

Lyric

2016|17 SEASON

LES
TROYENS
Berlioz

Lyric

Lyric

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THE BRUSSELS GALLERY

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LYRIC AUDIENCE'S MEMORIES, pp. 12-16



TODD ROSENBERG

TODD ROSENBERG

On the cover: The renowned Greek actress Katina Paxinou (1900-1973), photographed by George Hoyningen-Huene in 1943, the year she won an Academy Award as Best Supporting Actress for her film debut in For Whom the Bell Tolls. A superb tragedienne onstage, she acted in classical Greek theater during her years as a member of the National Theatre of Greece. © Horst , photo: courtesy Staley/Wise Gallery.

Lyric

From the General Director

One of opera's supreme masterpieces, Hector Berlioz's *Les Troyens*, has arrived at Lyric at last – a momentous occasion, to say the least. Bringing this work to our stage has been an extraordinarily complex endeavor, to which every area of the company has contributed significantly.

Few operas are built on a scale as grand as *Les Troyens*. It stands with Rossini's *Guillaume Tell*, Strauss's *Die Frau ohne Schatten*, and Prokofiev's *War and Peace*, each a true epic in terms of the performing forces required, the impact of the theatrical spectacle, and the challenges of the major roles.

If you've previously enjoyed the works of Berlioz only in the concert hall, *Les Troyens* will memorably confirm in your "mind's ear" that the musical world he presents to us is an unmistakably individual one. His melodic gift reaches extraordinary heights of eloquence, while his imagination as an orchestrator gives a sensuous pleasure that precious few composers in the history of music have matched.

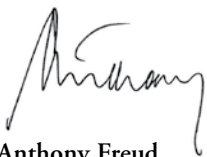
In *Les Troyens*, the revelation for those already familiar with the concert works of Berlioz will be his brilliance as a musical dramatist. Passionately devoted to Virgil's *Aeneid*, he composed this operatic homage to it like a man possessed. As a result, at every moment we're reminded that the siege of Troy and the events surrounding it constitute one of the most powerful, influential narratives in Western culture. Not only Berlioz has been consumed by this story; it has been explored countless times in a very wide range of art forms, from ancient murals to 21st-century movies.

I'm particularly struck by the tremendous vividness with which Berlioz captures the contrasting worlds presented in the opera's two parts: ruined Troy under siege giving way to the peace and prosperity of Carthage and the sensuality of the relationship between Dido and Aeneas. The choral writing in the first part is extraordinarily evocative and moving, but so are the remarkable arias for the three central characters. Altogether this is simply an incomparable score, and – speaking purely as an audience member – I've always felt privileged whenever given an opportunity to hear it in a live performance.

It would be impossible to consider a production of *Les Troyens* without a conductor and director capable of bringing to the work the interpretive intelligence it requires. We're deeply fortunate that our music director, Sir Andrew Davis, is such a distinguished Berlioz interpreter. *Les Troyens* has been at the top of his "wish list" at Lyric from the moment he became music director 16 years ago. With this production he renews a collaboration with a uniquely insightful director, Tim Albery, following their stunning work on *Tannhäuser* at Lyric two seasons ago.

We also couldn't contemplate *Les Troyens* without three protagonists whose vocal, musical, and dramatic gifts equal the demands of their formidable roles. A trio of Olympian stature will be onstage at Lyric, and we present them with enormous pride. We can fully expect each of these artists – Christine Goerke (Cassandra), Susan Graham (Dido), and Brandon Jovanovich (Aeneas) – to score a considerable triumph.

We're thrilled to have reached this important milestone in the history of Lyric. All signs point to a production of *Les Troyens* that Chicago will remember for many years to come.



Anthony Freud
General Director, President & CEO
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STEVE LEONARD

Lyric

From the Chairman

The 2016-17 season here at Lyric Opera of Chicago is off to a great start, and I predict it will be one of the most exciting in recent memory. My wife and I are looking forward to every production, and I hope you are, too.

I was particularly excited by the launch of the new *Ring* cycle with *Das Rheingold*. It was truly another example of Lyric at its best: a profound, transformative experience based on world-class performances from the cast and orchestra and an engaging and entertaining set design that used every theatrical trick in the book. The fact that we're producing a brand-new expression of the *Ring* makes me very proud of the artistic choices we make at Lyric, and based on the enthusiastic response from both our audience and from music critics around the world, we have created something very special.

As was true with both *Das Rheingold* and *Lucia*, it's likely that the production you're enjoying tonight is benefiting from our ambitious stage-improvement project, the first step of which was implemented over the summer. Three new stage lifts, a turntable, and 16 new point hoists are fundamental to this season's new productions of *Das Rheingold*, *Les Troyens*, and *The Magic Flute*. None of these productions would have been possible were it not for that initial investment. Over the next two years we will see the second phase of the project, including additional stage lifts and point hoists, plus various other crucial capabilities that 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.

Many of our longtime contributors and subscribers voice a special fondness – even a sense of loyalty – for the seats they've enjoyed at Lyric for years, seats that perhaps their parents enjoyed and passed down to them. In many cases they've memorialized their fondness of those seats by naming them, giving a contribution to Lyric to “claim” that seat, if you will. We have seats throughout the Ardis Krainik Theatre, from the main floor to the boxes and the upper balcony. We hope you'll take advantage of our “Name a Seat” program – it's a wonderful way to leave your own permanent legacy at Lyric.

It's not just our longtime audience members, but also those of the next generation, that we cultivate at Lyric. As we all know, “Millennials” have many more opportunities for entertainment and cultural consumption than ever before. In achieving our goal of continually attracting and engaging younger audiences, we've moved in a big way into 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! These are some of the ways that I, along with many other fans of Lyric, use media channels to remind us how valuable and exciting the Lyric experience is.



TODD ROSENBERG

A handwritten signature in black ink, appearing to read "D Ormesher". The signature is fluid and cursive, written on a white background.

David T. Ormesher

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

THE AUDIENCE SPEAKS: PART 2

Edited by Roger Pines

AN ARTS EXPERIENCE THAT HAS EVERYTHING

Opera is magic! It is a world where I can escape from my everyday life and watch amazingly staged, tragic dramas and whimsical fairy tales come alive before my very eyes. Wagner, Mozart, and Verdi's melodies and orchestrations are expertly interpreted by Lyric's talented orchestra and chorus and some of the finest opera singers in the world. I love the red-carpet glitz and glamour of opening nights, as the opera house is full of excited anticipation about the evening's event that is about to unfold.

Lyric is a place where people of all kinds come together to enjoy what we all have in common, the love of beautiful music. Through a combination of pre-opera lectures and the translated surtitles, I am able to increase my comprehension of what the composer is trying to communicate to me.

I feel so grateful that I have the opportunity to enjoy this glorious art form. My sincere thanks to *everyone* at Lyric for all the wondrous musical pleasure you have given me over the past many years!

Gloria Etes
(Crystal Lake)

Thank you for these lovely words, Gloria. All of us at Lyric are always delighted to read this kind of response to the experience of attending a performance at the Civic Opera House. It means a very great deal to us, and it inspires us throughout each season to do all we can to present opera that deserves the enthusiasm and support you and so many others have shown. Enjoy the rest of the season!

Anthony Freud
General Director, President & CEO, Lyric Opera of Chicago



For the first time in the Lyric program, we've given Lyric audience members a chance to reveal what draws them to opera in general, and to Lyric in particular. If you'd like to contribute to the series, send your comments to: MyLyricMemories@lyricopera.org



TODD ROSENBERG

Micheal Corbin was particularly impressed by Lyric's Don Giovanni (2014-15) and portrayals by Thomas Hampson (Simon Boccanegra, 2012-13) and Marlis Petersen (with Wolfgang Schöne in Lulu, 2008-09).



DAN REST



DAN REST

INCOMPARABLE MOZART, AND MORE

As a 40-year subscriber and passionate lover of opera, I am happy to say that over the years Lyric has, time and time again, provided me with many transcendent evenings of outstanding opera production and performance. No one expects that every performance will rise to a level of near perfection, but when it does, it becomes an indelible memory and wonderful validation of the power of opera. The 2014 production of *Don Giovanni*, directed by Robert Falls, was one such performance. That evening brought together great singing, acting, set design, and stage direction to create an incomparable performance of Mozart's masterpiece.

Who could forget Thomas Hampson's towering performance as Simon Boccanegra during the 2012-13 season? And one of my greatest evenings at Lyric occurred in 1999 when the company assembled Renée Fleming, Natalie Dessay, and Jennifer Larmore on the same stage in Handel's *Alcina*. The glory of those three singers left me breathless. And then there was the Jane Eaglen/Ben Heppner *Tristan und Isolde* of that same season. Or what about Marlis Petersen as Lulu during the 2008-09 season, in a production that was as theatrical as it was operatic, bringing Alban Berg's challenging piece completely to life?

Thank you, Lyric Opera of Chicago, for being one of the great cultural institutions on the third coast.

Micheal Corbin
(Chicago)

The 2013 production of Oklahoma! that so delighted Charlotte A. Serazio; John Cudia (inset) portrayed Curly, the male lead.

DAN REST (2)



MUSICAL THEATER JOYS

I have so many pleasant memories of outstanding performances at Lyric over the past four and one-half years.

It would be very difficult to encapsulate just one, but here it comes.

The first production that I saw at Lyric in spring of 2012 was Rodgers and Hammerstein’s *Oklahoma!* Taking the train from Milwaukee to Chicago and then dining at The Sara and Peer Pedersen Room before the show and back again at intermission time for dessert. The service was outstanding and the meal delicious.

So very impressed with the main entrance to Lyric and the Grand Hallway.

What can you say about *Oklahoma!*, aside from feeling that you had been transported to and became part of one of the most well-done productions ever? The singing as well as the orchestration were over the top. The sets and costumes were perfect. Everything about this production made me know why Lyric is the best of the best in the Midwest. It was my bright, golden haze on the meadow for that evening!

Charlotte A. Serazio
(Milwaukee)

I felt a special esprit de corps in Lyric’s Oklahoma! All of us onstage were thrilled to be part of the production that marked the start of the company’s American Musical Theater Initiative. At the same time, we got such a kick out of performing together in one of the most captivating shows ever written for Broadway. Your comments exemplify the wonderful response we felt from the audience, for which we were all enormously grateful. Thank you, Charlotte!

John Cudia
(Curly in *Oklahoma!*)

My most exciting evening at Lyric was seeing my eight-year-old granddaughter performing in

The King and I. Not only is Lyric a beautiful theater, but *The King and I* is one of my favorite musicals. Thank you, Lyric, for not only giving us breathtaking operas, but also for giving us productions of some of the most classic Broadway musicals. Lyric is truly a theater for everyone.

Susan Ackerman
(Chicago)

Susan Ackerman’s granddaughter, Sophie Mieko Ackerman, in her costume for Lyric’s production of The King and I.

AN UNANSWERABLE QUESTION

I think most folks would agree that there are some questions that are unanswerable, and there are some questions that can be answered quite simply.

The question “Why Do I Love Opera?” cannot be answered, at least not by me! What is it about a few minutes of Puccini, Strauss, Verdi, Mozart, or Wagner that causes such a strong emotional response? How can those same exact passages reduce some of us to tears and elicit a “Can’t you turn that down?” from those near and dear? It certainly is not hereditary (too many examples here to mention and I know you are thinking of half a dozen right now), it is not connected to appreciation or knowledge of music in general, and it is not cultural. Good question; no answer.

If by some chance you are still reading, you clearly fall into the opera- addict bunch and you can easily rattle off a million reasons why you love Lyric. Lyric is perfection to those who need opera to survive... it is traditional but edgy, jarring yet comforting, exotic and familiar, but mostly exceptional and rewarding. It is a perfect place to return year after year and also to bring your favorite newbies.

Russell Lipari
(Shorewood)



SHARING OPERA WITH FAMILY

The three of us dressed for the evening. Granddaughters, ages 10 and 16, holding our tickets, arriving at the beautiful iconic architectural splendor of Lyric Opera. Entering through the gleaming polished doors. The rising columns visually guiding us to the awe of the ceiling, and at the end of this first floor stands the rising stairway!

As we walk through, Elyse Catherine points to the opera glasses – can she have them? Yes! She then demonstrates, with a flip of the wrist and a proper pose...this new treasure, and puts on a beautiful smile.

Three times we have now come – *Cinderella*, *Carousel*, *The Sound of Music*. We look at what this performance is offering us to purchase and take home for a remembrance...

How this brings back the time when my father brought me here to Lyric as a young girl! The joy and the wonder of a special, special evening. *Carmen* – my favorite of all! My granddaughters are now the fourth generation, and I get to relive all my memories and create new ones for them. Will they pass this on to our fifth generation?

Smiling and filled with anticipation, clutching our newly-made purchases and me clutching the past and present in my mind.

We slide into our seats.

How do you describe this dimly lit, ruby-toned soaring space? The gently sweeping balconies, the seats below, all leading to the impossibly tall, softly and gently hanging draperies of the stage. Interrupted only by the orchestra pit, where the practicing warm-up notes echo throughout...

