

A classical oil painting of a young man with dark hair, wearing a dark coat and a white cravat, looking slightly to the right. The background shows a landscape with trees and a blue sky.

Lyric

2016|17 SEASON

*Eugene
Onegin
Tchaikovsky*

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ROBERT KUSEL



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TODD ROSENBERG



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On the cover: “An Unknown Man in a Frock Coat,” artist unknown.
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Lyric

From the General Director

Throughout the history of opera, composers and librettists have been attracted to ill-starred romance. No one has presented it more powerfully and movingly than Peter Ilyich Tchaikovsky, whose *Eugene Onegin* has stood supreme as the most popular of all Russian operas for more than 125 years.

I feel particular affection and admiration for this piece, which has figured prominently in my operatic life for many years. No matter how frequently I experience it in opera houses or hear it in recorded performances, I never tire of its breathtakingly beautiful score, in which every episode contributes to the opera's overwhelming cumulative impact.

In the deeply touching figure of Tatiana, *Eugene Onegin* boasts one of the most appealing of all operatic heroines. Her celebrated Act One *tour de force*, the "Letter Scene," demands absolutely everything of an artist as both singer and actress. There is also musical and dramatic glory to be found in the ultra-sophisticated hero (or rather, "anti-hero") Onegin, the ardent poet Lensky, and the noble Prince Gremin.

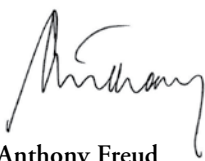
Eugene Onegin is returning to the Civic Opera House in one of the finest productions this work has received in decades. The director, Robert Carsen, and his design team have responded to the autumnal lyricism of Tchaikovsky with exquisite simplicity and sensitivity. The production, having been presented initially at the Metropolitan Opera, subsequently earned huge public and critical acclaim when first remounted at Lyric during the 2007-08 season.

I'm thrilled that we're able to produce *Eugene Onegin* with such a dazzling cast, full of international stars who are as renowned for their musicality and dramatic prowess as they are for their outstanding voices. One of our two Onegin in 2007-08 was the matchlessly dashing Mariusz Kwiecień (most recently our electrifying Don Giovanni two seasons ago). With Onegin he reprises a role that has become closely identified with him worldwide. Like him, Ana María Martínez is a great Lyric favorite, and Tatiana will certainly be one of the most significant role debuts of her career. Ana María is precisely the artist to convey not only the emotions of the impulsive teenager in the early scenes, but also the maturity and emotional depth of the married woman in the last act.

The rest of this cast is similarly stellar. After an absence of several seasons, I'm delighted that Charles Castronovo is returning to Lyric as Lensky, and that Dmitry Belosselskiy is following up on his success as Zaccaria in last season's *Nabucco* with his return as Prince Gremin. A company needs no fewer than three superb mezzo-sopranos for this opera and we have them in the fast-rising Alisa Kolosova (Olga, Lyric debut) and two other favorite Lyric artists, Katharine Goeldner (Mme. Larina) and Jill Grove (Filipjevna).

Any memorable *Eugene Onegin* requires a conductor able to communicate the vigor and impetuosity of youth, who must also possess an acute feeling for Tchaikovsky's profound expressiveness. We have that conductor in Aléjo Perez, the dynamic Argentinian who will be a great discovery for Chicago. In his still-young career he has already deeply impressed audiences at the Salzburg Festival, the Opéra National de Paris, La Monnaie in Brussels, and many other prestigious venues internationally.

The freshness, immediacy, and inspiration of Tchaikovsky's melodies, the sumptuousness of his orchestra, and the immense appeal of the opera's characters, will all combine to make *Eugene Onegin* an unforgettably exciting climax for Lyric's 2016-17 season.



Anthony Freud
General Director, President & CEO
The Women's Board Endowed Chair



STEVE LEONARD

Lyric

From the Chairman

The production of *Eugene Onegin* that you are enjoying this evening is the climax of what has certainly been one of the most exciting Lyric seasons in recent memory. My wife and I have hugely enjoyed every production, and I hope you have, too.

Tonight's production is benefiting from an ambitious stage-improvement project, the first step of which was implemented over the past summer. Three new stage lifts, a turntable, 16 new point hoists (individual motorized lines that can lift sets or people in the air), and sophisticated video projection technology has enabled us to present this season's new productions of *Das Rheingold*, *Les Troyens*, and *The Magic Flute*. None of those productions would have even been possible were it not for that initial investment. Over the next two years we'll witness 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 backstage investments 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 your entrance, and a reworking of the traffic flow on Wacker Drive to expedite your arrival and departure are just a few of the changes you've experienced this season. We're 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" and young professionals 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 poster and post it on my Facebook page, and I encourage you to do the same!

Even as we are sensing the end of this opera season, I am already getting excited about the next! There is a great deal to look forward to, and you can count on the entire 2017-18 season exhibiting the musical, dramatic, and visual excellence that you've come to expect from Lyric. 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.



TODD ROSENBERG

A handwritten signature in dark ink, appearing to read "D Ormesher".

David T. Ormesher

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Ryan McGovern
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Why I Love Opera ... and Why I Love Lyric

PART 4 *Edited by Roger Pines*

For the first time in the Lyric program, we've given the Lyric audience a chance to reveal what draws them to opera in general, and to Lyric in particular.

DAN REST



Renée Fleming in the title role with Samuel Ramey as Olin Blitch in the Lyric premiere of Carlisle Floyd's Susannah (1993-94).

An Aria to Remember

I still remember when Renée Fleming first appeared at Lyric in Carlisle Floyd's *Susannah*. It was mesmerizing to hear her sing the "Ain't it a pretty night?" aria while lying on her back on the roof of her cabin. I have really enjoyed hearing her ever since.

Gerald Budzik
(Huntley)

Dear Gerald – The 1993-94 production of Susannah marked both my first performance of the role and my Lyric debut. That experience initiated an association with Lyric that has meant a great deal to me, both onstage and in my work as the company's creative consultant. I'm very touched that you recall Susannah's aria so vividly years later, and I wish you many other wonderful evenings at Lyric in future seasons!

Renée Fleming

DAN REST



Samson et Dalila (1989-90): The chained Samson (Plácido Domingo), moments before he destroys the temple, a scene that Mary Best will never forget.

Bringing the House Down

In one of the very early years I attended the opera, I sat and cried at the beautiful music. Plácido Domingo played Samson in *Samson et Dalila*, and when he brought the temple walls down near the end, it was just incredibly powerful. I'll remember that for a long time.

Mary Best
(LaGrange)

Lyric's Feast for the Senses

The first opera I saw at Lyric was on a Friday evening in November 2004. I was so delighted by the talent, the costumes, and the stage sets for *Aida*.

During intermission of *Aida* we had a reservation for refreshments in a lovely room that had the table all ready and waiting with the beverage and snack we had chosen earlier. There was just the right amount of time to enjoy our treat and return to our seats.

After enjoying the evening so much at Lyric, I was able to return for a complete backstage tour, and ever since I have had a complete appreciation of opera and the amazing performances offered here in Chicago and at Lyric.

Marjorie Meanger
(St. Charles)



DAN REST



KYLE HUBACKER (2)

Aida, Marjorie Meanger's first opera at Lyric; and audiences at backstage tours, another Lyric activity Marjorie has also enjoyed.

A Mozartian Marriage

Alan and I went to Lyric for our very first date. Alan, knowing music was a shared interest, had gotten us tickets to *The Magic Flute*. In doing so, he had actually scored a bigger hit than he thought. Unbeknownst to him, not only had he picked one of my favorite things to do in Chicago, but also one of two operas that I have loved since I was a small child. It was the set-up for a perfect first date. And it was.

I can still remember what it felt like to sit there in the dark, letting the music flow over us, holding hands and sharing the beauty and the fun of *The Magic Flute*. I remember thinking that no one had ever made me feel this way before, and that I wanted the opera to go on forever.

Although that performance, like all great performances, did have to end, what began that night at Lyric did not. Two years later, I walked down the aisle towards him to the sound of *The Magic Flute*.

And now three years after that, our marriage still involves music, laughter...and going to Lyric.

Toby Schwartz
(Oak Park)



DAN REST

Two years before their wedding, Toby Schwartz and her husband had their first date at a Lyric performance of The Magic Flute. Pictured in the 2011-12 production are Stéphane Degout as Papageno and Jennifer Jakob as Papagena.

Adoring Björling

In the '50s I was attending a performance of *Don Carlo* – maybe the first time Lyric presented it. Before the performance Danny Newman appeared to announce that the tenor for the evening, Brian Sullivan, was indisposed and would be replaced by...Jussi Björling. This is how I got to see the only performance of *Don Carlo* that Björling ever sang in Chicago. He was in Chicago to sing in another opera (I don't remember which one), and luckily was an available replacement. Rarely have I heard a cast change announcement generate such applause.

Malcolm Vye
(Winnetka)



SEDFE LEBLANC/METROPOLITAN OPERA ARCHIVES

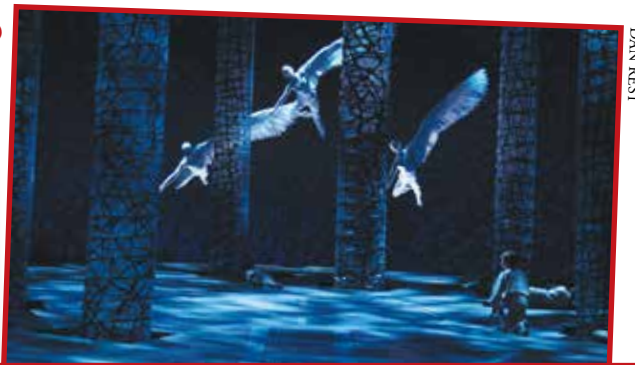
The great Swedish tenor Jussi Björling, pictured in the title role of Verdi's Don Carlo, in which Malcolm Vye heard him as a last-minute substitute at Lyric.

Wagner Ovarions

I saw my first opera at Lyric when I was in grade school, back in 1970. Back then the sets were much simpler, but the quality of singing and orchestral playing was excellent. Today, Lyric still has the excellent musical production, only combined with innovative and beautiful staging. Consider recent productions of *Die Meistersinger* and *Parsifal*. Feasts for the eyes and ears!

Jeff Schroeder
(Oak Park)

The first act of Parsifal (2013-14) and the final scene of Die Meistersinger von Nürnberg (2012-13), two productions that thrilled both Jeff Schroeder and Paul and Marie Ten Elshof.



DAN REST



DAN REST

Exquisite Music

For the past eight years we have had the pleasure of weekend getaways to our coveted seats at Lyric Opera. Leading busy lives in West Michigan, it is truly a gift to take time away to revel in the mastery of the Lyric Opera presentations.

My husband is educated as a vocalist and directs choirs. I am a violinist and educate students on how to play string instruments. We love opera because the genre speaks with voice and instruments; and who doesn't like a great story line? We love Lyric because the company meets our classically trained expectations of excellence, from meeting and greeting us at the door to bidding us goodnight with the fabulous performances in between.

My most surprising evening at Lyric Opera was attending the production of *Parsifal*. The music was exquisite, but the story line held me spellbound! We have remarked after many productions about how effectively the staging was set; the *Parsifal* staging was amazing and really brought out the story and the emotions of the characters.

