Paris's Théâtre du Châtelet. It's a marvelously imaginative vision of the show, with remarkable contributions from designers Jean-Marc Puissant (sets), Sue Blane (costumes), and Rick Fisher (lighting). With this team, which includes two other much-acclaimed artists, each returning to Lyric – conductor David Chase and choreographer Peggy Hickey – you can anticipate a production to delight the eye and ravish the ear.

If you are new to Lyric Opera, please return soon during our forthcoming opera season. Elsewhere in this program, you will be able to read about all the excitements in store – operas, concerts and special events – here at the Civic Opera House during Lyric's 2016/2017 season. The season includes productions of some of opera's best-loved masterpieces, alongside some unexpected and equally thrilling repertoire.

Many thanks for joining us today. Have a wonderful time at *The King and I*. We look forward to seeing you again next season!



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Renée Fleming and friends at Chicago Voices kick-off event; Lyric music director Sir Andrew Davis; Plácido Domingo in concert at Lyric, 2016.



Clockwise from upper left: Eugene Onegin (*Robert Carsen's production, Lyric*); Das Rheingold set model, designed by Johan Engels; Eric Owens (*Wotan in Das Rheingold, pictured in Rusalka, Lyric*); Sondra Radvanovsky (title role in *Norma, pictured in Anna Bolena, Lyric*); Carmen (Rob Ashford's production, *Houston Grand Opera*); My Fair Lady (*Robert Carsen's production, Théâtre du Châtelet*).

General director Anthony Freud's enthusiasm about Lyric's next season is infectious. He views the whole season as a fabulous journey for the audience, brimming with excitement at every turn.

"As with every Lyric season, we hope to provide a feeling of exploration," declares Freud. "We've included a number of our audiences' favorite operas, but we also keep in mind that those pieces may be new to people who will be giving opera a try for the first time. For them, this is an opportunity to discover some of the most popular and famous operas in the repertoire, and, we hope, discover *why* they're popular and famous!"

In the "longtime favorites" category next season are Mozart's *The Magic Flute* and Bizet's *Carmen*. Freud promises that director Neil Armfield's new *Flute* production "will place the opera in a delightfully unexpected setting, highlighting the charm and wit of this fairytale story in an inventive new way." Freud considers the opera both a highly entertaining story to delight children of all ages and, at the same time, a true affirmation of humanity. "It can be interpreted in an infinite variety of ways, but it's essential never to lose sight of its childlike quality, which has beguiled audiences for more than two centuries."

Opening on December 10, *Flute* promises to be perfect holiday fare. Conducted by Rory Macdonald in his return to Lyric, the cast features Christiane Karg (Pamina) and Adam Plachetka (Papageno), who were irresistible this season in their company debuts, playing opposite each other in *The Marriage of Figaro*. The role of Prince Tamino will be shared by two exceptionally elegant Mozartians, Andrew Staples (debut) and Matthew Polenzani. More debuts include, as Sarastro, the celebrated German bass Christoph Fischesser, and, as the Queen of the Night, the brilliant American soprano Kathryn Lewek.

Carmen is, if anything, even more familiar to audiences. "We have to

acknowledge," says Freud, "that this is perhaps the world's best-known opera. It's a challenge to capture its energy and theatricality in a way that offers more than a nostalgic journey through all the hit tunes, yet that *is* the challenge! We want to recreate the impact that caused such a scandal – and then such a triumph – at *Carmen's* first performances."

Bizet's opera will be seen in a new coproduction directed by Rob Ashford. "Rob directed last year's *Carousel* at Lyric with enormous distinction," notes Freud. "Anyone who saw that production will realize how perfect he is for *Carmen*, with his very keen choreographic focus and his masterful storytelling."

Carmen's cast of world-renowned stars includes two pairs of protagonists. "Ekaterina Gubanova, our glamorous Foreign Princess in *Rusalka*, will be appearing opposite Joseph Calleja, who earlier this season was a wonderful Romeo at Lyric. In the second series of performances Anita Rachvelishvili, who is making her Lyric debut, will be performing opposite Brandon Jovanovich, who's sung many leading roles here – they've both appeared in *Carmen* all over the world." Ryan Opera Center alumnus Christian Van Horn portrays Escamillo, and Lyric audiences will meet for the first time an entrancing young Italian soprano, Eleonora Buratto (Micaëla). Freud is also delighted about the return to Lyric of conductor Harry Bicket, triumphant at Lyric and worldwide in Baroque repertoire, who will be leading his first 19th-century work with the company. He'll share the run of performances with the fast-rising Latvian conductor, Ainars Rubikis (debut).

There's no project more formidable and exciting for any opera company than a new production of Wagner's *Ring of the Nibelung*. Lyric's new *Ring* begins with the first of the cycle's four operas, *Das Rheingold*, the first Wagner opera ever to open a Lyric season. "It's an ideal first opera for anyone," declares Freud. "It has the running time of a movie, and its



Left: Brandon Jovanovich (*Aeneas* in *Les Troyens*, *Don José* in *Carmen*) and Ana Maria Martínez (*Tatiana* in *Eugene Onegin*), pictured in *Rusalka*, 2013-14 season.
Center: Christine Goerke (*Cassandra* in *Les Troyens*)
Right: Sophie Koch (*Dido* in *Les Troyens*), pictured as *Charlotte* in *Werther*, 2012-13 season.

action-packed story is based in myth, but with enormous contemporary resonance – just think *Star Wars* or *Lord of the Rings*!”

Freud is thrilled with the *Ring*’s production team headed by director David Pountney, who brought us *The Passenger* last season: “Anyone who saw that unforgettable production can look forward to an extraordinary visual spectacle and enthralling dramatic power.” Eric Owens, remarkable at Lyric in roles of Handel, Dvorák, and Gershwin, and in recent years a riveting Alberich in the Met’s *Ring*, will sing his first Wotan. The other principals are all immensely admired throughout Europe and, except for Stefan

Margita (Loge), are all making Lyric debuts: Samuel Youn (Alberich, in his U.S. and role debut), Tanja Ariane Baumgartner (Fricka), Wilhelm Stenhammer (Fasolt), Tobias Kehrer (Fafner), and Okka von der Damerau (Erda).

Another massive undertaking is the long-awaited company premiere of Berlioz’s monumental *Les Troyens* in a new production by Tim Albery (director of last season’s acclaimed *Tannhäuser*). Based on Virgil’s *Aeneid*, “*Les Troyens* is a true epic,” says Freud, “formidable in its huge performing forces, theatrical spectacle, and the requirements of the major roles. Berlioz’s musical world is so unmistakably

individual, and it captures the contrasting worlds of Troy and Carthage so vividly.” Whether depicting the hair-raising fall of Troy or the ill-fated love story of Dido and Aeneas, Berlioz was inspired to compose a score that stands high among the greatest achievements in operatic history. “The three leading roles in *Les Troyens* – Cassandra, Aeneas, and Dido – are fiercely demanding,” says Freud, “and we’re fortunate that they’ll be filled by ideal performers. All of us at Lyric have thrilled to the artistry of Christine Goerke, Brandon Jovanovich, and Sophie Koch. We can expect them to give stupendous performances, both vocally and dramatically.”

Freud admires *Les Troyens* with a passion, as does Lyric music director Sir Andrew Davis, one of today’s foremost Berlioz interpreters. “The musical focus of Andrew’s early career didn’t point to a particular specialty in French romantic opera,” notes Freud, “but over the past decade he’s had great successes in that repertoire. Besides *Les Troyens*, he’s also conducting Massenet’s *Don Quichotte*, after giving Lyric wonderful performances of two other Massenet works, *Werther* and *Thaïs*. At the same time, he’s again showing his always-amazing versatility by returning to Wagner – his second *Ring* at Lyric, but his first new production of the cycle.”

Companies produce certain operas only when a particularly outstanding protagonist is available. One of those

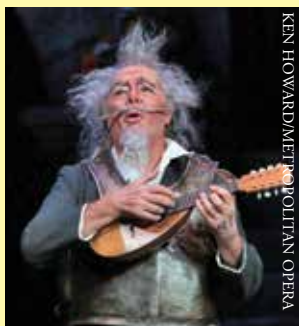


Left: Returning to Lyric in Lucia di Lammermoor are Albina Shagimuratova in the title role and Piotr Beczala as Edgardo.

Right: Christiane Karg and Adam Plachetka, who both debuted at Lyric in The Marriage of Figaro (pictured here), return this season in The Magic Flute.



Lyric



Ferruccio Furlanetto returns to Lyric in the title role of Don Quichotte.



Elizabeth DeShong (*Adalgisa* in *Norma*), pictured as *Fenena* in *Nabucco*, and Russell Thomas, who debuts at Lyric as *Pollione* in *Norma*.



Ekaterina Gubanova (left) and Anita Rachvelishvili, who share the title role of *Carmen*.

works is *Don Quichotte*, a captivating retelling of the Don Quixote story. The title role is a marvelous vehicle for a great bass who is also a phenomenal actor. After previous stagings for Nicolai Ghiaurov (1973, 1981) and Samuel Ramey (1993-94), Lyric is presenting it next season with Ferruccio Furlanetto, another legend of singing. “Ferruccio has described this as his favorite role,” notes Freud. “He’s appeared at Lyric in only two operas, but he’s established himself as a firm favorite. It will be a treat to welcome this great artist back in a signature role. We’ll also have two important debuts – French mezzo-soprano Clementine Margaine, who has all the glamour and sensual allure for *Dulcinée*, and Nicola Alaimo, an Italian baritone with a wonderfully robust voice and presence, who will portray *Samcho*.”

Lyric has always welcomed the most celebrated exponents of bel canto repertoire, and that tradition will continue next season with Donizetti’s *Lucia di Lammermoor* and Bellini’s *Norma*. “Bel canto operas celebrate the glory of great singing,” says Freud. “They combine extraordinary tunefulness with spectacular vocal virtuosity and, in *Lucia* and *Norma*, thrilling dramatic intensity.” Lyric’s productions will boast terrific stylistic flair, thanks in large part to two debuting Italian conductors, Enrique Mazzola (*Lucia*) and Riccardo Frizza (*Norma*). Each is recognized in major houses worldwide as an authoritative interpreter of bel canto repertoire.

“Lucia and Norma are marvelously contrasting examples of great bel canto soprano parts,” says Freud. “They each need supreme vocal technique, but also extraordinary expressive power. Lucia has her famous mad scene, one of the great vocal spectacles in all of opera, a high-wire act of vocal acrobatics and searing emotional impact. Norma combines the need for vocal agility with a dramatic scale that places it among the most daunting of all operatic roles.”

Each of these two operas will star a remarkable artist as its heroine. Lyric’s Lucia is Albina Shagimuratova, the Russian soprano who was a radiant Gilda in the company’s most recent *Rigoletto*. “I’ve known and admired Albina from the beginning of her career,” comments Freud. “She’s currently dazzling audiences, from the Met to La Scala, in the most exacting, high-flying roles.” Norma will be the seventh heroine portrayed at Lyric by American soprano Sondra Radvanovsky: “Sondra has recently scored one triumph after another in bel canto roles, having already won renown as a Verdi soprano in virtually every major international house.”

Both *Norma* and *Lucia* include other remarkable singers. Radvanovsky will be joined by Ryan Opera Center alumna Elizabeth DeShong (*Adalgisa*), another bel canto specialist enjoying a hugely acclaimed career, and Russell Thomas (*Pollione*, debut), the musically and vocally exceptional American tenor. Partnering Shagimuratova will be Polish

tenor star Piotr Beczala (*Edgardo*), a glorious Faust at Lyric several seasons ago, and Ryan Opera Center alumnus Quinn Kelsey (*Enrico*), an enthralling voice and presence in major baritone roles around the world.

Glorious melody and a profoundly moving story of star-crossed love make Tchaikovsky’s *Eugene Onegin* the most popular of all Russian operas. “I feel a special affection for this piece,” says Freud, “and Robert Carsen’s production beautifully captures its autumnal lyricism.” The central couple will be portrayed by two artists cherished by Lyric audiences. “*Onegin* is one of Mariusz Kwiecień’s signature roles, which he’ll be reprising after his triumph with it at Lyric in 2007-08. Tatiana is an important role debut for Ana María Martínez, who will be ideal in both the teenage youthfulness of the first scenes and the maturity and depth of emotion of the last act.” Adding luster to *Onegin* will be the dashing tenor Charles Castronovo (*Lensky*), the imposing bass Dmitry Belosselskiy (*Prince Gremin*), and the debut of the remarkable Argentinian conductor Alejo Perez.

Although Lyric has produced four Rodgers and Hammerstein shows, “from the time that we first talked about exploring American musical theater, one of the titles we discussed was *My Fair Lady*.” Lerner and Loewe’s masterpiece, opening April 28, is “one of those pieces that benefits from the scale of an opera house, and from the particular joy of a classi-

Lyric



TODD ROSENBERG

Itzhak Perlman (right) and pianist Roban de Silva during their concert at Lyric, 2014-15 season.



DAN REST

Mariusz Kwiecień returns in the title role of Eugene Onegin.



OPERA PHILADELPHIA

Lawrence Brownlee returns in both Charlie Parker's Yardbird (pictured here) and a duo recital with Eric Owens.

singing Act Two of *La traviata* and, in the evening's second half, a variety of repertoire with collaborating artists yet to be announced. "Plácido remains one of the busiest artists on the international operatic scene," says Freud, "and we can all be hugely grateful for any chance to present him at Lyric."

Also in March, Lyric's latest collaboration with the Harris Theater will be two performances of a new work *The New York Times* described as "a 90-minute, swift-paced chamber opera with a pulsing, jazz-infused score." Composer Daniel Schnyder's *Charlie Parker's Yardbird* explores the musical world of one of the greatest of all jazz performers. "The piece was written specifically with the wonderful tenor Lawrence Brownlee in mind," notes Freud, "and it gives full rein to his extraordinary vocal and dramatic talents."

Brownlee, who wowed Lyric audiences this season as the Prince in *Cinderella*, returns to the Civic Opera House stage on April 9 for next season's Subscriber Appreciation Recital, a collaboration with bass-baritone Eric Owens. "Eric is a longstanding favorite here," says Freud, "and Larry has become an immediate favorite, having only recently debuted here. They're without question two of today's most exciting singers, and we're delighted to give our subscribers this very

special opportunity to enjoy them as a duo. Their recital will be an evening of thrilling, wonderfully communicative artistry."

