

Lyric
2015/16 Season



Mozart

The Marriage of Figaro

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DAN REST



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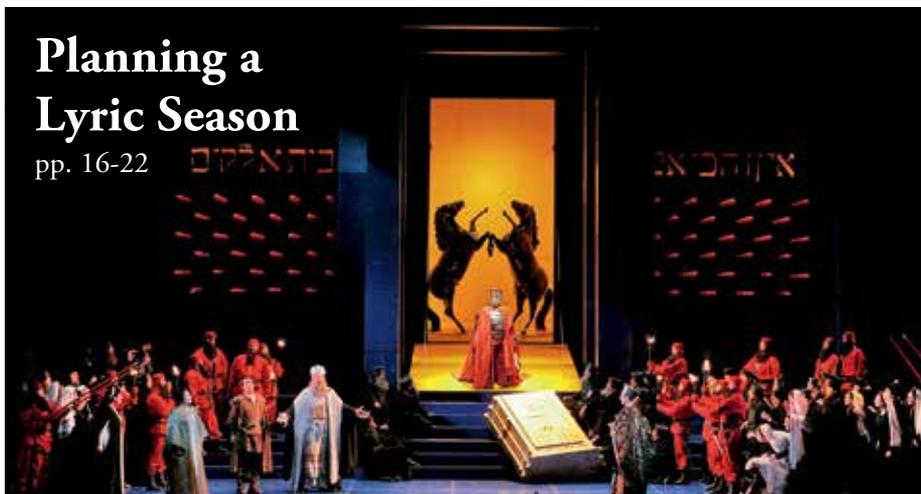
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CORY WEAVER

Planning a Lyric Season

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On the cover: The Count and Countess – costume sketches by Susan Mickey for Lyric's new production of The Marriage of Figaro.



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

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Lyric

From the General Director

Welcome to Lyric Opera! I'm delighted that you're joining us for our opening production of 2015-16, and I look forward to seeing you throughout the season.

I'm sure that after experiencing this performance, you'll agree with me that Mozart's *The Marriage of Figaro* is one of the most sublimely beautiful and gloriously entertaining operas ever written. It deals with all of life in a way that is both deeply touching and incredibly witty. It has something for everyone, and it's genuinely profound in its understanding of human nature and human relationships. It's also uniquely funny, lively, and accessible, with heartstopping melodies and amazing ensembles.

Typical of *Figaro* is one of my favorite sections of the opera, which occurs midway in Act Three. It's a brief duet (less than three minutes) between our two leading ladies, the Countess and Susanna. During this duet the two soprano voices intertwine absolutely magically, and the effect is wonderfully touching. Listen for it during this performance – I'm sure you'll be enraptured by it, as I am every time I hear it.

This opera is an evergreen masterpiece that stays with you all your life. I still remember hearing my first *Figaro* performances more than 40 years ago at both of the major London opera companies. After producing *Figaro* at both Welsh National Opera and Houston Grand Opera, it is a special pleasure for me to introduce a brand-new production here at Lyric.

Directing our production is Barbara Gaines, the distinguished and long-serving artistic director of the Chicago Shakespeare Theater. I got to know Barbara's work when I arrived in Chicago four years ago, and have greatly enjoyed many of her productions. I believe *Figaro* is the perfect opera for her. I love her approach to the piece; we're in an 18th-century world, but that world is not entirely naturalistic – it's a *fantasy* 18th-century world, both funny and frivolous, very physical, and very sexy! The 18th-century costumes are lavishly beautiful, and wonderfully over the top. Humor, physicality, and sex appeal are three qualities that Barbara is determined to draw from our youthful cast (headed by two remarkable couples – Adam Plachetka and Christiane Karg, Amanda Majeski and Luca Pisaroni). You can expect all our artists onstage to give spellbinding performances, revealing their characters in depth in the course of a riveting, hugely entertaining evening.

On the podium I'm delighted to welcome to Lyric for the first time a brilliant young Hungarian conductor, Henrik Nánási, music director of Berlin's Komische Oper. He is a great Mozartian, and I know he and Barbara Gaines will work wonderfully together because they share the same vision for this piece. Henrik's conducting is energized, sparkling, full of vitality, and those are qualities that will be typical of Barbara's production.

I hope you will be as excited by our new *Marriage of Figaro* as we are in presenting it to you. If you're new to this art form, I can anticipate that the production will blow away any preconceptions you might have about opera. And if you're coming to this work having known it well for your entire operagoing life, you can expect to be as captivated by Lyric's production as you were when you saw *Figaro* for the very first time.



STEVE LEONARD

Anthony Freud

From the President

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

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

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

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

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

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



TODD ROSENBERG

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

David T. Ormesher

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Michael McPartlin
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Upholsterer
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Scenic Art

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

Putting It All Together

By Roger Pines



TODD ROSENBERG



Here's how Lyric plans an



TODD ROSENBERG

TODD ROSENBERG

Have you ever wondered how Lyric plans its seasons? The process is fascinating, with all the important considerations examined, tweaked, altered in all sorts of ways, months – in some cases, years – before you see the results onstage.

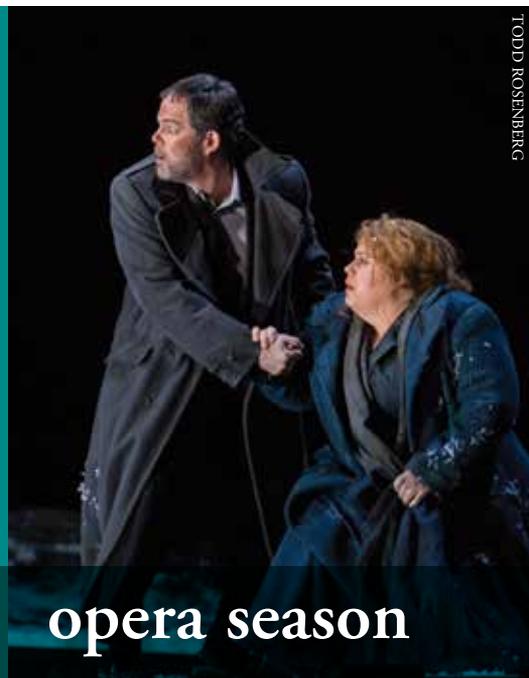
General director Anthony Freud and music director Sir Andrew Davis are responsible for planning each season, collaborating in the planning development process with deputy general director Drew Landmesser, director of artistic planning Andreas Melinat, and director of operations Nick Martin.

In terms of choosing repertoire, “I think we all have the same idea,” says Davis. “We want to have a really broad, interesting, fascinating mix. We’re trying to engage our audiences on all kinds of levels.” Davis brings

up the example of last season’s *The Passenger* as an unknown work for Chicago that Lyric presented in its Midwest premiere: “This was a piece that nobody knew, but the buzz about it internationally was good, it had received a lot of attention. We felt it was very strong dramatically and that it would make a very strong operatic experience – as indeed it was for everyone who attended the performances.”

When planning a season in any performing-arts company, but particularly in opera, the key word is “balance.” The number of Lyric audience members who hear opera all over the world is comparatively small, notes Freud, so “for the majority of our audience, we’re the sole providers of an operatic diet. It’s an important part of our responsibility to make sure the diet is varied enough, both musically and theatrically.”

Most operas programmed at Lyric are repertoire-driven. “We start with the title and then plan the specific version of the title – production and cast – after we’ve decided in our minds to commit to that title,” Freud explains. “Occasionally we program a title because of a particular desire to make a commitment to a specific artist. For example, it’s unlikely that we’d plan *Otello* or *Elektra* without also knowing who we had in mind for the title roles, which are both very hard to cast. It isn’t logical to decide on *Elektra* and then spend the next year thinking who could sing it!” Although most of the repertoire is difficult to cast in a big house, when programming, say, *The Marriage of Figaro*, the company doesn’t necessarily need to begin by knowing who will be offered the leading roles.



TODD ROSENBERG



MICHAEL BROSILOW

Five of the major composers figuring prominently in Lyric's planning, represented here by productions during the past two seasons: previous page – Mozart (*Don Giovanni*, with Mariusz Kwiecień and Andrea Silvestrelli); Verdi (*La traviata*, with Marina Rebeka); Puccini (*Tosca*, with Tatiana Serjan and Evgeny Nikitin); this page – Wagner (*Tannhäuser*, with Gerald Finley and Amber Wagner) and Strauss (*Capriccio*, with William Burden and Renée Fleming).

as regularly we can afford. We wouldn't be fulfilling our potential as an opera company if we didn't do that."

Freud keeps the big picture in mind by looking at the operas on paper, spaced out over an extended period. He believes in the value of a ten-year rolling repertoire grid. With just eight operas "we can't cover the breadth of repertoire in a given season, so it's crucial to have that overview of how our repertoire evolves. That way, over ten years we can give enough attention to various styles of opera. Of course, not everything on the rep grid is fully committed. They are just ideas on a piece of paper. But that ten-year rolling perspective is important."

Once the list for a given season is created, it's presented to Lyric's senior management team, who test it objectively. If it passes, then it moves to the next stage – scheduling and budgeting. If it doesn't pass that test, it needs to be reworked and resubmitted. "It would be irresponsible to move ahead with a repertoire that didn't satisfy the objective testing while also generating the right level of excitement," says Freud.

Thanks to the need to book major artists whose availability may be limited, Lyric and other comparable international companies

plan their seasons very far ahead. For the next five years, repertoire is reasonably solid – and for the next three years, it's *completely* solid. On the other hand, cautions Freud, "To consider it 'set in stone' is misleading, since repertoire changes are sometimes unavoidable, whether due to budgets or because a key artistic component of a project has a problem."

Audiences expect Lyric to cover a fairly broad repertoire. The most popular titles return once every five years or so. When it comes to more rarely heard pieces, it's inevitable that the schedule will reflect the taste of the company's artistic directorship. Sir Andrew's arrival as music director has brought to Lyric numerous pieces for which he has a particular enthusiasm, among them *Billy Budd*, *Lulu*, *Jenůfa*, and this season's *Wozzeck*, a work he has longed to perform for years. Freud notes, "My conversations with Andrew result in our identifying repertoire priorities for him and for me that we then incorporate into our repertoire grid. If they're important to Andrew and a number of other reasons make them sensible choices for us, then prioritizing his wish list is a major objective for me."

Davis notes with both gratitude and enthusiasm that Lyric's current *Wozzeck* is "driven by the fact that I've never done it,

There's another factor that preoccupies Freud and his colleagues: "We own and live in one of the largest opera theaters in the world. When you perform in a 3,600-seat house, the core of your repertoire may be very different from a company based in a house half that size. That's not to say that Lyric doesn't encompass the full operatic repertoire in the Civic Opera House – we do! We've found ways to make small-scale pieces work in a large-scale environment. It's important, though, given that we're a large company in a large house, to commit to doing the repertoire's largest works

Verdi's formidable Nabucco is returning to Lyric this season for only the third time in company history.



CORY WEAVER/SAN DIEGO OPERA

ROBERT KUSEL



Programming the season at Lyric Opera is the responsibility of general director Anthony Freud (left) and music director Sir Andrew Davis (right).

despite my having conducted everything Berg ever wrote that needs a conductor! But it's also long overdue here [the last production was in 1993-94] – it's one of the great pieces." The British conductor's stature as one of today's great Straussians has had everything to do with Lyric's presentations of *Capriccio* (company premiere, 1994-95; revival, 2014-15) and *Die Frau ohne Schatten* (2007-08). Generally the first engagements confirmed in Davis's calendar are what he's conducting at Lyric: "My time commitment here is pretty well laid out until 2020, with just a few 'areas for maneuvers,' so to speak."



TODD ROSENBERG

When Freud, Davis, and Melinat get down to actual planning and prioritizing, they consider stars, familiar titles, unfamiliar titles, and historic importance (say, a world premiere or an American premiere). In thinking about last season, certain pieces were about the title rather than about stars (*The Passenger*, for example), whereas the opposite was true of *Capriccio* and *Anna Bolena*. After ten years *Don Giovanni* was due to return, and Lyric was able to put together an outstanding cast in a new production. Davis had been going through the major Wagner operas at Lyric, but hadn't yet done *Tannhäuser*, which hadn't been heard at Lyric in well over a

quarter-century. The closing years of this decade will include a new production of Wagner's monumental *Ring* cycle, a work Sir Andrew is eager to revisit after triumphing with his first *Ring* at Lyric in 2004-05.

