

DAS RHEINGOLD

— WAGNER —

Lyric

2016|17 SEASON

RING

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On the cover: Marie-Jeanne Lecca's costume sketch for the three Norns, who function as fates, weaving the rope of destiny. As such, although they actually sing only in the last opera of the Ring cycle, *Götterdämmerung*, in Lyric's new Ring cycle they will be onstage in all four operas.

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Administrative Offices:
20 NORTH WACKER DRIVE
SUITE 860
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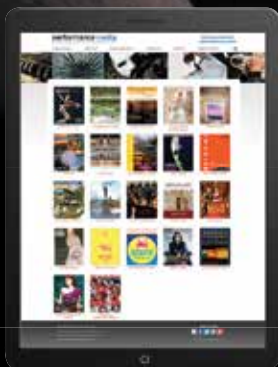
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From the General Director

Welcome to Lyric Opera of Chicago! We're thrilled that you're here, and we hope you're as excited about *Das Rheingold* and the rest of the season as we are.

As with every Lyric season, in 2016-17 the individual operas offer something for everyone. The totality of these works will provide a sense of a journey, exploration, and discovery, as well as reacquaintance with longtime favorites.

We're very conscious of the fact that many audience members at Lyric will be giving opera a try for the first time. For them, those favorites will actually be works heard for the first time – some of the most popular and famous operas in the repertoire. We offer opportunities for our opera “newbies” to discover exactly *why* those operas are so popular and famous!

Incredible as it may seem, our new production of *Das Rheingold* marks the first time in Lyric's history that the company has launched a new season with a work of Richard Wagner. How fitting that the work produced for this momentous occasion should be the first opera of the monumental *Ring* cycle. There is no more ambitious, large-scale, or exciting venture that an opera company can undertake than a new *Ring*. We're producing the four operas that comprise the cycle in four consecutive years, culminating with the complete cycle in 2020.

Das Rheingold is an ideal first opera. It has the running time of a movie, as well as a fantastic, action-packed story based in myth but with enormous contemporary resonance (think *Star Wars* or *The Lord of the Rings*). In every scene we can enjoy some of the most explosive, exciting, climactic music ever written. From the opening subterranean E-flat chord representing the River Rhine to the gods' majestic entrance into Valhalla at the opera's climax, the cumulative effect of Wagner's music and drama is simply overwhelming.

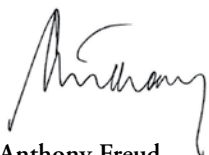
The creators of our new *Ring* are the same team that brought us *The Passenger* two seasons ago. Anyone who saw that unforgettable production will share our anticipation of an extraordinary theatrical spectacle in this *Ring*, with powerfully intense storytelling and detailed, passionate performances.

In planning Lyric seasons, a new *Ring* has been a major priority both for me and for our music director, Sir Andrew Davis. Over the past 15 years at Lyric, Andrew has brought enormous distinction to his conducting of all the greatest operas of Wagner. His remarkable affinity for this repertoire has been inspiring for our audiences. The *Ring* he conducted here in 2004-05 ranks as one of Lyric's greatest achievements in recent decades, and I know that this success will be repeated in *Das Rheingold* and the other three *Ring* operas.

Heading our cast of top-flight Wagner interpreters is Eric Owens, who appeared at Lyric most recently in *Porgy and Bess* and has already proven himself a very impressive Alberich in *Ring* cycles at the Met and in Europe. We're excited to be presenting his first Wotan, a major milestone in his career. Samuel Youn, our Alberich, is a remarkable Korean bass-baritone whom I've much admired in such portrayals as Wagner's Dutchman and Berlioz's Méphistophélès. His engagement at Lyric marks both his American debut and role debut.

Four other major artists are debuting at Lyric in this production: Tanja Ariane Baumgartner (Fricka), a consummate singing actress whose career has taken her all over Europe; and three outstanding artists whom I've enjoyed onstage numerous times – Okka von der Damerau (Erda), Wilhelm Schwinghammer (Fasolt), and Tobias Kehrer (Fafner). We're also very happy to welcome back Štefan Margita, our Loge, who was a marvelously devious Shuisky in Lyric's most recent *Boris Godunov*.

The *Ring* adventure is beginning. Enjoy!



Anthony Freud
The Women's Board Endowed Chair



STEVE LEONARD

From the President

The 2016-17 season here at Lyric Opera of Chicago is going to be one of the most exciting in recent memory, and my wife and I are looking forward to every production. I expect you are, too.

I'm particularly excited about the launch of the new *Ring* cycle with *Das Rheingold*. The first time I experienced the complete *Ring*, I wondered, as with many *Ring* neophytes, if this was just going to be four very long nights in a dark room! But I found that it is spellbinding, and that the longest of the operas seems to slip away in minutes. It's a profound, transformative experience, and the fact that we're creating a brand-new expression of the *Ring* makes me very proud of the artistic choices we've made at Lyric.

It's likely that the production you're enjoying tonight is benefiting from an ambitious stage-improvement project, the first step of which was implemented over the summer. Three new stage lifts, a turntable, and 16 new point hoists (individual motorized lines that can lift sets or people in the air) are enabling us to present *Das Rheingold*, *Les Troyens*, and *The Magic Flute*. None of those new productions would have been possible were it not for that initial investment. Over the next two years we will see the second phase of the project, including additional stage lifts and point hoists, plus various other crucial technical capabilities. This will ensure our being able to present future productions exactly as our directors have imagined them, and in a safe, efficient manner. We're exceedingly grateful to our Breaking New Ground campaign donors whose generosity has made this possible.

Along with our investments backstage to enable these amazing productions, we are also investing in the front of the house to enhance your experience at Lyric. New concierge greeters in the lobby, additional ticket scanners to improve traffic flow, and better signage for our first-time guests are just a few of the changes you'll be experiencing this season. We are looking for fresh ways to make your total Lyric experience a delight, from the moment you purchase your ticket until you depart after a wonderful performance.

The future of opera and of Lyric is dependent not only on the loyalty of our longtime audience members, but also on our ability to cultivate the next generation. As we all know, "millennials" have many more opportunities for entertainment and cultural consumption than ever before. In achieving our goal of continually attracting and engaging younger audiences, we've embraced the types of media that they're familiar with. Many of you who spend time online, particularly in social media, have noticed in the past year many more banner ads for Lyric productions or mentions and "likes" on Facebook and Twitter and photos on Instagram. I'm delighted to see social media channels bringing greater awareness of Lyric and its exciting offerings to a whole new audience.

I use Lyric's website on a regular basis, whether to provide background information for an upcoming production or to review the biography of an artist I don't know. It's not unusual for me to snap a picture of a current production banner and post it on my Facebook page!

This season has so much to offer, from the *Ring* to *Les Troyens* to a new *Magic Flute*. The richness and diversity of opera and the world-class quality of our orchestra, chorus, and artists remind us how valuable and exciting the Lyric experience is and how fortunate we are to have an opera company of this caliber in the city of Chicago.



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Why I Love Opera ... and Why I Love Lyric



TODD ROSENBERG

Diana Newman (Clorinda), Alessandro Corbelli (Don Magnifico), and Annie Rosen (Tisbe) in last season's Lyric production of Cinderella, which was so enjoyed by Maria Enriquez and her daughter.



Susan Harrison Niemi, Lyric's deputy director of audience services, enjoying a conversation with a patron.



COURTESY OF MARIA ENRIQUEZ

MAKING OPERA A FAMILY EVENT

It was the first time that my nine-year-old daughter Priscilla went to the opera! I remember so well getting ready, looking sharp. She even wanted to wear my perfume. Hey, why not?! A little makeup, too...and the black dress with sequins! Off we go, downtown – a glamorous evening, just the two of us! *Cinderella* was playing that night, except this time the real Cinderella was my nine-year-old Priscilla...

Maria Enriquez
(Stickney)

All dressed up and ready for the opera – Priscilla and Maria Enriquez.

The Audience Speaks: PART 1

Edited by Roger Pines

For the first time in the Lyric program, we've given the Lyric audience a chance to reveal why they love opera – and why they love Lyric.

This is the first in a four-part series. If you'd like to contribute, send your comments to: MyLyricMemories@lyricopera.org

GREAT CUSTOMER SERVICE

I have enjoyed most every Lyric Opera presentation I've seen. Wonderful singing, excellent repertory, incredible orchestra. Lately the stagings have been better and better. Did I mention the star power?

And....would you believe, one of the things I like most of all about Lyric are your telephone salespeople. They are knowledgeable to a fault. Flexible. I love talking to them, even if I don't buy anything. They certainly aren't in it for the money, but they love opera, love talking about opera, romancing opera, and are huge fans. I love every one of them. :)

George Kriza
(Willow Springs)

Thank you so much, George! Everyone in our telephone sales force loves their work, and clearly it shows. Great pains are taken to give Lyric patrons all the attention and consideration they deserve, so it's wonderful to read of your gratitude.

Susan Harrison Niemi
Deputy Director – Audience Services

Martin J. Hughes of Lyric's part-time audience services staff.

As an undergraduate at Indiana University, I initially fell in love with opera for the passion displayed onstage by amazing, versatile performers. Now, living in Chicago I love Lyric not only for this reason, but also for the individuals behind the scenes. This past season, after experiencing an unpleasant evening at one of the performances, Martin Hughes from Audience Services called to assess my interest in renewing my subscription. After explaining my experience and that I was considering not renewing, he took it upon himself to remedy the situation.



MY MOST EXCITING EVENING AT LYRIC



The very first opera I attended with my newly purchased subscription was *Luisa Miller* some time in the late '70s. I was thrilled to be there, and even more excited because Luciano Pavarotti was singing at a time when he had cancelled many performances. His voice was spellbinding, but there was more to come. During the last curtain call, a cake was wheeled out to center stage, to the surprise of Pavarotti. The entire audience joined with the cast and orchestra to sing "Happy Birthday" to this great tenor. I can't imagine a more exciting introduction to opera, and my enthusiasm for Lyric continues to this day.

Claire Levenberg
(Chicago)

Last season's Romeo and Juliet, a Lyric production enjoyed by Sanam Shafii-Mousavi.



Within an hour he called back and offered two tickets for any of the upcoming performances (amazing seats for *Romeo and Juliet*). He didn't leave it at that, though; in fact, he said that he had spoken to his director and they were addressing the issues to ensure they would not happen to others. Martin even maintained contact with me up through and after the date of the performance. Individuals like Martin have given me a greater appreciation for Lyric, both for the performers on stage and those behind the scenes. Thank you for the amazing customer service!

Sanam Shafii-Mousavi
(Evanston)

Thank you truly, Sanam, for your generous words. It's certainly a pleasure to assist patrons as grateful as you are. All of us in Audience Services hope you enjoy all the operas this season!
Martin J. Hughes, Audience Services Staff

A DIVERSE AUDIENCE

I love opera! The music is exhilarating, the performers and orchestra so talented, and it is amazing to see the time and dedication put into the shows.

I am very impressed with Lyric Opera as an organization; it is constantly working on diversifying the audience. Over the years Lyric

has worked hard to diversify the audience in all demographics, and most impressive is how often young adults are now attending the shows. I have lived and worked in Chicago for almost 30 years, and it was only five years ago that I started attending performances at Lyric. Each season you encounter someone who is attending opera for the first time. I have also made a point to bring someone who is experiencing opera for this first time; this season it is my mother, who is 81!

Kamana Mbekeani
(Oak Park)

It's wonderful to read your comments, Kamana! I love being a part of someone's first opera experience! I have brought both teens and adults to their first opera, and always enjoy their reactions. All of us in Lyric's Youth Opera Council are continually encouraging everyone we know to come to opera performances. That has a lot to do with the number of young people that you're now seeing in the audience. We're so glad you've

noticed, and we're confident that those numbers will keep growing!
Eve Moyar, age 17
Youth Opera Council member

LYRIC IS WORLD CLASS

Why do I love opera? Why do I love Lyric? Let me count the myriad ways. Do you have the time, the patience? This might take many days! Over four decades I've been a singer in countless great choral productions, as well as in semi-staged operas, such as *Carmen*, *Turandot*, *Faust*...to name but a few. I've even been a supernumerary, serving as crafty, clever innkeeper in *Falstaff*... with lots of fun things to do. I've been to opera performances all over the globe: in Nürnberg, Munich, Berlin, Bayreuth, Essen, Düsseldorf, Dresden, Barcelona, San Francisco, New York, **Chicago**, Toronto... and that's only part of "the score." Why do I love Lyric? It's superb! It's great! It's world class! It's convenient! It's close! Need I say more? These facts and other reasons will cause me to come to the Lyric, hopefully, joyfully, expectantly, gladly... for many more seasons!

Gerhard A. Fürst
(Kalamazoo, MI)

NOSPIS NKTJDY



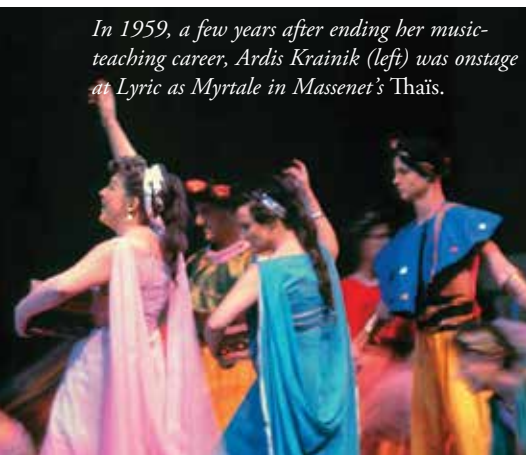
The number of young adults now attending Lyric performances has greatly impressed Kamana Mbekeani.

COURTESY OF KAMANA MBEKEANI



Kamana Mbekeani (right) at Lyric with daughter Michelle Mbekeani-Wiley.

In 1959, a few years after ending her music-teaching career, Ardis Krainik (left) was onstage at Lyric as Myrtaile in Massenet's Thais.



DAVID H. FISHMAN



DAVID H. FISHMAN

The stars of Lyric's production of Verdi's I due Foscari, Piero Cappuccilli and Katia Ricciarelli, whose performances so thrilled Kenneth Chrzastek.

INSPIRED BY BEAUTIFUL MEMORIES

"Yesterday and today..." A young high-school student registers for a required music appreciation class. The class boasted about singing, listening to and identifying an assortment of music selections, identifying composers and performing at select school events. A young, inspiring, and enthusiastic new music teacher shares her passion with a class of mildly interested students about opera, obviously her favorite genre. The teacher's enthusiasm becomes contagious and permeates the class. The semester soon ends with the teacher's parting comments, "Tomorrow you will appreciate what we experienced in this class!" After 35 years of attending Lyric Opera of Chicago, her voice and words continue to resonate. The music teacher? Ardis Krainik. She left so much of herself to be remembered. Yesterday, today and tomorrow....

Dr. Sam Mikaelian
(Chicago)

A SPECIAL JOY

The English poet John Keats said, "A thing of beauty is a joy forever." His words are prophetic for me.