Looming large for the company is the latest major project of Lyric Unlimited: Chicago Voices, described by Freud as "a groundbreaking, multi-year project encompassing a wide variety of activities and genres. It includes performances for which we're putting creative control into the hands of communities to tell their stories using words and music. I hope Chicago Voices will spotlight the untold stories of many Chicagoans and the tremendous creativity in our city." The project's climax will be a gala concert on February 4, exploring a diversity of musical styles probably never encompassed in a single Civic Opera House performance. The entire Chicago Voices project has as its guiding spirit Lyric's creative consultant, Renée Fleming, who will also be onstage as a featured performer in the gala.

An artist described by Freud as "truly one of the legendary musicians of our time," violinist Itzhak Perlman, will be presented by Lyric in his only Chicago performance of the season. Few are the instrumentalists who have given solo recitals at the Civic Opera House, making it even more exceptional that Perlman's appearance here two seasons ago has led to this highly anticipated return.

What an astonishing season this is going to be! Join us for all the excitement that only great live performances can give. "We want the season to offer something for everyone," says Anthony Freud, "and for our audiences to enjoy a thrilling voyage of discovery."

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

Lyric

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MARIE NOËLLE ROBERT / THÉÂTRE DU CHÂTELET

Lyric Opera Premiere

New-to-Chicago Production

Music by Richard Rodgers

Book and Lyrics by Oscar Hammerstein II

The King and I

Lyric Opera premiere generously made possible by

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- *The King and I* is presented through special arrangement with R & H Theatricals: www.rnh.com.
- Production created by the Théâtre du Châtelet, Paris, on June 3, 2014. General Director: Jean-Luc Choplin.
- New York principal casting by Tara Rubin Casting.
- Chicago principal casting by Claire Simon Casting.
- Costume supervisor: Bruno Fatalot.
- Lyric Opera of Chicago broadcasts are generously sponsored by Caerus Foundation, Inc., 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.
- No one will be admitted while the performance is in progress.
- The performance will last approximately three hours, with one intermission.

Lyric Opera Premiere

New-to-Chicago Production

Rodgers & Hammerstein's

THE KING AND I

Music by RICHARD RODGERS

Book and Lyrics by OSCAR HAMMERSTEIN II

Based on the novel *Anna and the King of Siam* by Margaret Landon

Original Orchestrations by Robert Russell Bennett

Original Dance Arrangements by Trude Rittmann

Original choreography by Jerome Robbins

Broadway premiere at the St. James Theatre, New York, on March 29, 1951

First performed by Lyric Opera on April 29, 2016

Characters in order of vocal appearance:

<i>Captain Orton</i> JOHN LISTER	<i>Lady Thiang</i> RONA FIGUEROA*
<i>Louis Leonowens</i> CHARLIE BABBO*	<i>Prince Chulalongkorn</i> MATTHEW UZARRAGA*
<i>Anna Leonowens</i> KATE BALDWIN*	<i>Princess Ying Yaowalak</i> LEILA KOSS*
<i>Interpreter</i> JOMAR FERRERAS*	<i>Lun Tha</i> SAM SIMAHK*
<i>The Kralahome</i> ALAN ARIANO*	<i>Sir Edward Ramsay</i> DAVID PARKES*
<i>King of Siam</i> PAOLO MONTALBAN*	<i>Phra Alack</i> PETER SIPLA*
<i>Tuptim</i> ALI EWOLDT*	

"The Small House of Uncle Thomas" Ballet

Eliza LISA GILLESPIE* *Angell/George* DAVID TAI KIM*

Simon of Legree JASON GARCIA IGNACIO*

Royal Wives: Melinda Alberty*, Nicole Besa*, Caitlin Finnie*, Emily Morales*, Margaret Ozaki*, Jamila Sabares-Klemm*, Adrienne Tang*

Royal Children: Sophie Mieko Ackerman*, Alexis Aponte*, Lilly Fujioka*, Avonlea Hong*, Evangelyn Lee*, Liliana Martens*, Lucy Martens*, Rika Nishikawa*, Ana Joy Rowley-Mathews*, Benedict Santos Schwegel*, A'naam Singh*, Zachary Uzarraga, Sophia Woo*

Dancers: Shannon Alvis, Christina Chen*, Erika Choe*, Mai Claypool*, Catie Cuan*, Jasmine Ejan*, Lisa Gillespie*, Jason Garcia Ignacio*, Jolina Javier*, David Tai Kim*, Kevin Santos*, Andrew Slane*, Yu Suzuki, Scott Weber*

Ensemble: Elisa Billey Becker, Hoss Brock, Richard Bulda*, Jordan De Leon*, Jared V. Esguerra, Jaslene Gonzalez*, Raymond Interior*, Kenway Hon Wai K. Kua*, Amy Kuckelman*, Kenneth Nichols, Yvette Smith, Ronald Watkins, Sherry Watkins

Understudies: Jennie Sophia - *Anna Leonowens*; Alan Ariano* - *King of Siam*; Jamila Sabares-Klemm* - *Lady Thiang*; Adrienne Tang* - *Tuptim*; Jomar Ferreras* - *Lun Tha*; Joe Yau* - *The Kralahome*; A'naam Singh* - *Prince Chulalongkorn*; Benedict Santos Schwegel* - *Louis Leonowens*; David Parkes* - *Captain Orton*; Kenneth Nichols - *Interpreter*; Jared V. Esguerra - *Phra Alack*; John Lister - *Sir Edward Ramsay*; Sophia Woo - *Princess Ying Yaowalak*; Mai Claypool - *Eliza*; Scott Weber - *Angell/George*, *Simon of Legree*

Conductor DAVID CHASE

Director LEE BLAKELEY**

Set Designer JEAN-MARC PUISSANT*

Costume Designer SUE BLANE*

Lighting Designer RICK FISHER*

Sound Designer MARK GREY

Chorus Master MICHAEL BLACK

Choreographer PEGGY HICKEY

Wigmaster and

Makeup Designer SARAH HATTEN

Assistant Choreographer SETH HOFF*

Assistant Director ERIK FRIEDMAN

Stage Manager JOHN W. COLEMAN

Assistant Stage Managers KRISTEN BARRETT

RACHEL A. TOBIAS

Assistant Conductor VALERIE MAZE

Musical Preparation MARIA HONIGSCHNABEL

KARL MONTZKA*

COLIN WELFORD*

Fight Director NICK SANDYS

Sound Engineer JOE SCHOFIELD



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.

*Lyric Opera debut
**Lyric Opera directorial debut

L Y R I C O P E R A O F C H I C A G O

MUSICAL NUMBERS

ACT ONE

	Overture Orchestra
<i>Scene 1:</i>	<i>Deck of the Chow Phya</i>
	“I Whistle a Happy Tune” Anna and Louis
<i>Scene 2:</i>	<i>The King’s Throne Room</i>
	“My Lord and Master” Tuptim
	“Hello, Young Lovers” Anna
	“The March of the Siamese Children”. Orchestra
<i>Scene 3:</i>	<i>On the Palace Grounds</i>
	“A Puzzlement”. King
<i>Scene 4:</i>	<i>The Schoolroom</i>
	“The Royal Bangkok Academy” Royal Children and Wives
	“Getting to Know You” Anna, Royal Children and Wives
	“We Kiss in a Shadow” Lun Tha and Tuptim
	“A Puzzlement” (Reprise) Chulalongkorn and Louis
<i>Scene 5:</i>	<i>Anna’s Bedroom</i>
	“Shall I Tell You What I Think of You?” Anna
	“Something Wonderful” Lady Thiang
<i>Scene 6:</i>	<i>The King’s Study</i>
	Finale, Act One. King, Royal Children and Wives
<i>Intermission</i>	

ACT TWO

	Entr’Acte. Orchestra
<i>Scene 1:</i>	<i>The Schoolroom</i>
<i>Scene 2:</i>	<i>Dining Room and Garden</i>
	“I Have Dreamed” Lun Tha and Tuptim
	“Hello, Young Lovers” (Reprise). Anna
<i>Scene 3:</i>	<i>Theater Pavilion</i>
	“The Small House of Uncle Thomas” (Ballet). Tuptim, Royal Singers and Dancers
<i>Scene 4:</i>	<i>The King’s Study</i>
	“Song of the King” Anna and King
	“Shall We Dance?” Anna and King
<i>Scene 5:</i>	<i>Outside the Gates of the Palace</i>
<i>Scene 6:</i>	<i>The King’s Study</i>
	“I Whistle a Happy Tune” (Reprise). Anna

Orchestra

<i>Violin A</i>	<i>Viola</i>	<i>Flute</i>	<i>Bassoon</i>	<i>Tuba</i>
Liba Shacht, <i>Concertmaster</i>	Terri Van Valkinburgh,	Marie Tachouet, <i>Principal</i>	James T. Berkenstock,	Andrew Smith, <i>Principal</i>
Laura Miller	<i>Principal</i>		<i>Principal</i>	
Pauli Ewing	Karl Davies	<i>Flute/Piccolo</i>	<i>Horn</i>	<i>Timpani/Percussion</i>
Heather Wittels	Frank W. Babbitt	Alyce Johnson	Jonathan Boen, <i>Principal</i>	Edward Harrison
			Fritz Foss	<i>Percussion</i>
<i>Violin B</i>	<i>Cello</i>	<i>Oboe/English Horn</i>	Robert Johnson	Douglas Waddell
Albert Wang, <i>Principal</i>	Calum Cook, <i>Principal</i>	Judith Zunamon Lewis		
Ann Palen	William H. Cernota		<i>Trumpet</i>	<i>Harp</i>
David Volfe	Mark Branfondbrener	<i>Clarinet</i>	William Denton, <i>Principal</i>	Marguerite Lynn Williams
		Susan Warner, <i>Principal</i>	Channing Philbrick	
<i>Violin C</i>	<i>Bass</i>	Leslie Grimm	Matthew Comerford	<i>Orchestra Contractor</i>
Bonita Di Bello, <i>Principal</i>	Gregory Sarchet, <i>Principal</i>	<i>Clarinet/Bass Clarinet</i>	<i>Trombone</i>	Christine Janicki
Irene Radetzky	Andrew L. W. Anderson	Linda A. Baker	Reed Capshaw, <i>Principal</i>	
Teresa Fream			Mark Fry	



KATE BALDWIN* (*Anna Leonowens*) has starred on Broadway in *Finian's Rainbow* (Tony, Drama Desk, Outer Critic's Circle Award nominations) and *Big Fish*, as well as in *Fiorello!* (City Center Encores), *Giant* (Public Theater), *Can-*

Can (New Jersey's Paper Mill Playhouse), *John and Jen* and *Songbird* (both Off-Broadway). She has also appeared in the Broadway casts of *The Full Monty*, *Thoroughly Modern Millie*, and *Wonderful Town*. Regionally Baldwin has starred in *Irving Berlin's White Christmas* (San Francisco, Detroit, Toronto), *The Women* (The Old Globe), *Henry V* (Shakespeare Theatre of New Jersey), *I Do, I Do* (Westport Country Playhouse), *She Loves Me* (Williamstown Theatre Festival), and *South Pacific* (Arena Stage). Major concert engagements include the Boston Pops, New York Pops, Lincoln Center's American Songbook series, Kennedy Center, three legendary New York nightclubs (Feinstein's at the Regency, Birdland, 54 Below), and the major orchestras of Washington, Detroit, Portland, and Phoenix. Baldwin has been seen on PBS in Sondheim's *Passion* and the Kander and Ebb retrospective *First You Dream*. Her debut album, "Let's See What Happens," features songs of Burton Lane and E. Y. Harburg. She is a graduate of Northwestern University.



PAOLO MONTALBAN* (*King of Siam*) is best known for portraying The Prince/*Rodgers and Hammerstein's Cinderella* in ABC's *Wonderful World of Disney* telefilm. On Broadway, he has been seen as Manjiro/*Pacific Overtures*, as Lun Tha/*The*

King and I, and in Richard Greenberg's play *Breakfast at Tiffany's*. Off-Broadway he has appeared as Eglamour/*Two Gentlemen of Verona* (Shakespeare in the Park) and Claró/*The Romance of Magno Rubio* (Ma-Yi Theater Company). Recent regional credits include Carl Magnus/*A Little Night Music* (San Francisco's American Conservatory Theater), Arthur/*The Unsinkable Molly Brown* (Denver Center Theatre), and The Emperor/*The Orphan of Zhao* (ACT) and La Jolla Playhouse co-production). On television, Montalban played the series lead Kung Lao on TNT's *Mortal Kombat: Conquest*, as well as roles on *Madam Secretary*, *The Blacklist*, *Nurse Jackie*, *Live From Lincoln Center: Camelot*, *One Life to Live*, and *Law & Order: SVU*. He has also acted in the films *The Great Raid*, *Just Wright*, and festival favorite *Two Weeks*. Montalban has sung as a guest soloist with the San Francisco

Symphony and has performed in New York at both Carnegie Hall and Alice Tully Hall.



RONA FIGUEROA* (*Lady Thiang*) returns to Chicago, where she made her professional acting debut in the ensemble of *Miss Saigon* (first national tour). She subsequently returned to Chicago as Éponine/*Les Misérables* (third national tour). Broadway credits include *Kim/Miss Saigon*, *Éponine/Les Misérables*, *Juliette/Nine* (revival), and the ensembles of *Lennon* and *Les Misérables* (revival). Regionally she has been seen as Mimi/*Rent*, *Luciana/The Boys From Syracuse*, *Mary Magdalene/Jesus Christ Superstar*, and in the ensemble/*We Will Rock You*. Film and television appearances include *Mysteries of Laura*, *Eye Candy*, *Gossip Girl*, *Royal Pains*, *Slow Jam King*, and *Dragonheart: A New Beginning*.