When Lyric looks at balancing the repertoire within any season, a major consideration is orchestra time: "In our orchestra contract," explains Melinat, "each performance up to four hours in duration counts as four hours of service from the orchestra. If you do *Lulu* at 3:58, it's four hours, but *Elektra*, at 1:45, also counts as four hours. The orchestra receives additional payment if the performance runs over four hours. Because of that time, there's only one very long title each season [*Der Rosenkavalier* in 2015-16]. It can have an effect on scheduling once you get beyond a certain length of performance."

A conscious effort is made every season to include titles that show off not only the company's renowned orchestra, but also its equally celebrated chorus. In 2015-16 Lyric has an average, balanced season in terms of the amount of choral singing per opera: one demanding title (*Nabucco*), a few medium titles, and some smaller titles, although the men's workload is compounded by their not having an opera off this year. Choral requirements may involve not just Lyric's regular chorus, but also the supplementary chorus; this means "not doing a whole season of pieces like *Aida*, *Nabucco*, and *Fidelio*,"



DAN REST



TODD ROSENBERG



DAN REST

Operas whose recent productions at Lyric were inspired in large part by Sir Andrew Davis's enthusiasm for them include Berg's *Lulu* in 2008-09 (Wolfgang Schöne and Marlis Petersen, left), Dvořák's *Rusalka* in 2013-14 (Ana María Martínez, center), and Strauss's *Die Frau ohne Schatten* in 2007-08 (Deborah Voigt and Jill Grove, right).



ROBERT KUSEL

Weinberg's *The Passenger* (2014-15), a bold programming choice at Lyric, was one of the company's most successful productions of recent years.



DAN REST



DAN REST

It's important to schedule sufficient days of rest between performance days when programming operas with strenuous leading roles, such as *Otello* (Johan Botha, 2012-13) and *Elektra* (Christine Goerke, 2013-14).

says Melinat. The same thing is true of dance priorities; with their large-scale ballet scenes, one wouldn't put *Aida*, *La Gioconda*, and *Samson et Dalila* together in an eight-opera season.

Sometimes a singer will be in place before any other members of the production team, or sometimes a conductor or a director will be the first name chosen. "This kind of planning happens organically," says Freud. "There's no prescribed process that determines who comes when." Considerations regarding casting can cover an article in themselves – you'll find it in the program for this season's *Cinderella*.

As for questions regarding the choice of production (will we build our own, co-own with another company, or rent?), it's Freud who has the final say, although, of course, he solicits input from his colleagues. If it's a new production, usually the chosen director will initiate ideas for his/her design team, although Freud notes that "there have been instances where I've put together a director and designer for the first time, and other instances where a director has worked with a range of designers and I've said, 'I'd like to use Designer A instead of Designer B.' Usually a design team is suggested by a director. We always have the chance to discuss, to disagree." Freud brings up the example of *The Sound of Music*: "The director, Marc Bruni, and the designer, Michael Yeargan, hadn't worked together. We'd worked with Michael many times, he knows our company and our theater, and he has vast experience in both opera and musicals. Marc has great experience in musicals, but he hadn't worked in a house like ours. I didn't impose one on the other, but having gotten to know both of them, I thought this would be a good match."

Freud makes clear that in planning the actual productions to be presented, "there are no straightforward answers. If, for example, we have a 35-year-old production of *The Magic Flute* or *La bohème*, however beloved and successful it's been, it's probably time to invest in a new one. For core repertoire operas, it makes sense for us either to create our own new productions or to enter into a coproduction partnership with two or more companies sharing ownership." At the other end of the spectrum, "you have an opera like *The Passenger* which is unlikely to be revived at Lyric, therefore we didn't create our own but instead rented the Bregenz Festival's wonderful production." Still, there are always exceptions to artistic rules: from time to time the company will commit to a new production that isn't going to be frequently revived, while at other times

When it comes to all aspects of opera planning, the most massive challenge for any major international company is arguably Wagner's four-opera Ring cycle (including *Das Rheingold*, pictured here, 2004-05 season).



Lyric might choose to rent a production of a mainstream opera. For example, the most recent *Bohème* was rented because, from a financial standpoint, a new production simply wasn't feasible at the time.

Once repertoire is confirmed, there is, of course, the practical matter of creating subscription packages: what titles will yield the necessary number of performances? Thinking of last season, Melinat notes that *Tosca* and *Porgy and Bess* are popular titles for which Lyric knows that more performances than usual can be scheduled.

Determining the number of performances per opera involves extended discussions between Melinat, director of operations Nick Martin, director of marketing Lisa Middleton, and director of ticketing services Paul Molinelli.

"Nick and I work on the performance calendar," says Melinat, "noting how many days a singer needs between performances of a particular opera. We'll then make a proposal of performance counts, based on our gut instincts and how many performances are needed to fulfill subscription series. Then Lisa and Paul

will do research – do we schedule six *Anna Bolenas* or seven? Eight *Trovatores* or nine? A certain singer might say 'I'll only do a certain number of performances,' and we'll adhere to that. It's not always possible to find a comparable artist for a special major role at the time we need them, and we're not going to put Jane Smith on for just one performance."

The number of days between performances can make the difference between an adequate performance and a great one. At Lyric, almost invariably there's a minimum of two days: "Certain roles can be more taxing in a 3,600-seat house than a 1,000-seat house," explains Melinat. "In order for the artists to give their best to our Lyric audience, we want them to be properly rested." In operas that are especially demanding – *Elektra*, *Norma*, *Otello*, *Tannhäuser* – the protagonists need three days. Lyric schedules more matinees than other companies, which generally is not a problem. "If you were asking a soprano do a Friday evening *Butterfly* followed by a Sunday matinee, she wouldn't be pleased, although on

the regional circuit that's actually very common. Fortunately, we're able to give generous spacing to the singer at Lyric."

Freud and Davis, with their enormous experience in opera, make realistic choices. "We're not even going to write on a piece of paper a season ten years hence that includes three five-hour operas, or a Schoenberg cycle, which we know we can't deliver from a practical point of view," Freud asserts. The season as a whole has to be, as he says, "affordable, schedulable, technically deliverable, able to sustain the desired levels of earned income through ticket sales and contributed income through sponsorship." Ultimately, "we want to create a season we can believe in – one that will enhance Lyric's international reputation, while thrilling our audiences with all the passion and imagination that make live opera the most memorable experience you can have in a theater."

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

Lyric

Lyric



*(Left to right) Susanna, Figaro, Count Almaviva, and Countess Almaviva
– costume sketches by Susan Mickey*

New Production

Lyric Opera of Chicago

Wolfgang Amadeus Mozart

The Marriage of Figaro

New Lyric Opera production generously made possible by

The Negaunee Foundation,

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THE MARRIAGE OF FIGARO

Synopsis

PLACE: “Aguas Frescas,”
Count Almaviva’s castle near Seville

TIME: Late 18th century (some time
after the action of *The Barber of Seville*)

ACT ONE

A sparsely furnished room

ACT TWO

The Countess’s boudoir

Intermission

ACT THREE

Great hall of the castle

ACT FOUR

The garden

ACT ONE

It is the wedding day of Figaro, Count Almaviva’s valet, and Susanna, the Countess’s maid. Figaro’s satisfaction with their future quarters turns to apprehension upon hearing from Susanna that the Count has offered them the apartment next to his own, making it easier to press his unwelcome attentions on Susanna (Duetto: *Se a caso madama*). If the Count wants to dance, he, Figaro, will call the tune (Cavatina: *Se vuol ballare*).

Marcellina and Bartolo plot to prevent Figaro’s marriage. Eager to marry Figaro herself, Marcellina hopes to enforce the terms of an unpaid loan she had made to him. Bartolo joins her cause, longing to avenge himself for Figaro’s past offenses (Aria: *La vendetta*). Susanna and Marcellina exchange insults (Duetto: *Via resti servita*).

Cherubino, the Count’s page, is miserable because the Count dismissed him after catching him in a tête-à-tête with Barbarina, the gardener’s daughter. He confesses to Susanna that he trembles at the sight of any woman (Aria: *Non so più cosa son*).

When the Count approaches, Cherubino hides and overhears him wooing Susanna. Upon hearing Basilio approach, the Count also hides. Basilio has been acting on the Count’s behalf in his pursuit of Susanna. When Basilio hints that Cherubino is pursuing the Countess, the Count emerges from hiding and demands that the page be dismissed (Trio: *Cosa sento?*). As he tells how he caught Cherubino hiding at Barbarina’s house, the Count inadvertently uncovers him from yet another hiding place. Immediate reprisals are avoided by Figaro’s appearance with a group of

peasants (Chorus: *Giovani liete*). To save face, the Count awards Cherubino a commission in his own regiment. Figaro sings the praises of military life encouraging the dejected Cherubino (Aria: *Non più andrai*).

ACT TWO

The Countess laments the loss of her husband’s love (Cavatina: *Porgi amor*). She and Susanna are discussing the morning’s events when Figaro arrives with a plan: They will confuse the Count by sending him an anonymous letter alleging that the Countess is receiving a lover, but meanwhile Susanna will agree to meet the Count in the garden. Attending in Susanna’s place will be Cherubino, disguised as a girl. The Countess will interrupt the tryst and force the Count to withdraw all opposition to Figaro’s marriage.

Cherubino sings a ballad to the Countess and Susanna (Canzonetta: *Voi che sapete*). The maid dresses him for his role in the plot (Aria: *Venite, inginocchiatevi*). When the Count knocks on the locked door, Cherubino hides in the closet. The Count is confronting his wife with the letter when a noise issues from the closet. The Countess claims that it is Susanna, but refuses to unlock the door (Trio: *Susanna, or via sortite*). Accompanied by his reluctant wife, the Count leaves to fetch tools to force the closet door open, locking the boudoir door on his way out. Once the two have left, Cherubino jumps out the window and Susanna takes his place in the closet.

When the closet door opens (Finale: *Esci ormai, garzon malnato*) Susanna steps out, to the Almavivas’ astonishment. The Count’s suspicions are nearly assuaged, excepting the anonymous letter. The ladies reply that this was Figaro’s little joke, but Figaro arrives and denies any knowledge of it. The Count becomes doubly suspicious when Antonio, the gardener, reports that he saw a man jump out the window, leaving behind a military commission as evidence. Assisted by Basilio and Bartolo, Marcellina attempts to present her case before the Count.

ACT THREE

Now with a plan of her own, the Countess orders Susanna to lure the Count to a rendezvous, to be kept by the Countess in disguise. Susanna carries out her mission (Duetto: *Crudel, perchè finora*). Upon overhearing Susanna whisper to Figaro that they have won their case, the Count vows to punish them both (Aria: *Vedrò, mentr’io sospiro*). While awaiting Susanna’s reply, the Countess is saddened to be reduced to these intrigues. Recalling happier days (Aria: *Dove sono*), she vows to change the Count’s heart.

With their lawyer Don Curzio, Marcellina and Bartolo entreat the Count for justice, but

Figaro insists that he cannot marry without his parents’ consent. Unfortunately, since he was kidnapped in infancy, their identity remains a mystery to him. A birthmark reveals that Marcellina and Bartolo are the parents (Sextet: *Riconosci in questo amplesso*). Arriving with money to pay Figaro’s debt, Susanna discovers him embracing Marcellina. Fury turns to joy when Susanna learns the truth – now there will be a double wedding.

The Count learns from Antonio that Cherubino is still in the vicinity. A letter is dictated by the Countess to Susanna (Duetto: *Sull’aria*) and sealed with a pin. Susanna will deliver it to the Count, who will return the pin to her as a sign that the rendezvous will be kept.

When the disguised Cherubino appears with some village girls, Antonio detects his identity. Barbarina saves the day by claiming Cherubino as her promised reward for a kiss she had given the Count. Seeing the Count prick his finger while reading the letter, Figaro surmises that a love intrigue is involved.

ACT FOUR

Later that night, Barbarina searches for the pin, having dropped it in the garden (Cavatina: *L’ho perduta*). She explains to Figaro and Marcellina that the Count asked her to deliver the pin to Susanna “as the seal to the pine grove,” thus informing Figaro of the location of the tryst and the identity of the lady. Figaro rushes off to avenge all husbands, while Marcellina resolves to warn Susanna.