Every time I attend a performance at Lyric Opera, I experience joy! It begins when I enter the magnificent lobby and queue up with the people who have come to pay homage to the world of opera. The music, the arias, the costumes, the story.

Kismet, perhaps? And I am not referring to the Broadway musical of the same name....

Lyric Theatre of Chicago (later Lyric Opera) and I were born a mere 20 days apart; myself on January 15, 1954, and Lyric with its "calling card" production of *Don Giovanni* on February 5 of that year. I will spare you all the recollections of my soon-to-be 44th year as a continuous, devoted subscriber. What I will share is the first opera of my first season as a subscriber in September 1972, at the tender age of 17: *I due Foscari*, a Verdi masterpiece conducted by the cherished Bruno Bartoletti, with Michael Lepore's astounding chorus, featuring Piero Cappuccilli and the American debut of Katia Ricciarelli.

That production shall always remain in memory as a night of great opera. I was transported/transformed by the beauty; the sets, costumes, and lighting evoking Renaissance Italy and Miss Ricciarelli (golden of voice and coiffure) as if out of a painting by Raphael. I won't ever say "those were

the days..." too many treasured memories of artists and productions...but *these* are "the days," as far as I am concerned! Renée Fleming, Dmitri Hvorostovsky, Deborah Voigt, Jonas Kaufmann, Sondra Radvanovsky, Matthew Polenzani, Amber Wagner, Sophie Koch, Christine Goerke, Eric Owens, Mariusz Kwiecień, Piotr Beczala, Anna Netrebko....

Thank you, Lyric Opera, with hearty applause, for making my life so very rewarding.
Kenneth Chrzastek
(Chicago)

Dear Kenneth – My experiences at Lyric have all been special moments in my career, and I'm hugely looking forward to returning this season for my first Wotan in the new Ring cycle. I feel very gratified to be included in the group of singers you've cited. All of us take great pride in performing at Lyric, particularly when those listening are as appreciative as you are. Enjoy the 2016-17 Lyric season!
Eric Owens, bass-baritone

Every performance is a mini-vacation, a multi-sensory feast, a magical ride on a merry-go-round, a timeless story to soothe the soul.

We are blessed to live in Chicago. Lyric Opera is a treasure beyond words.

Anna Winterman Szanto
(Highland Park)



TODD ROSENBERG

Eric Owens, a current Lyric artist much admired by Kenneth Chrzastek, pictured as the Vodnik in Rusalka.

WORTH A TRIP FROM ACROSS THE WORLD



TODD ROSENBERG

My love of Lyric Opera of Chicago began in April 2005, when I first journeyed from Auckland, New Zealand, to hear Wagner’s *Ring* cycle, conducted by Sir Andrew Davis.

The long journey was amply rewarded with a memorable experience, marrying great singing and orchestral playing with remarkable staging and direction, plus the bonus of English surtitles!

The following year I returned eagerly to the Lyric to hear Gluck’s opera *Orfeo ed Euridice*, beautifully sung by David Daniels and strikingly staged in silhouette!

After too long an absence I returned to Chicago in 2014 to hear the wonderful Renée Fleming and Jonas Kaufman in an unforgettable gala concert, and the lovely Joyce DiDonato in Mozart’s timeless *La clemenza di Tito*.

Chicago residents will find nothing to surprise them in my enthusiasm for the city’s wonderful Lyric Opera, and other cultural venues. But you should know that their quality reaches to the far end of the world and, like a magnet, draws one back!

Bryan Sayer
(Auckland, New Zealand)

Dear Bryan – Thank you so much for making those long trips from New Zealand! I’m very glad to know that the 2005 Ring inspired you to return to Lyric on other occasions. Do come back for the individual Ring operas and again for our complete cycle in 2020. I’m Down Under quite frequently, as chief conductor of the Melbourne Symphony Orchestra – I hope you’ll come hear performances there, as well as in Chicago!

Sir Andrew Davis, music director and principal conductor

Bryan Sayers traveled from New Zealand to Chicago most recently for the Renée Fleming/Jonas Kaufmann concert (top left) and La clemenza di Tito with Joyce DiDonato and Amanda Majeski (bottom left) in 2014.



TODD ROSENBERG

MY MOST TRAGIC EVENING AT LYRIC

A number of years ago, I lived in Warren, Illinois, in Jo Daviess County, in the northwest corner of the state. On opera nights, I would drive two hours to Elgin and take the train from there into Union Station, going back the same way after the opera. One night, Catherine Malfitano was singing *Madama Butterfly* (beautifully and movingly!), and I could see that, if I were to hear her final aria and stay to the end of the opera, I would miss my 10:30 train. The next train didn’t leave until 12:30, getting me back home at nearly 4:00 a.m. As Butterfly began to sing “Tu, tu, tu, tu, tu!” I slipped quietly up the aisle, suffering, I thought, as much as Butterfly, because I was missing what I knew would be the very climax of an incredible performance.

Douglas Asbury
(Riverside)

P.S. I wish METRA officials were opera lovers and would time train departures to accommodate Lyric patrons.

Dear Douglas – I’m very touched to read your response to the Butterfly performance. It’s an opera that means a great deal to me, and I was thrilled to sing the title role at Lyric in both 1990-91 and 1997-98. All of us in that production gave our hearts to it, and it’s lovely to know that you remember it so well all these years later, even if you had to miss the end – for a very understandable reason, needless to say!

Catherine Malfitano, soprano



CHERI EISENBERG



Catherine Malfitano at Lyric in the final scene of Madama Butterfly, which Douglas Asbury had to miss; and a smiling Malfitano in her 1997-98 curtain call.

Lyric

Lyric



Set design by Johan Engels

New Production

Richard Wagner

Das Rheingold

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DAS RHEINGOLD

Synopsis

TIME AND PLACE: Legendary

Scene 1: The Rhine

Scene 2: An open space before Valhalla

Scene 3: Nibelheim

Scene 4: An open space before Valhalla

There will be no intermission.

Scene 1. Woglinde and Wellgunde are guarding the gold at the bottom of the Rhine. Flosshilde chides them for negligence when the Nibelung dwarf Alberich appears. The Rhinemaidens quickly realize that lechery has brought the Nibelung to their domain. Sunlight illuminates the gold, and Alberich questions them about it. Wellgunde reveals that the man who renounces love and forges a ring from it will be master of the world. Cursing love, Alberich seizes the gold and rushes away with it.

Scene 2. As Wotan awakens, he sees that his dream of a grand, imposing, beautiful, newly completed palace is realized. His wife, Fricka, is alarmed: now that the giants, Fasolt and Fafner, have completed the construction, the fee Wotan promised them must be paid – Fricka’s sister, Freia, goddess of youth and beauty. Wotan assures Fricka that he never seriously intended to sacrifice Freia.

When Freia pleads for protection from the giants, Wotan tells her that Loge, the demi-god of fire, has a plan to save her. The giants arrive, eager for their reward. Wotan suggests some other payment, but Fasolt warns him not to break their contract. The giants want Freia not only for herself, but also for her golden apples that ensure the gods’ eternal youth. When the giants attempt to take Freia with them, she summons her brothers, Donner and Froh, to her defense, but Wotan stifles the kindling violence.

When Loge finally appears, the giants repeat their demand. Loge relates how Alberich stole the gold. The gods and giants

feel threatened by the Nibelung’s new power. After convincing Fafner that the gold is more valuable than Freia, Fasolt announces that the two will accept it instead of Freia. Loge tells Wotan that there is only one way to obtain the gold: theft. The giants will return for the gold that evening – meanwhile, they take Freia away as a hostage. Deprived of the apples, the gods begin to age and weaken. Wotan and Loge leave for Nibelheim, Alberich’s subterranean kingdom.

Scene 3. Alberich torments his brother Mime, who yields the magic helmet – the Tarnhelm – that Alberich had ordered him to forge. When Alberich dons the Tarnhelm and becomes invisible, he beats his brother mercilessly. Wotan and Loge find Mime groaning in pain. From him they learn that Alberich has enslaved the Nibelungs and forced them to mine the gold, from which the power-hungry dwarf has amassed an enormous hoard for himself.

Alberich ruthlessly drives his workers, but seeing the two gods, he is immediately suspicious. When he describes his helmet’s powers, Loge asks for a demonstration. Alberich then transforms himself first into a dragon, then a toad. Wotan swiftly captures the toad as Loge snatches the helmet. Alberich is restored to his original form and dragged away by the gods as a prisoner.

Scene 4. Wotan and Loge inform Alberich that he cannot regain his freedom unless he surrenders his treasures. Trusting the

ring’s power to replenish his hoard, Alberich summons the Nibelungs, who appear carrying the gold. Alberich then learns that he must sacrifice the Tarnhelm. When forced to yield the ring, he curses it and whoever possesses it in the future. He leaves, free but powerless.

Fricka, Donner and Froh return, eager to learn the result of Wotan’s mission. The giants arrive with Freia, and Fasolt, who is giving her up reluctantly, demands that the gold be piled so that it will hide her. When her hair gleams through a chink in the pile, Fafner demands that the Tarnhelm fill the opening, but Fafner can still see one of Freia’s eyes. He demands that Wotan close the space with the Nibelung’s ring that the god is wearing on his finger, but Wotan refuses. The earth-goddess Erda appears, reminding Wotan of the curse. He then throws the ring on the pile and reclaims Freia. The giants soon quarrel over the ring, and Fafner kills his brother to possess it before departing with the treasure.

Donner invokes thunder and lightning to clear the sky, so that the gods can properly admire their new home. When it comes into view, Wotan is thrilled. Naming it “Valhalla,” he invites Fricka to dwell there with him. A rainbow bridge appears, and as the gods cross it, they hear the Rhinemaidens pleading for the return of their gold. Loge prophesies the end of the gods. Ordering Loge to silence the Rhinemaidens, Wotan leads the gods as they enter Valhalla with pomp and ceremony.



Alberich (Oleg Bryjak) at his most triumphant: Das Rheingold at Lyric, 2004-05 season.

DAN REST

Lyric

- The *Ring* cycle is a coproduction by Lyric Opera of Chicago and Teatro Real, Madrid.
- Scenery constructed by Adirondack Studios and Bay Productions, Cardiff, Wales, U. K.
- Specialty inflatable props provided by Signs & Shapes International, Inc.
- Costume Supervisor: Rachel Dickson.
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- Lyric Opera of Chicago gratefully acknowledges the support of the Irma Parker German Opera Endowed Chair.
- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.
- The performance will last approximately two and one-half hours.

New Production

Richard Wagner

DAS RHEINGOLD

Music drama in one act in German

Libretto by the composer

First performed at the Königliches Hof-und-National Theater, Munich, on September 22, 1869

First performed by Lyric Opera on November 13, 1971

Characters in order of vocal appearance:

<i>Woglinde</i>	DIANA NEWMAN ^o
<i>Wellgunde</i>	ANNIE ROSEN ^o
<i>Flosshilde</i>	LINDSAY AMMANN*
<i>Alberich</i>	SAMUEL YOUNG**
<i>Fricka</i>	TANJA ARIANE BAUMGARTNER**
<i>Wotan</i>	ERIC OWENS
<i>Freia</i>	LAURA WILDE ^{oo}
<i>Fasolt</i>	WILHELM SCHWINGHAMMER*
<i>Fafner</i>	TOBIAS KEHRER*
<i>Froh</i>	JESSE DONNER ^o
<i>Donner</i>	ZACHARY NELSON*
<i>Loge</i>	ŠTEFAN MARGITA
<i>Mime</i>	RODELL ROSEL ^{oo}
<i>Erda</i>	OKKA VON DER DAMERAU***

Actors: Brian J. Barber, Jonathan Beal, Chuck Coyl, Katherine Coyl, Tony DiFalco, Michelle Ford*, Nicholas Harazin, Patti Honacki*, Chris Lafferty, Joshua Lee*, David Lintzenich, Richard Manera, Kelly Maryanski, Maggie Clennon Reberg, Daniella Rukin*, Sarah Sapperstein*, Scott Shimizu, Kai Young

<i>Conductor</i>	SIR ANDREW DAVIS
<i>Director</i>	DAVID POUNTNEY
<i>Original Scenery Designer</i>	JOHAN ENGELS
<i>Scenery Designer</i>	ROBERT INNES HOPKINS
<i>Costume Designer</i>	MARIE-JEANNE LECCA
<i>Lighting Designer</i>	FABRICE KEBOUR
<i>Choreographer</i>	DENNI SAYERS
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Associate Director</i>	ROB KEARLEY
<i>Assistant Director</i>	KATRINA BACHUS*
<i>Assistant Scenery Designer</i>	MATT REES*
<i>Stage Manager</i>	JOHN W. COLEMAN
<i>Stage Band Conductor</i>	ERIC WEIMER
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM JERAD MOSBEY
<i>Prompter</i>	SUSAN MILLER HULT
<i>Fight Director</i>	CHUCK COYL
<i>Projected English Titles</i>	COLIN URE

* *Lyric debut*

** *American debut*

*** *American operatic debut*

^o *Current member, Ryan Opera Center*

^{oo} *Alumna/Alumnus, Ryan Opera Center*



ERIC OWENS

(*Wotan*)

Previously at Lyric:

Four roles since 2007-08, most recently *Porgy/Porgy and Bess* (2014-15); *Vodník/Rusalka* (2013-14);

title role/*Hercules* (2010-11).

The celebrated bass-baritone's successes in formidable Wagner roles include the Dutchman (Washington) and Alberich (Metropolitan Opera, Deutsche Oper Berlin). This season he returns to the Met for both *Rusalka* (new production) and Kaija Saariaho's *L'amour de loin* (company premiere). Owens spent much of 2015-16 with the New York Philharmonic as Artist-in-Residence, performing a varied repertoire while also curating programs and participating in educational activities. Recent career highlights also include *Orest/Elektra* (Met, new production, HD); a return to his hometown, Philadelphia, as Philip II/*Don Carlo* (Opera Philadelphia); and bass soloist/Bach's *St. Matthew Passion* (Berlin Philharmonic). Owens has created numerous challenging roles in contemporary repertoire, including Elliot Goldenthal's *Grendel* (Los Angeles), and two works by John Adams – *A Flowering Tree* (Vienna's New Crowned Hope Festival, CD) and *Doctor Atomic* (San Francisco, released on DVD and a Grammy-winning CD). Owens's operatic versatility encompasses *The Magic Flute* (Paris); *Norma* (Covent Garden); *Rigoletto* and *Il trovatore* (Los Angeles); and *The Rape of Lucretia* (Glimmerglass Festival). A Houston Grand Opera Studio alumnus, he has been heard at HGO in six roles, among them Aristotle Onassis/*Jackie O* (world premiere, CD), Ramfis, Sarastro, and Méphistophélès. Owens, along with soprano Ana María Martínez, serves Lyric as a Community Ambassador.