ALI EWOLDT* (*Tuptim*) is taking a hiatus from the current Tony-Award winning Broadway revival of *The King and I* at Lincoln Center. She debuted on Broadway as Cosette/*Les Misérables* (first Broadway revival). Ewoldt starred as Maria/*West Side Story* in its first national tour, directed by Arthur Laurents and David Saint, including the Cadillac Palace Theater in Chicago. Her Maria has been seen internationally as well as with The Mundy (St. Louis), Music Theatre Wichita, and Pittsburgh Civic Light Opera. Off-Broadway, Ewoldt has been featured as Luisa/*The Fantasticks* and as Lili/*Carnival* (Musicals Tonight). Her other credits include: Isabel/Tennessee Williams's *Period of Adjustment* (Wellfleet Harbor Actors Theater), *Barbarina/The Marriage of Figaro* (Yale Opera), and concerts at Alice Tully Hall, Carnegie Hall, and New York's Town Hall. Television and film credits include *The Michael J. Fox Show*, *Yield*, and *DRAMA: The Webseries*. Ewoldt holds a B. A. in psychology from Yale University.



SAM SIMAHK* (*Lun Tha*)'s previous credits include productions with the Huntington Theatre Company (*A Little Night Music*), Lyric Stage Company of Boston (*Sondheim on Sondheim*, *Sweeney Todd*, *Into the Woods*, and *Spelling*), *Bee*, *Speakeasy Stage Company* (*Big Fish*),

Starlight Theatre (*Miss Saigon*), Ocean State Theatre (*The King and I*), Ogunquit Playhouse (*Miss Saigon*), Seacoast Repertory Theatre (*Grease!*), and Rocky Mountain Repertory Theatre (*Carousel*, *Thoroughly Modern Millie*). Born and raised in Ashburnham, Massachusetts, Simahk is a proud graduate of Emerson College, resident of New York City, and member of the Actors' Equity Association.



ALAN ARIANO* (*The Kralahome, uls King of Siam*) has previously played the King of Siam in three productions and the Kralahome in six. His Broadway credits include *The King and I* (Lincoln Center Theater revival), *M. Butterfly*,

Jerome Robbins' Broadway, *Shogun: The Musical*, and *Miss Saigon* (ten years, from original company to closing company). Among Ariano's national tour credits is Rodgers and Hammerstein's *Flower Drum Song*. He has appeared Off-Broadway (*Shanghai Moon*, *Imelda: A New Musical*); in important world premieres (*Extraordinary Chambers*, The Geffen Playhouse, *Snow Falling on Cedars*, Portland Center Stage, *Honor*, Prospect Theater); and major regional theaters, from the Kennedy Center, The Mundy, and Segerstrom Center to Dallas Summer Musicals to Walnut Street Theatre, TUTS Houston, and Music Theatre of Wichita. His varied television credits include *Law and Order*, *Leverage*, *As the World Turns*, *One Life to Live*, *Saturday Night Live*, and guest-starring opposite Isabella Rossellini on HBO's *Treme*.



JOHN LISTER (*Capt. Orton, uls Sir Edward Ramsay*) has been seen previously at Lyric as the Detective/*Porgy and Bess* (2014-15), Sheriff Vallon and Maître D'/*Show Boat* (2011-12). His Chicago theater credits

include numerous productions with Chicago Shakespeare Theater, Steppenwolf, Writers Theatre, the Goodman, Northlight Theatre, Remy Bumppo, Eclipse, CollaborAction, Theatre at the Center, and Marriott Theatre. Regional credits include productions with American Players Theatre, Indiana Repertory Theatre, Peninsula Players, Notre Dame Summer Shakespeare, and The International Mystery Writers' Festival. He received his bachelor's degree in performance from Ball State University and his master of fine arts degree in acting from Michigan State University. Film and television credits

include *Public Enemies* (Universal), *Animals* (Oscilloscope), *Chicago Fire* (NBC), *Prison Break* (FOX), and *The Beast* (A&E).



DAVID PARKES* (*Sir Edward Ramsay, u/s Captain Orton*) work at TimeLine Theatre includes such leading roles as Martin Heidegger/*Hannah and Martin* (After Dark Award), John Proctor/*The Crucible* (After Dark Award), Thomas More/*A Man for All Seasons*, Richard Apple/*The Apple Plays*, John Honeyman/*A Walk in the Woods*, Henry II/*The Lion in Winter*, Moe Axlerod/*Awake and Sing*, and Warden Whalen/*Tennessee Williams's Not About Nightingales* (Chicago premiere, Joseph Jefferson Award citation). Other Chicago productions include Tennessee Williams's *One Arm*, directed by Moisés Kaufman (Steppenwolf) and appearances with the American Theatre Company, Apple Tree, Eclipse, Footsteps, Greasy Joan, House, Northlight, Streetsigns, and the Piven Theatre Workshop. Recent television credits include *Chicago Med*, *Chicago Fire*, *The Beast*, *The Chicago Code*, and *Boss*. Parkes is a graduate of New York University's B. F. A. program in conjunction with the Lee Strasberg Institute, and Florida State University's M.F.A. program with the Asolo Conservatory.



MATTHEW UZARRAGA* (*Prince Chulalongkorn*) was most recently seen as Schwartz/*A Christmas Story the Musical* at Paramount Theatre. Other Chicago-area credits include Prince Chulalongkorn (Marriott Theatre), Flounder/*Disney's The Little Mermaid*, and Young Shrek and Baby Bear/*Shrek the Musical* (Chicago Shakespeare Theater), Gavroche/*Les Misérables* and Workhouse Boy and Fagin's Gang/*Oliver!* (Drury Lane Oakbrook), and Children's Chorus/*Joseph and the Amazing Technicolor Dreamcoat* (Paramount Theatre). Commercial and industrial credits include Accenture, Toys R Us, Shout, Incredible Islands, and Cap Gun Collective. Matthew has been heard in voiceovers for Toys R Us and Dish Network, and he will soon be seen in the animated short film *Moose*.



CHARLIE BABBO* (*Louis Leonowens*)'s theater credits include Michael Banks/*Mary Poppins* (Paramount Theatre); Gavroche/*Les Misérables* and Tiny Tim/*A Christmas Carol* (Drury Lane); Jim Hawkins/*Treasure Island* (Looking-glass Theatre); *A Christmas Story: The Musical* (national tour, Off-Broadway); Danny/*A Walk on the Moon* (Broadway workshop, directed by Michael Greif); Paul Rawlins/*Bedknobs and Broomsticks* (Chicago Shakespeare Theater workshop); JoJo/*Seussical* (Bravo Performing Arts Academy); and Augustus Gloop/*Willy Wonka, Jr.*, King of Hearts/*Alice in Wonderland, Jr.*, and Baby Kangaroo/*Seussical, Jr.* (all with Concordia University, Chicago). Television and film credits include the recurring role of Ben Darden/*Chicago Fire, Season 2* (NBC), Tommy/*Finding Santa* (TLC), Denny/*Colorado Boy* (The Onion), and the upcoming feature film *American Fable*.



JOMAR FERRERAS* (*Interpreter, u/s Lun Tha*)'s credits in Chicago include *Jesus Christ Superstar* (Theo Ubique), *South Pacific* (Light Opera Works), *A Christmas Carol* (Quest Ensemble Theatre), and *The Guide to Being Single* (Underscore Theatre). Regionally he has been seen in *Disney's Believe* (Disney Cruise Line), *I Love You, You're Perfect...Now Change* (Indiana's Crossroads Repertory Theatre), and *Mixed Signals* (Duplex NYC).



PETER SIPLA* (*Phra Alack*), a native of Warrenville, Illinois, has been performing since the age of six, and by fourteen was performing in community theater. An alumnus of North Central College in Naperville (where he studied theater and music performance), he has gone on to perform with many of Chicago's most prominent companies, including Chicago Shakespeare Theater, Paramount Theatre, Marriott Theatre, Writers' Theatre, TimeLine, Victory Gardens, Porchlight, Next Theater, Red Tape Theatre, First Folio Theater, Fox Valley Repertory, and Cardinal Stage Company. He has also worked with Disney Cruise Line, and his voiceovers have been heard in numerous commercials on TV, Radio, and new media.



LEILA KOSS* (*Princess Ying Yaowalak*), who is making her professional debut in this production, is a student at the University of Chicago Laboratory School. She has performed in ballet, violin, and cello recitals; and as a participant in the Emerald City Summer Camp. She is currently a member of the Pre-Team of CITY Club Gymnastics.

Royal Wives



MELINDA ALBERTY*, a member of the Chicago Symphony Chorus, is an alumna of Northwestern University (*Adele/Die Fledermaus*, *First Spirit/The Magic Flute*) and the University of Oklahoma. She has also appeared as Gretel/*Hansel and Gretel* and Yum Yum/*The Mikado* (Oklahoma's Cimarron Opera); Erzulie/*Once On This Island* (Marriott Theatre); Jellylorum/*Cats* (Music Theatre of Wichita), and Alice's Daughter/*Big River* (Lyric Theatre of Oklahoma); and, in New York state, Lorraine/*All Shook Up* (Merry-Go-Round Playhouse), Ronette/*Little Shop of Horrors* (John W. Engeman Theatre), and Lady Thiang/*The King and I* (Broad Hollow Theatre Company). She has also appeared with the Northbrook Symphony and the Oklahoma City Philharmonic.



NICOLE BESA*, Alaskan soprano, participated in the prestigious Tiroler Opern Programm in Austria, where she was heard as Zerlina/*Don Giovanni*, Adele/*Die Fledermaus*, Musetta/*La bohème*, and Pamina/*The Magic Flute*, all directed by Elizabeth Bachman of the Metropolitan Opera. Previously, Besa has performed with the Anchorage Opera as Liat/*South Pacific*, Idaho Falls Opera Theatre as Gretel/*Hansel and Gretel*, Brigham Young University-Idaho as Yum-Yum/*The Mikado* and Trix/*The Drowsy Chaperone*, and as Yvette/*Miss Saigon* at Jedlicka Performing Arts.



CAITLIN FINNIE* has recently been heard as Musetta/*La bohème* with the International Opera Performing Experience program in Mercatello, Italy, where she also appeared as a soloist at the Musica e Musici

International Festival. Her Northwestern University performance credits include Ruth/*Ruddigore*, Meg March/*Little Women*, and as an ensemble member in *Dead Man Walking*, *Così fan tutte*, *The Loop*, *Suor Angelica*, and *La Révolution Française*. Finnie is currently studying at Northwestern University, working towards a bachelor's degree in vocal performance and a certificate in musical theater.



EMILY MORALES* made her Broadway debut in the Tony Award-winning *South Pacific*, performing in the original revival cast at the Lincoln Center Theater. Other notable credits include the leading role of Belen/*Long*

Season NY workshop (Huntington Theatre), Kim/*Miss Saigon* (MGR Playhouse), Jasmine/*Aladdin* (Marriott Theatre), Tuptim/*The King and I* (Drury Lane Oakbrook), Ti Moune/*Once On This Island* (KAPI), and Liat/*South Pacific* (Marriott Theatre) Morales appeared alongside Lea Salonga as a soloist at the Lincoln Center as part of the "Suites by Sondheim" concert. Renowned directors with whom Morales has worked include Bartlett Sher, David Bell, Peter Dubois, and Rachel Rockwell.



MARGARET OZAKI* has spent recent seasons as a Central City Opera ensemble artist and performing on stages across the Southwest, portraying Lilli Vanessi/*Kiss Me, Kate*, Yum-Yum/*The Mikado*, Mimì/*La bohème*, Jenny/*Company*,

and Suzy/*Winter Wonderettes*. Last summer she successfully jumped into *The Marriage of Figaro*, singing Marcellina with Lyric Opera Weimar, in Germany. This season she debuts at Emerald City Opera, sings in concerts with Inside the Orchestra (Denver), Fine Tuned Society (Boulder), and Fountain Hills Chamber Players, and performs as an ensemble member at Arizona Opera. Ozaki is an alumna of the University of Cincinnati College-Conservatory of Music and Lawrence University.



JAMILA SABARES-KLEMM* (*us Lady Thiang*) a native of Manila, studied classical voice at Baltimore's Carver Center High School before earning her B.F.A. degree in the Musical Theater program at Pennsylvania State

University. Shortly after finishing at Penn State, she was cast in the "Black Boys" trio of the musical *Hair* for its first national tour. Since then she has been seen as Maureen Johnson/*Rent* (Pennsylvania's Bristol Riverside Theatre), Gigi/*Miss Saigon* (North Carolina's Flat Rock Playhouse), BJ/*Smokey Joe's Café* (Pennsylvania Center Stage), and most recently in the leading role of the Artist/*The Artist and the Scientist* at New York's CAP21 Theatre.



ADRIENNE TANG* (*us Tuptim*) has been seen as Éponine/*Les Misérables* at Lyric Theatre of Oklahoma, Mimi/*Miss Saigon* at Casa Mañana, and as both Shaw's Saint Joan and Rodgers and Hammerstein's Tuptim

at Hong Kong's Shouson Theater. Tang is an alumna of the Interlochen Arts Academy (Helena/*A Midsummer Night's Dream*, Woman/*Vital Signs*), and the University of Cincinnati College-Conservatory of Music (*Zelda Zanders/Singin' in the Rain*, ensembles of *The Civil War*, *The Threepenny Opera*, *Out of This World*, and *The Revue Review*).

Royal Children



SOPHIE MIEKO ACKERMAN* is making her professional theatrical debut in this production. Although she has been acting for less than a year, she has already been cast in commercials for T. Rowe Price and Mondelez

International. Sophie spends most of her days singing, playing the piano, looking for unicorns, and getting into trouble with her sister Isabel.



ALEXIS APONTE*, at 14 years old, has appeared at the Marriott Theatre as a Royal Child/*The King and I* and Ngana/*South Pacific* (a portrayal subsequently seen at Light Opera Works). She has also performed in

more than 20 productions with the North Shore Theater of Wilmette and at Skokie's Devonshire Theater. Alexis appears in M.T. Smith's official trailer for Malcolm Bridges's book *Cry the Fables*.



LILLY FUJIOKA* has appeared as a Royal Princess in the Marriott Theatre's *The King and I*. She trained with The Performers School and Metropolis School of Performing Arts (Heart Child and White Flower/*Alice in*

Wonderland, Munchkin, Ozian, and Flying Monkey/*The Wizard of Oz*). Most recently she portrayed Tiny Tim/*A Christmas Carol* for the Metropolis Performing Arts Centre.



To fans of *Anne of Green Gables*. **AVONLEA HONG***'s first name may sound familiar. It's the beautiful, idyllic town where the story is based. *The King and I* is the ten-year-old's first professional production, but she has

performed onstage as a member of the Chicago Children's Choir and the Frances Xavier Warde School choir. She also loves sports and is a purple belt in taekwondo.



