Lyric
Lyric
Table of Contents

IN THIS ISSUE Wozzeck – pp. 24-38

6 From the General Director
8 From the President
10 Board of Directors
12 Women’s Board/Guild Board/Chapters’ Executive Board/Ryan Opera Center Board
14 Administration/Administrative Staff/Production and Technical Staff
16 What Is Tech Week?
24 Tonight’s Performance
25 Synopsis
27 Cast
28 Artist Profiles
35 Opera Notes
38 Director’s Note
40 Musical Staff/Orchestra/Chorus
43 Supernumeraries/Lyric Unlimited/Education Corps
44 Patron Salute
46 Aria Society
55 Breaking New Ground/Look To The Future
57 Major Contributors – Special Events and Project Support
58 Ryan Opera Center
59 Ryan Opera Center Contributors
60 Lyric Unlimited Contributors
61 Planned Giving: The Overture Society
63 Annual Corporate Support/Special Thanks and Acknowledgements
65 Annual Individual and Foundation Support
71 Commemorative Gifts
72 Facilities and Services/Theater Staff

On the cover: Montage – soldier photo (public domain) by James Francis Hurley, grave photo from Margaret Hall Collection of the Massachusetts Historical Society.
Lyric
Lyric
I know that a great many people have asked themselves the question, “Is opera really for me?” People go gladly to the movies or the theater, yet at the same time they may seem reluctant to give opera a try. I want to persuade you that opera is indeed for you, and this opera, Alban Berg’s *Wozzeck*, in particular. Experiencing it at Lyric Opera, you’ll discover theater set to some of the most powerful, gripping, and beautiful music ever written.

Of course, this isn’t a particularly cheery work – there’s no getting around that. It’s a dark, gripping story, full of unnerving emotional depths. On the other hand, the impact of *Wozzeck* will leave you stunned and deeply moved. If you love great drama, whether onstage or onscreen, *Wozzeck* is your perfect entry point to opera.

*Wozzeck* overwhelmed me for the first time more than 40 years ago. I remember seeing it as a teenager at Covent Garden in London, at a time when I was beginning to get completely hooked on the glories of this art form. I’d never experienced anything like *Wozzeck*, and it remains a piece that, in my view, makes a unique impact. It’s very short, and both dramatic and romantic at the same time. The brilliance with which every scene is constructed, the devastation of the title character in understanding the betrayal of the woman he loves, the final catastrophe that overtakes them both – all of this stays with you forever. It unfolds to riveting, astoundingly imaginative music.

Conducting *Wozzeck* requires the abilities of a superbly skilled and profoundly expressive musician. We’re exceedingly fortunate that our music director, Sir Andrew Davis, will be on the podium for this production. Berg’s music is one of his great passions, and he’s conducted it all over the world with great distinction. The only major work of Berg that Sir Andrew has yet to conduct is *Wozzeck*, which he has longed to do for many years. It will be enormously exciting for all of us to share what is unquestionably a hugely significant milestone in his operatic career.

Sir David McVicar is an immensely distinguished director whose work has been seen at Lyric repeatedly and with consistently outstanding success over a period of nearly 15 years. When Sir David discussed his approach to *Wozzeck* with me, I was impressed by the fact that he is treating it as a romantic story. He has set the opera at the end of World War I, in the aftermath of that great destructive conflict, presenting characters affected in widely different ways by the traumas of contemporary society.

Lyric has welcomed the greatest artists in the world for more than six decades. While giving extraordinarily talented young singers major opportunities (notably members of our Ryan Opera Center, several of whom are performing in *Wozzeck*), we continue to relish visits from eminent artists internationally and give them rewarding opportunities for Lyric debuts. No fewer than five important European singers in *Wozzeck* – Tomasz Konieczny, Angela Denoke, Stefan Vinke, Gerhard Siegel, and Brindley Sherratt – are all new to Lyric this season, and I couldn’t be more excited about that.

After seeing and hearing *Wozzeck* at Lyric, I know you’ll agree with me that the superb talents involved in this new production have created an unforgettable piece of music theater, doing full justice to the genius of Alban Berg.

Anthony Freud
Lyric
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.

David T. Ormesher
Lyric
Board of Directors

Life Directors
Frank W. Considine
Edgar Foster Daniels
Richard J. Franke
Edgar D. Jannotta
George E. Johnson
Robert H. Malott
James J. O’Connor
Gordon Segal
Robert E. Wood II

Mark E. Ferguson
Michael W. Ferro, Jr.
Rick Fezell
Russell W. Fisher
* Renée Fleming
* Sonia Florian
Mike Foley
* Anthony Freud
Ronald J. Gidwitz
* Ruth Ann M. Gillis
* Brent W. Gledhill
Ethen Gofen
* Howard L. Gottlieb
Melvin Gray
* Maria C. Green
* Dietrich M. Gross
Mary Pat Hay
Elliot E. Hirsch
Eric L. Hirschfield
* J. Thomas Hurvis
Gregory K. Jones
† Stephen A. Kaplan
Kip Kelley II
* Richard P. Kiphart
* Nancy W. Knowles
† Fred A. Krehbiel
* Josef Lakonishok
† Robert W. Lane
Richard A. Levy
* James W. Mabie
* Craig C. Martin
Robert J. McCullen
Blythe J. McGarvie
Andrew J. McKenna
Frank B. Modruson
Robert S. Morrison
* Allan B. Muchin
* Linda K. Myers
Jeffrey C. Neal
Sylvia Neil
† John D. Nichols

Kenneth R. Norgan
Sharon F. Oberlander
* John W. Olseniczak
Olufunmilayo I. Olopade, M.D.
* David T. Ormesher
* William A. Osborn
Matthew J. Parr
Jane DiRienzo Pigott
Don M. Randel
* Anne N. Reyes
J. Christopher Reyes
Thomas A. Reynolds III
† William C. Richardson, Ph.D.
Collin E. Roche
Ricardo Rosenkranz
Edward B. Rouse
Joseph O. Rubinelli, Jr.
* Shirley Welsh Ryan
Claudia M. Saran
Rodd M. Schreiber
* Jana R. Schreuder
Marsha Serlin
* Brenda M. Shapiro
* Eric S. Smith
Pam Szokol
Franco Tedeschi
Mark A. Thierer
Cherryl T. Thomas
* William C. Vance
* Donna Van Eekeren
Mark Wagner
Robert L. Washlow
Miles D. White

William Mason
General Director Emeritus

* Indicates member of the Executive Committee
† Indicates National Director
Lyric
Lyric Opera of Chicago

Women’s Board
† Mimi Mitchell
  President
† Margot Stone Bowen
  Vice President of Board Activities
† Mrs. Michael Ferro
  Vice President of Education
† Mrs. Matthew A. Fisher
  Vice President of Fundraising
† Corinne Wood
  Vice President of Special Events
Trisha Rooney Alden
Mrs. Anthony A. Antoniou
Suzette B. Bulley
Marie Campbell
Mamie Biggs Case
Mrs. Alger B. Chapman, Jr.
Elizabeth O’Connor Cole
Mrs. Nancy Carrington Crown
* Mrs. Lester Crown
* Mrs. Richard W. Durkes
* Mrs. W. James Farrell
Regan Rohde Friedmann
Mrs. Robert W. Galvin
Lili Gauhin
† Mrs. Ronald J. Gidwitz
Keith Kiley Goldstein
Mrs. William B. Graham
Annemarie H. Gramm
Karen Z. Gray
Mrs. King Harris
Mrs. Julian W. Harvey
† Caroline T. Huebner
Elinor Addington Jannotta
Mrs. Philip E. Kelley
† Rebecca Walker Knight
Mrs. Frederick A. Krebbl
Mrs. Richard H. Lenny
Mrs. Arthur C. Martinez
* Mrs. Richard P. Mayer
* Mrs. William R. Jentes
Mrs. Robert E. Largay
John M. Kohlmeier
* Robert F. Finke
Mrs. John H. Andersen
Sustaining Members
* Mrs. Anthony Antoniou
* Mrs. J. William Cuncannan
* Mr. Roy Fisher
* Mrs. Donald Grauer
* Mrs. Patrick R. Grogan
* Mrs. Donald Grauer
* Mr. Roy Fisher
* Mrs. Dorothy Kuechel
Lester Marriner
Ms. Susan Miller
* Ms. Jennie M. Bigheimer
* Mr. and Mrs. Theodore D. Tieken
† Mrs. Patrick G. Ryan
Betsy Bergman Rosenfield
† Mrs. J. Christopher Reyes
M.K. Pritzker
Mrs. James C. Pritchard
Mrs. Frederick H. Prince
Mrs. Jerry K. Pearlman
Mrs. Frederick H. Prince
Mrs. James C. Pritchard
M.K. Pritzker
*† Mrs. J. Christopher Reyes
Glo Rolihed
Betsy Bergman Rosenfield
* Mrs. Patrick G. Ryan
Mrs. James L. Sandner
Nancy Santi
Nancy S. Searle
Mrs. Alejandro Silva
Mrs. John R. Siragusa
Mrs. Lisbeth Stiffel
Mrs. James P. Stirling
Marielyn Thoma
* Mrs. Theodore D. Tieken
Mrs. Richard H. Wehman
Mrs. Robert G. Weiss
Mrs. Patrick Wood-Prince
Life Members
Paula Hannaway Crown
* Mrs. A. Campbell de Frise
* Jane Duboise Gargiulo

Guild Board of Directors
† Oscar Tavosian President
† Kathleen E. Manning
  Vice President – Backstage Tours
† Craig R. Milkint
  Vice President – Membership
† Ms. Julie Anne Benson
  Vice President – Fundraising
† Frank DeVincentis
  Vice President – Benefit
† Michael Tirpak Secretary
Marc Lacher Treasurer
Maggie Rock Adams
Ms. Allison Alexander
Ms. Lorraine Marie Arbetter
Leslie Bertholdt
* Patrick J. Bitterman
Minka Bosco
Sarah Demet
Eleni Dorros
Mrs. Amanda Fox
Lauree Jaffe
Mark Kozloff, M.D.
Mrs. Daria M. Lewicky
Jonathan B. Lewis, Sr.
Daniel T. Manogian
* Ms. Martina M. Mead
Melissa Mounce Mithal
Kimberly Palmisano
Jeffrey Port, M.D.
Nathaniel Pusey
Ms. Christina M. Rashid
David J. Seleh
Mary Lynne Shafer
Ms. Joan M. Solbeck
James A. Staples
Karianne Wardell
Ms. Cathy Wloch
Ms. Anne Zenzer

Sustaining Members
Mrs. John H. Andersen
* Mrs. Gustavo A. Bermudez
Mrs. Avrum H. Dennen
* Robert F. Finke
Mrs. William R. Jentes
Chester T. Kamin
* Kip Kelley
John M. Kohlmeier
* Mrs. Robert E. Largay
James G. McCormick
Ms. Britt M. Miller
* John H. Nelson
Mrs. Lisbeth Stiffel
R. Todd Vieereg

Chapters’ Executive Board
† Mrs. Sherie Shapiro President
† Mrs. Peggy Beata
  Vice President – Development
† Mrs. Carla Thorpe
  Vice President – Community Relations
† Mr. Jonathan Eklund
  Vice President – Membership
† Ms. Ingrid Dubberke
  Vice President – Program
† Mr. David Nelleman Treasurer
Rick Greenman Secretary

Ms. Judith A. Akers
Ms. Marlene R. Boncosky
Mrs. Robert C. DeBolt
Mr. Joseph Ender
Ms. Erika Erich
Ms. Nancy R. Fifeild
Ms. Margie Franklin
Dennis C. Hayes
Mrs. Mary Lanz Houston
Virginia Jac
Ms. Kate Letarte
Ms. Vee Minarich
Mary Robbins
Laura Shimkus
Ms. Claudia Winkler

Sustaining Members
* Ms. Julie Anne Benson
* Mrs. William Hamilton
* Mrs. Jorge Iorgulescu
* Mrs. Dorothy Kuechel
Lester Marriner
Ms. Susan Miller
* Mrs. Michael Oberman
* Ms. Jennie M. Bigheimer
* Mr. and Mrs. Theodore D. Tieken

Life Members
* Mrs. Anthony Antoniou
* Mrs. J. William Cuncannan
* Mr. Roy Fisher
* Mrs. Donald Grauer
* Mrs. Patrick R. Grogan
* Mrs. Merwyn Kind
Mrs. Jonathan R. Laing
* Mrs. Frank M. Lieber
* Mrs. Howard S. Smith
* Mrs. William C. Tippens
* Mrs. Dorothy V. Wadley
* Mrs. Eugene E. White

Chapter Presidents
Barrington
Ms. Marlene Boncosky
Evanston
Barbara Eckel
Far West
Judy Marshall
Flushing Area
Ms. Sharon Gibson
Glencoe
Mrs. Brenda Lenahan
Hinatilde
Joseph Endler
Hyde Park/Kenwood
Ms. Vee Minarich
Lake Geneva
Ray Ring
Near North
Jackie Knight
Northfield
Ms. Margarita Brown
Northwest
Ms. Dorothy Kuechel
Riveride
Rick Greenman
Wilmette
Mrs. Nancy R. Fifeild
Winnetka
Mrs. Julie McDowell

Ms. Judith A. Akers
Ms. Marlene R. Boncosky
Mrs. Robert C. DeBolt
Mr. Joseph Ender
Ms. Erika Erich
Ms. Nancy R. Fifeild
Ms. Margie Franklin
Dennis C. Hayes
Mrs. Mary Lanz Houston
Virginia Jac
Ms. Kate Letarte
Ms. Vee Minarich
Mary Robbins
Laura Shimkus
Ms. Claudia Winkler

Sustaining Members
* Ms. Julie Anne Benson
* Mrs. William Hamilton
* Mrs. Jorge Iorgulescu
* Mrs. Dorothy Kuechel
Lester Marriner
Ms. Susan Miller
* Mrs. Michael Oberman
* Ms. Jennie M. Bigheimer
* Mr. and Mrs. Theodore D. Tieken

Life Members
* Mrs. Anthony Antoniou
* Mrs. J. William Cuncannan
* Mr. Roy Fisher
* Mrs. Donald Grauer
* Mrs. Patrick R. Grogan
* Mrs. Merwyn Kind
Mrs. Jonathan R. Laing
* Mrs. Frank M. Lieber
* Mrs. Howard S. Smith
* Mrs. William C. Tippens
* Mrs. Dorothy V. Wadley
* Mrs. Eugene E. White

Chapter Presidents
Barrington
Ms. Marlene Boncosky
Evanston
Barbara Eckel
Far West
Judy Marshall
Flushing Area
Ms. Sharon Gibson
Glencoe
Mrs. Brenda Lenahan
Hinatilde
Joseph Ender
Hyde Park/Kenwood
Ms. Vee Minarich
Lake Geneva
Ray Ring
Near North
Jackie Knight
Northfield
Ms. Margarita Brown
Northwest
Ms. Dorothy Kuechel
Riveride
Rick Greenman
Wilmette
Mrs. Nancy R. Fifeild
Winnetka
Mrs. Julie McDowell

Young Professionals
Patrick M. Callahan President
Justin Breitfelder Vice President
Charlotte Bohrer Secretary
Jennifer Delargrange
Events Logistics Co-Chair
Lisa DeAngelis
Events Logistics Co-Chair
Claudine Tamburato
Events Promotions Chair
Martha Grant Membership Chair
Laura Guilli Member at Large
Santosh Venkataraman
Member at Large

The Patrick G. and Shirley W. Ryan Opera Center Board of Directors
Susan Kiphart President
Janet Burch Vice President – New Initiatives
John Nitschke Vice President – Nominating
Jane DiRienzo Pigott Vice President – Fundraising
Joan Zajchuk Vice President – Strategic Planning
Debbie K. Wright Treasurer
Roberta Lane Assistant Treasurer
Richard W. Shepro Secretary
Dan Novak Assistant Secretary
* Katherine A. Abelson
Nicole M. Arnold
* Julie Bakes
Marcus Boggs
Heidi Heutel Bohn
Tanja Chevalier
Lawrence O. Corry
Mrs. James W. Cozad
* Allan Drebin
Lafayette J. Ford
Anthony Freud
Melvin Gray
Mrs. Thomas D. Heath
Mary Ellen Hennessy
Loretta Julian
Chester T. Kamin
* Kip Kelley
Philip G. Lumpkin
Jeanne Randall Malkin
Robert C. Marks
Erma S. Medgyes
Frank B. Modruson
William J. Neiman
Susan Noel
Michael A. Oberman
Richard O. Ryan
Orli Staley
* William C. Vance
Donna Van Eckeren
Mrs. Richard H. Wehman
Jack Weiss

Life Members
* Mrs. Anthony A. Antoniou
Bernard J. Dobroski
Anne Gross
Barbara Heil Howard
* Keith A. Reed
* Mrs. J. W. Van Gorkom
Howard A. Vaughan, Jr.

* Former President
† Executive Committee
Lyric
LYRIC OPERA OF CHICAGO

Tracy Galligher Young  
Deputy Director of Marketing  
Joel Friend  
Group Sales Manager  
Donna Sauer  
Audience Development Manager  
Carrie Krol  
Graphic Designer  
Valerie Bromann  
Digital Marketing Coordinator  
Amanda Reitenbach  
Social Media Coordinator  
Jocelyn Park  
Marketing Production Coordinator  
Bailey Couture  
Ticket Program Sales Coordinator  
Stefany Phillips  
Marketing and Public Relations Coordinator

Ticket Department  
Paul A. Molinelli  
Director of Ticketing Services  
Paula Getman  
Ticket Operations Supervisor  
Susan Harrison Niemi  
Phone Sales Supervisor  
Miguel Gonzalez  
Patron Relations Representative  
Shelley Cameron  
Group and Special  
Ticketing Coordinator  
Craig Notestine  
VIP Tickets and Subscriber Relations Coordinator

Kirsten Alfreidsen  
Donna Babonas  
Justin Berkowitz  
Tamara Bodnar  
Leah Bobby  
TeLeya Bradford  
Auvelez Caddell  
Sarah Carter  
Alex Chatziapostolou  
Kelly Cronin  
Madeline Ehlinger  
Alicia Adams El Fenne  
Sam Fain  
Lauren Jacob  
Steven Landsman  
Katelyn Lee  
Tyler Lee  
John Renfroe  
Cynthia Stacy  
Bradley Steinmeyer  
Ryan Strand  
Margaret Stoltz  
Rebecca Traisman  
Andrea Tucci  
Zachary Vanderburg  
Laura Waters  
Vaerie Williams  
Tobias Wright  
Ticket Staff

OPERATIONS  
Nicholas Ivor Martin  
Director of Operations and Special Initiatives  
Thomas Young  
Director of Music Administration  
Stephanie Karr  
Chorus, Orchestra, and Ballet Manager

Tabitha Boorsma  
Administrative Coordinator, Operations  
Wendy Skoczen  
Chief Librarian  
Gretchen Eng  
Music Administration Assistant

Production and Rehearsal Staff  
Cameron Arens  
Director of Rehearsal Administration  
Daniel Ellis  
Jodi Gage  
Alan E. Hicks  
Elise Sandell  
Assistant Directors  
John W. Coleman  
Chelsea Antrim Dennis  
Rachel A. Tobias  
Stage Managers  
Kristen Barret  
Jordan Lee Braun  
Emily Duffin  
Jodi Gage  
Rachel Henneberry  
Yasmine Kiss  
Jayme O’Hara  
Daniel Sokalski  
Peggy Stenges  
Amy C. Thompson  
Bill Walters  
Sandra Zamora  
Assistant Stage Managers

Ben Bell Bern  
Rehearsal Scheduler  
Joeie Campbell  
Artistic Services Coordinator  
Marina Vecce  
Rehearsal Associate  
Jason Byer  
Gabby Gottlieb  
Morgan Graby  
Rehearsal Assistants

TECHNICAL AND LIGHTING  
Michael Smallwood  
Technical Director  
Allan and Elaine Muchin  
Endowed Chair  
April Busch  
Production Manager  
Michael Schoenig  
Technical Finance Manager  
Scott Wolfson  
Assistant Technical Director  
Stephen Snyder  
Technical Assistant  
Maria DeFabio  
Properties and Scenic Art Coordinator

Lighting  
Chris Maravich  
Lighting Director  
Heather Sparling  
Eric Watkins  
Assistant Lighting Designers

Technical  
William Reilly, Jr.  
Master Carpenter  
Michael Barker  
Head Flyman

Mike Reilly  
Automation/Rigging  
Bradley Long  
Shop Carpenter  
Robert Barros  
Layout Carpenter  
Drew Truk  
Shop Welder  
Bruce Woodruff  
Layout Welder  
Richard “Doc” Wren  
Warehouse Coordinator  
Joe Dockweiler  
Ryan McGovern  
Mike Bowman  
Jeffrey Streichhirsch  
Assistant Carpenters  
Chris Barker  
Anthony Bernardy  
Dan DiBennardi  
Dan Donahue  
Brian Grende  
Justin Hull  
Robert Hull, Jr.  
John Ingersol  
Matthew Reilly  
Ray Schmitz  
Tony Snick  
Carpenters  
Michael C. Reynolds  
Master Electrician  
Soren Erbsak  
Board Operator  
Paul Christopher  
Head Audio/Visual Technician  
Nick Charlan  
Matt Ebel  
Audio/Visual  
Kevin Reynolds  
Surtitle Operator  
John Clarke, Jr.  
Joseph Haack  
Michael A. Manfrin  
Robert Reynolds  
Assistant Electricians  
Anthony Coia  
Jason Combs  
Gary Grenda  
Thomas Hull  
Daniel Kuh  
Jeremy Thomas  
Electricians  
Charles Reilly  
Property Master  
Michael Marpilin  
Properties Crew Head  
Brian Michael Smith  
Armorer  
José Trujillo  
Upholsterer  
Thomas Coleman, Jr.  
Robert Hartge  
Richard Tyrrier  
Assistant Properties  
Rachel Boultinghouse  
Michael Buerger  
Joseph Collins  
Kevin Gac  
Robert Ladd  
Phillip Marcotte  
Joe Mathesius  
Michael O’Donnell, Jr.  
Properties

WARDROBE/WIGS AND MAKEUP  
Scott Marr  
Production Design Director

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

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

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

November 1 - 21, 2015
Don Giovanni’s hair-raising death scene for the title character, the revolving set in the Humming Chorus of Madama Butterfly, the otherworldly first appearance of the water-nymph heroine of Rusalka – these and countless other riveting moments onstage at Lyric are the result of painstaking technical preparation. They were all tried out during “tech week” of each production, the summer before the season began. Tech week is a chance for the creative team, stage crew, and stage management to look at the physical production onstage, assessing what works and what doesn’t.

This is the first time all the different elements of the production – lighting, technical, directorial, stage management, props, costumes, wigs and makeup – work on the production together. Lyric stage manager John Coleman views his role as “helping to facilitate communication between all the elements.” There is so much information to be dealt with during the tech process, and clear communication between each department is vital. In every tech week, says Coleman, “we also determine what physical things we’ll need for rehearsals. There are choices to be made – how much those things cost to put in the room, if they can physically get in there, the time and the labor that it takes to change from element to element.” Every step of the way, “we’re working through the process with everyone so the piece can eventually be realized onstage.”

