

*Lyric*

2017|18 SEASON



# FAUST

GOUNOD

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JOHN FRAME



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JACLYN SIMPSON

LYRIC OPERA HOUSE –  
PAST AND PRESENT pp. 14-18



**Top photo:** John Frame's design for Act Two of Lyric's new production of *Faust*, scenic rendering by Vita Tzykun.

**On the cover:** *Méphistophélès* image. Design and photograph by Faust production designer John Frame.

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## From the General Director

To be young again – that’s what Faust longs for, and it’s that wish that proves his undoing. None of us want to end up as he does, but at the same time, all of us of a certain age can instantly understand the urge to rediscover the ecstasy of a more innocent time in our lives.

Charles Gounod’s *Faust* is, for many of us, like a beloved friend whose reappearance in our lives we welcome with joy. For others in the audience, this opera will be an exciting new discovery. Whatever your experience of *Faust*, it will give you what everyone craves above all in the opera house – glorious music and riveting theater.

For more than a century *Faust* was frequently regarded as a sweet, sugary confection, although graced with a wonderful, ever-fresh score. In recent decades, however, we’ve become increasingly aware of the darker colors and the profound emotions of the piece. I’m referring not just to the title character but also to the sufferings of the heroine, Marguerite — her emotional arc in this opera has a devastating cumulative impact. As for Méphistophélès, he’s a villain both charming and sinister. The supporting roles have tremendous appeal, as do Gounod’s marvelous scenes for chorus.

I’m thrilled that we’re able to present this familiar favorite in a magnificent new production. It marks the eagerly awaited theatrical debut of John Frame, recognized internationally as one of the most brilliantly innovative sculptors of his generation. As production designer, John is part of a truly exceptional team that also includes director Kevin Newbury (whose Lyric credits include *Anna Bolena*, *Norma*, and the world premiere of *Bel Canto*), set and costume designer Vita Tzykun, lighting designer Duane Schuler, and projection designer David Adam Moore. All of these superb artists have created a provocative new view of *Faust* while at the same time remaining utterly true to the spirit of the work.

I’m delighted to welcome to Lyric the extraordinarily gifted young French tenor Benjamin Bernheim, making his American debut in the title role. He is performing opposite the exquisite Ailyn Pérez, who will be singing her first complete role at Lyric after appearing in concert with Plácido Domingo last season with great success. For the March 21 performance Ana María Martínez, this season’s Fiordiligi in *Così fan tutte*, will sing Marguerite, a triumph for her in Lyric’s previous revival of *Faust*. These wonderful artists have all been widely acclaimed internationally, as has Ryan Opera Center alumnus Christian Van Horn, returning to Lyric as Méphistophélès. Edward Parks, one of the most remarkable of America’s young baritones, debuts as Valentin, and the delightful Jill Grove, greatly admired in many roles at Lyric, portrays Marthe.

At Lyric we’ve been fortunate indeed to have Emmanuel Villaume on the podium for many French works. It’s inestimably valuable to our cast, chorus, and orchestra to have the benefit of Emmanuel’s immaculate sense of style, so essential to any performance of French romantic repertoire.

All of us at Lyric are very excited by this new production, the culmination of our 2017/18 mainstage opera season. We hope it awakens your eyes and ears to all the beauty as well as the drama of Gounod’s immortal *Faust*.



STEVE LEONARD

**Anthony Freud**  
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## From the Chairman

On behalf of the Board of Directors, I'm delighted to welcome you to Lyric Opera of Chicago.

We're very proud of the performances we've presented in this exceedingly varied season. Prior to tonight's extraordinary new production of Gounod's *Faust*, our audiences thrilled to Gluck's *Orphée et Eurydice* in John Neumeier's historic new production; a powerfully dramatic revival of Verdi's *Rigoletto*; the second installment of Lyric's monumental new production of Wagner's *Ring* cycle with *Die Walküre*; Bizet's ravishing *The Pearl Fishers*; Puccini's formidable *Turandot*; Bellini's glorious *I puritani*; and Mozart's captivating *Così fan tutte*.

Speaking personally, one of the most rewarding aspects of Lyric – not only as chairman, but as a longtime subscriber and patron – is my joy in introducing family, friends, and business colleagues to the company and the art form. I hope you'll consider doing the same! When I receive out-of-town visitors during the opera season, I always try to include an evening at Lyric. It's inevitably a major highlight of their stay.

A Lyric performance isn't only an opportunity to dress up and go out with your significant other or with close friends for an elegant evening – it's also an unforgettable and rewarding experience of timeless stories set to some of the world's greatest music and performed by many of the top artists of our day.

Lyric's mainstage productions are, of course, the core of every season we present. I also encourage you to explore the unique activities of Lyric Unlimited, our initiative focused on community engagement and education. It is one of the ways that the company stays relevant as a cultural service provider to all of Chicago, whether with newly commissioned works, community-created performances or the special programs presented in dozens of public schools all over Chicago every year. The level of creativity at work in Lyric Unlimited presentations has been truly inspiring, and it has exposed the art form of opera to tens of thousands of students across Chicagoland.

By presenting opera in new and non-traditional ways, Lyric Unlimited helps to grow and expand our audiences. I invite you to join me at one of the Lyric Unlimited performances of *Fellow Travelers* in March or *Family Day at Lyric* on April 7.