SAMUEL YOUN

(*Alberich*)

American debut

The Korean bass-baritone, making his role debut, has established himself as one of his generation's most prominent Wagnerians. A firm favorite at Bayreuth, he appeared there most recently in 2015 as the Herald/*Lohengrin* and his much-praised Dutchman. He reprises the latter portrayal this season at both the Teatro Real de Madrid and the Deutsche Oper Berlin (where he also appears in *Siegfried*). Following studies in Seoul, Milan, and Cologne, Youn won numerous important competitions in his homeland and Italy. He then made his professional debut as Méphistophélès/*Faust* (Treviso, Rovigo), and first appeared at Bayreuth in 2004 in *Parsifal*. While developing his Wagner repertoire, he has been heard in *Der Freischütz* (Hamburg), *Les contes d'Hoffmann* (Toulouse), *Die Frau ohne Schatten* (Hamburg, Florence), and *Tiefeland* (Berlin). Since 1999-00 the bass-baritone has been a member of the Cologne Opera, where he has performed an extensive repertoire of leading Italian, French, and German roles, among them Attila, Escamillo, Alfio, and Orest, in addition to the major Wagner baritone parts. Guest engagements have brought him in recent seasons to Covent Garden (*Scarpia/Tosca* and *Raimondo/Lucia di Lammermoor* last season) and to the major houses of Athens, Nice, Madrid, Barcelona, and Seoul.



ŠTEFAN MARGITA

(*Loge*)

Previously at Lyric:

Shuisky/*Boris Godunov* (2011-12).

The Slovakian tenor has in recent seasons made Wagner's Loge a signature role, singing it at the Metropolitan Opera, Munich's Bavarian State Opera, and the major houses of San Francisco, Amsterdam, Houston, and São Paulo. Margita has been hailed as definitive in several leading roles in Janáček operas, particularly *Laca/Jenůfa*, which he has sung in nearly 20 prestigious venues to date, among them Munich's Bayerische Staatsoper and in Berlin (Staatsoper, Deutsche Oper, Philharmonic),

Prague, Paris (Châtelet), Florence, Glyndebourne, and Houston. He has also earned acclaim in other major roles of Janáček such as Kudrjaš/*Katya Kabanova* (La Scala, Geneva); Živný/*Osud* (BBC Proms, Madrid); and Luka/*From the House of the Dead* (Pierre Boulez/Patrice Chéreau production in Vienna, Amsterdam, Aix-en-Provence/DVD, Palermo, Berlin, La Scala, Metropolitan Opera debut). Margita was heard at the Opéra National de Paris as both Edrisi/Szymanowski's *King Roger* and Anatol/Prokofiev's *War and Peace* (the latter is available on DVD). In recent seasons he has turned increasingly to German roles, among them the Drum-Major/*Wozzeck* (Paris, Rome, Japan, Lisbon). *Wozzeck* brings him this season to the Opéra National de Paris, and he will also reprise his celebrated portrayal of Janáček's Luka at the Royal Opera House, Covent Garden and the Théâtre Royal de la Monnaie in Brussels.



TANJA ARIANE

BAUMGARTNER

(*Fricka*)

American debut

The eminent German mezzo-soprano, who will be featured as Fricka in both *Das Rheingold* and *Die Walküre* at the 2017 Bayreuth Festival, also stars this season at the Frankfurt Opera and Hamburg State Opera. She made a series of prestigious debuts over the past three seasons: at Covent Garden (*Capriccio*), the Edinburgh International Festival (*Bluebeard's Castle*), the Deutsche Oper Berlin (*Tristan und Isolde*), and the Hamburg State Opera (Beat Furrer's *La Bianca notte*, stage premiere). Baumgartner has been a prominent member of the Frankfurt Opera since 2013-14, exhibiting a remarkable stylistic versatility encompassing standard repertoire but also more unfamiliar fare such as *Rusalka*, *The Passenger*, Enescu's *Oedipe*, Puccini's *Edgar*, Rolf Riehm's *Sirens* (world premiere), and Aribert Reimann's *Medea* (German premiere, CD). In Frankfurt she has also repeated a previous success achieved at Theater Basel, the title role/Othmar Schoeck's *Penthesilea*. Baumgartner triumphed at the Salzburg Festival as Geschwitz/*Lulu* (debut, 2010) and Charlotte/*Die Soldaten* (2012). She has recently added several iconic mezzo roles to her repertoire – Santuzza (Düsseldorf/

Duisburg) and both Amneris and Carmen (Basel, reprised in Frankfurt). The mezzo's busy concert career includes recent performances of Berlioz's *Les nuits d'été* and the Verdi *Requiem* (Frankfurt's Alte Oper) and Mahler's *Symphony No. 2* (Stuttgart Philharmonic, CD).



WILHELM SCHWINGHAMMER

(*Fasolt*)

Lyric debut

The Bavarian-born bass debuted at the 2012 Bayreuth Festival as Heinrich/*Lohengrin* (reprised in three subsequent seasons) and has returned as Fasolt. He made his American debut in 2013 as Marke/*Tristan und Isolde* (Washington), and later this season the Nighwatchman/*Die Meistersinger von Nürnberg* will mark his La Scala debut. Schwinghammer studied in Berlin, where he was a finalist in the 2004 German Federal Competition. He took second prize and the audience prize at Munich's ARD Music Competition (2009). His early career included many performances as a member of the Hamburg State Opera's International Opera Studio, as well as *La traviata* at the Salzburg Festival. A leading bass of the Hamburg State Opera since 2006-07, he has appeared there in major roles of Mozart, Weber, Johann Strauss, Verdi, Wagner and Puccini. He returns to Hamburg this season as Figaro, Osmin, and Heinrich. The bass has made guest appearances in such operas as *The Magic Flute* (Dresden, Los Angeles), *The Abduction from the Seraglio* (Berlin State Opera, where he returns later this season as Sarastro), *Salome* under Sir Simon Rattle (Salzburg, Berlin), *Tannhäuser* (Berlin, CD), and Strauss's *Feuersnot* (Munich). Schwinghammer has collaborated with many major conductors, among them Barenboim, Marriner, Minkowski, Nelsons, and Rattle.



TOBIAS KEHRER

(*Fafner*)

Lyric debut

The German bass appears later this season in the *Ring* cycle at his home theater, the Deutsche Oper Berlin, where he has earned acclaim as a leading artist since the 2012-13 season. His vast stylistic

range there covers the gamut of repertoire, from Mozart to Verdi, Wagner, Berlioz, Strauss, and Prokofiev. Kehrer will debut at the Opéra National de Paris as Sarastro/*The Magic Flute* and at La Scala as Osmin/*The Abduction from the Seraglio*. He is a frequent performer at the Salzburg Festival, where he has been heard in *Die Meistersinger von Nürnberg*, *Der Rosenkavalier*, *Ariadne auf Naxos*, and Walter Braunfels's *Szenen aus dem Leben der heiligen Johanna*, working with such major conductors as Daniel Harding, Sir Simon Rattle, Daniele Gatti, Zubin Mehta, Franz Welser-Möst, and Manfred Honeck. Other important guest appearances include Sarastro at the Metropolitan Opera (company debut) and Osmin at Munich's Bavarian State Opera, Glyndebourne Festival, and the BBC Proms. The Dessau native studied at Berlin's Hochschule der Künste, and even before graduation had appeared in Karl Amadeus Hartmann's *Das Wachsfingerkabinett* at the Kurt Weill Festival in Dessau, as well as with the opera companies of Neustrelitz (*Der Freischütz*) and Chemnitz (*La traviata*).



OKKA VON DER DAMERAU

(*Erda*)

American operatic debut

The German mezzo-soprano is closely associated with the Bavarian State Opera, where she has been a member of the ensemble since 2010, including annual appearances at the Munich Opera Festival. Among her portrayals with the company are Ulrica/*Un ballo in maschera*, Magdalene/*Die Meistersinger von Nürnberg*, Mary/*The Flying Dutchman*, Waltraute/*Götterdämmerung*, and Suzuki/*Madama Butterfly*. She made her house debut at La Scala as Charlotte/*Die Soldaten* and has also appeared in leading roles with Oper Frankfurt, Deutsche Oper Berlin, and Berlin State Opera. From 2006 to 2010 she was a member of the ensemble at the Hanover State Opera and appeared in the Bayreuth Festival's 2013 and 2014 *Ring* cycles as Flosshilde and First Norn. The Hamburg native, who debuted with the Chicago Symphony Orchestra under Riccardo Muti earlier this year (Bruckner's *Te Deum*), has also been heard with the Hong Kong Philharmonic (Grimgerde/*Die Walküre*), the

Munich Philharmonic (Mozart's *Requiem*), the Bavarian State Orchestra (Wood-Dove/Schoenberg's *Gurrelieder*), Berlin Staatskapelle (Mahler's *Symphony No. 3*), and the Bamberg Symphony (Beethoven's *Symphony No. 9*). This season von der Damerau will also make her Vienna State Opera debut (Erda/*Das Rheingold* and *Siegfried*) and will be featured in Munich in several roles, most prominently Brangäne/*Tristan und Isolde*.



RODELL ROSEL

(*Mime*)

Previously at Lyric:

20 roles since 2005-06, most recently Valzacchi/*Der Rosenkavalier* (2015-16); Spolettal/*Tosca* (2014-15); Monostatos/*The Magic Flute* (2011-12).

A Ryan Opera Center alumnus, the Filipino-American tenor debuted his portrayals of Mime/*Das Rheingold* (2014) and *Siegfried* (2016) with great success at Houston Grand Opera. Rosel also recently sang his first Don José/*Carmen* (Los Angeles County's Center Stage Opera) and created the role of Anthony Candolino/Jake Heggie's *Great Scott* (The Dallas Opera). Other career highlights include appearances in Houston (*Ariadne auf Naxos*, *Madama Butterfly*) and at the Metropolitan Opera (*Les contes d'Hoffmann*, *Der Rosenkavalier*, both in HD), Los Angeles Opera (*The Magic Flute*, *Tosca*), The Santa Fe Opera (Ong Chi Seng/Paul Moravec's *The Letter*, world premiere), Pittsburgh Opera (*Madama Butterfly*), Wolf Trap Opera Company (John Musto's *Volpone*, nominated for a Grammy on CD), Florentine Opera (title role/*Albert Herring*), the Cleveland Orchestra (*Salome*), and Ravinia (*The Marriage of Figaro*, *The Magic Flute*, *Idomeneo*). Rosel returns to Lyric later this season as Monostatos/*The Magic Flute* before debuting at Seattle Opera in the same role, and also returns to Los Angeles Opera as First Jew/*Salome* and Spalanzani/*Les contes d'Hoffmann*. He has received awards from the Palm Beach Opera Vocal Competition, the Lotte Lenya Vocal Competition, and the José Iturbi International Music Competition.



LAURA WILDE

(*Freia*)

Previously at Lyric:

Five roles since 2013-14, most recently Marianne Leitmetzerin/*Der Rosenkavalier*, Annal Nabucco, Peasant Girl/*The Marriage of Figaro* (all 2015-16).

A native of Watertown, South Dakota, the Ryan Opera Center alumna made her international debut in June 2016 at London's English National Opera in the title role/Janáček's *Jenůfa*. Wilde was a Marion Roose Pullin Artist in Residence with Arizona Opera for two seasons (*Romeo and Juliet*, *Lucia di Lammermoor*, *Faust*, *Cavalleria rusticana*). She will return to the company later this season for its first world premiere, singing the central role of Jane Withersteen/Craig Bohmler's *Riders of the Purple Sage*. Wilde has participated in the young-artist programs of The Santa Fe Opera (*King Roger*) and Opera Theatre of Saint Louis (*The Death of Klinghoffer*, *A Little Night Music*); she returns to OTSL this season as Mozart's Vitellia). Concert engagements include the Adrian Symphony Orchestra, Civic Orchestra of Chicago, Phoenix Symphony, and most recently the Elgin Symphony (Mahler's *Symphony No. 4*, and Bernstein's *Symphony No. 1* "Jeremiah" last season). A former Metropolitan Opera National Council Auditions semi-finalist, Wilde is the winner of a 2016 Sarah Tucker Study Grant from the Richard Tucker Foundation, as well as the 2016 Luminarts Women's Voice Fellowship. The soprano is an alumna of Indiana University and St. Olaf College.



JESSE DONNER

(*Froh*)

Previously at Lyric:

Four roles since 2014-15, most recently Waiter/*Der Rosenkavalier*, Abdallo/*Nabucco* (both 2015-16); Walther/*Tannhäuser* (2014-15).

A third-year Ryan Opera Center member and native of Des Moines, Iowa, the tenor will return to the Lyric stage later this season as Flavio/*Norma* and the First Armed Man/*The Magic Flute*. He was featured in May with

soprano Christine Brewer and mezzo-soprano Annie Rosen in the Harris Theater's "Beyond the Aria" series. Donner holds a master's degree from the University of Michigan (where he was heard as both Bacchus/*Ariadne auf Naxos* and the title role/Viktor Ullmann's *Der Kaiser von Atlantis*) and a bachelor's degree from Iowa State University. In 2015 he won the coveted Luminarts Fellowship for Men's Classical Voice and was awarded the Grand Prize in the Bel Canto competition. Formerly, he received the 2014 George Shirley Award for Opera Performance and a special encouragement award from the 2014 Metropolitan Opera National Council Regional Auditions. Other performing credits include his debut with Opera in the Ozarks as Pinkerton/*Madama Butterfly*, as well as concert appearances with the Grant Park Orchestra, Civic Orchestra of Chicago, the Toledo Symphony, Adrian Symphony, and University of Michigan Symphony Orchestra. *Jesse Donner is sponsored by Robert C. Marks and Susan M. Miller.*



ZACHARY NELSON

(*Donner*)

Lyric debut

The American baritone debuted last season as Escamillo/*Carmen* at San Francisco Opera, and Palm Beach Opera. He will reprise the role later this season at Den Norske Opera (Oslo). Nelson has sung both Escamillo and Masetto/*Don Giovanni* (company debut), at Toronto's Canadian Opera Company. Last season he returned to Dresden's renowned Semperoper as the Figaros of Rossini and Mozart. In 2013-14 Nelson joined that company's permanent ensemble, where he has portrayed Paolo/*Simon Boccanegra*, Guglielmo, Belcore, and Marcello. His portrayal of Mozart's Figaro has been heard with the Aix-en-Provence Festival on tour in Manama, Bahrain; and at The Santa Fe Opera, where he has also sung Malatesta/*Don Pasquale*. He returns to Santa Fe this summer as Enrico/*Lucia di Lammermoor* (role debut). Successes in other roles include appearances with the Seiji Ozawa Music Academy Opera Project in Japan (Falke/*Die Fledermaus*) and Washington Concert Opera (Duke Robert/Strauss's *Guntram*). The Maryland native, a graduate of The Academy of Vocal Arts and Catholic University of America, was awarded

first place in the 2012 Licia Albanese, George London, and Liederkrantz Competitions as well as the 2011 Opera Index Vocal Competition.