Lyric tech weeks usually occur in an order that reverses the actual season calendar (although it doesn’t always work that way, due
to director and designer availability). Any tech week starts with pulling the production out of large trucks and into the theater. The sets aren’t always in Chicago – they often need to be transported here from other companies, whether in America or abroad. With last season’s *Il trovatore*, which had premiered at Lyric in 2006, “the set was built in Wales, then shipped here in containers,” Lyric technical director Michael Smallwood recalls. “It went to San Francisco in 2009, and the Met has done it several times – they’d had it in storage there ever since the 2013 revival. As soon as it went into Lyric’s schedule, we called the Met so they could make sure it was available for us at the time.”

Once the crew has the set onstage, “the first thing we always do is fly anything that needs to be flown,” says Smallwood. Various special effects are tried out, too – smoke or fire, for example – and any scenery moves involving the stage turntable must be practiced as well. The most vital task for tech week, however, is to establish the production’s lighting cues, which must all be carefully programmed into the light board. This results in “a rough storyline, a rough sketch and model for the show,” Smallwood explains. “When a show comes back for rehearsals, there’s not much time. You can’t be putting it together at that point – you can only be ‘editing.’”

It’s generally on Tuesday, Wednesday, and Thursday of tech week that the production is lit. As the cues are programmed, “we also take notes regarding the painting and scenery,” says Smallwood. “We’re basically determining everything that’s needed for the production to look its best.” By Friday the show is already being taken apart to make room for the next one to be “tech’d.” When it’s packed up, usually one or two trucks are kept. Material in those trucks – mainly the essential props – are brought in a week before rehearsals start. The show’s other elements return several days before they’re needed onstage.

A few months prior to tech week of a production, Lyric lighting director Chris Maravich begins communicating by phone and email with the production’s lighting designer, “talking about what the opera house will be able to do. I’m also trying to get their design out of them! Then, during tech week, I’m there to help the designer implement their design on our stage.”

The stage crew’s 13 electricians – with the lighting designer, as well as with Maravich and his staff – take about eight hours to focus the lights, with each light’s position precisely documented. “We focus between 200 and 300 lights,” says Maravich. Prior to arriving in Chicago, the lighting designer has a plan for how he/she wants the lights focused. “They may want side light, back light. Sitting out in the house, the designer may tell us, ‘I want the back light to be blue, half as bright as the side light.’”

*Lyric*

Technical director Michael Smallwood (second from right) and members of Lyric’s technical staff onstage during tech week of *The Merry Widow*.

Scenic challenges fine-tuned during tech week have included the death scene in Don Giovanni, the staircase in Lucia di Lammermoor, Klingsor’s eerie lair in Parsifal, and the revolving set in Madama Butterfly.
Over the next two or three days the director, set designer, lighting designer, lighting director, and stage manager spend hours at the tech table. “The lighting designer talks to one of the electricians who controls our computerized lighting console,” says Maravich. “That’s how the various lighting looks are set.” For instance, an opera’s first scene could be a market square, but as the lovers sing their romantic duet, the lighting has to change in responding to that mood. Another cue might have a special light on the door of the set to specifically control what the audience is seeing.

Lighting cues are set with up to four Lyric supernumeraries functioning as “lightwalkers,” standing in for the individual artists onstage. The director has a general idea of where characters will be, and that gives the lightwalkers their positions. The work is painstaking, even occasionally intimidating. During tech week for Lucia di Lammermoor (2011-12 season), Mary Sennott-Shaw, a longtime Lyric “super” and lightwalker, spent a lot of time standing at the top of the very high staircase from which Lucia would descend during the Mad Scene. “It did have a wire on the outside, so small it couldn’t be seen by the audience,” Sennott-Shaw remembers, “although the stairs were winding and got very narrow!” Last season, during Tannhäuser’s tech week, Sennott-Shaw played one of the dancers, “and I had to roll down the table. You need to be in pretty good shape to light-walk!”

One also has to be patient awaiting the creative team’s decisions. “We usually get our instructions from the director or assistant director,” says Sennott-Shaw. “After being quite still, you then have to react very quickly to their requirements. You’re being moved around, hitting the performers’ marks so the lights can be directed where they need to be.” Maintaining the stamina and patience needed for standing stock-still onstage is challenging, but worth it: “The team effort it takes to put Lyric productions together is impressive, and you get to see how they create the stage magic!”

If there’s enough time later in tech week, the entire show will be worked through from the beginning. With big scene changes, Maravich plays a recording so everything is timed in coordination with the music. Once work is completed, the lights have to be refocused for the next show – another eight hours.

Central to any tech week is the production’s director, invariably collaborating with either an associate or assistant director. To whatever degree is possible at the time, the director will work with the stage manager to map out the production’s rehearsal schedule. “The director presents their needs to the company,” explains John Coleman, “and if something has a monetary impact, management can make a decision about that.” Stage management will also set up auditions for the director to cast supers and actors.

For this season’s Merry Widow, Susan Stroman was on hand for the entire tech week. She directed and choreographed the production for her Met debut last season, and will debut at Lyric with it in 2015-16. “Tech week is very important,” declares Stroman. She views her role during Lyric’s tech week as “making sure that the lighting cues were all in the right place, and that the stage manager’s book was correct about calling the cues. In tech week I can confirm that every moment up on that stage is the way I want it to look.” Stroman is full of praise for Lyric’s stage crew (“They’re fantastic!”); because the advance work has been so thorough, Stroman knows that when she returns for rehearsals with the cast, “I can concentrate on them and their performances.”

For Stroman, tech week confirmed that “The Merry Widow fits into this theater beautifully.” Because the theater has a slightly smaller proscenium opening than at the Met, “some of the lighting cues have changed a bit, and we can actually add some more internal cues in a lot of the music. Tech week allows me to make this Merry Widow right for this house.”
Lyric
As assistant director for *Bel Canto*, Elise Sandell was instrumental in helping to lay out physical and visual groundwork during the tech week of this world-premiere production. Tech week gives Sandell “my arsenal of information that I carry into the rehearsal period. I write down everything that happens, as does the stage manager. The director of *Bel Canto*, Kevin Newbury, may be making decisions at any given moment, now that he has the set in front of him. It’s my job to keep track of that information, so I can help him later in remembering it all – ‘Where was Hosokawa going to be when he sings that aria?’ Once we get into the rehearsal room, if Kevin changes his mind about something we’d worked on during tech week, I can pass this on to the stage manager and designers so they can take that moment in a different direction.’

The visual side of *Bel Canto* involves designer Greg Emetaz’s complex projections. “During tech week we created all the projection cues,” says Sandell. “We also made a lot of decisions about props – including meetings about what the terrorists’ guns would look like – and we determined how we would arrange the furniture.”

Property master Charles Reilly and his staff are other vital figures in tech week. With the revival of a production done in a previous Lyric season, “we unload it, put it on prop tables, check out the condition of the props, and see what needs to be fixed or replaced – either through buying or building,” says Reilly. Decisions in that regard are confirmed when he meets with the director, designer, and stage manager. “We may need to build or upholster a chair, a sofa, an armoire. We get a drawing from the designer and proceed from there.”

With the props arranged according to the opera’s act/scene breakdown, “the director and designer, seated out in the house, will ask us to move things around,” says Reilly. “We then ‘spike’ it [mark the position] by act – we might spike the Act One furniture in blue tape, the Act Two furniture in red. We take pictures and document everything. You think you’ll remember it later, but you don’t!”

With Lyric’s new *Figaro*, “a big bed is carried onstage by the Prop and Carpenter Department during a scene change, and we have to have a 16-foot bolster for it,” notes Reilly. “There’s no elevator for a 16-foot bolster! We had to rig it and drop it in on lines to get it onstage.” For *Bel Canto* “there are three piles of chairs stacked high, and the team wants them all to stay together.” Tech week revealed that “we’d need to cut a hole through the bottom so a singer could crawl through...”
Lyric
Many props are needed for Lyric’s new Wozzeck, “big props – things like mechanical carts, welded together and maneuvered on the set. [Director] Sir David McVicar likes everything in the correct period, and we enjoy the challenge of that. We want a vision given to us that we can make a reality.”

Maria DeFabo, properties and scenic art coordinator, finds that the trend in opera these days – at least, for new productions – is to have “a significantly larger number of props than there were 15 or 20 years ago. Many Wozzeck props were done by the time the creative team arrived for tech week.” Much of Wozzeck was built in Great Britain, but for Figaro “we decided for budgetary reasons to build more of it at Lyric. But here again, we were able to show those props to the team during tech week. We always hope to have things far enough along so that we can try them onstage. The sofa built for Figaro needed to be a trick sofa, so during tech week we tried the trick to see how it would work, and it did!”

One of DeFabo’s challenges during Bel Canto’s tech week was how to make the slashes the hostages draw on the wall, showing how many days their ordeal has lasted. “Of course, the slashes have to come off so that we can try them onstage. The sofa built for Figaro needed to be a trick sofa, so during tech week we tried the trick to see how it would work, and it did!”

The approved choice was “a washable crayon made by Crayola that we tried out during tech week. The team liked it a lot, but they wanted it to be thicker and to go on a little smoother.” This experimenting brought forth a solution: “I worked with Brian Traynor, our scenic artist, who makes molds. We were able to melt the crayons down and create a thicker crayon.”

Tech week for any opera at Lyric is production design director Scott Marr’s opportunity to begin work with Lyric’s wardrobe department on preliminary costume fittings. “That’s mostly for the chorus, especially for any new production,” says Marr. “Vicki Mortimer is both set and costume designer for this season’s Wozzeck, so when she was here for tech week we needed to coordinate her time between the costume shop and the stage. Tech week is a time for me to see where we’re at in terms of costume production. If anything that might be related to costumes happens onstage during the tech period, it’s my responsibility to relay that to the costume designer or vice versa. In that respect, tech week is important for me.”

Wigs are certainly part of the design process and the total look of a show in a more significant way than formerly. Wigmaster and makeup designer Sarah Hatten meets with the costume designer during tech week to narrow down logistics, and Marr is usually part of those initial discussions. “If we mount a rental or a revival, the director or associate becomes our main contact for information early on,” he says. “The costume designer doesn’t usually come until later in the process for these types of productions. In general, summer tech also allows me to connect with the production team. It’s important that I’m acquainted with the director, assistant director, and stage manager so we can problem-solve any crossover or costume/wig related issues that may arise during the rehearsal process. Since I’m in charge of the budget for the costume and wig areas, additions and changes are often up to me to approve.”

Tech week involves meeting after meeting, including a wrap-up session at the end of the week, in which stage management, electrics, props, wardrobe, and wigs/makeup are all represented (if schedules permit, the director and designers are present as well). When the production finally gets onstage – with orchestra and chorus, cast, sets, costumes, wigs and makeup, and lighting – “that’s when we can fine-tune it,” says Elise Sandell, “because we have the actual performers and we’ve all made so many discoveries throughout the rehearsal process. But it’s tech week that gets the process going. It’s something of a guessing game, going with your gut and following your instincts, with a little bit of luck.”

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

New Production

Alban Berg

Wozzeck

New Lyric Opera production generously made possible by The Monument Trust (UK) and Stefan Edlis and Gael Neeson, with additional support from Robert L. Turner.
WOZZECK

Synopsis

PLACE: A town with a barracks and university

There will be no intermission.

ACT ONE

Scene 1. As Wozzeck shaves his captain, the officer regales the uneducated soldier with his philosophical ramblings about the passage of time. Wozzeck finds little to add to the conversation until the captain accuses him of having no morals. Wozzeck replies that he is too poor to be virtuous.

Scene 2. Wozzeck and Andres, another soldier, gather firewood in a field. Wozzeck’s fears and imaginings disconcert his friend.

Scene 3. Marie, Wozzeck’s mistress, plays with their child. She exchanges glances with the drum major, who passes in the street at the head of his regiment. Margret, a neighbor who witnesses the scene, angers Marie with malicious comments. Marie sings a lullaby to the child, who soon falls asleep. Wozzeck comes to tell her that he must spend the night at the barracks. He takes no notice of the child, and his disjointed conversation fills Marie with foreboding.

Scene 4. In the doctor’s study the following day, Wozzeck submits to mockery and experiments in order to earn extra money to support Marie and their child. The doctor rejoices at signs of impending insanity and openly gloats about the fame that will come to him as a result of these experiments.

Scene 5. That evening, Marie admires the drum major in the street in front of her house. After a brief flirtation, she takes him inside.

ACT TWO

Scene 1. In her house, Marie delights in a pair of earrings the drum major has given her. When Wozzeck arrives, he asks her where she got them. Her lie – that she found them – does not convince him. He gives her some money and leaves.

Scene 2. The captain and the doctor meet. A perfunctory diagnosis of apoplexy momentarily terrifies the captain. When Wozzeck happens to appear, the two men make insinuating remarks about Marie’s fidelity.

Scene 3. On the street in front of her house, Marie quarrels with Wozzeck. When he is about to strike her, she cries out that she would rather be killed than submit to his abuse. Wozzeck broods on her last words.

Scene 4. Returning to the pond, Wozzeck searches for the knife. He finds it near Marie’s body and throws the weapon into the water. Confused and fearing he may not have thrown it far enough, Wozzeck wades into the pond and drowns. As the captain and the doctor stroll by, they hear a strange noise. The superstitious captain hurries the doctor away from the eerie spot without investigating.

ACT THREE

Scene 1. Marie reads from the Bible. She is stricken with remorse and premonitions of her own death.

Scene 2. Wozzeck and Marie walk beside a pond. She is terrified by his strange behavior and tries to escape, but he kills her.

Scene 3. In a tavern, Wozzeck tries to forget his crime. He dances with Margret, who notices blood on his hands. Wozzeck stammers incriminating excuses and dashes out into the night.

Scene 4. Wozzeck sees Marie dancing with the drum major in a tavern. Before Wozzeck can give vent to his jealousy, the dance ends, and he is distracted by the drunken soldiers with a song and a mock sermon. As the dancing resumes, a simpleminded man approaches Wozzeck and declares that he smells blood.

Scene 5. A group of children are playing when another child runs in to give the news of Marie’s death. The children run off to view the body. Marie’s son, too young to understand, continues playing.
Lyric
New Production

Alban Berg

WOZZECK

Opera in three acts in German

Libretto by the composer, based on Georg Büchner’s play Woyzeck (1836-37, unfinished)

Characters in order of vocal appearance:

- Captain: GERHARD SIEGEL*
- Wozzeck: TOMASZ KONIECZNY*
- Andres: DAVID PORTILLO**
- Marie: ANGELA DENOKE*
- Margret: JILL GROVE
- Doctor: BRINDLEY SHERRATT
- Drum Major: STEFAN VINKE*
- First Apprentice: BRADLEY SMOAK*
- Second Apprentice: ANTHONY CLARK EVANS*
- Soldier: ALEC CARLSON*
- Fool: BRENTON RYAN*
- Marie’s Son: ZACHARY UZARRAGA*

MEMBERS OF CHICAGO CHILDREN’S CHOIR

- Actors: Brian J. Barber, Eric Casady, Billy Dawson, David Lintzenich*, Laura Weiss, Carrie Lee Patterson, Scott Shimizu, Karen Anne Yates

Conductor: SIR ANDREW DAVIS
Director: SIR DAVID McVICAR
Set and Costume Designer: VICKI MORTIMER
Lighting Designer: PAULE CONSTABLE
Chorus Master: MICHAEL BLACK
Children’s Chorus Master: JOSEPHINE LEE
Choreographer: ANDREW GEORGE
Wigmaker and Makeup Designer: SARAH HATTEN
Assistant Director: DANIEL ELLIS
Stage Manager: JOHN W. COLEMAN
Stage Band Conductor: ERIC WEIMER
Musical Preparation: WILLIAM C. BILLINGHAM
Prompter: JERAD MOSBEY
Fight Director: ERIC WEIMER

*Lyric Opera debut
* Current member, Ryan Opera Center
** Alumnus, Ryan Opera Center
“From the beginning,” the Polish bass-baritone commented on the Vienna State Opera website, “as a young actor, I dreamed of experiencing great things – great as regards emotional dimensions, in the sense of something bigger than what we experience in normal life. Being onstage means that on the one side I have a gut feeling as to where the intention of the role is going. On the other side I’m analyzing very exactly what element of a role is showing the way. That’s a very fruitful approach for a singer – that is, from the possible conflict between these two, something new can result.” Konieczny established himself as one of today’s foremost singing actors with his sensational success as Alberich at the Vienna State Opera, where his subsequent roles have ranged stylistically from the Dutchman and Wotan to Mandryka and Scarpia. Following a successful career acting for the stage, film, and television throughout Poland, he debuted in opera in the title role/‘The Marriage of Figaro’ in Poznan, thereafter building a repertoire of dramatic bass-baritone parts with the opera companies of Mannheim and Düsseldorf/Duisburg. Closely associated with the “Wagner in Budapest” festival (six seasons, with roles including Amfortas, Wotan, and Kurwenal), he has also sung Alberich at Dresden’s Semperoper and the Deutsche Oper Berlin. He has starred on CD as both Alberich (under Thielemann) and Wotan (under Janowski). Among his major roles have been Jochanaan/Salome (Carnegie Hall, on tour with the Vienna State Opera), Pizarro/Fidelio (Washington National Opera, Bayerische Staatsoper), Stolzius/Zimmermann’s Die Soldaten (Salzburg Festival), and Kolenaty/The Makropulos Affair (Madrid). Konieczny has been heard in concerts with the Warsaw Philharmonic, the Czech Philharmonic, and the BBC Symphony Orchestra.

In her repertoire of leading dramatic roles, what most interests the renowned German soprano (as she explained for the Vienna State Opera’s website) is “to experience these parts and work on them anew. I prepare very well, I read a lot, I inform myself about the roles’ background. But spontaneous feeling has its place; I definitely and gladly take unplanned risks, to give a role a color in the moment. Onstage, when one has a partner who also works out of spontaneous experience, wonderful moments can result, in which one can create something fresh.” Denoke maintains close associations with prestigious companies including the Vienna State Opera (ten starring roles to date by Wagner, Strauss, Tchaikovsky, Janáček, and Shostakovich), the Opéra National de Paris, the Berlin State Opera, the Bavarian State Opera in Munich, and the Salzburg Festival. One of her signature roles, Emilia Marty/The Makropulos Affair, brought her a triumph in her La Scala debut. She has also been hailed at the Metropolitan Opera (Der Rosenkavalier), Covent Garden (Parsifal, Erwartung, The Gambler, Salome), and the major houses of Dresden, Madrid, Barcelona, and Zurich. In addition to the Chicago Symphony Orchestra, she has been heard with the leading orchestras of London, Munich, Boston, and Berlin. Among her most significant recordings are The Makropulos Affair (Salzburg), Salome (Baden-Baden), and Alceste (Madrid) on DVD and Wozzeck, Fidelio, and Die tote Stadt on CD. The latest of Denoke’s recitals, devoted to Kurt Weill and his time, premiered at the 2015 Salzburg Festival. A Kammersängerin of the Vienna State Opera since 2009, Denoke was voted 1999 Singer of the Year by Opernwelt magazine and received the 2007 Deutsche Theaterpreis Der Faust for her greatly acclaimed portrayal of Salome.
STEVEN VINKE  
(Drum Major)  

Lyric Opera debut
Also this season: Siegfried, Canadian Opera Company (Toronto); Die ägyptische Helena, Deutsche Oper Berlin; Ring cycle, Bayreuth Festival.

The German tenor, who has portrayed the Drum Major in Basel and Mannheim, confesses that “I don’t know if we want to show humanity in this man, the most terrible character in Wozzeck. Of course, it depends on the director as to how beautifully we show that he’s a beast, or whether the audience gets it only from the surtitles! I’ve worked with Tomas Konieczny, Angela Denoke, and Gerhard Siegel before. At Lyric Opera, collaborating with Sir Andrew Davis and Sir David McVicar, I think we’ll be able to bring a very good production to the stage.” Vinke, who earned a master’s degree as an organist/choirmaster, trained vocally in Cologne, where his potential was recognized by renowned German soprano Edda Moser (“In our second class, she gave me Siegmund’s ‘Ein Schwert verhiess mir der Vater’ and said, ‘One day you will be a heroic tenor’”). Having built his repertoire during several seasons in Mannheim and Leipzig, today Vinke is one of the world’s foremost heldentenors, working regularly with leading conductors including Rattle, Pappano, Runnicles, Janowski, and Tate. Vinke’s first Siegfried (2006, Cologne) has led to 17 Ring cycles internationally, among them those of Seattle Opera (his personal favorite, available on CD), Bayreuth, Covent Garden, Barcelona, Budapest’s Bartók National Concert Hall, Bucharest’s Enescu Festival, and Opera Australia. Other recent prestigious engagements include standard repertoire such as Tristan (Bayreuth, Madrid, Chicago Symphony Orchestra), Lohengrin, Tannhäuser, and Parsifal (all in Berlin), Bacchus (Paris, Munich, Geneva), Erik (Munich), and Don José (Warsaw), and such formidable 20th-century works as Korngold’s Die tote Stadt (Sydney, Venice, DVD), Schreker’s Die Gezeichneten (Cologne), Zimmermann’s Die Soldaten (Paris), and Nonno’s Intolleranza 1960 (Venice).

BRINDLEY SHERRATT  
(Doctor)  

Also this season: Eugene Onegin, Covent Garden; Manon Lescaut, Metropolitan Opera; Pelléas et Mélisande, Opernhaus Zürich.

The British bass, who is making his role debut, has collaborated numerous times with Wozzeck director Sir David McVicar: “Whatever you bring as an actor or singer, he makes something better out of it. I’m intrigued to see what he’s going to do with the Doctor, someone whose character and text are so ‘out there.’ I trust David – he knows what I’m good at and not good at. I remember the English National Opera production of Charpentier’s Médée, which was not my normal repertoire. He convinced me to do it, and it was an absolutely fantastic experience. I had a full mad scene, losing it completely. He said, ‘You’re going to love it – go for it!’” One of today’s most successful basses internationally, Sherratt made his Metropolitan Opera debut last season as Trulove/The Rake’s Progress. He has been heard internationally in the gamut of leading roles for his vocal category, from Sarastro/The Magic Flute (Netherlands Opera, Vienna State Opera, Royal Opera House-Covent Garden) and Rocco/Fidelio (Glyndebourne Festival Opera) to roles as diverse as Balducci/Benvenuto Cellini (Salzburg Festival), 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, and Salzburg festivals in addition to the BBC Proms. His recent concert appearances have included the Orchestra of the Royal Opera House, the Hallé Orchestra, Swedish Radio Orchestra, London Philharmonic, and Vienna Symphony, among many other prestigious ensembles.