At Lyric, we truly cherish our donors and patrons. We consider each one of you as members of the Lyric family. It can sometimes be trite to declare, "Every gift counts," but at Lyric it's true: you're going above and beyond what you're paying for the ticket price. You're investing in Lyric, entrusting that we will turn your gift into great art. We take that responsibility very seriously and are constantly imagining new ways to enhance your personal experience at Lyric, build new audiences for opera, and do it all in the most cost-effective way we can.

Many thanks to all of you who play a vital role in ensuring that our great art form and our great company continue to serve Chicago and the world of opera today and in the years to come.



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LYRIC OPERA OF CHICAGO

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# JEWEL OF CHICAGO

## All about the Lyric Opera House

By Jay Gummert



In 1925, Samuel Insull, a British-born American business magnate known for his contributions to creating this country's integrated electrical infrastructure, announced his plan to build a venue for the Chicago Civic Opera. Insull and his wife, Gladys, avid arts lovers, saw a need for a public space in which great operas could be presented. Including office space attached to the building, the construction for the project began in 1928. Resembling a large chair – sometimes referred to as “Insull’s Throne” – the Civic Opera Building opened on November 4, 1929 (just six days after the stock-market crash). Featured in the February 1930 issue of *Popular Mechanics* magazine, the building boasted a grand foyer, two theaters, and elegant Art Nouveau and Art Deco architecture. The past 88 years of the building's presence along the Chicago River have brought a wide variety of performances, events, and presentations that have thrilled audiences and made history.



Top right: *The start of construction on Wacker Drive in 1928.*

Right: *Samuel Insull was the innovator behind the creation of Chicago's Civic Opera Building.*

Far right: *The different stages of the building process that was completed November 1929.*



1920

Samuel Insull  
announces plans

1925

1928 construction begins

1929 construction  
completed





Polish soprano Rosa Raisa as the title role in Verdi's Aida.

Two legends of opera in Chicago were prominently featured during the Civic Opera's first season in its new building. The inaugural performance was one of Insull's favorite operas, Verdi's *Aida*, featuring Polish diva Rosa Raisa in the title role. The opening season also featured a commissioned opera by the young Hamilton Forrester entitled

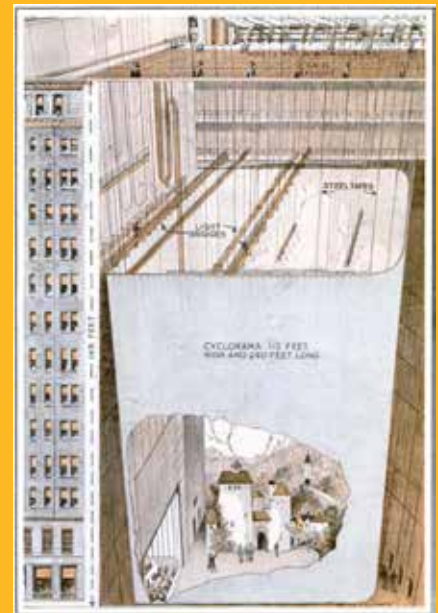
*Camille*. It starred Mary Garden, the Scottish-born soprano who grew up in Chicago and had been the Chicago Civic Opera's director during the 1921/22 season, when the company was still performing at the Auditorium Theatre. Many other notable singers of the time appeared onstage at the opera house over the next 25 years, including mezzo-soprano Cyrena van Gordon, tenor Tito Schipa, and bass Alexander Kipnis.



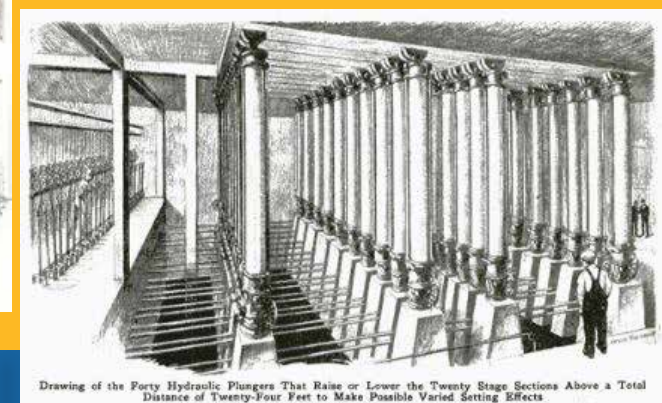
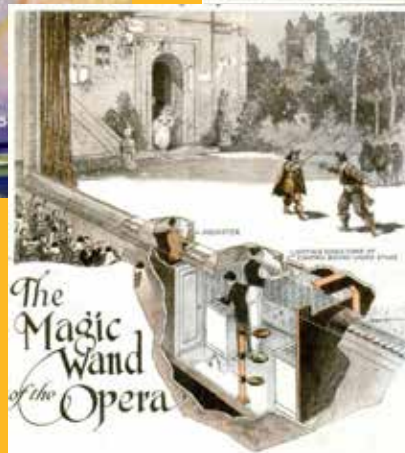
(Clockwise from top) Cyrena van Gordon as Brunnhilde/Die Walküre, Giovanni Martinelli in the title role/Ernani, Mary Garden as Fanny LeGrand/Sapho, Tito Schipa as Nemorino/The Elixir of Love, and Alexander Kipnis as Gurnemanz/Parsifal.



The February 1930 issue of Popular Mechanics that features an article about the Civic Opera Building. Here are some drawings and photos from the issue featuring the stage, lighting, and other technological advancements of the auditorium.



Artist's Drawing of the Lobby, Backstage and the Chicago Civic Opera House, the Space is High Enough to Hold a Four-story Restaurant!