Ah! The lights blink – the lights dim – the draperies soundlessly part. The performance is here!

Past – Present – Perfect!

Barbara Becker Schuld
(Lake Geneva, Wis.)



Barbara Becker Schuld's granddaughters, Emily Caroline Dattilo and Elyse Catherine Dattilo, at the Civic Opera House; and a memorable moment from Barbara's favorite opera, *Carmen*, with Denyce Graves in the title role at Lyric, 2005-06 season.

MY MOST SURPRISING MOMENT AT LYRIC



The three productions that particularly fascinated Ronald Primeau's 11-year-old granddaughter: *Madama Butterfly*, *La traviata*, and *Porgy and Bess*.

My most surprising moment at Lyric was enjoying my granddaughter's fascination with *Madama Butterfly*, *La traviata*, and *Porgy and Bess*. She was 11 at the time; Lyric reduced prices for audience members under 17 made a future subscriber my guest. In addition to loving the music and acting, she was perplexed by Violetta's excessive drinking, puzzled over how and when she and Alfredo might get back together, questioned Butterfly's turning her back on her relatives, and found *Porgy and Bess*'s tunes as great as her favorites on radio. Thanks, Lyric!

Ronald Primeau
(Mt. Pleasant, Mich.)



(top) Greg Paprocki and his daughter, Veronika Paprocka, at Lyric;
(bottom) Veronika enjoying a treat at the Florian Opera Bistro during intermission.



I started going to the opera in high school. My dad would buy four operas and then would take his children one by one to Lyric. This was a very special treat, and an amazing opportunity to spend time with my dad. The highlight of the trip would be intermission; he would take us to the café and we could order whatever dessert we wanted. I will remember the music of the nights and the fun that I had with my dad, but the treat was always such a special moment. I love that Lyric was a place that I could spend time with my dad and he could spend time with each of his children – and we could each get a sweet treat to complete the night.

Veronika Paprocka
(St. Catherine University, St. Paul, Minn.)



Rachel Blunk heard Aida at Lyric at the age of six.

In 1988 my parents had tickets to see Verdi's *Aida* at Lyric. My mother, a professional vocalist herself, was unable to attend that evening. Although I had clearly stated that

I would be happy to accompany him to this opera, my father called around to see if anyone wanted the extra ticket. To my delight, no one else was available, and a sitter had already been secured for my little sister. After much pleading, my father relented and took his six-year-old daughter to see *Aida* at Lyric. I was thrilled to put on that frilly peach dress and do something as adult as attending the opera.

As I followed another patron up the stairs to our seats, her long black cape began shedding large black feathers onto the ruby carpet, and I knew I was in my element. When the house lights dimmed and the stage lights brightened, I was blown away by the colors and staging of the opening scene. Unfortunately, I barely made it past the messenger's arrival in Act One, scene one. Nevertheless, this experience was absolutely most exciting at Lyric, and instilled in me a lifelong love of opera.

Rachel Blunk
(Chapel Hill, N.C.)

SAVORING A NEW DISCOVERY

As an operagoer for over 50 years and a longtime Lyric subscriber, I especially look forward to something brand new. I am so appreciative that Lyric brought us such a brilliantly conceived and directed production of *The Passenger*. The libretto carefully delineated more characters than one usually sees on an opera stage, and the brilliant music helped to individualize them. Yes, the story is rough going (and I am not sure I would like to see it again soon), but *The Passenger* uses music to transmit the idea that the victims of the Holocaust were human and valuable – an important lesson for today when persons of a different religion from us, or immigrants, are demonized and blamed for every conceivable problem.

At the end of the opera, Amanda Majeski's final beautiful aria projected both sadness and hope. Her heartfelt, incandescent singing, seemingly without artifice, directly touched the heart – a thrilling achievement. This is what opera is all about, describing as it does the human condition in all its complexities, and through music, encouraging us to lead lives of the highest morality.

Jody Raphael
(Oak Park)

Thank you, Jody, for such a beautiful recollection of The Passenger. It was an unforgettable experience for all of us who were involved in the production, and I feel very privileged to have been a part of it. We were hoping that it would have a powerful, enduring impact on the audience. I'm thrilled to know that you were so moved by it.
Amanda Majeski, soprano
(Marta in *The Passenger*)

Amanda Majeski as Marta,
with Daveda Karanas as
Liese, in Lyric's production of
The Passenger (2014-15).





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This gracious 2-story brick Colonial home welcomes you with its courtyard entrance and beautiful finishes! Gourmet Kitchen features maple cabinetry, Granite Island, SS appliances, stone backsplash & built-in pantry. Spacious eat in area with access to brick paver patio showcases the 300 deep magnificent & lushly landscaped yard. Large Family Room with fireplace is open to Kitchen for great entertaining! Elegant Dining & Living Room with custom drapery. French doors lead to private Office. Expansive Mud Room includes built-in closets, Cubbies, double refrigerator, beverage/wine fridge, cabinets & granite counters. Stunning Master Suite features a sitting area overlooking the gorgeous outdoor grounds. Luxurious Master Bath with vaulted ceilings, double travertine vanity, Jacuzzi & large stone shower. Four additional Bedrooms & three additional Baths on 2nd floor. Enjoy kid friendly Basement with stage & disco lights, Game Room, Rec Area, 6th Bedroom & full Bath. Great location & schools!



1425 Country Lane, Deerfield

This gracious brick Colonial home welcomes you to expansive open living space with all the amenities you are looking for! Professionally designed gourmet Kitchen showcases a built-in Refrigerator, professional Cooktop, Double Oven, large granite Island, custom Cabinets with under-mount lighting & spacious eating area. Enjoy elegant Dining Room & Living Room with designer cove ceiling. The large Family Room features a brick fireplace with French doors leading to private Office. Spacious Master Suite with 2 large walk-in closets & luxurious Master Bathroom features heated floors, Jacuzzi tub & steam spa shower with body jets. Second floor Bonus Room adds great space! Huge finished Basement includes expansive Recreational Area with surround sound, Art Room with chalkboard, sink & beverage refrigerator, 5th Bedroom, full Bath & large Storage Room. Spacious Mud Room & 3 Car Garage. Enjoy oversized backyard w/ Patio, professional landscape lighting & sprinkler system. Great location & Schools.



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Lyric



"The Trojan Horse," a painting by Peruvian abstract surrealist Pedro Fuertes (1958-)

Lyric Premiere

Hector Berlioz

Les Troyens

New Lyric Opera production generously made possible by:



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LES TROYENS

Synopsis

Part 1: The Taking of Troy

The city of Troy after ten years of siege

ACT ONE

ACT TWO

Intermission

Part 2: The Trojans at Carthage

The newly built city of Carthage

ACT THREE

ACT FOUR

Intermission

ACT FIVE

ACT ONE

The Trojans are ecstatic to discover that the Greeks have apparently abandoned the siege of their city and sailed away. A huge wooden horse has been left outside the city gates, and everyone assumes this is an offering the Greek army has made to Pallas Athena, the Goddess of Wisdom.

Cassandra, daughter of Troy's king, Priam, is beset by visions of destruction threatening Troy, and laments that her father and the people will not listen to her warnings. Cassandra's betrothed, Chorus, cannot convince her to join in the people's celebrations. Instead she begs him to leave Troy before disaster strikes, but he refuses.

King Priam and Queen Hecuba lead the people in thanking the gods for the departure of the Greeks. Everyone is shocked at the despair of Andromache, the grieving widow of the fallen hero Hector. Then Aeneas, a Trojan warrior, brings awful news: the priest, Laocoön, believing the wooden horse was some kind of trick, pierced it with his spear and urged the Trojans to burn it, but moments later two sea serpents devoured him. Thinking that the serpents

are a sign of Pallas Athena's anger at Troy's rejection of her gift, Aeneas leads the people to bring the horse into the city, despite Cassandra's terrified feelings of foreboding.

ACT TWO

That night the ghost of Hector comes to Aeneas. He tells him that Greek soldiers have poured out of the wooden horse to take the city, that Troy is burning, and that Aeneas must escape to found a new city in Italy.

Cassandra convinces the terrified Trojan women that they must commit suicide, rather than be defiled and enslaved by the Greeks. When enemy soldiers appear, Cassandra and her companions kill themselves, consoled by the knowledge that Aeneas has escaped and that he will build a new Troy.

ACT THREE

The people of Carthage proclaim their devotion to Dido, their queen. She thanks them for their achievements in building a new city, while warning them that they face new threats from the neighboring King Iarbas, who is trying to force her into marriage. Anna, Dido's sister, urges the reluctant queen, a widow, to fall in love again and provide Carthage with the king it needs.

A group of foreigners come to seek refuge in Carthage, just as King Iarbas begins his threatened invasion of Carthage. The foreigners' leader reveals that he is Aeneas, and offers to help Dido defend her city. Leaving Ascanius, his son, in her care, he and his men go into battle alongside the Carthaginians.

ACT FOUR

Having defeated Iarbas's army, Aeneas has remained in Carthage. He and Dido have fallen in love.

Anna dismisses the fears of Narbal, Dido's chief adviser, who sees the queen giving

herself up to pleasure and ignoring her duties, and who is well aware that Aeneas is destined to leave for Italy. Anna however is certain the lovers will marry and rule Carthage together.

Anna has arranged an entertainment to delight the lovers, but Dido is restless and nothing pleases her. She asks Aeneas to finish telling the story of Troy's last days. He tells her how Andromache, Hector's widow, finally agreed to marry the Greek prince who captured her at the fall of Troy. Dido feels that Andromache's example releases her from her vow to stay faithful to the memory of her dead husband. Left alone under the night sky, Dido and Aeneas rejoice in their love.

ACT FIVE

Hylas, a young Trojan sailor, longs for his homeland, but most of the Trojans are impatient to set sail for Italy.

Aeneas has told Dido he must leave, but, still passionately in love, he dreads the final farewell. He is visited by the ghosts of Cassandra, Chorus, Hector, and Priam, who order him to depart at once to found the new Trojan state.

Dido is enraged and in despair at the reality of Aeneas' leaving. When he begs her to understand that although he loves her, he has no choice but to obey the gods, she curses him.

Once Aeneas has gone, Dido orders a pyre built in order to burn the gifts she and Aeneas have shared since his arrival in Carthage. Left alone, Dido prepares for death and bids farewell to her city.

The pyre is ready to be burned. In her despair, the queen prophesies the coming of a general from Carthage, Hannibal, who will one day take her revenge on Rome and Aeneas. Then, to everyone's horror, she stabs herself. Envisioning Carthage destroyed by Rome, she dies crying "Rome...Rome... eternal," as her people curse Aeneas and his descendants.

Lyric

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- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.
- The performance will last approximately five hours.

Lyric Opera Premiere

New Production

Hector Berlioz

LES TROYENS (THE TROJANS)

Part 1: The Taking of Troy

Characters:

Priam, king of Troy DAVID GOVERTSEN^{oo}
Hecuba, wife of Priam CATHERINE MARTIN*
Cassandra, daughter of Priam CHRISTINE GOERKE
Ghost of Hector, son of Priam killed in the war BRADLEY SMOAK^o
Andromache, widow of Hector HOLLY CURRAN*
Helenus, son of Priam COREY BIX
Aeneas, a Trojan warrior BRANDON JOVANOVI^h
Ascanius, son of Aeneas ANNIE ROSEN^o
Panthus, a Trojan warrior PHILIP HORST
Trojan soldier TAKAOKI ONISHI^o
Chorebus, a Phrygian warrior, fiancé of Cassandra LUCAS MEACHEM
Greek Captain PATRICK GUETTI^o

Part 2: The Trojans at Carthage

Characters:

Dido, queen of Carthage SUSAN GRAHAM
Anna, sister of Dido OKKA VON DER DAMERAU
Narbal, Dido's minister CHRISTIAN VAN HORN^{oo}
Iopas, a poet MINGJIE LEI^o
Aeneas BRANDON JOVANOVI^h
Ascanius ANNIE ROSEN^o
Panthus PHILIP HORST
Hylas, a young Trojan JONATHAN JOHNSON^o
First Trojan soldier KENNETH NICHOLS
Second Trojan soldier NIKOLAS WENZEL*
Ghost of Priam DAVID GOVERTSEN^{oo}
Ghost of Chorebus LUCAS MEACHEM
Ghost of Hector BRADLEY SMOAK^o
Ghost of Cassandra CHRISTINE GOERKE
Ghost of Hecuba CATHERINE MARTIN*

Dancers: Shannon Alvis, Leah Barsky, Liam Lacy Burke*, Holly Curran*, Ethan R. Kirschbaum*, Weston Krukow*, Demetrius McClendon, Hayley Meier*, Jacqueline Stewart*, Maleek Washington*

Conductor SIR ANDREW DAVIS

Director TIM ALBERY

Set and Costume Designer TOBIAS HOHEISEL

Lighting Designer DAVID FINN

Projection Design ILLUMINOS*

Chorus Master MICHAEL BLACK

Choreographer HELEN PICKETT*

Ballet Mistress AUGUST TYE

Wigmaster and Make Up Designer SARAH HATTEN

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Projected English Titles ROGER PINES

* *Lyric Opera debut*

^o *Current member, Ryan Opera Center*

^{oo} *Alumnus, Ryan Opera Center*



CHRISTINE GOERKE

(*Cassandra*)

Previously at Lyric:

Title role/*Elektra*
(2012-13).