My most exciting evening at Lyric Opera was the production of *Die Meistersinger*. It was easy to relate to the characters and the music was very lyrical! The final chorus was fabulous! I can still see the entire stage filled with singers – their sound going forth and lifting the roof in song!

Thank you for your continued excellence of opera! It is well worth our effort and time to travel from West Michigan!

Paul and Marie Ten Elshof
(Grand Rapids, Michigan)

Friends Night Out!

My most exciting evening at Lyric was when I took two of my friends from college to see an opera for their first time. We saw *Der Rosenkavalier*, and now they want to come with me any time I go to see another opera!

Dianna Leigh
Freshman at Millikin University
(Naperville)



CORY WEAVER

Der Rosenkavalier (with Matthew Rose as Baron Ochs and Megan Marino as Annina), a production that delighted Dianna Leigh and her college friends.

Coming Home to Lyric

I was 14 when I first attended Lyric Opera, a performance of *Tristan und Isolde* with Birgit Nilsson singing (shortly before her highly acclaimed Metropolitan Opera debut in that role) and Artur Rodziński conducting. As with so many musicians and others, the first experience of that opera, and with such performers, was a transformational experience never to be forgotten. For several years after that, visits to Lyric Opera with my mother were highlights of each year though our family lived in Minnesota. About 20 years ago, after a hiatus in attending Lyric Opera, I started going there regularly each fall and winter. The first time back, walking up Madison Street approaching the Civic Opera House, I felt a powerful sense of returning home again, which only intensified as I entered the grand lobby and the auditorium itself.

Winston Kaehler
(St. Paul, Minnesota)



NANCY SORENSEN

The Lyric premiere of Tristan und Isolde (1958) – a performance enjoyed by the young Winston Kaehler – starred Birgit Nilsson and Karl Liebl in the title roles.

Be Transported

Who wouldn't love opera? Where else can one experience six people, simultaneously relating their troubles at the top of their voices in perfect harmony? And their troubles are intricately interwoven with each other, and usually the result of their own foibles or weaknesses. It is a catharsis worth repeating at regular intervals for one's health and happiness.

Moreover, at Lyric it is done in perfect audio reception wherever one is seated. Visually, one is stimulated by sumptuous costumes, overpowering sets, and nuanced staging. Where else can one, for a few hours, be harmlessly transported to a world beyond the everyday and ordinary into a world of great drama? Whether it's a tragic or comedic world, the catharsis is equally complete. What's not to love?

Dorothy Batka
(Chicago)

Generations of Opera Lovers

I love opera because my daddy started taking my sister and me to Lyric when we were still in grade school. Every time I attend a Lyric performance, everything about it reminds of my daddy. I have always encouraged and brought my friends and young people. People of all ages should be exposed to this wonderful world!

Cris Crisafulli
(Evanston)

Father & Husband

I was born on July 13, 1939, to Italian parents. My father came to this country from Sicily when he was 16 knowing many of the Italian opera melodies by heart. When I was a little girl he rocked me to sleep singing his favorite ones.

When I met my husband-to-be, our first real date was to Lyric Opera of Chicago for *L'elisir d'amore* with Luciano Pavarotti as the tenor. My husband-to-be was an opera lover from high school on. In Europe as a soldier he spent his leave at opera houses. The combination of memories of my Papa, Pavarotti, and my new-found love made Lyric Opera of Chicago a very special place for me. We have kept our subscriptions through the 37 years we have been married. We love opera and Lyric!

Anna Cholewa
(Glenview)



TONY ROMANO

L'elisir d'amore with Luciano Pavarotti (1977), a production that Anna Cholewa and her husband-to-be saw on their first date.

Lifelong Listeners

I love to sing. I attended what was then an all-boys high school in New Jersey and joined the Glee Club. We sang a fair amount of classical and sacred music, and the more we rehearsed and performed, the more I realized that the key to truly enjoying music of any kind was repetitive listening. By the time I was accepted in the Union College Glee Club, I began what has become an extensive collection of classical records. It wasn't until I was in my early thirties that my wife Debbie and I started doing repetitive listening to opera. This increased our enjoyment further. We attended a few operas in New York and then moved to the Chicago area. We soon realized that Lyric had many of the same performers as the Met, and we began subscribing. Each year we would make a point of buying records or eventually CDs of two or three operas that appeared on our season series and did the repetitive listening, so we would know the opera when we attended. Now, about 30 years later, we already know and love many if not most of each season's list, and also enjoy those we don't know. The quality of the performers, the sets and costumes is second to no other opera company I have witnessed – and we have seen some of the other great ones. Keep up the fine work.

Debbie and George Schulz
(Lake Forest)



TODD ROSENBERG

A great favorite of George and Debbie Schulz, *Das Rheingold*, pictured in this season's new Lyric production.

Chorus Companions

My husband and I met when we sang in the chorus of the Florentine Opera Company in Milwaukee. We started attending Lyric when we were dating, and I think we're now in our 43rd subscription season. We just celebrated our 40th wedding anniversary. We have six children, and they all came to Lyric. I sang twice with Beverly Sills, my absolute favorite since childhood, and we also sang with Sam Ramey and Sherrill Milnes and many others who we've seen at Lyric. We have seen firsthand what goes into the production of an opera and have seen some around the world. It is great to have a world-class opera house so close to home. We have seen most of the great opera singers, some many times, at Lyric and have enjoyed the depth of your "in house" musical talent. We have brought both family and friends to productions. We hope to be able to attend for many more years. Thank you for continuing to produce such high-caliber operas with such great singers, dancers, and production personnel.

Janis and Don Crego
(Elm Grove, Wisconsin)



COURTESY OF DON AND JANIS CREGO

Don and Janis Crego, costumed for *Cavalleria rusticana* at Milwaukee's Florentine Opera, 1973.

Giving Back

Lyric has played a major role in my life for over fifty years as a subscriber, donor, and volunteer. That is why I loved helping in the lobby as an "ASK ME" volunteer during the run of *The King and I*. It was amazing to me how many people had never been to Lyric before, and I hope my information and enthusiasm will prompt some to return during the regular opera season.

Bonnie Zeitlin
(Wheeling)

A Welcome Escape

Why do I love Lyric and opera? It is mesmerizing! The music, the costumes, the performances. The ambience of the Civic Opera House, which is outstanding. You just relax and are transported into a magic world that is exhilarating. How nice to escape the daily hustle and bustle for a few hours of pure pleasure.

Don Brown
(Chicago)

Lyric

Lyric



Peter Ilyich Tchaikovsky

Eugene Onegin

This Lyric Opera presentation is made possible by

Margot and Josef Lakonishok

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and

Marion A. Cameron

EUGENE ONEGIN

Synopsis

TIME: 1820s
PLACE: Russia

ACT ONE

Scene 1. The widowed Madame Larina and her servant Filipyevna listen as the Larin daughters, Olga and Tatiana, sing. The peasants come from the fields celebrating the completion of the harvest with songs and dances. Olga teases Tatiana for avoiding the festivities; pensive Tatiana prefers her romance novels. When the peasants leave, Olga's suitor, the poet Vladimir Lensky, arrives with his worldly friend Eugene Onegin. Lensky pours out his love for Olga. Onegin strolls with Tatiana and asks how she doesn't get bored with country life. Unnerved by the handsome stranger, Tatiana answers with difficulty. The two couples go inside for dinner as night falls.

Scene 2. In her bedroom, Tatiana persuades the reluctant Filipyevna to tell her of her first love and marriage. Tatiana admits she is in love and asks to be left alone. She sits up the entire night writing a passionate letter to Onegin. When day breaks, she gives the letter to Filipyevna for her grandson to deliver.

Scene 3. A group of women sing as they work in the Larins' garden. They leave, and Tatiana appears, nervous, followed by Onegin, who asks that she hear him out patiently. He admits that the letter was touching, but adds that he would quickly grow bored with marriage and can only offer her friendship. He coldly advises more emotional control in the future, lest another man take advantage of her innocence.

ACT TWO

Scene 1. Some months later, a party is underway in the Larins' house for Tatiana's name day. Young couples dance while older guests comment and gossip. Onegin dances with Tatiana but he is bored by these country people and their provincial ways. Annoyed with Lensky for having dragged him there, Onegin dances with Olga, who is momentarily distracted by the charming man. Monsieur Triquet, the elderly French tutor, serenades Tatiana with a song he has written in her honor. When the dancing resumes, Lensky jealously confronts Onegin. Madame

Larina begs the men not to quarrel in her house, but Lensky cannot be placated and Onegin accepts his challenge to a duel.

Scene 2. Lensky waits for Onegin at the appointed spot at dawn. Lensky reflects on the folly of his brief life and imagines Olga visiting his grave. Onegin finally arrives. He and Lensky admit to themselves that the duel is pointless and they would prefer to laugh together than to fight, but honor must be satisfied. The duel is marked off and Onegin shoots Lensky dead.

ACT THREE

Scene 1. Several years later, a magnificent ball is being given in the Gremin Palace in St. Petersburg. Onegin appears, reflecting bitterly on the fact that he has traveled the world seeking excitement and some meaning in life, and all his efforts have led him to yet another dull social event. Suddenly, he recognizes Tatiana across the ballroom. She is no longer a naïve country girl but is sumptuously gowned and bearing herself with great dignity. Questioning his cousin, Prince Gremin, Onegin learns that Tatiana is now Gremin's wife. The older man explains that he married Tatiana two years previously and describes her as his life's salvation. When Gremin introduces Onegin, Tatiana maintains her composure but excuses herself after a few words of polite conversation. Onegin is surprised to realize he himself is in love with Tatiana.

Scene 2. Tatiana is distressed the next day after she receives an impassioned letter from Onegin. He rushes in and falls at her feet, but she maintains her control. Does he desire her only for her wealth and position? She recalls the days when they might have been happy, but that time has passed. Onegin repeats his love for her. Faltering for a moment, she admits that she still loves him, but she will not allow him to ruin her. She leaves him regretting his bitter destiny.

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EUGENE ONEGIN – Approximate Timings

ACT ONE 80 minutes

Intermission 30 minutes

ACTS TWO and THREE 80 minutes

Total: 3 hours, 10 minutes

Lyric

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- Originally created for The Metropolitan Opera.
- Additional costumes by Seams Unlimited and Paul Chang.
- Projected titles © 1990 by Francis Rizzo.
- 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 Family, and The Richard P. and Susan Kiphart Family.
- 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.