DIANA NEWMAN

(*Woglinde*)

Previously at Lyric:

Milliner/*Der Rosenkavalier*, Beatriz/*Bel Canto* (world premiere), Clorinda/*Cinderella* (all 2015-16).

A second-year Ryan Opera Center member, the American soprano will be heard at Lyric later this season in *Don Quichotte*, *Carmen*, and *The Magic Flute*. She began the season by appearing with Maria Schneider at the Lucerne Festival. Newman is an alumna of the University of Southern California (title role/*L'incoronazione di Poppea*, Pamina/*The Magic Flute*, Miranda/*The Tempest*, Lauretta/*Gianni Schicchi*, Belisa/*The Love of Don Perlimplin*). She has also been heard as the Page/*Rigoletto* with the Los Angeles Philharmonic. Extensive concert appearances include Bach Cantatas 211 and 209 (Whittier Bach Festival), Mozart's "Exsultate, jubilate" (USC Alumni Orchestra), Lukas Foss's *Time Cycle* (Aspen Music Festival and School), Samuel Barber's *Knoxville: Summer of 1915* (American Youth Symphony), Frank Ticheli's *Songs of Love and Life* and *Angels in the Architecture* (both at University of Texas at Austin), George Crumb's *Madrigals Book IV* (Music Academy of the West), and Francesco Cilluffo's *The Land to Life Again* (world premiere, UCLA Camarades Ensemble). Newman is an alumna of Ravinia's Steans Music Institute, Music Academy of the West, the Fall Island Vocal Arts Seminar, and the Aspen Opera Theater Center. *Diana Newman is sponsored by Susan Ipsen and Mrs. J. W. Van Gorkom.*



ANNIE ROSEN

(*Wellgunde*)

Previously at Lyric:

Noble Orphan/*Der Rosenkavalier*, Edith Thibault/*Bel Canto* (world premiere), Tisbe/*Cinderella* (all 2015-16).

A second-year Ryan Opera Center member and a native of New Haven, Connecticut, the mezzo-soprano also appears at Lyric this

season in *Les Troyens* and *The Magic Flute*. She joined the Metropolitan Opera roster during the 2013-14 season for *Die Frau ohne Schatten* before returning to the apprentice program of The Santa Fe Opera. Rosen has appeared at the Caramoor Festival and as an emerging artist with the New York Festival of Song. As the 2012 recipient of the Opera Foundation's American Berlin Scholarship, she performed 12 roles at the Deutsche Oper Berlin (among them Second Lady/*The Magic Flute*, Mercédès/*Carmen*, Flora and Annina/*La traviata*, Frantík/*The Cunning Little Vixen*, and Sméraldine/*The Love of Three Oranges*). She also sang Giannetta/*L'elisir d'amore* at Turin's Teatro Regio. A highlight of her non-operatic appearances is a fully staged New York City production of György Kurtág's *Kafka Fragments*. A Yale University and Mannes College graduate, Rosen holds awards from the Gerda Lissner Foundation, The Santa Fe Opera, Central City Opera, the Connecticut Opera Guild, and the Shoshana Foundation. *Annie Rosen is sponsored by Friends of Oliver Dragon.*



LINDSAY AMMANN
(*Flosshilde*)
Lyric debut

The American mezzo-soprano has made important company debuts in the *Ring* – at the Metropolitan Opera (Rosswisse/*Die Walküre*, DVD) and Washington National Opera (Erda/*Das Rheingold* and Siegfried, Schwertleite/*Die Walküre*, First Norn/*Götterdämmerung*). She has also sung Schwertleite at Toronto's Canadian Opera Company, and returns there this season as the First Norn. Ammann's European appearances include Third Lady/*The Magic Flute* (Geneva's Grand Théâtre), Ježibaba/*Rusalka* (new production, Aalto-Musiktheater Essen) and many featured roles as a member of the Stuttgart State Opera ensemble. She has also been heard as Brangäne/*Tristan und Isolde* (Casals Festival), Beatrice/*Le donne curiose* (Wolf Trap Opera), and the Beggar Woman/*Sweeney Todd* (National Symphony Orchestra). Ammann is an alumna of the Resident Artist Program at Pittsburgh Opera (*Lucia di Lammermoor*, *Rinaldo*, *Eugene Onegin*, *Falstaff*, *The Rape of Lucretia*) and the Gerdine Young Artist Program at Opera Theatre of Saint Louis

(*Eugene Onegin*, *Madama Butterfly*, *Salome*). Her repertoire of concert works by Handel, Mendelssohn, Rossini, Verdi, and Mahler has been heard with the Pittsburgh Symphony, Erie Philharmonic, Sioux County Oratorio and Symphony, and the Indiana University Orchestra. Ammann can be heard on CD in the Met's *Götterdämmerung* (Grammy winner).



SIR ANDREW DAVIS
(*Conductor*)

Previously at Lyric:
52 operas since 1987, most recently *Bel Canto* world premiere, *The Merry Widow*, *Wozzeck* (all 2015-16).

Lyric's internationally renowned music director, who was on the podium for the company's previous *Ring* cycle (2004-05), will also lead this season's productions of *Les Troyens* and *Don Quichotte*. The British conductor's busy schedule also includes recordings and concerts with the Bergen Philharmonic, as well as his return to the Melbourne Symphony Orchestra (where he is chief conductor) and the major orchestras of Cleveland, Berlin, and Liverpool. Highlights earlier this year included performances with the MSO and the Detroit, Frankfurt Radio, and Toronto symphony orchestras. Maestro Davis is former music director of Glyndebourne Festival Opera and currently conductor laureate of both the BBC Symphony Orchestra and the Toronto Symphony Orchestra. His operatic successes include productions at such major international companies as the Metropolitan Opera, Covent Garden, and La Scala; the Bayreuth and Edinburgh festivals; and the leading houses of San Francisco, Munich, and Santa Fe. 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 Maestro Davis's artistry, with recent releases including a greatly acclaimed performance of one of his longtime specialties, Elgar's *The Dream of Gerontius*, as well as individual discs devoted to the works of Berlioz, Strauss, and Sir Arnold Bax. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Music Director Endowed Chair.*



DAVID POUNTNEY
(*Director*)

Previously at Lyric:
The Passenger (2014-15);
Street Scene (2001-02);
Satyagraha (1987-88).

Chief executive and artistic director of Welsh National Opera since 2011, the internationally celebrated British director in recent seasons has created productions of such formidable works as *Jenůfa* (Vienna), *Lulu* (Bolzano), *Guillaume Tell* and *The Haunted Manor* (both in Warsaw), and the world premieres of Rolf Wallin's *Elysium* (Oslo), Elena Langer's *Figaro Gets a Divorce* and Iain Bell's *In Parenthesis* (both in Cardiff). Revivals of Pountney productions will be seen this season in Warsaw, Hamburg, and Zurich. In addition, his production of Tchaikovsky's *The Enchantress* in Naples will mark that work's Italian premiere. Pountney's historic production of Mieczyslaw Weinberg's *The Passenger* was first seen at the Bregenz Festival (world stage premiere), where Pountney was Intendant from 2003 to 2014. In addition to Lyric, it has been remounted at London's English National Opera, New York's Lincoln Center Festival, and the major companies of Warsaw, Houston (U.S. premiere), Miami, and Detroit. Former director of production at English National Opera and Scottish Opera, Pountney holds the Janáček Medal, the Martinů Medal, and two Olivier Awards. He is both a CBE and a Chevalier des Arts et Lettres, has the Cavalier's Cross of the Order of Merit of the Republic of Poland, and was awarded the Ehrenkreuz des Bundes Österreich in 2014. (*See Director's Note, page 38.*)



JOHAN ENGELS
(*Original Scenery Designer*)

Previously at Lyric:
The Passenger (2014-15);
Parsifal (2013-14).

The eminent South African designer (1952-2014) was renowned internationally for his work in opera, theater, and ballet. His designs for *The Passenger* have been integral to the success of Mieczyslaw Weinberg's opera – first in its world stage premiere at the 2010 Bregenz Festival and subsequently in London, Warsaw, Houston (American premiere), New York,

Chicago, Detroit, and Miami. In addition to his Bregenz productions, highlights of Engels's operatic career included productions for London's Royal Opera House, Covent Garden (Arne's *Artaxerxes*), the Zurich Opera House (highlighted by such rarities as Johan Strauss II's *Simplicius*, Montemezzi's *L'amore dei tre re*, and Chabrier's *L'étoile*), the Opéra de Marseille (*Ring* cycle), Los Angeles Opera (*L'elisir d'amore*, also seen in Madrid, Geneva, and Graz), the Salzburg Festival (*Turandot*), Welsh National Opera (*Khovanshchina*, *Lulu*, *Don Carlos*, the latter coproduced with Houston Grand Opera), the Deutsche Oper Berlin, the Opéra National de Paris, Opera North, and Finnish National Opera, among many other companies. In British theater the designer was associated with the Donmar Warehouse (including David Leveaux's production of Sophocles's *Electra*, which transferred to Broadway), Royal Shakespeare Company, Almeida Theatre, and Chichester Festival. In Vienna he designed for the Volksoper, State Opera, and the Theater an der Wien.



**ROBERT INNES
HOPKINS**
(Scenery Designer)
Previously at Lyric:
Rigoletto (2012-13,
2005-06).

The renowned British designer has earned equal acclaim in opera and theater. He collaborates frequently with director David Pountney, including *Prince Igor* at the Zurich Opera House, *Carmen* at the Bolshoi Theatre in Moscow, the world premiere of Peter Maxwell Davies's *Kommilitonen!* at the Royal Academy of Music in London, and most recently the world premiere of Iain Bell's *In Parenthesis* (Welsh National Opera) and Carl Nielsen's *Saul and David* (Royal Danish Opera). Among the designer's most important achievements in opera are also works of Verdi (*Rigoletto*, WNO), Wagner (*The Flying Dutchman*, WNO; *Lohengrin*, San Francisco; *Tristan und Isolde*, Venice), Janáček (*The Cunning Little Vixen*, San Francisco), Britten (*Peter Grimes*, *Billy Budd*, both in Santa Fe), Puccini (*Madama Butterfly*, Den Jyske Opera in Aarhus, Denmark), and Bernd

Alois Zimmermann (*Die Soldaten* for the Ruhr Triennale, which won Germany's highly prestigious *Opernwelt* Award). This season his designs for *L'elisir d'amore* will be seen at Houston Grand Opera. The designer's theater credits include productions in London's West End for the Royal Shakespeare Company, the Old Vic, Nottingham Playhouse, Bristol Old Vic, Theatre Royal Bath, and the Chichester Festival (*King Lear*, also seen at the Brooklyn Academy of Music).



**MARIE-JEANNE
LECCA**
(Costume Designer)
Previously at Lyric:
The Passenger (2014-15).

The Romanian-born, London-based designer's operatic work has seen internationally in many productions directed by David Pountney, most recently *Jenůfa* (Vienna), *Lulu* (Bolzano), and Moniuszko's *The Haunted Manor* (Warsaw). Their production of *Un ballo in maschera* will return to Zurich later this season. Since the world stage premiere of Weinberg's *The Passenger* (Bregenz Festival, 2010), Lecca's costumes for that work have been seen in London, Warsaw, Houston (U.S. premiere), Chicago, New York, and Detroit. In addition to more than 40 productions with Pountney, Lecca has collaborated with many celebrated directors, among them Keith Warner and Francesca Zambello. Lecca's designs encompass repertoire of staggering variety, including Mozart (*The Magic Flute*, Bregenz); Rossini (*Guillaume Tell*, Geneva, Warsaw; *Mosè in Egitto*, Cardiff); Wagner (*Rienzi*, Vienna; *Tristan und Isolde*, Cologne; *Ring* cycle, Covent Garden); Puccini (*Il trittico*, Lyon; *Turandot*, Salzburg); French works (*Carmen*, Moscow, Houston, Seattle; *Salammbô*, Paris; *La juive*, Zürich; *Pelléas et Mélisande*, Cardiff); 20th-century German repertoire (*Die Frau ohne Schatten*, Zurich; *Moses und Aron*, Munich; *Wozzeck*, Covent Garden; *Die Soldaten*, Ruhrtriennale, New York); Slavic works (*Prince Igor*, Zurich; *King Roger*, Bregenz); American opera (*Thérèse Raquin*, Dallas); and American musical theater (*Pacific Overtures*, London; *West Side Story*, Bregenz). Lecca received the Martinu Medal for *Julietta* (Opera North) and *The Greek Passion* (Covent Garden).



FABRICE KEBOUR
(Lighting Designer)
Previously at Lyric:
The Passenger (2014-15).

The French designer's lighting has been essential to the success of more than 200 productions since 1987. Earlier this year he designed for Paris's Théâtre du Châtelet (*Carmencita Jones*, a bilingual version of the Bizet/Hammerstein *Carmen Jones*), the Opéra National de Montpellier (Offenbach's *Geneviève de Brabant*), and Göteborgs Operan (*Madama Butterfly*). This season Kebour reprises the Offenbach work in Nancy (along with *Ariadne auf Naxos*) and will design *Simon Boccanegra* for Opera Vlaanderen. Among other major productions are *The Italian Straw Hat* and *The House of Bernarda Alba* (Comédie Française), *Macbeth* and *Turandot* (La Scala), *La forza del destino* (Vienna State Opera), *Faust* (Opéra National de Paris), and *The Magic Flute* (Bregenz Festival). From 1991 to 1995 Kebour worked internationally as associate lighting designer for Cameron Mackintosh's productions of *Les Misérables* and *Miss Saigon*. His work beyond theatrical projects includes designing the 2006 opening and closing ceremonies of the 15th Asian Games in Doha. Five years later he was selected for the Prague Quadrennial of Performance Design and Space exhibit "Light Speaks," a retrospective of world-renowned lighting designers. Kebour received a nomination for best lighting design at the Wales Theatre Awards (2015) and the Molière Awards (2005, 2009, 2011).



DENNI SAYERS
(Choreographer)
Previously at Lyric:
Five productions since
2000-01, most recently
Porgy and Bess (2014-15,
2008-09); *A Midsummer
Night's Dream* (2010-11).