The American soprano is internationally celebrated for many of opera's most formidable roles, including Brünnhilde (Houston, Toronto), Turandot (Philadelphia, New York), Elektra (Detroit, London, Warsaw, Houston), and Ariadne (Glimmerglass, Santiago, Houston). In addition to Turandot at the Metropolitan Opera and Opera Philadelphia, her recent stage appearances include Leonore/*Fidelio* (Cincinnati) and the title role/*Daniel Catán's Florencia en el Amazonas* (Washington). She scored a triumph at the Amsterdam Concertgebouw in her first Dyer's Wife/*Die Frau ohne Schatten*, subsequently reprising the role with similar success at the Met. Goerke has appeared on many other major opera stages worldwide, among them London's Royal Opera, the Deutsche Oper Berlin, the Opéra National de Paris, and Madrid's Teatro Real. Goerke has been featured on Grammy Award-winning recordings of Vaughan Williams's *A Sea Symphony*, Robert Spano conducting (Best Classical Recording and Best Choral Performance) and Britten's *War Requiem*, Robert Shaw conducting (Best Choral Performance). The soprano initiated her ascent to prominence with great successes in *Iphigénie en Tauride* (Glimmerglass Festival, New York City Opera, CD) and as Mozart's Donna Elvira (Met, Seattle, Paris, Tokyo), Donna Anna (Covent Garden, Tokyo), Elettra and Vitellia (both in Paris). She is a past winner of the prestigious Richard Tucker Award. *Christine Goerke is sponsored by the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.*



SUSAN GRAHAM

(*Dido*)

Previously at Lyric:

Seven roles since 1989-90, most recently Marguerite/*La damnation de Faust* (2009-10); title role/*Iphigénie en Tauride* (2006-07); title role/*Der Rosenkavalier* (2005-06).

Closely associated with French repertoire, the internationally celebrated American mezzo-soprano has triumphed as Dido at Paris's Théâtre du Châtelet (DVD), the Metropolitan Opera, and San Francisco Opera. Another specialty, Gluck's *Iphigénie en Tauride*, has been a great success for Graham at the

Met, Salzburg (CD), Madrid, San Francisco, London, Paris, and Toronto. Her affinity for French roles also encompasses Béatrice (Santa Fe, CD), Charlotte (Met, St. Louis, Amsterdam, Paris, DVD), the title role/*Chéruubin* (Covent Garden), and Offenbach's Grande-Duchesse (Santa Fe). Graham's Baroque roles include most recently Sycorax/*The Enchanted Island* (Met). Acclaimed new roles in recent seasons include Mrs. Anna/*The King and I* (Châtelet), Countess Geschwitz/*Lulu* (Metropolitan Opera), and Orlofsky/*Die Fledermaus* and Clairon/*Capriccio* (both at The Santa Fe Opera). Among the many highlights of the Texas native's 2016-17 season are Mrs. De Rocher/*Dead Man Walking* (role debut, Washington National Opera), a selection of Canteloube's *Chants d'Auvergne* with the Philadelphia Orchestra, and an American recital tour with her regular partner, pianist Malcolm Martineau. A favorite of the world's leading orchestras, Graham makes regular appearances with the New York Philharmonic, Boston Symphony, Orchestre de Paris, and London Symphony Orchestra. Among the highlights of the Grammy winner's varied discography is a new recital, "Vixens and Viragos," featuring 14 composers, from Purcell to Sondheim.



BRANDON JOVANOVIĆ

(*Aeneas*)

Previously at Lyric:

Five roles since 2009, most recently Walter/*The Passenger* (2014-15); Prince/*Rusalka* (2013-14); Bacchus/*Ariadne auf Naxos* (2011-12).

The American tenor, who returns to Lyric later this season as Don José/*Carmen*, is renowned for his remarkable stylistic versatility, extending to works of Wagner (*Lohengrin* – San Francisco Opera, *Die Meistersinger von Nürnberg* – San Francisco Opera, Opéra National de Paris); Massenet (*Werther* – Opéra de Lille); Puccini (*Madama Butterfly* – LA Opera, Santa Fe Opera, Stuttgart State Theater, Opéra Toulon, *Tosca* – Cologne Opera, Canadian Opera Company, Seattle Opera); Strauss (*Ariadne auf Naxos* – Bavarian State Opera, Lyric Opera, Boston Lyric Opera); and Janáček (*Jenůfa* – Bavarian State Opera, Angers-Nantes Opera, *Katya Kabanova* – Lyric). Among Jovanovich's performances during the current season are *Lohengrin* (Zurich, where the tenor is a great favorite), Sigmund (Berlin), Sergei/*Lady Macbeth of Mtsensk* (Vienna), and Prince/*Rusalka* (Met). Jovanovich has been exceptionally successful in contemporary opera, including such formidable leading

roles as Hans/Marco Tutino's *Senso* (Palermo, world premiere), Hoffegut/Walter Braunfels's *Die Vögel* (Los Angeles, DVD), Boconnion/Richard Rodney Bennett's *The Mines of Sulphur* (Glimmerglass Festival, CD), Bill/Jonathan Dove's *Flight* (St. Louis), and Levin/David Carlson's *Anna Karenina* (Miami world premiere, St. Louis, CD). Recent concert appearances include *Wozzeck* (Philharmonia Zurich), *Tosca* (Act One with the Boston Symphony Orchestra at Tanglewood), and the *Missa Solemnis* (San Francisco Symphony).



LUCAS MEACHEM

(*Chorebus*)

Previously at Lyric:

Four roles since 2006, most recently Marcello/*La bohème* (2012-13); Demetrius/*A Midsummer Night's Dream* (2010-11); Valentin/*Faust* (2009-10).

Highlights of the acclaimed American baritone's recent performances include Doctor Malatesta/*Don Pasquale* (San Francisco), the title role/*Don Giovanni* (Dresden), and Count Almaviva/*The Marriage of Figaro* (Toulouse). Having begun his career as an Adler Fellow at San Francisco Opera (where his most prominent roles have included Fritz and Frank/*Die tote Stadt*, Olegin, Papageno, Count Almaviva, Don Giovanni, and Figaro), Meachem is now sought after on major stages worldwide. He is closely associated with such roles as Rossini's Figaro (Oslo, London, Vienna, San Diego), Marcello (London, Kansas City), and Count Almaviva (Toulouse, Denver, London). He toured with Anna Netrebko in highly praised concert performances as Ibn-Hakia/Tchaikovsky's *Iolanta* to 15 of Europe's most important musical centers during 2013 and 2015. Additional concert performances in Europe include the Fauré *Requiem* with the Maggio Musicale Fiorentino under Ozawa, with whom Meachem also performed Wolfram/*Tannhäuser* (Tokyo), *Carmina Burana* (Rome), and a concert with tenor Joseph Calleja for the Haná Opera Festival in Prostějov, Czech Republic. Meachem's concert appearances range from Gilbert and Sullivan (*Iolanthe*, San Francisco Symphony), Fauré (*Requiem*, Florence Maggio Musicale, Pittsburgh Symphony), Zemlinsky (*Lyric Symphony*, St. Louis Symphony), and Orff (*Carmina Burana*, St. Louis Symphony, Accademia Nazionale di Santa Cecilia).



OKKA VON DER DAMERAU

(*Anna*)
Previously at Lyric:
Erda/Das Rheingold
 (2016-17).

The German mezzo-soprano is closely associated with the Bavarian State Opera, where she has been a member of the ensemble since 2010, including annual appearances at the Munich Opera Festival. Among her portrayals with the company are *Ulrica/Un ballo in maschera*, *Magdalene/Die Meistersinger von Nürnberg*, *Mary/The Flying Dutchman*, *Waltraute/Götterdämmerung*, and *Suzuki/Madama Butterfly*. She made her house debut at La Scala as *Charlotte/Die Soldaten* and has also appeared in leading roles with Opera Frankfurt, Deutsche Oper Berlin, and Berlin State Opera. From 2006 to 2010 she was a member of the ensemble at the Hanover State Opera and appeared in the Bayreuth Festival's 2013 and 2014 *Ring* cycles as *Flosshilde* and *First Norn*. The Hamburg native, who debuted with the Chicago Symphony Orchestra under Riccardo Muti earlier this year (*Bruckner's Te Deum*), has also been heard with the Hong Kong Philharmonic (*Grimgerde/Die Walküre*), the Munich Philharmonic (*Mozart's Requiem*), the Bavarian State Orchestra (*Wood-Dove/Schoenberg's Gurrelieder*), Berlin Staatskapelle (*Mahler's Symphony No. 3*), and the Bamberg Symphony (*Beethoven's Symphony No. 9*). This season von der Damerau will also make her Vienna State Opera debut (*Erda/Das Rheingold* and *Siegfried*) and will be featured in Munich in several roles, most prominently *Brangäne/Tristan und Isolde*.



CHRISTIAN VAN HORN

(*Narbal*)
Previously at Lyric:
 Thirteen roles since 2004, most recently *Friar Laurence/Romeo and Juliet*, *Alidoro/La cenerentola* (both 2015-16); *Publio/La clemenza di Tito* (2013-14).

The American bass-baritone, a Ryan Opera Center alumnus, portrayed Berlioz's *Narbal* last season at San Francisco Opera. Other recent successes at SFO include the Four Villains/*Les contes d'Hoffmann*, *Oroveso/Norma*, *Alidoro/La cenerentola*, and *Von Bock/Marco Tutino's La Ciociara* (world premiere). Van Horn has earned acclaim with such major companies as the Metropolitan Opera (*Falstaff*, *La bohème*, each heard in broadcasts internationally), Munich's Bavarian

State Opera, Toronto's Canadian Opera, Rome's Teatro dell'Opera, and the Salzburg Festival. His diverse repertoire encompasses the title role/*The Marriage of Figaro* (heard at Chicago Opera Theater and Stuttgart Opera, CD), *Gessler/Guillaume Tell* (Netherlands Opera), *Banco/Macbeth* (Geneva's Grand Théâtre), *Colline/La bohème* (Paris's Théâtre des Champs-Élysées, Munich, Toronto, San Francisco, Los Angeles, Santa Fe, Baltimore), *Zuniga/Carmen* (Salzburg Festival), and *Zaccaria/Nabucco* (Seattle Opera). Among Van Horn's major credits in contemporary opera are *Tan Dun's Tea* (Santa Fe), *David Carlson's Anna Karenina* (Miami world premiere, St. Louis revival, CD), and most recently the leading role of *Propsero/Joseph Summer's The Tempest* (Boston's Shakespeare Concerts, CD). Prestigious concert engagements include appearances with the Berlin Philharmonic (*Das Rheingold*, released on CD), the Emerson String Quartet (Carnegie Hall), the Chicago Symphony Orchestra, and the Bard Festival.



ANNIE ROSEN

(*Ascanius*)
Previously at Lyric:
Wellgunde/Das Rheingold
 (2016-17); *Noble Orphan/Der Rosenkavalier*, *Edith Thibault/Bel Canto* – world premiere (both 2015-16).

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



MINGJIE LEI

(*Iopas*)
Previously at Lyric:
Benvolio/Romeo and Juliet, *Marschallin's Major Domo/Der Rosenkavalier*
 (both 2015-16).

A second-year Ryan Opera Center member, the Chinese tenor returns to the program after spending much of the summer participating in the Salzburg Festival's prestigious Young Singers Project. Lei completed a professional studies certificate at Philadelphia's Curtis Institute of Music (*Nemorino/L'elisir d'amore*, *Don Ramiro/Cinderella*, many other roles), after earning a master's degree from the Manhattan School of Music (*The Ghosts of Versailles*, *Lucia di Lammermoor*, *Haydn's The Creation*). He returns to Lyric's stage later this season for *Carmen* and *Celebrating Plácido*. Among other important credits are appearances as tenor soloist in *Handel's Messiah* (Carnegie Hall) and *Stravinsky's Pulcinella* (Music Academy of the West), *Jupiter/Semele* (Schwabacher Summer Concert during his tenure with San Francisco Opera's Merola Program), *Don Ottavio/Don Giovanni* (Banff Centre Opera), *Aeneas/Dido and Aeneas* (Beijing's Central Conservatory of Music), and the Royal Herald and Count *Lerma/Don Carlo* (Opera Philadelphia). Lei has received competition awards from the Gerda Lissner Foundation, Opera Index, Inc., Licia Albanese-Puccini Foundation, Giulio Gari Foundation, and the Mario Lanza Institute. *Mingjie Lei is sponsored by Maurice J. and Patricia Frank*.