EVANGELYN LEE* has been seen in numerous commercials (BMO Harris Bank with the Blackhawks, Art Van Furniture, Brookfield Zoo, safety video for United Airlines), and in *Disney's Beauty and the Beast Jr.* (Elk Grove Village's Spotlight Theatre). She has studied cello

for two years, is skilled in taekwondo, loves to draw, and speaks fluent Cantonese.



LILIANA MARTENS*, who is making her professional debut, appeared last summer with Chicago's Forevermore Dance and Theater Arts in *The Little Mermaid, Jr.* (Ensemble member). A St. Vincent Ferrer Parish School student, she studies both cello and violin at Gasse

School of Music, piano with Priscilla Mendoza, and gymnastics at Tri-Star Gymnastics.



LUCY MARTENS*, who is making her professional debut, appeared last summer with Chicago's Forevermore Dance and Theater Arts in *The Little Mermaid, Jr.* (Seagull #3, Ensemble member). A

St. Vincent Ferrer Parish School student, she studies cello at Gasse School of Music, piano with Priscilla Mendoza, and gymnastics at Tri-Star Gymnastics.



RIKA NISHIKAWA* portrayed Princess Ying Yaowalak/ *The King and I* at the Marriott Theatre. She has also been seen at Griffin Theatre and the Ruth Page Civic Ballet. She is a proud member of Lookingglass Theatre's Young Ensemble.

Her work in print advertising includes projects with the YMCA and The Second City.



ANA JOY ROWLEY-MATHEWS* is making her professional debut in this production. She is currently a member of the DePaul Neighborhood Choir division of the Chicago Children's Choir.

Ana has trained in theater in Chicago in the summer camps of the Emerald City Theater (2009) and Louisa May Alcott School (2010, 2011, 2012).



BENEDICT SANTOS SCHWEGEL* (*vs Louis Leonowens*) has been seen in *Gypsy!* (Chicago Shakespeare Theater), *The Rose Tattoo* (Shattered Globe), *The Nutcracker* (Ballet Chicago), and *Oliver!* (Light Opera Works). Film, industrial, and voiceover

credits include *Happy Hour*, Kmart, Whirlpool, and Kindermusik. Benedict was recently treble soloist in *Elijah* with the Apollo Chorus and Elmhurst Symphony. He attends Skinner North Classical School.



A'NAAM SINGH* (*vs Prince Chulalongkorn*) has appeared on television's *Noodle and Doodle* and in *The Story of Us* for Chicago's Independent Films. He portrayed the Enlightened Boy/ *The Life of Gautama Buddha*, directed by Lushin Dubey,

and played a soccer star in a 2013 commercial for

Child Abuse of America. In concert he has opened for Nickelodeon TV star Drake Bell.



ZACHARY UZARRAGA debuted at Lyric earlier this season as Marie's Son/ *Wozzeck*. He has been seen as Tam/ *Miss Saigon* (Paramount Theatre); in *Billy Elliot* (Drury Lane Oakbrook) and *The King and I* (Marriott Theatre); in

Toys R Us industrials; and in commercials for Build-a-Bear, National Children's Hospital, Kmart, and Ronald McDonald House, among others.



SOPHIA WOO* (*vs Princess Ying Yaowalak*) previously appeared in *The King and I* at the Marriott Theatre. She has been seen in numerous non-professional productions at Chicago's Edge of the Wood Theatre (Choir and

Ensemble/ *The Man Who Came to Dinner*, Lady Merrill/ *Once Upon a Mattress*, Lamb/ *Charlotte's Web*, Kanchi/ *The Secret Garden*) and Raven Theatre (title role/ *Minny Pinny*, Mouse, Cousin, Fox/ *Aesop's Fables*, Ensemble/ *The Mitten*).

Dancers



SHANNON ALVIS debuted at Lyric last season in *Carousel*. After nine years performing with Hubbard Street Dance Chicago, she furthered her career in Europe with Nederlands Dans Theater. She has toured internationally and has performed

works by many world renowned choreographers such as Jiri Kylian, Nacho Duato, Ohad Naharin, William Forsythe, and Twilya Tharp, among others. Alvis is on faculty at the Joffrey Academy in Chicago as well as Interlochen School for the Arts Summer Intensive. She was most recently seen in *The Merry Widow* here at Lyric last winter.



CHRISTINA CHEN* began her dance training at Center Stage Dance and Theatre School in New Jersey. The Northwestern University alumna continued her training in New York at Alvin Ailey

American Dance Theater and Parsons Dance Company, as well as at Diavolo in Los Angeles. Chen has performed throughout Chicago with Aerial Dance Chicago, Cerqua Rivera Dance Theatre, Emerald City Theatre, and aerial company C5 Create With No Limits. She also completed two contracts with Royal Caribbean International as a member of their dance and aerial cast.



ERIKA CHOE* formally trained at several major Chicago dance companies, including Hubbard Street Dance Chicago, Lou Conte Dance Studio Scholarship Program, River North Dance Company, and Thodos Dance Chicago

through their summer initiatives. She received additional training from San Francisco Conservatory of Dance, NYU Tisch School of the Arts, and Shen Wei Dance Arts. Choe earned her B.A. with high distinction at the University of Virginia, where she received the Ruth Caplin Dance Award for Demonstrated Artistic Excellence. In Chicago, she has performed professionally in Chicago Repertory Ballet's *Macbeth* production and with Cerqua Rivera Dance Theatre.



MAI CLAYPOOL* (*vs Eliza*) has danced with 2nd Sight Dance (Orlando), Florida Dance Theatre (Lakeland), Metropolitan Ballet (Minneapolis), and Ajkun Ballet Theatre (New York). Claypool's Florida performances also include

Annie at Lakeland Community Theatre. Her diverse dance repertoire ranges from classic roles such as Aurora/ *Sleeping Beauty*, Kitri/ *Don Quixote*, Myrtha/ *Giselle*, and Sugar Plum Fairy/ *The Nutcracker* to many contemporary works. A former student of Matsuyama Ballet School in Tokyo, the Joffrey Ballet School, and the Connecticut Ballet, Claypool is an ABT Certified Teacher and has taught for companies nationwide. She currently teaches at Hubbard Street Dance Chicago and Chicago High School for the Arts.



CATIE CUAN* has recently been seen at the Metropolitan Opera in *Turandot* and *Bluebeard's Castle*. Additional credits include *Rodgers and Hammerstein's Cinderella* (Gateway Playhouse in

Bellport, New York), *Mother Jones* (assistant choreographer for the New York Musical Festival's production), the lead role in Stravinsky's ballet *The Firebird* (Acadiana Symphony in Lafayette, Louisiana), *Lemon Meringue* (Off-Broadway's Barrow Group Theater), *PRESS PLAY* (New York's American Theatre of Actors), *Touching Loss* (a Clare Cook Dance Theater production), and productions by Catapult Entertainment, Mark Dendy, and Christina Noel Reaves. Cuan graduated with high honors from the University of California, Berkeley and was a Visiting Student at the University of Oxford.



JASMINE EJAN* has performed in over 20 regional musical-theater productions and also a national/China tour of *Cathy Rigby is Peter Pan* (Tiger Lily). Favorite credits include Celine Dion's *A New Day*, the World Music Awards, and singing with Dion on the "The Tonight Show," with Elton John. Recent credits include *Masters of Illusions*, *Agents of S.H.I.E.L.D.*, and appearing with Todrick Hall on MTV. Ejan performs herukulele-and-burlesque show at Hollywood's Laugh Factory and ballet with City Ballet of Los Angeles.



LISA GILLESPIE* (*Eliza*) is reprising a role she has previously performed in productions of *The King and I* at Paris's Théâtre du Châtelet and Music Theater Wichita. Gillespie has been principal dancer in many operas, including *The Merry Widow*, *Carmen*, *The Pearl Fishers*, *Aida*, *La traviata*, *Eugene Onegin*, *Die Fledermaus*, and *The Ghosts of Versailles* for Los Angeles Opera, Houston Grand Opera, The Dallas Opera and Seattle Opera, among others. Musical-theater roles include Dream Laurel/*Oklahoma!* (Sacramento Music Circus) and Louise/*Carousel*. Gillespie has also danced with Raiford Rogers Modern Ballet (Los Angeles, New York, and London) and with Ballet Arizona (Phoenix).



JASON GARCIA IGNACIO* (*Simon of Legree*)'s musical-theater credits include *Traumnovela* (Barrow Street Theater, Dallas Hub Theater), *Miss Saigon* (Maine Street Music Theater), and *Mistoffeles/Cats* (West Virginia Public Theater, Maine Street Music Theater). A Manila native, Ignacio studied in New York at Ballet Hispanico, The Ailey School, and the Martha Graham School of Contemporary Dance. He has performed as a principal dancer and soloist for companies such as Cortez'nCo, Connecticut Ballet, Verb Ballets, and American Repertory Ballet. Through a partnership with the State Department and Company E, Ignacio co-choreographed a production of *West Side Story* for the Belarusian State Academic Musical Theater.



JOLINA JAVIER* debuted on Broadway in *The Phantom of the Opera*. She has also been seen in New York at the Metropolitan Opera (*Nixon in China*, televised by PBS), in the Radio City Christmas Spectacular, and at Avery Fisher Hall in Peggy Hickey's choreography for *Cinderella and the Prince Who Slayed the Dragon*. Regionally she has performed in *The King and I* (Dallas Summer Musicals), as Nicoline/*Little Dancer*, directed by Susan Stroman (Kennedy Center), as Frenchy/*Cabaret* (Cincinnati Playhouse, Repertory Theater of St. Louis), as Connie/*A Chorus Line* (Theater Under the Stars), and in *Carousel* (Virginia Opera), and *Aida* (Kansas City Starlight Theatre).



DAVID TAI KIM* (*Angell George*) most recently starred as Romeo in the Pacific Symphony Orchestra's production of *Romeo and Juliet*. As a company member of the prestigious Dance Theatre of Harlem, he was featured with his wife, Renee Kim, in the 2006 PBS special, "In Performance at the White House." Kim was also a company member with Ballet West in Salt Lake City and is a featured dancer with two Los Angeles companies, Barak Ballet and Nouveau Chamber Ballet. He has danced in several productions at the Metropolitan Opera, including *Turandot*, *The Magic Flute*, and *Madama Butterfly* (directed by Anthony Minghella).



KEVIN SANTOS* was born and raised in Las Vegas, Nevada, before attending NYU's prestigious Collaborative Arts Project 21, the professional musical-theater conservatory and Off-Broadway theater company known as CAP21. Santos has appeared on Broadway (*In the Heights*) and in national tours (Paul/A *Chorus Line* 2008 Denver Ovation Award, Shark/*West Side Story*). Regional credits include Chino/*West Side Story* (Riverside Theatre), *Grease* (Paper Mill Playhouse), *Aida* (Kansas City Starlight), and *Hello, Dolly* and *La Cage aux Folles* (North Shore Music Theatre). Santos's television credits include *Smash* for NBC and the upcoming season of *Difficult People* for Hulu.



ANDREW SLANE* has performed in several productions at Virginia's Barter Theatre, where he was a member of the resident acting company for two years. His roles there included Bill Calhoun/*Kiss Me, Kate*, Courfeyrac/*Les Misérables*, Rod and Moving Box/*Avenue Q*, Leopard/*Tarzan*, Nikos/*Legally Blonde*, Agent Frank/*Unnecessary Farce*, and Jake and Motorwise Guy/*Zombie Prom*. He has also been seen in productions created by Universal Studio Entertainment, Walt Disney Entertainment, Matt Davenport Productions, and American Crew Inc. His film and television credits include *Red Oaks* (Amazon Studios), *Boys Cry More* (RESH), *Deli Cook* (McVey Multimedia), and Royal Rumble (national advertisement for WWE Productions).



YU SUZUKI debuted at Lyric in the ensemble of *Carousel* (2014-15). She previously appeared in *The King and I* at the Marriott Theatre, portraying Eliza and appearing with the production's ensemble. She was an original cast member of the first national arena tour of *Radio City Rockettes*, and also has been part of Madison Ballet, Elements Contemporary Ballet, and River North Dance Chicago in the past year. She has competed and won several prizes in many competitions nationally and internationally, including the prestigious USA International Ballet Competition in 2010. Suzuki is an alumna of Northern Illinois University.



SCOTT WEBER* (*us Angell/George, us Simon of Legree*) was a principal dancer with the internationally celebrated Ballets Trockadero. He has appeared in 18 productions at the Metropolitan Opera, among them *Aida* (principal dancer), *Die Frau ohne Schatten* (principal dancer), and *The Pearl Fishers* (aerialist). His operatic work also includes *King Roger* at The Santa Fe Opera. Additional New York credits include *It's a Bird...It's a Plane...It's Superman* (City Center Encores!). Productions in California include *Carousel* and *On Your Toes* with Reprise! Broadway's Best (Los Angeles), *The Pajama Game* and *La Cage aux Folles* at Musical Theater West (Long Beach), and *Bye Bye, Birdie* at Costa Mesa Civic Playhouse

Ensemble



ELISA BILLEY BECKER (*Ensemble*), a Lyric Opera Chorus soprano (1997-99 and 2003-present) has been a soloist in *Dialogues des Carmélites* and an ensemble member for three productions, most recently *The Sound of Music* (2013-14). She has been heard at Des Moines Metro Opera (*Annina/La traviata*), DuPage Opera Theatre (Marzelline/*Fidelio*, Frasquita/*Carmen*), Light Opera Works (*Elsie/The Yeoman of the Guard*), and Opera in the Ozarks (*Mimi/La bohème*, *Rose/Street Scene*), among many other companies. A former Metropolitan Opera National Council Auditions regional finalist, she is an alumna of Manhattan School of Music, Carnegie Mellon University, and numerous prestigious American and European young-artist programs.



HOSS BROCK, a member of the Lyric Opera Chorus, has appeared in seven solo roles in Lyric productions, most recently this season as a Lackey/*Der Rosenkavalier* and the Spanish Ambassador to Peru/*Bel Canto* (world premiere). Other highlights of 2015-16 include Handel's *Messiah* with the Fort Wayne Symphony. The tenor has portrayed Almaviva/*The Barber of Seville* with Lyric's "Opera in the Neighborhoods" program, with L'Opera Piccola, and for Milwaukee's Florentine Opera student matinees. He has also appeared with

San Francisco Opera, the Chicago Symphony Orchestra, the Lake Geneva and Northwest Indiana symphony orchestras, and the Grant Park and Peninsula music festivals.