Peter Ilyich Tchaikovsky

EUGENE ONEGIN

Lyric scenes in three acts in Russian

Libretto by the composer and Konstantin Shilovsky
after Pushkin's verse novel of the same name

First performance by students of the Moscow Conservatory
at the Maly Theatre, Moscow, March 29, 1879

First professional performance at the Bolshoi Theatre, Moscow, on January 23, 1881
First performed by Lyric Opera of Chicago on September 21, 1984

Characters in order of vocal appearance:

<i>Tatiana</i>	ANA MARÍA MARTÍNEZ
<i>Olga</i>	ALISA KOLOSOVA***
<i>Madame Larina</i>	KATHARINE GOELDNER
<i>Filipyevna</i>	JILL GROVE
<i>A Peasant</i>	JOHN CONCEPCION
<i>Vladimir Lensky</i>	CHARLES CASTRONOVO
<i>Eugene Onegin</i>	MARIUSZ KWIECIEŃ
<i>A Captain</i>	TAKAOKI ONISHI°
<i>Monsieur Triquet</i>	KEITH JAMESON
<i>Zaretsky</i>	PATRICK GUETTI°
<i>Prince Gremin</i>	DMITRY BELOSSELSKIY

Dancers: Jacob Ashley, Miranda Borkan*, Randy Herrera, Jacqueline Stewart

<i>Conductor</i>	ALEJO PÉREZ**
<i>Director</i>	ROBERT CARSEN
<i>Revival Director</i>	PAULA SUOZZI
<i>Set and Costume Designer</i>	MICHAEL LEVINE
<i>Assistant Production Designer</i>	VICTORIA WALLACE*
<i>Lighting Designer</i>	CHRISTINE BINDER
<i>Chorus Master</i>	MICHAEL BLACK
<i>Choreographer</i>	SERGE BENNATHAN
<i>Ballet Mistress</i>	AUGUST TYE
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	ELISE SANDELL
<i>Stage Manager</i>	JOHN W. COLEMAN
<i>Stage Band Conductor</i>	FRANCESCO MILIOTO
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM
	ERIC WEIMER
<i>Ballet Accompanist</i>	VALERIE MAZE
<i>Prompter</i>	MATTHEW PIATT
<i>Fight Director</i>	CHUCK COYL
<i>Projected Titles</i>	FRANCIS RIZZO

*Lyric debut

**American debut

***American operatic debut

° Current member, The Patrick G. and Shirley W. Ryan Opera Center



MARIUSZ KWIECIEŃ
(*Eugene Onegin*)
Previously at Lyric:
Four roles since 2002,
most recently title role/
Don Giovanni (2014-15);
Count Almaviva/*The
Marriage of Figaro* (2009-
10); Title role/*Eugene
Onegin* (2007-08).

Internationally one of the most celebrated artists of his generation, the Polish baritone stars this season as Count Almaviva/*The Marriage of Figaro* and Alphonse XI/Donizetti's *La favorite* at the Bavarian State Opera and *Don Giovanni* at Barcelona's Gran Teatre del Liceu. Kwiecień has portrayed Tchaikovsky's *Onegin* to great acclaim at the Metropolitan Opera (new production, HD), Bolshoi Theatre, Vienna State Opera, Polish National Opera, Bavarian State Opera, and other major houses. Another signature role, *Don Giovanni*, has been a triumph for him in nearly 20 productions worldwide, including those of Lyric (new production), the Met (new production, HD), San Francisco Opera, the Los Angeles Philharmonic, Tanglewood, Vienna State Opera, Covent Garden, and Munich's Bavarian State Opera. Kwiecień's successes also include *Zurga/The Pearl Fishers* (Met – HD), *Rodrigo/Don Carlo* (San Francisco, London), and the Duke of Nottingham/*Roberto Devereux* (Met – HD). Triumphs in his native repertoire include the title role/*Szymanowski's Król Roger* (Opéra National de Paris, The Santa Fe Opera, Covent Garden, Bilbao's ABAO) and his first solo CD, *Slavic Heroes*. In addition to the Bolshoi's *Onegin* and the Met's *Don Pasquale* and *Lucia di Lammermoor*, Kwiecień can be seen on DVD in the Brahms *Requiem* with the Rotterdam Philharmonic.



ANA MARÍA MARTÍNEZ (*Tatiana*)
Previously at Lyric:
Concert with Plácido Domingo (2015-16); Six roles since 2008-09, most recently Donna Elvira/*Don Giovanni* (2014-15); title role/*Rusalka* (2013-14).

Performing a diverse repertoire worldwide, the Puerto Rican-born soprano – singing her first *Tatiana* in this production – has achieved a formidable reputation as one of the most remarkable lyric sopranos of our time. Highlights of the current season include reprises of her celebrated portrayals of *Marguerite/Faust* (Houston Grand Opera), *Butterfly* (Covent Garden), and *Donna Elvira* (San Francisco

Opera). Martínez's roles extend stylistically from Mozart's *Countess Almaviva* (Houston, Munich), *Fiordiligi* (Salzburg, Ravinia, DVD), and *Pamina* (San Francisco, Vienna, Bonn, Stuttgart) to Rossini's *Rosina* (Houston, Santa Fe); Verdi's *Elisabetta* (San Francisco), *Desdemona* (Lyric), *Violetta* (Covent Garden, Los Angeles), *Luisa Miller* (Paris, Berlin) and *Amelia Grimaldi* (Paris, Los Angeles, San Francisco); Puccini's *Mimi* (Paris, Berlin, Dresden, Santa Fe, San Juan), *Butterfly* (a recent triumph at the Met and Covent Garden, also Vienna, Houston, Washington, Munich) and *Liù* (Amsterdam); and French heroines including *Carmen* (Houston, Santa Fe), *Antonia* (Paris), *Micaëla* (Metropolitan Opera), *Mélisande* (Florence), and *Blanche* (Hamburg). Last season Martínez returned to Dvořák's *Rusalka* in Houston, after her successes in that role at Glyndebourne (CD) and at Lyric. The soprano has appeared with many major orchestras, including those of Milan (La Scala), Berlin, Moscow, New York, and Boston. Along with bass-baritone Eric Owens, Martínez is a Lyric Opera Community Ambassador.



CHARLES CASTRONOVO
(*Vladimir Lensky*)
Previously at Lyric:
Tamino/The Magic Flute (2011-12).

Among the many highlights in the acclaimed American lyric tenor's performances this season are *Alfredo/La traviata* (Vienna State Opera), the title role/*Donizetti's Roberto Devereux* (Bavarian State Opera) and the title role/*Berlioz's La damnation de Faust* (Berlin State Opera). Last season he added a third *Faust* to his repertoire, in Boito's *Mefistofele* (Baden-Baden). Among recent highlights are his role debut as *Lensky* (Vienna State Opera), his first *Des Grieux/Manon* (Toulouse), *La damnation de Faust* (Berlin Philharmonic, Nice, Dallas, Verbier, Baden-Baden), and the new production of *Lucia di Lammermoor* at Covent Garden. His signature roles also include *Rodolfo* (Met, Covent Garden, Munich), *Romeo/Romeo and Juliet* (Dallas, Los Angeles, Madrid), and *Ruggero/La rondine* (Covent Garden, Berlin). The tenor has triumphed in rarely performed French works, including *Lalo's Le roi d'Ys* (Toulouse) and *La Jaquerie* (Montpellier) and Massenet's *Thérèse* (Montpellier). Castronovo created the title role/*Daniel Catán's Il Postino* opposite Plácido Domingo (Los Angeles world premiere/telecast, reprised in Paris and Santiago). He has recorded *La traviata*, *La rondine*, and *Il Postino* on DVD, and Massenet's *Thérèse*, *Lalo's La Jaquerie*, *Mercadante's Virginia*, and a solo program of Neapolitan songs on CD.



ALISA KOLOSOVA
(*Olga*)
American operatic debut

A 2015 nominee for the highly prestigious Warner Music Prize, the Russian mezzo-soprano bows in Chicago in an acclaimed portrayal she also undertakes this season at the Polish National Opera, and which she has previously presented in Munich, São Paulo, Vienna, and Paris. Further highlights this season include Verdi's *Requiem* with the Orchestre National de Paris and at the BBC Proms, and Ravel's *Schéherazade* with the Orchestre Philharmonique de Radio France. She is a critically acclaimed *Isoletta/La straniera* (Concertgebouw), *Dalila/Samson et Dalila* (Basel), *Maddalena/Rigoletto* (Munich and Rome), and she debuted at the Dutch National Opera in *Romeo and Juliet* (new production). A former member of the Atelier Lyrique at the Opéra National de Paris and the Salzburg Festival Young Artists program, Kolosova came to international attention in 2010 at the Salzburg Whitsun Festival, performing Mozart's *La Betulia liberata* under Riccardo Muti. Between 2011 and 2014 she was a member of the ensemble of the Vienna State Opera, where her roles included *Fenena/Nabucco*, *Suzuki/Madama Butterfly*, and *Bersil/Andrea Chénier*. Kolosova debuted at Carnegie Hall performing Scriabin's *Symphony No. 1* and Prokofiev's *Alexander Nevsky*, and recently performed Janáček's *Glagolitic Mass* with Sir John Eliot Gardiner at Zurich's Tonhalle.



DMITRY BELOSSELSKIY
(*Prince Gremin*)
Previously at Lyric:
Zaccaria/Nabucco (2015-16).

The renowned Russian bass, who has previously portrayed *Gremin* at Houston Grand Opera, sings two Verdi roles at the Metropolitan Opera this season, *Zaccaria/Nabucco* and *Ramfis/Aida*, as well as the title role/*Boris Godunov* at the Bavarian State Opera. Belosselskiy recently made an indelible impression in Met performances singing two contrasting roles, *Silva/Ernani* and the *Old Convict/Lady Macbeth of Mtsensk*. He recently starred as *Prince Ivan Khovansky/Khovanshchina* at the Vienna State Opera and *Talbot/Giovanna d'Arco* alongside Anna Netrebko to open the 2015-16 season at La Scala. With the latter company he has also portrayed *Fiesco/Simon Boccanegra*, and another major Verdi role, *Count Walter/Luisa Miller*, has brought him to the Teatro

Real in Madrid. Belosselskiy has performed at many other prestigious venues, among them the Salzburg Festival (Banquo/*Macbeth*), Rome's Teatro dell'Opera (*Nabucco*), Zurich Opera House (Galitsky/*Prince Igor*), Korean National Opera (*Simon Boccanegra*), and Macau International Music Festival (Ferrando/*Il trovatore*). The bass is a favorite of renowned conductors, among them Riccardo Muti, with whom Belosselskiy collaborated in CSO performances of *Macbeth* and Berlioz's *Romeo and Juliet*. Since 2010 he has been a leading artist of Moscow's Bolshoi Theatre, and he has also toured internationally as a soloist with the choir of Moscow's Sretensky Monastery.



KATHARINE GOELDNER

(*Mme. Larina*)

Previously at Lyric:

Four roles since 2008-09, most recently Marcellina/*The Marriage of Figaro* (2015-16); Pitti-Sing/*The Mikado*, title role/*Carmen* (both 2010-11).

This season the American mezzo-soprano reprised her highly praised portrayal of Mozart's Marcellina (Dutch National Opera) and Wagner's Fricka (The Minnesota Opera), and portrays Ma Joad/Ricky Ian Gordon's *The Grapes of Wrath* (Opera Theatre of Saint Louis). She won critical acclaim last season in two world premieres, singing Jacqueline Onassis/David T. Little's *JFK* (Fort Worth Opera) and Peggy Ophuls/Jack Perla's *Shalimar the Clown* (Opera Theatre of Saint Louis). Other recent engagements include Goeldner's first Amneris (Salt Lake City), Hippolyta/*A Midsummer Night's Dream* (Honolulu), and an especially praised performance as Thirza Dame Ethel Smyth's *The Wreckers* (U.S. stage premiere, Bard SummerScape Festival). The mezzo's diverse operatic repertoire also encompasses Jane Seymour/*Anna Bolena* (Met, Welsh National Opera), Fricka/*Das Rheingold* and Waltraute/*Götterdämmerung* (Toulouse), Gertrude/*Hamlet* (Minnesota Opera), Countess Geschwitz/*Lulu* (Graz, Toulouse), Carmen (New York City Opera, Madison, Finland's Savonlinna Festival), Orlofsky (Met and with Seiji Ozawa in Japan), Nicklausse (Met, Bilbao, DVD), Octavien (Toulouse, Seville, Lyon), the Composer (Oviedo, Madrid, Salzburg, Toulouse, Lyon, Paris), and Brangäne (Salzburg). Goeldner, who has sung Mahler's *Das Lied von der Erde* with the Royal Ballet (Covent Garden, Lincoln Center), has been heard in concert with the National Symphony Orchestra and the radio orchestras of Vienna, Paris, Munich, Prague, and Berlin.