JONATHAN JOHNSON

(*Hylas*)
Previously at Lyric:
 Seven roles since 2014-15, most recently *Arturo/Lucia di Lammermoor* (2016-17); *Innkeeper/Der Rosenkavalier*, *Raoul de St. Briochel/The Merry Widow* (both 2015-16).

A third-year Ryan Opera Center member and a native of Macon, Georgia, the tenor first appeared in Chicago in *Poulenc's Les mamelles de Tirésias* with the Civic Orchestra, before debuting at Lyric in *Capriccio*. His upcoming performances in the current season include *Rodriguez/Don Quichotte* (Lyric), *Fenton/Falstaff* (San Diego Opera), and *Frederic/The Pirates of Penzance* (Lyric Opera of Kansas City). He recently starred at the Grant Park Music Festival (title role/*Berlioz's The Damnation of Faust*) and debuted at Portland Opera (*Lindoro/The Italian Girl in Algiers*),

the Atlanta Symphony Orchestra, and the New York Philharmonic. The tenor graduated from the University of North Carolina School of the Arts with a master's degree and a Professional Artist Certificate. His leading roles at UNCSA included Ruggiero/*La rondine*, Lechmere/*Owen Wingrave*, Azaël/*Debussy's L'enfant prodigue*, and Fenton/*The Merry Wives of Windsor*. Johnson's other major performance credits include the "Beyond the Aria" series (Chicago's Harris Theater), Ezekiel Cheever/*The Crucible* (Piedmont Opera), and both the title role/*Candide* and Rev. Horace Adams/*Peter Grimes* (Aspen Summer Music Institute). *Jonathan Johnson is sponsored by Mr. and Mrs. William C. Vance.*



PHILIP HORST

(*Panthus*)

Previously at Lyric:

Count Capulet/*Romeo and Juliet* (2015-16); Gamekeeper/*Rusalka* (2013-14).

The American bass-baritone has portrayed Berlioz's Panthus at San Francisco Opera, where he has also appeared as Fritz Kothner/*Die Meistersinger von Nürnberg* and Leporello/*Don Giovanni*. Horst has recently been heard at Seattle Opera (Scarpia/*Tosca*), London's English National Opera (Don Pizarro/*Fidelio*), and Des Moines Metro Opera (Orest/*Elektra*). Important Metropolitan Opera credits include Fourth Gambler/*The Gambler* (company debut), Ostasio/*Francesca da Rimini*, and various roles in *The Nose*, which he also sang in Aix-en-Provence. He has premiered roles in many productions – among them Tortsheiner/Ben Moore's *Enemies*, *A Love Story* (Palm Beach Opera, world premiere), Lieutenant Horstmayer/Kevin Puts's *Silent Night* (Wexford Opera Festival, European premiere), and Doctor/Nicholas Maw's *Sophie's Choice* (Washington National Opera, American premiere). His international presence extends from the New Israeli Opera (title role/*Wozzeck*), Komische Oper Berlin (Tomsky/*Pique Dame*) to Theater St. Gallen and Frankfurt Opera (both as Mandryka/*Arabella*). An alumnus of the Merola Opera Program and Wolf Trap Opera, Horst is a past winner of the Liederkranz Competition's Wagner division, the Metropolitan Opera National Council Auditions, and recipient of the Shouse Career Grant and Marian Anderson Prize for Emerging Classical Artists.



CATHERINE MARTIN

(*Hecuba*)

Lyric debut

The San Antonio native was most recently heard at Washington National Opera (Wellgunde/*Das Rheingold* and *Götterdämmerung*, Grimgerde/*Die Walküre*), Florida Grand Opera, (Adalgisa/*Norma*), Opera Colorado's season-opening production (Amneris/*Aida*), and in her international debut at Dresden's Semperoper. Her close relationship with Houston Grand Opera began with her tenure at the company's renowned Opera Studio (Suzuki/*Madama Butterfly*, Berta/*The Barber of Seville*, Flora/*La traviata*, Anna/*Maria Stuarda*) and continued with return engagements for such roles as Amneris/*Aida*, Flosshilde/*Das Rheingold*, and Waltraute/*Die Walküre*. The mezzo-soprano's world premiere performances include the roles of Sara Miller/D.J. Sparr's *Approaching Ali* and Mary/Jeanine Tesori's *The Lion, the Unicorn, and Me*, both at Washington National Opera. At the Glimmerglass Festival she has portrayed Strauss's Composer and Verdi's Amneris, and with Wolf Trap Opera, Nicklausse/*Les contes d'Hoffmann*, Hermia/*A Midsummer Night's Dream*, and Zaida/*Il turco in Italia*. She triumphed singing the leading role of Sister Helen/*Dead Man Walking* at Dayton Opera. Highlights of the current season include Wellgunde/*Das Rheingold* (Taiwan's National Taichung Theater) and her return to Houston Grand Opera for *Götterdämmerung*. Martin is a former winner in the prestigious National Opera Association Competition.



COREY BIX

(*Helenus*)

Previously at Lyric:

Heinrich/*Tannhäuser* (2014-15).

The American tenor scored a major success last year in *Les Troyens* as Aeneas at San Francisco Opera, where he was also recently heard as Augustin Moser/*Die Meistersinger von Nürnberg*. Other recent performances include Erik/*The Flying Dutchman* (Virginia Opera, Hungarian National Opera), Lenniel/*Of Mice and Men* (Austin Opera), and Bacchus/*Ariadne auf Naxos* (Glimmerglass Festival). This season he returns to Virginia Opera as Max/*Der Freischütz* and joins the Metropolitan Opera roster for *The Flying Dutchman*. Bix made his European debut as the Prince/*Rusalka* (Greek National Opera, where he returned as Oedipus Rex). Subsequent successes include two challenging Strauss roles: Bacchus (Vienna

Volksoper, Badisches Staatstheater Karlsruhe, Glimmerglass Festival, Washington National Opera) and the Emperor/*Die Frau ohne Schatten* (Graz Opera). In concert, he has performed excerpts from *Die Meistersinger von Nürnberg* (Bard Music Festival) and *Die Walküre* (Wagner Society of Washington D.C.), and as the Fourth Jew/*Salome* (Philadelphia Orchestra). An alumnus of The Santa Fe Opera, Florida Grand Opera, the Glimmerglass Festival, and Des Moines Metro Opera apprentice programs, Bix has won awards from the Wagner Society of New York and the George London Foundation (Kirsten Flagstad Award).



DAVID GOVERTSEN

(*Priam*)

Previously at Lyric:

Eight roles since 2011-12, most recently Duke of Verona/*Romeo and Juliet* (2015-16); La Roche and Major-Domo/*Capriccio* (2014-15).

The Illinois-born bass-baritone, a Ryan Opera Center alumnus, attracted attention at Chicago Opera Theater two seasons ago as Death/Ullmann's *The Emperor of Atlantis* and the Peasant/Orff's *Die Kluge*. He also has appeared in the Lyric Unlimited world premiere of Matthew Aucoin's *Second Nature*, as Arkel/*Pelléas et Mélisande* (Chicago Symphony Orchestra) and as soloist in James MacMillan's *Quickening* (Grant Park Orchestra). Among his other Chicago appearances are Don Giovanni (American Chamber Opera), Gianni Schicchi (Main Street Opera), Collatinus/*The Rape of Lucretia* (Chicago Fringe Opera), a soloist in Matthias Pintscher's *Songs from Solomon's Garden* (International Beethoven Festival), and Britten's *Songs and Proverbs of William Blake* (College of DuPage). A former apprentice artist at Central City Opera and The Santa Fe Opera (where he created King Basilio/Lewis Spratlan's *Life Is a Dream*), he was featured last summer in Santa Fe as La Roche/*Capriccio*, having also appeared there as Eiler/Mozart's *The Impresario* and the Bonze/Stravinsky's *The Nightingale*. His concert engagements include *Messiah* (Metropolis Chamber Orchestra) and Bach cantatas (Madison Bach Musicians, Bach Week Festival). He debuted at Carnegie Hall in *Otello*, Riccardo Muti conducting.



BRADLEY SMOAK

(Ghost of Hector)

Previously at Lyric:

Seven roles since 2014-15, most recently Waiter/*Der Rosenkavalier*, General Benjamín/*Bel Canto* – world premiere), First Apprentice/*Wozzeck*, (all 2015-16).

A native of North Carolina and a third-year Ryan Opera Center member, the bass-baritone will also appear in the current Lyric season as the Bandit Chief/*Don Quichotte*, Zuniga/*Carmen*, and Baron Douphol/*La traviata* (for *Celebrating Plácido*). Smoak has been heard with many companies nationwide, with particular success at Opera Theatre of Saint Louis (Colline/*La bohème*, King of Hearts/U.S. premiere of Unsuk Chin's *Alice in Wonderland*, Pirate King/*The Pirates of Penzance*, Masetto/*Don Giovanni*, Antonio/*The Marriage of Figaro*, Second Soldier/*Salome*). He has appeared in concert with the Chicago Symphony Orchestra (*L'enfant et les sortilèges*, *Pelléas et Mélisande*, Esa-Pekka Salonen conducting) and onstage at Boston Lyric Opera (*Les contes d'Hoffmann*), Palm Beach Opera (*Otello*, *Don Giovanni*, *Carmen*), Sarasota Opera (*La bohème*, *The Crucible*), Opera Omaha (*Carmen*, *The Magic Flute*, *Fidelio*), Opera North, Opera Charleston, Opera Roanoke, Annapolis Opera, and DuPage Opera Theatre. Smoak made his international debut at Ireland's prestigious Wexford Festival Opera in *The Ghosts of Versailles* and Donizetti's *Maria Padilla*, returning for Smetana's *The Kiss* and Pergolesi's *La serva padrona*. *Bradley Smoak is sponsored by The Elizabeth F. Cheney Foundation.*



TAKAOKI ONISHI

(Trojan Soldier)

Previously at Lyric:

Paris/*Romeo and Juliet*, Father Arguedas/*Bel Canto* – world premiere (both 2015-16).

A second-year Ryan Opera Center member, the Japanese baritone will perform roles in several upcoming Lyric productions, among them Morales/*Carmen*, Captain/*Eugene Onegin*, and Marquis/*La traviata* (for *Celebrating Plácido*). Onishi has received top awards from the Gerda Lissner International Vocal Competition, the Opera Index, Inc. Vocal Competition, the Licia Albanese-Puccini International Vocal Competition, and the Giulio Gari Foundation Competition. For winning the IFAC-Juilliard Prize Singing Competition in Japan, he received a full scholarship to

attend The Juilliard School, where he appeared in the title role/*Eugene Onegin*, as Count Almaviva/*The Marriage of Figaro*, and in *Don Giovanni*, Rossini's *La scala di seta*, and Sir Peter Maxwell Davies's *Kommilitonen!* (U.S. premiere). In 2014 Onishi created the leading role of The Man/Marty Regan's *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*). Onishi 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

(Greek Captain)

Previously at Lyric:

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. Among his upcoming engagements at Lyric are the Second Armed Man/*The Magic Flute*, Zaretsky/*Eugene Onegin*, and 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* (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.*

Dancers



SHANNON ALVIS

Previously at Lyric:

The King and I, *The Merry Widow* (2015-16); *Carousel* (2014-15).

After nine years performing with Hubbard Street Dance Chicago, Alvis furthered her career in Europe with Nederlands Dans Theater. She has toured internationally and has performed works by many world-renowned choreographers such as Jiri Kylian, Nacho Duato, Ohad Naharin, Crystal Pite, and Twyla Tharp, among others. After giving birth to a little baby girl, Alvis is happy to be sharing her artistry with the Chicago community once again. She is on faculty at the Joffrey academy, and is starting to explore her artistic voice through her own choreography as well.



LEAH BARSKY

Previously at Lyric:

Show Boat, *The Merry Widow* (both 2011-12); *La damnation de Faust* (2009-10).

The German dancer previously performed in *Les Troyens* at the Metropolitan Opera, where she has also been seen in *La sonnambula*, *Rigoletto*, and *Iphigénie en Tauride*. Recent engagements include performances in her specialty, Argentine tango, in Buenos Aires and Off Broadway. Barsky has been featured with the Mark Morris Dance Group (*L'Allegro*), the Romulo Larrea Tango Ensemble (*Tangos from Gardel to Piazzolla*, toured in Quebec, Europe, and throughout America), Westminster Ballet Theatre (*The Nutcracker*), and the Nai-Ni Chen Dance Company (toured in America and Asia). Barsky trained at The Juilliard School, New York State Summer School of the Arts, and American Dance Festival.



LIAM LACY BURKE

Lyric debut

A recipient of training from the University of North Carolina School of the Arts, Interlochen Arts Academy, and Southold Dance Theater, Burke's most recent engagements include *Petal* (Helen Pickett, choreographer, Kansas City Ballet), August Bournonville's *Napoli*, *The Nutcracker*, *Sleeping Beauty*, *Giselle*, Twyla Tharp's *Sweet Fields*, and Martha Graham's *Panorama*. He

has danced internationally at several dance intensives, among them the Gaga Intensive Winter Course (New York, 2016), Royal Danish Ballet Summer School (2014, 15), Bates Dance Festival (Maine, 2013), Studio C Ballet Intensive (2012, 13), and Frequent Flyers Aerial Dance (Colorado, 2012).