RICHARD BULDA* (*Dance Captain*) returns to Chicago, where he previously appeared in the Radio City Christmas Spectacular. His performance credits range from *The Ghosts of Versailles* (Los Angeles Opera) to *Big Fish* (Musical Theater West), *Disney's Mulan*, *Macavity/Cats* and *Benjamin/Seven Brides for Seven Brothers*. Earlier this year Bulda appeared in the Broadway-bound *Empire, the Musical* (world premiere, La Mirada, California). Among Bulda's other opera credits are *The Merry Widow*, *Billy Budd*, and the *Ring* cycle. Television and film work includes *General Hospital*, *Terriers*, and *The Musician* (feature). Last summer Bulda was Peggy Hickey's assistant choreographer on *Big Fish* for Music Theater Wichita.



JORDAN DE LEON* has played a wide variety of musical-theater roles. Among them have been Yoshi/*Waterfall* (Pasadena Playhouse world premiere, subsequently at Seattle's 5th Avenue Theatre), Garvin/*Footloose* (Kansas City Starlight), Lamar/*Godspell* and Luke/*Anything Goes* (West Virginia Public Theatre), Chip Tolentino/*The 25th Annual Putnam County Spelling Bee* (Drury Lane Oakbrook), the Leading Player/*Pippin* (The Carnegie in Covington, Kentucky), the Interpreter/*The King and I* and Bahorel/*Les Misérables* (Music Theatre of Wichita), and Lun Thal/*The King and I* and Carmen Ghia/*The Producers* (North Central College Theatre). De Leon is a B.F.A. graduate of the University of Cincinnati College-Conservatory of Music.



JARED V. ESGUERRA (*us Phra Alack*), a member of Lyric's Core Supplementary Chorus, recently portrayed Miles/*The Turn of the Screw* (Chicago Fringe Opera) and Ferrando/*Così fan tutte* (Floating Opera Company, also in Chicago). He has also sung Pirelli/*Sweeney Todd* and George/*Sister Carrie* (Janiec Opera Company at Brevard Music Center), the Messenger/*Il trovatore* (as an apprentice artist at Sarasota Opera), and the Englishman/*Angélique*, Luiz/

The Gondoliers, and Eisenstein/*Die Fledermaus* (all at DePaul University, of which he is an alumnus). He was tenor soloist in "Now Let's Sing" with the Chicago Symphony Orchestra and in Haydn's *Lord Nelson Mass* at DePaul.



JASLENE GONZALEZ* has been seen frequently on television, with credits including *Chicago Fire*, *America's Next Top Model* (of which she is a winner), *America's Next Top Model: Obsessed*, *The View*, *Live with Regis and Kelly*, *The Tyra Banks Show*, *Project Runway*, *Nancy Grace*, *Total Request Live*, and *Jensen!* (for RTL 5 in The Netherlands). She has also appeared in commercials for Covergirl and the Illinois Lottery; in several music videos, among them Aventura's "Pour Un Segundo," Magic Juan's "Baby Come Back," and Ryan Leslie's "Addiction"; and in the feature film *Nothing Like the Holidays*.



RAYMOND INTERIOR* has been seen frequently at the Marriott Theatre, including *La Cage aux Folles*, *The King and I*, *On the Town*, *Cats* (in which he played Alonzo), *Mary Poppins*, and *Now and Forever: Music*. He has also performed at Drury Lane Oakbrook (*Billy Elliott*), The Muny in St. Louis (*Mary Poppins*), the Charleston Ballet (*West Side Story*), and Conservatory Dance Company in Pittsburgh (seven works to date). Interior has worked with numerous major directors, including David Bell, Gary Griffin, Marc Robin, and Rachel Rockwell. He is an alumnus of Point Park University, where he earned a B.A. in dance.



KENWAY HON WAI K. KUA* has appeared on Broadway in *Wicked* (directed by Joe Mantello) and *The Frogs* (directed and choreographed by Susan Stroman). His tour credits include *Mary Poppins* and *Flower Drum Song*. Among his appearances in regional theater have been productions of *Waterfall*, *Aladdin*, *Cinderella*, *Miss Saigon*, *Pacific Overtures* (as Commodore Perry), and *Miss Saigon* (as Tiger Specialty). He has been seen on film and television in *Generation Um*, *Good Morning America*, *The Today Show*, and *It's a Wonderful Night*; and as a model in commercials and print advertising

for Microsoft, Timberland, Curve Fragrances, and K-Swiss Shoes.



AMY KUCKELMAN*, a scholarship recipient at the Manhattan School of Music, graduated in 2015 with a bachelor's degree in vocal performance. Her MSM roles included Nella/*Gianni Schicchi* and the female lead, Lisa/*The Land of Smiles*. In 2014 she portrayed Alice/*Le Comte Ory* at the I Sing Beijing Festival, while also appearing at the Suzhou Cultural Center Theater and the Hangzhou Theater. She participated as a young artist in the International Lyric Academy in Italy during the summer of 2011. Among the major conductors and directors with whom Kuckelman has worked are Valery Rifikin, Peter McClintock, Catherine Malfitano, and Dona Vaughn.



KENNETH NICHOLS (*us Interpreter*) has appeared in 11 roles at Lyric, most recently a Lackey/*Der Rosenkavalier* (2015-16) and the Under-taker/*Porgy and Bess* (2014-15). The bass-baritone's other Chicago roles have included the King and Herald/*The Love for Three Oranges* (Chicago Cultural Center) and Leporello/*Don Giovanni* (DuPage Opera Theater). He was an ensemble member and sang many performances of Joe in Harold Prince's *Show Boat* production (1993-98, New York, Toronto, Chicago, London). Nichols has made seven appearances with "Night of 1,000 Voices," the annual charity concert at London's Royal Albert Hall. Concerts he has also recently included "An Evening of Gershwin" with Sarasota's Artist Series.



YVETTE SMITH, a seven-year Lyric Opera chorus member, has been heard at Lyric as A Voice/*Parsifal*, and First Maid/*Elektra* (the latter also at Washington National Opera). The mezzo-soprano's other major stage credits include Rossini's Rosina (Opera Theatre of Northern Virginia), Katisha/*The Mikado*, (Washington Savoyards), Third Lady/*The Magic Flute* (National Philharmonic), and soloist/*Messiah* (Washington National Cathedral). Recent highlights include Bach's Cantatas 80 and 147 (National Philharmonic), Mahler's *Symphony No. 2* (Lake Shore Symphony

Orchestra) and, in Maryland, the Verdi *Requiem* (Columbia Orchestra) and Duruflé *Requiem* (Choralis Foundation). On CD she appears in "Hear the Christmas Angels" and *Messiah* from Washington National Cathedral.



RONALD WATKINS, a Lyric Opera Chorus member since 1992, has performed seven roles at Lyric, most recently a Lackey/*Der Rosenkavalier* (2015-16) and Captain Watson/*Carousel* (2014-15) as well as the Imperial Commissioner and Prince Yamadori/*Madama Butterfly* (2013-14). He has also appeared at DuPage Opera Theater (Marcello/*La bohème*), the Grant Park Music Festival (Samuel/*The Pirates of Penzance*), Light Opera Works (Captain Corcoran/*HMS Pinafore*, Sir Richard Cholmondeley/*The Yeomen of the Guard*), as well as Chicago Opera Theater, Madison's Opera for the Young, Eastman Opera Theater, and College Light Opera Company in Falmouth, Massachusetts.



SHERRY WATKINS has appeared in the ensembles of many Lyric musical-theater performances, most recently *Carousel* (2014-15). A Lyric Opera Chorus member since 1998, she has been a soloist with the company in *Manon Lescaut* (2005-06), *The Cunning Little Vixen* (2004-05), and *A View from the Bridge* (world premiere, 1999-00). Watkins has also portrayed Prince Charming/*Cendrillon* (Petite Opera Productions), First Lady/*The Magic Flute* (DuPage Opera Theater), and has performed as soprano soloist with the Lakeshore Symphony Orchestra. She appears regularly at the Grant Park Music Festival, most recently for "Sondheim in the Park" (2015).

Understudies



JENNIE SOPHIA (*us Anna Leonowens*) debuted at Lyric this season as Olga/*The Merry Widow*. She has portrayed many iconic musical-theater heroines, from Fiona/*Brigadoon* (Goodman Theatre) and Nellie Forbush/*South Pacific* (Broadway national tour, also Ogunquit Playhouse) to Fantine/*Les Misérables* (Drury Lane Oakbrook), Guinevere/*Camelot* (Light

Opera Works), Lilli-Kate/*Kiss Me, Kate* (Circle Theatre), and Lilly/*The Secret Garden* (Court Theatre). At the Chicago Shakespeare Theater she was seen as the Mistress/*Passion*. Among her leading roles at Wagon Wheel Theatre have been Maria/*The Sound of Music*, Madge/*Picnic*, Laurey/*Oklahoma!*, Hopel/*Anything Goes!*, and the title role/*Cinderella*. She has also appeared at the American Girl Theatre as Cornelia and Tia Dolores/*Circle of Friends* and Round Barn Theatre as Belle/*Beauty and the Beast* and Hodel/*Fiddler on the Roof*.



JOE YAU* (*us The Kralahome*) has been seen on film in *The Pickle Recipe*, *A Light Beneath Their Feet*, *Baby on Board*, *Of Boys and Men*, and *Barbershop 2*. His television roles include Andrew Jin/*Chicago P. D.* (NBC), the Contractor/*Betrayal* (ABC), and Eric Lee/*Early Edition: Blackout* (CBS). He has been seen in numerous productions with Chicago's A-Squared Theatre Workshop, portraying Ed/*Ching Chong Chinaman*, a Man/*The Other Shore*, Jay LaQuetta/*Mr. and Mrs. LaQuetta Go Dancing*, and Dr. Nakada/*The Wind Cries Mary*. Yau has also appeared at numerous comedy and improv venues throughout the Chicago area.



DAVID CHASE (*Conductor*) debuted at Lyric last season with *Carousel*. Chase has been music director, music supervisor and/or arranger for more than 30 Broadway productions, most recently *Tuck Everlasting*, *Finding Neverland*, *Rodgers and Hammerstein's Cinderella*, *Nice Work if You Can Get It*, *How to Succeed*, *Anything Goes* and *Billy Elliot*. Outside of New York City, he was the arranger for revivals of *Guys and Dolls* and *Evita* in London's West End and *Damsel in Distress* at the Chichester Theatre Festival, as well as current productions of *My Paris* at The Long Wharf Theatre and *Anastasia* at Hartford Stage. Beyond the theater, he has written arrangements for the Boston Pops, Essential Voices USA, the BBC Concert Orchestra, the Kennedy Center Honors, the 92nd Street Y, Radio City Music Hall, and the Bobby Darin biopic *Beyond the Sea*. Chase has two Emmy nominations as music director for NBC's live telecasts of *The Sound of Music* and *Peter Pan*, and a Grammy nomination for the cast album of *Nice Work if You Can Get It*.



LEE BLAKELEY** (*Director*) first worked at Lyric as dramaturg of *Billy Budd* (2001-02). In addition to *The King and I*, the British director's association with Paris's Théâtre du Châtelet most recently includes his critically acclaimed *Kiss Me*

Kate, along with French premieres of Sondheim's *Into the Woods*, *Sweeney Todd* (revived in Houston and San Francisco), *A Little Night Music*, and *Sunday in the Park with George*. In North America he has directed at the major companies of Los Angeles (*Madame Butterfly*, *Falstaff*), St. Louis (*Riccardo Primo*), Santa Fe (*Rigoletto*, *Madame Butterfly*, *The Grand Duchess of Gerolstein*, *The Pearl Fishers*, Minnesota (*Orfeo ed Euridice*) For Scottish Opera productions include *The Love for Three Oranges*, *A Night at the Chinese Opera*, and *Die Fledermaus*. Blakeley directed Tobias Picker's *Thérèse Raquin* (British premiere) at the Royal Opera House's Linbury Theatre. He scored a great success in Manchester and Off Broadway with the new musical *Pat Kirkwood is Angry*. He has created productions for Vlaamse Opera, Wexford Festival, Grand Théâtre Luxembourg, Macedonian National Opera, English National Opera, and Angers Nantes Opera. In 2007 he was awarded a Winston Churchill Fellowship. (See "A Talk With the Director," p. 40)



JEAN-MARC PUISSANT* (*Set Designer*) creates sets and costumes annually for opera, theater, and dance internationally. In opera he has designed such varied repertoire as *Aida* (Covent Garden, Valencia, Oslo), *Madama*

Butterfly (Santa Fe, Los Angeles), Handel's *Richard the Lion Heart* (St. Louis), and Judith Weir's *A Night at the Chinese Opera* (Scottish Opera). His work in theater includes *The King and I* (Paris's Théâtre du Châtelet), *Pippin* (London's Menier Chocolate Factory), *Dangerous Lady* (Theatre Royal Stratford East), *All My Sons* (Leicester's Curve Theatre), *His Greatness* (London's Finborough Theatre), and *The Irish Curse* (Edinburgh Festival). Puissant, who began his career as a dancer with the Birmingham Royal Ballet and Stuttgart Ballet, has designed an enormous repertoire of dance works in productions both in Europe (Royal Ballet, Rambert Dance Company, and the major ballet companies of Mannheim, Strasbourg, Amsterdam, and more) and in America (New York City Ballet, American Ballet Theatre, Boston Ballet, Pennsylvania Ballet). An exhibition finalist of World Stage

Design 2013, Puissant has given presentations at London's Victoria & Albert Museum and New York's Guggenheim Museum.