Drawing of the Forty Hydraulic Plungers That Raise or Lower the Twenty Stage Sections Above a Total Distance of Twenty-Four Feet to Make Possible Varied Setting Effects.



February 1930 *Popular Mechanics* feature

1930 *Aida* and *Camille* performed

1935



*The cast of Tennessee Williams's The Glass Menagerie. From left to right: Anthony Ross as Jim O'Conner, Laurette Taylor as Amanda Wingfield, Eddie Dowling as Tom Wingfield, and Julie Haydon as Laura Wingfield. Below left: The cover for the original script of the play.*



In 1944 the premiere of Tennessee Williams's *The Glass Menagerie*, took place in the Civic Theatre, the smaller of the Civic Opera Building's two auditoriums. The production starred the legendary Laurette Taylor. The *Chicago Tribune* offered a review by Claudia Cassidy with the headline: "Fragile Drama Holds Theater in Tight Spell." Readers were told of a masterpiece, "a tough little play that knows people and how they tick...vividly written, and in the main superbly acted." And as for Tennessee Williams's casting, "He found other people, too, but ah, that Laurette Taylor!"



*Leontyne Price and William Warfield toured throughout the U.S. and Europe portraying the protagonists of Gershwin's Porgy and Bess.*

George Gershwin's *Porgy and Bess* was performed at the opera house in 1952. After its tour in the United States, the production toured opera houses in Berlin, Milan, and Moscow – an attempt by the U. S. to improve relations with Russian and the Eastern Bloc. The production starred the budding diva Leontyne Price and William Warfield – a pairing that would later result in their marriage.

1944  
*The Glass Menagerie*

1940

1952  
*Porgy and Bess*

1950

1954  
Lyric Theatre of Chicago



Beginning with the inaugural season in 1954, Lyric's performance space has been the opera-house portion of the Civic Opera building (known since 2017 as the Lyric Opera House). The Civic Opera Building has been owned by several entities over the years. In 1993 Lyric purchased the Civic Opera House, the Civic Theatre, and all backstage areas, plus administrative office space. The "Building on Greatness" capital campaign funded the purchase and massive renovations that took place 'round the clock during the off-season months over a three-year period. These included the conversion of the Civic Theatre into much-needed scenery-handling, dressing-room, and rehearsal spaces; installation of a backstage truck lift and creation of two gigantic rollup doors to enable access between the opera-house stage and the new scenery-handling area; upgrades to the theater's acoustics, carpeting, and seating; overhaul of the HVAC system; thorough cleaning of all the brass and crystal fixtures in the opera house; and meticulous hand-restenciling of all the front-of-house art-deco ceilings.



The auditorium theatre after its renovation in 1996.

American Ballet Theatre made regular appearances at the opera house throughout the decades. Performances included the classics, among them *Giselle* and *Swan Lake*, and contemporary productions, such as Jerome Robbins's *Fancy Free*, Paul Taylor's *Company B*, and Twyla Tharp's *The Brahms-Haydn Variations*. Kevin McKenzie, ABT's artistic director since 1992, has referred to Chicago's opera house as "one of our country's greatest stages."



American Ballet Theatre performs Tchaikovsky's *Swan Lake*. ABT was a regular performer at the opera house for many decades.

In 1968, the Jimi Hendrix Experience was seen and heard at the opera house. Opening with a cover of The Beatles' "Sgt. Pepper's Lonely Hearts Club Band," Hendrix featured an exciting set including such hits as "Fire," "Foxy Lady," "The Wind Cries Mary," and as the final song, "Purple Haze." The performances were received poorly by the *Tribune*: "For one of those who fought and lost, who doesn't like the albums, who finds Hendrix's voice bothersome and harsh and the group's sound fractured and distorted, it posed a curious question: Can destruction and creativity co-exist?"



Top: Jimi Hendrix backstage at the opera house before a concert reading an issue of Mad magazine. Below: A ticket stub for the concert at the Civic Opera House from Feb. 25, 1968.



Dottie West and Kenny Rogers were an unstoppable country music duo who quickly rose to the top of the charts.

At the time that Kenny Rogers and Dottie West appeared at the opera house in 1979, they were one of the biggest duet acts in country music, thanks largely to the album, *Every Time Two Fools Collide*. Their appearance featured music from their second album, *Classics*, including chart-topping covers such as "All I Ever Need Is You" and "Til I Can Make It on My Own."

1960

1968  
Jimi Hendrix


1970

1979  
Kenny Rogers  
and Dottie West



(Clockwise from left) Andrew Bird, Björk, and Itzhak Perlman are just some of the many performers who have graced the stage of the opera house.

The last ten years have seen performances at the Civic Opera House by some of the most famous and talented performers in the world, from Itzhak Perlman to Andrew Bird, Björk, and Wilco, to name a few. Many other non-performance events have taken place over the years as well. Innumerable receptions, fundraisers, weddings, and graduations have been hosted in the spaces around the building. The World Series trophy won by the Chicago Cubs in November 2016 was on display in the grand foyer for operagoers to enjoy and photograph.

The prestigious James Beard Foundation Awards Gala has been held in the foyer and theater since 2015. Known as the Oscars of the food world, the James Beard Foundation Awards honor the most talented culinary professionals with the highest honor for food and beverage achievement in United States. Established in 1990, the organization seeks to “recognize culinary professionals for excellence and achievement in their fields and...to celebrate, nurture, and honor America’s diverse culinary heritage.”