DAVID PORTILLO  
(André)  

Previously at Lyric Opera: Seven roles since 2007-08, most recently David/Die Meistersinger von Nürnberg (2012-13); Curzio/The Marriage of Figaro, Raoul de St. Brieche/The Merry Widow (both 2009-10).  
Also this season: The Abduction from the Seraglio, Théâtre des Champs-Élysées (Paris); The Barber of Seville, Metropolitan Opera; Don Pasquale, Palm Beach Opera.

“Onstage as André you have to be a good colleague, in that you must be emotionally available and sensitive to Wozzeck,” says the Texas-born tenor, a Ryan Opera Center alumnus. “The lightheartedness within André reminds me of David in Meistersinger, and I’m lucky to have some beautiful music to sing in the Act Two tavern scene.” Portillo’s successes internationally encompass roles as varied in style as Taminio/The Magic Flute (Houston Grand Opera), Gonzalve/L’heure espagnole (Saito Kinen Festival), and Ferdinand/Thomas Adès’s The Tempest (Rome’s Accademia Nazionale di Santa Cecilia). They also include such bel canto tenor leads as Ramiro/Cinderella (Washington National Opera), Almaviva/The Barber of Seville (Vienna State Opera), Narciso/The Turk in Italy (Opéra Angers-Nantes), and Tonio/The Daughter of the Regiment (Arizona Opera): “I’m pleased that bel canto roles have become a central focus in my career, since that repertoire is both artistically fulfilling and vocally nourishing.” Portillo has portrayed Don Gaspar/La favorite at the Salzburg Festival and debuted at France’s Aix-en-Provence Festival as Lurcanio/Ariodante “in Richard Jones’s beautiful production with incredible musicians. Performing Handel at a festival that strives to enhance the style of the music and the theatricality of the piece was wonderful,” Portillo returned to Aix in June as Pedrillo/The Abduction from the Seraglio. In that work he has also portrayed Belmonte (Pittsburgh Opera). Other major roles in America include Renaud/Gluck’s Armide (Metropolitan Opera/Juilliard Opera), Don Ottavio/Don Giovanni (Philadelphia, St. Louis, Fort Worth), Ferrando/Cosi fan tutte (St. Louis), and Almaviva (Central City). The tenor has performed in concert with the St. Paul Chamber Orchestra, Los Angeles Philharmonic, and Kansas City Orchestra.
JILL GROVE (Margret)
Previously at Lyric Opera: Ten roles since 2003-04, most recently Jezibab/ Rusalka (2013-14); Witch/Hänsel und Gretel, Klytämnestra/Elektra (both 2012-13).
Also this season: Rusalka, Houston Grand Opera; Britten’s Phaedra, Opera Piccola of San Antonio; The Rake’s Progress, Pittsburgh Opera.

“There’s no real friendship between Margret and Marie,” says the American mezzo-soprano. “Being so self-important and hypocritical, Margret views Marie as a loser and beneath her. I think Margret believes she knows everything about what’s going on in town and feels that she can do whatever she wants. She’s always around, in the middle of everything, with a false sense of her own respectability. At the tavern she’s playing with Wozzeck, putting on a show for him. I don’t think it’s a new thing – it’s happened before. He’s this weird guy, and she probably enjoys making fun of him.”

Grove has earned great praise for Wagner’s Ring cycle in San Francisco, Los Angeles, and Munich; and in Peter Grimes (new production, HD transmission), Die ägyptische Helena (new production), Die Meistersinger von Nürnberg, and Giulio Cesare at the Metropolitan Opera. Peter Grimes has also brought her to Toronto’s Canadian Opera Company. In Italian repertoire she is a celebrated Amneris (Lyric, Toronto, San Diego, Dayton), Ulricia (St. Paul, New Orleans), Azucena (Houston), Preziosilla (San Francisco), and Zita/Gianni Schicchi (Los Angeles, DVD). She created Anne Kronenberg/Stewart Wallace’s Harvey Milk (Houston, reprised in San Francisco). Recent highlights include reprising her much-praised Klytämnestra/Elektra (Detroit) and performing with the Grant Park Symphony (Elgar’s The Kingdom), Utah Symphony (Beethoven’s Symphony No. 9), American Classical Orchestra (Brahms’s Alto Rhapsody), and Canada’s National Arts Centre Orchestra (Handel’s Messiah). Grove has also been highly successful with the major orchestras of London, Toronto, Los Angeles, Washington, San Francisco, and Houston. She can be heard on CD in Un ballo in maschera, Die ägyptische Helena, Peter Grimes, and Harvey Milk.

BRENTON RYAN (Fool)
Lyric Opera debut
Also this season: Pagliacci, The Magic Flute, both at Los Angeles Opera.

The tenor, a Missouri native, previously appeared in Wozzeck with the Houston Symphony (“I was ecstatic because it’s one of my favorite operas – Berg’s music and Büchner’s play seem to me to create such a great musical drama”). Ryan’s career encompasses both lyric and character repertoire: “I enjoy performing roles that not only allow me to sing lyrically but also give me characters with a lot of substance.”

Currently a member of Los Angeles Opera’s young-artist program, Ryan has appeared there as Gastone/La traviata (debut) and in Dido and Aeneas, Hercules vs. Vampires, and Léon/ The Ghosts of Versailles: “Ghosts was an incredible experience with a remarkable cast and creative team. We were all thrilled to be part of the production that will result in the first audio recording of the opera.” Other important credits include Henrik/A Little Night Music (Houston Grand Opera), Belfiore/Falstaff at Houston Grand Opera, Belfiore/Léon/Almaviva (both at Wolf Trap Opera), and Daland/Tristan und Isolde (Salzburg Festival). In late 2013 Ryan participated in a new-opera workshop for the Metropolitan Opera and Lincoln Center Theater’s Opera Commissioning Program. A graduate of DePaul University and Rice University, he returned to Rice as a guest artist in 2012 to portray Mosca/John Musto’s Volpone. Ryan has appeared in recital at Washington’s Kennedy Center and in concerts with the Los Angeles Philharmonic and the New York Festival of Song.

ANTHONY CLARK EVANS
(Second Apprentice)
Previously at Lyric Opera: Six roles since 2013-14, most recently Jailer/Tosca, Servant/Capriccio (both 2014-15); Hunter/Rusalka (2013-14).
Also this season: Bel Canto, Der Rosenkavalier, both at Lyric Opera; Madama Butterfly, San Diego Opera.

The American baritone, a third-year Ryan Opera Center member, relishes the opportunity in this production to work again with Sir David McVicar: “I had a small part in Lyric’s production of Rusalka two seasons ago, and he worked with me as if I were an integral part of the show. He knows every word and note of the piece he’s working on so well that he can make everything his own and can communicate that to everyone.” Other artists who have influenced him during his Lyric tenure include...
in 2013. In his time at the UCC-CM, Carlson sang Ernesto/Don Pasquale, the Royal Herald/Don Carlos (concert performance), and the tenor solos/J.S. Bach’s St. John Passion (staged production). Alec Carlson is sponsored by Stepan Company.

CHICAGO CHILDREN’S CHOIR
(Children’s Chorus)
Previously at Lyric: Tosca (2014-15); La bohème (2012-13); Boris Godunov (2011-12); Carmen (2010-11).
Also this season: Winter Concert with Sphinx Virtuosi, Harris Theater for Music and Dance; Target Community Concert Series; “Paint the Town Red,” Jay Pritzker Pavilion.

Founded in 1956 during the height of the Civil Rights Movement, Chicago Children’s Choir (Josephine Lee, president and artistic director) is a nonprofit organization committed to peacefully uniting a diverse world through education, musical expression and excellence. Serving nearly 4,000 children annually, Chicago Children’s Choir empowers singers to bridge cultural divides and become ambassadors of peace in their communities. With programs in 72 Chicago schools, 10 after-school neighborhood programs, an ensemble for boys with changing voices and the internationally acclaimed Voice of Chicago, the diversity of Chicago Children’s Choir reflects the cultural landscape of the city. Under Josephine Lee, CCC has undertaken many highly successful national and international tours, was featured in the Chicago/Midwest Emmy Award-winning documentary Songs on the Road to Freedom (2008) and has been featured in nationally broadcast television and radio performances, including NBC’s Today, Oprah and the PBS series From the Top: Live from Carnegie Hall. Chicago Children’s Choir regularly collaborates with the Chicago Symphony Orchestra, Lyric Opera of Chicago, Ravinia Festival and the Harris Theater for Music and Dance. As a national and international touring ensemble, CCC has performed in 30 states in the U.S. and has toured to 25 countries, most recently South Africa in June 2014.

ALEC CARLSON
(Soldier)
Lyric Opera debut
Also this season: Bel Canto, Der Rosenkavalier, both at Lyric Opera.

The Iowa-born tenor, a first-year Ryan Opera Center member, confesses that “I stumbled across opera. I’d been encouraged by my choral director in college, who said, ‘You could really do this professional-singing thing – oratorio and art song.’ Then I stumbled across recordings of Jonas Kaufmann, which made me think of trying for a career in opera. I’m at Lyric to acquire more stage experience and to connect with what this company offers in terms of vocal study, coachings, language work, and the people who come to this Mecca of opera houses! I want to be working in music that fits me, which I believe to be Mozart and the lighter Donizetti. I’d like to sing regionally and abroad, which means that when I leave the program, I need to hit the ground running in my repertoire.” Carlson received his Bachelor of Arts in Music from Luther College in Decorah, Iowa and a master’s degree from the University of Cincinnati College-Conservatory of Music. The tenor was an apprentice artist as part of The Santa Fe Opera’s 2014 program. He also has participated in Houston Grand Opera’s Young Artist Vocal Academy and was a studio artist at the Wolf Trap Opera Company.

SIR ANDREW DAVIS
(Conductor)
Previously at Lyric Opera: 50 operas since 1987, most recently Cinderella (2015-16); The Passenger, Tambourine (both 2014-15). Also this season: The Merry Widow, Bel Canto, Lyric Opera; Bach/Stravinsky/Tchaikovsky program, Chicago Symphony Orchestra; Messiah (in his own edition), Toronto Symphony Orchestra.

“Wozzeck gives us insight into a character who on the surface is a very ordinary man,” says Lyric’s music director, whose performances of Berg’s Lulu and the composer’s orchestral works have earned great acclaim internationally. “We feel empathy for him. That’s why the piece is so touching and moving. We can identify with this man and the burden society places on him. It’s extraordinary to experience the whole process with which the drama moves to its inevitable conclusion. So often in Greek tragedy the protagonists are being warned that some terrible thing is coming – it’s that kind of feeling, and it’s present from the beginning of the opera.” Sir Andrew is chief conductor of the Melbourne Symphony Orchestra, former music director of Glyndebourne Festival Opera, and currently conductor laureate of both the Toronto Symphony Orchestra and the BBC Symphony Orchestra. His operatic successes include recent return engagements at the Metropolitan Opera (The Merry Widow, Haniel and Gretel), Covent Garden (Capriccio), Glyndebourne (Billy Budd), and the BBC Proms (The Midsummer Marriage). He has conducted at La Scala, the Bayreuth Festival, and the major houses of San Francisco, Munich, and Santa Fe. Earlier this year his extensive performance schedule in Melbourne included several of his specialties, among them Britten’s War Requiem and Berlioz’s La damnation de Faust. Last season he also returned to the Royal Scottish National Orchestra, the Royal Liverpool Philharmonic, and the BBC Symphony Orchestra. Sir Andrew has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, Berlin, Amsterdam, Rotterdam, and London. A vast discography documents Sir Andrew’s artistry, with recent releases including Elgar’s The Dream of Gerontius (2015 Gramophone Award winner), an all-Strauss disc, and orchestral works of Sir Arnold Bax.

Lyric
SIR DAVID McVICAR  
(Director)  
Previously at Lyric Opera:  
Eight productions since 2001-02, most recently Il troostare (2014-15); La clemenza di Tito, Rusalka (both 2013-14).  
Also this season: Roberto Devereux, Metropolitan Opera; Così fan tutte, Opera Australia.  

The Scottish director, a native of Glasgow, trained as an actor at the Royal Scottish Academy of Music and Drama. For the Royal Opera House, Covent Garden he has directed Andrea Chénier, Les Troyens, Adriana Lecouvreur, Aida, Salome, The Marriage of Figaro, Die Zauberflöte, and Rigoletto. His Glyndebourne productions include The Abduction from the Seraglio, Die Meistersinger von Nürnberg, Giulio Cesare, Carmen, and La bohème. He has directed Cavalleria rusticana/ Pagliacci, Giulio Cesare, Maria Stuarda, Anna Bolena, and Il trovatore for the Metropolitan Opera. Other productions internationally include Der Ring des Nibelungen (Opéra National du Rhin, Strasbourg); La traviata and Manon (GranTeatre del Liceu, Barcelona); The Marriage of Figaro and Don Giovanni (Sydney Opera House); Les Troyens (La Scala); La clemenza di Tito (Aix-en-Provence Festival); Tristan und Isolde (Vienna State Opera, Tokyo); Medée, Der Rosenkavalier, The Turn of the Screw, La clemenza di Tito, Tosca, The Rape of Lucretia, Manon, and Alcina (English National Opera); The Rake’s Progress, Così fan tutte, La traviata, Madama Butterfly, Der Rosenkavalier, and Idomeneo (Scottish Opera); Sweeney Todd, Don Giovanni, Hamlet, and Il re pastore (Opera North); Semle (Théâtre des Champs-Élysées); Don Giovanni and A Midsummer Night’s Dream (La Monnaie, Brussels); Agrippina (La Monnaie, Champs-Élysées, Frankfurt, Barcelona); L’Incoronatione di Poppea (Champs-Élysées); Macbeth (St. Petersburg); Orlando (Opéra de Lille, Champs-Élysées); Don Carlo (Frankfurt); and Les contes d’Hoffmann (Salzburg Festival). He was knighted in the 2012 Diamond Jubilee Birthday Honours list and also made Chevalier de l’Ordre des Arts et des Lettres by the French government. (See “A Talk with Sir David McVicar,” p. 38.)

VICKI MORTIMER  
(Set and Costume Designer)  
Previously at Lyric Opera:  

“We’ve set Wozzeck in the early 1920s,” says the renowned British designer. “In Germany post-World War I, architecturally it’s an environment in ruins. The clearest thing in that environment is a memorial, on which you see the shrouded figure of a dead soldier, but from underneath the shroud comes a clenched fist. David McVicar had found a picture of this and was struck by it – the dead soldier ready to rise again. We also have half-curtains that create a fluid momentum through the piece. Wozzeck has an implacable, onward feeling that you can’t escape. Those half-curtains bring us inside this oppressive architecture and keep us moving from scene to scene, using just small elements to change the locations.” Mortimer’s extensive operatic work includes Orest (Netherlands Opera), Al Gran Sole (Salzburg Festival, Berlin State Opera), After Dido (English National Opera, Young Vic), The Abduction from the Seraglio, Die Meistersinger von Nürnberg, Così fan tutte, and St. Matthew Passion (Glyndebourne), The Turn of the Screw (Scottish Opera), and The Sacrifice, Jenůfa, Katya Kabanova, and Jephta (Welsh National Opera). Among her designs for dance are Yantra (Stuttgart Ballet), Genus (Ballet of the Opéra National de Paris), Skin&ex (Nederlands Dans Theater), As One and Qualia (Royal Ballet), and Millenium, Sulphur 16, and Aeon (London’s Random Dance Company). Her association with the National Theatre encompasses more than 25 productions, among them works of Shakespeare, Shaw, Chekhov, and Stoppard. Other important London credits include numerous productions in the West End and for the Royal Shakespeare Company, the Royal Court Theatre, the Donmar Warehouse, the Almeida Theatre, and the Lyric Hammersmith. Mortimer’s designs have been seen on Broadway in Jumpers, Fiddler on the Roof, Nine, The Real Thing, and Closer.

PAULE CONSTABLE  
(Lighting Designer)  
Previously at Lyric Opera:  
Also this season: The Merry Widow, Lyric Opera; Wonder.land, National Theatre (London); Roberto Devereux, Metropolitan Opera.  

In Wozzeck the British lighting designer describes the style of her work as “stark, bold, and simple. It’s essentially Brechtian, in the sense that it’s very exposed and within quite a restricted palette that emphasizes greys and blues. What I have very much in mind is the kind of thing Brecht achieved in his years with the Berliner Ensemble. My goal in this production is to find something that is simple, direct, and honest.” Constable’s work in major opera houses encompasses Carmen, The Marriage of Figaro, Faust, The Magic Flute, The Cunning Little Vixen, and Rigoletto at Covent Garden and other productions for the Metropolitan Opera, Glyndebourne Festival Opera, English National Opera, Scottish Opera, Paris’s Théâtre des Champs-Élysées, Strasbourg’s Opéra National du Rhin, the Théâtre Royal de la Monnaie in Brussels, and Tokyo’s New National Theatre. Constable was the first recipient of the highly prestigious Opera Award for Lighting in 2013. Among her more than 30 productions for London’s National Theatre, where she is an associate director, are three that have transferred with great success to Broadway: The Curious Incident of the Dog in the Night (2013 Olivier Award, 2015 Tony Award), War Horse (2011 Tony Award), and Coram Boy. She has also designed extensively for the Royal Shakespeare Company (including Wolf Hall, recently seen in London’s West End and on Broadway), the Royal Court Theatre, the Donmar Warehouse (including The Chalk Garden, 2009 Olivier Award), the Michael Grandage Company, Young Vic, the Lyric Hammersmith, and the Sheffield Crucible (including Don Carlos, 2006 Olivier Award in its West End transfer). Constable also designed the 25th-anniversary tour of Le Miserables that traveled internationally and to Broadway.
MICHAEL BLACK  
(Chorus Master)  
Previously at Lyric Opera:  
Chorus master since 2013-14; interim chorus master, 2011-12.

“In Wozzeck the chorus is involved in both tavern scenes,” says Lyric’s chorus master. “The men have the song about hunters. This music obviously is more challenging than most of the other repertoire this season, but Berg actually writes well for the chorus. A lot of the heavy orchestration in the rest of the opera is pared back entirely when the chorus is singing. Listen to the women in the second scene – there’s an incredibly rhythmic and sparse accompaniment in the orchestra, and by the time the women finish they’re virtually screaming at Wozzeck – he’s written a top D for the sopranos. The tenors begin the journeymen chorus in that scene on a high B-flat!” Black’s activities earlier this year included preparing the choruses for The Marriage of Figaro (Western Australian Opera), Britten’s War Requiem (Melbourne Symphony Orchestra, Sir Andrew Davis conducting), and Haydn’s Harmoniemesse (Grant Park Music Festival debut). Chorus master from 2001 to 2013 at Opera Australia, Black prepared the OA chorus for more than 90 operas and many concert works. At OA he progressed from rehearsal pianist to assistant chorus master and children’s chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff’s The Bells, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus.

ANDREW GEORGE  
(Choreographer)  
Previously at Lyric Opera:  

The Welsh choreographer trained at London’s Laban Centre. He worked as a dancer for Matthew Bourne before beginning his career in opera, and now works for the world’s leading companies. He debuted at Covent Garden with The Marriage of Figaro, and has since choreographed Salome, Adriana Leucovrere, Les Troyens, and Andrea Chénier. U.K. credits also include Die Meistersinger von Nürnberg (English National Opera), Il trittico (Scottish Opera), Don Giovanni (Metroplitan Opera), The Turn of the Screw, Der Rosenkavalier, L’elisir d’amore (Amsterdam), La bohème (Hamburg), Orphée aux enfers and Agrippina (Brussels), and Il trovatore (Los Angeles).

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

“Since Wozzeck is taking place in a 20th-century environment that’s real, we have to make people look like people,” says Lyric’s wigmaster and makeup designer. “We’re using very realistic elements in creating wigs that are very film-like, natural and lightweight and hardly noticeable. Nothing should seem theatrical or caricatured – we don’t want anyone to notice that we’ve made huge adjustments in giving someone a different hair color.” Hatten has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre (both since 2006), as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at Glimmerglass Opera and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin’s American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College.

NICK SANDYS  
(Fight Director)  
Previously at Lyric Opera:  

“This summer I got to do the beating up of Wozzeck by the Drum Major and Wozzeck’s stabbing Marie in the neck,” says the British fight director. “David McVicar wants blood, he wants it realistic and nasty, which is the script – the Büchner play straight off. We need blood packs and special knives, and we practice a lot of safety. The first thing we always look at is how the performers themselves move, so we can see what they would do in a fight. When they’re at the height of passion and the height of the music – and violent – people return to their most basic ways of being.” A certified teacher and fight director with The Society of American Fight Directors, Sandys has created fight choreography for the Goodman Theatre (more than 25 productions), Steppenwolf Theatre Company, First Folio, Shattered Globe, Victory Gardens, Remy Bumppo, Lookingglass, Northlight, Timeline, Light Opera Works, Silk Road, and The Theatre School at DePaul University (faculty member since 1995). His work regionally includes the Metropolitan Opera (Prince Igor, Giulio Cesare, Il trovatore), Portland Opera, and Florentine Opera, as well as at the major theater companies of Kansas City, Baltimore, Indianapolis, Dallas, and Fort Worth, among many others. In Chicago Sandys’s fight choreography has received four Joseph Jefferson Award nominations, winning in 2008 (Requiem for a Heavyweight). Sandys is also producing artistic director of Remy Bumppo Theatre Company. As an actor he has appeared with numerous Chicago area theaters, receiving another six Jeff nominations for acting and one for directing Remy Bumppo’s production of Our Class.
THE BEST OF music AND theater AT LYRIC – AND THE 2015/16 SEASON’S JUST BEGUN!

Enjoying the performance?

There is much great opera still to see this season. For a limited time, your Wozzeck ticket entitles you to a special, introductory rate for a 3-opera package — starting at just $99.

Call the Audience Services department to get further details and make plans for a season of great performances.

Lehár

THE MERRY WIDOW
Nov 14 - Dec 13

López

BEL CANTO
Dec 7 - Jan 17

Verdi

NABUCCO
Jan 23 - Feb 12

Strauss

DER ROSENKAVALIER
Feb 8 - Mar 13

Gounod

ROMEO AND JULIET
Feb 22 - Mar 19

Scenic design for Bel Canto by David Korins.

Don’t miss the highly-anticipated world premiere of Bel Canto, a new opera based on The New York Times best-selling novel by Ann Patchett!

Lyric  LYRICOPERA.ORG | 312.827.5600

Promotional packages are subject to availability and are not retroactive to previous purchases or in combination with other offers.
Alban Berg’s Wozzeck was first seen in Berlin in 1925. It was an instant success, capturing the spirit of turbulent times. And yet Berg had begun work on the opera in 1917, inspired by Georg Büchner’s fragmentary drama Woyzeck, which he had first seen in Vienna on May 5, 1914. That Viennese premiere took place just a month and a half before the Habsburg Archduke Franz Ferdinand was assassinated in Sarajevo, the event that triggered World War I. The entire conception of Wozzeck, telling the plight of a common soldier, therefore unfolded against a backdrop of war. It was, Berg said, in describing the opera’s third-act interlude, “an appeal to humanity through its representatives, the audience.” Given the insecurities and the all-too-present specter of militarism in our world today, that appeal remains entirely pertinent.