JILL GROVE

(*Filipevna*)

Previously at Lyric:

Eleven roles since 2003-04, most recently Margret/*Wozzeck* (2015-16); Ježibaba/*Rusalka* (2013-14); Witch/*Hänsel und Gretel* (2012-13).

The American mezzo-soprano began the current season with her return to San Francisco Opera as Madelon/*Andrea Chénier*, following her Grandmother Buryja/*Jenůfa* at SFO last season. Other recent successes include Ježibaba/*Rusalka* (Houston, New Orleans), Baba the Turk/*The Rake's Progress* (Pittsburgh), and the title role/Britten's *Phaedra* (San Antonio). Grove has earned great praise for Wagner's *Ring* cycle (Lyric, San Francisco, Los Angeles, Munich); and for *Die ägyptische Helena*, *Die Meistersinger von Nürnberg*, *Giulio Cesare*, and *Peter Grimes* (all at the Met, the latter work also in Toronto). She is a celebrated Amneris (Lyric, Toronto, San Diego, Dayton), Ulrica (St. Paul, New Orleans), Azucena (Houston), Preziosilla (San Francisco), and Zita/*Gianni Schicchi* (Los Angeles, DVD). The mezzo created Anne Kronenberg/Stewart Wallace's *Harvey Milk* (Houston Grand Opera, CD). An in-demand concert singer, Grove has recently performed with the Lubbock Symphony Orchestra (Verdi's *Requiem*), Utah Symphony (Beethoven's *Symphony No. 9*), the American Classical Orchestra (Brahms's *Alto Rhapsody*), and Canada's National Arts Centre Orchestra (Handel's *Messiah*). She has been highly successful with the major orchestras of London, Toronto, Los Angeles, Washington, San Francisco, and Houston. This season she performed Elgar's *Dream of Gerontius* (Jacksonville Symphony) and Bernstein's "Jeremiah" *Symphony* (The Orchestra Now).



KEITH JAMESON

(*Triquet*)

Previously at Lyric:

Six roles since 2007-08, most recently Basilio/*The Marriage of Figaro* (2015-16); Monsieur Taupel/*Capriccio* (2014-15); Flute/*A Midsummer Night's Dream* (2010-11).

The tenor, a South Carolina native, recently appeared at the Hollywood Bowl as Spoletta/*Tosca* with the Los Angeles Philharmonic under the direction of Gustavo Dudamel, and as Flute/*Thisbe/A Midsummer Night's Dream* at the Palau de Reina Sofia in Valencia, Spain. This season Jameson reprises his portrayal of Sancho Panza/*Man of La Mancha* with Utah Opera. In the 2015-16 season he created the

role of Yab the Elf/Mark Adamo's *Becoming Santa Claus* (world premiere, DVD) at The Dallas Opera and made his Houston Grand Opera debut as Basilio/*The Marriage of Figaro*, previously heard at The Santa Fe Opera and reprised this season at Washington National Opera. Other recent portrayals include the Gamekeeper/*Rusalka* (Houston) and Sellem/*The Rake's Progress* (Pittsburgh). Successes in Santa Fe also include *Falstaff*, *Billy Budd*, *Madama Butterfly*, and two prestigious world premieres, Paul Moravec's *The Letter* and Lewis Spratlan's *Life is a Dream*. He also sang the title role/*Candide* at the Maggio Musicale Festival in Florence, Italy. Jameson appears on CD singing Haydn's *Creation* and *Lord Nelson Mass*, both with Boston Baroque. He can be seen on Met DVDs of *Carmen* under Yannick Nézet-Séguin and *Falstaff* under James Levine.



TAKAOKI ONISHI

(*Captain*)

Previously at Lyric:

Five roles since 2015-16, most recently Morales/*Carmen*, First Servant/*Don Quichotte*, Trojan Soldier/*Les Troyens* (all 2016-17).

A second-year Ryan Opera Center member, the Japanese baritone appears at Lyric later this season as the Marquis/*La traviata* (for *Celebrating Plácido*). Last season he created the role of Father Arguedas/*Bel Canto*, telecast in January on PBS. Onishi has received top awards from the Gerda Lissner International Vocal Competition, Opera Index Vocal Competition, Licia Albanese-Puccini International Vocal Competition, and Giulio Gari Foundation Competition. As the winner of Japan's IFAC-Juilliard Prize Singing Competition, he received a full scholarship to attend The Juilliard School, where he appeared as Onegin, Count Almaviva, and in *Don Giovanni*, *La scala di seta*, and *Kommilitonen!* (U.S. premiere). In 2014 Onishi created the leading role of The Man/*The Memory Stone* (world premiere) with Houston Grand Opera's East+West program. Recent highlights include two appearances at Carnegie Hall (*Carmina Burana*, Vaughan Williams's *Hodie*). The baritone has participated in the Aspen Music Festival and School, Saito Kinen Festival in Japan, and Germany's Internationale Meistersinger Akademie. *Takaoki Onishi is sponsored by the Renée Fleming Foundation and the International Foundation for Arts and Culture.*



PATRICK GUETTI
(Zaretsky)
Previously at Lyric:
Second Armed Man/
The Magic Flute, Greek
Captain/*Les Troyens*
(both 2016-17); Police
Commissioner/*Der
Rosenkavalier* (2015-16).

A second-year Ryan Opera Center bass, the New Jersey native was a first-place winner of the 2015 Gerda Lissner Foundation Competition and a grand-prize winner of the 2014 Metropolitan Opera National Council Auditions. He appears at Lyric this season as Dr. Grenvil/*La traviata* (for *Celebrating Plácido*). Highlights of Guetti's recent seasons include the Nightwatchman/*Die Meistersinger von Nurnberg* (Glyndebourne), the Fifth Jew/*Salome* (The Dallas Opera), and José Tripaldi/Osvaldo Golijov's *Ainadamar* (Opera Philadelphia). The bass is a former apprentice artist at The Santa Fe Opera, having appeared there in *Carmen*, *Fidelio*, Huang Ruo's *Dr. Sun Yat-Sen* (American premiere), *The Impresario/Le rossignol*, and Theodore Morrison's *Oscar* (Santa Fe, world premiere). Other credits include Don Quichotte, Don Basilio/*The Barber of Seville*, Tom/*Un ballo in maschera*, and Crespel and Wilhelm/*Les contes d'Hoffmann*, all at Philadelphia's Academy of Vocal Arts. Among Guetti's numerous awards are a 2014 Sara Tucker Grant and the first prize in the Premio Verdi competition. *Patrick Guetti is sponsored by The C. G. Pinnell Family.*



MIRANDA BORKAN
(Dancer)
Lyric debut

The dancer is currently a member of Cerqua Rivera Dance Theater. Prior to joining CRDT, Borkan was a performing apprentice with River

North Dance Chicago. She graduated from The Ailey School/Fordham University with a B.F.A. in dance and theology, where she performed works by Francesca Harper, Hope Boykin, Joanna Kotze, Malcolm Lowe, Jennifer Archibald, Dusan Tynek, and Dwight Rhoden. Borkan trained with Extensions Dance Company under the direction of Lizzie MacKenzie Pontarelli and has participated in summer programs at Jacob's Pillow, The Joffrey Ballet School in New York City, Luna Negra Dance Theater, and Hubbard Street Dance Chicago.



JACOB ASHLEY
(Dancer)
Previously at Lyric:
Tannhäuser (2014-15);
La clemenza di Tito (2013-14); *Show Boat* (2011-12).

A Chicago native, the dancer has studied intensely under Shell Benjamin, Randy Duncan, Guillermo Leyva, and the late Anna Paskevka at the Chicago Academy for the Arts. Brooks has been a featured performer and guest artist with RPM Productions, Houston Grand Opera, Madison Ballet, San Diego Opera, The Dallas Opera, Ballet Chicago, Chicago Festival Ballet, Giordano Jazz Dance Chicago, Luna Negra Dance Theater, and the Joffrey Ballet. He is a recipient of the Afro-Academic, Cultural, Technological and Scientific Olympics Dance Award from the NAACP.



RANDY HERRERA
(Dancer)
Previously at Lyric:
Capriccio (2014-15);
Aida (2011-12).

The dancer began his studies at the Chicago Academy for the Arts in 1994, where he studied under the direction of Anna Paskevka, Claire Bataille, and Randy Duncan. Herrera was also trained at the School of American Ballet and San Francisco Ballet School. He has received many awards, including the prestigious Princess Grace Award. A member of the Joffrey Ballet from 1999 to 2001, he performed with Houston Ballet as a principal dancer for nine years. His extensive experience in opera houses is highlighted by appearances with The Dallas Opera (*Aida*) and San Diego Opera (*Samson et Dalila*, *Aida*, *Un ballo in maschera*).



JACQUELINE STEWART
(Dancer)
Previously at Lyric:
Les Troyens (2016-17).

The American dancer has recently performed with the Chicago Repertory Ballet, New York's Artisan Dance Company (*The Nutcracker*), Thodos Dance Chicago, and in the pre-Broadway presentation of *Anastasia*. Stewart is an experienced choreographer and has been showcased and commissioned by numerous dance companies, including the Madison Ballet, the Chicago Repertory Ballet, and Winifred Haun and is the recipient of the choreographic award from

the Joyce Theatre Foundation's A. W. A. R. D. Show. She received her B.F.A. in dance from the University of Iowa and is the founder/artistic director of Jaxon Movement Arts, a project-based dance company inspired by current events and urban environments.



ALEJO PÉREZ
(Conductor)
American debut

The Argentine conductor's opera performances this season are highlighted by *Lulu* (Rome), *Carmen* (Dresden), and *Der Rosenkavalier* (Buenos Aires). Following a successful debut at the Salzburg Festival in 2015 with *Werther*, Pérez led the Vienna Philharmonic there in a new production of *Faust*. Former music director of the venerable Teatro Argentina in La Plata, he has also conducted in many major opera houses internationally, among them Opéra National de Paris (Pintscher's *L'espace dernier*), Cologne Opera (Rihm's *Die Eroberung von Mexico*, *Jakob Lenz*), Frankfurt Opera (*Don Giovanni*), Oper Leipzig (Dessau's *Deutsches Miserere*), Norwegian National Opera (Shostakovich's *Lady Macbeth of Mtsensk*), Rome's Teatro dell'Opera (*La Cenerentola*, Shostakovich's *The Nose*), Brussels's La Monnaie (Adès's *Powder her Face*), and the Teatro Colón (*Parsifal*). He has enjoyed a long collaboration with the Opéra National de Lyon, where he has conducted Debussy's *Pelléas et Mélisande*, Schreker's *Die Gezeichneten*, Stravinsky's *Le rossignol* and Henze's *Pollicino*. A guest conductor in Madrid at both the Teatro Real and the Orquesta Sinfónica, Pérez has enjoyed great successes leading the major orchestras of Stockholm, Paris (Radio France), Cologne, Berlin (Deutsches Symphonie-Orchester), Geneva, and Bologna, as well as such renowned contemporary-music groups as the Ensemble Modern, Ensemble intercontemporain, Asko Schönberg Ensemble, and Klangforum Wien.