*The James Beard Foundation Award for Excellence is the highest honor a culinary professional can receive in the United States.*

The current investment in Lyric's antiquated stage and backstage equipment – supported by the Breaking New Ground campaign – is bringing the Lyric Opera House up to the highest modern technological, artistic, and safety standards. In the summer of 2016, the company began installing critical upgrades, including the addition of a turntable, three stage lifts, and sixteen point hoists. These improvements align Lyric more closely with its sister opera companies nationally and internationally, allowing Lyric to rent and co-produce productions and create innovative new productions that can be rented to others.

After nearly a century, the *grande dame* that is the Civic Opera Building still towers majestically over the Chicago River. And the Lyric Opera House continues to shine as one of the city's preeminent cultural and architectural jewels.

*Jay Gummert, Lyric's dramaturgy intern during the second half of the 2016/17 season, is currently operations associate of Chicago Children's Choir. He is also worship leader of Urban Village Church in Chicago's Edgewater area and has performed extensively as a clarinetist, saxophonist, and flutist throughout Chicago.*

1993 Renovation begins

1996 Renovation ends

1990

2008 Andrew Bird performs

2000

2012 Building sold  
2014 Björk performs  
2016 Stage improvements begin

2010

2020

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*Lyric*

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Lyric



*Image by production designer John Frame*

Charles Gounod

## Faust

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# FAUST

## Synopsis

**PLACE:** Germany

**ACT ONE**

Faust's workshop

**ACT TWO**

A tavern

*Intermission*

**ACT THREE**

Marguerite's garden

*Intermission*

**ACT FOUR**

*Scene 1.* Marguerite's garden

*Scene 2.* A church

*Scene 3.* A street

**ACT FIVE**

A prison

**ACT ONE**

Faust, an aged artist, contemplates ending his life. Carefree voices are heard from outside: the women sing of the joys of nature and love, the men of the beautiful day that will find them reaping their fields. Faust sets down his phial of poison and curses happiness, learning, prayer, and faith. When he invokes Satan, that very being appears, in the debonair person of Méphistophélès. Faust rejects offers of wealth and power, asking instead for youth.

The devil agrees to grant his wishes if Faust will serve him later in hell. When the old man hesitates, Méphistophélès tempts him with a vision of a beautiful young woman (Marguerite). Faust now eagerly agrees and is transformed into a handsome young man.

**ACT TWO**

Wagner, a student, leads the townspeople in a song extolling wine and beer. Joining the group is a soldier, Valentin, who holds a medallion his sister, Marguerite, has given him for protection in battle. He prays that God will protect Marguerite in his absence.

Siébel, who is in love with the girl, promises to watch over her.

Wagner resumes the festivities with a lively song about a rat, but he is interrupted by Méphistophélès, who regales the crowd with his paean to the Golden Calf. He predicts an imminent soldier's death for Wagner and tells Siébel that henceforth flowers will wither at his touch. The local wine proves inadequate for Méphistophélès, and he magically produces his own vintage. He then provokes Valentin's anger with a toast to Marguerite. The soldier's rage and that of the other men fail to frighten the offender. Having guessed his identity, the men are finally able to subdue Méphistophélès.

Faust arrives and demands to meet the girl he saw in the vision. The villagers dance a waltz in which Siébel is asked to join, but the lad can think only of Marguerite. When she appears, she demurely declines Faust's gallant offer to lead her home. He realizes he already loves her.

**ACT THREE**

In Marguerite's garden, Siébel picks flowers for a bouquet, but he discovers that the stranger's prophecy has come true: the blossoms wither. He uses holy water to break the spell, then leaves his flowers for Marguerite and happily departs.

While Méphistophélès searches for a suitable gift for Marguerite, Faust reflects on his joy at being near her. The devil returns with a box of jewels, which he places near Siébel's flowers. After the men withdraw, Marguerite appears and sings an ancient song about a king whose beloved has died. When the girl catches sight of the jewels, she cannot resist trying them on.

Marthe, a meddling neighbor, rejects Marguerite's notion that the splendid present was left by mistake. Méphistophélès appears and melodramatically informs Marthe that her husband has died. The devil seductively induces Marthe to follow him out of the garden, leaving Faust with Marguerite. Returning to observe the young couple, Méphistophélès calls on the darkness to come to Faust's aid. As night descends, Faust grows more passionate towards Marguerite, she confesses that she returns his love. The devil urges Faust to wait a moment before obeying

Marguerite's wish to be left alone. When she expresses her longing for Faust, he rushes to her.

**ACT FOUR**

*Scene 1.* Marguerite longs for the return of Faust, who has abandoned her. She is visited by Siébel, her only friend who has remained loyal.

*Scene 2.* In church, Marguerite attempts to find solace in prayer. She hears the voices of demons calling her name and Méphistophélès looms before her, threatening eternal damnation. The choir sings of the Day of Judgment, but the devil interrupts them, tormenting Marguerite until she collapses.

*Scene 3.* The villagers turn out to welcome the returning soldiers, Valentin among them. Siébel arouses his suspicions by evading questions about Marguerite. When the remorseful Faust appears with Méphistophélès, the devil pauses to sing a derisive song. It draws Valentin, who challenges his sister's seducer to a duel. Valentin is fatally wounded by Faust, whom Méphistophélès urges to flee. A crowd gathers and is horrified to hear the dying Valentin curse his sister.