Berg was born and grew up during one of the most fertile periods in cultural history. The composer’s contemporary Stefan Zweig, author of The World of Yesterday, described the final years of the Austro-Hungarian Empire in glowing terms. “If I try to find some useful phrase to sum up the time of my childhood and youth before the First World War,” he writes, “I hope I can put it most succinctly by calling it the Golden Age of Security.” It was anything but. Karl Kraus, the Austrian satirist and keen-eyed critic, contrastingly (and more accurately) called Vienna a “laboratory for world destruction.” And indeed, it was from Vienna – or rather Emperor Franz Joseph I’s retreat in the spa town of Bad Ischl – that the declaration of war came in 1914.

The causes of that devastating conflict are highly complex, and the instigating assassination in the Balkans was the consequence of a long process of agitation within the Empire – and Europe as a whole. Fundamentally, Franz Josef had proved unable to reconcile his conservative (if laissez-faire) approach to governing and the urgent, liberal, and increasingly separatist nations over which he ruled. While progress cracked on apace elsewhere, the Habsburg Emperor, whose portrait hung in town halls, barracks, and theaters throughout Central and Eastern Europe, did not seem to change at all. Tensions became apparent within the region’s cultural fabric, not least in Vienna, which had, since the 18th century, acted like a magnet for the continent’s most talented composers, writers, and artists. Berg had the good fortune to be born in the imperial capital on February 9, 1885.

The old Schönbrunnerhaus in which Berg grew up was right in the heart of Vienna, surrounded by the Hofburg (the imperial palace), Stephansdom (the city’s cathedral), and all the iconic structures of Habsburg pomp and power. It was against these very totems, however, that new groups emerging towards the end of the 19th century, such as the Secession, founded by Gustav Klimt and his colleagues, and the literary and political figures of “Jung Wien,” started to kick. Berg was but a junior member of that fin-de-siècle club, yet he gorged voraciously on its literature, attended the opera frequently (where he heard his idol Mahler conduct), and was an avid follower of Vienna’s many theaters. Having also acquired significant pianistic skills from his governess, he was soon able to respond on his own terms, composing more than 80 songs by the time he began studying composition with the radical Arnold Schoenberg in 1904. Berg’s new teacher’s increasingly expressionistic music provided a sonic parallel to the façade-busting actions of architect Adolf Loos (another of Berg’s heroes) and Sigmund Freud’s plunges into the unconscious workings of the human mind. Entirely captivated by his new tutor, Berg continued to work with Schoenberg until 1911, remaining a close associate for the rest of his life.
Schoenberg, however, was not so pleased when his former pupil announced the desire to adapt Büchner’s Woyzeck for the operatic stage. Having encouraged Berg to venture beyond the vocal music that he found so instantly appealing, Schoenberg felt that opera was a return to old form and wondered whether Berg was quite up to the challenges posed by Büchner’s play:

I was greatly surprised when this soft-hearted, timid young man had the courage to engage in a venture which seemed to invite misfortune: to compose Wozzeck, a drama of such extraordinary tragedy that seemed forbidding to music. And even more: it contained scenes of everyday life which were contrary to the concept of opera which still lives on stylized costumes and conventionalized characters.

Berg, however, was completely transfixed by Büchner’s play, written in the early 19th century and based on the case of the barber and soldier Johann Christian Woyzeck, who killed his common-law wife, Christiane Woost, in 1821. Dying in 1837 at the age of only 23, Büchner left the work in a fragmentary state, and it was not until 1913 that the play was first seen in a reworked version by Austrian writer Karl EmilFranzos. A production followed at the Kammerspiele in Vienna in May 1914, when Berg saw it for the first time, as witnessed by the writer Paul Elbogen:

We young people knew the play very well from Franzos’s publication. A German actor, Albert Steinrück, rude and rather brutal, played Woyzeck. I sat in the gallery of the little Kammerspiele. Four rows behind me sat Alban Berg, whom I greeted as I came in, because I had known him very well for years. They played the drama for three hours without the smallest interruption, in complete darkness. Indescribably excited and enthusiastic, I stood up amid wild applause and met Alban Berg a few steps behind me. He was deadly pale and perspiring profusely. “What do you say,” he gasped, beside himself. “Isn’t it fantastic, incredible?” Then, already taking his leave, “Someone must set it to music.”

True to his word, Berg immediately started noting down musical ideas. But first he had to complete his Three Orchestral Pieces, begun in honor of the recently departed Mahler. Work continued on that tribute until autumn 1915, when Berg was obliged to take up a commission in the Austro-Hungarian army and reported to Bruck an der Leitha. The training camp on the Hungarian border was a foreboding, unhappy place, according to fellow cadet Jaroslav Hašek’s novel The Good Soldier Švejk. In the huts for the rank-and-file, the men were shivering with cold and the officers’ huts were so overheated that the windows had to be opened. Down in Bruck, lights were burning in the Imperial and Royal tinned meat factory, where they were busy, day and night, modifying various forms of offal. As the wind was blowing towards the camp, the avenues around the huts were filled with the stench of rancid sinews, hooves, trotters and bones.

For Berg, Bruck was, thankfully, all he was to see of front-line service. After 30 days at the camp, the composer suffered a severe asthma attack and was sent to work at the
War Ministry in Vienna, where he remained for the rest of the hostilities. Crucially, this allowed him to begin more concentrated work on Wozzeck, a powerful distillation of those wartime experiences, as well as a personal response to Büchner’s searing tragedy and Berg’s (and his generation’s) indignation at the social injustices that had become all too evident during the last years of the Austro-Hungarian Empire.

Berg worked tirelessly on the score, fashioning an elaborate network of musical structures to underpin its 15 scenes, such as fugues, passacaglias, and an entire symphony (in Act Two), as well as those based on single themes, notes, chords and rhythms. Yet the opera’s punch does not come from these forms, but from the vivid musical language and Berg’s intense characterization of the figures who surround and ultimately condemn the hapless Wozzeck.

Berg employs a notably large orchestra, acting like an echo chamber for the characters’ thoughts. A military band, informal tavern music, and an out-of-tune pub piano, sparingly but effectively used, further color the drama. Ingeniously, Berg distributes these forces on and off stage, as well as in the pit, distorting the boundary between naturalism and expressionism, as Wozzeck’s reality turns to nightmare. Berg had absorbed this clever, stereo-like approach from his colleague Franz Schreker, for whose psychological opera Der ferne Klang Berg had recently arranged the piano score. Schreker’s fascination with the spatial impact of music, also strongly evident in Mahler’s symphonies, left its mark. And just as the music moves freely between the various groups, so too does its language. The often highly dissonant idiom of Wozzeck is what many have found most daunting structures to underpin its 15 scenes, such as fugues, passacaglias, and an entire symphony (in Act Two), as well as those based on single themes, notes, chords and rhythms. Yet the opera’s punch does not come from these forms, but from the vivid musical language and Berg’s intense characterization of the figures who surround and ultimately condemn the hapless Wozzeck.

Berg might have finished his opera at this point, but he makes a profound decision to write, as he described it, “a confession of the author, who now steps outside the dramatic action on the stage.” This agonizing interlude, based on music from an abandoned piano sonata, asks “Why?” Without recourse to the characters, now either dead or absent, this “appeal to humanity” reaches far beyond the 19th-century origins of Büchner’s play and even Berg’s operatic adaptation, written during World War I. Wozzeck and Marie’s child, playing on his hobbyhorse during the short final scene, is ours to care for. Will he become another disturbed soldier, just like his father? Or can we stop history repeating itself? Such questions hover in the eerie light of the final chords of Wozzeck, forever reverberating in the here and now.

© Gavin Plumley, 2015

Gavin Plumley is a writer and broadcaster specializing in the music and culture of Central Europe. He is the commissioning editor of English-language program notes for the Salzburg Festival and has appeared on BBC Radio 3 and Radio 4. As well as writing for The Independent on Sunday and The Guardian, Plumley has lectured at leading art galleries and museums. He writes program notes and gives talks for concert halls, orchestras, opera houses, and festivals worldwide.

In Lyric’s previous Wozzeck (1993-94 season), the title role was portrayed by Franz Grundheber. He is pictured with Kathryn Harries (Marie), Thomas Edward McGunn (Marie’s son), and Norman Bailey (Doctor).
A Conversation with Sir David McVicar

ROGER PINES, Lyric Opera dramaturg: This is your first Wozzeck production, correct?

SIR DAVID McVICAR: Yes. It’s a once-in-a-lifetime opportunity and a huge undertaking, that’s a little daunting.

RP: I assume it’s something you’ve been eager to direct for quite a long time.

SDM: No, in fact, it never occurred to me that I’d be asked to direct it; it’s very different from the repertoire that I’m often associated with – the Mozarts, the Handels, etc. (although, of course, I’ve taken on Strauss and Wagner as well) – and the inherent Romanticism, or Classicism, of my work. Wozzeck lies within the world of 12-tone music, and I might not have thought that, in the minds of many managers or artistic directors, this would make me an obvious choice for it. On the other hand, personally I respond to it as a supremely Romantic score. I find it moving and visceral at a deep level. I don’t regard the 12-tone system as strange, and I don’t think of Wozzeck as a musically ugly or alienating work. I regard it as being in a line of dramatic music stretching from Mozart to Wagner to Strauss to Schoenberg to Berg. In short, I find the score intensely beautiful.

RP: How do you explain this opera’s stature in the repertoire that would translate into making it an essential experience for our audience?

SDM: Wozzeck in some circles has the reputation of being a challenging work for audiences, but what is historically interesting is, after the premiere in 1925, it was produced with incredible rapidity in German theaters, because the audience had an immediately strong, emotional response to it. It’s not an alienating piece at all – it’s a very involving piece. More than any other opera I can think of, Wozzeck is about the common man, the man in the street, the man at the bottom of the food chain. It is a universal story – the story of the eternal underdog. This opera screams for compassion – not simply an emotional compassion, but a civic compassion.

RP: Is there a particular scene that you most look forward to staging?

SDM: The scene with the children at the end. I can’t listen to it without shivers up my spine and tears in my eyes. It’s so simple, and so profoundly sad, with the message that this kid is going to follow in his father’s footsteps. I find it one of the most utterly tragic conclusions to any opera I’m aware of. The whole opera is leading up to that scene.

RP: How would you like this production to leave the audience?

SDM: I’d like people to be affected the way I am by the piece – that’s all I can say.

SDM: Listening to the music, I couldn’t accept that the war had no effect on Berg. He was in the trenches during the composition of the opera. I can’t see how the war would not have played a great part in the genesis of his music. I wanted to get away from an abstract, grotesque world so often seen in Wozzeck productions, where the characters become caricatures. I wanted to make them real people. To do so, I needed a precise location, a precise time period, to explain why these people behave as they do. The past few years have seen the centenary of the start of the First World War in Europe and everyone has been very concerned with it. What happened in its aftermath in Germany led to further events and another war, of course, but we were more interested in the way relationships between human beings altered and shifted immediately after that war, particularly in Germany. I wanted an intensely human Wozzeck – the sheer, numbing poverty of these people runs like a motif through the text. Of course, this is an eternal, universal condition but one that can also be examined through a very specific lens.

RP: Can you explain the connection with World War I that will be vital to the production you’ve created for Lyric?

SDM: Because it doesn’t take a moral stance. Woyzeck does what he does because of the circumstances that drive him to it. The author doesn’t stand in judgment of his character. In terms of the time period in which the play was written (1836-37), that’s unique. It’s a new way of writing about a character. The author has no kind of improving agenda. Things just happen, as in human life. Everything implodes in Woyzeck and he kills Marie. But it’s not explicitly a story of a murderer – the story hasn’t been building up to that. It’s an extremely modern and very veristic piece.

RP: Why would people describe Büchner’s Woyzeck as the first modern play?

SDM: Because it doesn’t take a moral stance. Woyzeck does what he does because of the circumstances that drive him to it. The author doesn’t stand in judgment of his character. In terms of the time period in which the play was written (1836-37), that’s unique. It’s a new way of writing about a character. The author has no kind of improving agenda. Things just happen, as in human life. Everything implodes in Woyzeck and he kills Marie. But it’s not explicitly a story of a murderer – the story hasn’t been building up to that. It’s an extremely modern and very veristic piece.

RP: Is there a particular scene that you most look forward to staging?

SDM: The scene with the children at the end. I can’t listen to it without shivers up my spine and tears in my eyes. It’s so simple, and so profoundly sad, with the message that this kid is going to follow in his father’s footsteps. I find it one of the most utterly tragic conclusions to any opera I’m aware of. The whole opera is leading up to that scene.

RP: How would you like this production to leave the audience?

SDM: I’d like people to be affected the way I am by the piece – that’s all I can say.

A shell-shocked soldier in Devon, England, 1917.
LYRIC LOVES GROUPS!

- Discounts for 10 or more
- Free tickets for group leaders
- Hotel, dining, and transportation recommendations
- Personalized customer service

Corporate Groups
Build client relationships or reward employees with a special night out.

Meetings and Conventions
Attendees and their spouses can unwind after a busy day.

Tour Operators
Your #1 destination and the perfect complement to any Chicago tour.

Students and Seniors
Our weekday matinees ensure that we have a show that fits your schedule.

Alumni, Clubs and Organizations
Plan a memorable event that brings your members closer together.

Friends and Family
Celebrate a special occasion at Lyric!

Lyric
Contact our Group Sales team at 312.827.5927 or groupsales@lyricopera.org

YOUNG AUDIENCE DISCOUNT

COLLEGE STUDENTS
$20 NEXT tickets available on select dates with student ID

TEXT LYRIC TO 55000
lyricopera.org/NEXT

YOUNG PROFESSIONALS
$39–$75 Encore tickets available on select dates for everyone over 20 and under 40

Become a member of Lyric Young Professionals and enjoy social events, $35 Medley Series tickets and more!

lyricopera.org/ENCORE
lyricopera.org/YOUNGPROFESSIONALS
Music Staff

Music Staff
Emanuelle Andrizzi
William C. Billingham
Susan Miller Hult
Vladimir Kulenovic
Keun-A Lee
Grant Loheng
Mario Marra
Francesco Milloto
Jerald Moshey
Matthew Piatt
Mauro Ronca
Craig Terry
Robert Tweten
Eric Weimer

Orchestra

Violin I
Robert Hanford, Concertmaster
Sharon Pollitrone, Assistant Concertmaster
Alexander Belasky
Kathleen Brauer
Paul Ewing
Bing Y. Grant
David Hildner
Ellen Hildner
Laura Miller
Eugene Parin
Lila Schacht
Heather Wittels

Violin II
Yin Shen, Principal
John Macarlane, Assistant Principal
Bonita Di Bello
Diane Duraffourg-Robinson
Teresa Kay Fream
Peter Labella
Ann Palen
Irene Radetzky
John D. Robinson
David Volfe
Albert Wang

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

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

Bass
Michael Geller, Principal
Brian Ferguson, Assistant Principal

Andrew L. W. Anderson
Gregory Sarchet
Timothy Shaffer**
Collins R. Trier

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

Piccolo
Alyce Johnson

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

Bass Clarinet
Linda A. Baker

Bassoon
James T. Berkenstock, Principal

English Horn
Robert E. Morgan

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

Bass Trombone
John Schwalm

Tuba
Andrew Smith, Principal

Harp
Marguerite Lynn Williams, Principal

Timpani
Edward Harrison, Principal

Core Supplementary Chorus

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

Baritones/Basses
Matthew Carroll
David Dubois
Scott Holmes
Robert Morrissey
Kenneth Nichols
Steve Pierce
Robert J. Prindle
Thomas Sillitti
Craig Springer
Jeffrey W. Taylor
Ronald Watkins

Mezzos/Altos
Corinne Wallace-Crane
Michelle K. Wright

Tenors
Jared V. Esquerra
Peder Reiff
Dane Thomas

Baritones/Basses
Nicola Janitza
Martin Lowen Pooch
Nikolas Wenzel

Supplementary Chorus

Sopranos
Carla Janzen
Suzanne M. Kszastowski
Kaileen Erin Miller
Christine Steyer

Mezzos/Altos
Katie Ruth Bieber
Ginger Inabinet

Tenors
Errin Brooks
Scott J. Brunscbean
Matthew Daniel
Klaus Georg
Tyler Samuel Lee
Brett Ports
Adam J. Smith
Chase Taylor

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

Sopranos
Elena Bateman
Jill Dewsnup
Rosalind Lee

Mezzos/Altos
Katie Ruth Bieber
Ginger Inabinet

Tenors
Errin Brooks
Scott J. Brunscbean
Matthew Daniel
Klaus Georg
Tyler Samuel Lee
Brett Ports
Adam J. Smith
Chase Taylor

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

Mezzos/Altos
Katie Ruth Bieber
Ginger Inabinet

Tenors
Errin Brooks
Scott J. Brunscbean
Matthew Daniel
Klaus Georg
Tyler Samuel Lee
Brett Ports
Adam J. Smith
Chase Taylor

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

Chorus Master
Michael Black

Regular Chorus

Sopranos
Elisa Billey Becker
Jillian Bonczek
Patricia A. Cook-Nicholson
Cathleen Dunn
Janet Farr
Desirée Hasler
Rachael Holzhansen
Lauren Janecek-Wysocki
Kimberly McCord
Heidi Spoor
Stephanie Springer
Elizabeth Anne Taylor
Sherry V. Watkins

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

Mezzos/Altos
Corinne Wallace-Crane
Michelle K. Wright

Supplementary Chorus

Sopranos
Elena Bateman
Jill Dewsnup
Rosalind Lee

Mezzos/Altos
Katie Ruth Bieber
Ginger Inabinet

Tenors
Errin Brooks
Scott J. Brunscbean
Matthew Daniel
Klaus Georg
Tyler Samuel Lee
Brett Ports
Adam J. Smith
Chase Taylor

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

Children’s Chorus
Members of the Chicago Children’s Choir

Stageband Contractor
Christine Janicki

Lyric
One of these persons will need an estate plan...soon!

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

If you would like further information, please contact Jonathan Siner, Lyric’s Senior Director of Planned Giving, at (312) 827-5677 or jsiner@lyricopera.org.

Breaking New Ground – A Campaign for Lyric
You may designate a planned gift to provide long-range funding for new and revised major opera productions, modernizing Lyric’s stage and equipment, and building our endowment.
Artistic Roster

**Sopranos**
- Danielle de Niese
- Angela Denoke
- Renée Fleming
- Elizabeth Futral
- Christiane Karg
- Amanda Majeski
- Angela Mannino
- Ana María Martínez
- Mithra Mastropierro
- Diana Newman
- Susanna Phillips
- Tatiana Serjan
- Heidi Stober
- Nina Warren
- Laura Wilde

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

**Countertenors**
- Anthony Roth Costanzo
- Matthew Deming

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

**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

**Bas-baritones**
- Dmitry Belosselskiy
- Runi Brattaberg
- Patrick Guettet
- Matthew Rose
- Brindley Sherrat
- Bradley Smoak
- Stefan Szakafarowsky

**Basses**
- Andrei Bondarenko
- Enzo D’Ambrosio
- Daniel Herring
- Farid Mammadov
- Andrew Peterson

**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
- Susan Mickey
- Vicki Mortimer
- James Noone
- Michael Yeargan
- Catherine Zuber

**Lighting Designers**
- Paule Constable
- Albert Faura
- Duane Schuler
- Jennifer Tipton
- Robert Wierzel

**Projection Designer**
- Greg Emetaz

**Chorus Master**
- Michael Black

**Choreographers**
- Chase Brock
- Xevi Dorca
- Andrew George
- Harrison McEldowney

**Associate Choreographer**
- Joshua Buscher

**Assistant Choreographer**
- Lauren Kadel

**Ballet Mistress**
- August Tye

**Wigmaster and Makeup Designer**
- Sarah Hattan

**Fight Choreographers**
- B. H. Barry
- Chuck Coyl
- Nick Sands

**Translators for English Titles**
- Patricia Houk
- Derek Matson
- Francis Rizzo
- Colin Ure

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

Regular Supernumeraries

Men
Emil Aguliera
Roy Arvio
Ricardo Basch
Arch Bryant
Dennis Delavara
Bill DuBois
Roy Fisher
Weston Ford
Robert Freier
Kenneth Gianibreto
Michael Goto
Bob Grist
Mark Heller
Peter Hillebrand
Michael Horvich
Ken Izzi
Garland Jones
Jim Klaffa
John Larriu

Women
Angela Alyn
Mary Anthony
Floriana Bivona Lockner
Judaá Brown
Breena Button-Hambright
Angela (Jill) Carlson
Mary Conrad
Katherine Coyle
Linda Cunningham
Tess Dinerstein
Deborah Frieb
Ainsley Gallagher
Darlene Gallagher
Carolyn Geldermann
Jenny Hale
Barbara Joabson
Grace Johnson
Eleanor Kamuda
Karolina Kierfanczyk
Judith Kolara
Barbara Kummerer

Susan Lesher
Nyketa Marshall
Charlotte McBurney
Helena McBurney
Avery McDonald
Madeline Monahan
Angela Mueller
Renee Mumford
Amy Nicholas
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

Regular Supernumeraries

Men
Michael Lieberman
Joseph Marik
Mike Miles
Robert Muzzarelli
Mike Oryl
Jahbril Porter-Ollavvia
Jim Puszay
Reuben Rios
Gene Ryym
Kayhoun Safavi
Jorge Santos, Jr.
Mario Salis
Jim Stanis
William (Doc) Syverson
Ron Tolliaso
Christopher Vaughan
Theo Vlahopoulos
Edward Voci
Peter Walters
Amani Upton
Howard White

Women
Angela Alyn
Mary Anthony
Floriana Bivona Lockner
Judaá Brown
Breena Button-Hambright
Angela (Jill) Carlson
Mary Conrad
Katherine Coyle
Linda Cunningham
Tess Dinerstein
Deborah Frieb
Ainsley Gallagher
Darlene Gallagher
Carolyn Geldermann
Jenny Hale
Barbara Joabson
Grace Johnson
Eleanor Kamuda
Karolina Kierfanczyk
Judith Kolara
Barbara Kummerer

Susan Lesher
Nyketa Marshall
Charlotte McBurney
Helena McBurney
Avery McDonald
Madeline Monahan
Angela Mueller
Renee Mumford
Amy Nicholas
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 Dolembo, Costume Designer
Donald Claxon, Stage Manager

Lyric Unlimited Backstage Tour Guides

Marilyn Ablan
Carol Abrilou
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
Karleen Keneckick
Elizabeth Kurella
Paul Kuritz

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

A scene from Matthew Aucoin’s Second Nature, a Lyric Unlimited world premiere, August 2015.
Anne Zenzer: A Story of the Ultimate Gamble

Anne Zenzer is the only child of Polish parents who took the ultimate gamble. After miraculously surviving separation during the early years of World War II and an almost fairytale reunion, after living as a military family all over the Middle East and the then-emerging state of Israel, Anne’s middle-aged parents first brought their family to Great Britain, then to the United States with the help of Catholic Charities. As an immigrant, Anne’s father could hardly expect to make a meaningful career starting fresh at 50, but the family scraped by in order to provide Anne the opportunities she needed to build her own future.