ROBERT CARSEN
(Director)
Previously at Lyric:
Six operas since 1991-92, most recently *Eugene Onegin* (2007-08); *Dialogues des Carmélites*, *Iphigénie en Tauride* (both 2006-07).

In addition to *My Fair Lady* at Lyric, the renowned Canadian director's current season is highlighted by return engagements at the Metropolitan Opera (new production of *Der Rosenkavalier*), Teatro Regio in Turin (*Katya Kabanova*), and Opéra de Lausanne (*L'Orfeo*).

Carsen has long been associated with the Opéra National de Paris, where his wide variety of repertoire has ranged from *Les Boréades*, to *Les contes d'Hoffmann*, *Rusalka*, and *Capriccio* (all recorded for DVD). Among his other widely acclaimed productions are *Dialogues des Carmélites* (10 major companies, among them Covent Garden, La Scala, and Vienna), *A Midsummer Night's Dream* and *Rigoletto* (both at Aix-en-Provence and many other theaters), *The Magic Flute* (Baden-Baden), *Don Giovanni* (La Scala), *Falstaff* (Covent Garden, La Scala, Met, Amsterdam, Toronto), *The Queen of Spades* (Zurich), a Janáček cycle (Strasbourg), *The Love of Three Oranges* (Berlin), *Ariadne auf Naxos* (Munich), and *L'incoronazione di Poppea* and *Rinaldo* (Glyndebourne). His direction of Wagner's *Ring* cycle has earned critical acclaim in Cologne, Venice, Barcelona, and Shanghai. Carsen's musical-theater productions include Andrew Lloyd Webber's *The Beautiful Game* (West End) and *Sunset Boulevard* (U. K. tour), as well as *Singin' in the Rain* (Paris's Théâtre du Châtelet), *Candide* (Châtelet, English National Opera, La Scala), and *My Fair Lady* (Châtelet, Mariinsky Theatre).



PAULA SUOZZI

(Revival Director)

Previously at Lyric:

Eugene Onegin (2007-08).

The American director has recently staged two operas of Wagner, *Die Meistersinger von Nürnberg* at the Metropolitan Opera and *The Flying Dutchman* at Milwaukee's Florentine Opera. Suozzi's notable new productions at Skylight Opera Theatre include *Romeo and Juliet*, Copland's *The Tender Land* (filmed for PBS), *The Threepenny Opera*, Britten's *The Turn of the Screw*, and *Lucia di Lammermoor*. Other recent successes include a new production of Britten's *The Rape of Lucretia* for the Toledo Opera. Suozzi has also worked at Cincinnati Opera (*Romeo and Juliet*), Toronto's Canadian Opera Company (*Luisa Miller*, *The Bartered Bride* – Dora Mavor Moore Award nomination for Best Director), Tulsa Opera (*The Magic Flute*), and Connecticut Grand Opera (*The Threepenny Opera*). She has been an assistant director with both the San Francisco Opera and the Met, where she has also worked with the Lindemann Young Artist Program and coached singers for the company's National Council Auditions. In addition, she has served as acting coach at Tanglewood. Among her theater directing credits are Harold Pinter's *The Caretaker*, Nicky Silver's *The Food Chain*, and several Shakespeare plays, among them *Macbeth* and *Twelfth Night*.



MICHAEL LEVINE

(Set and Costume Designer)

Previously at Lyric:

Six operas since 1991-92, most recently *Tannhäuser* (2014-15); *Eugene Onegin* (2007-08); *Dialogues des Carmélites*, (2006-07).

The renowned Canadian designer's work can also be seen this season at the Dutch National Opera (Alexander Raskatov's *A Dog's Heart*), La Scala (*Don Giovanni*), and the Israeli Opera (*Madama Butterfly*). Levine regularly collaborates with major directors, among them Tim Albery and Robert Carsen. Among his extensive opera credits internationally are *Madama Butterfly*, *Parsifal*, and *Mefistofele* (Metropolitan Opera); *Elektra*, *Capriccio*, *I Capuleti e i Montecchi*, *The Magic Flute*, and *Les contes d'Hoffmann* (all at the Opéra National de Paris); *Die Frau ohne Schatten* (Vienna State Opera); *Hansel and Gretel* and *Carmen* (Netherlands Opera); *The Queen of Spades* (Zurich); *The Rape of Lucretia* and *L'incoronazione di Poppea* (Glyndebourne); *Between Worlds* (English National Opera); and *Candide* (London's English National Opera, La Scala, Théâtre du Châtelet). His many acclaimed designs for Canadian Opera Company include the *Ring* cycle, *Idomeneo*, *Wozzeck*, and *Bluebeard's Castle/Erwartung*. In London, in addition to designing *The Beautiful Game* (West End), Levine has also created designs for the Olivier Award-winning *A Disappearing Number* (Barbican Centre). Among his other prestigious awards are the Toronto Arts Award (1997) and the Syndicat de la Critique award (1991). In 2011 he received the Distinguished Artist Award from the International Society for the Performing Arts.



CHRISTINE BINDER

(Lighting Designer)

Previously at Lyric:

16 productions since 1997-98, most recently *Oklahoma!* (2012-13); *Lohengrin*, *The Mikado* (both 2010-11).

The American designer has created lighting designs for prestigious theaters and opera companies internationally. Among them are San Francisco Opera, San Diego Opera, New York City Opera, Pittsburgh Opera, Chicago Opera Theater, Houston Grand Opera, the Theater an der Wien in Vienna, and Japan's Saito Kinen Festival. Binder is also one of the most successful Chicago-based designers for theater. She has worked with Chicago Shakespeare Theater, Joffrey Ballet, Victory Gardens Theatre,

Goodman Theatre, Northlight, Steppenwolf Theatre, and Lookingglass Theatre Company. Her work has also been seen regionally at the McCarter Theatre, Indiana Repertory Theatre, Seattle Repertory Theatre, Berkley Repertory Theatre, The Mark Taper Forum, and Oregon Shakespeare Festival. Her numerous recent successful designs include *Lookingglass Alice* produced by the Lookingglass Theatre Company in Chicago, Denver, and Miami, *Hand to God* at Victory Gardens Theatre, and *The Heir Apparent* at Chicago Shakespeare Theater. She has been nominated for the Jeff Award for her work with Court Theatre, Northlight Theatre, and Lookingglass Theatre Company. Binder is artistic associate with Lookingglass and head of lighting design at the Theatre School of DePaul University.



MICHAEL BLACK

(Chorus Master)

Previously at Lyric:

Chorus master since 2013-14; interim chorus master, 2011-12.

As chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. At Opera Australia he progressed from rehearsal pianist to assistant chorus master and children's chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. His recent activities include preparing *The Damnation of Faust* chorus, continuing his association with the Grant Park Music Festival. As one of Australia's most prominent vocal accompanists, Black regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs), and has served as chorus master on four continents. His work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



SERGE BENNATHAN
(Choreographer)
Previously at Lyric:
Eugene Onegin (2007-08).

The French-born Canadian choreographer's acclaimed work on Robert Carsen's *Eugene Onegin* production has previously been seen at Lyric, Houston Grand Opera, and the Metropolitan Opera (premiere, 1997). A major highlight of Bennathan's current season is *Just Words*, a hybrid poetry/dance piece he has written, directed, and performed in Toronto and Ottawa. In 2006 he founded Les Productions Figlio in Vancouver, for which he has produced and choreographed seven full-length dance works. Previously he was artistic director of Toronto's Dancemakers (1990-2006). Twelve of his Dancemakers works have received Dora Mavor Moore Award nominations, with both *Sable/Sand* and *The Satie Project* winning the award for Outstanding New Choreography. Bennathan is also a past recipient of Canada's prestigious Alcan Rio Tinto Performing Arts Award. He has received commissions from companies in Canada and around the world, including the National Ballet of Canada, Teatro San Martin Ballet Contemporaneo in Buenos Aires, and Le Jeune Ballet International de Cannes. At Canadian Opera Company in Toronto, Bennathan has directed Rossini's *Tancredi* on the mainstage and Stravinsky's *Renard* for the COC Ensemble. He has written the libretto for composer Gareth Williams's opera, *The Flight*, in addition to writing and illustrating four books.



AUGUST TYE
(Ballet Mistress)
Previously at Lyric:
36 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *Les Troyens* (2016-17); *Roméo et Juliette* (2015-16); *The Passenger* (2014-15).

The American dancer-choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and the Royal Opera House, Covent Garden. She has presented a 20-year retrospective of her work at Chicago's Vittum Theater and Ruth Page Dance Center, as well as in her hometown, Kalamazoo, Michigan. A graduate of Western Michigan University, Tye performed with The Kalamazoo Ballet, dancing leading roles in *Sleeping Beauty*, *Cinderella*, and *The Nutcracker*. In Chicago she continued her training at the Joel Hall Dance Center. Tye is a past recipient of Regional Dance America's Best Young Choreographer Award (at age 15) and a two-time recipient of the Monticello Young Choreographer's Award; the latter garnered her invitations to choreograph throughout America. In addition to Lyric and Joel Hall Dancers, she has performed in Chicago with Salt Creek Ballet, Second City Ballet, and Chicago Folks Operetta. Tye is artistic director at the Hyde Park School of Dance, which she founded in 1993. Four years later she founded Tyego Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.