**ACT FIVE**

Marguerite has borne Faust a child, but she has killed it and is now in prison, having been condemned to death. Faust comes to her cell, but her joy at being reunited with him quickly fades when Méphistophélès appears. Marguerite prays to the angels of heaven and with her last breath repulses Faust, while a celestial choir proclaims her salvation.

**FAUST— Approximate Timings**

ACTS ONE and TWO: 50 minutes

*Intermission:* 25 minutes

ACT THREE: 50 minutes

*Intermission:* 25 minutes

ACTS FOUR and FIVE: 65 minutes

**Total: 3 hours and 35 minutes**

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*Lyric*

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- *Faust* is a co-production of Lyric Opera of Chicago and Portland Opera.
- Scenery built by McGuire Scenic.
- Costumes provided by Costume Armour, Seams Unlimited, Costume Gallery, Ltd., Elizabeth Flauto, Steppenwolf Costume Shop, and Jonah Emerson-Bell.
- Specialty props by Kathryn Johnson.
- Original photographs, *Trees in Fog* and *Trees in Fog 2*, by Gerben van Dijk.
- Video excerpt from *Milk Mountain* by Keegan Luttrell. Originally part of *Digital Fairy Tales*, presented by Leo Kuelbs Collection. Cinematography by Fabio Mota and Maxmillian Conway.
- Images from *The Swan Girl* and *Three Fragments of a Lost Tale* courtesy John Frame and Johnny Coffeen.
- Act Five frost footage courtesy of Brenda Loewen.
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- Projected English titles © 2018 by Lyric Opera of Chicago.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler/Lawrence E. Deutsch Foundation.

*New Production*

*Charles Gounod*

## FAUST

Opera in five acts in French

Libretto by Jules Barbier and Michel Carré,  
after Carré's *Faust et Marguerite* and Johann Wolfgang von Goethe's *Faust*, Part One

First performed at the Théâtre Lyrique, Paris, on March 18, 1859

First performed by Lyric Opera on November 15, 1955

### *Characters in order of vocal appearance:*

<i>Faust</i>	BENJAMIN BERNHEIM**
<i>Méphistophélès</i>	CHRISTIAN VAN HORN°°
<i>Wagner</i>	EMMETT O'HANLON°
<i>Valentin</i>	EDWARD PARKS*
<i>Siébel</i>	ANNIE ROSEN°°
<i>Marguerite</i>	AILYN PÉREZ ANA MARÍA MARTÍNEZ (March 21)
<i>Marthe</i>	JILL GROVE

*Actors:* Jon Beal, Jack DeCesare, Richard Manera, Michael Turrentine, Kai Young

<i>Conductor</i>	EMMANUEL VILLAUME
<i>Director</i>	KEVIN NEWBURY
<i>Production Designer</i>	JOHN FRAME***
<i>Set and Costume Designer</i>	VITA TZYKUN*
<i>Lighting Designer</i>	DUANE SCHULER
<i>Projection Designer</i>	DAVID ADAM MOORE****
<i>Chorus Master</i>	MICHAEL BLACK
<i>Movement Director</i>	ZACH WINOKUR*
<i>Wig and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	ELISE SANDELL
<i>Stage Manager</i>	RACHEL A. TOBIAS
<i>Stage Band Conductor</i>	ERIC WEIMER
<i>Musical Preparation</i>	JERAD MOSBEY MATTHEW PIATT
<i>Fight Director</i>	NICOLAS SANDYS
<i>Projected English Titles</i>	COLIN URE

\* *Lyric debut*

\*\* *American debut*

\*\*\* *Theatrical debut*

\*\*\*\* *Lyric designer debut*

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

°° *Alumnus/Alumna, The Patrick G. and Shirley W. Ryan Opera Center*



**BENJAMIN  
BERNHEIM**  
(*Faust*)  
*American debut*

The French tenor has swiftly risen to international prominence, debuting in prestigious venues across Europe. Highlights of the current season include his debut performances at the Vienna State Opera (Nemorino/*L'elisir d'amore*) and London's Royal Opera House, Covent Garden (Rodolfo/*La bohème*), as well as his return to the Opéra National de Paris (Rodolfo). This past season Bernheim was heard as Rodolfo at the Zurich Opera House and Dresden's Semperoper, as well as his first appearance at the Opéra National de Paris as Flamand/Strauss's *Capriccio*. Other highly praised portrayals include Tebaldo/*I Capuleti e i Montecchi* and Cassio/*Otello* (Zurich), Lensky/*Eugene Onegin* (Deutsche Oper Berlin), Laërte/*Hamlet* (Opéra de Lausanne), Romeo/*Romeo and Juliet* (Netherlands Opera), Nicias/*Thaïs* (Salzburg Festival), A Singer/*Der Rosenkavalier* (La Scala), and Erik/*The Flying Dutchman* (Semperoper Dresden). Bernheim can be heard on recordings including *Otello* (Salzburg, DVD), *Manon Lescaut* (Vienna State Opera, CD), and *I Capuleti e i Montecchi* (Zurich Opera House, DVD). His concert repertoire spans Beethoven's *Mass in C*, Britten's *Serenade*, Handel's *Messiah*, and Puccini's *Messa di Gloria*. The tenor, following studies with Gary Magby at the Lausanne Conservatoire and Carlo Bergonzi at Busseto's Accademia Verdiana, began his career as a member of the ensemble of the Zurich Opera House from 2010 to 2015.