Anne went to DePaul University and then attended Northwestern University on a Woodrow Wilson fellowship, where she earned a master’s degree. Having learned drive and ambition from her parents, she landed a job at The Northern Trust after graduation. There began her love of opera.

“I was at The Northern Trust, just out of graduate school. I couldn’t tell you what it is, but there’s something about going to see an opera, even up in the nosebleed section. I went with a friend, who like me, was interested. We were fledglings! I grew up hearing classical music because my parents loved it, but we were not in a financial position to spend money on performance tickets. My parents were thrilled when I told them I was buying a ticket to see the opera.”

Beginning in the 1970s, when Anne began attending Lyric performances regularly, the magical world of opera had an effect on the young professional. Having studied history in school, Anne has always found the historically-based operas most interesting, citing Lyric’s recent Anna Bolena as a particular favorite. A certain production, however, stands out from the rest: “The most memorable performance for me was Joan Sutherland in Lucia di Lammermoor in 1975. That mad scene of hers was absolutely incredible, and that opera has such passion. It will never leave me, and from then on I was hooked.”

As time went on, Anne’s career took off. She joined Witt/Kieffer, a healthcare consulting firm, where she has been a partner for 30 years, and began to give back to the art form which had given her so much joy. Years later she accepted her friend Daria Lewicky’s invitation to serve on the Guild Board, and she will represent the board as an ex-officio member of the Lyric Unlimited Committee this year as part of Lyric President David Ormesher’s One Lyric initiative. In addition to the social benefits of joining a volunteer board, Anne has enjoyed becoming more deeply engaged with Lyric’s activities, serving as committee member and chair of the Guild Board’s special projects, Fantasy of the Opera and Backstage Tours. “I don’t think one can really realize what is onstage, really understand it, until going on a backstage tour. Once you see the perfection, and the attention to detail…. The first time I heard the wigs and makeup staff explain how they make each wig, I said to myself, they must be kidding! I thought they just shoved on a wig, not realizing that each one is hand-woven and matched to the performer.”

When Lyric produced Weinberg’s The Passenger last season, Anne and her husband Dominick wanted to be involved. As with many other Lyric patrons, the story upon which the opera is based, a radio play entitled The Passenger in Cabin 45 by Polish-Christian Holocaust survivor Sofia Posmysz, hit Anne close to home. “For me, what it was like to meet Sofia Posmysz…to touch her hand and to speak to her in Polish, given what she had been through, and then having an opera written about her experience…she was lucky she got out alive, because so many did not. It was a very moving experience.”

Although her business travels have brought her to all 50 states and around the world, enabling her to visit many other opera houses, Anne believes that there is something special about Lyric Opera of Chicago. “Lyric is a wonderful company, and the fact that we are solvent, and continue to be, is extremely important. We are in Illinois, a state in desperate financial straits, and yet we have such giving and responsible donors.”

Lyric counts Anne among its most valued supporters; in addition to her involvement with The Passenger, she has recently added a generous provision for Lyric in her estate plan as part of the Breaking New Ground Campaign. “I have such a respect for this incredible art form. It got me thinking about my will, what I would do, and what will happen after me. I think of it as my goodbye gift, although I hope to be around for a while longer!”

“It is very interesting how life evolves. As a little kid living in a refugee camp in war-torn England, I never thought I would be here, never thought I would be making a sizeable pledge. There isn’t a day that I don’t kiss the ground I walk on, and I thank my parents for getting me an education. They took a gamble, and it paid off.”

—Meaghan Stainback
Lyric
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.

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.

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-leading 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), II 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.
LYRIC OPERA OF CHICAGO

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 the 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 long-standing 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 long-time 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.

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.

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 sponsoring the residency of famed mezzo-soprano Stephanie Blythe; the Director of Vocal Studies faculty position, access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center’s Final Auditions to a greater number of Lyric donors and subscribers for the third year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney’s legacy through the philanthropic support of the arts.

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

MR. AND MRS. JOHN V. CROWE
Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production cosponsorship 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.
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 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 Daves’ 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.

STEVEN T. EDLIS and GAELE NEESON
Passionate patrons of the arts, Stefan Edlis and Gael Neeson have 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.

EXELOW
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), Rualala (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.

THE FEGERSON-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 a 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 Match, 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 dedicating 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 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 Chenier (1979) and Lehena in (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 cosponsored many celebrated new productions at Lyric including Die Fledermaus (1989/90), Xerex (1995/96), Carmen (1999/00) in memory of Ardis Kainin, 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 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 Patrick G. and Shirley W. Ryan Opera Center, 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.

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

MR. & MRS. DIETRICH M. GROSS
Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 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 OperaOnTheGo. 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 various generous annual contributions to Lyric. The Halligan Fund is proud to support numerous artistic, cultural, and civic organizations which enhance our lifestyles, preserve our sense of history and heritage, instill knowledge, and advance our appreciation of nature. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.

JOE and PAM SZOKOL and KING and CARYN HARRIS
Lyric is thrilled to have Joe and Pam Szokol and King and Caryn Harris join 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.

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, compounding 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 cosponsored this season’s The Merry Widow starring Renée Fleming. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, and Lyric Unlimited Committee.

ITW
Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign, the 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), Handel 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 Chairman and CEOs W. James Farrell, John Nichols, and the late David Speer on its Board of Directors.

EDGAR D. JANNOTTA
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 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.
JENNTER & BLOCK
Founded in 1914, Jennet & 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. Jennet & 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 Jennet & Block, as a valued member of its Board of Directors and Executive Committee.

JPMORGAN CHASE & CO.
JPMorgan Chase & Co. has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, and the Annual 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 Fred A. Krehbiel, 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.

MR. AND MRS. GEORGE D. KENNEDY
Lyric Opera is fortunate to have 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 visionaries 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 Renee Fleming Initiative. Dick Kiphart is head of William Blair & Company’s Private Client Advisors Business and a member of the firm’s executive committee. He is a past President and CEO and current Chairman of Lyric’s Board of Directors, Chairman of the Nominating/Governance Committee, and a member of both the Finance and Production Sponsorship Committees. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts’ enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric’s highest honor, in 2013.

KIRKLAND & ELLIS LLP
Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and litigation 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.

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 made significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. 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.

JENNER & BLOCK
Lyric gratefully acknowledges the vital corporate leadership and support of Jenner & Block. 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, Jenner & Block, serve as a member of its Board of Directors, Executive and Nominating/Governance Committees, and as chairman of the Lyric Unlimited Committee.

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 Carmen 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.

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.

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 made significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric’s highest honor, in 2014.

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.
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.

MALOOTT 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.

MAZZA FOUNDATION
Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinielli, Nicholas J. Lavezzorio, and Joan Lavezzorio Schniedewind, 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. Rubinielli, 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, Production Sponsorship 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 premiers; 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 Paesano 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 Morrisons 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 Carmen (2014/15). Susan and Bob generously cosponsor The King and I this season.

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 Ofelia ed Eufarise (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.

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 Operaathon, 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 premiers, 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 NERENBERG FOUNDATION
The founder of The Nereenberg Foundation, Jerry and Elaine Nereenberg, have been loyal Lyric Opera subscribers and donors for many 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 Nereenberg and his wife Elaine passed away in 2005 and 2007, respectively. In their wills, they established The Jerome Nereenberg and Elaine Nereenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nereenbergs’ thoughtfulness and generosity in creating this planned gift.

SYLVIA NEIL and DANIEL FISCHEL
Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposia for Lyric productions of *Hercules* (2010/11) and *Shoal 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.

Sonia Florian

NIB FOUNDATION
Founding owners/managers of former radio station WNBG, 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 Company’s 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.

Sonja Florian

Jana R. Schreuder

MR. and MRS. WILLIAM A. OSBORN
Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for more than three decades. 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, is the Co-Chair of the 2015 Lyric’s Wine Auction. William A. Osborn, Northern Trust’s Retired Chairman and CEO, is a leading member of Lyric’s Board of Directors and Executive Committee.

Jana R. Schreuder

Mr. and Mrs. William A. Osborn

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.

Dan Draper

NORTHERN TRUST
A leading 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 Executive Committee.

John P. Amboian

John P. Amboian

Jana R. Schreuder

Northern Trust

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.
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 co-sponsors of the 2004/05 Ring Cycle.

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 Mr. Jay A. Pritzker and M. K. Pritzker serve on its esteemed Women’s Board.

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., and now a part of PwC. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleinickač, 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 co-sponsors 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 1996, 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 Operation broadcast on 98.7WFMT and future production sponsorship support.

BETSY and ANDY ROSENFIELD

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 serves as a leader on Lyric’s esteemed Women’s Board, having chaired last season’s Opening Night Dinner and Performance. The Rosenfields provided generous gifts to last year’s 60th Anniversary Concert and 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 contributively 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 love of beautiful singing, they have underwritten the Bel Canto Endowed Chair, and served on Lyric’s Board of Directors, Executive and Lyric Unlimited Committees; and Maggie Rock Adams, PwC’s Greater Chicago Marketing Leader, is a dedicated member of Lyric’s Guild Board.

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 contributively 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.

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.
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.

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 cosponsored/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 and Flo 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, Rob 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.

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 role 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 Wallance Foundation is a national philanthropy that seeks to improve learning and enrichment for disadvantaged children and foster the vitality of the arts for everyone. Wallance 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 this work to 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 grateful 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, Bob and Flo have contributed regularly to the Annual Campaign and have given leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is sincerely grateful for the longstanding devotion of Bob and Flo Weiss.

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

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

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

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

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

ANNE ZENZER
A dedicated subscriber and longtime member of the Guild Board, Lyric is proud to recognize Anne Zenzer for her generous planned gift as part of the Breaking New Ground Campaign. A partner at Witt/Kieffer Associates, and a lifelong opera enthusiast and staunch supporter of the Annual Campaign, Anne has ensured Lyric’s bright future through her thoughtful commitment and charitable foresight.
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, redefine 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 September 1, 2015.

Anonymous
Mr. and Mrs. J. Thomas Hurvis
The Monument Trust (UK)
The Negaunee Foundation
John D. and Alexandra C. Nichols
J. Christopher and Anne N. Reyes Foundation
Patrick G. Ryan and Shirley Welsh Ryan

Julie and Roger Baskes
David and Orit Carpenter
Mr. & Mrs. Dietrich M. Gross
Nancy W. Knowles
Earl and Brenda Shapiro Foundation

Anonymous
Abbott and Abbott Fund
The Crown Family
Stefan T. Edlis and H. Gael Neeson
Donna Van Eekeren Foundation

Anonymous (2)
Randy L. and Melvin R. Berlin
The Henry and Gilda Buchbinder Family Foundation
Gramma Fisher Foundation of Marshalltown, Iowa
The Harris Family Foundation
Richard P. and Susan Kiphart
Josef and Margot Lakonishok
Robert H. Malott
Mr. and Mrs. Robert S. Morrison
Mr. and Mrs. William H. Redfield
Lloyd E. Rigler-Lawrence E. Deutsch Foundation
Lisbeth Cherniack Stiffel
Anne Zenzer

Anonymous
Jack and Peggy Crowe
Maurice and Patricia Frank
ITW
Edgar D. Jannotta Family
Mr. and Mrs. Fred A. Krehbiel
NIB Foundation
Pritzker Foundation
Mr. and Mrs. William C. Vance

Ada and Whitney Addington
James N. and Laurie V. Bay
Bulley & Andrews
Paul and Amy Carbone
Mr. and Mrs. Frank W. Considine
Brent and Katie Gledhill
Ethel and William Gofen
Jenner & Block
Jim and Kay Mabie
Sylvia Neil and Daniel Fischel
Nuveen Investments
OptumRx
Sheila and David Ormesher
Mr. and Mrs. William A. Osborn
PwC
David Ramon

John and Ann Amboian
Mr. and Mrs. Michael W. Ferro, Jr.
Robert and Evelyn McCullen
Allan and Elaine Muchin
Northern Trust
Susan and Robert E. Wood II
Breaking New Ground - continued

Anonymous (2)
Baker Tilly Virchow Krause LLP
The Barker Welfare Foundation
Marion A. Cameron
Nancy Dehmlow
John Edelman and Suzanne Krohn
Mr. and Mrs. W. James Farrell
The Ferguson-Yntema Family Charitable Trust
Mr. and Mrs. Ronald J. Gidwitz
Sue and Melvin Gray
Stephen A. Kaplan and Alyce K. Sigler
Mr. and Mrs. George D. Kennedy
Lavin Family Foundation
Blythe Jaski McGarvie
Jeffrey C. Neal and Susan J. Cellmer
Mr. and Mrs. James J. O’Connor
Edward B. Rouse and Barbara R. Rouse
Robert L. Washlow and Robert J. Washlow
Mr. and Mrs. Robert G. Weiss

Mr. and Mrs. Paul F. Anderson
Mr. and Mrs. Larry A. Barden
John W. and Rosemary K. Brown Family Foundation
Vinay Couto and Lynn Vincent
Ann M. Drake
Lois Eisen
Ruth Ann M. Gillis and Michael J. McGuinnis
Mr. and Mrs. Rodney L. Goldstein
Komarck-Hyde-McQueen Foundation/ Patricia Hyde
William C. and Nancy Richardson
Collin and Lili Roche
Marsha Serlin
Mary Stowell

Mr. and Mrs. Ron Beata
Sir Andrew Davis and Lady Gianna Rolandi
Davis
Erika E. Erich
Anthony Freud and Colin Ure
James R. Grimes
Mr. and Mrs. William E. Hay
James and Mary Houston
Mr. and Mrs. Roger B. Hull
The King Family Foundation
Frank B. Modruson and Lynne C. Shigley
Kenneth R. Norgan
Mr. and Mrs. Lee Oberlander
Joseph O. Rubinelli, Jr.
Howard Solomon and Sarah Billinghurst
Solomon

E. M. Bakwin
Rosemarie and Dean L. Buntrock
Howard E. Jessen
Maura Ann McBreen
Matt and Carrie Parr
Mr. and Mrs. Eric S. Smith
Mr. and Mrs. Eugene Stark
Dr. Cynthia V. Stauffacher
Michael and Salme Harju Steinberg
Mr. and Mrs. Terrence Taylor
U.S. Bank
Mr. and Mrs. Peter Van Nice
David and Linda Wesselink
Anonymous
Robert M. Arensman
Jane B. and John C. Colman
Dr. George and Sally Dunea
Dr. Mona J. Hagyard
Mr. and Mrs. William J. Hank
Carrie and Harry Hightman
Richard and Susan Levy
Lester and Mary Jane Marriner
Mr. and Mrs. Gregory L. Melchor
Kate B. Morrison
Ms. Carla M. Thorpe
David J. Varnerin
Michal C. Wadsworth
Pam and David Waud
Mrs. John A. Wing

Look To The Future

ENDOWED CHAIRS
The Women’s Board General Director Endowed Chair
In Loving Memory Of Ardis Krainik
John D. and Alexandra C. Nichols Music Director Endowed Chair

Howard A. Stotler Chorus Master Endowed Chair
Chapters’ Endowed Chair For Education
In Memory Of Alfred Glasser
The Ryan Opera Center Board Opera Center Director Endowed Chair

Robert and Ellen Marks American Opera Endowed Chair
Baroque Opera Endowed Chair – A Gift From An Anonymous Donor
Mr. and Mrs. William H. Redfield Bel Canto Opera Endowed Chair
W. James and Maxine P. Farrell French Opera Endowed Chair
Irma Parker German Opera Endowed Chair
The NIB Foundation Italian Opera Endowed Chair
Regenstein Foundation Mozart Endowed Chair
In Memory Of Ruth Regenstein
William E. and Mary Gannon Hay Puccini Endowed Chair
The Guild Board of Directors Verdi Endowed Chair
Wagner Endowed Chair – A Gift From An Anonymous Donor

Mrs. R. Robert Funderburg Concertmaster Endowed Chair
Richard P. and Susan Kiphart Costume Director Endowed Chair
Mary-Louise and James S. Aagaard Lighting Designer Endowed Chair
In Honor Of Duane Schuler
Robert and Ellen Marks Ryan Opera Center Vocal Studies Program Endowed Chair
In Honor Of Gianna Rolandi
Allan and Elaine Muchin Production and Technical Director Endowed Chair
Marlys Beider Wigmaster and Makeup Designer Endowed Chair
In Memory Of Harold Beider

LYRIC OPERA ENDOWED PROGRAM
Distinguished Conductor Award
Sarah and A. Watson Armour III

LYRIC OPERA ENDOWED FUNDS
Estate of Robert and Isabelle Bass
George F. and Linda L. Brusky Youth Education Endowment Fund
Thomas Duran
Shirley and Benjamin Gould Endowment Fund
John D. and Catherine T. MacArthur Foundation
Estate of Marjorie A. Mayhall
Hope Baldwin McCormick Trust
Lois B. Siegel
Dr. Cynthia V. Stauffacher
Michael and Salme Harju Steinberg
Mr. and Mrs. Terrence Taylor
U.S. Bank
Mr. and Mrs. Peter Van Nice
David and Linda Wesselink
Anonymous
Robert M. Arensman
Jane B. and John C. Colman
Dr. George and Sally Dunea
Dr. Mona J. Hagyard
Mr. and Mrs. William J. Hank
Carrie and Harry Hightman
Richard and Susan Levy
Lester and Mary Jane Marriner
Mr. and Mrs. Gregory L. Melchor
Kate B. Morrison
Ms. Carla M. Thorpe
David J. Varnerin
Michal C. Wadsworth
Pam and David Waud
Mrs. John A. Wing

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 September 1, 2015.

Annual Meeting Dinner
Bartlit Beck Herman Palenchar & Scott LLP
Strategy&, Formerly Booz & Company

Backstage Tours
Amy and Paul Carbone

Lyric Opera of Chicago Broadcasts
The Hurvis Family Foundation

With Matching Funding by:
The Matthew and Kay Bucksbaum Family
The John and Jackie Bucksbaum Family
Richard P. and Susan Kiphart

Cast Parties
Anonymous
Mr. and Mrs. Rodney L. Goldstein
Mrs. William B. Graham
Robert and Evelyn McCullen
Lisbeth Stiffel
Mr. and Mrs. Robert G. Weiss

Champagne Onstage
Albert and Rita Lacher

Grand Benefactor Dinners
Latham & Watkins LLP

Dmitri Hvorostovsky Reception
Anne Zenzer and Dominick DeLuca

Innovation Initiative
Patrick G. Ryan and Shirley Welsh Ryan

The King and I Gala
Lead Sponsor: Zurich

Lyric After Hours
Lyric Young Professionals

Lyric Signature Events
PwC
United Scrap Metal, Inc.

Official Airline
American Airlines

Official Piano of Bel Canto
Steingraeber & Söhne

Opening Night Gala
Aon

Lyric Opera Ball
ITW
Northern Trust

Lyric Opera Ball Reception
Lisbeth Stiffel

Lyric Opera Ball Grand March
Bartlit Beck Herman Palenchar & Scott LLP

Opening Night Gala and Opera Ball Fund
Abbott
Ada and Whitney Addington
John and Ann Amboian
Mr. and Mrs. Brian Arbetter
Mr. and Mrs. David Batanian
BMO Harris Bank
Dr. and Mrs. Mark Bowen
Amy and Paul Carbone
closerlook, inc.
Mr. and Mrs. John V. Crowe
The Crown Family
Mr. and Mrs. A. Steven Crown
DLA Piper LLP (US) and Partner
Marilyn Pearson
Lois and Steve Eisen
Mr. and Mrs. Philip Friedmann
Brent and Katie Gledhill
The Harris Family Foundation
Mr. and Mrs. Charles Huebner
Jenner & Block
Ann and Gregory K. Jones
Richard P. and Susan Kiphart
Nancy W. Knowles
The Lavin Family Foundation
Mr. and Mrs. Richard H. Lenny
Mayer Brown LLP
Mr. and Mrs. Todd D. Mitchell
Mr. and Mrs. William A. Osborn
J.B. and M.K. Pritzker Family Foundation
J. Christopher and Anne N. Reyes
Patrick G. and Shirley Welsh Ryan
Mr. and Mrs. Alejandro Silva
U.S. Bank
Mr. and Mrs. Richard G. Weinberg
Paul Wood and The Honorable Corinne Wood

Operathon
Ardmore Associates
Walgreens
98.7WFMT

Operathon Challenge Grants
Anonymous
Amsted Industries Foundation
Mr. and Mrs. Ron Beata
Dr. and Mrs. Tapas K. Das Gupta
Sir Andrew Davis and Lady Gianna Rolandi Davis
Renée Fleming
Anthony Freud and Colin Ure
Mr. and Mrs. Dietrich Gross
Richard P. and Susan Kiphart
Lyric Opera Chapters
Lyric Opera Overture Society
Mr. and Mrs. Robert Marjan
Mr. and Mrs. James McClung
Egon and Dorothy Menker
Allan and Elaine Muchin
Lloyd E. Rigler-Lawrence E. Deutsch Foundation
Dr. David Thurn

Operathon Merchandise Sponsor
Fellowes, Inc.