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

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre, 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.*

Supernumeraries (*Eugene Onegin*)

Men

Bill DuBois*
Kenneth Giambrone*
Eric Hessler
Ed Husayko*
Ken Izzi*
Joshua Lee
Michael Lieberman*
Henry Lunn*
Henry "Hank" Mandziara
Richard Manera*
Gary McMillan
Mike Ortyl*
Daniel Pyne*
Roberto Renteria
Reuben Rios*
Kayhon Safavi*
Cameron Sharrock
Joseph Sjostrom
William "Doc" Syverson*
John Thompson
Ron Tolisano*
Alexander Trice
Christopher Vaughn*
Theo Vlahopoulos*
Ed Voci*
Douglas Wernicke

Women

Mary Anthony*
Dorothy Attermeyer*
Angela Trabert*

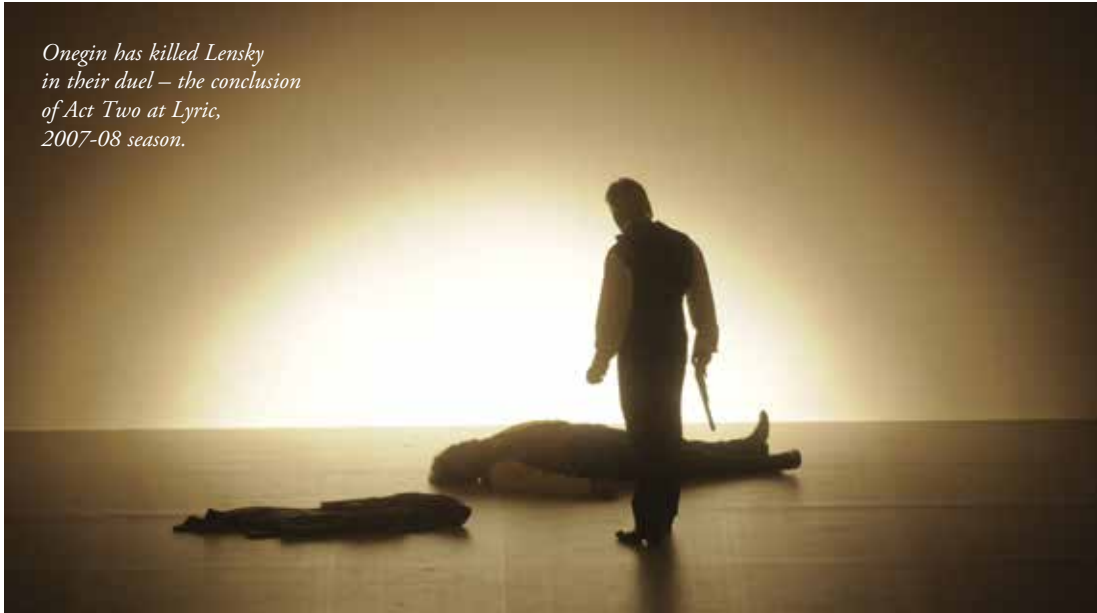
Children

Jacob Macias
Kayla McGovern*
Kylie McGovern*
Kamahelo Muhammad
India Renteria
Liliana Renteria
Alexander Santos

*Regular supernumerary

The Poetry of Opera Intimacy and Lyricism in *Eugene Onegin* By Roger Pines

*Onegin has killed Lensky
in their duel – the conclusion
of Act Two at Lyric,
2007-08 season.*



When Peter Ilyich Tchaikovsky's stage works come to mind, we tend to think first of the world's most popular ballets – *The Nutcracker*, *Swan Lake*, *Sleeping Beauty*. But Tchaikovsky was also a born opera composer! Of the twelve operas he wrote, one of them, *Yevgeny Onegin* (or, in English, *Eugene Onegin*), has long reigned as the best-loved work in the Russian opera repertoire.

Once experienced in the theater, *Onegin* remains forever in the mind's eye and ear – in this writer's case, for example. *Onegin* was the first opera I ever saw onstage. This was most certainly an unusual first opera for a seven-year-old! But I adored it then and I adore it to this day. Its tug on the heartstrings and the sheer appeal communicated in literally every moment of the score remain simply incomparable.

The most celebrated of all Russian poets, Aleksandr Pushkin 1799-1837, scored the greatest success of his short life with his verse novel, *Yevgeny Onegin* (published in serial form, 1825-32). The title character was to some degree inspired by Lord Byron's Childe Harold: the so-called "Byronic hero," the

young man who doesn't fit in, an arrogant, moody, restless figure, easily bored and a bit of a wanderer. But it's not the hero who has earned this story such a special place in our hearts – it's the heroine, Tatiana, and the profoundly moving emotional journey she makes in the course of Tchaikovsky's opera.

Tatiana and the other characters obsessed Pushkin; he clearly was working from his very soul to create the novel. It brought to life a particular era in the Russia of the early 19th century – chiefly that of the landed gentry, but also to a certain extent the aristocracy. Pushkin was writing from *experience*; the mores and foibles of characters like those of *Onegin* were already familiar to him, and he made them thoroughly believable. *Onegin* became central to the public's literary education; it's still the one piece of classic literature above all others that the man and woman on the street in Russia will recall from school days.

The idea of adapting *Onegin* for the operatic stage was suggested to Tchaikovsky by his brother Modest, to whom he was very close. Initially the composer was hardly enthusiastic; he believed Pushkin's novel

wasn't really stage material and that, because the whole country was so totally familiar with the plot and characters, he would find it impossible to meet expectations. Luckily, at least one other person was eager to see an *Onegin*-based opera from Tchaikovsky: an opera and concert singer whose artistry made her a favorite of the composer – the distinguished mezzo-soprano Elizaveta Lavrovskaya. Apparently she was able to employ all her considerable powers of persuasion to change his attitude.

Looking at all twelve of his operas, we notice that Tchaikovsky wrote three of the libretti himself and co-wrote two others. For *Onegin* he prepared the text in collaboration with his fellow composer Konstantin Shilovsky, taking it directly from Pushkin wherever he could. Of course, a lot of editing was needed to create an operatic structure from this story, and Tchaikovsky came in for a fair amount of criticism for the libretto. What he anticipated did indeed prove to be correct: with the language and the story so well known to his audience, everyone seemed to put his or her oar in about how he *should* have proceeded. But

A Letter to Tatiana from Onegin

When it comes to Eugene Onegin – whether as a novel in verse or an opera – one of the simplest yet most enduring images that springs to mind is a letter. In Act One Tatiana naively confesses her love for Onegin, only to receive a crushing rejection. While steel-nib pens are no longer the medium of the day, the sentiments exchanged between these young characters remain unaltered. Earlier this year, Lyric asked local high-school- and college-aged students to write a modern-day love letter inspired by Pushkin’s protagonists. Below is the winning letter, written from the perspective of an exceedingly repentant Onegin.

Submitted by: Kayla Faith Little

Age: 18

School: Batavia High School

Affiliation: BHS Chamber Singers

To my Tatiana:

Do not think I have forgotten you – I never could.

Seeing you today, seeing how you have blossomed and thrived, has granted me the faith that I need to recover, to repent for my sins. Only through you can I accomplish this heavy task; without you, I am doomed to carry on in sorrow, with guilt as my sole companion.

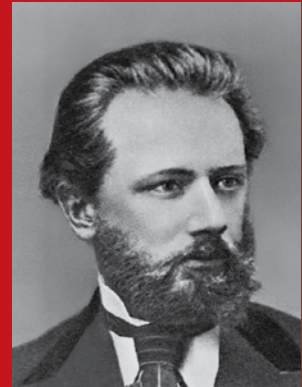
You have changed me; you have made me a better man. I was cynical, I was cold and feared commitment, but you have shown me the joys of loving for the first time.

Think back to that first letter you wrote me, to your first confession of love. Forgive me, Tatiana, for the anguish I induced with my rejection – I was a fool to think you undeserving of my affections, a coward to think I could exist without you. Leave your pain behind, and say you love me still. Say you love me still, and give me a second chance at life.

Give me a second chance at redemption, a chance to right my wrongs and stitch the wounds I have inflicted upon others, and upon myself. Say you love me still, and let us both heal.

Yours,

Onegin



Two of the most illustrious figures in the history of Russian culture – poet Aleksandr Pushkin (left) and composer Peter Ilyich Tchaikovsky.



A page from Pushkin’s manuscript, with the author’s doodles and sketches.



Elizaveta Lavrovskaya, the singer who urged Tchaikovsky to compose Eugene Onegin, is pictured here in a portrait by Ivan Kramskoy.



The “Byronic hero,” as depicted in German painter Caspar David Friedrich’s “Wanderer Above the Sea of Fog” (1818).

KUNSTHALE HAMBURG

he loved working with Pushkin's words and created the opera in a sort of ecstasy, especially whenever giving his attention to the characterization of Tatiana; her "Letter Scene" was the first portion of the score that he composed.

At the time of *Onegin*, Tchaikovsky was still a young man – not yet 40. It seems appropriate that in this, the fifth of his operas, the keynote was lyricism, pure and simple. Huge dramatic outbursts were brought into the musical and dramatic picture only very sparingly; predominantly, Tchaikovsky was concentrating on an intimate, conversational style. We ought never to forget that he subtitled *Onegin* "Lyrical Scenes" and indeed, it's lyric voices that are needed – "juicy" lyric, certainly, but lyric nonetheless. Each role's vocal range is entirely manageable (no surprise, given that it was actually conservatory students who made up the cast of this opera's world premiere), and there are no florid demands at all. Whether in conversational passages or legato, the emphasis is consistently on expressiveness, not vocal flamboyance.

Audiences first heard the opera at the Maly Theatre in Moscow on March 29, 1879. The first night was less than triumphant, but the city's most important venue soon produced *Onegin*: the Bolshoi Theatre gave the opera's first professional performance in 1881. St. Petersburg's Mariinsky Theatre followed three years later. Together those performances helped enormously in increasing recognition in the composer's homeland for both Tchaikovsky and the new opera.

Act One gives us a strong sense of the musical variety we can expect throughout *Onegin*. It begins on a slightly melancholy note – with the legato melody of Olga and Tatiana aptly contrasted with the nostalgically conversational element provided by the two older women, Mme. Larina and Filipyevna.

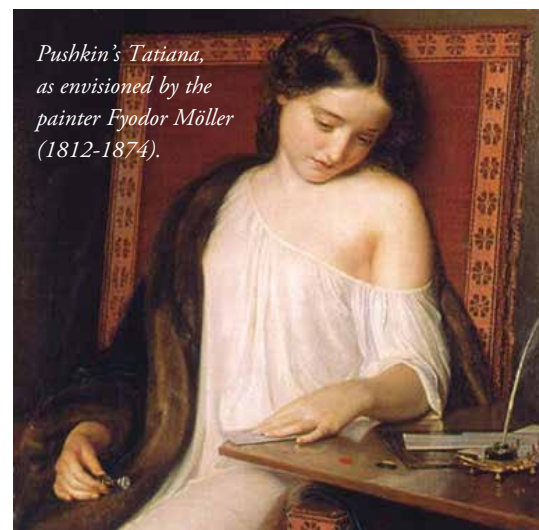
When the peasant workers appear, the song and dance they offer – happily welcoming the end of the harvest – brings a seemingly authentic folk flavor into the elegant sound world of this opera.

The first solo belongs to Olga, the livewire of the two sisters, full of smiles

and easy charm. When she declares that she's not one to stay up at night dreaming or sit around sighing, her vocal line dips appropriately on the word "vzdikhat" ("to sigh"). Contraltos who can portray teenagers don't grow on trees, but a young contralto is really what's needed for Olga! Few singers' voices can "sit" in the transition area between middle voice and chest voice, where much of the aria lies.

We then get our first glance of the two central male characters. Vladimir Lensky, the poet (imagined by Tchaikovsky as age 19) and his sophisticated friend from the city, Eugene Onegin (22). Their quartet, in which they observe each other with interest, happens in a comparatively restrained but distinctive manner; Tchaikovsky integrates the lines perfectly, but also gives each a chance to emerge from the musical texture.

There's another aria to enhance the extraordinary musical riches of this opening scene: it's Lensky's, when he offers an outpouring of love to Olga. Interestingly, he starts the aria singing "I love you," that is, "Ya lyublyu vas" – "vas" being the formal address, like saying "vous" rather than "tu" in French. By the time he gets to the *end* of the aria, he's saying "Ya lyublyu tebya," which is the informal "you." We hear, too, that this is really *the* classic Russian lyric tenor role. Tchaikovsky adored elegant singing, and he understood *bel canto* principles. This role has often been a success



for many singers who have succeeded in Bellini and Donizetti, as well as in Mozart.