**AILYN PÉREZ**  
(*Marguerite* –  
*March 3 - 18*)  
*Previously at Lyric:*  
“Celebrating Plácido”  
concert (2016/17).

Winner of both the Richard Tucker Award and the Plácido Domingo Award, the Chicago-born soprano is in demand at the world's leading opera houses and cultural capitals. She triumphed earlier this season at the Metropolitan Opera (Thaïs, Countess Almaviva) and will soon return there as Juliet. Later, she will return to the Zurich Opera House and the Deutsche Staatsoper Berlin (both as Violetta). Previous career highlights include Violetta (Hamburg, San Francisco, La Scala, Covent Garden), Manon (Covent Garden), Adina (Munich, Berlin, Vienna, Washington), Desdemona (Houston), Tatyana Bakst/Jake Heggie's *Great Scott* (world premiere, Dallas), Mimì (Met, Bolshoi Theatre), Alice Ford (Glyndebourne), and Amelia Grimaldi (La Scala, Berlin, Zurich). Among Pérez's successes in concert are the Requiems of Verdi (with Yannick Nézet-Séguin and Montreal's Orchestre Métropolitain) and Mozart (with Antonio Pappano and Rome's Accademia di Santa Cecilia). She has presented recitals for London's Rosenblatt series, Philadelphia's Kimmel Center, and the Santa Fe Desert Chorale. Pérez can be heard on CD in a solo album of French and Italian songs. Among her many accolades are the George London Foundation's Leonie Rysanek Award and honors from the Operalia competition, the Loren L. Zachary Foundation, Opera Index, and the Licia Albanese-Puccini Foundation.



**ANA MARÍA  
MARTÍNEZ**  
(*Marguerite* –  
*March 21*)  
*Previously at Lyric:*  
Eight roles since  
2008/09, most  
recently Fiordiligi/  
*Così fan tutte* (2017/18); Tatyana/*Eugene*  
*Onegin* (2016/17); Concert with Plácido  
Domingo (2015/16).

The internationally celebrated Puerto Rican-born soprano scored one of the most memorable successes of her career to date as Gounod's Marguerite at Lyric (2009/10). Highlights of the current season include reprises of Carmen (LA Opera), Rusalka (Teatro Colón – Buenos Aires), and Alice Ford/*Falstaff* (Covent Garden). Martínez's roles extend stylistically from Mozart's Countess Almaviva (Houston, Munich), Fiordiligi (Salzburg, Ravinia, DVD), and Pamina (San Francisco, Vienna, Bonn, Stuttgart) to Rossini's Rosina (Houston, Santa Fe); Donizetti's Paolona/*Poliuto* (Glyndebourne, DVD); Verdi's Violetta (Covent Garden, Los Angeles), Luisa Miller (Paris, Berlin) and Amelia Grimaldi (Paris, Los Angeles, San Francisco); Puccini's Mimì (Paris, Berlin, Dresden, Santa Fe, San Juan), Butterfly (a recent triumph at the Met and Covent Garden, also Vienna, Houston, Washington, Munich) and Liù (Amsterdam); and French heroines including Carmen (Houston, Santa Fe), Antonia (Paris), Micaëla (Metropolitan Opera), Mélisande (Florence), and Blanche (Hamburg). Last season Martínez returned to Mozart's Donna Elvira in San Francisco. The soprano has appeared with many major orchestras, including those of Milan (La Scala), Berlin, Moscow, New York, and Boston. Last summer she joined frequent concert partner Plácido Domingo for a zarzuela gala at the Arena di Verona. Highlights of Martínez's varied discography include *Manon Lescaut*, *Pagliacci*, and a recital of arias and songs.



**CHRISTIAN VAN HORN**  
(*Méphistophélès*)  
**Previously at Lyric:**

15 roles since 2004, most recently Escamillo/*Carmen*, Narbal/*Les Troyens*

(both 2016/17); Friar Laurence/*Romeo and Juliet* (2015/16).

The American bass-baritone, a Ryan Opera Center alumnus who this season has been heard at the Metropolitan Opera as the Speaker/*The Magic Flute* and Julio/*The Exterminating Angel*, returns to Toronto's Canadian Opera Company in April as the Emperor/*The Nightingale*. In addition to the Met (where his appearances in *Falstaff* and *The Exterminating Angel* were broadcast internationally), he has earned acclaim at such prestigious venues as San Francisco Opera (many roles, among them the Villains/*Les contes d'Hoffmann*, Oroveso/*Norma*, and Narbal/*Les Troyens*), Munich's Bavarian State Opera, Rome's Teatro dell'Opera, and the Salzburg Festival. His diverse repertoire encompasses Mozart's Figaro (Chicago Opera Theater, Stuttgart Opera, CD with Teodor Currentzis conducting), Gessler/*Guillaume Tell* (Netherlands Opera), Zaccaria/*Nabucco* (Seattle Opera), Banco/*Macbeth* (Geneva's Grand Théâtre), Colline/*La bohème* (Paris, Munich, San Francisco, Los Angeles, Santa Fe, Baltimore), and Zunigal/*Carmen* (Salzburg). Among Van Horn's successes in contemporary opera are Marco Tutino's *La Ciociara* (San Francisco), Tan Dun's *Tea* (Santa Fe), David Carlson's *Anna Karenina* (Miami world premiere, St. Louis revival, CD), and Prospero/Joseph Summer's *The Tempest* (Boston's Shakespeare Concerts, CD). Prestigious concert engagements include appearances with the Berlin Philharmonic (*Das Rheingold*, Sir Simon Rattle conducting, CD), the Cleveland Orchestra at Carnegie Hall, the Chicago Symphony Orchestra, and the San Francisco Symphony. *Christian Van Horn's appearance generously sponsored by Lois B. Siegel.*