The British choreographer and director will return later this season to Lyric (*The Magic Flute*) and Glyndebourne (*Hamlet*). Other future projects include *The Cunning Little Vixen* at La Monnaie (Brussels) and directing *The Pearl Fishers* at Tulsa Opera. In addition to

numerous productions at Covent Garden (most recently *Manon Lescaut*), Sayers has recently collaborated with directors Francesca Zambello (*Ring* cycle/Washington); the late Nikolaus Lehnhoff (*Turandot*/La Scala, *Elektra*/Salzburg, *Parsifal*/English National Opera, *The Flying Dutchman*/Los Angeles, *La fanciulla del West*/Paris, *Salome*/Baden-Baden); Neil Armfield (*Ariadne auf Naxos*/Toronto, *Peter Grimes*/Sydney, Houston, Toronto); Jonathan Kent (*Don Giovanni*/Glyndebourne, Ibsen's *Emperor and Galilean*/Royal National Theatre, *Sweeney Todd*/Chichester Festival, London's Adelphi Theatre – Olivier Award winner, *The Flying Dutchman*/ENO, *Private Lives*/Chichester, London); John Caird (*Don Carlos*/Houston); David Freeman (*Sweeney Todd*/Royal Festival Hall); and Adrian Noble/*Hansel and Gretel* (Vienna State Opera). Sayers was revival director of Zambello's ROH production of *Carmen*, and has also directed revivals of *Of Mice and Men* (Washington), and *Ariadne auf Naxos* (Boston); new productions of *Tosca* (Toronto) and *West Side Story* (Tel Aviv); and Rachel Portman's *The Water Diviner's Tale* and two Doctor Who concerts (all for the BBC Proms). Her work has also been seen at the Bregenz Festival and the leading opera houses of Sydney, Amsterdam, Berlin, and San Francisco.



SARAH HATTEN
(Wigmaster and Makeup Designer)

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Lyric and at Des Moines Metro Opera and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B.A. in music at Simpson College. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*



ROB KEARLEY
(Associate Director)
Previously at Lyric:
The Passenger (associate director, 2014-15).

The British director, who returns to the U. S. later this season for his San Francisco Opera debut (*Rigoletto*), has worked with companies across Europe and North America including English National Opera, Canadian Opera Company, Opera North, Opéra de Lyon, Prague State Opera, Prague National Theatre, Teatro Comunale Bolzano, and the Bregenz Festival. He has collaborated with numerous renowned directors, among them David Pountney, Christopher Alden, Tim Albery, Robert Carsen, Cen Shi-Zheng, and Yoshi Oida, among others. Recent engagements include *Portraits de Manon* at the Wexford Festival; revivals of *The Passenger* for Florida Grand Opera, Michigan Opera Theater, and Houston Grand Opera; directing at the 2012 Europa Cantat Festival in Turin; Judith Weir's *Miss Fortune* at the Royal Opera, Covent Garden; working with the Opéra Comique in Paris; a new production of *Faust* and a production of *Death in Venice* for Opera North; *The Magic Flute* for Bregenz Festival; and *Peter Grimes* for Opéra de Lyon.



MATT REES
(Assistant Scenery Designer)
Previously at Lyric:
Parsifal (2013-14).

After studying at the prestigious Surrey Institute of Art and Design, the British designer went on to pursue a career in architectural model-making. He worked in London for a number of years, predominantly for Richard Rogers Partnership, after which he moved near Bath to set up his own company, 3DCreate. He started working with set designer Johan Engels in 2009, assisting him for five years until his death in 2014. Rees worked with Engels on productions such as *The Magic Flute* at the Bregenz Festival, *Mathis der Maler* at Vienna's Theater an der Wien, and *Faust* at the Opéra National de Paris (Bastille). Since Engels's

passing, Rees has overseen the realization of recent designs for *The Great Gatsby* at Dresden's Semperoper and *Twelfth Night* in Tokyo. Rees continues to make architectural models for 3DCreate, while also serving as assistant to set designer Paul Brown and production designer Misty Buckley.



CHUCK COYL
(Fight Director)
Previously at Lyric:
Five productions since 2006-07, most recently *Tosca* (2014-15); *Porgy and Bess* (2014-15, 2008-09); *The Damnation of Faust* (2009-10).

A professional fight director for more than 30 years, Coyl is vice president of the Society of American Fight Directors. Recent credits include the Broadway production and national tour of *August: Osage County*, *The Crucible* and *Superior Donuts* at Steppenwolf Theatre Company, *Magnolia* at the Goodman Theatre, and *Private Lives* at Chicago Shakespeare Theatre. Other notable productions in Chicago include the world premieres of *Killer Joe* (Next Lab Theatre), *Bug* (Red Orchid Theatre), and *The Point of Honor* (Single Action Theatre Company). Coyl is a founding member of the Single Action Theatre Company, and is on the faculty of the Actor's Gymnasium and Roosevelt University in Chicago.

Supernumeraries (*Das Rheingold*)

Bill Dubois
Royce Jade
Doc Syverson

RICHARD P. KIPHART
August 30, 1941 – September 10, 2016

Chairman of Lyric Opera, 2011-2016
President and CEO of Lyric Opera, 2006-2011, 2015
Member of the Lyric Opera Board of Directors since 1998



We are deeply saddened by the news of Dick's passing. He was a beloved member of the Lyric family, having been our board president and CEO, and most recently serving as our chairman. Dick touched so many lives in Chicago and around the world.

Everyone at Lyric extends our deepest condolences to Susie, Dick's widow, and to their family.

Dick and Susie's leadership at Lyric has had incalculable value and importance. We are immensely grateful to them both. Lyric will benefit from Dick's passion and commitment for many years to come.

Lyric dedicates, with our love and gratitude, this production of *Das Rheingold* to the memory of Dick Kiphart.

David T. Ormesher
President & CEO

Anthony Freud
General Director

A Vote for *Das Rheingold*

By Richard Rothschild

From the sustained E-flat chord that opens the work in the depths of the Rhine to the final grand entrance of the gods into Valhalla, *Das Rheingold* is filled with musical glories. There is nonstop action, a rarity in Wagner operas, as the composer keeps the pedal to the metal.

Rheingold's brevity (about two and a half hours without intermission) yields a musical and dramatic urgency separating it from the later *Ring* operas. The momentum is constant – there's no looking back as in Wotan's lengthy monologue in *Die Walküre*, the Q & A session between Wotan and Siegfried in *Siegfried*, or the Norns' prolonged narrative that opens *Götterdämmerung*.

David Pountney, director of Lyric Opera of Chicago's new *Ring* cycle, has commented that *Rheingold* brings "wit, color and a vivid sense of storytelling...probably the best story of the four operas...It has a very good, fast-moving narrative structure." Indeed, with its gods and giants, dwarves, and the aquatic sisters – as well as its brevity – *Rheingold* actually provides an inviting introduction to Wagner for youngsters, whose aural sensitivities may not be ready for the extended challenges of the later *Ring* operas, to say nothing of *Tristan und Isolde* or *Parsifal*.

Although *Das Rheingold* – what Wagner described as a "Vorspiel" (prelude) to the *Ring* – doesn't include the cycle's best-loved and most recognizable melodies, it's a popular work in its own right and has continued to build audiences worldwide. There have been more than 100 performances of the opera in nearly 30 cities since the start of 2014 alone. This includes major houses in Bayreuth, Munich, Vienna, and Amsterdam but also lesser-known theaters in Bulgaria, Norway, South Korea, and Kazakhstan. *Rheingold* has ranked among the top 40 of the most-performed operas internationally for nearly all of the past decade, second only to *The Flying Dutchman* among Wagner's works and often ahead of such operatic staples as *Norma*, *Der Rosenkavalier*, *Fidelio*, *Faust*, and *Salome*.

Lyric



Emil Fischer as the Metropolitan Opera's first Wotan, 1889.

Wagner's *Ring* often has drawn comparisons to J.R.R. Tolkien's *The Lord of Rings* trilogy with *Rheingold* playing the role of *The Hobbit*, Tolkien's brief introduction to his epic saga. But *Rheingold* has far more meat on its bones than *The Hobbit*, which offers little more than an appetizer for the main course yet to come – despite director Peter Jackson's attempt to turn a short book into a three-movie extravaganza.

In *Das Rheingold*, Wagner establishes a musical vocabulary for the remainder of the *Ring* cycle, particularly the leitmotifs (signature themes) associated with characters, situations, and even particular objects through all four operas. *Rheingold*'s music hints at events yet to come – for example, Loge's Scene Two narrative foreshadows the "Forest Murmurs" of Act Two in *Siegfried*. The thunderous music that accompanies Donner's calling to the mists in Scene Four reappears almost immediately in *Die Walküre*'s opening measures as Siegmund dashes through a violent storm to escape



Wotan in Lyric's new production of *Das Rheingold*, costume design by Marie-Jeanne Lecca.

Hunding's kinsmen. And Erda's music that warns of the gods' ultimate doom returns at the very end of the tetralogy as Valhalla burns.

Throughout *Das Rheingold* the music feels new and fresh. Indeed, in the very first words of the opera, with the River Rhine flowing as if at the beginning of time, the Rhinemaiden Woglinde speaks of early childhood: "Surge, wave, make our cradle rock." In effect, we are present at the creation.

Dramatically, this is an endlessly fascinating work as well. Unlike the subsequent *Ring* operas, most of the characters in *Rheingold* understand the high stakes, particularly once Alberich steals the gold from the Rhinemaidens and forges it into the all-powerful ring. And they know one another's back stories. The giant Fasolt, for example, says of Alberich, "The Nibelung has done [the giants] much harm." Fricka dismisses the flirtatious Rhinemaidens, noting, "Let me hear nothing about that watery brood...many a lovesick man have they lured into the flood."

Alberich with the Rhinemaidens, as drawn by Arthur Rackham for his famous series of illustrations of the Ring operas.



Caesar Willich's portrait of Richard Wagner at the time of Das Rheingold.



The gods, about to cross the rainbow bridge into Valhalla. They are depicted in one of numerous sketches commissioned by Wagner from Viennese landscape artist Josef Hoffmann, and used as the basis for the designs of the first Bayreuth production in 1876.

In contrast, although audiences later in the cycle can applaud the brave innocence of Siegmund, Sieglinde, and their son Siegfried, these characters know next to nothing about their places in the larger drama. Even worse are *Götterdämmerung's* clueless Gibichung siblings, Gunther and Gutrune, maneuvered like puppets by Hagen, their villainous half-brother.

There are no small roles in *Rheingold*. Secondary characters such as Erda, Donner, and even the giants Fasolt and Fafner have moments of beauty, power, and eloquence. Erda, the primordial Earth goddess who seems to come from a long-ago epoch that geologists call Deep Time, warns Wotan in Scene Four to “flee the curse of the ring.” She lets him know

that her three daughters, the Norns (an operatic precursor of the three precogs in Steven Spielberg's 2002 film *Minority Report*) weave the threat of destiny. Erda then adds ominously a “doom-laden day is dawning for the gods.” Although her music somewhat resembles that of the surging Rhine that opens the opera, this time it's in a minor key and far slower. Carolyn Abate and Roger Parker, in their authoritative survey *A History of Opera*, write, “It's as if the water has turned glacial.”

Another supporting character, Donner, the god of thunder, can make a monumental effect as well. Later in Scene Four he delivers his call to the mists. With a mighty hammer blow the god of thunder clears away the clouds and

fog, allowing the gods a full view of Valhalla in its true splendor – certainly one of the most exciting passages in all Wagner.

The opera's three main characters, the chief god Wotan, the demigod of fire Loge, and the dwarf Alberich, take turns providing *Rheingold* with its twists and turns.

Wotan is a conflicted god who often acts more like a wheeler-dealer politician than a divine being. “He is a great figure, but, at the same time, he's flawed,” Pountney has noted. “Wotan is a very tormented and challenged person – politically, emotionally, sexually, and domestically.” And, for sure, Wotan will make some disastrous decisions throughout the *Ring*.

When John Updike wrote his famous essay in *The New Yorker* about Ted Williams's final game in 1960, he said of Williams's refusal to tip his cap to Red Sox fans at Fenway Park after hitting a home run in his last at-bat, “Gods do not answer letters.” Wotan gives the impression that not only does he answer letters – he probably reads the other gods' mail as well. He's not a bad fellow *per se* but his actions, particularly his dismissive treatment of his wife Fricka and his double-dealing with the giants regarding payment for the construction of Valhalla, often fail to position him in the best light.

Loge blends wit, intelligence, and cynicism. He likes to view himself as the smartest guy in the room or the brightest god on



DAN REST

Loge (Bonaventura Bottone, seated) is questioned by Donner (James Rutherford, left) and Froh (Mark Baker, right). Observing are Fafner (Raymond Aceto, back left) and Fasolt (Andrea Silvestrelli, back right): Das Rheingold at Lyric, 2004-05 season.



DAVID H. FISHMAN

The giants, Fasolt (Bengt Rundgren) and Fafner (Hans Sotin) in Lyric's first production of Das Rheingold, 1971.

the mountaintop. Generously, he has been described as Wotan's secretary of state, the gods' ambassador to the world at large. But Loge is also a political fixer who spends much of his time cleaning up his boss's mess. His quicksilver music helps separate Loge from the other gods, who, other than Wotan, treat him with suspicion and regard him as an outsider. And yet this shape-shifter also has music of substantial beauty. His Scene-Two description of wandering the Earth to find a substitute for love sounds, in parts, like a Schubert song.

Alberich travels the longest journey. At the start of *Das Rheingold*, he's a playful albeit somewhat grubby dwarf who longs to frolic in the waves with the Rhinemaidens, telling them, "Ha, ha, you nymphs, how graceful you are." By opera's end he has become a breeder of evil and danger. After being dispossessed of the ring by Wotan he produces his awful curse: "Now [the ring's] magic shall breed death for him who wears it."

He despoils nature. When Alberich forswears loves and makes off with the magic gold at the end of Scene One the once-buoyant music of the Rhine turns dark as if the life-giving waters have receded, leaving a barren riverbed in its wake. Later in the opera, the subterranean kingdom of Nibelheim also suffers hard times under Alberich's lash. His brother Mime moans, "We used to laugh merrily as we worked." There are no laughs with Alberich calling the shots.

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Das Rheingold sits fifth among Wagner's mature operas, following by six years the completion of *Lohengrin*. Wagner composed the music to *Das Rheingold* in late 1853 through mid-1854, but it took another 15 years for the opera to receive its world premiere, September 22, 1869, in Munich. Two of Germany's most important artists of the time were heard in key roles – bass-baritone August Kindermann (Wotan) and tenor Heinrich Vogl (Loge).

Under the guidance of an accomplished conductor with top-flight singers and imaginative set designs, *Das Rheingold's* 150 minutes can pass quickly. And as the curtain prepares to lower, all appears well. With Wagner applying the full force of the orchestra, the gods cross the rainbow bridge into their new home of Valhalla, blissfully ignoring the pleas far below from the Rhinemaidens who seek the return of their gold.

A happy ending? Not really.

The crafty Loge notes, "[The gods] are hastening to their doom. I am almost ashamed to have any share in their doings." Pountney suggests Wagner is being ironic and that the music that many listeners regard as majestic also could be interpreted as "bombastic" or even "a lot of BS."

Yes, Valhalla provides a prestigious new address but the gods are ruling on borrowed time. Golden ages, be it the Age of Pericles, the summit of the British Empire, or what historians call The American High of 1946-64, rarely last long.

The latter three operas of the *Ring* cycle will find the gods less powerful and far less able to control events. Alberich's dire warning will carry through the years: "Keep the ring. Guard it well. You shall not escape my curse." This menacing dwarf will haunt Wotan and his offspring for the rest of the saga.