The second scene brings Tatiana's writing of her desperate, lovesick letter to Onegin. This is truly the core of the opera. Most lyric sopranos long to sing Tatiana. That desire has everything to do with this 13-minute scene, which offers the interpreter both glorious music *and* a memorable dramatic arc. What an extraordinarily effective buildup we hear in the orchestra, before Tatiana bursts out, "It's foolish to write to him, but I have to, because I love him!" The listener should keep those opening phrases in mind, since they return with overwhelming effect – as sung by Onegin – later in the opera.



DAN REST (2)



Tatiana as a young girl in Act One and as a married woman in Act Three: Dina Kuznetsova at Lyric (2007-08 season), with Nino Surguladze as Olga, Marie Plette as Mme. Larina, and Dmitri Hvorostovsky in the title role.

Another crucial element of the Letter Scene is its central musical theme, where, more than anywhere else in *Onegin*, the role of a solo instrument takes on enormous dramatic importance. In this case it's the oboe, that piercingly beautiful timbre – no sound from the orchestra could be more affecting at this moment. It's Tatiana wondering whether Onegin is a protecting angel for her, or whether he'll abandon her instead.

Tatiana is absolutely written for a full lyric sound, not a light lyric – but it's not about high notes (the one high B is the singer's very last note in this role). Paradoxically, a lot of youthful voices aren't yet able to offer much substance in the middle range, but that is exactly where Tchaikovsky centers a great deal of Tatiana's music. If the singer has a fine technique, she can be free to concentrate on varying her vocal color to suit the text. In the "Letter Scene," Tatiana can sing with with arresting, truly *aching* intimacy. How remarkable that Pushkin had such penetrating understanding of the yearnings experienced by a girl of this age, and that Tchaikovsky could express them musically with such unerring truth.

The following scene gives us revealing insight into the object of Tatiana's affection: this is the scene in which Onegin, having received the letter, admits that, although touched by the girl's candor, marriage and domestic life don't appeal to him. He can love her as a brother, perhaps more than that, and he asks that she not be angered by his response.

These are difficult sentiments to bring to musical life, but Tchaikovsky manages to do

so memorably. It would have been a mistake to make this aria too soulful. It's a legato episode, but – at least in the aria's first half – the music is *cool*; Onegin doesn't intend to be anything other than straightforward. In this scene he's often described as callous, but the music itself doesn't really communicate that, and neither does the text – on the surface, at any rate. Onegin doesn't treat Tatiana inhumanely, he's just being honest and explaining exactly who he is. He can't be played as nasty and cold, otherwise we'd get impatient and annoyed with Tatiana for wanting anything to do with him! We have to see something in him that would attract her to such an overpowering degree. Through body language, and vocal color, the singer can create the coolness in the character that so totally scars Tatiana at this moment.

And so the opera proceeds in the next two acts, with every episode a major musical highlight: the exhilarating waltz that opens Act Two, Lensky's melancholy soliloquy preceding the chilling duel scene, Prince Gremin's aria in praise of his beloved young wife Tatiana, and of course, the opera's overpoweringly emotional finale, which demands a paragraph on its own.

The great challenge in that final confrontation between the protagonists belongs to the soprano: the same performer who started the opera very shy at age 17 is now a conflicted but ultimately determined woman who's made her way in society. This growth in her has to be reflected in the voice as well. When she and Onegin reflect sadly that they were once so close to true happiness, the plaintiveness and quiet agony of their individual vocal lines speak volumes.

Except for the first-act quartet and the party scene ensemble, this is the first time that their two voices have actually joined. But after admitting that she loves Onegin, Tatiana asserts – despite his entreaties – that she will stay with her husband. Certainly these final pages are as dramatic as anything written for lyric voices in the Russian repertoire; the orchestra surges with full Tchaikovskyan grandeur, and the voices can be easily engulfed. It's interesting that Onegin's final line is mostly sung *a cappella*; this is very considerate of Tchaikovsky, in that it gives the baritone time to gather his energy for the final ascent to high G.

Many listeners are disappointed that we're left not with Tatiana but with the rather less sympathetic Onegin. But he's the title hero – or anti-hero, more accurately – and neither Tchaikovsky nor Pushkin is judging him. He is, in the end, who he is, and the audience can draw its own conclusions about how he'll spend the rest of his life.

In *Eugene Onegin*, Tchaikovsky was bold enough to take on a beloved work of literature. Here was an example of opera not just proving worthy of its source material, but ennobling and enriching it. The result is an unforgettable experience in the theater that unites the genius of two of the greatest creative artists Russia has ever known.

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

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Eugene Onegin: 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 *Eugene Onegin* for hours – even days – by exchanging ideas about it. Here are some topics we can suggest:



*Maria Klimentova, Tchaikovsky's first Tatiana,
pictured in the Letter Scene.*

- By the end of the opera, how do you feel about the character of Eugene Onegin? Why do you think Tchaikovsky was drawn to set his story to music?
- Is Onegin the hero of the opera or not? What other characters does he remind you of – from opera, movies, or literature?
- Tatiana and Olga are sisters with very different attitudes and outlooks. With which sister did you identify more? Why?
- What character changes most throughout the opera? What do you think he or she learns?
- What is the importance of Tatiana's "Letter Scene" to the opera? Can you think of other stories where letters play such a significant role?

To continue enjoying *Eugene Onegin*, Lyric dramaturg Roger Pines suggests the following performances:

- DVD – Dmitri Hvorostovsky, Renée Fleming, Ramón Vargas; Chorus and Orchestra of the Metropolitan Opera, cond. James Levine, dir. Robert Carsen (Decca)
- DVD – Mariusz Kwiecień, Anna Netrebko, Piotr Beczala; Chorus and Orchestra of the Metropolitan Opera, cond. Valéry Gergiev, dir. Deborah Warner (Deutsche Grammophon)
- DVD – Wojciech Drabowicz, Elena Prokina, Martin Thompson; Glyndebourne Chorus, London Philharmonic Orchestra, cond. Sir Andrew Davis, dir. Graham Vick (Kultur)
- DVD – Mariusz Kwiecień, Tatiana Monogorova, Andrei Dunaev; Chorus and Orchestra of the Bolshoi Theatre, cond. Alexander Vedernikov, dir. Dmitri Tcherniakov (Bel Air Classiques)
- DVD – Simon Keenlyside, Krassimira Stoyanova, Pavol Brešlik; cond. Robin Ticciati, dir. Kasper Holten (Opus Arte)
- CD – Evgeni Belov, Galina Vishnevskaya, Sergei Lemeshev; Chorus and Orchestra of the Bolshoi Theatre, cond. Boris Khaikin (Preiser)
- CD – Sir Thomas Allen, Mirella Freni, Neil Shicoff; Rundfunkchor Leipzig, Staatskapelle Dresden, cond. James Levine (Deutsche Grammophon)
- CD – Dmitri Hvorostovsky, Nuccia Focile, Neil Shicoff; St. Petersburg Chamber Choir, Orchestre de Paris, cond. Semyon Bychkov (Philips)
- CD – Bernd Weikl, Teresa Kubiak, Stuart Burrows; Chorus and Orchestra of the Royal Opera House, Covent Garden, cond. Sir Georg Solti (Decca)

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Matthew Piatt
Noah Lindquist
Jerad Mosbey
Eric Weimer
Keun-A Lee
Grant Loehning
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Francesco Milioto
Steven Mosteller
Robert Tweten

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Preman Tilson
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John Gaudette**

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Lewis Kirk

Horn

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Chorus**

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Carla Janzen
Suzanne M. Kszastowski
Kaileen Erin Miller

Mezzo

Sarah Ponder
Michelle K. Wrighte

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Joe Shadday
Dane Thomas

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Claude Cassion
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Nicolai Janitzky

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Katy Compton
Joelle Lamarre
Katelyn Lee
Rosalind Lee
Susan Nelson
Brooklyn Snow
Christine Steyer
Kelsea Webb

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Robin Bradley
Amy Anderson de Jong
Hillary Grobe
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Emily Price
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Carolyn J. Stein

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Curtis Bannister
Matthew Daniel
Joseph Diehl
Klaus Georg
Tyler Samuel Lee
Brett J. Potts
Peder Reiff
Chase Taylor

Bass

Michael Cavalieri
Carl Frank
Kirk Greiner
John E. Orduña
Wilbur Pauley
Douglas Peters
Martin Lowen Pooch
Dan Richardson
Vincent P. Wallace, Jr.

BACKSTAGE LIFE: Brian Traynor

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

I've been at Lyric since the 1998-99 season and I am the charge artist. It's my job to make sure the finishes on the scenery, props, and costumes for a production are visually appropriate for the concept the designers and director have in mind. For instance, if we need to make rebels for a new production of *Carmen* look like they've been in the mountains for months, or soldiers in *Bel Canto* appear as though they've been in a rain forest, we have to make their clothes look lived in and dirty – or muddy, if it's raining – and ensure these pieces match the elements of the story's narrative. Costumes, props, and sets reinforce the personalities of the characters, the time period, and where a show takes place, and we work to make sure they are consistent and accurate representations of each unique production.

What led you to work at Lyric?

In 1997, I was working for a scene shop that built a show for Lyric to be performed at DePaul University's Merle Reskin Theatre. During the rehearsal period, they needed someone to come back in and touch things up, paint props, etc. I went in for a few days and they liked the job I did. Some of the Lyric staff remembered me later on and got me an "audition" for the charge artist position once it was vacant. The rest is history!

What's a typical day like for you?

In the morning I determine which props and scenery pieces are needed later in the day for rehearsals. The scenic artists and I then spend time painting, re-carving, and implementing any design changes that may have come back from the director or production designers the day before. If a newly built piece needs to look rocky, muddy, weathered, old, etc., we work to make sure it's consistent with the design concept and blends with the existing pieces around it.

What's the most challenging aspect of your job?

I have to come up with an answer that will solve a particular question in the time we have, with the materials available. Whether the challenge is how we can finish a new wall to look like an extension of an old cement wall, or how to help make it look real when Alberich's arm is cut from his shoulder in *Das Rheingold*, I always



have to be thinking on my feet and problem-solving.

What keeps you committed to the work you do?

I'm very invested in making sure we have the appropriate backgrounds and set pieces in place for all of Lyric's productions. I think it's important the audience not be taken out of the moment. Sometimes when you're watching a show and you see something really out of place, everything else is spoiled. But when everything on the stage looks right, then the artists

can simply convey the message of the show without anything being taken away from that. Everything can be as it should, and that is very fulfilling.

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

People might be surprised to learn that most, if not everything you see on Lyric's stage, is handcrafted. We create a handmade product in a machine-made world. Everything is custom-made for a particular show, such as the cakes and desserts in our new *Magic Flute* and last season's *Marriage of Figaro* or the portraits in the background of *Tosca* (2004-05 season).

A favorite Lyric moment?

Being backstage for the death scene in *Madame Butterfly* during Lyric's 2003-04 season. The title role was sung by Sylvie Valayre, and she was spectacular. I'd been told the scene was really beautiful, and I happened to be backstage during one of the performances. I looked over and in the wings, there was a line of stagehands and cast members just watching in awe. That's when you can tell something is really special.