SUE BLANE (*Costume Designer*), whose costumes for *The King and I* were first seen in 2014 at Paris's Théâtre du Châtelet, has designed three "Figaro operas" this season at Welsh National Opera: *The Marriage of Figaro*, *The Barber of Seville*, and Elena Langer's *Figaro Gets a Divorce*. The British designer's versatility in opera encompasses *The Mikado* (English National Opera), *Carmen* (Glyndebourne), *Christmas Eve* (ENO), *Lohengrin* (Bayreuth), *The Barber of Seville* (Scottish Opera), *The Duenna and The Thieving Magpie* (both for Opera North), *Lulu* (Tokyo), *The Love for Three Oranges* (Opera North/ENO), *Capriccio* (Berlin), *Porgy and Bess* (Glyndebourne), and *La Fanciulla del West* (La Scala). Important musical-theater productions in London include *The Rocky Horror Show* (also on Broadway and on film), *Guys and Dolls* (National Theatre), *Into the Woods* (Old Vic/West End), and *Cabaret* (Donmar Warehouse). Other theater credits include *The Relapse* (National Theatre), *King John* and *A Midsummer Night's Dream* (Royal Shakespeare Company), *Sylvia* and *Aladdin* (Birmingham Royal Ballet). Current productions include *The Judas Kiss* (Toronto and New York), and Roman Polanski's *Dance of the Vampires* (Berlin). Blane received an MBE (Member of the Order of the British Empire) in 2006.



RICK FISHER* (*Lighting Designer*)'s most recent opera productions include *Madama Butterfly* (Los Angeles); *The Daughter of the Regiment*, *Rigoletto*, and *Salome* (all in Santa Fe); and Theodore Morrison's *Oscar* (Philadelphia). Fisher's

work has also been seen at Japan's Saito Kinen Festival, New York City Opera, Houston Grand Opera, Spoleto USA, Moscow's Bolshoi Theatre, Venice's Teatro La Fenice, and London's Royal Opera House, Covent Garden. He returned to San Francisco Opera earlier this season for *Sweeney Todd*. The American designer has worked extensively in British theaters, where recent highlights have included *Sunny Afternoon*, *The Audience*, *Chariots of Fire*, *Billy Elliot*, *the Musical* in London's West End; *Waste*, *Honour*, *Blue/Orange*, and *Jerry Springer* at London's National Theatre (the latter two also in the West End); *Hamlet* at the Edinburgh International Festival (seen also in Birmingham

and Barcelona); *A Number* and *Via Dolorosa* at London's Royal Court Theatre (the latter also on Broadway). Fisher's designs for David Hare's *The Judas Kiss*, previously acclaimed in Toronto, will be seen again later this season at the Brooklyn Academy of Music.



MARK GREY (*Sound Designer*)'s association with Lyric Opera has encompassed six productions since 2007-08, most recently *The Merry Widow* (2015-16) and *Carousel* (2014-15). Grey made history as the first sound designer of

the New York Philharmonic (2002) and the Metropolitan Opera (five productions since 2015, most recently *Iolanta/Bluebeard's Castle*). 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 Eötvös, 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 opera *Frankenstein* premieres at the Théâtre Royal de la Monnaie (Brussels), on June 14, 2016.



PEGGY HICKEY (*Choreographer*) debuted at Lyric with *Faust* (1995-96) and returned for *La traviata* (2002-03). She has worked at various opera companies, including those of Los Angeles, San Francisco, Houston, Seattle, and

Toronto, as well as the Hong Kong Arts Festival and Savonlinna Opera Festival. Among Hickey's New York credits are *A Gentleman's Guide to Love and Murder* (Broadway), *My Fair Lady* (Lincoln Center), *The Most Happy Fella* (New York City Opera), and most recently directing and choreographing *Hansel and Gretel* (Little Orchestra Society at Lincoln Center). She is closely associated with the Goodspeed Opera House, where she has earned two Connecticut Critics Circle Awards. Her work has also been seen at Papermill Playhouse, Music Theater Wichita, and Sacramento Music Circus. Winner of the MTV Movie Award for Best Choreography, Hickey has worked extensively in film and television, including *The Brady Bunch Movie*, *90210*, *Samantha Who?*,

General Hospital, and *Passions*. Hickey received her third Connecticut Critics Circle Award last season for her work on *Kiss Me, Kate* at Hartford Stage, where she is currently working on the Broadway-bound musical *Anastasia*.



MICHAEL BLACK (*Chorus Master*) was appointed in 2013-14 after having served as interim chorus master for the 2011-12 season. His activities last 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 (conducted by Sir Andrew Davis), 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 Opera Australia 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 the Edinburgh International Festival, Holland Park Opera (London), and in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir.



SARAH HATTTEN (*Wigmaster and Makeup Designer*), who began with the company in 2011, 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. Hattten earned a B. A. in music at Simpson College.



VALERIE MAZE (*Assistant Conductor*), a member of Lyric Opera's musical staff, received the After Dark Award for outstanding music direction for *Cats* at Theater at the Center. She has served as music director at Drury Lane Theatre at Oak

Brook, Chicago Shakespeare Theater, Goodman Theatre, Writers Theatre, Peninsula Players, Wagon Wheel Theatre, Light Opera Works, and Provision Theater Company. Whether as assistant conductor or pianist, Maze has worked at Portland Opera, Indianapolis Opera, Utah Festival Opera, Light Opera Works (Evanston), Harrisburg Opera, DuPage Opera, and da Corneto Opera. Among the recent acclaimed productions which she has served as conductor are *White Christmas* (Drury Lane Theatre at Oak Brook), Sondheim's *Gypsy* and *Follies* (Chicago Shakespeare Theater), *Brigadoon* (Goodman Theatre), and *A Little Night Music* (Writers Theatre – Jeff Award nomination, music direction).



ERIK FRIEDMAN (*Assistant Director*) has served on the directing staffs of Lyric (since 2012), Los Angeles Opera (he returns there in 2016-17, his third season with the company), Central City Opera, Wolf Trap Opera,

Chicago Opera Theater, and Spoleto USA. Friedman is also an acting instructor for the young-artist programs of both Lyric and Los Angeles Opera. He has directed *Hansel and Gretel* for Boston Lyric Opera, "the other" *Barber of Seville* (by Paisiello) for USC/LA Opera, and *The Seagull*, *Side Man*, and *Lobby Hero* for Indiana University. Friedman is an alumnus of Butler University (B. A.), DePaul University (M. M.), and Indiana University (M. F. A.).



SETH HOFF (*Assistant Choreographer*)* has choreographed productions for Opera Philadelphia (*Manon Lescaut*, *Rigoletto*, *Un ballo in maschera*, *Die Fledermaus*), Portland Opera (*Rigoletto*), Lyric Opera of Kansas City (*The Magic Flute*), and

Atlanta Opera (*La traviata*). As an assistant director Hoff has worked frequently at the above-mentioned companies, as well as at Virginia Opera, Opera Theatre of Saint Louis, and the Castleton Festival. His collaborators in opera have included Dorothy Danner, Christopher Mattaliano, Harry Silverstein, Sean Curran, and many other prominent directors. Non-operatic credits as a choreographer include *Singin' in the Rain* (Ogunquit Playhouse, Pittsburgh Civic Light Opera, Seattle's 5th Avenue Theatre, and in Tokyo). Hoff has been dance captain for productions at the Ordway Theatre, Goodman Theatre, and Paper Mill Playhouse.



JOHN W. COLEMAN (*Stage Manager*) has been a member of Lyric Opera's production staff for 26 seasons. Among his more than 100 Lyric productions have been five world premieres, two *Ring* cycles, and 44 new productions,

for which he has collaborated with many of the world's most distinguished directors, including Robert Altman, Götz Friedrich, Richard Jones, George C. Wolfe, and Graham Vick. Coleman is former production stage manager of Opera Theatre of Saint Louis, Chicago Opera Theater, Portland Opera, and Texas Opera Theater (with which he toured nationally to 25 cities). Other regional credits include productions with the major companies of Pittsburgh, Houston, Santa Fe, and Miami. Coleman received his B. F. A. in stage management from the University of Illinois at Urbana-Champaign and has served as adjunct faculty at DePaul University. He is the first vice president of AGMA.



KRISTEN BARRETT (*Assistant Stage Manager*) has worked on Lyric's *Wozzeck* (2015-16) and several productions of Lyric Unlimited. Whether as assistant director, associate director, or in stage management, she has

worked at the Dallas, Sarasota, Memphis, and Fargo-Morehead opera companies; the Glimmerglass, Aspen, and Spoleto USA festivals; and the opera programs of Indiana University and DePaul University. She has directed her own productions of *Ball at the Savoy* (Chicago Folks Operetta) and *Suor Angelica* (Opera Southwest). Among the distinguished directors with whom she has collaborated are Lee Blakeley, Leonard Foglia, David Pountney and Francesca Zambello.



RACHEL A. TOBIAS (*Assistant Stage Manager*) has been a stage manager and assistant stage manager at Lyric Opera of Chicago for 15 seasons. Since 2009 she has spent part of each summer as lead stage manager at the Ravinia

Festival in Highland Park. Tobias has held similar stage-management positions with San Francisco Opera, Michigan Opera Theater, Glimmerglass Opera, and Chicago Opera Theater, among others.

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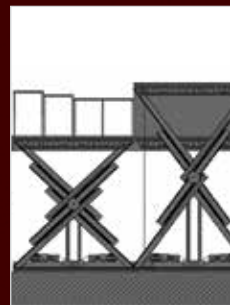
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A Glorious Partnership: The Hero and Heroine of *The King and I*

By Roger Pines

Certain duo title roles in opera require a chemistry onstage that can make all the difference in performance. Whether it's Tristan and Isolde or Romeo and Juliet, give-and-take and sheer electricity between the two can ignite a special excitement in an audience.

Turning to musical theater, we find a similarly exceptional pairing in the protagonists of *The King and I*. Unlike the above-mentioned couples, King Mongkut of Siam and the "I" of the title, Anna Leonowens, aren't lovers (although there's potential there – see below!), but if we're talking about a palpable *connection* between performers in a musical, Anna and the king are really in a class by themselves.

From their strained first meeting right to the end of the show, each scene between these two develops the relationship in a memorable way. They try each other's patience, to the point where the king on numerous occasions loses his temper with Anna (he remembers this in the painfully honest letter he sends her when she is about to leave Siam). Each possesses acute intelligence, and from their first moment together the ruler and the teacher are truly curious about each other. The clashing of cultures and backgrounds is crucial in other Rodgers and Hammerstein shows (think of the American nurse and the French planter in *South Pacific*, or the assimilated young Chinese-Americans and their traditionally-minded

relatives in *Flower Drum Song*), but that tension is most powerfully present in the sparring between Anna and the king.

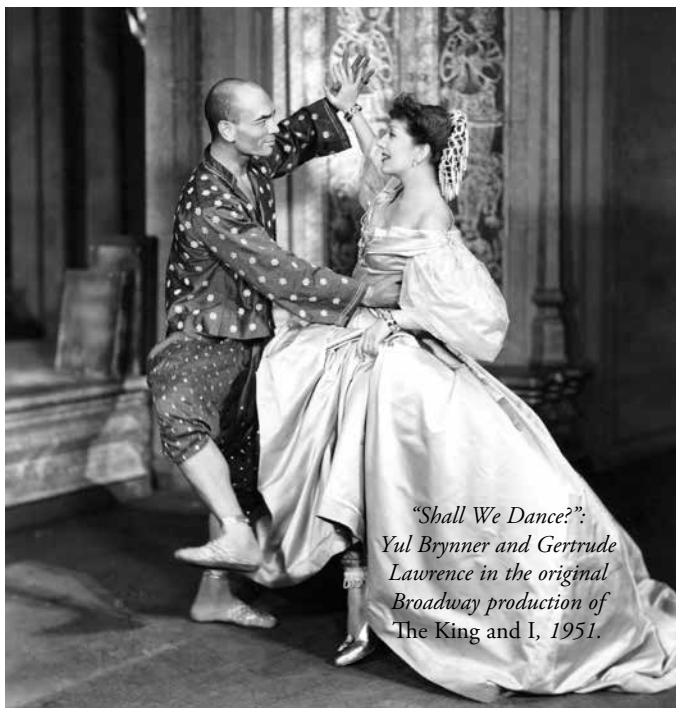
Other than his brief sung responses to Anna in the "Shall We Dance?" scene in Act Two, the king, surprisingly, is given only one solo, "A Puzzlement." This number, however, is certainly remarkable in its revelation of an outwardly confident monarch's insecurity and self-doubt, particularly regarding how he can best prepare his son, the crown prince, who will succeed him.

Anna has the lion's share of music in the show. Besides "Shall We Dance?" Rodgers and Hammerstein give her four other songs, which immeasurably enhance this rich, well-rounded character: "I Whistle a Happy Tune" and "Getting to Know You," abundant with positiveness, energy, and lovability; "Hello, Young Lovers," with its ineffably sad aura of romantic nostalgia; and the half-sung/half-spoken soliloquy, "Shall I Tell You What I Think of You?," in which Anna's feistiness emerges very strongly indeed. Perhaps the latter number is the one that most thoroughly communicates the spirit of the real-life Anna Leonowens, a woman who definitely knew her own mind and could take care of herself.

Anna Harriet Emma Edwards was born in India to a cabinetmaker who enlisted in the Bombay infantry with his Anglo-Indian wife. Their daughter educated in England, returned to India in her mid-teens. She later took great pains to disguise her mixed-race heritage, in order to improve opportunities available to her and her children. Anna managed to pass as a Victorian lady in Singapore. This was possible thanks to some very basic changes she made in facts about her life, including her age, her birthplace, her mother's Indian parentage, and her father's military rank.

Rodgers and Hammerstein's Anna speaks and sings of Tom, her late husband. The real-life Tom's full name was Thomas Leon Owens ("Leonowens" was yet another fabrication by Anna). Born in Ireland and raised in India, he was a clerk whom Anna married when she was 18. They were a peripatetic couple who lived in various Australian towns before relocating to Malaysia. Anna was left alone there when Tom died of apoplexy in 1859. Children of British officers were taught by Anna in Singapore, and it was there that she received the offer made by the King of Siam. She must have possessed astounding self-confidence to take on the job of singlehandedly teaching not only the king's 82 children, but also his 39 wives and concubines.

In Rodgers and Hammerstein's version of Anna's story, she has only one child, Louis. There was also a daughter, Avis, sent to an English boarding school when Anna left Singapore for Siam, apparently because



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"Shall We Dance?":
Yul Brynner and Gertrude
Lawrence in the original
Broadway production of
The King and I, 1951.



Anna Leonowens, confident in her youth and dignified in old age.

Siam wasn't a safe place for young women at the time! Having spent five years in Bangkok, Anna then moved to America, writing her books there and becoming a celebrated lecturer. Her travels abroad continued, and she also made her mark as an ardent feminist. Eventually she settled in Canada, dying in Montreal at age 83 in 1915.