Never again will we see Donner, the rainbow god Froh, or the goddess of beauty Freia. Fricka appears for one scene in Act Two of *Die Walküre* and that's it. Erda emerges only briefly at the start of Act Three in *Siegfried*. Even Wotan is gone by *Götterdämmerung*. Loge becomes the *Ring's* silent partner. His fire – and music – surround Brünnhilde's rock in the final three operas but his voice is stilled.

The Twilight of the Gods has begun long before *Götterdämmerung*.

For the present, however, it's not bad to be an immortal in Valhalla. As *Das Rheingold* ends in apparent triumph, why not follow the words of Loge (sarcastic though they may be), who advises the Rhinemaidens: "If you no longer bask in the light of the gold, instead you can bask in the new-found radiance of the gods."

Richard Rothschild of Oak Park has written about opera for more than 30 years, including during a 21-year stint at the Chicago Tribune. One of the first operas he heard, at the age of nine, was Wagner's The Flying Dutchman at the original Metropolitan Opera House in New York.

DIRECTOR'S NOTE

Wagner's *Ring* cycle is based on adaptations of the High German "Nibelungenlied" (*The Lay of the Nibelung*) and the Norse sagas. These were originally aural texts, created for narration rather than reading. That gave us our first and most important clue: our *Ring* would primarily be an act of narration.

This is, you might say, in clear contrast to many contemporary versions of the *Ring* which are acts of interpretation.

Of course it is not possible to tell a story without simultaneously giving it some element of interpretation – we all like to pretend we are objective, but we are not. But the emphasis in our case will be to tell the story, rather than to tell you what the story means. That is your job to decide.

A narrator does two essential things: he tells you the story, and through the atmosphere, color, and passion of his story-telling, he encourages his listeners to suspend their disbelief, to become part of the story. Nonetheless, as you do suspend your disbelief, you are always in some corner of your mind aware that this is a story, and this is the storyteller.

So we set out with our designs to create a theatrical framework for the stage, which continually allows us to revert to its pristine, virginal condition: the empty stage. And on that empty stage we continually re-create the illusion in which you will believe, even though we will continually reveal to you, show you, demonstrate even, how the illusion is created. This is the magical pact between the storyteller and his audience, and who will deny that the story of *The Ring of the Nibelung* is one of the greatest stories ever told. "Are you sitting comfortably? Then I'll begin: Once upon a time..."

The interesting thing is that opera always has two narrators – the music and the stage, and this is the dichotomy that lies at the heart of all intelligent discussion about the authenticity, or otherwise, of productions. Our "naked" narration onstage is, you might think, at odds with the music, which is immersive, overwhelming, transporting, and richly, richly clothed. Wagner seeks through the heady, seductive hallucinatory power of his music to carry you through his story in a state of narcotic submission. But no staging can successfully copy, or double, that power. And two narrators working with the same high-octane fuel would be destructive, so our quieter, more playful, innocent, even naive narrative will fully allow the music its power and the story its purpose.

Within that framework, we were also aware that the entire *Ring* was a work which developed over a quarter of a century, and that as the text was written backwards, continually justifying current actions by historical motives, and the music was written forwards, we have in *Rheingold* the most radical dramaturgy – a fast-moving political cartoon – and the most (relatively!) conventional music (especially harmonically), whereas in the final work the dramaturgy is that of a 19th-century *Grand Opéra* while the music is that of a radical new music drama. Imagine a Verdi cycle that started with *Nabucco* and ended with *Falstaff*! This means that each work, although part of a clearly structured cycle, has its own unique qualities, and although our simple theatre framework remains constant, the styles with which we populate that empty stage change quite significantly over the four works.

After the "political cartoon" of *Rheingold*, *Walküre* is an Ibsenesque drama, much of which happens in domestic spaces, *Siegfried* is an ebullient and magical child's view of the world, and *Götterdämmerung* is a grand opera of love, betrayal and revenge.

Everyone of course emphasises the extraordinary dimensions of the *Ring* across time, space, orchestral, scenic, and vocal resources. So it is worth remembering that our sometimes-empty stage gives focus to an all important aspect: the huge sequence of deeply intimate, personal,



Onstage at a Rheingold technical rehearsal, July 2016.



Technical rehearsal with, left to right, technical coordinator Stephen Snyder, choreographer Denni Sayers, production design director Scott Marr, stage manager John W. Coleman, costume designer Marie-Jeanne Lecca, director David Pountney, and set designer Robert Innes Hopkins.

emotional encounters. The incestuous lovers, Siegmund and Sieglinde, Wotan and his wife, Wotan and his daughter – an opera in themselves – Siegfried and his wicked "stepmother" Mime, Wotan and his surrogate hero, Siegfried, Siegfried and Brünnhilde – a fully operatic duet – Brünnhilde and her Valkyrie sister Waltraute, and on it goes. The *Ring* is partly a cycle of two-handed playlets!

We will also seem to be moving inexorably forward through time, as befits a saga conceived on such a grand scale. *Rheingold* deals with historical time when the gods were nomads but intent on walling themselves up in a pompous castle worthy of the Habsburgs, dressed to match, Alberich is turning from a clumsy, mocked seducer into an early industrialist, and Wotan is dreaming of Imperialist hegemony. In *Walküre*'s bourgeois dwellings and palace corridors, the compromises of power come home to roost, whilst *Siegfried* romps through a childish landscape of innocence. Innocence is well and truly drowned in *Götterdämmerung*, in which we advance into a malevolent and dyspeptic view of the future. Does Brünnhilde's final sacrifice burn evil to ashes and wash the world clean? We must fervently hope so!

— David Pountney

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Das Rheingold: After the Curtain Falls

When the performance is over, try discussing it with your companions and any other opera lovers you know! You can continue your pleasure in *Das Rheingold* for hours – even days – by exchanging ideas about it. Here are some topics we can suggest:

- What elements of the production, and what episodes in the music and drama, delighted you the most?
- In this opera, love seems to be everyone’s ultimate goal – until they get a glimpse of power. What is Wagner saying by making these two things mutually exclusive?
- Compare Wotan to other powerful figures in today’s world. How do their ruling-styles compare and differ?
- How did you experience the motion of the Rhine when you listened to Wagner’s prelude?
- Alberich is driven by passion and not intellect. How does that come across in the characterization? How does it affect his outcome?
- When looking at the end of the opera – the Rhinemaidens mourning the loss of their gold juxtaposed with gods’ enjoyment of it, a new home, and all of the power – what statement do you think Wagner could have been making?



Costume designer Marie-Jeanne Lecca’s sketches for Fricka (top) and Freia in Lyric’s new production of *Das Rheingold*.

To continue enjoying *Das Rheingold*, Lyric dramaturg Roger Pines suggests the following performances:

- CD – George London, Gustav Neidlinger, Set Svanholm; Vienna Philharmonic, cond. Sir Georg Solti (Decca)
- CD – Michael Volle, Tomasz Konieczny, Burkhard Ulrich; Bavarian Radio Orchestra, cond. Sir Simon Rattle (BR Klassik)
- CD – Dietrich Fischer-Dieskau, Zoltan Kelemen, Gerhard Stolze; Berlin Philharmonic, cond. Herbert von Karajan (Deutsche Grammophon)
- DVD – Donald McIntyre, Hermann Becht, Heinz Zednik; Bayreuth Festival, cond. Pierre Boulez, dir. Patrice Chéreau (Deutsche Grammophon)
- DVD – Terje Stensvold, Jochen Schmeckenbecher, Kurt Streit; Frankfurt Opera, cond. Sebastian Weigle, dir. Vera Nemirova (Arthaus Musik)
- DVD – Sir John Tomlinson, Linda Finnie, Günter von Kannen; Bayreuth Festival, cond. Daniel Barenboim, dir. Harry Kupfer (Unitel)

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Ian Hallas
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Marie Tachouet, *Principal*

Dionne Jackson,
Assistant Principal
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Alyce Johnson

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Susan Warner,
Co-Assistant Principal

Bass Clarinet

Linda A. Baker

Bassoon

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*Principal**
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Preman Tilson
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Lewis Kirk

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David R. Becker**
John Schwalm*

Tuba

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Michael Shelton, *Violin II*
Rika Seko, *Violin II*
Benton Wedge, *Viola*
Aurelien Pederzoli, *Viola*
Paula Kosower, *Cello*
Jeremy Attanaseo, *Bass*
Rachel Blumenthal, *Flute*
Anne Bach, *Oboe*
Sergey Gutorov, *Clarinet*
Matthew Oliphant,
Horn/Wagner Tuba
Gabby Webster Mulcahy,
Horn/Wagner Tuba
Stephanie Blaha,
Horn/Wagner Tuba
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Doug Rosenthal, *Bass Trumpet*
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Christine Janicki

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Dan Richardson
Vincent P. Wallace, Jr.

BACKSTAGE LIFE: Up close and personal at Lyric

April Busch

What is your role here at Lyric, and how long have you held the position?

I've been the production manager here at Lyric for four years. I negotiate contracts for the designers of our productions and help plan their schedules. I also handle communication within the company if there are any special events occurring in the building, like board meetings or photo shoots. Anytime someone needs to have the crew (stage crew, wigs, makeup, wardrobe, props, carpenters, sound, and electricians) involved in something that isn't onstage, I help facilitate that as well.

What led you to work at Lyric?

I worked for San Francisco Opera for 14 years, and I was interested in getting back to my Midwestern roots. I'm originally from southern Indiana. When I was five years old, I came to Chicago during a family Christmas trip and I told myself I would live in Chicago one day. I love opera so much that in grad school at the Yale School of Drama, I wrote my thesis on how to plan and produce an opera season. And now I'm here!

What's a typical day like for you?

Every day is unique. I come in with a planned to-do list, and my day often takes me in completely different directions. I'm usually fielding requests, answering calls, or trying to find the answers to questions. I'm an information hub. My day can also include scheduling, budgeting, writing contracts, and coordinating where the crews need to go.

What's the most challenging aspect of your job?

Making sure communication between different groups and departments is accurate and up to date. From the technical department to the stage crew to the designers, I ensure that we all start and end on the same



page. It's challenging, but we make it work! Communicating with designers that are based in different time zones (like Australia) is tough, too.

What keeps you committed to the work you do?

I love it because my job is hectic, and because it's never the same. I believe in the product, in opera, as an escape and as a therapy. It allows you to forget about your mortgage or world problems for a few hours and just listen to beautiful music.

What's something about your job that people might not know?

I handle all the scheduling of the safety trainings for the stage crew. It's my job to make sure they have appropriate safety licenses for any given production, such as CPR and fire-extinguisher training. I also deal with the fire marshal more than most people might expect. I have to obtain

permits any time we use live flame onstage (at least four productions from the 2016-17 season will use fire), even if it's just for a candle.

A favorite Lyric moment?

The opening night of *Rusalka* during our 2013-14 season. It was such a beautiful, special show. I had never seen it before and it was magical. The music was gorgeous, and it made me proud to work here.

Beyond opera, what are your other passions?

I love to travel. It's great seeing yourself through other people's eyes and seeing how people in different places live. It really reaffirms your identity. Egypt was fascinating. Cambodia is on my travel bucket list.

— Kamaria Morris
Lyric Public Relations Specialist

Artistic Roster

Sopranos

Eleonora Buratto
Jennifer Check
Christine Goerke
Nicole Haslett
Jeni Houser
Christiane Karg
Kathryn Lewek
Ana María Martínez
Hlengiwe Mkhwanazi
Chelsea Morris
Diana Newman
Ailyn Pérez
Sondra Radvanovsky
Albina Shagimuratova
Kara Shay Thomson
Ann Toomey
Melinda Whittington
Laura Wilde

Mezzo-sopranos

Lindsay Ammann
Jenni Bank
Tanja Ariane Baumgartner
Elizabeth DeShong
Eve Gigliotti
Katharine Goeldner
Jill Grove
Ekaterina Gubanova
Suzanne Hendrix
Sophie Koch
Alisa Kolosova
Beth Lytwynec
Clémentine Margaine
Catherine Martin
Lindsay Metzger
Anita Rachvelishvili
Aleksandra Romano
Annie Rosen
Zanda Švede
Okka von der Damerau

Contralto

Lauren Decker

Trebles

Asher Alcantara
Alex Becker
Ian Brown
Casey Lyons
Patrick Scribner

Tenors

Piotr Beczala
Corey Bix
Michael Brandenburg
Lawrence Brownlee
Robert Brubaker
Joseph Calleja
Alec Carlson
Charles Castronovo
Matthew DiBattista
Plácido Domingo
Jesse Donner
Allan Glassman
David Guzman
Keith Jameson
Jonathan Johnson
Brandon Jovanovich
Mingjie Lei

Ștefan Margita
Dennis Petersen
John Pickle
Matthew Polenzani
Rodell Rosel
Michael Spyres
Andrew Staples
Russell Thomas

Baritones

Nicola Alaimo
Kyle Albertson
Quinn Kelsey
Mariusz Kwiecień
Lucas Meachem
Zachary Nelson
Emmett O'Hanlon
Takaoki Onishi
Daniel Sutin

Bass-baritones

David Govertsen
Philip Horst
Daniel Mobbs
Richard Ollarsaba
Eric Owens
Adam Plachetka
Bradley Smoak
Christian Van Horn
Samuel Youn

Basses

Dmitry Belosselskiy
Christof Fischesser
Ferruccio Furlanetto
Patrick Guetti
Tobias Kehrer
Adrian Sâmpetean
Wilhelm Schwinghammer
Andrea Silvestrelli

Dancers

Shannon Alvis
Jacob Ashley
Leah Barsky
Miranda Borkan
Liam Burke
Holly Curran
Alejandro Fonseca
Randy Herrera
Marissa Lynn Horton
Jeffery B. Hover, Jr.
Ethan R. Kirschbaum
Weston Krukow
Demetrius McClendon
Hayley Meier
Sarah O'Gleby
Todd Rhoades
Abigail Simon
Malachi Squires
Jacqueline Stewart
J.P. Tenuta
Maleek Washington
Jessica Wolfrum

Conductors

Harry Bicket
Sir Andrew Davis
Riccardo Frizza
Eugene Kohn
Rory Macdonald

Enrique Mazzola
Alejo Pérez
Ainars Rubikis

Directors

Tim Albery
Neil Armfield
Rob Ashford
Robert Carsen
Kevin Newbury
Matthew Ozawa
David Pountney
Paula Suozzi
Graham Vick

Associate Directors

Marina Bianchi
Rob Kearley
Louisa Muller

Set and Costume Designers

Paul Brown
Johan Engels
Dale Ferguson
Ralph Funicello
Tobias Hoheisel
Robert Innes Hopkins
Jessica Jahn
David Korins
Marie-Jeanne Lecca
Michael Levine
David Rockwell
Missy West

Assistant Set Designer

Matt Rees

Lighting Designers

Christine Binder
Damien Cooper
David Finn
Donald Holder
Fabrice Kebour
Chris Maravich
Duane Schuler

Projection Designer

Rob Vale

Chorus Master

Michael Black

Choreographers

Rob Ashford
Serge Bennathan
Helen Pickett
Denni Sayers
August Tye

Associate Choreographer

Chris Bailey

Assistant Choreographer

Sarah O'Gleby

Ballet Mistresses

Sarah O'Gleby
August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

Translators for English Titles

Christopher Bergen
Ian D. Campbell
Roger Pines
Francis Rizzo
Colin Ure



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



Wotan (James Morris) is unable to calm Freia (Erin Wall): Das Rheingold at Lyric, 2004-05 season.