Beyond opera, what are your other passions?

I love collecting things drawn from the hands of designers like renderings, sketches, blueprints for buildings, furniture, jewelry, and stage designs. I'm always interested in how each designer conveys their ideas to the fabricators through their drawings so pieces that exist only in their minds can be made into something tangible.

— Kamaria Morris
Lyric Public Relations Specialist

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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

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

Contralto

Lauren Decker

Trebles

Asher Alcantara
Alex Becker
Ian Brown
Casey Lyons
Tyler Martin
Patrick Scribner

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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
Štefan 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
Judson Emery
Alejandro Fonseca
Ashley Elizabeth Hale
Randy Herrera
Shanna Heverly
Marissa Lynn Horton
Jeffery B. Hover, Jr.
Ethan R. Kirschbaum
Weston Krukow
Demetrius McClendon
Hayley Meier
Jessica Wolfrum Raun
Todd Rhoades
Abigail Simon
Malachi Squires
Jacqueline Stewart
J.P. Tenuta
Maleek Washington

Conductors

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Sir Andrew Davis
Riccardo Frizza
Eugene Kohn
Rory Macdonald
Enrique Mazzola
Alejo Pérez
Ainārs Rubiķis

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Kevin Newbury
Matthew Ozawa
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Paula Suozzi
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Rob Kearley
Louisa Muller

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Johan Engels
Dale Ferguson
Christian Van Horn
Tobias Hoheisel
Robert Innes Hopkins
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Marie-Jeanne Lecca
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David Rockwell
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Chorus Master
Michael Black

Choreographers
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Serge Bennathan
Helen Pickett
Denni Sayers
August Tye

Associate Choreographer
Sarah O'Gleby

Ballet Mistresses
Ashley Elizabeth Hale
August Tye

Wigmaster and Makeup Designer
Sarah Hatten

Fight Choreographers
Chuck Coyl
Nick Sandys

Translators for English Titles
Christopher Bergen
Ian D. Campbell
Scott F. Heumann
Paul Hopper
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.



Lensky (Frank Lopardo) is observed by Onegin (Dmitri Hvorostovsky) as he confronts his flirtatious fiancée, Olga (Nino Surguladze): Eugene Onegin at Lyric, 2007-08 season.



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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



Alice and John Butler: *Insurance for Lyric's Future*

Like so many in her generation, Alice's introduction to opera happened at home. She remembers her mother playing opera records, specifically Humperdinck's *Hänsel und Gretel*, and her father singing (yes, singing!) along to the Metropolitan Opera's Saturday afternoon radio broadcasts. Alice was also fortunate enough to attend live performances in her hometown of Cleveland when the Met's travelling company came through, and cites Wagner's *Die Meistersinger von Nürnberg* as her first memorable exposure to one of her now-favorite composers.

John was also encouraged by his family to explore the art form. "Classical music was not a part of my household growing up, although I was exposed to symphonic music briefly in grade school. I attended Babson College in Wellesley, Massachusetts. My father was very eager for me to explore various cultural offerings in order to make me a well-rounded young man. I remember during my freshmen year he called me and said, 'I want you to go to an opera in Boston. *Carmen* is going to be there and I think that would be a fairly comfortable start for you, so you should do that.' I went, and to my surprise, I rather enjoyed it!"

John and Alice were introduced in college by mutual friends. "We went on a Coke date first," Alice recalls. "After a series of terrible dates during the first year of school, we wanted to be sure it was worth spending an entire evening together. There was a spark right off the bat."

Upon completing their undergraduate studies, John continued on to earn an MBA from Wharton, and then spent three years serving in the Navy before returning with Alice to his hometown of Dubuque, Iowa. "My family had a small insurance agency which was started by my great grandfather. It was a successful, small town enterprise and I was supposed to go in and put some more bricks in the wall; that message was given to me early on. I'm very proud of the fact that when I entered the business it was just my father and his secretary, and now we have over 800 employees and are still growing very nicely."

Upon settling down in Dubuque, Alice and John were eager to keep up their cultural habits. "Between the time Alice and I were

married and moved back to Dubuque, Alice's mother would send us LPs of operas and classical music," John says. "I imagine it was her way of ensuring my continued exposure, and it was indeed very effective." Although Dubuque now boasts a fine symphony



Alice and John Butler

orchestra and ballet, John and Alice have come to view Lyric as their home opera company. Traveling often as they do to Chicago for both business and pleasure, the Butlers have a *pied-à-terre* in the city and attend plays and symphonic concerts in addition to their full eight opera subscription at Lyric.

"We are genuine admirers of Lyric's contribution to the city and to the region. We have a very warm view of Lyric and its people, and the way they conduct their business and serve the community. The leadership has the right idea in getting more people into the opera house, and also by exposing schools and neighborhoods to the art form, and marketing Lyric's activities in new ways."

The Butlers have been Lyric donors since the 1980s, but it wasn't until some years later – sitting at a luncheon with Lyric's president at the time, the late Ken Pigott – that they began to be truly invested. "Ken was a wonderful connector of people. Alice and I were seated on either side of him at a Lyric function, and we got to talking about our business. It turned

out that Ken was invested in a similar business in Chicago that he believed would benefit from being associated with mine. He referred me to the owner, and my company ended up acquiring that business successfully. Although the interaction had nothing to do with opera, it allowed us to become better acquainted with many wonderful people associated with Lyric."

As the Butlers' involvement deepened, John was asked to join Lyric's Board of Directors. "I have very much enjoyed learning the business of opera and becoming familiar with Lyric's priorities. When Alice and I heard that Lyric was unable to share productions with other houses due to our outdated and unreliable stage technology, we understood that to be a serious problem that needed to be addressed. We believe in Lyric's mission to be the best opera company in North America, and in order to be the best, we must have access to the best productions." The Butlers subsequently made a generous gift to the Breaking New Ground campaign for Lyric's stage improvement project.

Although Alice and John came to love opera in different ways, both agree that exposure is paramount to the art form's viability. "Opera can be complicated," Alice says. "There is an awful lot to it that you don't see right off the bat. If you're not acquainted with the music, it can be difficult to become interested in it. That is one of the reasons I so appreciate Renée Fleming. She has several recordings of contemporary songs which, of course, she sings beautifully. Perhaps these CDs get some people thinking they could enjoy her singing other genres."

"I agree that it is a real challenge," John adds. "Had it not been for the Dubuque Civic Music Association bringing major symphony orchestras to town once or twice a year to play for the city and for the schools, I would have had no experience with classical music until I was an adult. I look back and realize that the exposure I received as a kid really did affect my inclination to explore the art form later in life. The whole key is to touch as many lives in a quality manner as you can, and I think in this sense Lyric is making a difference in Chicago, and beyond."

— Meaghan Stainback

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The age and state of Lyric's stage infrastructure and equipment make it incompatible with other great opera companies with whom we wish to collaborate. Lyric's last stage improvements, which happened almost 25 years ago, were only interim fixes. We *must* invest in proper projection equipment, stage lifts, point hoist motors and a fully-automated counterweight flying system, all to the tune of \$16 million. You can help make this happen with a donation of any size. A few dollars to a few thousand will add up to ensuring our ability to create and coproduce innovative productions for Chicago audiences for years to come.

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Lyric

LYRIC OPERA OF CHICAGO

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



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.



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.



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*.

Allan E. Bulley, III

Lyric Opera is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



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. This season,

the Crown Family is a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. 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

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 its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and will be one of the cosponsors of this season's company premiere of *Les Troyens*. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards, and preserve Lyric's history through support of its Archives project.



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.



BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. This season Brent and Katie are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. Brent Gledhill is the Global Head of Investment Banking at William Blair & Company, and a member of the firm's Executive Committee.

Lyric is honored to have him serve on its Board of Directors, Executive Committee and Audit Committee, and as Chairman of the Innovation Committee.



WILLIAM and ETHEL GOFEN

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



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 **JENNER & BLOCK** 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*.





THE RICHARD P. AND SUSAN KIPHART FAMILY

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. 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. This season, Kirkland & Ellis LLP is the Lead Corporate sponsor of

Linda K. Myers

the *Chicago Voices* Gala Benefit.

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.



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

Robert H. Malott

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.



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*.

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

THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres; the centerpiece of the initiative was Lyric's mainstage world premiere of Bolcom's *A Wedding*. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. During the 2012/13 season, the Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for 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 supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric Opera, where the Trust will support 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, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. From 2000-2008, the Morse Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park.

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Fantasy of the Opera, 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 Symposia 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.



Jerry and Elaine Nerenberg

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 will,

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.



Sonia Florian

NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having subscribed to Lyric for more than four 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. This season John and Alexandra are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. 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
Investments



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 Chairman of the Board of Directors, 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 and Head of Global ETFs, PowerShares by Invesco, 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*, and they are generously cosponsoring Lyric's new production of *The Magic Flute* this season. 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.



Joe Tarantino



Tom Andreesen

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 Lyric 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. This season they are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. 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.

Carol and William Vance



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) 827-5675.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of January 16, 2017.

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AILYN PÉREZ soprano
MICHAEL SPYRES tenor
THE LYRIC OPERA ORCHESTRA & CHORUS

Plácido Domingo is a legend unlike any other opera star, and Lyric Opera is celebrating his unparalleled talents with a performance highlighting his acclaimed artistry. The evening will include Act Two of Verdi's *La Traviata* and a selection of popular opera arias and duets from the Italian and French repertoire.

Celebrating Plácido is generously made possible by Exclusive Sponsor
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Sunday, April 23, 3:00pm
Itzhak Perlman in Recital

FEATURING

ROHAN DE SILVA pianist
Program to include works by
BRAHMS and PROKOFIEV

Itzhak Perlman's Lyric Opera debut was a sensation — and he returns to Lyric for his only Chicago appearance of the season. You'll be able to savor every stunning note as his Stradivarius sings, thanks to large-screen video enhancement of his performance.

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Jonathan Johnson (left) as Rodriguez and Alec Carlson as Juan in this season's production of Don Quichotte.

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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 or 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.
- Noises from the lobby may disturb patrons in the auditorium during a performance.

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

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Buy tickets online any time via Lyric's website:

www.lyricopera.org

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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 predetermined 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.



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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 Theatre contains seating that is accessible to persons in wheelchairs, as well as seats

with removable armrests. The Opera House has automatic door-openers on exterior doors, and accessible drinking fountains and public telephones. A TTY phone is available in the Box Office for outgoing calls only.



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.

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.

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

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Photography and/or audio and video recording of any kind 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-performance spaces in the house, as well as in the house itself, but not during the performance.

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Thank you again for joining us at Lyric Opera of Chicago!



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Lyric

Wonder at the art-deco beauty of the Ardis Krainik Theatre, enjoy an up-close-and-personal view of the orchestra pit, and see where the magic happens backstage.

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UPCOMING REBROADCAST DATES AND TIMES

May 20: *Das Rheingold* | Wagner

May 27: *Lucia di Lammermoor* | Donizetti

June 3: *Les Troyens* | Berlioz

June 10: *Don Quichotte* | Massenet

June 17: *The Magic Flute* | Mozart

June 24: *Norma* | Bellini

July 1: *Carmen* | Bizet

July 8: *Eugene Onegin* | Tchaikovsky

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