Returning with Basilio, Bartolo, and a group of workmen, Figaro instructs them to hide until he gives the signal to surprise the Count and Susanna. Figaro rails against womankind (Aria: *Aprite un po’ quegli occhi*). Marcellina informs Susanna that Figaro is waiting in ambush. Susanna exaggeratedly longs for her beloved – fully aware that he is listening (Cavatina: *Deh! vieni, non tardar*).

Disguised as Susanna, the Countess is visited first by Cherubino (Finale: *Pian pianin le andrò più presso*), then by her own husband, who offers a ring as a token of his love for “Susanna.” At the sound of Figaro’s arrival, the Countess flees. Disguised as her mistress, Susanna meets Figaro, and once he recognizes her voice, they reconcile their differences. The Count interrupts, thinking he has caught his wife with Figaro. Everyone emerges from hiding, and when the real Countess appears, the Count realizes that it is his own infidelities that have been revealed. The Countess forgives him and Figaro’s wedding celebration commences, finally unencumbered.

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- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.
- The performance will last approximately three hours and forty-five minutes.

New Production

Wolfgang Amadeus Mozart

THE MARRIAGE OF FIGARO
(LE NOZZE DI FIGARO)

Opera buffa in four acts in Italian

Libretto by Lorenzo da Ponte, based on Pierre-Augustin Beaumarchais's play
La folle journée, ou Le mariage de Figaro (1784)
Edited for the New Mozart Edition (Neue Mozart-Ausgabe) by Ludwig Finscher

First performed at the Burgtheater, Vienna, on May 1, 1786
First performed by Lyric Opera on November 8, 1957

Characters in order of vocal appearance:

| | |
|--------------------------|------------------------------------|
| <i>Figaro</i> | ADAM PLACHETKA* |
| <i>Susanna</i> | CHRISTIANE KARG*** |
| <i>Bartolo</i> | BRINDLEY SHERRATT* |
| <i>Marcellina</i> | KATHARINE GOELDNER |
| <i>Cherubino</i> | RACHEL FRENKEL* |
| <i>Count Almaviva</i> | LUCA PISARONI |
| <i>Basilio</i> | KEITH JAMESON |
| <i>Countess Almaviva</i> | AMANDA MAJESKI °° |
| <i>Antonio</i> | BRADLEY SMOAK ° |
| <i>Curzio</i> | JONATHAN JOHNSON ° |
| <i>Barbarina</i> | HLENGIWE MKHWANAZI ° |
| <i>Peasant Girls</i> | LAURA WILDE ° LINDSAY METZGER** |

Actors: Sharon Sachs, Paula Dudzik-Muenzner

| | |
|---|--|
| <i>Conductor</i> | HENRIK NÁNÁSI** |
| <i>Director</i> | BARBARA GAINES |
| <i>Set Designer</i> | JAMES NOONE |
| <i>Costume Designer</i> | SUSAN MICKEY* |
| <i>Lighting Designer</i> | ROBERT WIERZEL |
| <i>Chorus Master</i> | MICHAEL BLACK |
| <i>Choreographer</i> | HARRISON McELDOWNNEY |
| <i>Wigmaster and Makeup Designer</i> | SARAH HATTEN |
| <i>Assistant Director</i> | DANIEL ELLIS* |
| <i>Stage Manager</i> | JOHN W. COLEMAN |
| <i>Recitative Accompanist</i> | WILLIAM C. BILLINGHAM |
| <i>Musical Preparation</i> | WILLIAM C. BILLINGHAM MAURO RONCA* ERIC WEIMER |
| <i>Fight Choreographer</i> | CHUCK COYL |
| <i>Projected English Titles Translation</i> | COLIN URE |

*Lyric Opera debut

**American debut

***American operatic debut

° Current member, Ryan Opera Center

°° Alumna, Ryan Opera Center



ADAM PLACHETKA
(*Figaro*)
Lyric Opera debut
Also this season: Don Giovanni, Vienna State Opera; *L'elisir d'amore*, Metropolitan Opera; *The Marriage of Figaro*, Houston Grand Opera.

"I admire Figaro's improvisation skills," says the Czech bass-baritone. "He frequently finds that the plot is something other than what he thought it would be, but he always quickly adapts! I particularly like his third aria, because all the cards have been played, with Figaro now really hurt and let down. How is it possible that this woman he put his arm in the fire for has betrayed him, and even made fun of that fact? I also enjoy the opera's ensembles, where every phrase, whenever it comes, is just perfectly written and says exactly what it should." The Prague native made his professional debut at his hometown's National Theatre, where he has sung the Mozart/da Ponte operas, as well as *La finta giardiniera* and *Rinaldo*. Since 2010 he has been an ensemble member of the Vienna State Opera where, following his debut as Puccini's Schaunard, he has been acclaimed in Mozart (including Guglielmo/*Così fan tutte* and the title roles/*Le nozze di Figaro* and *Don Giovanni*), Handel, Rossini, and Donizetti. Plachetka's successes also include *Figaro* at the Salzburg Festival and Glyndebourne Festival Opera, as well as performances at other prestigious venues such as the Metropolitan Opera (*Don Giovanni*), La Scala (*Così*), the Théâtre Royal de la Monnaie, Covent Garden, the Deutsche Oper Berlin, the Berlin State Opera, and the Bavarian State Opera in Munich. Renowned conductors with whom Plachetka has collaborated include Barenboim, Gergiev, Muti, Nézet-Séguin, and Welser-Möst. Prominent in his discography are *Così* under Yannick Nézet-Séguin and a solo recital of Handel arias.



CHRISTIANE KARG
(*Susanna*)
American operatic debut
Also this season: Dialogues des Carmélites, Bavarian State Opera (Munich); Fauré *Requiem*, Berlin Philharmonic; song recital, Carnegie Hall.

In Mozart "there is a journey for every voice," the German soprano commented for the website of London's Wigmore Hall. "If some singers say Mozart is not for them, I think this is not true, because for every type of role you can find something in Mozart. For the light: Barbarina, Zerlina and Despina; more lyrical: Pamina and Susanna; and more dramatic: Donna Anna and Vitellia. His music is really for every kind of female voice. With Wagner, it always is a specific type of singer; Mozart, on the other hand, composed for everyone." Roles in works of Mozart, Cavalli, Puccini, Debussy, and Strauss have made Karg a favorite at the Frankfurt Opera, where she is a regular guest artist. She has earned great acclaim at Covent Garden (*Die Zauberflöte*), Glyndebourne (*Hippolyte et Aricie*, DVD) and the major houses of Dresden (*Der Rosenkavalier*), Vienna (*Mitridate*, *Castor and Pollux*, *Béatrice et Bénédicte*), Munich (*Palestrina*, DVD), Berlin (*La bohème*, *Don Pasquale*), and Lille (*The Rake's Progress*). Salzburg Festival appearances include most recently *Orfeo ed Euridice* and *Don Giovanni*. A sought-after concert artist and recitalist, Karg has recently appeared with Concentus Musicus Wien, the Dresden Staatskapelle, the Bavarian Radio Orchestra, the Salzburg Easter and Mostly Mozart Festivals, and in triumphant debuts at the Edinburgh Festival and the major recital venues of London, Vienna, Amsterdam, Frankfurt, and Stuttgart. Winner of the prestigious Echo Klassik award (2010) for her first CD of lieder, she has recorded Schumann's *Faustszenen*, Mendelssohn's *Lobgesang*, and six solo discs.



AMANDA MAJESKI
(*Countess Almaviva*)
Previously at Lyric Opera:
Eight roles since 2009-10, most recently Marta/*The Passenger* (2014-15); Vitellia/*La clemenza di Tito* (2013-14); Eva/*Die Meistersinger* (2012-13).
Also this season: Der

Rosenkavalier, Lyric Opera; *The Marriage of Figaro*, Metropolitan Opera; *Capriccio*, The Santa Fe Opera.

"I love working on new productions," says the Illinois-born soprano. "No matter how often you've done the role, you can work with a clean slate and with colleagues who bring all sorts of ideas with them. You find new perspectives and dig deeper – it's fun to 'start over' in that way." In *The Marriage of Figaro*, Majeski finds "some of the most beautiful music of all time. It sounds so simple and it's so relatable, yet it's complex. You put so much work into it, yet you *gain* so much." The first year of Majeski's Ryan Opera Center tenure included two triumphant performances singing the Countess as a last-minute substitute. Since then she has reprised this portrayal in St. Louis, Dresden, Glyndebourne, and at the Metropolitan Opera (where she opened last season in her company debut, premiering Richard Eyre's new production). Majeski scored one of her first career successes at Chicago Opera Theater as Mozart's Vitellia, subsequently singing it in Madrid and Dresden (where she has also starred in the title role/*Alcina* and Countess Madeleine/*Capriccio*). She has portrayed Marguerite/*Faust* in Zürich, and has made recent acclaimed role debuts as the Marschallin, Vreli/*A Village Romeo and Juliet*, Rusalka, and the Goose-Girl/*Königskinder* (CD), all at Oper Frankfurt. Among Majeski's American appearances have been Marguerite (Washington Concert Opera), Blanche/*Dialogues des Carmélites* (Pittsburgh Opera), Lisal/*La sonnambula* (Michigan Opera Theatre), and Ottone/*Griselda* (Santa Fe Opera). She made her New York City solo recital debut at Carnegie Hall's Weill Recital Hall in 2014.



LUCA PISONI
(*Count Almaviva*)
Previously at Lyric Opera:
Argante/Rinaldo (2011-12).
Also this season: *Don Giovanni*, Berlin State Opera; *Le nozze di Figaro*, Metropolitan Opera; Rossini's *Maometto*

Secondo, Canadian Opera Company.

The Italian bass-baritone has established himself as one of the most charismatic and versatile singers performing today. He is known for his portrayals of Figaro (Met, San Francisco, Vienna, Salzburg, Santa Fe, Paris), Leporello (Met, Madrid, Baden-Baden, CD), and Guglielmo (Glyndebourne, Salzburg DVD). He debuted as Mozart's Count in Houston in 2011 and reprised his portrayal earlier this year in San Francisco and Salzburg. Pisoni has premiered two new Met productions, *The Enchanted Island* and *Don Giovanni* (both seen in HD). He has also won praise in *bel canto* repertoire (*Maometto Secondo*, Santa Fe; *Anna Bolena*, Vienna, Zürich; *Cinderella*, Met; *La donna del lago*, Salzburg) and in Baroque music (*Radamisto*, Santa Fe; *Rinaldo*, Glyndebourne, DVD; *Ercolo Amante*, Amsterdam, DVD). Pisoni considers any new operatic role carefully: "You cannot just sing Mozart and the Baroque till you're 40, then start singing Verdi the day you turn 40. It's a marathon, not the 100 meters! I'd rather do things a little bit later rather than too soon and not be up to par. If I start singing Verdi in ten years' time, I'll still have 15 years in which to sing those roles. Right now I can enjoy working with my teacher on, say, *Simon Boccanegra*, knowing that when I come back to it I'll be on the right path." Concerts have brought Pisoni to the Vienna Musikverein, the Berlin Philharmonic, the San Francisco Symphony, the Philadelphia Orchestra, and Rome's Accademia di Santa Cecilia. He has earned acclaim in recitals at Carnegie Hall, Ravinia, Amsterdam's Concertgebouw, and London's Wigmore Hall.



RACHEL FRENKEL
(*Cherubino*)
Lyric Opera debut
Also this season:
La Cenerentola, *Romeo and Juliet*, Vienna State Opera; *The Marriage of Figaro*, Edinburgh Festival.