HOLLY CURRAN
(Andromache)
Lyric debut

The American dancer's previous operatic experience includes *Tannhäuser*, *Les contes d'Hoffmann*, *Rigoletto*, *Prince Igor*, and

Adriana Lecouvreur (all at the Metropolitan Opera), and *Aida* (Sarasota Opera). A graduate of Philadelphia's Rock School, she has been seen with such companies as the New Chamber Ballet (New York), Ballet Fleming (Philadelphia), Ballet Austin II, Columbia Ballet Collaborative (Columbia University, originating roles in works by Charles Askegard, Josh Prince, Roya Carreras, Alison Cook Beatty, and Richard Isaacs), and the Little Orchestra Society (*Cat/Peter and the Wolf*, New York). Curran's television credits include *Auditioning Dancer/Flesh and Bone* (Starz, 2015), and *Ballerina/Beethoven For All* (national commercial).



ETHAN R. KIRSCHBAUM
Lyric debut

The Oakland, California, native has recently been seen throughout Chicago with River North Dance Chicago, the Chicago Symphony Orchestra (*Welcome Yule!*), and Hubbard Street 2. His international career has brought him to Germany's Saarland State Theater/Donlon Dance Company, The Santa Fe Opera (*Daphne, Platée*), and the Holland Dance Festival. In addition to being current faculty for the Lou Conte Dance Studio's Adult Division, Kirschbaum has been on faculty at The Joffrey Academy, has instructed modern and improvisational dance at Hubbard Street Dance Chicago's Teen Intensive, and was a Junior Division Horton instructor at the Ailey School.



WESTON KRUKOW
Lyric debut

The San Luis Obispo, California native has most recently performed with Smuin Ballet (originated works by Val Caniparoli, Adam Houghland, Helen Pickett) and Amy Seiwert's Imagery, both in San Francisco. His film credits include Comcast Sportsnet's *Baseball* (awarded Northern California Emmy as choreographer), Amy Seiwert's *Barn Dance* (San Francisco Dance Film Festival), and Kevin Jenkins's *Chaplain* (San Francisco, Greensboro, and Tiny Dance film festivals). Krukow performed in Ann Reinking's *Chicago Suite*, George Balanchine's *Four Temperaments*, and Charles Weidman's *On My Mother's Side* at the University of Arizona, and was the Cabaret Champion at the 2014 West Coast Swing US Open in Burbank.



DEMETRIUS MCCLENDON
Previously at Lyric:
La clemenza di Tito,
Parsifal (both 2013-14).

Born and raised in the South Side of Chicago, the dancer began performing at 15 with a hip-hop group at his high school, King College Preparatory. He has danced professionally with DanceWorks Chicago, TU Dance, Owen/Cox Dance Group and as guest artist with the Wylliams/Henry Contemporary Dance, Deeply Rooted, Chicago Repertory Ballet, Minnesota Opera, DanszLoop Chicago, Pursuit Productions, and the Civic Ballet of Chicago. Embracing dance as a spiritual practice, he creates with organizations such as Million Artist Movement and Don't You Feel It Too, using the arts and his passion for teaching and choreographing to liberate bodies, minds, and spirits.



HAYLEY MEIER
Lyric debut

The American dancer has recently been seen with River North Dance, Chicago's C5 Create With No Limits, RPM Productions, and the Chicago Symphony Orchestra's *Welcome Yule!* Christmas production. Meier has frequently danced with the Rochester City Ballet, performing such roles as Lead Russian Girl/George Balanchine's *Serenade*, Lead Female/Gerald Arpino's *Valentine*, and Principal/

Leverett's *The Blood Countess*. The University of Arizona graduate was the recipient of the Norman Willock "I Hope You Dance" Scholarship Award and the Tina Mandel Scholarship for Dance. She also trained at the River North Dance Chicago Summer Intensive and the Timothy Draper Center for Dance Education.



JACQUELINE STEWART
Lyric debut

The Chicago native has most recently performed with the Chicago Repertory Ballet, New York's Artisan Dance Company (*The Nutcracker*), New York's Yin Yue Dance Company, and in the Broadway presentation of *Anastasia*. Stewart is the founder and artistic director of Jaxon Movement Arts, a project-based dance company inspired by current events and urban environments using active collaborations with other artistic mediums. Her film experience includes being an extra on the major motion picture *Public Enemies* and performing as a dancer in the music video *We Are Done* by Mark Atkinson. Stewart graduated with a B. F. A. in dance from the University of Iowa.



MALEEK WASHINGTON
Lyric debut

The Bronx, New York native's international career includes performing with New York's Abraham. In.Motion, Montréal's Company Flak, and Washington D.C.'s CityDance Ensemble (tour to Dubai, Moscow, Stockholm, Ramallah). He has been seen at the Metropolitan Opera in *Die Fledermaus*, and at New York's McKittrick Hotel performance space in *Sleep No More* (a reimagining of *Macbeth*). On television, Washington was seen on *Good Morning America* dancing for Sia's song "Reaper." An alumnus of LaGuardia School of Performing Arts and Boston Conservatory, Washington has also trained at Springboard Danse Montréal, Jacob's Pillow, and The Ailey School and Dance Theater of Harlem.



SIR ANDREW DAVIS
(Conductor)
Previously at Lyric:
53 operas since 1987, most recently *Das Rheingold* (2016-17); *Bel Canto* – world premiere, *The Merry Widow* (both 2015-16).

Lyric's internationally renowned music director will also lead this season's production of *Don Quichotte*. The British conductor's busy schedule also includes recordings and concerts with the Bergen Philharmonic, as well as his return to the Melbourne Symphony Orchestra (where he is chief conductor) and the major orchestras of Cleveland, Berlin, and Liverpool. Highlights earlier this year include performances with the MSO and the Detroit, Frankfurt Radio, and Toronto symphony orchestras. Maestro Davis is former music director of Glyndebourne Festival Opera and currently conductor laureate of both the BBC Symphony Orchestra and the Toronto Symphony Orchestra. His operatic successes include productions at such major international companies as the Metropolitan Opera, Covent Garden, and La Scala; the Bayreuth and Edinburgh festivals; and the leading houses of San Francisco, Munich, and Santa Fe. Sir Andrew has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, Berlin, Amsterdam, Rotterdam, and London. A vast discography documents Maestro Davis's artistry, with recent releases including a greatly acclaimed performance of one of his longtime specialties, Elgar's *The Dream of Gerontius*, as well as individual discs devoted to the works of Berlioz, Strauss, and Sir Arnold Bax. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Music Director Endowed Chair.*



TIM ALBERY (Director)
Previously at Lyric:
Tannhäuser (2014-15).

The English director's work has earned acclaim at all of Britain's most important opera companies, including the Royal Opera House (*Chérubin*, *Tannhäuser*, *The Flying Dutchman*), English National Opera (*Billy Budd*, *Peter Grimes*, *Lohengrin*, *From the House of the Dead*, *Boris Godunov*, *War and Peace*), Opera North, Scottish Opera, and Welsh National Opera. He has also created productions for the Metropolitan Opera, the Bregenz Festival, and the major opera houses of Munich, Amsterdam, Dallas, Santa Fe, and Toronto,

among others internationally. Albery's *Grimes on the Beach* (DVD), an outdoor staging of *Peter Grimes* in Suffolk for the Aldeburgh Festival, won the 2013 International Opera Award for best production. Albery most recently directed *Capriccio* (Santa Fe), *Idomeneo* (Garsington), and Mark Simpson's *Pleasure* (world premiere, co-production for the Royal Opera, Aldeburgh Festival, and Opera North, where Albery's productions have also included *Così fan tutte*, *L'incoronazione di Poppea*, *Macbeth*, and *Otello*). This season's highlights include *Un ballo in maschera* (Opera North), *Götterdämmerung*, and *Arabella* (both at Toronto's Canadian Opera Company). Non-operatic credits range from Shakespeare plays – among them *As You Like It* (London's Old Vic Theatre) and *Macbeth* (Royal Shakespeare Company) – to Schiller's *Wallenstein* (RSC), Racine's *Berenice* (National Theatre), and Martin Crimp's *Attempts on Her Life* (Royal Court Theatre). (See "A Talk with the Director," p.32)



TOBIAS HOHEISEL
(Set and Costume Designer)
Previously at Lyric:
Four productions since 1996-97, most recently *Iphigénie en Tauride* (2006-07); *Orfeo ed Euridice* (2005-06); *Alcina* (1999-00).

The German designer's most recent productions include *Capriccio* at The Santa Fe Opera, *Così fan tutte* at Opera North, and *Don Carlos* at Moscow's Bolshoi Theatre. His set and costume designs have earned great acclaim at the Opéra National de Paris, the Théâtre Royal de la Monnaie, London's English National Opera, the Vienna State Opera, the Deutsche Oper Berlin, San Francisco Opera (U. S. debut), the Brooklyn Academy of Music, and the Los Angeles, Minnesota, New York City, and Glimmerglass opera companies. Among his many Cologne Opera productions are, most recently, *Anna Bolena* (which he also directed) and *La clemenza di Tito*. The Royal Opera House, Covent Garden production of Hans Werner Henze's *Boulevard Solitude*, for which Hoheisel designed both sets and costumes, won the Laurence Olivier Award for best opera production. He received a Herald Angel award for a new Edinburgh Festival production of Smetana's *Two Widows* in 2008, which he designed and co-directed. His diverse repertoire ranges from *Iphigénie en Tauride* and *Orfeo ed Euridice* at Toronto's Canadian Opera Company to *The Magic Flute* and *Arabella* at The Santa Fe Opera and Peter Handke's *The Hour We Knew Nothing of Each Other* at the Burgtheater in Vienna.



DAVID FINN
(Lighting Designer)
Previously at Lyric:
Tannhäuser (2014-15); *Rusalka* (2013-14).

Since his operatic debut in 1997, the internationally celebrated lighting designer's work has earned praise at such companies as the Metropolitan Opera (*Parsifal*), the Salzburg Festival (*Ariadne auf Naxos*), Dutch National Opera (*Boris Godunov*, *Lucia Silla*, *Don Giovanni*, *Così fan tutte*, *The Marriage of Figaro*, *Hansel and Gretel*), Covent Garden (*Bluebeard's Castle/Erwartung*, *Tannhäuser*, *The Flying Dutchman*, *Peter Grimes*), and the Stuttgart Opera (*Das Rheingold*, *Les contes d'Hoffmann*, *Orfeo*). Highlights in 2016-17 include *Romeo and Juliet* (Deutsche Oper Berlin), *Così fan tutte* (Opera Australia), *Götterdämmerung* (Canadian Opera Company), and *Tannhäuser* (Berlin State Opera). Finn has also enjoyed successes in films, including Martin Scorsese's *The Age of Innocence*, and with Cirque du Soleil (*ZED*, *Michael Jackson ONE*). He has designed for renowned dance companies, including the Birmingham Royal Ballet (*The Nutcracker*, *Cinderella*), Munich's Bavarian State Ballet (*Swan Lake*), the Paris Opéra Ballet (*Roméo et Juliette*), Atlanta Ballet (*Camino Real*, world premiere), San Francisco Ballet, Twyla Tharp & Dancers, Hubbard Street Dance Chicago, and eight years as resident designer for Mikhail Baryshnikov's White Oak Dance Project. Finn has received two Dora Mavor Moore Awards (*Siegfried*, *Walküre*), a Yomiuri Award (*The Hunting Gun*, Tokyo's Parco Theater, and a Knight of Illumination Award (*Sweet Violets*, Royal Ballet).



ILLUMINOS
(Projection Design)
Lyric debut

Founded by Matt and Rob Vale, Illuminos is a film/installation artist and lighting designer collaboration that creates visually inventive, memorable artworks and theater events ranging from very large-scale illumination to small-scale imagery. Combining elements of installation, dance, movement, and music through film and architecture, each project



develops from an exploration of the emotions of an environment, aiming to capture the

essence of a place, space, or feeling as a shared moment of time. Notable works created by Illuminos include *Momentus* (Leeds), *Illuminating Shakespeare* (Stratford-upon-Avon), *Oberon – A Masque in the Gardens* (Chatsworth Gardens), *Time and Tide Act I* (United Kingdom), and *The Penny Drops/ Ca Fait Tilt* (France, Brighton). Brought up in Derbyshire, U. K., Rob Vale earned a master's degree in contemporary fine art practices at Leeds Metropolitan University. He then worked as digital fine art lecturer at Lancaster University, and as arts projects manager for Lime (a Manchester-based organization that develops a wide range of creative projects within health care). Matt Vale studied lighting and sound at the Royal Academy of Dramatic Art, London. Together the Vales have exhibited their work internationally in France, the U.S., and Ireland, and were nominated for the 2010 Northern Arts Prize.