DAN REIST



See yourself at *Lyric*

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Do you have opera questions?

Roger Pines — Lyric's dramaturg and resident opera answer man — is here to help. Submit your opera questions using our form, email askroger@lyricopera.org, or tweet #LyricRoger!

Ask Roger





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Lyric

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DON'T MISS A MOMENT OF THE SEASON.

Did you know that every performance from this Lyric season is heard twice on **98.7 WFMT** and **wfmt.com**? You can listen to live opening performances for every main stage production and hear them again in the spring.

Join Lyric's dramaturg Roger Pines and WFMT's midday program host, Lisa Flynn, as they co-anchor this season's broadcasts. Tune in for opera live from Lyric, plus commentary and special features. Listeners will have access to line-by-line translations in real time online at lyricoperalive.org.

The Lyric Opera of Chicago Broadcasts are generously sponsored by the Caerus Foundation, Inc., with matching funding provided by The Matthew and Kay Bucksbaum Family, The John and Jacolyn Bucksbaum Foundation, and The Richard P. and Susan Kiphart Family.

Daniel Goldberg is the producer for The Lyric Opera of Chicago Broadcasts. David Polk is the executive producer.

OPENING-PERFORMANCE LIVE-BROADCAST DATES AND TIMES

Stars of Lyric Opera at Millennium Park
Fri., Sept. 9 at 7:15pm

Das Rheingold | Wagner
Sat., Oct. 1 at 5:45pm

Lucia di Lammermoor | Donizetti
Sat., Oct. 15 at 7:15pm

Les Troyens | Berlioz
Tues., Nov. 15 at 7:15 p.m.* (taped from 11/13)

Don Quichotte | Massenet
Sat., Nov. 19 at 7:15pm

The Magic Flute | Mozart
Sat., Dec. 10 at 7:15pm

Norma | Bellini
Sat., Jan. 28 at 7:15pm

Carmen | Bizet
Sat., Feb. 11 at 7:15pm

Eugene Onegin | Tchaikovsky
Sun., Feb. 26 at 1:45pm

*this will be a delayed broadcast of the live opening from 11/13

LYRIC'S 2016/17 SEASON

DAS RHEINGOLD Wagner

Oct 1 – 22

LUCIA DI LAMMERMOOR Donizetti

Oct 15 – Nov 6

LES TROYENS (THE TROJANS) Berlioz

Nov 13 – Dec 3

DON QUICHOTTE Massenet

Nov 19 – Dec 7

THE MAGIC FLUTE Mozart

Dec 10 – Jan 27

NORMA Bellini

Jan 28 – Feb 24

CARMEN Bizet

Feb 11 – Mar 25

EUGENE ONEGIN Tchaikovsky

Feb 26 – Mar 20

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Patricia and Jerry Frank: *World Class Opera for a World Class City*

For Pat and Jerry Frank, Lyric Opera is the best in the world. “We love this company, and we have watched it evolve over the 45 years we have been attending. I think it is getting better and better,” Jerry tells me as we sit down in one of Lyric’s backstage dressing rooms before a Ryan Opera Center scenes workshop this summer. “This season, not as far as which operas were being performed necessarily, but in the overall quality of the productions, was one of the best we have ever seen. There was also one I remember in the late 80s, but this past year was outstanding.”

Add a little hometown pride to their affinity for Lyric, and one can see why the Franks would never live anywhere else. “I would say that Lyric is one of the things that keeps us in Chicago year round,” Jerry says, and Pat wholeheartedly agrees. “Chicago is fine in the summer, and I like to garden and so we want to be here. It’s the wintertime we’d like to get away, but we can’t because everything we like to do in the city happens in the winter, especially the opera.”

One of the first things Pat and Jerry did when they were married in 1970 was subscribe to Lyric Opera. Tickets in the penultimate row of the upper balcony were three dollars each. It was another dollar to park, so the Franks were spending \$56 for their eight opera series; as graduate students, this was almost their entire entertainment budget for the year. Although neither of them could claim to be avid opera fans at first – Jerry would have chosen the symphony, but that did not appeal to Pat – they were interested in sharing an enriching cultural experience together and committed to making the investment.

Jerry remembers occasionally listening to the Met’s Saturday broadcasts with his mother growing up, while Pat first heard opera when her schoolteacher’s brother, an amateur opera singer, performed for their class. “We listened to classical music at home,” Pat says. “My grandfather was a huge Caruso fan. That wasn’t truly opera, but it was a beauti-



Jerry and Pat Frank with Ryan Opera Center tenor Mingjie Lei

ful voice.” For both of them, attending Lyric performances were what grew their modest appreciation for the art form into an ardent passion.

“Our first opera was *Der Rosenkavalier*,” says Jerry, “and even with what was in my opinion an average cast, it was amazing. And then came *Turandot* with Birgit Nilsson, and I was hooked. I sat dumbfounded through the entire performance, and I knew at that moment what this art form is all about.”

In 1979, Pavarotti was to give a recital at Lyric Opera. The Franks were already planning to improve their subscription seats to the first balcony that year, but they wanted a premier location for this once-in-a-lifetime concert. Jerry went down to Lyric’s ticket office in person and even made a contribution in order to secure a spot in the second row. In true Chicago fashion, the concert was snowed out and rescheduled for later in the year at a different venue, the Medinah Temple. Fearing their prime seats would be compromised in the shuffle, Jerry was on the phone right away, securing two seats in the center of the Temple auditorium’s mezzanine, 25 feet from the stage and eye-level with the performers.

The day of the concert finally arrived, and Pat felt like she had the flu. She mustered the energy to go to the eagerly-anticipated performance, only to wait in line in the rain to get in to the theater. As the lights dimmed and Pavarotti mopped his brow and prepared to sing, Pat was trying desperately to stifle a cough. “I have to clear my throat but he’s look-

ing right at me. I’m sitting there getting more and more nervous because he never takes his eyes off me. Of course Jerry thinks I’m crazy for thinking he was looking straight at me, but I can’t break eye contact, so I’m sitting there staring at him and trying not to cough.”

“A few weeks later,” Jerry says, “there was a big spread on him in *Time* magazine in which they asked him how he kept from getting nervous when he performs. Sure enough, he said he picks out someone in the audience, usually a pretty woman, and sings right to her the whole time!”

Pat beams, “I can say I have had the pleasure of having Pavarotti sing to me.”

Last year, Pat and Jerry amended their estate plan to include a leadership gift to the Breaking New Ground Campaign. Additionally, they have become deeply engaged patrons of the Ryan Opera Center. Having previously underwritten a masterclass and the final year of mezzo-soprano Julie Miller’s residency, they now sponsor second-year Ryan Opera Center tenor Mingjie Lei. “I don’t think people realize all of the extra experiences you are exposed to when you are a donor,” Pat says. “First of all, you are always around people who love opera, and who can talk opera. And you are involved in other things that the public doesn’t have access to. You may be donating to a large organization, but it’s a very personal experience. Especially with the Ryan Opera Center, it feels like a big family.” Jerry agrees. “I wish we would have gotten involved earlier. I feel like I missed 10 years of fun.

“We love this opera company, and I personally want to see this art form survive. I would love for other people, the next generation or two, to enjoy what we have enjoyed. That’s why we put money into our estate plan. Of course we’re hoping that you don’t get that for awhile,” he jokes, “but we want Lyric to be around to receive it. Chicago is a world-class city, and it has an absolutely world class opera company. There’s no question about it, and we’re so lucky to be involved.”

—Meaghan Stainback

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Set model from *Das Rheingold*. Illustrations courtesy of Marie-Jeanne Lecca

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LYRIC OPERA OF CHICAGO ARIA SPOTLIGHT | 2016 - 2017 SEASON



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 22 Lyric productions, including this season's *Das Rheingold*, *The Marriage of Figaro* (2015/16) and *Don Giovanni* (2014/15). 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.

Miles D. White



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. Last season they cosponsored Lyric's world premiere of *Bel Canto*, and have committed a generous leadership gift in support of Lyric's new *Ring* cycle, which begins this season with *Das Rheingold*. Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



AMERICAN AIRLINES

This season we celebrate 35 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 and Lyric Unlimited Committee.

Franco Tedeschi



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 Magic Victrola* (2014/15) and *The Family Barber* (2013/14).

ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from five anonymous contributors during the 2016/17 season.



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 previous cosponsors of Rising Stars in Concert, and currently underwrite the Ryan Opera Center Recital Series on 98.7WFMT. They

have cosponsored numerous productions including, most recently, *La Clemenza di Tito* (2013/14), *Il Trovatore* (2014/15), *Romeo and Juliet* (2015/16), and this season's *Norma*. 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 and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a 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. This season, Jim and Laurie generously cosponsor Lyric's production of *Carmen*. 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), and cosponsored last season's Stars of Lyric Opera at Millennium Park concert. Marlys has committed generous leadership gifts to cosponsor Lyric's new productions of this season's *Das Rheingold* and *Götterdämmerung* (2019/20), part of Lyric's new *Ring* cycle.



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 have made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy have cosponsored several productions including last season's new production of *The Marriage of Figaro*, and generously cosponsor this season's new production of *The Magic Flute*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



BMO HARRIS BANK

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

Alexandra Dousmanis-Curtis



HENRY M. and GILDA R. BUCHBINDER

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

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

John and Jackie Bucksbaum



BULLEY & ANDREWS

Founded 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full-range of construction services including general contracting, construction management, design/build, and masonry and concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's *Performances for Students* program and this season serves as cosponsor of *Das Rheingold*. Lyric Opera is pleased to have Allan E. Bulley, III as a member of its Board of Directors.

Allan E. Bulley, III



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 *Tannhäuser* (2014/15). This season she generously cosponsors Lyric's production of *Eugene Onegin*. Ms. Cameron is the CEO of Sipi Metals Corp., which continues to support the widely popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, Executive and Finance Committees, and Chair of the Investment Committee.



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 numerous production cosponsorships, including this season's company premiere of *Les Troyens*, through Sidley Austin LLP, where he was a Partner for more than 30 years. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



Elizabeth F. Cheney

THE ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2016/17 season, The Cheney Foundation is supporting Guest Master Teacher and Artist residencies; 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 fourth 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. His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors the Lyric premiere of *Les Troyens*. Lyric is honored to remember its close friend Nelson Cornelius.



MR. and MRS. JOHN V. CROWE

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of *Turandot* (2006/07) and *Tosca* (2009/10) and major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. The Crowes were leading contributors to the Campaign for Excellence and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made a generous commitment to Lyric's Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. Mrs. Crown is a past President of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

THE DAVEE FOUNDATION

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), *The King and I* (2015/16), and this season's *My Fair Lady*.



STEFAN T. EDLIS and GAEL NEESON

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

EXELON

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago's cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric's education and community engagement programs. Exelon's many cosponsorships have included *The Mikado* (2010/12), the Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon cosponsors Lyric's production of *Carmen*. Lyric Opera is fortunate to have Exelon as an outstanding corporate partner.



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.



JULIUS FRANKEL FOUNDATION

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

John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. The Julius Frankel Foundation has generously sponsored/cosponsored many celebrated new productions at Lyric, including *Die Fledermaus* (1989/90), *Xerxes* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainik, *Cavalleria rusticana/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius. Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign.



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. Along with The Elizabeth Morse Charitable Trust, the Trust sponsors mainstage productions each season, including this season's *Les Troyens*. 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, and serves on the Executive, Finance and Production Sponsorship 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 served on Lyric's Board of Directors from 1988-2015.



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. The Gofens generously cosponsored Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett, and are supporting the opera's appearance on PBS Great Performances. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



KAREN Z. GRAY-KREHBIEL and JOHN H. KREHBIEL, JR.

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. A devoted member of the Women's Board, Karen has served on its Executive Committee as Vice President – Education, 2011 Opera Ball Chair and 2016 Board of Directors' Annual Meeting Chair. In addition, she contributed a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company; this season, Karen and John join the production sponsor family with their generous support of *Carmen*.



HOWARD GOTTLIEB and BARBARA GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Building on Greatness Capital Campaign, Campaign for Excellence, Breaking New Ground Campaign, and Annual Campaign. They have cosponsored many productions, most recently *Otello* (2013/14), *Il Trovatore* (2014/15), *The Merry Widow* (2015/16), and this season's *Don Quichotte*. Mr. Gottlieb and Ms. Greis are also the exclusive sponsors of this season's Itzhak Perlman in Recital. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of more than 26 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 this season's *Das Rheingold* and concluding with the complete cycle 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 Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's 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 22 Lyric productions since 1987/88, including last season's *Der Rosenkavalier* and this season's *Das Rheingold*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. They made a leadership gift to the Breaking New Ground Campaign in support of Lyric's future. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by awarding him the Carol Fox Award, Lyric's most prestigious honor.



JOHN R. HALLIGAN CHARITABLE FUND

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



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Pam and Joe Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring *Tosca* (2014/15), *Nabucco* (2015/16), and this season's *Carmen*. The Harris Family Foundation also supports 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 last 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 foundation named after her late husband, the founder and past Chairman of Walter E. Heller Co. The Walter E. Heller Foundation has generously funded many Lyric productions, most recently *Madama Butterfly* (2013/14). The Walter E. Heller Foundation cosponsored Lyric's world premiere of *Bel Canto*, and is proudly underwriting its appearance on PBS Great Performances. This season, the Foundation cosponsors *Don Quichotte*.

Alyce H. DeCosta



J. THOMAS HURVIS

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. In an effort to help keep Chicago a haven for the cultural arts, Tom Hurvis sponsors the Renée Fleming Initiative, and Ms. Fleming's role as a creative consultant. Tom has also made a generous leadership gift in support of Lyric's Chicago Voices initiative during the 2016/17 season. 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 four mainstage productions, including last season's *The Merry Widow* starring Renée Fleming. This season, Tom Hurvis is providing leadership support for many aspects of the Chicago Voices initiative. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, Innovation Committee, and Lyric Unlimited Committee.



Scott Santi

ITW

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign, the Breaking New Ground Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, 60th Anniversary Concert and Diamond Ball, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored *The Pearl Fishers* (1997/98 and 2008/09), *The Barber of Seville* (2000/01), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and *Tosca* (2014/15), and generously cosponsors this season's production of *Carmen* and the Chicago Voices Gala Benefit Concert. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer.