"There are so many colors in Cherubino's character," says the Israeli mezzo-soprano. "You can play him as a teenager with some experience – almost like a little Don Giovanni

– or as a boy who's a bit embarrassed by his sexuality. He's a messenger of love to everyone, and brings so much light and joy to everything onstage. His second aria, 'Voi che sapete,' is written very simply, and he's trying to control himself there, holding himself back, whereas his first aria, 'Non so più cosa son,' is more impulsive and emotional." Frenkel's Cherubino has been a great success at the state operas of Berlin, Munich, and Vienna, as well as at Opéra Montpellier, the Los Angeles Philharmonic, and the Budapest Festival Orchestra. Upon graduating from Tel Aviv's Buchmann-Mehta School of Music, Frenkel developed her repertoire at the Israeli Opera and subsequently in two seasons with the ensemble of the Berlin State Opera. She appears frequently at the Vienna State Opera, where, besides Cherubino, she has portrayed Rosina, Fenena/*Nabucco*, and Cenerentola. Leading roles elsewhere in Europe include Nicklausse/*Les contes d'Hoffmann* (Bregenz), Dorabella and Rosina (Dresden), Ramiro/*La finta giardiniera* (Glyndebourne), Idamante/*Idomeneo* (Lille), and the Composer/*Ariadne auf Naxos* (Hamburg). In the latter work she sang Dryade at Baden-Baden's Festspielhaus (a performance currently available on DVD). In Salzburg she has appeared under the batons of both Christian Thielemann (*Die Frau ohne Schatten*) and Sir Simon Rattle (*Carmen*). Concerts have brought her to Amsterdam's Concertgebouw, the Berlin Philharmonic, Camerata Salzburg, and Tokyo's NHK Symphony Orchestra.



KATHARINE GOELDNER (*Marcellina*)
Previously at Lyric Opera:
Title role/*Carmen*, Pitti-Sing/*The Mikado*, (both 2010-11); Suzuki/*Madama Butterfly* (2008-09).
Also this season: *Aida*,

Utah Opera; David T. Little's *JFK* (world premiere), Fort Worth Opera Festival; Jack Purla's *Shalimar the Clown* (world premiere), Opera Theatre of Saint Louis.

The American mezzo-soprano, who made her professional debut as Cherubino at Salzburg's Landestheater and later reprised that role at the Metropolitan Opera, first sang Marcellina on the Salzburg Easter Festival's tour to Japan: "Those two are vastly different characters – you're switching from boyish youthfulness to someone who's sly but sexy. Marcellina is *not* an old lady and is rarely played that way anymore. It has to be believable that she might actually marry Figaro. She's a cougar."

Among Goeldner's recent new roles have been Thirza, protagonist of Dame Ethel Smyth's *The Wreckers* at Bard Summerscape ("It's like Isolde without the high Cs!"), and Herodias/*Salome* at Cedar Rapids Opera, reprised at Virginia Opera ("You get to stumble around the stage and yell at people – what's not to like?"). Earlier this season Goeldner sang Mahler's *Das Lied von der Erde* with the Royal Ballet (Covent Garden, Lincoln Center). Her diverse repertoire encompasses such major roles as Carmen (Lyric, New York City Opera, Madison, Finland's Savonlinna Festival), Jane Seymour/*Anna Bolena* (Met, Welsh National Opera), Fricka/*Das Rheingold* and Waltraute/*Götterdämmerung* (Toulouse), Orlofsky (Met and with Seiji Ozawa in Japan), Nicklausse (Met, Bilbao, DVD), Gertrude/*Hamlet* (Minnesota Opera), Octavian/*Der Rosenkavalier* (Toulouse, Seville, Lyon), the Composer/*Ariadne auf Naxos* (Oviedo, Madrid, Salzburg, Toulouse, Lyon, Paris), Countess Geschwitz/*Lulu* (Graz, Toulouse), and Brangäne/*Tristan und Isolde* (Salzburg). Goeldner has been heard in concert with the National Symphony, the Mozarteum Orchestra, the Bruckner Orchestra, and the radio orchestras of Vienna, Paris, Munich, Prague, and Berlin.



KEITH JAMESON
(*Basilio*)
Previously at Lyric Opera:
Five roles since 2007-08, most recently Monsieur Taupel/*Capriccio* (2014-15); Flute/*A Midsummer Night's Dream* (2010-11); Basilio/*The Marriage of*

Figaro (2009-10).

Also this season: Mark Adamo's *Becoming Santa Claus* (world premiere), The Dallas Opera; *Rusalka*, Houston Grand Opera; *Madama Butterfly*, Los Angeles Opera.

"Slimy" is the only adjective you ever hear for Basilio," says the American tenor. "He always turns into a caricature. Because it's Mozart, it can't be ugly singing – I want to sing this music as beautifully as possible and create the characterization within my body. I love the trio: Basilio already knows that there's some hanky-panky between the Count and Susanna – or he *thinks* there is – and now he sees Susanna in what he thinks is a compromising situation with Cherubino. He loves the *knowledge*, and being the person who knows everything." Jameson previously portrayed Basilio at Lyric and at The Santa Fe Opera. His other Santa Fe successes include *Falstaff*, *Ariadne auf Naxos*, *Billy Budd*, *Madama Butterfly*, and two world

premieres, *The Letter* and *Life is a Dream*. He returned to the Metropolitan Opera last season for *Iolanta*, having previously appeared there in *War and Peace*, *Billy Budd*, *Gianni Schicchi*, *Carmen*, and *Francesca da Rimini*. He sang 14 roles at New York City Opera, ranging stylistically from Oronte/*Alcina* to Goro/*Madama Butterfly*. Other important appearances include *Candide* (Baltimore Symphony Orchestra), Florence May Festival, São Paulo Orchestra), *The Classical Style* (Carnegie Hall), *The Cunning Little Vixen* (New York Philharmonic), *The Golden Ticket* (Atlanta), *Billy Budd* (Los Angeles), *The Bartered Bride* (Boston), *Les contes d'Hoffmann* (Seattle), *Turandot* (Santa Fe, Fort Worth, Atlanta), and *Die Gezeichneten* (Los Angeles). Performances abroad also include *The Mikado* (English National Opera), *The Turn of the Screw* (Liège), and *Falstaff* (Saito Kinen Festival).



BRINDLEY SHERRATT
(Bartolo)
Lyric Opera debut
Also this season:
Wozzeck, Lyric Opera;
Eugene Onegin, Royal
Opera House, Covent
Garden; *Manon Lescaut*,
Metropolitan Opera.

The British bass, who sang his first Bartolo at the 2008 Salzburg Festival, enjoys the patter element required in his aria: “There isn’t much in my repertoire that asks for that – just Bartolo, Mozart’s Leporello, and Rossini’s Basilio. I do love text, although rather than the buffo roles, I sing the more lyrical stuff now. I enjoy Mozart’s ensembles, having spent a lot of time early in my career in choirs. When I made the break, I had to retrain. Suddenly you’re onstage with big voices and you think, ‘I need a bigger boat.’ In choirs the object is to blend with your colleagues, but now it’s the opposite – it’s OK to stick out!” One of today’s most successful basses internationally, Sherratt debuted at the Metropolitan Opera last season as Trulove/*The Rake’s Progress*. He has performed the gamut of leading roles for his vocal category, from Sarastro/*The Magic Flute* (Amsterdam, Vienna, Covent Garden) and Rocco/*Fidelio* (Glyndebourne) to roles as diverse as Balducci/*Benvenuto Cellini* (Salzburg), Pogner/*Die Meistersinger von Nürnberg* (Welsh National Opera, BBC Proms), Philip II/*Don Carlo* (Opera North), Fiesco/*Simon Boccanegra* (English National Opera), Claggart/*Billy Budd* (Glyndebourne, BBC Proms, Brooklyn Academy of Music), and Bottom/*A Midsummer Night’s Dream* (Festival d’Aix-en-Provence). In demand on the concert

platform he has appeared at the Bregenz, Edinburgh, Lucerne, Salzburg and Three Choirs festivals and at the BBC Proms. His recent concert appearances have included the Orchestra of the Royal Opera House, the Hallé Orchestra, the Swedish Radio Orchestra, the Chamber London Philharmonic, and the Rotterdam Philharmonic, among many other prestigious ensembles.



HLENGIWE MKHWANAZI
(Barbarina)
Previously at Lyric Opera:
Clara/Porgy and Bess
(2014-15).
*Also this season: Der
Rosenkavalier*, Lyric Opera.

A second-year member of the Ryan Opera Center, the South African soprano learned during her first year with the program that “when it comes to singing, I can go on and on until forever. During the first half of the year I was involved in one opera after another, and after that I felt I could do *any* role offered to me – provided, of course, that I prepared in a timely fashion. I also realized how much I could learn from simply watching other artists – how they respond to each other, how they share energy onstage.” Mkhwanazi debuted in Chicago in 2014 singing the leading role of Thérèse/Poulenc’s *Les mamelles de Tirésias* with the Civic Orchestra. In America she has been heard as Susanna/*Le nozze di Figaro* at Brown University. She is an alumna of the South African College of Music at the University of Cape Town. Her performances with Cape Town Opera include Konstanze and Antonia at Cape Town Opera Theatre and Fiordiligi, Adina, Anne Trulove, and Madama Cortese/*Il viaggio a Reims* at Cape Town’s Baxter Theatre. The soprano’s successes in competitions include the 2015 Women’s Voice Fellowship from the Luminarts Cultural Foundation. *Hlengiwe Mkhwanazi is sponsored by Susan and Richard Kipbart and Drs. Funmi and Sola Olopade.*



BRADLEY SMOAK
(Antonio)
Previously at Lyric Opera:
First SS Officer/*The
Passenger*, Sciarrone/*Tosca*,
Servant/*Capriccio*
(all 2014-15).
*Also this season: Wozzeck,
Bel Canto*, both at Lyric

Opera; *La bohème*, Opera Theatre
of Saint Louis.

Antonio is “a bit older than I am, so that’s a fun dramatic challenge,” says the bass, a second-year Ryan Opera Center member. Portraying the character at Opera Theatre of Saint Louis, “the real challenge wasn’t that I was singing in English, but that I wore wooden clogs. Just trying to walk three steps onstage was a task in itself.” Earlier this spring Smoak appeared in *L’enfant et les sortilèges* and *Pelléas et Mélisande* with the Chicago Symphony Orchestra, the former at especially short notice: “In *L’enfant* there were two high F-sharps, which I’d never sung in public! I’m grateful that I had no time to think about it, which helped a lot.” The North Carolina native has been heard nationwide, with particular success at Opera Theatre of Saint Louis where, in addition to Antonio, he has sung the King of Hearts/*Alice in Wonderland*, Pirate King/*The Pirates of Penzance*, Masetto/*Don Giovanni*, and Second Soldier/*Salome*. Smoak has also performed with Boston Lyric Opera, Opera North, Palm Beach Opera, Sarasota Opera, Opera Omaha, Opera Charleston, Opera Roanoke, Annapolis Opera, and DuPage Opera Theatre. He made his international operatic debut at Ireland’s Wexford Festival Opera in Corigliano’s *The Ghosts of Versailles*, returning for Donizetti’s *Maria Padilla* and Smetana’s *The Kiss*. Smoak is an alumnus of Illinois Wesleyan University. *Bradley Smoak is sponsored by The Elizabeth F. Cheney Foundation.*



JONATHAN JOHNSON
(Curzio)
Previously at Lyric Opera:
Third SS Officer/*The
Passenger*, Ruiz/*Il trovatore*,
Servant/*Capriccio* (2014-15).
*Also this season: The Merry
Widow, Der Rosenkavalier*,
both at Lyric Opera.

The tenor’s first new production at Lyric brings him into “an opera I’d never spent much time with at all, because I never thought I’d be in it, and here I am! I’ve heard from people forever about how every character in *The Marriage of Figaro* has to be into everything that happens, and so much happens offstage that informs what you see onstage. You have to work it more in depth than other operas, because it’s such an ensemble show. It’s amazing the way the finale of Act Two builds in a huge crescendo as you keep adding people. I hadn’t anticipated being so excited about the whole opera.” A second-year Ryan Opera Center member and a native of Macon, Georgia, Johnson holds a Professional Artist Certificate from the University of North Carolina School of the Arts, where his leading roles included Ruggero/

La rondine, Lechmere/*Owen Wingrave*, Azaël/Debussy's *L'enfant prodigue*, and Fenton/*Die lustigen Weiber von Windsor*. Johnson's other performance credits include Ezekiel Cheever/*The Crucible* (Piedmont Opera), and both the title role/*Candide* and Rev. Horace Adams/*Peter Grimes* (Aspen Summer Music Institute). At Mercer University, where the tenor received his bachelor of music degree, he sang the title role/Cavalli's *L'Egisto*, Camille de Rosillon/*The Merry Widow*, and Nemorino/*L'elisir d'amore*. *Jonathan Johnson is sponsored by Mr. and Mrs. William C. Vance.*



LAURA WILDE
(*Peasant Girl*)

Previously at Lyric Opera: Kate Pinkerton/*Madama Butterfly*, Flowermaiden/*Parsifal* (both 2013-14). **Also this season:** *Nabucco*, *Der Rosenkavalier*, both at Lyric Opera; *Jenůfa*,

English National Opera.