Overture Society Luncheons
Mr. and Mrs. Merrill E. Blau
Rhoda L. and Henry S. Frank
Susan M. Miller

Planned Giving Seminars
William Blair & Company
Morgan Stanley

Projected English Titles
Lloyd E. Rigler-Lawrence E. Deutsch Foundation

Renée Fleming Initiative
Anonymous
Mr. and Mrs. John V. Crowe
The Crown Family
Mr. and Mrs. J. Thomas Hurvis
Richard P. and Susan Kiphart
John D. and Alexandra C. Nichols
Patrick G. and Shirley Welsh Ryan
Mr. and Mrs. William C. Vance

Season Preview Concert
Komarek-Hyde-McQueen Foundation/
Patricia Hyde
Lake Geneva Chapter
The Patrick G. and Shirley W. Ryan Opera Center

Dan Novak
Director
The Ryan Opera Center
Board Endowed Chair

Craig Terry
Music Director
Jannotta Family
Endowed Chair

Julia Faulkner
Director of Vocal Studies
The Elizabeth F. Cheney Foundation

Renée Fleming
Advisor

Ensemble

Soprano
HLENGIWE MKHWANAZI
Sponsored by
Susan and Richard Kiphart
Drs. Funmi and Sola Olopade

Soprano
DIANA NEWMAN
Sponsored by
Susan Jesen
Mrs. J. W. Van Gorkom

Soprano
LAURA WILDE
Sponsored by
an Anonymous Donor
Mrs. J. W. Van Gorkom

Mezzo-soprano
LINDSAY METZGER
Sponsored by
an Anonymous Donor

Mezzo-soprano
ANNE ROSEN
Sponsored by
Friends of Oliver Dragon

Tenor
ALEC CARLSON
Sponsored by
Stepan Company

Tenor
JESSE DONNER
Sponsored by
Robert C. Marks
Susan M. Miller

Tenor
JONATHAN JOHNSON
Sponsored by
Mr. and Mrs. William C. Vance

Tenor
MINGJIE LEI
Sponsored by
Maurice J. and Patricia Frank

Baritone
ANTHONY CLARK EVANS
Sponsored by
Richard O. Ryan
Richard W. Shepro and Lindsay E. Roberts

Baritone
TAKAOKI ONISHI
Sponsored by
The Handa Foundation

Bass-baritone
RICHARD OLLARSABA
Sponsored by
Lois B. Siegel
Drs. Joan and Russ Zajchuk

Bass
PATRICK GUETTI
Sponsored by
The C. G. Pinnell Family

Bass
BRADLEY SMOAK
Sponsored by
The Elizabeth F. Cheney Foundation

Pianist
MARIO ANTONIO MARRA
Sponsored by
Hendrik HeutelBohm
Lawrence O. Cory
Philip G. Lumperin

Faculty
Julia Faulkner
Gianna Rolandi
W. Stephen Smith
Voice Instruction
Robert and Ellen Marks
Vocal Studies Program
Endowed Chair
in honor of Gianna Rolandi

Deborah Birnbaum
Stephanie Blythe
Sir Andrew Davis
Matthew A. Epstein
Renée Fleming
Gerald Martin Moore
Edith Wiens
Guest Master Artists

Alan Darling
Laurann Gilley
Celeste Rue
Eric Weiner
Pedro Yanez
Coaching Staff

Sade Akedok
Derek Matson
Marina Vecchi
Alexandra Visconti
Melissa Wittmeier
Foreign Language
Instruction

Kelly Bremer
Kristina Fluty
Erik Friedman
Irene Marquette
Acting and Movement
Instruction

Orit Carpenter
Performance Psychology

Roger Pines
Guest Lecturer and
Consultant

Artistic/Production
Personnel
Michael Christie
Warren Jones
Conductors

Erik Friedman
Paula Stuzzi
Directors

Sarah Hatten
Wigs and Makeup

John W. Coleman
Stage Manager

Theresa Ham
Lucy Lindquist
Maureen Reilly
Wardrobe

Administration
Jimmy Byrne
Manager
Laura Chambers
Administrative Coordinator
Wendy Skoczen
Staff Librarian

Sponsored by

Susan and Richard Kiphart
Drs. Funmi and Sola Olopade

Sponsored by
Susan Jesen
Mrs. J. W. Van Gorkom

Sponsored by
an Anonymous Donor

Sponsored by
an Anonymous Donor

Sponsored by
Stepan Company

Sponsored by
Robert C. Marks
Susan M. Miller

Sponsored by
Mr. and Mrs. William C. Vance

Sponsored by
Maurice J. and Patricia Frank

Sponsored by
Richard O. Ryan
Richard W. Shepro and Lindsay E. Roberts

Sponsored by
The Handa Foundation

Sponsored by
Lois B. Siegel
Drs. Joan and Russ Zajchuk

Sponsored by
The C. G. Pinnell Family

Sponsored by
The Elizabeth F. Cheney Foundation

Sponsored by
Hendrik HeutelBohm
Lawrence O. Cory
Philip G. Lumperin
The Patrick G. and Shirley W. Ryan Opera Center

Lyric Opera is grateful to the following generous donors for their contributions to The Patrick G. and Shirley W. Ryan Opera Center, one of the world’s premier artist development programs. Listings include contributors whose gifts of $5,000 and over were received between July 1, 2014 and September 1, 2015.

Artist Support, Special Event, and Project Sponsors

**Duds for Divas**
Heidi Heutel Bohn
Lawrence O. Corry
Anne Gross

**Final Auditions**
The Elizabeth F. Cheney Foundation
The Cozad Family

**Foreign Language Instruction**
Erma S. Medgyesy

**Guest Master Artist**
The Elizabeth F. Cheney Foundation

**Launchpad**
Marcus Boggs

**Master Classes**
Mrs. Thomas D. Heath
Martha A. Hesse

**National Auditions**
American Airlines

**Renée Fleming Master Class**
Julian Family Foundation

**Singer Sponsors/Cosponsors**
Anonymous (2)
Heidi Heutel Bohn
The Elizabeth F. Cheney Foundation
Lawrence O. Corry
Friends of Oliver Dragon
Maurice J. and Patricia Frank
The Handa Foundation
Susan Ipsen
Susan and Richard Kiphart
Philip G. Lumpkin
Robert C. Marks
Susan M. Miller
Drs. Funmi and Sola Olopade
The C. G. Pinnell Family
Richard O. Ryan
Richard W. Shepro and Lindsay E. Roberts
Lois B. Siegel
Stepan Company
Mr. and Mrs. William C. Vance
Mrs. J. W. Van Gorkom
Drs. Joan and Russ Zajtchuk

**Training Program**
National Endowment for the Arts

**Voice Instruction**
Drs. Janet V. Burch and Joel R. Guillory
Mary Ellen Hennessy
Jennifer L. Stone

**WFMT Recital Series**
Julie and Roger Baskes

**Workshop Performances**
Martha A. Hesse

**General Support**

**Aria Society**
($100,000 and above)
Patrick G. and Shirley Welsh Ryan

**Platinum Distinguished Benefactors**
($50,000 to $99,999)
Drs. Janet V. Burch and Joel R. Guillory
McDougal Family Foundation

**Distinguished Benefactors**
($25,000 to $49,999)
Ingrid Peters

**Mentors**
($10,000 to $24,999)
Paul and Robert Barker Foundation
Heidi Heutel Bohn
Hal Coon
Erika Erich
Renée Fleming
Sue and Melvin Gray
Illinois Arts Council
Capt. Bernardo Iorgulescu,
USMC Memorial Fund
Jeanne Randall Malkin Family Foundation
Jean McLaren and John Nitschke
The Elizabeth Morse Charitable Trust
Mr. and Mrs. William J. Neiman
Mrs. Vernon J. Pellouchoud
The George L. Shields Foundation
Mr. and Mrs. Henry Underwood
Howard A. Vaughan, Jr.
Dan and Patty Walsh
Walter Family Foundation
Debbie K. Wright

**Artist Circle**
($5,000 to $9,999)
Anonymous
L. Robert Artoe
C. Bekerman, M.D.
Doris Conant
Anne Megan Davis
Thomas Doran
Lafayette J. Ford
Virginia and Gary Gerst
James and Mary Houston
Dr. Kamal Ibrahim
Genevieve Phelps
Julie Schwertfeger and Alexander Zajczenko
Marilee and Richard Wehman
Jack and Goldie Wolfe Miller Fund

---

**Rising Stars In Concert**

**March 21, 2015**

*Lead Sponsor:*
Donna Van Eekeren Foundation

*Sponsors:*
Julie and Roger Baskes
Ann M. Drake
Sue and Melvin Gray
Patricia A. Kenney and Gregory J. O’Leary
Susan and Richard Kiphart
Chauncey and Marion D. McCormick Family Foundation
Frank B. Modruson and Lynne C. Shigley
OptumRx
Richard Pearlman Trust

*Cosponsor:*
Susan M. Miller

**Rising Stars In Concert Broadcast**
Donna Van Eekeren Foundation

**Rising Stars In Concert Reception**
Mr. and Mrs. Allan Drebin
Lyric Unlimited

With Major Support From The Hurvis Family Foundation

**Bel Canto Symposium**
Katherine A. Abelson Educational Endowment Fund
The Wallace Foundation

**Caminos a la ópera (Pathways to Opera)**
U.S. Bank

**Chicago Voices**
The Chicago Community Trust
City of Chicago Department of Cultural Affairs and Special Events
The Ford Foundation

**General Support**
**Leadership Funding:**
The Andrew W. Mellon Foundation

**Additional Funding By:**
Anonymous (2)
Archer Daniels Midland Foundation
The Barker Welfare Foundation
Baxter International, Inc.
Helen Brach Foundation
Nancy Dehmlow
Roger and Chaz Ebert Foundation
Richard B. Egen
Envestnet

**NEXT Student Ticket Program**
**Lead Sponsor:**
The Grainger Foundation

**Co-sponsors:**
Mr. and Mrs. Paul F. Anderson
Dr. and Mrs. Arthur J. Atkinson, Jr.
The Brinson Foundation
The Ferguson-Yntema Family Charitable Trust
Elaine Frank
Komarek-Hyde-McQueen Foundation/
Patricia Hyde
NiSource
Satter Family Foundation
Donna Van Eekeren Foundation

**Pre-Opera Talks**
Mr. and Mrs. Edward O. Boshell, Jr.
The Kip Kelley Family
James and Michele Young

**Senior Matinee**
Buehler Family Foundation
Shirley and Benjamin Gould Endowment Fund
Louise H. Landau Foundation
Lannan Foundation
Dr. Sondra C. Rabin
The Retirement Research Foundation
The Siragusa Foundation
Adam and Harriette Swierz Donor-Advised Fund

**Student Backstage Tours**
John Edelman and Suzanne Krohn
Shirley and Benjamin Gould Endowment Fund
Daniel T. Manoogian

**Vocal Partnership Program**
Bank of America

**Youth Opera Council**
Terry J. Medhurst
Michael Welsh and Linda Brummer

With Major Support Provided by the Nancy W. Knowles Student and Family Performances Fund

**Second Nature**
**Lead Sponsor:**
J. Christopher and Anne N. Reyes

**Co-sponsors:**
Anonymous
Joyce E. Chelberg
Dover Foundation
Marilynn D. Ezri, M.D.
Brent and Katie Gledhill
Goldman Sachs
Mr. and Mrs. Eric L. Hirschfield
Kenneth R. Norgan
Donna Van Eekeren Foundation
Walter Family Foundation
Wintrust Community Banks

**Additional Support from:**
Norman and Virginia Bobins/
The Robert Thomas Bobins Foundation
Richard P. and Susan Kiphart

**Opera in the Neighborhoods**
Anonymous

**Opera Residencies in Schools**
Anonymous
Robert and Isabelle Bass Foundation, Inc.
BNY Mellon
Lloyd A. Fry Foundation
Polk Bros. Foundation

**Performances for Students**
Anonymous
Baird
John W. and Rosemary K. Brown Family Foundation
The Jacob and Rosaline Cohn Foundation
General Mills Foundation
John Hart and Carol Prins
Dr. Scholl Foundation
Segal Family Foundation
Bill and Orli Staley Foundation
Donna Van Eekeren Foundation
Michael Welsh and Linda Brummer

**Stars of Lyric Opera at Millennium Park**

**Lead Sponsor:**
closerlook, inc.

**Co-sponsors:**
Anonymous (2)
Baker Tilly Virchow Krause LLP
Marlys A. Beider
Christine and Paul Branstad Family Foundation

**Crain-Maling Foundation**
Ernst & Young LLP
Rhoda L. and Henry S. Frank
Greg and Annie Jones/The Edgewater Funds
Sipi Metals Corp.
Music Performance Trust Fund and Film Fund
The Overture Society

The Overture Society consists of those esteemed supporters who have designated a special gift, through bequests, trusts or other planned giving arrangements, to benefit Lyric Opera in the future. These generous gifts ensure Lyric Opera’s artistic progress well into the twenty-first century for the benefit of future lyric audiences. Lyric Opera is honored to acknowledge these members of the Overture Society:

Bel Canto Benefactors

These Overture Society members have made a major planned gift to Lyric Opera as well as a generous annual gift. For information about the Bel Canto Benefactors, please call Jonathan Siner, Lyric’s Senior Director of Planned Giving, at (312) 827-5677.

Anonymous (15)
Mr. and Mrs. James S. Aagaard
Valerie and Joseph Abel
Louise Abrahams
Dr. Whitney Addington
Karen G. Andreac
Catherine Aranyi
L. Robert Artoe
Mr. and Mrs. Ron Beata
Marly F. Beider
Julie Anne Benson
Merrill and Judy Blau
Ann Blickendenker
Dr. Gregory L. Boshart
Danolda (Dea) Brennan
George F. and Linda L. Brusky
David W. Carpenter
James W. Chamberlain
Paula Hannaway Crown
Renée Crown
Thomas Doran

Concordia Hoffmann
Edgar D. Jannotta
John and Kerra Karoly
Kip Kelley
James C. Kemmerer
LeRoy and Laura Klem
Nancy W. Knowles
Dr. Petra B. Kraulead and
Dr. W. Peter S. Frank
Dr. William R. Lawrence
Thomas and Lisa Lusow
Carol L. Linne
Daniel T. Manoogian
Robert C. Marks
Paul Mavros
Mr. and Mrs. Richard P. Mayer
Nancy Lauder McDougal
Bill Melamed
Margaret and Craig Milkint
Susan M. Miller
David and Justine K. Mintzer

James and Mary Beth Morehouse
Allan and Elaine Muchin
David J. and Dolores D. Nelson
John H. Nelson
John D. and Alexandra C.
Nichols
William A. Osborn
Joan L. Pantios
Irmas Parker
André and Julia Pernet
Frances Pietich
Kenneth Porrello and
Sherry McFaul
Nathaniel W. Pusey
Dr. Sondra C. Rubin
Lyn and Bill Redfield
Joan L. Richards
Chatka Ruggiero
Mary T. Schafer
Martha P. Schneider

Charles Chris Shaw
Rose L. Shure
Lois B. Siegel
Larry G. Simpson
Craig Sirles
Mrs. Jay Spaulding
Lisbeth Cherniack Stiffl
Mr. and Mrs. James P. Stirling
Mary Stowell
Gerald Sunko, M.D.
Carla M. Thorpe
Lawrence E. Timmins Trust
Phil and Paula Turner
Mrs. Elizabeth Upjohn-Mason
Joan and Marco Weiss
Mrs. Robert G. Weiss
Claudia L. Winkler
Florence Winters
Dr. Robert G. Zadylak
Mrs. Joan and Russ Zajchuck
Edward T. Zasadil

Society Members

Anonymous (45)
Carol A. Abrioux
Mrs. Robert L. Anderson
Elizabeth M. Ashton
Richard N. Bailey
David G. Baker
Susan Ball
Constance and Liduina Barbantini
Margaret Baue
Mrs. Bill Beaton
Alvin R. Beatty
Joan J. Beget
Barbara Bermudez
Patrick J. Bitterman
M. J. Black
Dr. David Bashby Blatz
Ned and Raynette Boshell
David Boyce
Dr. and Mrs. Boone Brackett
Robert and Phyllis Brauer
Mrs. William A. Briggs
Leona and Daniel Bronstein
Candace Balfour Broucker and the
Estate of Howard W. Broucker
Richard M. and Andrea J. Brown
Kathryn Y. Brown
Jacqueline Bruiluk
Donna Brunosa
Mr. and Mrs. Edward H. Bruke III
Steven and Helen Buchanan
Dick and Louise Hirsh Burger
and Mr. William Burger
Muriel A. Burnet
Lisa Burly
Robert J. Callahan
Patrick V. Casali
Esther Charbit
Jeffrey K. Chase, J.D.
Ramona Choos
J. Salvador L. Cianciolo
Heinke K. Clark
Robert and Margery Coen
Dr. and Mrs. Peter V. Conroy
Sharon Conway
Sarah J. Cooney

Mr. and Mrs. James D. Ericson
Marilyn D. Ezri, M.D.
Dr. and Mrs. Paul V. Feng
Robert F. Finke
Jack M. and Marsha S. Firestone
Roy Fisher
Elaine Frank
Maurice J. and Patricia Frank
Rhoda and Henry S. Frank
Richard J. Franke
George and Mary Ann Gardner
James K. Genden and
Alma Koppedaier
Sue and Melvin Gray
Harry J. Griffiths, M.D.
Julian W. Harvey
William E. and Mary Gannon
Hay
Mr. and Mrs. Thomas C. Haig
Mrs. John C. Hedley
Josephine E. Heindel

James R. Grimes
Patricia Grogan
Carolyn Hallman
Carl J. Halperin
Mrs. Elaine Hansen
CAPT Martin Hansen USN (Ret)
Ms. Geraldine Haracz
Andrew Haskell
William C. Haworth
Mrs. Thomas D. Heath
Ronald G. Hedberg
Mary Mako Heilbert
Stephanie and Allen Hochfelder
Mrs. Marion Hoffman
James and Mary Lune Houston
E. Helene Howard
Joseph H. Huebner
Kenneth N. Hughes
Dagnar Hurbanek
Michael Huskey
Capt. Bernardo Jorgulescu,
USMC Memorial Fund
Barbara A. Joubon
John Arthur Johnson
Laurence P. Johnson
Nancy E. Johnson
Roy A. Johnson
Ms. Barbara Mair Jones
Janet Jones
Moreen C. Jordan
Dr. Anne Juhasz
Mr. Theodore Kalogeresis
Stuart Kane
Wayne S. and Lenore M. Kaplan
Kenneth Kelling
Paul R. Keske
Chuck and Kathy Kilmam
Diana Hunt King
Neil King
Ester G. Klatz
R. William Klein, Jr.
J. Peter Kline
Helene Klug
Dr. Bruce Korth
Shirley Krisinich

Mary S. Kurs
Larry Lipadus
Barbara K. Larsen
Millicent Leifbratz
Ernest L. Lester
Dr. and Mrs. Robert L. Levy
Dr. and Mrs. Andrew O. Lewicky
Carole F. Liebson
Doris C. Lorz
Eva Lukosky
Mr. and Mrs. Nikolaus Malatesta
Jeanne Randall Malkin
Ann Chassin Mallow
Dr. and Mrs. Karl Lee Manders
Mrs. John Jay Markham
James Massie and
Dr. Christine Winter Massie
Michael M. and Diane Mazurczak
James G. and Laura G. McCormick
Gia and Paul McDermott
Florence D. McMillan
Leoni Zverov McVey and
J. William McVey
Martina M. Mead
Mr. and Mrs. Leland V. Meader
Dr. and Mrs. Jack L. Melamed
Mr. and Mrs. Peter M. Mezobian
Dr. and Mrs. Joseph Meyers
Ms. Barbara Terman Michaels
Marilyn E. Miller
Edward Louis and Barbara L. Mills
Robert and Lois Moeller
Mrs. Elizabeth Upjohn-Mason
Joan and Marco Weiss
Sherrie Kahn Reddick
Keith A. Reed
Brett Kesterson Reed
Michael and Susan “Holly” Reiter
Evelyn C. Richer
Jennie M. Righieger
Gerald L. Rizhlo
Charles and Marilyn Rivkin
Howard M. and Mary Raffento
Robins
Jadwiga Rogausk-Kryta, M.D.,
in memory of Robert Kyts
Mrs. Beth Wheeler Rome
James and Janet Rosenbaum
Dr. John Gregory Russo
Joseph C. Russo
Dennis Ryan
Eugene Ryzin, in memory of
Adeline Ryzin
David Sassow
Mrs. Philip H. Schaff, Jr.
Franklin R. Schmidt
Lois K. Schmid
Edwin J. Seebrock
Donald Seibert
Mr. and Mrs. Gordon M. Shaw
David A. Sherman
Jared Shilps
Dr. Alfred L. and Mildred Siegel
Joanne Silver
Jonathan P. Siner
Joan M. Skepnek
Norman and Mirella Smith
Joan M. Solbeck
Estate Gifts
The following estates have generously provided gifts of bequests and other planned gifts to Lyric Opera. With deepest regards, Lyric Opera commemorates those departed friends who have honored us with this most profound commitment.

Anonymous (6)
Mrs. Juliet Abber
Mrs. Elmer E. Abraham
Arthur A. Acheson
Jean L. Acker
Dr. Anne Hardwick Addington
Ralph E. Adler
Estate of Beth Ann Alberding
Robert Cowell
John W. Coutts
Nelson D. Cornelius
Dorothy F. Cooney
William J. Ciulla
Rose Mary Carter
Madeleine G. Camilleri
Inge Burg
Raymond J. Bradley
Berenece A. Boehm
Rev. Dr. Warren Best
Mrs. Edwin P. Berndtson
Robert and Isabelle Bass
Estate of Patricia Anne Barton
James Ascareggi
Joan Armstrong
Dr. Harry S. and Irene K. Arkin
Donald Alderman
Estate of Beth Ann Alberding
Ruth B. Dean
Joan Horizon Tierney
Kathleen A. Crosby
Kathryn Kryder Crittenden
Mr. and Mrs. John C. Hedley
Kathryn Kryder Crittenden
Robert W. Turner
Jean M. Turnmire
Paul and Judith Tuszynski
Ultmann Family Charitable Remainder Unitrust
Marnelene A. Van Niekke
Raiat Vilnins
Dr. Malcolm Vye
Dawn Lynn Walker
Gary T. Walther
Albert Wang
Louella Krueger Ward

Richard J. Hofemann
Martha and Walter Honigman
Carl E. Horn
Hugh Johnston Hubbard
Mrs. Alfred Jacobshagen
Deborah Jannotta
Lenore S. John
Albert J. Johnson
Dorothy T. Jones
Phyllis A. Jones
Dr. Stephen E. Juhah
Joseph M. Kaas
Andrew Karzas
Theodore Kassel
Sherry Kelley
Dorothy Patz
Miss Emily Kernkamp, in memory of Dr. Lorraine McGuire
Mr. and Mrs. Kierke
Mrs. Israel Kirsh
Jane Warner Dick, in honor of
Jo Hopkins Deutsch

Mr. and Mrs. John C. Hedley
Josephine A. Hedges
Thomas D. Heath
Hatti Hayes
Camille C. Hatzenbuehler
Mrs. Ruth M. Harwell
Dr. Melville D. Hartman
Richard Halvorsen
David C. Hall
Ann Hall
John D. Gray
Jeanne Brown Gordon
Myles C. and Gloria M. Gogan
Carlyn E. Goettsch
Alfred Glasser
George Gifford
Rosalie E. Gingiss Trust
Alfred Glasser
Joe Richard Glover
Carlyn E. Goertz
Eyles C. and Gloria M. Gogan
Jane Yager Goodman
Jeanne Brown Goffen
Shirley and Benjamin Gould Endowment Fund

John D. Gray
Frank E. and Sarah Graydon
Eleanor Green
Allen Greenberger
Jeremy A. Gross
Lester and Betty Guttman
Ann Hall
David C. Hall
Richard Halvorsen
Eilene H. Hansen
Kenneth L. Harder Trust
Donna E. Herrison
Dr. Melville D. Hartman
Mrs. Ruth L. Harwell
Camille C. Harzenbuehler
Hattie Hayes
Thomas D. Heath
Josephine A. Hedges
John C. Hedley
Dr. Erich and Tamara Heinrichs Trust
J. Raymond Helbert
James C. Hemphill
The Margaret E. Hertline Family Trust
Margot S. Hertz
James and Gail Hickey

Carmine C. Lombardi
Mrs. Ruth L. Harwell
Camille C. Harzenbuehler
Hattie Hayes
Thomas D. Heath
Josephine A. Hedges
John C. Hedley
Dr. Erich and Tamara Heinrichs Trust
J. Raymond Helbert
James C. Hemphill
The Margaret E. Hertline Family Trust
Margot S. Hertz
James and Gail Hickey

Carl Dumble
Mrs. Ray Duncan
Bette B. Dwinnell
Barbara H. Eckhart
Carl B. Elkind
Kelli Gardner Emeny
William J. Evans
Milton D. Faber
Eyre T. Jones
Dr. James D. Fenters
Larry Ferguson
Loch Alan Fillmore
Marguerite A. Finch
Harold Finley
Robert A. Fisher
Agnès Y., Kommer
Brena and Lee Freeman
Don B. Freeman
Mrs. Olive and Goodfidd Frey
Lucille Fridays
Dr. Muriel S. Friedman
Robert M. Friedman
Robert A. Fisher
Mrs. Robert R. Funderburk
Betsy T. Fyfe Fyfe
Mrs. Hildreth Jane Gaebe
Anne C. Jacobson
Medard C. Lange Trust
Marjorie Lantermann
Susanne E. Lash
Walter Leibfriz
Louise L. Lerner and
David L. Lerner
Mrs. James Woodworth Leslie
Robert C. Lierz
Dean A. Linton
Dr. Richard A. Livingston
Mrs. Glen A. Lloyd
Rosalie Loeding
Arthur B. Logan
Eleanor L. Lind
Mrs. Arthur M. Long
Mary Longbrake
Babette Irene Louis
Dale B. Louiso
John P. Lundin
Eva Lutovsky
Mary Louise Maher
Dr. Alessio W. Maier Trust
Herman R. and Sylvia Margolis
Ellen R. Marks
Mrs. Edward A. Maser
Richard M. Mattern
Augustus K. Maxull, Jr.
Marjorie A. Mayhall
Hope Baldwin McCormick Trust
Alfred L. McDougal
Gerald E. Meyers
Ruth J. Meyer
Lisa D. Mogensen
Mrs. Winston C. Moore
Ann A. Miskovic
Renate Moser
Dorothy Mostman, in honor of Mr. and Mrs. Edgar D. Jannotta
Ms. Kathryn M. Niehaus
Doris A. Murdoch
Muriel Neave
Jerome and Elaine Nerenberg Foundation
Dawn Clark Nethers

Richard A. Shea
Mrs. Louis D. Sheahan
Mr. and Mrs. Louis John Shea
Dr. Edward C. Sheehan
Dr. John W. Sheehan

Estate of Beth Ann Alberding
Estate of Patricia Anne Barton
James Ascareggi
Joan Armstrong
Dr. Harry S. and Irene K. Arkin
Donald Alderman
Dr. Harry S. and Irene K. Arkin

Estate of Patricia Anne Barton
James Ascareggi
Joan Armstrong
Dr. Harry S. and Irene K. Arkin
Donald Alderman
Dr. Harry S. and Irene K. Arkin

Estate of Patricia Anne Barton
James Ascareggi
Joan Armstrong
Dr. Harry S. and Irene K. Arkin
Donald Alderman
Dr. Harry S. and Irene K. Arkin
Annual Corporate Support

Lyric Opera gratefully recognizes and sincerely appreciates the generosity of the following distinguished corporate contributors. The following list includes donors whose gifts or pledges were received between July 1, 2014 and September 1, 2015.