**EDWARD PARKS**  
(*Valentin*)  
**Lyric debut**

The Pennsylvania-born baritone will be heard this season in his debut at Spain's Ópera de Oviedo (Belcore/*L'elisir d'amore*) and his return to Atlanta Opera (Escamillo/*Carmen*). Last season brought appearances as Mercutio/*Romeo and Juliet* with the Opéra de Monte Carlo on tour in Oman, Count Almaviva/*The Marriage of Figaro* with Lyric Opera of Kansas City, Marcello/*La bohème* with Minnesota Opera, and Escamillo/*Carmen* with Nashville Opera. Parks garnered considerable international attention last summer creating the title role/Mason Bates's *The (R)evolution of Steve Jobs* at The Santa Fe Opera. Previous highlights include his return to the Metropolitan Opera for *La bohème*, *The Magic Flute*, and *Don Carlo*, debuts at Atlanta Opera (Valentin/*Faust*) and Central City Opera (Count Almaviva), and performances at Maine's PORT Opera (Marcello, Sharpless/*Madama Butterfly*), Michigan Opera Theatre (Zurga/*The Pearl Fishers*), and the Boston Youth Symphony Orchestra (Ford/*Falstaff*, Count Almaviva). Parks received his bachelor of music degree from Oberlin Conservatory and his master of music degree from Yale University. A national winner of the 2008 Metropolitan Opera National Council Auditions, he was named a first-place winner at the 2010 Gerda Lissner Foundation International Vocal Competition and has received awards from foundations including the George London Foundation and the Marilyn Horne Foundation.



**ANNIE ROSEN**  
(*Siébel*)  
**Previously at Lyric:**

Six roles since 2015/16, most recently Second Lady/*The Magic Flute*, Ascagne/*Les*

*Troyens*, Wellgunde/*Das Rheingold* (all 2016/17).

The New Haven, Connecticut native, a Ryan Opera Center alumna, was heard last summer as the Stepmother/Philip Glass's *The Juniper Tree* (Wolf Trap Opera), and earlier this season as Eve/Julian Wachner's *Rev 23* (White Snake Productions – world premiere) and as a soloist/*Take Care of This House* (New York Festival of Song, where she was previously an Emerging Artist). The mezzo-soprano joined the Metropolitan Opera roster during the 2013/14 season (*Die Frau ohne Schatten*) before returning to the apprentice program of The Santa Fe Opera. Rosen has also appeared at the Caramoor Festival. As the 2012 recipient of the Opera Foundation's American Berlin Scholarship, she performed 12 roles at the Deutsche Oper Berlin, appearing in repertoire by composers as diverse as Mozart, Bizet, Verdi, Janáček, and Prokofiev. She also sang Giannetta/*L'elisir d'amore* at Turin's Teatro Regio. An important highlight of her performances in New York City to date was a fully staged production of György Kurtág's *Kafka Fragments*. A Yale University and Mannes College of Music graduate, Rosen holds awards from the Gerda Lissner Foundation, The Santa Fe Opera, Central City Opera, the Connecticut Opera Guild, and the Shoshana Foundation.



**JILL GROVE**

(*Marthe*)

**Previously at Lyric:**

Twelve roles since 2003/04, most recently Filipjevna/*Eugene Onegin* (2016/17); Margret/*Wozzeck* (2015/16); Ježibaba/*Rusalka* (2013/14).

(2013/14).

The American mezzo-soprano began the current season with her return to San Francisco Opera as the First Maid/*Elektra*, and will continue the season with recitals at the Arts Club of Chicago and Metropolis Performing Arts Centre in Arlington Heights, Illinois. Recent successes include Klytämnestra/*Elektra* (Lyric, Detroit), Ježibaba/*Rusalka* (Houston, New Orleans), Baba the Turk/*The Rake's Progress* (Pittsburgh), and the title role/Britten's *Phaedra* (San Antonio). Grove has earned great praise for Wagner's *Ring* cycle (San Francisco, Los Angeles, Munich) and for *Die ägyptische Helena*, *Die Meistersinger von Nürnberg*, *Giulio Cesare*, and *Peter Grimes* (all at the Met, the latter work also in Toronto and on CD). She is a celebrated exponent of Verdi roles such as Amneris (Lyric, Toronto, San Diego, Dayton), Ulrica (St. Paul, New Orleans), Azucena (Houston), and Preziosilla (San Francisco), as well as Puccini's *Zita/Gianni Schicchi* (Los Angeles-DVD). Grove created Anne Kronenberg/Stewart Wallace's *Harvey Milk* (Houston Grand Opera, CD). An in-demand concert singer, Grove has recently performed with the Utah Symphony (Beethoven's *Symphony No. 9*), the American Classical Orchestra (Brahms's *Alto Rhapsody*), and Canada's National Arts Centre Orchestra (Handel's *Messiah*). She has been highly successful with the major orchestras of London, Toronto, Los Angeles, Washington, San Francisco, and Houston.