"I've made so many vocal strides at the Ryan Opera Center," says the South Dakota native, a third-year member of the program. A week of rehearsals as the Countess understudy in *Capriccio* was especially memorable: "There was a particularly challenging passage – right after La Roche's diatribe, when the Countess is celebrating him – where it's extraordinarily high, as if Strauss were suddenly writing for a different soprano. I was terrified of it, but in a rehearsal I wound up doing it six times and at the end I thought, 'I've got this figured out!' It was an awesome feeling." Wilde was a Marion Roose Pullin Artist in Residence with Arizona Opera, appearing in *The Marriage of Figaro*, *Romeo and Juliet*, *Lucia di Lammermoor*, *Faust*, and *Cavalleria rusticana*. She has also participated in the young-artist programs of The Santa Fe Opera (*King Roger*) and Opera Theatre of Saint Louis (*The Death of Klinghoffer*, *A Little Night Music*). In 2013 Wilde returned to the Phoenix Symphony for Ravel's *Shéhérazade*. A 2010 Metropolitan Opera National Council Auditions semi-finalist, The soprano is a two-time recipient of the Elihu Hyndman Memorial Award from Opera Theatre of Saint Louis. She is an alumna of Indiana University (*Little Women*, *Litaliana in Algeri*, *Cendrillon*) and St. Olaf College. *Laura Wilde is sponsored by an Anonymous Donor and Mrs. J. W. Van Gorkom.*



LINDSAY METZGER
(*Peasant Girl*)
Lyric Opera debut
Also this season: *Der Rosenkavalier*, Lyric Opera.

"As an undergraduate at DePaul University I saw my first opera at

Lyric," says the mezzo-soprano, a first-year Ryan Opera Center member and a native of Mundelein, Illinois. "Early on, Harry Silverstein, our opera director, asked me, 'Where do you see yourself in five years?' I said, 'In a reputable young-artist program,' not knowing that *this* is what I meant! When I eventually learned more about the Ryan Opera Center, I realized it would have everything I could want – it was a goal of mine to be here." A two-season apprentice artist at Des Moines Metro Opera, Metzger was also a studio artist last season at Milwaukee's Florentine Opera (*Giannetta/L'elisir d'amore*). Other recent portrayals include Cinderella (Lyric's "Opera in the Neighborhoods"), Cherubino (*La Musica Lirica* in Novafeltria, Italy), Daphne/*La descente d'Orphée aux enfers* (Chicago's Haymarket Opera Company), Nella/*Gianni Schicchi* (DuPage Opera Theatre), the title role/*Ariodante*, Béatrice/*Béatrice et Bénédicte*, and Beppe/*L'amico Fritz* (all at the University of Wisconsin-Madison). Metzger debuted with the Grant Park Symphony in Fauré's *Requiem*. She has received the Paul Collins Fellowship from University of Wisconsin-Madison and the Virginia Cooper Meier Award from the Musician's Club of Women. *Lindsay Metzger is sponsored by an Anonymous Donor.*



HENRIK NÁNÁSI
(*Conductor*)

American debut
Also this season: *Macbeth*, Palau de les Arts Reina Sofia (Valencia); *Eugene Onegin*, Komische Oper Berlin; *The Magic Flute*, Gran Teatre del

Liceu (Barcelona).

The Hungarian conductor, general music director of the Komische Oper Berlin, debuted with the company premiering a new *Magic Flute* (2012-13). After studying in Budapest and Vienna, Nánási worked on the musical staffs at Covent Garden, the Opéra de Monte Carlo, and started his conducting career at the opera houses of Klagenfurt, Augsburg, and Munich's Theater am Gärtnerplatz. Today Nánási is a frequent guest conductor internationally, with recent successes includ-

ing debuts at Covent Garden (*Turandot*, DVD), Munich's Bavarian State Opera (*La traviata*), the Verona Arena (*Carmen*, telecast worldwide), the Hamburg State Opera (*Otello*), and the Zurich Opera House (*The Marriage of Figaro*). He has also led performances for the leading houses of Dresden, Valencia and Frankfurt. Concerts have brought him to the Radio-Symphonieorchester Wien, Bruckner Orchester Linz, Orquestra de la Comunitat Valenciana, and the major orchestras of Florence, Naples and Palermo. His numerous honors include the Scholarship of the Alban Berg Foundation for Composers and the Richard Wagner Foundation Bayreuth Prize. The conductor commented to the *nachtgedanken.de* website that he finds the greatest challenge of his work "studying the score. It's where everything begins, and where everything happens. One becomes acquainted with the composer – it's where the piece and one's identification of the piece with the composer take place. It demands a great deal of concentration, which I find simultaneously most difficult and most wonderful. Naturally, there are varying degrees of difficulty in specific works. Some composers are easier to understand, some scores are easier than others to learn. When one is simply alone with the material: that is the most beautiful thing."



BARBARA GAINES
(*Director*)

Previously at Lyric Opera: *Macbeth* (2010-11). **Also this season:** *Tug of War: Foreign Fire – Edward III, Henry V, Henry VI, Part I*, Chicago Shakespeare Theater.

"What I love about opera," says the renowned American director, "is being immersed in its music. Swimming inside Mozart's soul is life-giving. Learning the music and *feeling* the music has been a great gift. When Anthony Freud asked me to direct *Figaro*, not an opera previously on my 'wish-list,' I found a story all about character and human foibles – exactly what I love so passionately in Shakespeare – and so I have Anthony to thank for giving me the joy of creating this production." Founder and artistic director of Chicago Shakespeare Theater, Gaines has directed more than 30 of Shakespeare's plays there, most recently last season's *King Lear*. The 2014-15 season also included her world-premiere production of Paul Gordon's musical, *Sense and Sensibility*. Among Gaines's many honors are the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary

OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Director and Best Production for *Hamlet*, *Cymbeline*, *King Lear*, and *The Comedy of Errors*. She has also received the Public Humanities Award from the Illinois Humanities Council, the Spirit of Loyola Award, and an Honorary Doctorate of Letters from the University of Birmingham in the U.K. She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. (See *Director's Note*, p. 38.)



JAMES NOONE

(Set Designer)

Previously at Lyric Opera: *Macbeth* (2010-11).

Also this season:

Winnie Holzman's *Choice*, Huntington Theatre (Boston); *Kiss Me, Kate*, Shakespeare Theatre

Company (Washington, D.C.); David Ives's *Metromaniacs*, Old Globe Theatre (San Diego).

"In this production I wanted to create a simple design, where all you see is the performer," says the American set designer. "The actor really comes forward. It's not about the set – it's about how the actors connect with each other, and how they get everything across so that the audience can connect with *them*. This isn't a big opera like Verdi or Wagner – the music is light and delicate. We wanted to be able to get the sound out to the audience as well, and not have it be buried in a deep set." Noone is closely associated with the Glimmerglass festival, and his operatic work has also been seen at the New York City, Houston, Los Angeles, Washington, and Canadian opera companies. He has worked for such prestigious New York theaters as Playwrights Horizons, Manhattan Theatre Club, Lincoln Center Theater, and Roundabout Theatre Company. Off-Broadway credits include the original productions of *Frankie and Johnny at the Clair de Lune*, *Three Tall Women*, and *A Bronx Tale*; *Cowgirls*, *Breaking Legs*, the musical *Ruthless*; the first revival of *The Boys in the Band*; and the solo shows *Full Gallop* and *Fully Committed*. Broadway productions include *Jekyll and Hyde*, *A Class Act*, *A Bronx Tale*, *Come Back, Little Sheba*, and numerous productions for Tony Randall's National Actor's Theatre. Among Noone's many awards are the Drama Desk, American Theatre Wing

Design Award, two Helen Hayes Awards, the LA Ovation Award, and two NAACP Theatre Design Awards. Noone is head of the scenic design department at Boston University.



SUSAN MICKEY

(Costume Designer)

Lyric Opera debut

Also this season: *Tug of War: Foreign Fire – Edward III, Henry V, Henry VI, Part 1*, Chicago Shakespeare Theater.

In describing her preparation with Barbara Gaines for this production, the American costume designer recalls that they began with "the quality of the music. We wanted the opera to look like the music, with its charm, wit, and wonderful playfulness. We also wanted the lush quality of the period, but without the constraint of historical boundaries. We are viewing a period through a contemporary lens." Mickey has designed extensively in regional theater, television, film, and print. Her work at Chicago Shakespeare Theater has won acclaim in *Sense and Sensibility* (2015), *The School for Lies* (2014), and *The Madness of George III* (2010) – the latter two productions earned Jeff Awards for Best Costume Design. Mickey cherishes her associations with the Oregon Shakespeare Festival (15 seasons), Atlanta's Alliance Theatre (associate artist, more than 50 productions over 30 years), and The Virginia Stage Company: "When you find a group of artists and artisans with whom you're making work that spans your lifetime, and when those relationships are successful, you keep returning to them and reaching deeper." Mickey's credits in television and film include *The Catlins* (TBS), *Miss Evers' Boys* (HBO), *Mama Flora's Family* (CBS), and *Driving Miss Daisy*. She has also worked as a photo stylist and creative designer for the print industry. Mickey is senior associate chair and head of the production area and the design/technology program at the University of Texas at Austin. In 2014 she received the Michael Merritt Award for Lifetime Achievement in Design and Collaboration.



ROBERT WIERZEL

(Lighting Designer)

Previously at Lyric Opera: *Macbeth* (2010-11); *Partenope* (2002-03).

Also this season:

Philip Glass's *Appomattox*, Washington National Opera; Jose Rivera's

Another Word for Beauty (world premiere),

Goodman Theatre; Paul Moravec's *The Shining* (world premiere), The Minnesota Opera.

"We want to give this opera's story a fresh, more contemporary sensibility, even though it's in a period setting," says the American lighting designer. "In the first three acts the lighting contributes crispness and cleanness, with interiors that are warm and inviting. But in the last scene, how do we deal with people onstage who can't really see each other, while revealing them to an audience that *does* need to see them? That involves a certain level of abstraction, finding the fun and comedy, with cool, dappled, slightly romantic light." Among Wierzel's recent operatic achievements during the past two seasons have been productions for the Glimmerglass festival (*Cato in Utica*, *Macbeth*, *Madama Butterfly*, *An American Tragedy*), Seattle Opera (*Semele*, *Ariadne auf Naxos*, *Les contes d'Hoffmann*), Boston Lyric Opera (*Le vin herbé*), and Bergen National Opera (*Le coq d'or*). Wierzel has also designed for Paris's Palais Garnier and the major opera companies of Toronto, Montreal, San Francisco, and Houston, among others. Broadway productions include *Lady Day at Emerson's Bar and Grill* starring Audra McDonald, *Fela!* (Tony nomination), and David Copperfield's *Dreams and Nightmares*. Off-Broadway Wierzel has been associated with the Roundabout, Public, Signature, and Playwrights Horizons theater companies. He has designed for such distinguished regional theaters as the Alliance, Goodman, A.C.T./San Francisco, Hartford Stage, Long Wharf, Guthrie, Mark Taper Forum, Old Globe, and Chicago Shakespeare. Productions during a three-decade collaboration with choreographer Bill T. Jones have earned Wierzel several Bessie Awards. The Yale School of Drama alumnus currently teaches there and at NYU's Tisch School of the Arts.



MICHAEL BLACK

(Chorus Master)

Previously at Lyric Opera: Chorus master since 2013-14; interim chorus master, 2011-12.

"The *Figaro* chorus sings for just a few pages," says Lyric Opera's chorus master. "They're peasants in both their scenes. The chorus in Act One is sung a little more rustically than those in Act Three -- they're singing in praise of the Count, but they're gritting their teeth when they sing! It's rather disingenuous. They're able to sing with a little more grace in Act Three, as when the ladies enter. They can be incredibly genuine and well-meaning in

that scene.” Black’s activities immediately following Lyric’s 2014-15 season included preparing the choruses for *Figaro* (Western Australian Opera), Britten’s *War Requiem* (Melbourne Symphony Orchestra, Sir Andrew Davis conducting), and Haydn’s *Harmoniemesse* (Grant Park Festival debut). Chorus master from 2001 to 2013 at Opera Australia, Black prepared the OA chorus for more than 90 operas and many concert works. At OA he progressed from rehearsal pianist to assistant chorus master and children’s chorus master, before his appointment as chorus master. In that capacity he has served such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff’s *The Bells*, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir. He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus.