MICHAEL BLACK

(Chorus Master)

Previously at Lyric:

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

Lyric's chorus master's activities earlier this year, following the opera season, included continuing his association with the Grant Park Music Festival by preparing the chorus for Berlioz's *The Damnation of Faust*. 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. He has served in the same capacity 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. Among the distinguished organizations with which he has been associated are the Edinburgh International Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir. He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black also 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.*



HELEN PICKETT

(Choreographer)

Lyric debut

The California-born choreographer has created more than 30 ballets, most recently *Eventide* (Boston Ballet), *Games* (Ballet West), and *Camino Real* (Atlanta Ballet, where she is resident choreographer). She has been commissioned for future world premieres for the Pennsylvania Ballet, Scottish Ballet, and the London-based group, Sisters Grimm. Among other ensembles for which she has choreographed are Dance Theatre of Harlem, Washington Ballet, and Aspen Santa Fe Ballet; and important international companies in Vienna, Dresden, and Antwerp. For eleven years Pickett performed with the celebrated European dance company, William Forsythe's Ballet Frankfurt, and acted with New York's world-renowned theater company The Wooster Group. She collaborated with installation video artists and filmmakers including Eve Sussman, Toni Dove, and Laurie Simmons. She founded and created *Choreographic Essentials*, an intensive for college-age choreographers, and *Step into Courage*, a motivational creative workshop. Pickett won the Best Choreographer and Best Dance Production awards in Atlanta (2014 and 2015). She received a Fellowship Initiative Grant from the New York Choreographic Institute, a choreographic residency from Jacob's Pillow, a Jerome Robbins Foundation New Essential Works Grant, an honorary doctorate from the University of North Carolina School of the Arts, and earned an M.F.A. in Dance from Hollins University.



AUGUST TYE

(Ballet Mistress)

Previously at Lyric:

34 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *Romeo and Juliet* (2015-16); *The Passenger*, and *Tannhäuser* (both 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)

Lyric's wigmaster and makeup designer, who joined the company in 2011, 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
(Les Troyens)**

Astyanax

James P. Addington
Liliana Renè Renteria

Men

Kenneth Giambrone*
Eric Hessler
Henry Lunn*
William "Doc" Syverson
Douglas Wernicke

*Regular supernumerary

A Composer's Obsession: Berlioz's Miraculous *Les Troyens*

By Roger Pines



"The Death of Dido" by Belgian painter Joseph Stallaert



Hector Berlioz in late career

Hype is dangerous in any art form, but describing *Les Troyens* as one of the supreme achievements in operatic history isn't hype – it's fact. Based on portions of Virgil's *Aeneid* (in itself an epically dramatic work and a pillar of Western civilization), Hector Berlioz in his *magnum opus* achieves heights of beauty and emotional power for which "incomparable" is really the only word.

The composer's fascination with the *Aeneid* was consuming – a true obsession, even in childhood. His memoirs (arguably the most celebrated of all composer autobiographies) includes the following extraordinary passage:

It was Virgil who first found the way to my heart and opened my budding imagination, by speaking to me of epic passions for which instinct had prepared me. How often, construing to my father the fourth book of the *Aeneid*, did I feel my heart swell and my voice falter and break!

Berlioz wrote of being grief-stricken when reading of the death of Dido: "I was seized with a nervous shuddering and stopped dead. I could not have read another word."

Just as Aeneas in Carthage felt drawn to Italy by fate, Berlioz was destined to bring the *Aeneid* to the stage. He felt immensely humbled reading Virgil; although Dido and Aeneas had attracted opera composers for two centuries (most notably Francesco Cavalli and Henry Purcell), for years Berlioz viewed the *Aeneid* as too exalted a text to adapt for the stage. He finally began work on *Les Troyens* in 1856. This was after a career as a composer of nearly four decades, with an impressive, multifaceted *oeuvre* that suitably prepared him for the vast scope of this opera.

Like Richard Wagner, Berlioz served as his own librettist. This, too, was seemingly inevitable; it's impossible to imagine anyone creating a text with sufficient intelligence and poetic sensibility to meet his standards. No, it had to be Berlioz himself; indeed, he created a magnificent libretto eminently worthy of his source material. He loved setting text to music, believing passionately that the union of music and poetry could produce an impact unquestionably more powerful than either art could achieve on its own.

The general consensus today among scholars and audiences regards *Les Troyens* not simply the most important French opera of the

19th century, but a true touchstone and one of those operas through which a great company can measure itself. It goes almost without saying, however, that this work's requirements place it beyond the capacities of most theaters. In America, for example, *Les Troyens* has been seen onstage in just ten seasons to date, and in only four companies – San Francisco Opera (scene of the American professional stage premiere exactly half a century ago), the Metropolitan Opera, Los Angeles Opera, and Opera Company of Boston.

Berlioz has written superhumanly arduous music for the leading tenor and formidable roles for the two leading ladies, all of whom need exceptional interpretive resources and blazing charisma. A large cast of soloists supports those three central characters (there are 22 named parts altogether in *Les Troyens*, more than in virtually anything in the standard repertoire). The work needs large, exceptionally responsive orchestral and choral forces and a versatile *corps de ballet*. The challenges are intimidating, yet when a *Troyens* production covers every base, one feels genuinely privileged to experience it in the theater.

The tragedy is that during his lifetime Berlioz never heard *Les Troyens* performed

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(top) A 3-D presentation of what the Carthage harbor may have looked like. Ancient Carthage would have been located in modern-day Tunisia. (left) “Dido Building Carthage, or the Rise of the Carthaginian Empire” painted by J. M. W. Turner (1815).

even close to complete. For several years after finishing it, he tried desperately to have it produced at the Opéra in Paris – clearly the city’s only theater that could have accommodated the work’s innate grandeur of scale. The administration put him off repeatedly, leaving Berlioz terribly bitter: he wrote to one of his greatest admirers, Princess Carolyne Sayn-Wittgenstein, “The stupid opposition of those idiots in charge of the Opéra (in Paris) is breaking my heart...”

The first production was finally planned, although Part One was actually eliminated before rehearsals even began. What we refer to, then, as the *Troyens* stage premiere was only Part Two, *Les Troyens à Carthage* (*The Trojans at Carthage*), produced at the Théâtre Lyrique on November 4, 1863. On that occasion it was presented complete, but by the time the Lyrique gave the 22nd and final performance, the work had been subjected to huge, crippling cuts. The composer died six years later, convinced that the *Troyens* of his

imagining would be a lost cause. (Paris itself wouldn’t experience an absolutely complete performance of the work until the Théâtre du Châtelet production, 140 years after the truncated world premiere.)

The piece’s first presentation in one evening, as intended by Berlioz, finally occurred in 1898 in Cologne, in a German translation. There were scattered performances in both France and Britain over the decades prior to 1957, when *Les Troyens* arrived – sung in English – in London. Of all companies, Covent Garden played the most significant role in restoring the piece to public attention, marking the 100th anniversary of Berlioz’s death with another new production twelve years later. It was those two productions, conceived with unflinching integrity and guided by conductors totally dedicated to the piece (Rafael Kubelik in 1957, Colin Davis in 1969), that the world woke up to the glories of this opera.

Les Troyens is a mix of the traditional and the innovative. Yes, Berlioz created several

discernible arias, and utterly memorable they certainly are – Cassandra’s opening monologue, Dido’s address to her people and later her farewell to life, Iopas’s hymn to nature, Aeneas’s soliloquy of regret. There is also orchestral commentary through the whole piece; the writing by this greatest of all orchestrators is so colorful and distinctive that the orchestra seems another character in the piece. Like no one else, Berlioz understood the whole idea of sound – both vocal and orchestral – as a poetic device. Everything in this score is meant to sustain mood and character. Even when Aeneas takes off on a high C or the orchestra’s brass section is going full tilt, *Les Troyens* never once concerns itself with virtuosity for virtuosity’s sake, which would have been anathema to Berlioz.

Within the first five minutes of *La prise de Troie / The Taking of Troy* (Part One) we’re introduced to Cassandra. Her monologue is a deeply inward-looking episode of intense foreboding and despair – this from the woman blessed with the gift of prophecy, but cursed in that those prophecies were ignored by those around her. Alone onstage, she addresses her words first to Priam, her father, with the words “Malheureux roi!” (“Unhappy king!”), but also to the people of Troy, in broad legato phrases calling for a dramatic soprano’s tonal depth and amplitude.

As the role proceeds, we see for a few moments a gentler side of Cassandra in dialogue with her beloved Chorus, who attempts to calm her through music exuding warmth and concern. But he can do nothing; when she begs him to leave Troy before disaster strikes, the music explodes with hair-raising urgency. A few minutes later, in the huge ensemble following Aeneas's entrance, the full power required of Cassandra emerges. And during the final scene of Part One – culminating with the Trojan women's suicide – Berlioz asks his singer to become the noblest *tragédienne*, giving her one devastatingly eloquent line after another.

A notable contrast emerges early in Part Two, *The Trojans at Carthage*, with the first appearance of Queen Dido. Berlioz's music and text reveal a woman with a noble, all-embracing heart, utterly devoted to her people. Her opening address to them presents her first aria of the evening; Berlioz lets the mezzo-soprano begin it in the lower half of her voice, in a becomingly affectionate tone that quietly affirms her pride in what the city's inhabitants have accomplished. Then, as she encourages them to move forward to even greater achievements, her line ascends expansively – truly one of the opera's most stirring moments.

Berlioz gives us ample opportunity to discover, in depth, the woman Dido is: a widow, frightened of loving again (as revealed in the gorgeous mezzo/contralto duet with Dido's sister Anna, her confidante); a regal queen, graciously receiving Aeneas and accepting his offer to assist her army; a lover, enraptured by her heroic partner in one of French opera's most exquisitely restrained – yet ecstatic – love duets; a woman wronged, venting her outrage at the departing Aeneas in scathing terms, rendered doubly powerful by the music's aggressive, hard-driven character in those scenes; a quietly resigned monarch, singing her heartstoppingly tender farewell to the people of Carthage, whom she so deeply loves; and finally a prophetess, anticipating both the advent of Hannibal and the triumphs of Rome. Here, then, is an utterly complete portrait of a complex figure, and – as with Cassandra – a gift to a great singing actress.

If Wagner composed Siegfried for what seems to us something of a "supertenor," Berlioz did the same thing – in spades! – with Aeneas. This character anchors *Les Troyens*; unlike Cassandra and Dido, he figures prominently in both parts of the opera and is, in effect, the glue that connects them. His entrance in Part One (announcing the priest Laocoön's grisly death) bursts with declamatory force, even in its gradual but



UNIVERSAL PICTURES

Emilia Fox as
Cassandra in the
2003 mini-series
Helen of Troy.

inexorable climb to high B. Both musically and dramatically, the accent for Aeneas is most frequently on the heroic element, but the love duet does call for a softness and warmth to match Dido's, with a sweet lyricism we more closely associate with Faust or Romeo than with dramatic tenors.

The role's climactic scene brings into focus the desperate conflict facing Aeneas: fate has decreed that he must found a new Troy in Italy, which means leaving Dido forever. Here Berlioz sculpts a melody of classic beauty (beginning with the words "When the moment comes for the final farewell") while coloring it with the agony of Aeneas's emotions.

There are other vital principals onstage: dulcet lyric tenors to float Iopas's and Hylas's songs, a lush-toned contralto for Anna's encouraging words to Dido, a manly yet sensitive baritone for Chorus, and a grandiose bass-baritone to communicate the authority of the queen's adviser, Narbal. But no *Troyens* can make any effect at all without the presence of a chorus and orchestra equal to Berlioz's challenges.

The chorus – whether as citizens, workers, or soldiers – contribute mightily onstage from the very start (their excitement over, literally, the "gift horse" left by the Greeks). Berlioz asked for a choral force numbering 100, yet he has written *sotto voce* for the huge crowd's initial response to Laocoön's death: "Châtiment effroyable!" ("Frightening punishment!") That response grows within a few bars to *forte*, then pulls back again, as those assembled continue to wonder in horror. When everyone's emotions finally explode in a sustained way, in the ensemble's stupendous climax, the earth seems to shake. Later in Part One, the soldiers supporting Aeneas can let loose excitingly as well, while the women surrounding Cassandra have opportunities for both wonderfully unified, prayer-like utterance and exhilarating emotional release. In Carthage, the chorus of workers could hardly greet their queen more

stirringly than with the "Gloire à Didon!" march. It's also to the Carthaginians, fittingly, that Berlioz gives the opera's final words – after Dido's suicide, they curse the name of Aeneas and his descendants.

Berlioz's score shows similarly awesome orchestral demands for all manner of percussion, "six or eight" harps (stunning in the final minutes of Part One), and – for music played offstage – such oddities as saxhorns, antique sistrums, and a *tarbuka* (a kind of goblet drum)! As with the chorus, the sweep of the grander episodes is complemented memorably by intimacy, as in the quietly luscious cushion of sound supporting Dido and Aeneas in their moonlit duet. This opera is enhanced not only by a considerable amount of memorable ballet music, but also a nearly-ten-minute pantomime known as the "Chasse Royale et Orage" (the "Royal Hunt and Storm"). Here Berlioz's dramatic flair and coloristic brilliance prove boundless, as his orchestra creates the perfect complement to the stage picture of cavorting nymphs and satyrs, not to mention the dark forest and, of course, the ecstasy of the queen and her warrior as they consummate their passion in a convenient cave.