As for Anna's opposite number in *The King and I*, it comes as a surprise that Mongkut actually spent much of his adult life as a Buddhist monk. He didn't actually assume the throne of Siam until 1851, when he was already 47. Rodgers and Hammerstein were true to the real king in presenting him as a figure very much interested in creating ties with his fellow leaders worldwide. Among the addressees of his many hundreds of letters were three U.S. presidents, as well as distinguished figures ranging from Queen Victoria to Pope Pius IX.

Anna's retelling of her experiences in Mongkut's court came to public attention not just through her lecturing activities but also via two memoirs, *The English Governess at the Siamese Court* (1870) and *Romance of the Harem* (1873). An American writer, Wisconsin native Margaret Landon (1903-1993), turned Anna's time in Bangkok into an engrossing historical novel, *Anna and the King of Siam* (1944). It was inevitable that the book would inspire interest

from Hollywood. Indeed, just two years after the book appeared, Twentieth-Century Fox released a lavish (albeit black-and-white) film adaptation, with Irene Dunne as a notably lively Anna and Rex Harrison who, according to the *New York Times* review, beautifully presented the king's "quaintly eccentric nature, his difficult comprehensions of new thought, his pride and his poignant humility."

It was Landon's book that attracted the next major figure in *The King and I*'s path to the stage. She was one of England's greatest gifts to Broadway, and a star like no other of her time. Gertrude Lawrence exuded a personal radiance that drew audiences to her like moths to a flame. She was celebrated in New York and London for plays written by and costarring Noel Coward, but during her Broadway career she triumphed in a number of non-Coward shows, including two musicals – George Gershwin's *Oh, Kay!* (1926) and Kurt Weill's *Lady in the Dark* (1941).

By the late 1940s, Lawrence's stature in the theatrical world was such that any writer would have jumped at the chance to create a show for her. In 1949, a year after appearing on Broadway in Coward's *Tonight at 8:30*, Lawrence read *Anna and the King of Siam*. She immediately saw herself as Anna, whether in a straight play or a musical. The actress



Rex Harrison was the king opposite the Anna of Irene Dunne in Hollywood's 1946 adaptation of Margaret Landon's novel, Anna and the King of Siam.



Richard Rodgers (left) and Oscar Hammerstein II under the St. James Theater marquee.

TWENTIETH-CENTURY FOX

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The king's children with Anna (Donna Murphy) in the 1997 Broadway revival.

COURTESY OF RODGERS & HAMMERSTEIN, AN IMAGEM COMPANY

bought the rights and had her agent, the lawyer Fanny Holtzmann, seek out likely candidates who could mold the story into a vehicle for Lawrence's next Broadway venture.

Another influential woman now entered the picture: Dorothy Hammerstein, the lyricist's wife, whom Holtzmann persuaded to bring Landon's book to her husband's attention. This she did, with Hammerstein finding himself interested but with some reservations. Only after he and Rodgers saw the film did they see how a stage version could take shape. They signed on to the project, with Lawrence set to play Anna.

With their leading lady all set, what about the leading man? They owed their choice to Mary Martin, who in 1946 had starred in the short-lived musical *Lute Song*. She appeared opposite a fiery, swarthily handsome Russian-born actor in his mid-twenties, born Yuly Borisovich Briner but known by this time as Yul Brynner. He impressed Martin, and four years later, upon hearing that Rodgers and Hammerstein had yet to find a king, she heartily recommended her former costar. Richard Rodgers recalled that at his audition Brynner "scowled in our direction, sat down on the stage...then plunked one whacking chord on his guitar and began to howl in a strange language that no one could understand. He looked savage, he sounded savage, and there was no denying that he projected a feeling of controlled ferocity." Here was the actor born to play the king.

The libretto includes a subplot involving the star-crossed lovers, Tuptim and Lun Tha.

No doubt audiences would be craving a love story between Anna and the king as well, but initially Hammerstein's text gave not even a hint of one. This was all too clear to Brynner early on. More than a quarter-century later, he spoke of the pre-Broadway tryout in New Haven, where he realized that throughout the show the audience was seeing only conflict between the king and Anna:

After the show, which lasted about five hours and was obviously a flop, I took Gertrude Lawrence to supper, alone, and I said, "Darling, from now on, from the moment you come into my palace, from the moment we are together onstage, we are going to play a great love story, through conflict, through everything." So she said, "Well, we'll try. I don't see how, but we'll try."*

Brynner went on to recall the Boston tryout, in which Hammerstein, with his expert theatrical eye, saw what the couple was doing onstage:

And out of that came his writing of the whole section that surrounds "Shall We Dance?" She finds the king reading poetry, he tells her what nonsense the English poets write about "love, etcetera, etcetera, etcetera." And that leads into "Shall We Dance?" Which is really as close to being a love scene between them as anything can be. It was marvelous to see how these things happen, how Rodgers could write

"Shall We Dance?" in something like three or four minutes. That's the length of time it takes to play it – and that's how fast he wrote it.*

Lawrence's insecurity in her singing upset Rodgers and Hammerstein greatly (they even seriously considered firing her), but she was saved by her natural charisma and audiences' devotion to her. She played the role for a year and a half, winning a Tony Award, as did Brynner (the show also won for Best Musical, and for its set and costume designers), but sadly, after a matinee during the hot summer of 1952, Lawrence collapsed. A month later she succumbed to liver cancer; one of her final requests was that Brynner receive star billing as the king. Lawrence was buried wearing the ball gown in which she had enraptured audiences when singing "Shall We Dance?"

Indelibly associated with the king, Brynner played the role for three years in its original Broadway run, in two Broadway revivals, and nationally and internationally, with a staggering career total of 4,625 performances in the role. His portrayal is familiar to millions through the magnificent film version of *The King and I*, for which he earned an Oscar as Best Actor in 1957. Nominated as Best Actress was Brynner's captivating onscreen partner, Deborah Kerr, who had already played Anna on the radio in a 30-minute adaptation broadcast on the *Hallmark Playhouse* in 1949.

Rodgers's soaring lyricism matched with Hammerstein's exquisite lyrics, the show's visual spectacle, the irresistible "Small House of Uncle Thomas" ballet, the exoticism of Robert Russell Bennett's superb orchestration – all of this adds luster to *The King and I*. For those who see and hear it in the theater, however, what surely remains longest in the memory is the couple at the show's heart. In musical theater there is no emotional journey more overwhelming for an audience than that of Anna and the king as they travel from seemingly insurmountable conflict to respect, admiration, and yes, love.

*As quoted in *On Broadway* by Fred Fehl, William Stott, and Jane Stott: University of Texas Press, 1978.

A Talk With The Director



MARIE-NOËLLE ROBERT/THÉÂTRE DU CHÂTELET

Anna (Susan Graham) takes notes during her middle-of-the-night meeting with the king (Lambert Wilson): a scene from Act One of Lee Blakeley's production at Paris's Théâtre du Châtelet, 2014.

*How would you analyze the plot of **The King and I**?*

It's the story of a love that is unrealized. Anna and the king could be together, but certain circumstances prevent it. Anna judges the king and his behavior through her own Victorian education, but the story's strength is that these characters seek to understand each other. To accept the other for what he or she is – it's a timeless theme.

What's the additional significance of your version for the Châtelet that will be seen at Lyric?

Rodgers and Hammerstein adapted their musical from Margaret Landon's book, *Anna and the King of Siam*. The book had been inspired by the journal of Anna Leonowens, an English teacher who spent several years with the children of King Mongkut of Siam during the 1860s. The story of *The King and I* is told from Anna's point of view, and some of the finer points of the real King Monkut were in neither Landon nor Leonowens. Essentially it is an unreliable narrative, and the truth of the real characters has either been embellished or diminished through its many re-tellings. *The King and I* is a romantic musical based on a biased fiction, itself drawn from a subjective memoir. We can remind ourselves historically that the kingdom of Siam was the only territory of that region not under occupation; as a diplomat, the king played the English card against the French, refusing any form of protectorate. With our production I'm trying to do justice to this intelligent, sensitive man, who wanted to find an equilibrium between political context and his own personal story. He was very much a man seeking change and betterment for his people and his country.

You're trying to make the king more human...

I hope to show the man hidden behind the crown, Conscious of the role his title imposes on him, he's torn between the aspirations he has for his kingdom and the expectations of the people around him. He was not born to be king, as Chulalongkorn is. He was a Buddhist monk, studied several languages, and remained eager for knowledge throughout his reign. He is an absolute monarch but remains fallible as a parent and husband, and that doubt and questioning definitely show the man beneath the crown.

What scenes were the most complicated to direct?

I wouldn't pick one scene in particular, but I would say getting the scale of the whole show right is crucial and demanding. There are moments

of huge spectacle, followed by very intimate, almost domestic scenes between two people engaged in human drama. I think the challenge is to honor both the pageantry and epic moments, and then be able to focus on the intimate scenes without losing the narrative or human connection.

What is the moment where the two principal characters fall in love?

At the end of Act One, Anna comes to the king during the night in his huge library. It's not by accident that the scene takes place there, since it's neutral ground. The effect wouldn't be the same if this scene took place in the king's throne room or in Anna's classroom. She realizes that she's not the only knowledgeable person in the palace, and from that moment, her opinion of the king changes radically. In Act Two, the peak of their attraction is reached with "Shall We Dance?" The culture shock between them is starting to blur when Tuptim is brought in by the guards. That sudden change in the situation strengthens this scene. The bubble in which Anna has sheltered herself explodes suddenly with news of the death of Lun Tha, and her idyll with the king is broken immediately.

Is your production emphasizing certain very feminist views of history?

I'm not going to ignore them, but the theme of the abolition of slavery and servitude remains the fundamental thing. To return to the question, there's a big difference between Anna's view of marriage being between one man and one woman and the customs at the court of Siam. Although the king has numerous wives, none of them can discuss subjects that interest him. Anna is beguiling as she's a free woman who addresses him directly, without regard for protocol, while Lady Thiang always respects the hierarchy.

And finally, can you say a bit about the costumes?

We're lucky to be able to work with Sue Blane, one of the greatest costume designers in the world. Thanks to her genius and imagination, we have very beautiful costumes that are rich in western references and very oriental details. The combination of colors between the king's attire and Anna's dresses has evolved as a function of putting these two personalities together. Anna's dresses are incredible, with crinolines that are two meters in diameter. Audiences will not be disappointed.

— Lee Blakeley

Translated by Roger Pines from the program of the Théâtre du Châtelet.

Lyric

1. Connect the Dots to Make a Drawing

Rodgers & Hammerstein's



2. The King and I Word Search

T	N	P	N	M	E	H	L	X	C	K	I	S	Y	J
R	E	Z	W	C	A	C	L	J	U	N	C	G	A	U
Y	C	A	N	I	O	I	R	U	L	E	R	X	W	E
W	K	A	C	U	V	D	S	N	T	G	Q	E	D	Q
R	D	W	N	H	B	E	E	L	U	C	F	K	A	O
K	D	T	P	R	E	R	S	S	R	E	T	B	O	M
P	R	E	V	H	D	R	O	G	E	L	Y	K	R	P
Y	U	R	Z	L	H	S	I	T	I	R	B	A	B	M
L	E	Y	I	I	D	A	N	N	A	Q	Q	T	G	X
O	H	H	A	Z	L	O	S	Y	R	W	S	L	N	Y
U	C	B	M	U	S	I	C	A	L	E	O	Y	I	T
I	O	M	J	Z	Q	X	V	H	W	V	D	Q	K	S
S	Q	L	M	A	X	N	V	I	E	N	G	O	I	I
L	U	F	R	E	D	N	O	W	C	D	R	R	M	E
K	A	T	J	S	B	C	C	R	E	B	M	T	F	F

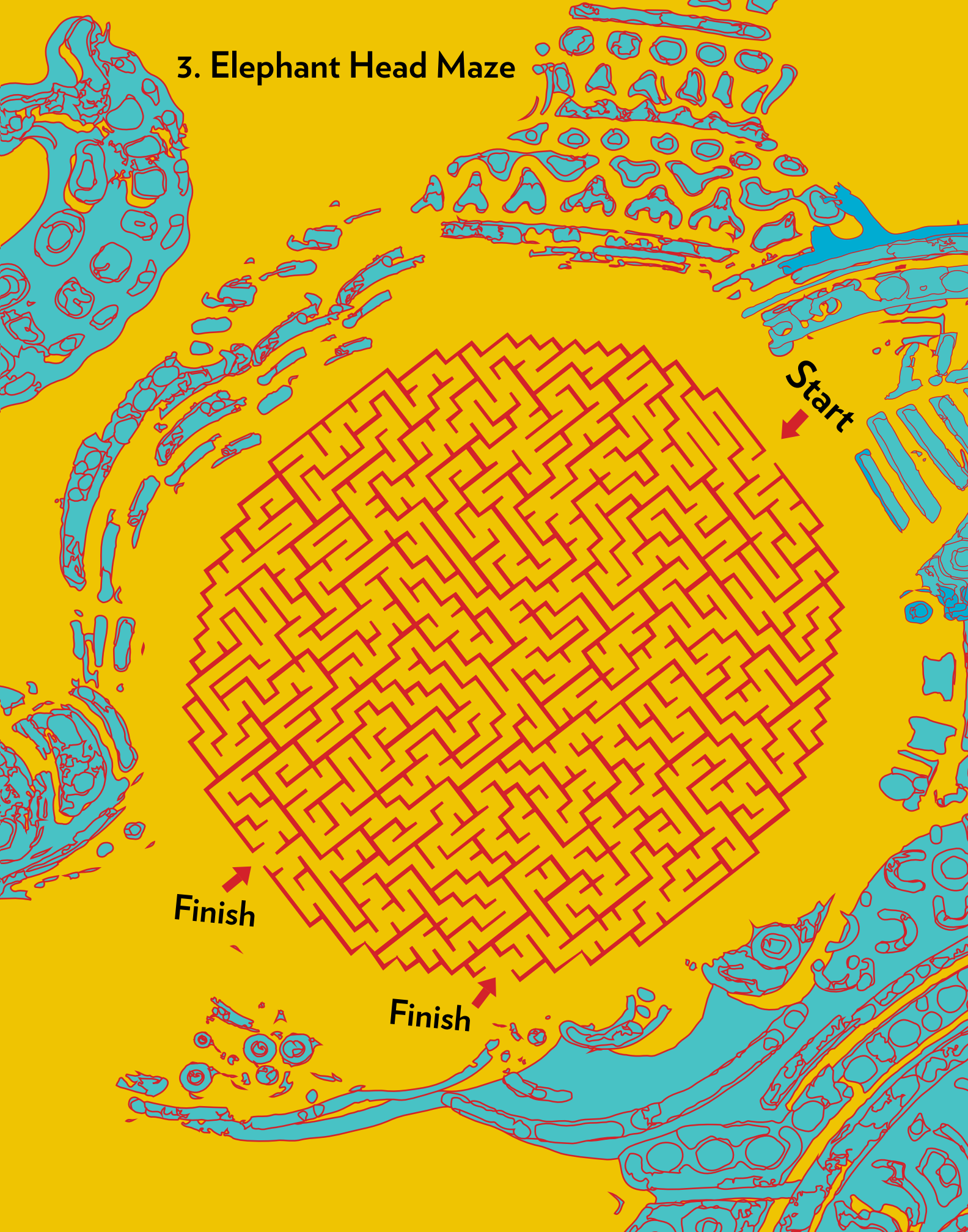
WONDERFUL
DANCE
LOVE
MUSICAL
TEACHER

MODERN
RULER
BRITISH
CIVILIZED
CULTURE

ANNA
BROADWAY
CHILDREN
FEISTY
SIAM

KING
WIVES
WEST
COUNTRY
LOUIS

3. Elephant Head Maze



LONG LIVE PASSION

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2016/17 SEASON



A scene from *Carmen*
PHOTO BY LYNN LANE/HOUSTON GRAND OPERA

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Students enjoying a Lyric Unlimited backstage tour, 2015.