HARRISON McELDOWNEY
(Choreographer)
Previously at Lyric Opera: *Macbeth* (2010-11).
Also this season: “Group Therapy,” performed by Arkansas Ballet; “Dance Sport,” performed by Missouri State University; continuing work for Wilson Dow Group and Under the Radar (Chicago-based special-events companies).

“In our production there is movement for the principals and ensemble onstage throughout the opera,” says the American choreographer, “and it all has to be timed to the music. This is a comedy of errors, in which everything depends on an organic sense of timing. Comedy and farce use particular posturing and gesturing to make it funny, and it’s also a period piece; everything about people’s demeanor was different from today, and that has to be apparent as well.” Earlier this year in Chicago, McEldowney received the Artistic Achievement Award in Choreography from the National Association of Dance Masters. He is a past winner of the Prince Prize and the Ruth Page, After Dark, and Choo-San Goh Awards for choreography. McEldowney has created works for Hubbard Street Dance Chicago, Hubbard Street 2, River North Chicago Dance Company, the Civic Ballet of Chicago, the Cerqua/Rivera Art Experience, Ballet Met, American Repertory Ballet, Louisville Ballet, and Chicago Shakespeare Theater. He choreographs for Chicago’s renowned Baton Show Lounge, and earlier this year he directed all aspects of the christening ceremony of the cruise ship *Brittania* in Southampton, England, attended by Queen Elizabeth II. McEldowney’s work was seen at the Barcelona Olympics’ Closing Ceremonies and Carnegie Hall’s *Celebration of 125 Years of Musical Theater*. McEldowney is one of only two choreographers creating original works for Chicago’s annual Dance for Life fundraiser. He recently starred in Venetia Stifler and Larry Long’s revival of Ruth Page’s ballet *Billy Sunday*, receiving a regional Emmy nomination for the PBS telecast.



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

“The costumes for Lyric’s new *Figaro*, including wigs and makeup, are a central focus of this production,” says Lyric’s wigmaster and makeup designer. “They’re very vibrant, with period elements but also very bold colors. The wigs take period hairstyles and turn them up a notch. The reds, for example, aren’t a natural red hair color, they’re an exaggerated natural but carrot-orange red. From the research on fashion images done by our costume designer, Susan Mickey, we’ve gotten some big up-dos with lots of messy curls. Susan has incorporated great headpieces and hair jewelry into the wigs – the principal female characters all have something special to ornament their hair. The two leading men are both very sexy: the Count with his hair resembling a rock star of the 70s or 80s, *Figaro* with tousled hair that’s natural-looking but along the lines of a romance novel’s idea of his character.” Hatten has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre (both since 2006), as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin’s American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College.



TONY ROMANO

Countess Almaviva (Dame Felicity Lott) observes as her husband, the Count (Ruggero Raimondi) confronts his valet, Figaro (Samuel Ramey): The Marriage of Figaro at Lyric Opera, 1987-88 season.

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The Marriage of Figaro: Craziness, Reciprocity, Love

By Martha C. Nussbaum



DAN REST

Susanna and Figaro are finally married: the finale of Act Three at Lyric Opera, 2009-10 season.

Officially, *The Marriage of Figaro* (1786) is based on Beaumarchais's radical comedy of 1778, a savage indictment of feudalism that was quickly seen as a precursor of the French Revolution. Admirers of the play have typically found the opera disappointing, viewing it as an innocuous and even trivial drama of personal love with no political bite. Sometimes directors, embarrassed by this critique, try to make the opera more "serious" by imposing a simple, overt political message on it, flouting the subtle and volatile passions of Mozart's music.

But the world of human passion, love, craziness revealed in the music is profound in its own way. It would be a mistake to think that human passions are trivial, or indeed irrelevant to how men and women might possibly live together in society. The music, its own emotional universe, goes far deeper than Beaumarchais's play, deeper even than da Ponte's witty libretto, making a subtle and enduring statement about the imperfections and glories of human love, and the need for generous acceptance of those imperfections, if we are ever to pursue happiness together in a flawed world.

For Beaumarchais, the story's central contrast is that between the Count,

representative of the old regime, and Figaro, precursor of the new. One of our first clues to Mozart's subversive rereading is the fact, which we notice early, that Figaro and the Count are very similar, both musically and thematically. (The two roles are written so that the same singer could sing either role.) What do these men sing about when they are alone? Outraged honor, the desire for revenge, the pleasure of dominating your male adversary. What emotions are absent? Love, wonder, delight – even grief and longing. The energies that drive them are not alien, but deeply akin. If Figaro is the harbinger of a new world, we don't hear it, since his passions are those of the old. If he's going to be happy in love (and, we might add, if the new regime is to be happy in reciprocity), he will have to learn a different tune – and, as Mozart soon shows, he will need to learn it from women.

The females of the opera inhabit a musical and textual world that is from the beginning utterly unlike that of the men. First of all, it contains friendship. Susanna and the Countess plot together, joke together. Unlike the men, they use their similarity not for mutual combat but for cooperation. All this is in the libretto: but the music takes the suggestion of reciprocity and equality much further. In the remarkable

letter duet, the women take inspiration from one another's musical phrases, exchanging ideas with a sinuous capacity for response and a heightened awareness of the other's pitch, rhythm, and even timbre, ultimately achieving closely-knit harmony. Their musical partnership expresses a friendly attunement that is, we might say, an image of mutual respect, but also a reciprocal affection that goes deeper than respect.

This duet has acquired fame in American popular culture because of its use in the film version of Stephen King's *The Shawshank Redemption*, when Tim Robbins, the convict who has become the prison's librarian, figures out a way to play it for all the prisoners over the PA system, and, locking the door, stops the prison hierarchy from interfering until the duet is done. The men of *Shawshank* certainly are not fans of classical music, but they hear something in this music, and stop in their tracks, transfixed by a promise of happiness. As Morgan Freeman expresses it, looking back: "I have no idea what those two Italian ladies were singing about. Truth is, I don't want to know. Some things are better left unsaid. I'd like to think they were singing about something so beautiful, it can't be expressed in words, and it makes your heart ache because of

it...and for the briefest of moments, every last man in Shawshank felt free.”

What do the prisoners hear in the duet? Freedom, they say. But why, and how? First, they cannot help hearing an absence of hierarchy in the evenly-matched voices, and a partnership based on responsiveness rather than dictatorial power. This, in the context of Shawshank, is already freedom. But, as the voices soar out over the squalor of the prison yard, I think there is more to be heard in it: the idea of a kind of internal freedom, a freedom of the spirit that consists precisely in not caring about hierarchy, neither seeking to avoid being controlled by others nor seeking to control them. And that’s a radical idea indeed, both in the opera and in the movie’s world of American masculinity.

There is one male character in the opera who does not sing in a male voice: the teenage boy Cherubino, performed by a female mezzo-soprano. This already seems significant: and Cherubino’s education, it shortly emerges, is the focal point of the opera’s depiction of what a new type of man might be.

Cherubino is usually treated superficially, as a running joke throughout the opera, and this is, more or less, the way Beaumarchais treats him. His preoccupation with women and sex is indeed the source of much of the plot, as he turns up repeatedly in places where he should not be. In many productions of the opera, he is treated as a person with no sentiments, but only very intense bodily desires. Let us, however, pay closer attention to what he says and what he does.

Cherubino is clearly, in crucial ways, masculine. He is tall (Susanna has to ask him to kneel down so that she can put on his bonnet), good-looking (Figaro and the Count are both jealous of him), and sexually active (with his teenage girlfriend Barbarina). But he has been educated by women and by music: the prospect of military service appalls him, and singing, by contrast, comes naturally. How, then, do his emotions differ from those of all the male-voice characters in the opera?

He talks about love. He is the only male in the opera (before the last act, at any rate) who has the slightest interest in that emotion. Certainly, the breathlessness of his first aria, “Non so più cosa son,” expresses the promiscuous quality, as well as the confusion, of adolescent infatuation. But it also contains romantic sentiments. The musical idiom, breathless and yet tender, is utterly unlike the tense accents of the adult males. When we reach the Countess’s chamber, Cherubino’s difference from other males becomes even more evident. Deeply infatuated with the Countess, he has decided to make her a present. What sort of present? What naturally occurs to him is to write a poem, set it to music, and sing it himself.

The content of that passion (in the beautiful Act Two aria, “Voi che sapete”) is remarkable for its utter difference from the arias of all the other males. First of all, Cherubino simply talks about love, and about its beautiful female object. He has nothing to say about other men, and he seems utterly impervious to questions of honor, shame, and competition. Second, he

is eager to learn something, and he is eager to learn it from women: “You who know what sort of thing love is, women, tell me whether that is what I have in my heart.” Third, unlike all the other males, he is utterly vulnerable, and he makes no attempt to conceal his vulnerability. Finally, and most remarkably, he locates what he is pursuing in a place outside of his own ego: “I seek a good that is outside myself.” Hearing these words, we realize that no other male in the opera *does* seek a good outside himself: all are preoccupied with shielding the ego from shame. The music of the aria would tell us all this without the words. Here, if anywhere, Mozart’s music moves well beyond Da Ponte’s text.

How did Cherubino get to be this way, a way that promises real reciprocity in passion? Answer: he was brought up by women and kept a stranger to the men’s world. I would argue that he is therefore the opera’s pivotal character, a male who can be both delightful and loving, a harbinger of new possibilities for men and women.

How, then, do things end? In particular, what happens when the Count begs his wife for forgiveness? Temporarily, at least, the male world yields before the female world, asking for pardon. And then there is a pause. And what, in this silence, might the Countess be thinking, before she says “Yes”?

If she has any sense – and we know that she has a great deal – she will be thinking, “What on earth does this promise of renewed love really mean? Has this man, who has behaved badly for years, really become a new person just

DAN REST



COLUMBIA PICTURES / CASTLE ROCK ENTERTAINMENT

The “Letter Duet” with Danielle de Niese (Susanna) and Anne Schwanewilms (Countess), *Lyric Opera*, 2009-10 season; and Morgan Freeman and Tim Robbins in a moment from *The Shawshank Redemption* (1994), which used the duet to memorable effect in the soundtrack.



NANCY SORENSEN



TONY ROMANO



DAN REST



because our joke succeeded and he is publicly embarrassed?" And when, like the sensible woman she is, she gives herself the answer, "Surely not," then she must think again, asking herself, "But then, shall I accept him as he is, with his arrogance, his status-consciousness, his anxiety-driven infidelities? Shall I agree to live with just the hope or promise, and the occasional reality, of reciprocal love?"

When, then, after that pause, she answers "I am nicer, and I say yes," with a phrase that arcs downward, as if to touch him, she is saying yes to the imperfection in all their lives, accepting the fact that love, if frequently real, will always be uneven and far from blissful; that people will never get the entirety of what they long for; that even if men are capable of learning from women – and both Figaro and the Count have learned at least something – nonetheless we hardly have reason to expect these achievements to be stable, given the pressures culture and upbringing exert on human development. Indeed, it seems far more likely that Cherubino will be corrupted by the male world around him than that the other men will drop their quest for honor and status and learn to sing like Cherubino. The aversion to shame and the narcissistic desire for control are profoundly human; they are unlikely to go away, yielding a world in which all lovers get everything they want.

So, when she says that "yes," she is agreeing to love, and even trust, in a world of inconstancy and imperfection – an affirmation requiring more courage than any of the battlefield exploits mentioned by Figaro in "Non più andrai."

And here's where we arrive at politics, at a subtler and deeper level. What the Countess agrees to, here, is also what the ensemble also agrees to: "Ah, all of us will be happy *in that way*." What that seems to mean is that all present say yes to a world that seeks and aims at reciprocity, respect, and attunement without being starry-eyed about perfection, a world in which people commit themselves to liberty, fraternity, and equality, while understanding that these transcendent ideals are not to be attained by exiting from the real world into a pristine world, but rather by pursuing them in this one, in episodes of love and craziness.