As with Wagner's *Ring* cycle, the miracle of *Les Troyens* is Berlioz's ability to maintain a through-line within a uniquely broad operatic structure. Every component of the work relates crucially to what precedes and follows, so that the shape of the whole is never lost. The cumulative impact is overwhelming, leaving any audience forever in debt to the genius of a master musical dramatist.

Roger Pines, Lyric's dramaturg and broadcast commentator, contributes writing regularly to opera-related publications and recording companies internationally. Last season he made his tenth consecutive appearance as a panelist on the Metropolitan Opera broadcasts' "Opera Quiz."

A Talk with the Director

Tim Albery spoke with Lyric's dramaturg, Roger Pines.

RP: What makes this opera so compelling?

TA: The reason probably comes from Berlioz's passion for the original material, the *Aeneid*. He was determined to find a way of telling the story of Aeneas's journey from the destruction of Troy to the founding of Rome. Although *Les Troyens* is long and has moments where it seems to divert from its main story, nonetheless it seems to fly forward like a speeding arrow towards the death of Dido, the destruction of Carthage, and the creation of Rome.

RP: How do you create a structure onstage to give a sense of the work's arc from beginning to end?

TA: We're showing how both halves of the opera are connected. This is a narrative of empires falling, rising, and falling again. We see Troy fall, we see Carthage brand new, and at the end Carthage falls (at least in Dido's imagination) because the Rome that Aeneas is destined to create will rise – and of course, we all know that Rome will then fall. So the Troy we present is a city crumbling after ten years of siege, and Carthage is then a brand new world, but also they are very, very similar to each other.

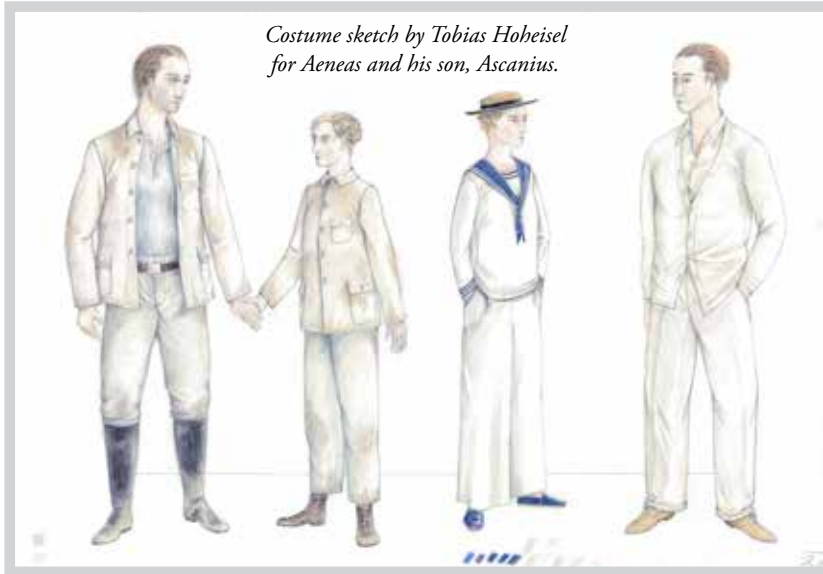
RP: How do you achieve that visually?

TA: We see Troy's enormous city wall and tower that have collapsed in many places, with piles of rubble and concrete. They are built on a desert floor. Then in the second half Carthage is a reconstructed version of what we saw in the first half, with a complete, curved city wall and city tower. It's as if someone had come onstage in the intermission and rebuilt the shattered ruins of the first half to make them new.

RP: What do you envision for the Royal Hunt and Storm?

The purely orchestral music starts with a beautiful vision of nature at peace and gradually builds to an enormous storm. Then the storm subsides to a gentle lazy calm. So it mirrors the buildup to sexual ecstasy and then post-coital exhaustion, if you like. Berlioz describes a scenario of Dido and Aeneas out hunting and taking refuge from the storm in a cave. We use dancers to mirror their relationship. They're not so much the naiads, dryads, and the other creatures of Berlioz's libretto; more they are multiple Didos and Aeneases living out her dream of a passionate affair with him.

Costume sketch by Tobias Hoheisel for Aeneas and his son, Ascanius.



RP: Berlioz seems so attached to his characters, especially Cassandra and Dido.

TA: He's created a musical world that comes out of his intense emotional commitment to these people and to what happens to them. He knows all there is to know about them; he's lived with them since he was a child, when his father would read him the *Aeneid*. In the music there's no distance between the material and the composer.

RP: What is the essence of the two leading women

that you want to make sure comes through onstage?

TA: Their vulnerability is most interesting. Cassandra, as the seer tormented by visions, is continually attacking those she loves for their blindness to her truth – “No, no, you're all wrong and I'm right and we're all going to Hell!” – but she's incredibly vulnerable and distraught at what is happening. Dido continually lets us into her damaged heart, which lies hidden and suppressed beneath her role as sole ruler of a displaced people trying to rebuild their lives. We see how horrified she is by her feelings and how dangerous they are to her. Berlioz was a “crier”; to talk in clichéd terms, he had a very feminine, delicate sensibility, and was probably over-vulnerable and emotional himself. He identifies strongly with these people who are damaged by history.

RP: How do we explain Aeneas's decision to leave Dido?

TA: He arrives as a refugee, Dido willingly gives him shelter, and they fall in love. Clearly she'd be happy to share the throne with him. So we ask ourselves, “He's got his Italy here in Carthage – why isn't that enough for him?” But a voice in Aeneas's head keeps going, “Italy, Italy, Italy” and he can't shake it off. At some level he's thinking, “It's not enough for someone to give it to me. Although I love Dido, I need to make this new country myself.” You could say it's a metaphor for male ego and ambition. It's a terrible irony: he's got his Italy right there, but he just can't accept it.

RP: What do you want to leave audiences with from this experience?

TA: It's as big an experience, I think, as hearing a part of the *Ring* cycle, *Götterdämmerung* say, but it's simpler, it's all emotion: a great, epic narrative told in a way that's instantly accessible. You're also never left in any kind of stasis for very long, and when you are, it's such a deliberate contrast and so beautiful. For example, the duet between Dido and Aeneas where they finally admit their love for each other beneath the stars at night; the music and time seem to stop, we're there with the night sky, seeming to step outside into the universe and look down at the world. And then the moment is over, time speeds up again, and the lovers hurtle towards his departure and her destruction.

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Les Troyens: **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 experience of *Les Troyens* for hours – even days – by exchanging ideas about it.

Here are some topics we can suggest:

- What elements of the production, and what episodes in the music and drama, engaged you the most?
- What do you imagine the greatest challenge must have been in presenting this work onstage?
- Compare the two tragic heroines in this opera – Cassandra and Dido. They both lead lives of power (a prophetess and a queen), yet are unable to secure the outcomes in life that they desire. Why?
- In Act One, when the Trojans hear the sound of the clashing of arms inside the horse, how is it possible that they could misinterpret such a clear red flag as a happy omen? When else does that happen in literature, history, or even today in the news?
- In Virgil’s *Aeneid*, Dido falls in love with Aeneas because of an enchantment put upon her by Cupid at Aeneas’s request. In the opera, she falls in love with him on her own accord. Do you think this changes the motivations and actions of the characters?

To continue enjoying *Les Troyens*, Lyric dramaturg Roger Pines suggests the following performances:

- CD – Petra Lang, Michelle DeYoung, Ben Heppner; London Symphony Orchestra, cond. Sir Colin Davis (LSO Live)
- CD (highlights) – Régine Crespin, Guy Chauvet; Théâtre National de l’Opéra, cond. George Prêtre (EMI)
- DVD – Anna Caterina Antonacci, Susan Graham, Gregory Kunde; Orchestre Revolutionnaire et Romantique, cond. Sir John Eliot Gardiner, dir. Yannis Kokkos (Opus Arte)
- DVD – Anna Caterina Antonacci, Eva-Maria Westbroek, Bryan Hymel; Royal Opera House, Covent Garden, cond. Antonio Pappano, dir. Sir David McVicar (Opus Arte)
- DVD – Jessye Norman, Tatiana Troyanos, Plácido Domingo; Metropolitan Opera, cond. James Levine, dir. Fabrizio Melano (Deutsche Grammophon)



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Jerad Mosbey
Eric Weimer
Keun-A Lee
Grant Loehning
Mario Antonio Marra
Francesco Milioto
Steven Mosteller
Robert Tweten

Orchestra

Violin I

Robert Hanford, *Concertmaster*
Mrs. R. Robert Funderburg
Concertmaster Endowed Chair
Sharon Polifrone,
Assistant Concertmaster
Alexander Belavsky
Kathleen Brauer
Laura Park Chen**
Pauli Ewing
Bing Y. Grant
David Hildner
Ellen Hildner
Laura Miller
Liba Shacht
Heather Wittels

Violin II

Yin Shen, *Principal*
John Macfarlane,
Assistant Principal

Bonita Di Bello
Diane Duraffourg-Robinson
Teresa Kay Fream
Peter Labela
Ann Palen
Irene Radetzky
John D. Robinson
David Volfe
Albert Wang

Viola

Carol Cook, *Principal*
Terri Van Valkinburgh,
Assistant Principal
Frank W. Babbitt
Patrick Brennan
Karl Davies
Amy Hess
Melissa Trier Kirk
Di Shi

Cello

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

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Michael Geller, *Principal*
Brian Ferguson,
*Assistant Principal**
Andrew L. W. Anderson
Ian Hallas
Gregory Sarchet
Timothy Shaffer**
Collins R. Trier

Flute

Marie Tachouet, *Principal*
Dionne Jackson,
Assistant Principal
Alyce Johnson

Piccolo

Alyce Johnson

Oboe

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

English Horn

Robert E. Morgan

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

James T. Berkenstock,
*Principal**
Lewis Kirk,
Acting Principal
Preman Tilson
Acting Assistant Principal
John Gaudette**

Contrabassoon

Lewis Kirk

Horn

Jonathan Boen, *Principal*
Fritz Foss, *Assistant Principal*
Utility Horn
Robert E. Johnson, *Third Horn*
Samuel Hamzem
Neil Kimel

Trumpet

William Denton, *Principal*
Matthew Comerford,
Co-Assistant Principal
Channing Philbrick,
Co-Assistant Principal

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*
David R. Becker**
John Schwalm*

Bass Trombone

David R. Becker**
John Schwalm*

Tuba

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Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

Michael Green, *Principal*
Douglas Waddell,
Assistant Principal
Eric Millstein

Extra Musicians

James Berkenstock, *bassoon*
Robert Sullivan, *trumpet*
Rich Janicki, *percussion*
Michael Kozakis, *percussion*
Emily Granger, *harp*

Stageband Musicians

Brian Goodwin, *horn*
Kevin Hartman,
piccolo trumpet/trumpet
Mike Brozick, *trumpet*
Dave Inmon, *trumpet*
Ross Beacraft, *trumpet*
Matt Lee, *cornet*
Margaret Philbrick, *cornet*
Reed Capshaw, *trombone*
Adam Moen, *trombone*
Mark Fry, *trombone*
Matthew Gaunt, *tuba*

Librarian

John Rosenkrans, *Principal*

Personnel Manager and Stageband Contractor

Christine Janicki

*On leave, 2016-17 season
**Season substitute

Chorus Master

Michael Black
Howard A. Stotler Chorus
Master Endowed Chair

Regular Chorus

Soprano

Elisa Billey Becker
Jillian Bonczek
Patricia A. Cook-Nicholson
Cathleen Dunn
Janet Marie Farr
Sharon Garvey Cohen
Desirée Hassler
Rachael Holzhausen
Laureen Janeczek-Wysocki
Kimberly McCord
Heidi Spoor
Stephani Springer
Elizabeth Anne Taylor
Sherry Watkins

Mezzo

Claudia A. Kerski-Nienow
Marianna Kulikova

Colleen Lovinello
Lynn Lundgren
Yvette Smith
Marie Sokolova
Maia Surace
Laurie Seely Vassalli
Pamela Williams
Corinne Wallace-Crane

Tenor

Geoffrey Agpalo
Jason Balla
Timothy Bradley
Hoss Brock
William M. Combs
John J. Concepcion
Kenneth Donovan
Joseph A. Fosselman
Lawrence Montgomery
Mark Nienow
James Odom
Thomas L. Potter
Walton Westlake

Bass

Matthew Carroll
David DuBois

Robert Morrissey
Kenneth Nichols
Steven Pierce
Robert J. Prindle
Thomas Sillitti
Craig Springer
Jeffrey W. Taylor
Ronald Watkins
Nikolas Wenzel

Core Supplementary Chorus

Soprano

Jill Dewsnup
Carla Janzen
Suzanne M. Kszatowski
Kaileen Erin Miller

Mezzo

Sarah Ponder
Michelle K. Wrighte

Tenor

Jared V. Esguerra
Joe Shadday
Dane Thomas

Bass

Claude Cassion
Christopher Filipowicz
Nicolai Janitzky

Supplementary Chorus

Soprano

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

Mezzo

Katie Ruth Bieber
Robin Bradley
Amy Anderson de Jong
Hillary Grobe
Adrienne Price
Emily Price
Amanda Runge
Carolyn J. Stein

Tenor

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 Pooock
Dan Richardson
Vincent P. Wallace, Jr.