ARIA SOCIETY • $100,000 and above
Abbott Fund
Miles D. White, Chairman & CEO
American Airlines
Franco Tedeschi, Vice President - Chicago
BMO Harris Bank
Alexandra Dousmanis-Curtis, Group Head - U. S. Retail and Business Banking
closerlook, inc.
David T. Ornesher, CEO
Exelon
Chris Crane, President and CEO

ITW
E. Scott Santi, President & CEO
Jenner & Block
Craig C. Martin, Partner
Kirkland & Ellis Foundation
Linda K. Myers, Partner

Northern Trust
Frederick H. Waddell, Chairman & CEO
Jana R. Schreuder, Chief Operating Officer
PowerShares QQQ
Dan Draper, Managing Director
Invesco PowerShares Global ETFs
PwC
John W. Oleniczak, Partner
Strategy&, Formerly Booz & Company
Vinay Couto, Senior Vice President

PLATINUM GRAND BENEFACCTOR • $50,000 to $99,999
Aon
Gregory C. Case, President & CEO
Baxter International Inc.
Robert L. Parkinson, Jr., Chairman & CEO

Latham & Watkins, LLP
Richard A. Levy, Office Managing Partner
Nuveen Investments
John P. Amboian, CEO

Zurich
Michael T. Foley, CEO North America Commercial and Regional Chairman of North America

GOLDEN GRAND BENEFACCTOR • $25,000 to $49,999
Arndore Associates
Cherryl T. Thomas, President
Bain & Company
Edward B. Rouse, Vice President & Managing Director
Baker Tilly Virchow Krause LLP
Timothy L. Christen, CEO
Bank of America
Sharon Oberlander, Managing Director
Bartlit Beck Herman Palenchar & Scott LLP
Mark Ferguson, Founding Partner
Bتعل תכונ
Allan E. Bulley III, President
Dover
Robert A. Livingstone, President & CEO
Ernst & Young LLP
Rick Fezzell, EY Americas Vice Chair - Accounts

Fellowes, Inc.
James E. Fellowes, Chairman & CEO
Goldman Sachs
Eric L. Hirschfield, Managing Director, Investment Banking Division
Make It Better Media
Susan B. Noyes, Founder & President
Mayer Brown LLP
Richard W. Shepro, Partner
Morgan Stanley
Matthew J. Farr, Managing Director
NiSource
Carrie J. Hightman, Executive VP and Chief Legal Officer

Sipi Metals Corp.
Marion A. Cameron, President
OptumRx
Mark A. Thierer, President & CEO
Skadden
Rodd M. Schreiber, Partner
Spencer Stuart
Kevin M. Connelly, Chairman & CEO
Steep Company
F. Quinn Stepan, Chairman & CEO
Underwriters Laboratories
Keith E. Williams, President & CEO
United Scrap Metal, Inc.
Marsh Serlin, Founder & CEO

U.S. Bank
Marsh Cruzan, Market President Chicago
Walgreens
Mark A. Wagner, President, Business Operations
LYRIC OPERA OF CHICAGO

SILVER GRAND BENEFACtor • $10,000 to $24,999
Alexander & Alexander, Attorneys at Law
BNY Mellon
Chicago Title and Trust Company
Evans Food Group
Tamsen Z., LLC

PREMIER BENEFACtor • $7,500 to $9,999
Amsted Industries Foundation
Archer Daniels Midland Foundation
Chicago White Metal Charitable Foundation
Starshak Winzenburg & Co.

BENEFACtor • $5,000 to $7,499
Baird
General Mills Foundation
Italian Village Restaurants
Shure Incorporated

BRAVO CIRCLE • $3,500 to $4,999
Robert Bosch Tool Corporation
Corporate Suites Network
Levenfeld Pearlstein LLC
Old Republic International Corporation

IMPRESARIO • $2,000 to $3,499
Howard & Howard Attorneys PLLC
KD Mailing Service
MWM Consulting
Olson & Cepuritis, Ltd.

FRIEND • $1,000 to $1,999
American Agricultural Insurance Company
Concierge Unlimited International
Draper and Kramer, Incorporated
Enterprise Holdings Foundation
Kinder Morgan Foundation
Michuda Construction, Inc.
Midwest Cargo Systems, Inc.
S&C Foundation
Turks’ Greenhouses

SUSTAINER • $500 to $999
Carl Johnson’s Gallery in Galena
Network for Good

Special Thanks

• American Airlines for its 34 year partnership as the Official Airline of Lyric Opera of Chicago.
• Jenner & Block and Craig C. Martin, Partner, for the firm’s pro bono legal services throughout the year.
• Strategy& and Vinay Couto, Senior Vice President, as well as PwC and John Oleniczak, Midwest Region Assurance Managing Partner, and Paul Anderson, Retired Senior Advisor, for their firm’s pro bono consulting services on our organizational assessment.
• Steingraeber & Söhne as the official piano of Lyric’s new production of Bel Canto, in partnership with the Grand Piano Haus, Skokie, Illinois.
• Warner Classics as the Official Education and Promotion Music Provider.

Acknowledgements

The following individuals and organizations have very generously provided gifts and services in support of Lyric Opera’s efforts:

Generous Gifts
Calihan Catering
Classic Color
Coco Pazzo
HMS Media, Inc.
The Estate of Gerald Ritholz

Notable Gifts
John and Linda Anderson
Artists Frame Service
Calo Ristorante
Einstein’s Bagels
Food and Paper Supply Company
Hall’s Rental

Special Gifts
BBJ Linen
Cru Cafe

KD Mailing & Fulfillment
Marc Lacher
Lloyd’s Chicago
Martha Nussbaum
Todd Rosenberg
Mr. and Mrs. Eugene Stark
Thomas Terry

This performance is partially sponsored by a grant from the Illinois Arts Council, a state agency.
Lyric Opera of Chicago is a member of OPERA America.
Annual Individual and Foundation Support

Lyric Opera deeply appreciates annual campaign gifts from the following individuals, foundations, and government organizations. Their continued support is vital to our success. The following listings include donors whose gifts or pledges were received between July 1, 2014 and September 1, 2015.

ARIA SOCIETY · $100,000 and above

Anonymous (7)  
Katherine A. Abelson and Robert J. Cornell  
Ada and Whitney Addington  
Paul M. Angell Family Foundation  
Julie and Roger Baskes  
James N. and Laurie V. Bay  
Marlys A. Beider  
Randy L. and Melvin R. Berlin  
The John and Jackie Buck Family  
Amy and Paul Carbone  
David and Orit Carpenter  
Elizabeth F. Cheney Foundation  
The Estate of Nelson D. Cornelius  
Mr. and Mrs. John V. Crowe  
The Harris Family Foundation  
Mr. and Mrs. A. Steven Crown  
The Davee Foundation  
Stefan T. Edlis and Gae Elsener  
Mr. and Mrs. W. James Farrell  
Daniel Fischel and Sylvia Neil  
Ford Foundation  
Julius Franklin Foundation  
Elizabeth Morse Genius Charitable Trust  
Ann and Gordon Getty Foundation  
The Estate of Carlyn E. Goettsch  
Ethel and William Gofen  
The Grainger Foundation  
Gramma Fisher Foundation of Marshalltown, Iowa  
Mr. & Mrs. Dietrich M. Gross  
The Estate of Betty Guttmann  
John R. Halligan Charitable Fund  
Mr. and Mrs. Edmund H. Halligan  
The Harris Family Foundation  
Mr. and Mrs. J. Thomas Harvis  
The Edgar D. Jannotta Family  
Richard P. and Susan Kiphart  
Nancy W. Knowles  
Mr. and Mrs. Fred A. Krebbiel  
Josef and Margot Lakonishok  
The Estate of Arthur B. Logan  
John D. and Catherine T. MacArthur Foundation  
Robert H. Malott  
Mazza Foundation  
The Andrew W. Mellon Foundation  
The Monument Trust (UK)  
Mr. and Mrs. Robert S. Morrison  
The Elizabeth Morse Charitable Trust  
Allan and Elaine Muchin  
Linda K. and Dennis M. Myers  
The National Endowment for the Arts  
The Negaunee Foundation  
Jerome and Elaine Nerenberg Foundation  
NIB Foundation  
John D. and Alexandra C. Nichols  
Mr. and Mrs. William A. Osborn  
The Prince Charitable Trusts  
J. Christopher and Anne N. Reyes Foundation  
Betsy and Andy Rosenfield  
Patrick G. Ryan and Shirley Welsh Ryan  
Dr. Scholl Foundation  
Earl and Brenda Shapiro Foundation  
Manfred and Fern Steinfeld  
Lisbeth Stiffel  
Mrs. Herbert A. Vance  
Mr. and Mrs. William C. Vance  
Donna Van Eekeren Foundation  
The Wallace Foundation  
Roberta L. Washlow and Robert J. Washlow  
Helen and Sam Zell  
Ann Ziff

PLATINUM GRAND BENEFACOR · $50,000 to $99,999

Anonymous (3)  
The Britton Foundation  
Henry M. and Gilda R. Buchbinder  
Janet V. Burch, M.D.  
Joel R. Guillory, M.D.  
Cellmer/Neal Foundation Fund  
The Chicago Community Trust  
The Chicago Department of Cultural Affairs and Special Events  
Ann and Reed Coleman  
Mr. and Mrs. Michael W. Ferro, Jr.  
Rhoda L. and Henry S. Frank  
Mr. and Mrs. Ronald J. Gidwitz  
Brent and Katie Gledhill  
Sue and Melvin Gray  
The Hearst Foundations  
The Howard Family Foundation  
Mr. and Mrs. Lester Knight III  
Chaucey and Marion D. McCormick Family Foundation  
Nancy Lauter McDougall  
Blythe Jaski McGarvie  
The Estate of Renate Moser  
Polk Bros. Foundation  
Lloyd E. Rigler-Lawrence E. Deutsch Foundation  
Collin and Lili Roche  
Sandra and Earl Rusnak, Jr.  
Mr. and Mrs. James L. Sandner  
Nancy S. Searle  
Segal Family Foundation  
Howard Solomon and Sarah Billingshurst Solomon  
Cherry T. Thomas  
Mr. and Mrs. Robert C. Weiss

GOLDEN GRAND BENEFACOR · $25,000 to $49,999

Anonymous (4)  
John and Ann Amboian  
Paul and Mary Anderson  
Robin Angel  
Robert and Isabelle Bass Foundation, Inc.  
Dr. and Mrs. Mark Bowen  
Christine and Paul Branstad Family Foundation  
Mr. and Mrs. John A. Buck  
Greg and Mamie Case  
Joyce E. Chelberg  
The Jacob and Rosaline Cohn Foundation  
The Cozad Family  
The Crain-Maling Foundation  
Sir Andrew Davis and Lady Gianna Rolandi Davis  
Mr. and Mrs. James M. Denny  
Ann M. Drake  
Drs. George and Sally Dunne  
John Edelman and Suzanne Krohn  
Lois and Steve Eisen  
Mr. and Mrs. Eugene F. Fama  
The Ferguson-Yntema Family Charitable Trust  
Elaine Frank  
Maurice and Patricia Frank  
Lloyd A. Fry Foundation  
R. Robert and Sally Funderburg Charitable Trust  
Ruth Ann M. Gillis and Michael J. McGuinnis  
Artum Gray Family  
The Handa Foundation  
Mary Ellen Hennessey  
The Estate of Margot S. Hertz  
Martha A. Hesse  
Mr. and Mrs. Eric L. Hirschfeld  
Mr. and Mrs. George E. Johnson  
Greg and Annie Jones/The Edgewater Funds  
The Estate of Phyllis A. Jones  
Julian Family Foundation  
Joseph M. Kacena Endowed Fund  
Stephen A. Kaplan and Alyce K. Sigler  
The Kip Kelley Family  
Patricia A. Kenney and Gregory J. O’Leary  
Mr. and Mrs. Sanford Kolton  
Komarek-Hyde-McQueen Foundation/ Patricia Hyde  
Dr. and Mrs. Mark E. Kozloff  
The Lavin Family Foundation  
Mr. and Mrs. Burr Lewis  
Jim and Kay Mahie  
Jeanne Randall Malkin Family Foundation  
Judith W. McCue and Howard M. McCue III  
Robert and Evelyn McCullen  
Mr. and Mrs. Andrew J. McKenna  
Sue and Melvin Gray  
Mr. and Mrs. Todd D. Mitchell  
Frank B. Modruson and Lynne C. Shigley  
Kenneth R. Norgan  
Mr. and Mrs. Lee Oberlander  
Matt and Carrie Parr  
Seymour H. Persky  
Ingrid Peters  
The C. G. Pittman Family  
Mr. and Mrs. Michael Polsky  
J. B. and M. K. Pritzker Family Foundation  
Dr. and Mrs. Ricardo Rosenkranz  
Sage Foundation  
The Estate of Margaret R. Sagers  
Rod M. Schreiber and Susan Hassman Schreiber  
Barbara and Barre Seid Foundation  
The Estate of Joseph J. Semrow  
Charles and M.R. Shapiro Foundation, Inc.  
Rose L. Shure  
Lois B. Siegel  
Morris Silverman and Lori Ann Koisman  
Bill and Orli Staley Foundation  
Dusan Stefkoski and Craig Savage  
Mary Stowell  
Joseph and Pam Sokol  
Carl and Marilynth Thoma  
Mrs. J. W. Van Gorkom  
Walter Family Foundation  
Kim and Miles D. White  
Paul Wood and The Honorable Corinne Wood
SILVER GRAND BENEFACtor · $10,000 to $24,999

Anonymous (8)
Mr. and Mrs. James S. Aagaard
Kenneth Aldridge
Mr. and Mrs. Stuart Applebaum
Mr. and Mrs. Brian S. Arbetter
L. Robert Arno
Dr. and Mrs. Arthur J. Atkinson, Jr.
Juliette F. Bacon
E. M. Bakwin
Mr. and Mrs. Larry A. Barden
Paul and Robert Barker Foundation
The Barker Welfare Foundation
Mr. and Mrs. William H. Baumgartner, Jr.
Mr. and Mrs. Ron Beata
Mr. and Mrs. John Jay Borland
Mr. and Mrs. Edward O. Boshell, Jr.
Helen Brath Foundation
Betty Bradshaw
Thomas Broadie
John W. and Rosemary K. Brown
Family Foundation
Buehler Family Foundation
Mr. and Mrs. Allan E. Bulley, Jr.
The Butler Family Foundation
Marie Campbell
Marcia S. Cohn
Hal Coon
Lawrence O. Corry
Mr. and Mrs. Robert W. Crawford, Jr.
Susan E. Cremin
Rosemary and John Croghan
Dr. and Mrs. Tapas K. Das Gupta
M. Dillon
Edward and Joyce McFarland Dlugopolski
Shawn M. Donnelly and
Christopher M. Kelly
Mr. and Mrs. Allan Drebin
Richard Dreifus
Mr. and Mrs. Richard Elder
Dan J. Epstein Family Foundation/
Judy Guiterman & ALAS Wings
Erika E. Eriks
Marlina D. Ezri, M.D.
Joan and Robert Feinler
The Field Foundation of Illinois
Sonja and Conrad Fischer
Russell W. and Christina Fisher
Mr. and Mrs. Matthew A. Fisher
Richard and Barbara Franke
Mr. and Mrs. Philip Friedman
Don Funk and Abby Zarantini
Carl A. and Fern B. Gaenslen
Charitable Giving Fund
Susan J. Garner
Virginia and Gary Gerst
Bruce A. Gether, M.D.
Mr. and Mrs. Rodney L. Goldstein
Andrea and Jim Gordon/
The Edgewater Funds
Mrs. William B. Graham
Mr. and Mrs. Richard Gray
Mrs. Mary Winston Green
Mr. and Mrs. Louis E. Gross
Estate of Richard Halvorsen
Mr. and Mrs. William J. Hank
Dr. James and Mrs. Susan Hannigan
Joan W. Harris
John Hart and Carol Prins
Mr. and Mrs. William E. Hay
Mr. and Mrs. Thomas C. Heagy
Mrs. Thomas D. Heath
Mrs. John C. Hedley
Dr. Judith and Mr. Mark C. Hibbard
Mr. and Mrs. Wayne J. Holman III
Miriam U. Hoover
Mr. and Mrs. Charles Haubner
Mr. and Mrs. Roger B. Hull
James Huntington Foundation
Carl and Bernardo Jorgelescu
USMC Memorial Fund
Susan Ipsen
Laurie and Michael Jaffe
Mr. and Mrs. William R. Jenet
Mr. and Mrs. L. D. Jonas
Mr. and Mrs. George D. Kennedy
Albert and Rita Lacher
Mr. and Mrs. Richard H. Lenny
Daniel H. Lome
Philip G. Lumpkin
Francine Manilow
Mr. and Mrs. Robert Marjan
Robert C. Marks
Mr. and Mrs. Richard P. Mayer
Jean McLaren and John Nitschke
Erma S. Medgyesy
Terry J. Medhurst
Dawn G. Meiners
Matthia A. Milliken
Estate of Beth Ann Alberding Mohr
MRB Foundation
Mr. and Mrs. William J. Neiman
John K. Neundorf Charitable
Remainder Unitrust
Fredric G. and Mary Louise Novy
Foundation
Martha C. Nassbaum
Julian and Sheila Oettinger
Mr. and Mrs. John W. Omieczak
Estate of Mary G. Oppenheim
Pasquinelli Family Foundation
Mrs. Vernon J. PellUCHoud
Marian Phelps Pawlick
Maya Polsky
Andra and Irvin Press
Dr. and Mrs. James C. Pritchard
Dr. Sondra C. Rabin
Mary and John Raitt
Merle Reskin
The Rhodes Foundation
William C. and Nancy Richardson
Candace and Gary Ridgway
Dr. Petra and Mr. Randy O. Rissman
The Rooney Family
John W. and Jeanne M. Rowe
Joseph O. Rubinelli, Jr.
Susan and David Ruder
Richard O. Ryan
Mrs. Robert E. Sargent
Raymond and Inez Saunders
Alan Schriesheim and Kay Toshen
Richard W. Shepro and Lindsay E. Soviets
The George L. Shields Foundation, Inc.
The Shubert Foundation
Louis and Nellie Sieg Fund
Mr. and Mrs. Alejandro Silva
Larry G. Simpson and Edward T. Zasadil
Philip and David Slesur Family Trust
Dr. Cynthia V. Sautiacher
Penelope and Robert Steiner
Jennifer L. Stone
Mr. and Mrs. Roger Stone
Tawani Foundation
Mr. and Mrs. Richard L. Thomas
Mr. and Mrs. Theodore D. Tieken
Howard and Paula Trienens Foundation
Tully Family Foundation
Mr. and Mrs. Henry Underwood
Elizabeth Upjohn Mason
Howard A. Vaughan, Jr.
Estate of Sheila Von Wiese-Mack
Dan and Party Waldh
Marilee and Richard Weinman
Michael Welsh and Linda Brummer
Dr. and Mrs. Peter Willson
Mr. John A. Wing
Mr. and Mrs. Robert E. Wood II
Debbie K. Wright
James and Michele Young
Drs. Joan and Russ Zajchuck
Anne Zenser and Dominick DeLuca
Arie and Bozena Zweig

PREMIER BENEFACtor · $7,500 to $9,999

Anonymous (3)
Kelley and Susan Anderson
Judith Barnard and Michael Fain
Robert S. Bartolone
Mark and Judy Bednar
Mr. and Mrs. D. Theodore Berghorst
Lieselottte N. Betterman
Patrick J. Birnerman
Dr. Charles Bower
Walter F. Brissenden
Joy Buddig
Mrs. Laurence A. Carton
Dr. Robert W. Carton
Mrs. Warren M. Chos
Lynd W. Corley
Anne Megan Davis
Deeky Charitable Foundation
Nancy Dehmlov
Joan W. DeMess
Estate of Josephine S. Dryer
Harvey S. and Sheila Dulin
Mr. and Mrs. Richard W. Durkes
Roger and Chaz Ebert Foundation
Richard B. Egen
Robert E. Finkee
Lafayette J. Ford
The Foster Charitable Trust
Dr. Jorge Galar
Mr. and Mrs. J. Jeffery Gelderman
Lloyd Gerlach
George and Maureen Gilmore
Mr. and Mrs. Stanford Goldblatt
Helyn D. Goldenberg
Mr. and Mrs. William M. Goodyear, Jr.
Phillip and Norma Gordon
Chester A. Gougis and Shelley Ochab
Dr. Doris Graber
David and Elizabeth Graham
Joan M. Hall
Katie Hazelwood and Todd Kaplan
Richard M. and Mrs. Richard R. Holst,
Mr. and Mrs. Richard J. L. Senior
James and Mary Houston
Mr. and Mrs. Richard J. Maffee
Irma Jaki
Mr. and Mrs. John A. Karol
Nancy Rita Kaz
Kate T. Kestneapolis
The Dolores Kohl Education Foundation -
Morris & Dolores Kohl Kaplan Fund
Martin and Patricia Koldyke
MaryBeth Kretz and Robert Baum
Louise H. Landau Foundation
Lannan Foundation
Mrs. T. E. Leonard
Bernard and Avril Leviton
Julius Lewis
Jim and SuAnne Lopata
Daniel T. Manosogn
Shari Mayes
Mr. and Mrs. James A. McClung
Egon and Dorothy Menker
Mr. and Mrs. Christopher Milliken
David J. and Dolores D. Nelson
Bobbie Newman
Mr. and Mrs. James J. O’Connor
Barbara and Jerry Pearlman
Harvey and Madeleine Ploksner
Dr. and Mrs. Leonard Potempska
Irvin D. Prityzer
Mr. and Mrs. James T. Reid
The Retirement Research Foundation
Daryl and James Riley
J. Timothy Ritchie
Edgar Rose
Burton X. and Sheli Rosenberg
The Rooney Family
John W. and Jeanne M. Rowe
George and Terry Rose Saunders
Mary and Stanley Seidler
Mr. and Mrs. Richard J. L. Senior
Mary Beth Shea
The Siragusa Foundation
Mr. and Mrs. John R. Siragusa
Patricia Arrington Smythe
The Soofi Foundation
Mr. and Mrs. Peter Van Nice
Christian Vinyard
Marilou and Henry von Ferstel
Cynthia Walk
Mr. and Mrs. Richard G. Weinberg
Dr. David H. Whitney and Dr. Juliana Chyu
Donna and Phillip Zarcone
Mr. and Mrs. Edward B. Rouse
George and Terry Rose Saunders
Mary and Stanley Seidler
Mr. and Mrs. Richard J. L. Senior
Mary Beth Shea
The Siragusa Foundation
Mr. and Mrs. John R. Siragusa
Patricia Arrington Smythe
The Soofi Foundation
Mr. and Mrs. Peter Van Nice
Christian Vinyard
Marilou and Henry von Ferstel
Cynthia Walk
Mr. and Mrs. Richard G. Weinberg
Dr. David H. Whitney and Dr. Juliana Chyu
Donna and Phillip Zarcone
“Any support for Lyric will enable the beautiful music to continue.”