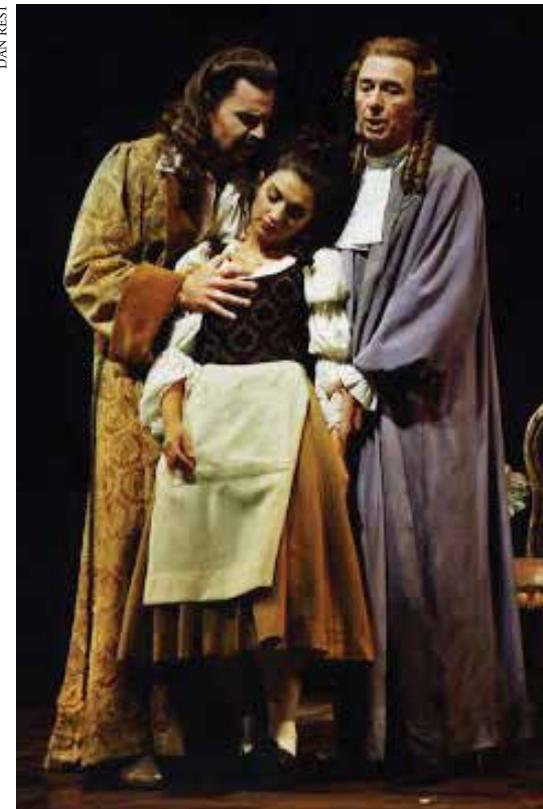
Four generations of superb Cherubinos: (top to bottom) Jarmila Novotná at the Metropolitan Opera and Teresa Berganza, Frederica von Stade, and Joyce DiDonato at Lyric Opera.

Life together in society requires something like an unjaundiced trust in the possibility of love (at least sometimes and for a while), and, perhaps above all, a sense of humor about the world as it is.

These ideas of trust and reconciliation are not clear in the text, but only in the music. But Mozart's music is not in some unattainable heaven, it is in the middle of our world, and in the bodies of those who sing it. It reshapes the world by reshaping breath itself. "This day of torment, of craziness, of foolishness – only love can make it end in happiness and joy." Indeed.

Martha C. Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics at The University of Chicago, has also taught at Harvard, Brown, and Oxford universities. The latest of her more than 20 books is Anger and Forgiveness, due to appear in 2016 and based upon the John Locke Lectures she recently delivered at Oxford. Also in 2016, she will be teaching a course on opera with Anthony Freud at The University of Chicago.

Susanna (Isabel Bayrakdarian) is about to faint, alarming the Count (Peter Mattei, left) and Basilio (Ryland Davies, right): The Marriage of Figaro at Lyric Opera, 2003-04 season.



DAN REST

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DIRECTOR'S NOTE

I saw my first *Figaro* a long time ago. It was at the Metropolitan Opera, and I went with my grandmother. I remember loving the music, and feeling so much joy and passion from it – despite the fact that, in truth, I wasn't seeing that onstage! It was a dark and distant production, without much interaction between the characters. I remember then listening to the music after I saw the opera and banishing the visual memories. It was the *music* that I remembered.

When Anthony Freud asked me to direct *Figaro*, I thought, "I'll give it the love and the life and the passion that I didn't see all those years ago. I'll stage this opera the way the music makes me *feel*"

– and you can't get to the fourth act of *Figaro* without feeling you're in heaven! The gods have descended, and it's simply a feast of joy, love, harmony and grace. Yes, the Count will probably fool around again, but he and the Countess will never leave each other – they share a bond of love despite their frailties. My thought was to give it the *joy – after much confusion*.

The opera's action takes place over 24 hours, things happen at the speed of lightning, and people's passions are combustible. It is here that the comedy lies, because, in all honesty, we're *all* quite combustible when we fall in love. I want to reveal what we feel when we're hit with the extreme emotions – both of love and jealousy.

This is not a stylized production because Mozart's opera is deeply connected to human behavior. How would you respond if *you* were in that particular situation? The singers know their roles better than I ever can, so I'll ask them to share what would be in their hearts if they were in the same position as their characters. What would *you* do if you found your lover with someone else? What would you do if you wanted to get your lover *back*? How would you behave if you loved someone who refused to pay attention to you? These are the questions I ask myself – and the answers are all within the music and the souls of the singers. Everything Mozart composed is rooted in the truth of our all-too-human behavior.



Act Three of Lyric Opera's new production, designed by James Noone

I love how this entire opera is focused (as we often are...) upon whether someone is sleeping with somebody or not, and whether they *will* sleep with somebody or not. Marcellina wants to sleep with Figaro, and she's going to make him marry her. Figaro and Susanna are both eager to get married to each other, and the Count has a seemingly endless appetite for anyone wearing a skirt. And then there's the Countess, who is heartbroken that her husband has lost interest in her. The whole second act takes place on and around our 25-foot-wide bed, with a headboard and footboard you can sit on. I hope we're going to surprise the audience within our new world. People will be sitting,

standing, reclining, singing on that bed quite a lot. The action is inspired by the music, with Mozart serving as our chief collaborator (among a large team of brilliant artistic and technical collaborators here "on the ground" at the Lyric).

For Act Four, the night scene in the garden, Mozart places all his principals in the dark, moving and hiding from one another; a few must never be seen by the others. It's a challenging scene in terms of stage direction, but I believe there's the potential to find humor and much poignancy within the scene's inherent farce, as the garden statues represent lovers who have travelled the same emotional journeys in their lives as our characters do now – and as we have, too.

I want to make this exquisite exploration of our human nature believable, and to celebrate the magic of music and the wonder of love. After a mysterious night of madness, we hope that love and forgiveness will heal all of our hearts. If I had one wish for this *Figaro*, it would be this: that everyone leaves the Civic Opera House tonight on Cloud Nine. There could be no greater gift.

— *Barbara Gaines, edited by Roger Pines, from a conversation with Roger Pines and Maggie Berndt in May 2015.*



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Jonathan Beyer

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

Bass-baritones

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

Basses

Dmitry Belosselskiy
Runi Brattaberg
Patrick Guetti
Matthew Rose
Brindley Sherratt
Bradley Smoak
Stefan Szkafarowsky

Principal Dancers

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

Actors

McKinley Carter
Jeff Dumas
Cory Goodrich
Dev Kennedy
Jennie Sophia
Genevieve Thiers
Michael Weber
Jonathan Weir
Jonah D. Winston
Fred Zimmerman

Conductors

Sir Andrew Davis
Edward Gardner
Henrik Nánási
Carlo Rizzi
Emmanuel Villaume

Directors

Joan Font
Barbara Gaines
Sir David McVicar
Kevin Newbury
Matthew Ozawa
Bartlett Sher
Susan Stroman
Martina Weber

Associate Directors

Gina Lapinski
Joan Anton Rechi
Dan Rigazzi

Set and Costume Designers

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

Lighting Designers

Paule Constable
Albert Faura
Duane Schuler
Jennifer Tipton
Robert Wierzel

Projection Designer

Greg Emetaz

Chorus Master

Michael Black

Choreographers

Xevi Dorca
Andrew George
Harrison McEldowney

Associate Choreographer

Joshua Buscher

Assistant Choreographer

Lauren Kadel

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

B. H. Barry
Chuck Coyl
Nick Sandys

Translators for English Titles

Patricia Houk
Derek Matson
Roger Pines
Francis Rizzo
Colin Rure



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.



Susanne Mentzer as Cherubino in *The Marriage of Figaro* at Lyric Opera, 1991-92 season.

Supernumeraries

Regular Supernumeraries

Men

Emil Aguliera
 Roy Arvio
 Ricardo Basch
 Arch Bryant
 Dennis Delavara
 Bill DuBois
 Roy Fisher
 Weston Ford
 Robert Frenier
 Kenneth Giambrone
 Michael Goto
 Bob Grist
 Mark Heller
 Peter Hillebrand
 Michael Horvich
 Ken Izzi
 Garland Jones
 Jim Klafra
 John Larrieu

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

Women

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

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

Lyric Unlimited

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

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

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

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

Lyric Unlimited Backstage Tour Guides



TODD ROSENBERG

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

Maria C. Green: *Upholding a Legacy*

If one were searching for an example of a thriving partnership, they would need look no further than the relationship between Illinois Tool Works and Lyric Opera of Chicago. With more than three decades of annual, special project, and production giving, ITW is one of Lyric's most generous corporate supporters. As sponsors of the Opera Ball annually since 2002, ITW has played a vital role in cementing an important tradition in Lyric's season. ITW's cosponsorship of mainstage opera productions dates back to *The Pearl Fishers* in the 1997-98 season, and the company has contributed to such special events as the triennial Wine Auction and Lyric's celebratory 50th and 60th Anniversary Galas. ITW has invested in Lyric's future by supporting the Building on Greatness Capital Campaign and the Breaking New Ground Campaign.

Currently at the forefront of ITW's relationship with Lyric is Maria Green, Senior Vice President, General Counsel and Secretary of the century-old global manufacturing giant, who serves on Lyric's Board of Directors, Executive and Lyric Unlimited Committees.

Maria follows a long line of respected leaders from ITW to serve on Lyric Opera's Board of Directors, humbly filling the vacancy left by ITW's late Chairman and CEO, David Speer. "I was honored when Scott [Santi] asked me to take over the seat on the Board for ITW. I was very close to David, and in a small way, I feel I am continuing the legacy." Other esteemed ITW representatives still serving on Lyric's Board include retired ITW Chairmen and CEOs W. James Farrell and John D. Nichols, as well as ITW Lead Director Robert S. Morrison.

A shared personal appreciation for Lyric Opera with husband Greg Lewis preceded Maria's appointment to the Board of Directors. "My mother-in-law Vivian Lewis has been a subscriber since she was in her thirties – more than 50 years!" And although no one in her childhood household was musically inclined, Maria was fortunate enough to have access to exceptional live theater starting from a young age. "When I was growing up in New York City, my mother used to take me down to the Hot Tix booth in lower Manhattan, and back then you could get tickets for about five dollars. I saw a lot of Broadway shows that way, like *Oklahoma!* and *Annie Get Your Gun*. Occasionally we got discount tickets to the Met, too. As a little girl, the pomp and circumstance of being in a theater, getting dressed up and seeing a live performance, it really influenced me."

Valued at ITW for her thoughtful approach to management and her dedication to seeing a deal through to the end, Maria is a tenacious yet admired corporate executive. Her genuine love of opera is the "cherry on top" which makes her an ideal board member and corporate advocate for Lyric Opera. "ITW has an awareness that there are fewer and fewer landmark companies in Chicago, and we feel we have a duty to be front and center in the arts and to fund the cultural things that go on in this city. Additionally, to be able to support something that was important to the Smith family [who founded ITW and loved opera] helps us to feel more a part of the legacy of the company."

When asked how ITW's long-standing support might translate to corporations who are not yet involved with Lyric Opera, Maria explains, "For a corporation it is all about enhancing your brand and determining what the value is for your company. At ITW, we talk about the principle of 80/20, where 80% of your revenue comes from 20% of your customers, or 80% of your income is attributed to 20% of the products you sell. So our approach is to focus on that small percentage of customers or products that will yield the biggest return, and I think we take the same approach when we talk about supporting the arts. Through our long-standing relationship with Lyric, we see the value from our perspective, and we see the importance of focusing on just a few things that will yield the results we are looking for."



Greg Lewis and Maria Green

Lyric is proud to uphold its end of the partnership by striving to be the great North American opera company, garnering attention from around the world for its acclaimed productions and innovation through its Lyric Unlimited initiatives. "ITW is a global company. Over 50% of our revenue comes from outside the U.S., so we are constantly being mindful of the fact that we are not just U.S. based. That Lyric is thinking not just about how to be the best company in Illinois or the best company in the U.S., but how to be viewed as a global company is very consistent of how we think of ourselves.

"I had the good fortune of being on vacation in Italy and while we were in Venice, we attended an opera. While we were waiting for the opera to begin, I started a conversation with someone sitting next to me, and upon hearing we were from Illinois, the gentleman asked whether we saw a lot of opera there. When I told him that I was on the Board of Lyric, he had heard great things about the company. I was really blown away by that. Lyric's effort to be viewed more globally is clearly having some success."

— Meaghan Stainback

Lyric



Miles D. White

ABBOTT FUND

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



KATHERINE A. ABELSON and ROBERT J. CORNELL

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



ADA and WHITNEY ADDINGTON

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



JOHN and ANN AMBOIAN

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



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 34 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Civic Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors.