BACKSTAGE LIFE: Up close and personal at Lyric

Wendy Skoczen

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

This is my ninth season at Lyric and I am the chief librarian. One of my main responsibilities is to prepare the music for mainstage and concert productions, which means I make sure every person involved (artists, conductors, chorus/orchestra members, et al) is quite literally on the same page musically by providing well-prepared scores and the music information they need.

What led you to work at Lyric?

When I graduated from college, I knew I wanted to be a music librarian for a performing-arts organization. During my first job working in the music library with the Cincinnati Symphony Orchestra, I moonlighted with the Cincinnati Opera, where I fell in love with opera. There are less than 15 fulltime opera music librarians in the United States so job openings are very rare. When I saw this position open at Lyric – a great company in a beautiful city – it felt like everything fell into place and I went for it!

What's a typical day like for you?

In addition to preparing music, I check in on various rehearsals happening throughout the building to ensure everything is running smoothly. During the day, we operate as a traditional library by checking out scores to anyone in the company and providing research assistance from obscure arias to music copyright law – and everything in between.

What's the most challenging aspect of your job?

There's a lot going on behind the scenes at Lyric! Each opera of our season is always in a different preparation phase and there are many musical details for each production. I have to be on top of things and make sure nothing falls through the cracks, which requires lots of prioritizing and pre-planning.



What keeps you committed to the work you do?

When I'm able to watch a performance, there is nothing more satisfying than seeing how the audience is experiencing what we've put onstage and how they are moved by it. It's an incredible feeling to have been a part of the process.

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

When people hear "librarian," they assume we hand out books to people and that's the extent of our job. But as music librarians, we are musicians first, and that requires us to be music literate and proficient enough to know a little about each instrument that plays in our orchestra, in addition to understanding the different musical needs of all the people who work within the opera house.

A favorite Lyric moment?

Hearing Matthew Polenzani in *Werther* and Johan Botha in *Die Meistersinger* during the 2012-13 season are performances I will never forget. Some of my other favorite memories are small backstage moments that most people never get to see, like waiting with a favorite maestro outside the pit just before he steps out to start a performance, which is part of the librarian's job. We have the best artists in the world on the stage and in the orchestra pit, but we also have the best stage management, stage crew, and music staff behind the scenes who may never get a public bow but are invaluable to the work Lyric does.

Beyond opera, what are your other passions?

I've been playing violin and viola since I was three, so classical music has always played a huge role in my life. I'm an avid chamber musician and love hearing all the great music I can throughout Chicago.

Artistic Roster

Sopranos

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

Mezzo-sopranos

Lindsay Ammann
Jenni Bank
Tanja Ariane Baumgartner
Elizabeth DeShong
Eve Gigliotti
Katharine Goeldner
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 Švede
Okka von der Damerau

Contralto

Lauren Decker

Trebles

Asher Alcantara
Alex Becker
Ian Brown
Casey Lyons
Patrick Scribner

Tenors

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

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 Sâmpetrescu
Wilhelm Schwinghammer
Andrea Silvestrelli

Dancers

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

Conductors

Harry Bicket
Sir Andrew Davis
Riccardo Frizza
Eugene Kohn
Rory Macdonald
Enrique Mazzola

Alejo Pérez
Ainars Rubikis

Directors

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

Associate Directors

Marina Bianchi
Rob Kearley
Louisa Muller

Set and Costume Designers

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

Assistant Set Designer

Matt Rees

Lighting Designers

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

Projection Designer

Illuminos

Chorus Master

Michael Black

Choreographers

Rob Ashford
Serge Bennathan
Helen Pickett
Denni Sayers
August Tye

Associate Choreographer

Sarah O'Gleby

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

Translators for English Titles

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



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



Lyric Opera of Chicago's first production of a work by Berlioz, The Damnation of Faust, was presented during the 2009-10 season with, top level, left to right, Susan Graham (Marguerite), Paul Groves (Faust), and John Rebye (Méphistophélès), and members of the Lyric Opera Chorus.



See yourself at *Lyric*

Share your picture-perfect moments on social media with the hashtag #LongLivePassion for the chance to have your photos printed in an upcoming program book and be entered to win a pair of tickets to Lyric's 2016/17 season and other exciting prizes!



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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



Roberta and Bob Washlow: *Paving the Way for Change*

“Opera is magical and has the ability to transport you to another time and place.”

With more than three decades of Lyric performances in her repertoire, Roberta Washlow has been transported more than a few times.

Roberta as a young woman was introduced to opera through her parents, Bettie and Sid Port, and their production sponsorship role at Lyric. Sid Port was a longtime Lyric Board member and often invited Roberta and Bob to attend opening night and the festivities surrounding their sponsored operas. They enjoyed the art form, and were thrilled when Roberta became a subscriber in her own right. In 2005, Roberta was asked to become a member of the Board of Directors. Roberta said of the experience, “At that time there were very few women on the board. It’s quite remarkable, really, the change in the composition of the Board from when I joined in 2005 to 2016.” She went on to observe, “Now there are more than 30 women on the board and more diversity to represent the city’s population. I feel honored to have been part of the Board coming into modernity during my tenure. I credit Ken Pigott, Dick Kiphart, and other leaders for helping to bring Lyric’s Board into the 21st century.”

Roberta and Bob have continued their family legacy by independently cosponsoring their first opera, Lyric’s company premiere of *Porgy and Bess*, in 2008. Since then, the Washlows have cosponsored an opera every year including Lyric’s revival of *Porgy and Bess* in 2014. Their most cherished production cosponsorship opportunity was last season’s *Bel Canto*, a world premiere opera curated by Renée Fleming and written by composer Jimmy López and librettist Nilo Cruz, based on the Ann Patchett novel of the same name. “Being a sponsor is a wonderful experience. You have access and see things from the inside of an opera production. I was particularly in

tune to this during *Bel Canto*. To be involved with something from the very beginning, attending rehearsals, meeting Jimmy López and Nilo Cruz, and getting a behind the scenes view of what it takes to present an opera is exciting and thrilling. Not to mention the festivities on the opening night of the opera you are sponsoring. Lyric always makes you



Roberta and Bob Washlow

feel special, like royalty...one could get used to that!”

As a member of the Lyric Unlimited Committee, Roberta has been aware of the growth in activities Lyric is doing outside of the opera house. “Whether it is the mariachi performances in Waukegan and Pilsen, or the new commissions of children’s operas, last year at Lincoln Park Zoo and this year’s *Jason and the Argonauts*, Lyric is engaging new audiences. *Jason and the Argonauts* will tour 15 different schools in the Chicagoland area this year. Lyric Unlimited is exposing audiences who may have never been able to attend a performance at Lyric’s opera house to a new art form.

Lyric Unlimited’s *Chicago Voices* initiative in collaboration with the Chicago Public Library, was another successful project highlighting Lyric’s influential role in the city. Educating and exposing people to opera is a big part of what Lyric’s mission is now. We have to create broad awareness of our art form, and this is a good way to do it.”

Roberta also feels strongly about making opera accessible to younger generations, particularly Millennials and those who follow. “Consideration of the Millennials’ limited time availability may prompt some updated versions of operas to accommodate these future generations.” Roberta commented that this is a challenge for today’s opera companies if opera is to stay alive as an important art form.

Lyric’s mission is to be the greatest North American opera company. Roberta commends Lyric for valuing artistic excellence through the transition from the days opera singers relied on their star power and great voices above all else, receiving thunderous applause by just standing blankly in the spotlight to deliver their aria. “Now the audience wants the whole package, great voices, and artists that can act and are believable. Lyric has done a great job of delivering this: the production, sets, costumes, lighting, outstanding orchestra and chorus, and foremost superior national and international artists of today.”

“Opera has always touched me. Years ago I didn’t really know what I was listening for, other than the familiarity of a particular aria. After 30 years of attending operas, I now hear things that I didn’t before. I think that’s all part of listening, learning, and having the opportunity to come to the opera house. I love the drama, passion, music, and excitement of a live performance at Lyric. Nothing can replace it, and I hope this beautiful art form will continue for generations.”

— Meaghan Stainback

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

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LYRIC OPERA OF CHICAGO

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Miles D. White

ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 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.



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.



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.



Franco Tedeschi

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.



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.

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.



Alexandra Dousmanis-Curtis

BMO HARRIS BANK

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



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.

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.



Elizabeth F. Cheney

THE ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2016/17 season, The Cheney Foundation is supporting Guest Master Teacher and Artist residencies; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the fourth year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.



NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND

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

Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel's wishes by directing significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign. His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors the Lyric premiere of *Les Troyens*. Lyric is honored to remember its close friend Nelson Cornelius.



MR. and MRS. JOHN V. CROWE

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of *Turandot* (2006/07) and *Tosca* (2009/10) and major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe

Foyer on the fifth floor in memory of Jack Crowe's mother. The Crowes were leading contributors to the Campaign for Excellence and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

THE CROWN FAMILY

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

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

THE DAVEE FOUNDATION

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



STEFAN T. EDLIS and GAEL NEESON

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

EXELON

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



FORD FOUNDATION

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



Julius Frankel

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.



Robert H. Malott

MALOTT FAMILY FOUNDATION

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

Lyric's Board of Directors. In recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera of Chicago through the Malott Family Foundation.



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of the production sponsorship family, most recently cosponsoring *Otello* (2013/14), *Il Trovatore* (2014/15), and *The Merry Widow* (2015/16). This season, the Mazza Foundation generously cosponsors *Carmen*.

THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic 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 William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15), *Romeo and Juliet* (2015/16), and this season's production of *Lucia di Lammermoor*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia is a vital member of Lyric's Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.



JOHN D. and ALEXANDRA C. NICHOLS

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



Jana R. Schreuder

NORTHERN TRUST

Lyric is honored to have Jana R. Schreuder, chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive and Finance committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of our wine auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored *Faust* (2009/10), *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *The King and I* (2015/16) and this season's *My Fair Lady*.



John P. Amboian

NUVEEN INVESTMENTS

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



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

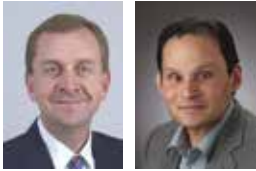
PowerShares QQQ, represented by Dan Draper, Managing Director and Head of Global ETFs, PowerShares by Invesco, is proud to sponsor the arts as a corporate partner of Lyric Opera. Last season, they cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they are generously cosponsoring 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 Ryan Family Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative, and supported the 60th Anniversary Concert and Diamond Ball. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive, Nominating, and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the opera company.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

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



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

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



Larry A. Barden

SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), and *The Passenger* (2014/15). Additionally, Sidley Austin has supported Operathon, Fantasy of the Opera, and the Annual Campaign. This season, Sidley Austin LLP generously cosponsors Lyric's company premiere of *Les Troyens*. Lyric is proud to have Larry A. Barden, chair of the firm's Management Committee and member of the firm's Executive Committee since 1999, on its Board of Directors and Compensation Committee.





LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11), the Stars of Lyric Opera at Millennium Park concert (2013/14), and last season's *See Jane Sing*, and she is generously underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances. She has also supported Lyric's Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), and this season's productions of *Das Rheingold* and *My Fair Lady*. Liz Stiffel has also committed a generous leadership gift in support of Lyric's *Chicago Voices* Gala.



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

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

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



DONNA VAN EEKEREN FOUNDATION

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

THE WALLACE FOUNDATION

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



ROBERTA L. and ROBERT J. WASHLOW

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



HELEN and SAM ZELL

Helen and Sam Zell are passionate supporters of Chicago's vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign for many years. They were essential in bringing new work to Lyric last season, underwriting the world premiere of *Bel Canto*. Helen and Sam Zell have previously cosponsored several new productions, most recently *La Traviata* (2013/14), *The Passenger* (2014/15), and *Bel Canto* (2015/16), and this season are generous cosponsors of Lyric's new production of *Das Rheingold*.

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC | 

The Breaking New Ground Campaign was launched in January 2013 to implement the company's blueprint for a world-class, twenty-first century opera company. This Campaign allows Lyric to continue to produce major productions of the highest caliber, update media, marketing, and audience development programs, and fortify Lyric's endowment. The current focus of the Campaign is to modernize the stage of the Ardis Krainik Theatre with state-of-the-art equipment.

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

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of September 15, 2016.

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J. Christopher and Anne N. Reyes Foundation
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Les Troyens | Berlioz
Tues., Nov. 15 at 7:15 p.m.* (taped from 11/13)

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

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

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

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

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

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

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