EDGAR D. JANNOTTA

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



Craig C. Martin

JENNER & BLOCK

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



JPMORGAN CHASE & CO.

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored many mainstage productions, including last season's new production of *The Marriage of Figaro*.





SUSAN KIPHART

Susie is an esteemed member of the Lyric Opera family. She is immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. Dick and Susie generously cosponsored several Lyric productions, most recently *The Passenger* (2014/15). In honor of

Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach.

Linda K. Myers

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), *A Streetcar Named Desire* (2012/13), and *The Merry Widow* (2015/16), and was Lead Sponsor of Lyric's 60th Anniversary Concert and Diamond Ball. 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.

KIRKLAND & ELLIS



NANCY W. KNOWLES

Opera has always played an important role in the life of Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests her time, talents, and leadership abilities to advance

Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Most recently, Ms. Knowles is generously underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



MR. and MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign.

Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF and MARGOT LAKONISHOK

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign, and 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 *Cinderella* and this season's *Eugene Onegin*. The

CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive, Finance, and Investment Committees.

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world. MacArthur is placing a few big bets that truly significant progress is possible on some of the world's most pressing social challenges, including over-incarceration, global climate change, nuclear risk, and significantly increasing financial capital for the social sector. In addition to the MacArthur Fellows Program, the Foundation supports arts and culture organizations in Chicago and the region as an expression of its civic commitment to where the Foundation has its headquarters and where John D. and Catherine T. MacArthur made their home. Grants are designed to sustain the cultural life of the city and region. Lyric Opera is very grateful for the ongoing support of the MacArthur Foundation.



Robert H. Malott

MALOTT FAMILY FOUNDATION

Robert H. Malott, Retired Chairman and CEO of FMC Corporation, is a fervent fan of opera and music, and Lyric is delighted to call him a longtime friend, staunch leader, and generous supporter. The Malott 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. In recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera of Chicago through the Malott Family Foundation.



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, 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), *Il Trovatore* (2014/15), and *The Merry Widow* (2015/16). This season, the Mazza Foundation generously cosponsors *Carmen*.

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 repertoire by providing major support for Lyric Opera premieres; the centerpiece of the initiative was Lyric's mainstage world premiere of Bolcom's *A Wedding*. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. During the 2012/13 season, the Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for Lyric's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continued its unparalleled legacy by cosponsoring last season's world premiere of mainstage production *Bel Canto*. Most recently, the Mellon Foundation has provided generous leadership funding for Lyric's Chicago Voices initiative, playing a vital role in bringing together Chicago's diverse communities and vocal traditions in celebration of the human voice.



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 *Anna Bolena* (2014/15) and *Wozzeck* (2015/16). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors *The Magic Flute* 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 each installment of Lyric's American Music Theatre Initiative, including *My Fair Lady* this season.



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust continues its legacy as production cosponsors by supporting this season's company premiere of *Les Troyens*. After providing cosponsorship support of *The Cunning Little Vixen* (2004/05) in honor of Lyric's Golden Jubilee, The Elizabeth Morse Charitable Trust raised challenge grant support for *Orfeo ed Euridice* (2005/06), and continued on to cosponsor many more productions. From 2000-2008, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park. James L. Alexander is a Vice President of Lyric's Board of Directors, and serves on the Executive, Finance, and Production Sponsorship 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, Operathon, and the

Stars of Lyric Opera at Millennium Park concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

NATIONAL ENDOWMENT for the ARTS

Serving the public good by fostering creativity and artistic excellence in America, grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric's programming and expansion of the operatic repertoire. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric's world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21st Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently *A Streetcar Named Desire* (2012/13), *Rusalka* (2013/14), *Porgy and Bess* (2014/15), and *Bel Canto* (2015/16).

This season, the National Endowment for the Arts is supporting Lyric's company premiere of *Les Troyens*.



THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently *Don Giovanni* and *Carousel* (both 2014/15), *The Marriage of Figaro* and *The King and I* (both 2015/16), and cosponsors Lyric's productions of *The Magic Flute* and *My Fair Lady* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

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



THE NERENBERG FOUNDATION

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

Jerry and Elaine Nerenberg



Sonia Florian

NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15), *Romeo and Juliet* (2015/16), and this season's production of *Lucia di Lammermoor*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia is a vital member of Lyric's Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.



JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. By providing major support to Lyric's endowment, Mr. and Mrs. Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



Jana R. Schreuder

NORTHERN TRUST

Lyric is honored to have Jana R. Schreuder, chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive and Finance committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of our wine auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and as 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), *The King and I* (2015/16) and this season's *My Fair Lady*.



John P. Amboian

NUVEEN INVESTMENTS

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



NUVEEN
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MR. and MRS. DAVID T. ORMESHER

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



MR. and MRS. WILLIAM A. OSBORN

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



Seymour H. Persky

SEYMOUR H. PERSKY CHARITABLE TRUST

The late Seymour H. Persky was an avid supporter of Lyric Opera since its inception in 1954. Seymour was introduced to Lyric through his lifelong friend and Lyric's beloved public relations director Danny Newman. In addition to his regular annual support, Seymour made a special gift in support of Lyric Unlimited's Klezmer commission *The Property* in 2015, combining his love of Klezmer music with his passion for Lyric. Among his favorite Lyric memories, according to his family, were arriving to Lyric's Opening Night celebrations in antique cars from his collection. Seymour's favorite operas were *Carmen*, *La bohème*, and *Tosca*. His Charitable Trust fittingly cosponsors this season's production of *Carmen* in his memory.



Dan Draper

POWERSHARES QQQ

PowerShares QQQ, represented by Dan Draper, Managing Director, Invesco PowerShares Global ETFs, is proud to sponsor the arts as a corporate partner of Lyric Opera. Last season, they cosponsored 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.

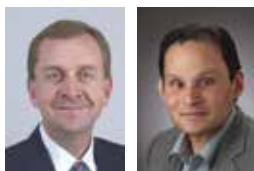




Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



John Oleniczak Vinay Couto

PwC

A world-wide leader in professional services, 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 from Strategy&, part of the PwC network. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive, and Finance Committees, and as Chairman of the Audit Committee; Vinay Couto, Principal, Strategy&, part of the PwC network, serves on Lyric's Board of Directors and Lyric Unlimited Committee; Maggie Rock Adams, Director and Client Relationship Executive, is a dedicated member of Lyric's Guild Board; and Tamara Conway, Director at Strategy&, part of the PwC network (formerly Booz & Company), is a committed member of the Ryan Opera Center Board.



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PROTIVITI

Protiviti, represented by Managing Director Tom Andreesen and President and CEO Joe Tarantino, is a global business consulting and internal audit firm composed of experts specializing in risk, advisory and transaction services. They help solve problems in finance and transactions, operations, technology, litigation, governance, risk, and

compliance. Their highly trained, results-oriented professionals provide a unique perspective on a wide range of critical business issues for clients in the Americas, Asia-Pacific, Europe and the Middle East. Protiviti and its independently owned Member Firms serve clients through a network of more than 70 locations in over 20 countries. The company's more than 3,800 professionals provide a host of consulting and internal audit solutions to over 60 percent of FORTUNE 1000 and 35 percent of FORTUNE Global 500 companies. Protiviti is proud to provide in-kind consulting services to Lyric Opera of Chicago this season.



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 and Finance Committees. Together they have made important contributions to Lyric as cosponsors of several mainstage productions, most recently *Carousel* (2014/15) and this season's *My Fair Lady*. They have staunchly supported Wine Auctions 2009, 2012, and 2015, Lyric'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. Chris and Anne Reyes provided leadership support for Lyric Unlimited's world premiere of *Second Nature* (2015/16), and Lyric deeply appreciates their leadership gift for this season's new opera for youth, *Jason and the Argonauts*.

LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

A graduate of the University of Illinois and life-long arts philanthropist Lloyd E. Rigler established the Lloyd E. Rigler-Lawrence E. Deutsch Foundation in 1977 in memory of his partner to provide major support to arts organizations in Los Angeles and nationwide. In 1994, the late Mr. Rigler established the 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 late uncle. As Lyric strives to expand its reach and relevance, it is grateful to the Rigler-Deutsch Foundation for its support of the annual Operathon broadcast on 98.7WFMT. This season, the Rigler-Deutsch Foundation also generously cosponsors the Lyric's company premiere of *Les Troyens*.



PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, the Great Opera Fund, Wine Auctions

(which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Pat and Shirley Ryan Family Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative, and supported the 60th Anniversary Concert and Diamond Ball. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive, Nominating, and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the opera company.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at the

Civic Opera House reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. The Foundation has generously supported family presentations of *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14). Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/ Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

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

Production Sponsorship, and Lyric Unlimited Committees.



SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), and *The Passenger* (2014/15). Additionally, Sidley Austin has supported Operathon, Fantasy of the Opera, and the Annual Campaign. This season, Sidley Austin LLP generously cosponsors Lyric's company

premiere of *Les Troyens*. Lyric is proud to have Larry A. Barden, chair of the firm's Management Committee and member of the firm's Executive Committee since 1999, on its Board of Directors and Compensation Committee.



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. Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11), the Stars of Lyric Opera at Millennium Park concert (2013/14), and last season's *See Jane Sing*, and she is generously underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances. 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. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), and this season's productions of *Das Rheingold* and *My Fair Lady*. Liz Stiffel has also committed a generous leadership gift in support of Lyric's Chicago Voices Gala.



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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric's most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), *The King and I* (2015/16), and this season's *My Fair Lady*. For

many years, the Vances have supported young singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Campaign for Excellence and the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is Vice President and an esteemed member of Lyric's Board of Directors, Compensation, and Executive Committees. He also serves on the Ryan Opera Center Board, of which he is a past President. Mr. Vance was awarded the 2016 Carol Fox Award, Lyric's most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.



DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists in her roles as a Ryan Opera Center Distinguished Benefactor and Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young

people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT discount tickets for college students, and Opera in the Neighborhoods, as well as Fantasy of the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors the Lyric premiere of *Les Troyens*, having previously cosponsored several mainstage productions. Donna also made a leadership gift to the Breaking New Ground Campaign to secure Lyric's future. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Production Sponsorship Committees, and on the Ryan Opera Center Board.

THE WALLACE FOUNDATION

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



ROBERTA L. and ROBERT J. WASHLOW

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



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 for many years. They were essential in bringing new work to Lyric last season, underwriting the world premiere of *Bel Canto*. Helen and Sam Zell have previously cosponsored several new productions,

most recently *La Traviata* (2013/14), *The Passenger* (2014/15), and *Bel Canto* (2015/16), and this season are generous cosponsors of Lyric's new production of *Das Rheingold*.

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC



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. This Campaign allows Lyric to continue to produce major productions of the highest caliber, update media, marketing, and audience development programs, and fortify Lyric's endowment. The current focus of the Campaign is to modernize the stage of the Ardis Krainik Theatre with state-of-the-art equipment.

To that extent, we have established a new Insull Society comprised of loyal patrons who are contributing \$10,000 or more for this critically important stage project. To join the Insull Society, please call (312) 827-5723.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of August 1, 2016.

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Welcome!

Lyric Opera of Chicago welcomes you to this performance. We are very glad you are here. In order to ensure maximum enjoyment for all guests during a performance, we ask for your compliance with some simple house rules:

- Please remain silent during the performance.
- As a gesture of respect for other audience members and the performing artists, please remain seated until an act of the opera is completely over. If you need to leave the auditorium, you may not be readmitted while the performance is in progress. The usher staff will help you understand when you can be reseated.
- Do note that the program and artists are subject to change without notice.
- Please silence all electronic devices and double check that phones, pagers, watches and other personal devices are switched off before the performance begins.
- Please don't use any device with a glowing screen at any time during a performance. It is always more disruptive and distracting than you think it is.
- Perfumes, hairsprays, colognes, and other body lotions should be avoided or used sparingly when attending the opera, as allergies are commonplace.
- Noises from the lobby may disturb patrons in the auditorium during a performance. If you are waiting to be seated, please remain quiet and avoid use of the elevators in the house, whenever possible.

Your understanding and cooperation are appreciated. Please let any member of Lyric's house staff know if you have any questions.

Other important policies:

Photography and/or audio and video recording of any is prohibited during the performance. You are encouraged to take photographs and share your experience on social media from the lobby and other parts of the public, non-performances spaces in the house.

Lyric, for safety reasons, has the right to inspect any large bags or packages and insist that all large backpacks, bags, luggage, etc. be checked at one of the Civic Opera House Checkrooms.

Outside food and beverages may not be brought into the Civic Opera House. Refreshments may be purchased inside the Opera House and limited items may come in with you to the performance. Please try to remain as quiet as possible when handling anything inside the auditorium. Lyric's acoustics carry sounds much further than you might think possible.

If you arrive late:

Lyric has a tradition of starting performances right on time, and the doors to the house are closed promptly at curtain time. We realize situations arise that can delay your arrival, and we will try to accommodate latecomers in an available section of the house or at a pre-determined break, which may be intermission. A video screen is 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.

Please always double check the time that your performance starts, as those times may vary throughout the season, depending on the total running time of the performance.

Do plan your trip to Lyric with ample time to spare. New traffic patterns around the facility may impact your previous arrival procedures and assumptions. If you are a new guest to Lyric, ample information about planning your visit is available on our web site at lyricopera.org.

Dining:

Options are available before, during (intermission), and after most Lyric Opera performances on the main and third floor of the Civic Opera House. The Pedersen Room on the main floor accepts dining reservations while the Florian Bisto on the third floor is available for walk-in dining. Refreshments are also available throughout most lobby area on each floor and on the Opera Club level. Visit lyricopera.org/dine for complete details.





Pre-opera talks:

All ticketed guests are invited to attend a free pre-performance talk in the auditorium, beginning one hour before the show and lasting for 30 minutes. This is a great opportunity to learn more about the performance you are about to experience. Doors open for the pre-opera talks 75 minutes before the performance starts. You can feel free to choose your seat for the talk. The auditorium will be cleared after the Pre-opera talk concludes.

Tickets:

Buy tickets online anytime via Lyric Opera's website
www.lyricopera.org.

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 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/donate/tickets. You may also 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: Lyric encourages guests in box seats to share the front-of-box seating by switching seats within your box at an appropriate time during an intermission. You can make this plan, prior to performance, if you know the others in your box. Please remember that you may need to adjust your seating plans to include patrons who do not regularly sit in your box and would be unaware of any previous seating arrangements.

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First Aid: In case of illness or injury, please inform an usher, who will call the house manager and house EMT for assistance.

Patrons with Disabilities: The Opera House is accessible to persons with physical disabilities with elevator service to all floors except the Opera Club. The Ardis Krainik Theater 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.

Restrooms 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 (lower) 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.

Large print and Braille programs may be available at the main floor coat check.

Audio description, touch tours, and American Sign Language interpretation is available for select performances; please see www.lyricopera.org/accessibility for dates and details.

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

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 theater entrance. Thank you for your cooperation.

Public 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.



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