Lieselotte N. Betterman, Mount Prospect

STATEMENT OF CONSENT OF AMOUNTS

**Lyric Opera of Chicago**

**BRAVO CIRCLE · $3,500 to $4,999**

Anonymous (2)

Dr. and Mrs. Herand Abcarian

Katherine Abele

Eric A. Anderson

Mychal P. Angelos

Peter and Lucy Ascoli Family Fund

SUSAN B. BALL

C. BEKERMAN, M.D.

META S. AND RONALD BERGER FAMILY FOUNDATION

Danolda (Dea) Brennan

Nicholas Bridges and Margaret McGirr

Mr. and Mrs. Allan Bulley III

Mr. and Mrs. Stanley D. Christianson

Heinike C. Clark

Dr. and Mrs. Richard Davison

Mr. and Mrs. Charles G. Denison

Drs. Donald and Helen Edwards

CHERYLyn A. ELLiotT

Deane Ellis

David S. Fox

Dr. and Mrs. James L. Franklin

Anthony Freund and Colin Ure

Peter G. O. Freund

James R. Grimms

Mr. and Mrs. Heinz Grob

Sandra L. Grung

Mr. and Mrs. O. J. Heenstad, Jr.

Mr. and Mrs. Milan Hornik

Mr. and Mrs. Peter Huizenga

Joseph and Rebecca Jarabak

Carolyn and Paul Jarvis

Joy Jeter

Douglas M. Karlen

Gerold and Judith Kaufman

Tyrus L. Kaufman

Kenneth Douglas Foundation

John and Mary Kohlmeier

Dr. and Mrs. Gerald Lee

Mr. and Mrs. Robert M. Levin

Pamela Forbes Lieberman

Marilyn and Myron Maurer

David E. McNeel

Bill Melamed and James Lundhild

Mr. and Mrs. Gregory L. Melcher

Pamela G. Meyer

Mr. and Mrs. Craig R. Milinkit

John H. Nelson

Zehava L. Noah

Drs. Funmi and Sola Olopade

Sheila and David Ormisher

Jonathan F. Orser

Mr. and Mrs. Bruce L. Ortey

Dr. Pat and Lara Pappas

Mrs. Harold E. Pendexter, Jr.

Karen and Richard Pigott

Dr. Joe Puccin

Dr. and Mrs. Lincoln Ramirez

Edward and Leah Reicin

J. Kenneth and Cheryl Rosko

Curt G. Schmitt

Mr. and Mrs. Robert Schriesheim

The Schroeder Foundation

Mr. and Mrs. Charles Sheba

Bill and Harlan Shropshire

Adelle and John Simmons

Ilene Simmons

Craig Sirles

Andrea and Mark Taylor

Mrs. Vernon B. Thomas, Jr.

L. Kristoffer Thomson

Lawrence E. Timmins Trust

John and Patricia Tinstall

Ksenta A. and Peter Turuila

Jen M. and Ursula Usher

John H. Utley, Jr. and Mary L. Utley Trust

Harriet Weinstein

Claudia Winkler

Charles Yager

**IMPRESARIO · $2,000 to $3,499**

Anonymous (10)

Allison Alexander

Mrs. Robert W. Allen

Mrs. John H. Andersen

Antinous Family Fund

Edith M. Ballin

Antoniou Family Fund

Mr. and Mrs. Robert W. Allen

Allison Alexander

Anonymous (10)

Allison Alexander

Mrs. Robert W. Allen

Mrs. John H. Andersen

Antinous Family Fund

Edith M. Ballin

Michael A. Barna

Annette Kleinman

Mr. and Mrs. Jeffrey Lennard

Judith Z. and Steven W. Lewis Family

Barbara and Frank Lieber

Julia Luscombe

Estate of Eva Luzovsky

Mr. and Mrs. Philip Marineau

Sandra L. Grung

Mr. and Mrs. Heinz Grob

Pamela G. Meyer

Mr. and Mrs. Craig R. Milinkit

John H. Nelson

Zehava L. Noah

Drs. Funmi and Sola Olopade

Sheila and David Ormisher

Jonathan F. Orser

Mr. and Mrs. Bruce L. Ortey

Dr. Pat and Lara Pappas

Mrs. Harold E. Pendexter, Jr.

Karen and Richard Pigott

Dr. Joe Puccin

Dr. and Mrs. Lincoln Ramirez

Edward and Leah Reicin

J. Kenneth and Cheryl Rosko

Curt G. Schmitt

Mr. and Mrs. Robert Schriesheim

The Schroeder Foundation

Mr. and Mrs. Charles Sheba

Bill and Harlan Shropshire

Adelle and John Simmons

Ilene Simmons

Craig Sirles

Andrea and Mark Taylor

Mrs. Vernon B. Thomas, Jr.

L. Kristoffer Thomson

Lawrence E. Timmins Trust

John and Patricia Tinstall

Ksenta A. and Peter Turuila

Jen M. and Ursula Usher

John H. Utley, Jr. and Mary L. Utley Trust

Harriet Weinstein

Claudia Winkler

Charles Yager

**BENEFICENT · $5,000 to $7,499**

Anonymous (8)

Mrs. Roger A. Anderson

Mr. and Mrs. David Batanian

Maria C. Behcily and Scott Hodes

David Quentin Bell

Helen and Charlie Bidwell

Richard and Heather Black

Norman and Virginia Bobinos

The Robert Thomas Bobinos Foundation

Wiley and Jo Caldwell

Lawrence Christensen

Thomas A. Clancy and Dana L. Green

David and Carolyn Colburn

Jane B. and John C. Colman

Francie Comer

Doris Conant

B. A. Coussement

Marsha Cruzan

The Dancing Skies Foundation

Mr. and Mrs. Avrum H. Dannen

Douglas A. Doesch and Susan Manning

Thomas Doran

Mr. and Mrs. Charles W. Douglas

Fred L. Drucker and Hon. Rhoda Sweeney

Craig and Janet Duchoissois

Jim and Pati Ericson

Robert E. Berry

James and Deborah Fellowes

Gerold and Jewell Kern

Annette Kleinman

Mr. and Mrs. Jeffrey Lennard

Judith Z. and Steven W. Lewis Family

Barbara and Frank Lieber

Julia Luscombe

Estate of Eva Luzovsky

Mr. and Mrs. Philip Marineau

Sandra L. Grung

Mr. and Mrs. Heinz Grob

Pamela G. Meyer

Mr. and Mrs. Craig R. Milinkit

John H. Nelson

Zehava L. Noah

Drs. Funmi and Sola Olopade

Sheila and David Ormisher

Jonathan F. Orser

Mr. and Mrs. Bruce L. Ortey

Dr. Pat and Lara Pappas

Mrs. Harold E. Pendexter, Jr.

Karen and Richard Pigott

Dr. Joe Puccin

Dr. and Mrs. Lincoln Ramirez

Edward and Leah Reicin

J. Kenneth and Cheryl Rosko

Curt G. Schmitt

Mr. and Mrs. Robert Schriesheim

The Schroeder Foundation

Mr. and Mrs. Charles Sheba

Bill and Harlan Shropshire

Adelle and John Simmons

Ilene Simmons

Craig Sirles

Andrea and Mark Taylor

Mrs. Vernon B. Thomas, Jr.

L. Kristoffer Thomson

Lawrence E. Timmins Trust

John and Patricia Tinstall

Ksenta A. and Peter Turuila

Jen M. and Ursula Usher

John H. Utley, Jr. and Mary L. Utley Trust

Harriet Weinstein

Claudia Winkler

Charles Yager

**IMPRESARIO · $2,000 to $3,499**

Anonymous (10)

Allison Alexander

Mrs. Robert W. Allen

Mrs. John H. Andersen

Antinous Family Fund

Edith M. Ballin

Michael A. Barna

Mrs. Robert G. Barile

Bastian Voice Institute

Ronald Bauer and Michael Spencer

Dee Beaubien

Diane and Michael Beemer

Daniel J. Bender

Julie Anne Benson

Dr. and Mrs. Leonard Berlin

Leslie Bertholdt

Mrs. Arthur Billings

Astrid K. Birke

Diane and Tom Blake

Dr. Debra Zahay Blatz

Mr. and Mrs. Andrew K. Block

Robert and Anne Bolz Charitable Trust

Minka and Matt Bosco

Anastasia Boucoureas

Richard Boyum and Louie Chua

Dr. Lia Brillhart

Mr. and Mrs. Roger O. Brown

Winston and Lally Brown

Christopher Carlo and Robert Chaney

Russell Carwirth

Dr. and Mrs. Robert P. Cavallino

James W. Chamberlain

Mr. and Mrs. Henry T. Chandler

Alice Childs

Margery and Robert Coen

Robert Curley

Robert O. Delaney

Len Dickey

Mario Dorio

Bernard J. and Sally Dobroski

Mr. and Mrs. Eben Dorros

Richard and Ingrid Dubberke

La Phil and England

Susanna and Helmut Epp

Sidney and Sondra Berman Epstein

Firestone Family Foundation

Anita D. Flournoy

Fred Freitag and Lynn Stagner

James K. Genden and Alma Koppedraijer

Melinda Gibson

Mary and Michael Goodkind

Gordon Goodman

Annemarie H. Gramm

Karen Z. Gray

Janet Wolter Grib, M.D.

Patricia Grogan

Mr. and Mrs. David L. Grumman

Dr. and Mrs. Roll M. Gunnar

Solomon Guttsman

Marjorie Habermann

The Banny A. Hagenah Family Fund

Dr. Mona J. Haygarden

CAPT Martin Hanson USN (Ret)

Daggett Harvey

Andre S. Hoggestad

Edmund A. and Virginia C. Hoshc

Michael Houston

Mr. and Mrs. James A. Iberson

Dr. Kamal Ibrahim

John G. and Betty C. Jacobs

Dr. and Mrs. Todd and Peggy Junius

Ronald B. Johnson

Mrs. Perry and Elena Kame

Judith L. Kaufman

Norm Kidder

Mr. and Mrs. Joe King

Neil and Diana King

Klafl Family Foundation

Mr. and Mrs. LeRoy C. Klemt

J. Peter Kline and Julio Padin, Jr.

Jean Klingenstei

Thomas A. Kmetko

Dr. Katherine Knight

Dr. and Mrs. Sung-Tao Ko

Eldon and Patricia Kreider

Dr. and Mrs. Ken N. Kuo

Marc Lacher

Dr. M. S. W. Lee

Mr. and Mrs. Thomas M. Leopold

Dr. M. S. W. Lee

Mr. and Mrs. Thomas M. Leopold

Dr. and Mrs. Robert Levy

Dr. and Mrs. Andrew O. Lewicky

Mr. and Mrs. Jonathan B. Lewis, Sr.

Dr. Judith Lichtenstein

Dr. and Mrs. Philip R. Liebson

Lyric Opera of Chicago

November 1 - 21, 2015

October 4 - 30, 2015
“Lyric Opera has been a meaningful part of my life since I attended the ‘calling card’ performance of Don Giovanni. My estate gift represents my desire to ensure that future generations may have the joy of experiencing live opera in Chicago.”

Florence Winters, Chicago
I am proud that my company matches my donation and that Chicago has one of the best opera companies in the world.

Nathaniel Pusey, Chicago
Commemorative Gifts

Gifts of $500 and above contributed in the name of a friend, loved one, or colleague are a unique expression of thoughtfulness.

In Memory Of:
John Andersen
from Heidi Stevenson Rothenberg
and his many friends and family
Dorothy A. Angelos
from Mychal P. Angelos
Elsa E. Bandi
from Walter F. Bandi
Robert G. Bartle
drom Mr. and Mrs. Robert G. Bartle
John R. Blair
from Barbara Blair
Roman Block
from Mr. and Mrs. Eugene F. Fama
Nancy Neumann Brooker
from Jean and Don Haider
Joe Cipriano
from Mr. and Mrs. Robert A. Sorensen
Dr. W. Gene Corley
from Lynnd W. Corley
James W. Cozad
from David Grunder
Mr. and Mrs. Kenneth J. James
Mr. and Mrs. Daniel Jerdtt
Miles and Lorna Marsh
and his many friends and family
Lois Dunn
from Kathry Dunn
Thomas E. Earle
from Anne Earle
John Flanzer
from Mrs. Harold M. Flanzer
Sally Funderburg
from Robert and Cathy Funderburg
Carl A. and Fern B. Gaensslen
from Robert E. Gaensslen
Norman Gates
from Joe Hetz
and his many friends and family
Betty Rae Gilbert
from the family of Betty R. Gilbert
Evelyn Glieberman
from her many friends and family
Arabella Gowland
from an Anonymous Donor
Dorothy and Ed Hoy
from Ron and Peggy Beata
Laure Ladish Jacobson
from Mary Ladish Selandar and her family
Brigita Jakimcius
from Irene Jakimcius
Deborah Jannotta
from an Anonymous Donor
Sandra L. Grung
Bill and Vicki Hood
Lee Jennings
from Alfred G. Goldstein
William Laird Kleine-Allbrandt
from Sheila Ann Hegy
Ardis Kniaik
from Elizabeth Upjohn Mason
John H. Ladish
from Mary Ladish Selandar and his family
Fred Laren
from the Riverside Chapter
John A. Lear, Jr., MD
from Mary Anne Lear
Lome and Williams Family Members
from Daniel H. Lome
Hugo Melvoin
from Lois Melvoin
Virginia Byrne Mooney
from Kathleen Vondran
Sylvia M. Morrison
from Melinda Gibson
Naomi M. Nash
from Lawrence T. Nash, M.D.
Dr. Antonio E. Navarrete
from Virginia Navarrete
George Nichols, Jr.
from Nancy Nichols and his many friends and family
Thomas L. Nicholson
from Eleanora A. Nicholson
Salvatore L. Nigro, M.D.
from Carol M. Nigro
Neil Oberg
from Susan and Bryan Erler
Andrew Patner
from Dr. and Mrs. Ricardo Rozenkranz
and his many friends and family
Peer and Sarah Pedersen
from Leslie Berboldt
Kenneth G. Pigott
from Anonymous (2)
Duffie A. Adelson
Julie and Roger Baskets
Leise Berboldt
Mr. and Mrs. Richard W. Durkee
Eisen Family Foundation
Frontener Company
Jean Gilksso
Guild Board of Directors
Cayenne S. Harris
Mr. and Mrs. Eric L. Hirschfeld
Laurie and Michael Jeffe
Paula Kahn
Mr. and Mrs. Dan Kearney
Heather Lucas
Jim and Kay Mahie
Mr. and Mrs. Philip Marinicc
Daniel Mos and Steven Betancourt
Daniel S. Newk and Dean Ricker
David Ramon
Dr. and Mrs. Ricardo Rozenkrazen
Larry G. Simpson and Edward T. Zawadi
and his many friends and family
June B. Pinsof
from Harvey and Madeleine Ponsler
Dr. Robert A. Pringle
from Marda McCormick Pringle
Bertha Rabin
from Dr. Sandra C. Rabin
Marilyn and Roland Resnick
from J. Peter Kline and Julie Rudin, Jr.
Myn Watrey Rootberg
from the Philip and Myn Rootberg Foundation
Dr. Sheldon K. Schiffr
from Mrs. Sheldon K. Schiffr
Stephen Schulson
from Susan Schulson
Dr. Alan J. Shapiro
from his many friends and family
Dr. Robert J. Strazzy
from Dr. Bernadette Strazzy
Henry S. Tausend
from Mrs. Henry S. Tausend
Jacqueline Toscas
from Dr. Timothy J. Lynn
Bruce M. Timmire
from Jean Milnarik Timmire
Dr. Ronald Milnarik
Macy and Marion Zajackowski
from Marcia Purze and Duanne Ellis
Sarita Warshawsky
from Rande and Vance Johnson
Carol Warshawsky
and her many friends and family
Arthur Weiner
from Fredrick and Susan Gohl
Jim and Nelly Kiley
and his many friends and family
Paula Weiskirch
from Julia Luscombe
Robert H. Whittlesay
from Constance Rebar
Mary Wolksensky
from Neil Bell
Dale E. Woolley
from Regina Jones
Anthony C. Yu
from Priscilla T. Yu
Eugene and Marion Zajackowski
from an Anonymous Donor
Nikolay Zhizhin
from Larisa Zhizhin
In Honor Of:
Katherine A. Abelson
and Robert J. Cornell
from John Hart and Carol Prine
Gene Andersen
from Heidi Stevenson Rothenberg
Julie and Roger Baskets
Suzanne E. Wagner
Peter Wunder
Mary A. Bell
from David Q. Bell
Margery and Bob Coen
from Marcia Gringles and Joel Greenberg
Lester and Renee Crown
from Mr. and Mrs. Newton N. Minow
Lois Eisen
from Peggy and James Swartschild
Kay and Craig Tuber
Sonia Florian
from an Anonymous Donor
Anthony Freyed
Duffie Adelson
Regan Friedmann
from Peggy and James Swartschild
Kay and Craig Tuber
Paula Getman
from Concierge Unlimited
International
Caryn Harris
from the Corner Family Foundation
Edgar D. Jannotta
from Sandra L. Grung
Richard P. and Susan Kiphart
from Daniel Fischel and Sylvia Neil
Virginia and Gary Gert
Ken and Lori Julian
and their many friends and family
Erin K. Koppel
from her many friends
Margot and Josef Laksnjikosh
from Liz and Avra H. Mansuign
Robert and Patty Lane
from Kevin Matzeke and Jacqueline Griesdon
Lome Family Members
from Daniel H. Lome
Jane Russell Love
from Craig J. Love
Jeannie Randall Malkin
from Lynn Barr
Mr. and Mrs. Gerald Nadig
from an Anonymous Donor
Sue Niemi
from Mr. and Mrs. Harold G. Blatt
Michael and Margo Oberman
from the Jack and Goldie Wolfe
Miller Fund
Phyllis N. Segal
Ellen O’Connor
from Leonard Lavin
Carol Lavin Bernick
and the Lavin Family Foundation
Anne and Chris Reyes
from Andrea and Jim Gordon
The Edgewater Funds
Betsy Rosenfield
from The Corner Foundation
Richard O. Ryan
from Michael and Sally Feder
Erica and Jim Sandner
from Mery and Ted Haftser
Family Fund
Nancy Searle
from Mr. and Mrs. Charles Huebner
Mr. and Mrs. David Snyder
Liz Stiffl
from Ruth Ann M. Gilles and
Michael McGinnes
Charles and Caroline Huebner
Craig Terry
from Michael and Sally Feder
Robert and Flo Weiss
from Charles and Caroline Huebner

Please consider giving a Commemorative Gift. All gifts will be promptly acknowledged with a beautiful card displaying the Lyric Opera fire curtain sent to whomever you choose. For more information, please call us at 312/332-2244, Ext. 3500.
Facilities and Services

The management of Lyric Opera of Chicago earnestly requests patrons to preserve complete silence during the performance. As a gesture of respect for all other audience members as well as for our artists onstage and in the pit, patrons are asked to remain seated until an act or the opera is completely over.

The management reserves the right to refuse admittance or remove any person who may create a disturbance. Patrons are urgently reminded to check that their cellular phones, pagers, and electronic beepers (including watches) are SWITCHED OFF before the performance begins.

Perfumes, hairsprays, colognes, and other body lotions should be avoided or used sparingly when attending the opera, as allergies are commonplace.

Noise from theater elevators may disturb patrons in the auditorium during the performance. We therefore respectfully ask that the elevators only be used before performances, at intermission, and after performances have concluded, except in cases of emergency. Your understanding and cooperation are appreciated.

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

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

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

Certain seating assignments for box holders may be assigned so that comparable seating is available to those who do not regularly sit in the box and therefore are unaware of any previous arrangements. The use of a ticket acknowledges a willingness to appear in photographs taken for print, television, or film in the public areas of the theater and releases Lyric Opera of Chicago from liability resulting from the use of such photographs. The program and artists are subject to change without notice.

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

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

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

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

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

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

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

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

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

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

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

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

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

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