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*



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



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 seven anonymous contributors during the 2015/16 season.



Tim Christen

BAKER TILLY VIRCHOW KRAUSE LLP

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



THE BARKER WELFARE FOUNDATION

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



JULIE and ROGER BASKES

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



JAMES N. and LAURIE V. BAY

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



MARLYS A. BEIDER

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



RANDY L. and MELVIN R. BERLIN

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



Alexandra Dousmanis-Curtis

BMO HARRIS BANK

BMO Harris Bank proudly supports Lyric Opera in the spirit of community partnership that has identified the bank for over 125 years. As a longstanding corporate contributor to Lyric, BMO Harris Bank has generously supported Lyric's Annual Campaign, the Facilities Fund, the Great Opera Fund, the Stars of Lyric Opera at Millennium Park concert, Fantasy of the Opera, the Renée Fleming Subscriber Appreciation Concert (2010/11), the Renée Fleming & Susan Graham Subscriber Appreciation Concert (2012/13), and Lang Lang in Recital (2013). This season, BMO Harris Bank is the

exclusive sponsor of the Plácido Domingo and Ana María Martínez Concert. Lyric is honored to have Alexandra Dousmanis-Curtis, Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee.



HENRY M. and GILDA R. BUCHBINDER

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room. They have also been longtime generous

donors to the Annual Campaign, including cosponsoring their first production, *Boris Godunov* (2011/12). Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Nominating/Governance Committee.



CAROLYN S. BUCKSBAUM

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



John and Jackie Bucksbaum

THE JOHN and JACKIE BUCKSBAUM FAMILY

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



MARION A. CAMERON

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, her cosponsorship of *Rusalka* (2013/14), and her additional gift in support of last season's *Tannhäuser*. Ms. Cameron is the President of Sipi Metals Corp., which this season supports the widely popular

Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, a member of the Executive Committee, and Chair of the Investment Committee.



AMY and PAUL CARBONE

Lyric is very appreciative of the friendship of Amy and Paul Carbone. A dynamic member of Lyric's Board of Directors since 2007, Paul currently serves as its Treasurer, chairs the Finance Committee, and is a member of the Executive, Audit, and Investment Committees. Having previously sponsored Lyric's NEXT student ticket initiative and Backstage Tours, Amy and Paul co-chaired last season's

record-breaking 60th Anniversary Concert and Diamond Ball, and supported the event as Diamond Sponsors. The Carbones have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Amy and Paul Carbone.



DAVID and ORIT CARPENTER

David and Orit Carpenter have been staunch supporters of Lyric Opera for many years, and have recently made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David Carpenter has helped secure six production cosponsorships through Sidley Austin LLP, where he was a Partner for over 30 years and where he now serves as Senior Counsel. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



Jeffrey C. Neal and Susan Cellmer

CELLMER/NEAL FOUNDATION FUND

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



Elizabeth F. Cheney

THE ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2015/16 season, The Cheney Foundation is supporting the residency of famed mezzo-soprano Stephanie Blythe; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the

Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the third year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.



NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND

Nelson Cornelius was a longtime subscriber and supporter of Lyric Opera and a cherished friend of legendary former Lyric Opera General Director Ardis Krainik, with whom he shared his passion for opera and for making sure that Lyric would keep Chicago on the world's opera map. That passion was also shared by Julius Frankel, and as a trustee of the Julius Frankel Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel's wishes by directing

significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign and was the exclusive sponsor of Lyric's new production of *Lucia di Lammermoor* (2011/12). His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors *Romeo and Juliet*. Lyric is honored to remember its close friend Nelson Cornelius.



MR. and MRS. JOHN V. CROWE

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of *Turandot* (2006/07) and *Tosca* (2009/10) and major support of the Breaking New Ground Campaign.

The Crowes are one of eight sponsors of the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. The Crowes were leading contributors to the Campaign for Excellence and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

THE CROWN FAMILY

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

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

THE DAVEE FOUNDATION

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



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 and 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 Krainik, *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 are supporting the opera's appearance on PBS Great Performances. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors.



HOWARD GOTTLIEB and BARBARA GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Building on Greatness Capital Campaign, Campaign for Excellence, Breaking New Ground Campaign, and Annual Campaign. They have cosponsored many productions, most recently *Otello* and *Il Trovatore*, and this season

generously cosponsor *The Merry Widow*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive and Investment Committees.

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 Mel 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 21 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

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.



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 has 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*, and underwrites its appearance on PBS Great Performances.



J. Thomas Hurvis

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.

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 past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer serve on its Board of Directors.



Edgar D. Jannotta

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

JENNER & BLOCK



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

J.P.Morgan



STEPHEN A. KAPLAN and ALYCE K. SIGLER

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

MR. and MRS. GEORGE D. KENNEDY

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



RICHARD P. and SUSAN KIPHART

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and are visionary philanthropists. They have generously cosponsored several Lyric productions, most recently *The Passenger* (2014/15). In honor of Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is a past President and CEO and current Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of both the Finance and Production Sponsorship Committees. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.

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



KIRKLAND & ELLIS LLP

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

Linda K. Myers

KIRKLAND & ELLIS LLP



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. This season, Ms. Knowles generously underwrites the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.

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.

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.

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, and are underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances. 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.

Jerry and Elaine Nerenberg



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.

Sonia Florian

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. 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.



JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. 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.



NORTHERN TRUST



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. DAVID T. ORMESHER

Lyric Opera is sincerely grateful for the devotion of David and Sheila Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry since 1987. closerlook has given generously to Lyric Opera for many years, sponsoring Fantasy of the Opera from 2009 to 2014 and the Stars of Lyric Opera at Millennium Park concert for four consecutive years. David and Sheila generously provided an Operathon Challenge Grant and supported the Opera Ball this season. Lyric is proud to have David T. Ormesher serving as its President and CEO, on the Executive Committee, and on seven sub-committees of the 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 and 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.



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 Pat and Shirley Ryan Family

Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For several seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative, and supported the 60th Anniversary Concert and Diamond Ball as Diamond Patrons last season. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the opera company.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at the Civic Opera House reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. The Foundation has generously supported family presentations of *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14). Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently *The Passenger* (2014/15). Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has generously supported The Patrick G. and Shirley W. Ryan Opera Center, and has underwritten the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest Dinner. This past season, Liz Stiffel was a Diamond Patron of the celebratory

60th Anniversary Concert and Diamond Ball. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11) and the Stars of Lyric Opera at Millennium Park concert (2013/14), and she generously cosponsored several mainstage productions, most recently *Carousel* (2014/15). She has also supported Lyric's Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. This season, Liz Stiffel generously underwrites the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



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 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

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.

Anne Zenzer and husband Dominick DeLuca

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 contributions of \$5,000 and above to the Campaign as of March 1, 2016.

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Breaking New Ground - continued

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Lyric Opera is grateful to the many donors who have made gifts of less than \$5,000 to the *Breaking New Ground* Campaign. Space limitations prevent listing the names of these donors but their generosity is sincerely appreciated.

Look To The Future

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In Loving Memory Of Ardis Krainik

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Special Event and Project Support

Lyric Opera is grateful to the following generous donors for their support of special events and projects during the 2015/16 Season. Listings include contributors whose gifts of \$5,000 and above were received by March 30, 2016.

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- Steingraeber & Söhne as the official piano of Lyric's new production of *Bel Canto*, in partnership with the Grand Piano Haus, Skokie, Illinois.
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Noise from theater elevators may disturb patrons in the auditorium during the performance. We therefore respectfully ask that the elevators only be used before performances, at intermission, and after performances have concluded, except in cases of emergency. *Your understanding and cooperation are appreciated.*



TICKETS The Civic Opera House Box Office (at the corner of Wacker and Madison) is open from noon to 6:00 p.m. Monday through Friday, and from noon through the first intermission on performance days. During season, Lyric Opera's phone sales staff is on duty from 9:00 a.m. to 5:00 p.m., Monday through Friday, and from 10:00 a.m. to 5:00 p.m. on Saturday. On performance evenings and matinees, our phone lines are open until curtain time. Call (312) 332-2244, ext. 5600, for ticket information. Should you need to visit the Ticket Department, we are located at 20 N. Wacker Drive, Suite 840, Chicago, IL 60606. Hours are 9:00 a.m. to 5:00 p.m., Monday through Friday. Buy tickets online anytime via Lyric Opera's website, www.lyricopera.org.

Should you be unable to attend a performance, we would greatly appreciate you donating your tickets to Lyric Opera. We can accept your ticket donation as late as five minutes prior to curtain at (312) 827-5600, or donate your tickets online up to four hours prior to curtain at lyricopera.org/donatetickets. You may also mail or fax your ticket donation — the fax number is (312)332-8120. Donating your ticket(s) as soon as possible will increase our chances of reselling them. *A personalized statement of all ticket donations will be sent to you in January for the previous calendar year.*

Attention Box-Seat Holders: In order for each party seated in your box to have equivalent front-of-box seating opportunities for all performances throughout the season, Lyric asks that you agree upon an equitable seating rotation plan with your neighbors seated within your box. Please remember that you may need to adjust your front-of-box seating expectations in consideration of patrons who do not regularly sit in your box and therefore are unaware of any previous arrangements.

The use of a ticket acknowledges a willingness to appear in photographs taken for print, television, or film in the public areas of the theater and releases Lyric Opera of Chicago from liability resulting from the use of such photographs. The program and artists are subject to change without notice.

For patrons attending the pre-performance lectures, the doors will open 75 minutes before curtain.

CAMERAS, recording equipment, food, and beverages are not allowed in the seating area of the Civic Opera House. For the safety and comfort of our audience, management reserves the right to have all large parcels, backpacks, luggage, etc. checked in the Civic Opera House checkrooms.

FIRST AID In case of illness or injury, please inform an usher, who will call the house manager and house doctor for assistance.



PATRONS WITH DISABILITIES The Opera House is accessible to physically disabled persons with elevator service to all floors except the Opera Club. The Ardis Krainik Theatre contains seating that is accessible to persons in wheelchairs, as well as seats with removable armrests. The Opera House has automatic door-openers on exterior doors, and accessible drinking fountains and public telephones. A TTY phone is available in the Box Office for outgoing calls only.

Restroom facilities for female patrons with disabilities are located on all levels of the Opera House except the Opera Club level. For male patrons, these facilities are located on all levels except the Opera Club level and the sixth floor.

Assistive listening devices for persons desiring amplification are available at no cost at any open checkroom. A valid driver's license, state identification, or major credit card is required as a security deposit.

High-powered opera glasses for the visually impaired are available at no cost at the checkroom on the main floor. A valid driver's license, state identification, or major credit card is required as a security deposit. Also, large format programs are available for every performance.

For additional information or questions, call (312) 332-2244, ext. 5600.

DINING options are available before, during (intermission), and after most Lyric Opera performances on the main and third floor of the Civic Opera House. Refreshments are also available throughout most lobby areas on each floor and on the Opera Club level. Visit lyricopera.org/dine for complete details. Outside food and beverages may not be brought into the Civic Opera House.

NO SMOKING POLICY In compliance with the City of Chicago ordinance, Lyric Opera of Chicago enforces a no smoking policy throughout the Opera House and within 15 feet of our theatre entrances. Thank you for your cooperation.

LATECOMERS Lyric has a tradition of starting promptly, and the doors to the house are closed promptly at curtain time. We realize situations arise that can delay your arrival, and we will try to accommodate latecomers in an available section of the house or at a pre-determined break, which may be intermission. Video screens are available in the lobby, so you won't miss a moment of the performance. Please be aware that patrons who must leave their seats during a performance will not be readmitted until intermission or a suitable break. Evening performances of *The King and I* begin PROMPTLY at 7:00 p.m., except for Saturday, May 7 (7:30 p.m.) and Sunday, May 8 (6:30 p.m.). Matinee performances of *The King and I* begin PROMPTLY at 1:30 p.m.

PHONES As a courtesy to our patrons, complimentary phone service is available in the Vaughan Family Hospitality Foyer.

LOST AND FOUND Please telephone (312) 827-5768 for lost items. Unclaimed articles are held for 30 days.

EMERGENCY EXIT Walk, do not run, to the nearest marked exit which is the shortest route to the street.



Front of House Managers
Laura LoChirco
Box Office Treasurer
Timothy M. Finnigan

Box Office Assistant Treasurers
Joseph Dunn
John Thor Sandquist
Hospitality Services Manager
Patrick Lutz

Concessions Supervisor
Geri LaGiglio
Checkroom Supervisor
Carmen Cavallo

Usher Supervisor
Dolores Abreu
Patron Relations
Miguel González

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