PAUL M. ANGELL FAMILY FOUNDATION

The Paul M. Angell Family Foundation strives to advance society through the performing arts, conservation of the world's oceans, and alleviation of poverty. The Foundation's namesake, Paul M. Angell, founder of Newly Weds Foods, dedicated the early part of his life to serving his country and performing as a member of John Philip Sousa's U.S. Navy Band during World War I. He believed in hard work, self reliance, and optimism, and the Foundation is intended to honor him and his ideals. At Lyric, the Paul M. Angell Family Foundation has been a generous supporter of Lyric's Annual Campaign and Lyric Unlimited programming, cosponsoring *The Family Barber* (2013/14) and *The Magic Victrola* (2014/15).

ANONYMOUS CONTRIBUTORS

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



Tim Christen

BAKER TILLY VIRCHOW KRAUSE LLP

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



THE BARKER WELFARE FOUNDATION

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



JULIE and ROGER BASKES

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



JAMES N. and LAURIE V. BAY

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



MARLYS A. BEIDER

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



RANDY L. and MELVIN R. BERLIN

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



BMO HARRIS BANK

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

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



HENRY M. and GILDA R. BUCHBINDER

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

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



CAROLYN S. BUCKSBAUM

Lyric Opera sincerely appreciates the extraordinary leadership and generosity of Kay Bucksbaum. An avid subscriber and longtime patron of Lyric with her late husband Matthew, the Bucksbaum Family's very generous challenge grant re-established Lyric's regional and national/international radio broadcasts in 2006. Kay's incredible continued matching support makes possible The Lyric Opera Broadcasts, which draw 16 million listeners annually. "Lyric is a

great national institution," Matthew once said, "and it gives our family great pleasure to know these broadcasts bring Lyric's wonderful performances to so many in Chicago and around the globe."



THE JOHN and JACKIE BUCKSBAUM FAMILY

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

John and Jackie Bucksbaum



MARION A. CAMERON

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

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



AMY and PAUL CARBONE

Lyric is very appreciative of the friendship of Amy and Paul Carbone. A dynamic member of Lyric's Board of Directors since 2007, Paul currently serves as its Treasurer, chairs the Finance Committee, and is a member of the Executive, Audit and Investment Committees. Having previously sponsored Lyric's NEXT student ticket initiative and Backstage Tours, Amy and Paul Co-Chaired last season's record-breaking 60th

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



DAVID and ORIT CARPENTER

David and Orit Carpenter have been staunch supporters of Lyric Opera for many years, and have recently made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David Carpenter has helped secure six production

cosponsorships through Sidley Austin LLP, where he was a Partner for over 30 years and where he now serves as Senior Counsel. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



CELLMER/NEAL FOUNDATION FUND

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

Jeffrey C. Neal and Susan Cellmer



THE ELIZABETH F. CHENEY FOUNDATION

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

Elizabeth F. Cheney

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



NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND

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

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



MR. and MRS. JOHN V. CROWE

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

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



Lester and Renée Crown

THE CROWN FAMILY

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

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

THE DAVEE FOUNDATION

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



JOHN EDELMAN and SUZANNE KROHN

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

initiatives, and John also serves on the Lyric Unlimited Committee.



STEFAN T. EDLIS and GAEL NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named their seats through the Your Name Here program. Stefan and Gael

have previously cosponsored four mainstage operas, and are generously cosponsoring this season's new production of *Wozzeck*. They also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.

EXELON

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



MR. and MRS. W. JAMES FARRELL

Lyric sincerely appreciates the dedicated support of Maxine and Jim Farrell. Devoted fans of opera, the Farrells are Lyric subscribers and have both taken substantial leading roles in fostering the company's success. Maxine Farrell is a past President of Lyric's Women's Board (2005-2008) and was Chairman of Opera Ball 2004. W. James Farrell, retired Chairman and CEO of Illinois Tool Works, has served on Lyric's Board of Directors since 1996. They provided a substantial gift to Lyric to establish the W. James and Maxine P. Farrell French Opera Endowed Chair and made a major contribution to the Campaign for Excellence and the Breaking New Ground Campaign. They were cosponsors of *Werther* (2012/13), and *The Sound of Music* (2013/14), and this season, Mr. and Mrs. Farrell generously cosponsor *Romeo and Juliet*.



Mark Ferguson and Liza Yntema

THE FERGUSON-YNTEMA FAMILY TRUST

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

FORD FOUNDATION

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



MAURICE and PATRICIA FRANK

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



Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. In past seasons, Julius Frankel sponsored Lyric productions of *Andrea Chénier* (1979) and *Lohengrin* (1980) in memory of Betty Frankel. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have

benefited greatly from the Foundation's major grants for general operating support and production sponsorships. The Julius Frankel Foundation has generously sponsored/cosponsored many celebrated new productions at Lyric including *Die Fledermaus* (1989/90), *Xeres* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainick, *Cavalleria rusticana/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius.



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the

Elizabeth Morse Genius Charitable Trust. Along with The Elizabeth Morse Charitable Trust, the Trust sponsors mainstage productions each season, and is cosponsoring this season's *Nabucco*. The Trust funds Lyric's ongoing board diversity efforts, and helped preserve Lyric's history through support of the Archives project. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.



ANN and GORDON GETTY FOUNDATION

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



BRENT and KATIE GLEDHILL

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

Brent Gledhill is the Global Head of Investment Banking at William Blair & Company and a member of the firm's Executive Committee. Lyric is honored to have him serve on its Board of Directors and Audit Committee, and as Chairman of the Innovation Committee.



WILLIAM and ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and cosponsored the Overture Society Luncheons for many years. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the Building on Greatness Capital Campaign. This season, the Gofens are cosponsoring

Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett, and have made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of 25 Lyric new productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa, is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring Cycle*, starting with *Das Rheingold* (2016/17) and concluding with the complete *Cycles* in 2019/20. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Russell Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



SUE and MELVIN GRAY

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



MR. & MRS. DIETRICH M. GROSS

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 19 Lyric productions since 1987/88 including last season's new production of *Don Giovanni* and this season's *Der Rosenkavalier*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. They made a leadership gift to the Breaking New Ground Campaign in support of Lyric's future. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by awarding him the Carol Fox Award, Lyric's most prestigious honor.



JOHN R. HALLIGAN CHARITABLE FUND

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

John R. Halligan



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

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

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



Alyce H. DeCosta

WALTER E. HELLER FOUNDATION

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



J. THOMAS HURVIS

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



Maria C. Green

ITW

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



EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A life-long opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received leadership gifts from the Jannottas for the Breaking New Ground Campaign, the Campaign for Excellence, and the Building on Greatness Capital Campaign, in addition to their generous gifts to the Annual Campaign.



JENNER & BLOCK

Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign, the Annual Campaign, the Campaign for Excellence, Fantasy of the Opera, Opera Ball, and Wine Auction. Lyric is fortunate to have Craig C. Martin, a Partner at Jenner & Block, as a valued member of its Board of Directors and Executive Committee.

Craig C. Martin

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.

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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.



MR. and MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Last season, they were Diamond Patrons of the 60th Anniversary Concert and Diamond Ball. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF and MARGOT LAKONISHOK

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign, and they made significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Capriccio* and this season's *Cinderella*. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive and Investment Committees.



JIM and KAY MABIE

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

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

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



Robert H. Malott

MALOTT FAMILY FOUNDATION

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



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schriedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of

the production sponsorship family, most recently cosponsoring *Otello* (2013/14) and *Il Trovatore* (2014/15). This season, the Mazza Foundation generously cosponsors *The Merry Widow*. Lyric is honored to have Joseph O. Rubinelli, Jr. serve on its Board of Directors, Production Sponsorship and Compensation Committees.



ROBERT and EVELYN McCULLEN

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

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



BLYTHE JASKI MCGARVIE

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

THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres; the centerpiece of the initiative was Lyric's mainstage world premiere of Bolcom's *A Wedding*. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. During the 2012/13 season The Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for last season's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continues its unparalleled legacy by cosponsoring this season's world premiere of mainstage production *Bel Canto*.



THE MONUMENT TRUST (UK)

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



MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Campaign for Excellence and Breaking New Ground Campaign, and have cosponsored *Oklahoma!* (2012/13), *The Sound of*

Music (2013/14), and *Carousel* (2014/15). Susan and Bob generously cosponsor *The King and I* this season.



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust continues its legacy as production cosponsors by supporting this season's *Nabucco*.

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

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors, and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Fantasy of the Opera, and Operathon, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

NATIONAL ENDOWMENT for the ARTS

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



THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently *Don Giovanni* and *Carousel* (both 2014/15) and cosponsors *The Marriage of Figaro* and *The King and I* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

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

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.

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



NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15) and this season's production of *Romeo and Juliet*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia Florian is a vital member of Lyric's Board of Directors, Executive Committee and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.

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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.

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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.

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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.



OPTUMRX

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



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, the Breaking New Ground Campaign, and Wine Auctions. Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



POWERSHARES QQQ

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



PRINCE CHARITABLE TRUSTS

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



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

The Pritzker Foundation is a leading supporter of arts and education philanthropies in Chicago. Lyric Opera of Chicago is truly grateful for the Pritzker Foundation's generous support of the Breaking New Ground Campaign to underwrite the Pritzker Family Concert Shell, designed by renowned Chicago architect Jeanne Gang and Studio Gang architects. Lyric Opera is honored to have Life Member Mrs. Jay A. Pritzker and M. K. Pritzker serve on its esteemed Women's Board.



John Oleniczak Vinay Couto

PwC

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

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



DAVID RAMON

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



MR. and MRS. WILLIAM H. REDFIELD

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

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



J. CHRISTOPHER and ANNE N. REYES

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

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

LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

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



BETSY and ANDY ROSENFELD

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



MR. and MRS. EDWARD B. ROUSE

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



PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Par and Shirley Ryan Family

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



DR. SCHOLL FOUNDATION

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

Jack and Catherine Scholl



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

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



LIZ STIFFEL

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



Carol and William Vance

MRS. HERBERT A. VANCE and MR. and MRS. WILLIAM C. VANCE

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



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists in her roles as a Ryan Opera Center Distinguished Benefactor and Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT Discount Tickets for College Students, and Opera in the Neighborhoods, as well as Fantasy of the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors *The Merry Widow*, having previously cosponsored several mainstage productions. Donna also made a leadership gift to the Breaking New Ground Campaign to secure Lyric's future. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Production Sponsorship Committees, and on the Ryan Opera Center Board.

THE WALLACE FOUNDATION

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



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than three decades, they have enjoyed attending Lyric performances and special events, and have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Errant Families sponsored more than 20 Lyric productions. Roberta and Bob made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. The Washlows have annually remained valued members of the production sponsorship family, and generously cosponsor this season's world premiere of *Bel Canto*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.



MR. and MRS. ROBERT G. WEISS

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

MR. and MRS. ROBERT E. WOOD II

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



HELEN and SAM ZELL

Helen and Sam Zell are passionate supporters of Chicago's vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign and special projects, including the Wine Auction, for many years. Helen and Sam Zell have previously cosponsored several new productions, and this season are generous cosponsors of Lyric's world premiere *Bel Canto*.



Anne Zenzer and husband Dominick DeLuca

ANNE ZENZER

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

Lyric

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC | 

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

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

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

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

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The Monument Trust (UK)

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Look To The Future

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Distinguished Conductor Award
 Sarah and A. Watson Armour III

LYRIC OPERA ENDOWED FUNDS

Estate of Robert and Isabelle Bass
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 John D. and Catherine T. MacArthur Foundation
 Estate of Marjorie A. Mayhall
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 Drs. Joan and Russ Zajtchuk

PRODUCTION ENDOWMENT FUND

James K. Genden and Alma Koppedraijer
 Wayne S. and Lenore M. Kaplan

Major Contributors

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 more were received by August 1, 2015.

Annual Meeting Dinner

Bartlit Beck Herman Palenchar &
Scott LLP
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Amy and Paul Carbone

Lyric Opera of Chicago Broadcasts

The Hurvis Family Foundation

With Matching Funding by:

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Cast Parties

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Mrs. William B. Graham
Robert and Evelyn McCullen
Lisbeth Stiffel
Mr. and Mrs. Robert G. Weiss

Champagne Onstage

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Dmitri Hvorostovsky Reception

Anne Zenzer and Dominick DeLuca

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Opening Night Gala

Aon

Opera Ball

ITW
Northern Trust

Opera Ball Reception

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Opera Ball Grand March

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