**EMMETT O'HANLON**

(*Wagner*)

**Previously at Lyric:**

Second Priest/*The Magic Flute*; Second Servant/*Don Quichotte*

(both 2016/17)

The baritone, a second-year Ryan Opera Center member, earned a master of music degree from The Juilliard School and a bachelor of music degree from the University of Cincinnati College-Conservatory of Music. He debuted at Des Moines Metro Opera last summer in *Billy Budd*. In a workshop recently produced by the Metropolitan Opera, he sang the Soldier/Scott Wheeler's *The Sorrows of Frederick the Great*. A finalist in Plácido Domingo's prestigious Operalia Competition 2017, O'Hanlon has also been a prize-winner in the Altamura/Caruso, Gerda Lissner, Opera Index, Palm Beach Opera, and Dayton Opera competitions. He participated in the singer-training programs at Caramoor, La Musica Lirica (Novafeltria, Italy), Oberlin in Italy, and the "Juilliard in Paris" project. O'Hanlon is a principal vocalist with the renowned Irish singing group Celtic Thunder, both for concerts internationally and on CD. *Emmett O'Hanlon is sponsored by George Jewell, Lois B. Siegel, and Drs. Joan and Russ Zajtczuk.*



**EMMANUEL VILLAUME**

(*Conductor*)

**Previously at Lyric:**

Six operas since 2003/04, most recently *Romeo and Juliet* (2015/16); *La bohème*

(2012/13); *Les contes d'Hoffmann* (2011/12).

The French conductor has been consistently acclaimed for appearances with the most prominent opera companies and symphony orchestras around the world. In 2017/18, his fifth season as music director of The Dallas Opera, Villaume leads three productions there,

highlighted by Wolfgang Korngold's rarely performed *Der Ring des Polykrates*. Later this season he will again appear in Dallas (*Don Giovanni*) and at Barcelona's Gran Teatre del Liceu (*Manon Lescaut*). Following his critically praised *Romeo and Juliet* last season at the Metropolitan Opera, he again earned acclaim there in November for *Thaïs* and the New Year's Eve gala opening of a new production of *Tosca*. Other recent successes include *The Golden Cockerel* and *La fanciulla del West* (both at The Santa Fe Opera), *Tosca* (Covent Garden), and *Pelléas et Mélisande* (Mariinsky Theatre). Villaume enjoys a distinguished career leading renowned symphony orchestras in the U.S. and abroad. He made an outstanding contribution as artistic director and chief conductor of the National Slovenian Philharmonic, as well as with the Slovak Philharmonic Orchestra, where he served as chief conductor from 2009 to 2016. Villaume has been music director and chief conductor of the Prague Philharmonia since 2015. The Strasbourg native received degrees in literature, philosophy, and musicology at the Sorbonne in Paris.



**KEVIN NEWBURY**

(*Director*)

**Previously at Lyric:**

*Norma* (2016/17); *Bel Canto* (2015/16, world premiere); *Anna Bolena* (2014/15).

The American director's recent credits include *Norma* (San Francisco, Barcelona, Valladolid, Toronto, with Houston coming up later this season), *Maria Stuarda* (Seattle), *Eugene Onegin* (Portland), and numerous world premieres: Mason Bates's *The (R) evolution of Steve Jobs* (Santa Fe), Gregory Spears's *Fellow Travelers* (Cincinnati; Lyric Unlimited presents it in March), Kevin Puts's *The Manchurian Candidate* (Minnesota), Theodore Morrison's *Oscar* (Santa Fe, revived in Philadelphia), and *Kansas City Choir Boy* (national tour). Newbury also recently debuted at Long Beach Opera directing Philip Glass's *The Perfect American*. The rarities he has



directed range from Antonio Cognoni's *Don Bucefalo* (Wexford Festival) and Weber's *Euryanthe* (Bard Summerscape) to Marvin David Levy's *Mourning Becomes Electra* (Florida Grand Opera). He has undertaken repeat engagements with Park Avenue Armory, Houston Grand Opera, San Francisco Opera, New York's Prototype Festival, and Wexford Festival Opera (including Mercadante's *Virginia*, winner of the *Irish Times* Theatre Award for Best Opera Production). He also has directed for Carnegie Hall, the Kennedy Center, Lyric Opera of Kansas City, Canadian Opera Company, L'Opera de Montréal, the San Francisco Symphony, the Glimmerglass Festival, and Opera Theatre of Saint Louis. Newbury is director of three short films: *Monsura* is *Waiting*, *Stag*, and *Epiphany V*.



**JOHN FRAME**  
(Production Designer)  
**Theatrical debut**

Over more than three decades, the internationally celebrated American artist's works of sculpture, film and photography have been exhibited extensively in the United States, Europe, Japan and China. He is a past recipient of grants from the National Endowment for the Arts; the New Talent Award from the Los Angeles County Museum of Art (where a major survey of his work was presented in 1992); the Individual Artist Fellowship from the J. Paul Getty Museum; and an Honorary Doctor of Arts degree from Seattle's Cornish College of the Arts. Frame's work can be found in more than 300 public and private collections, including the permanent collections of the Los Angeles County Museum of Art (which presented a Frame mid-career retrospective in 2005), the Palm Springs Desert Museum, the Renwick Gallery of Art at the Smithsonian Institution, and the University of Southern California. In 2011 his "Three Fragments of a Lost Tale" – Part One of a trilogy, "The Tale of the Crippled Boy" – was the first major solo exhibition of a living sculptor to be seen at

the world-renowned Huntington Library Art Collections and Botanical Garden (San Marino, California). Frame has been artist-in-residence, visiting artist, or guest lecturer at more than 75 museums, universities, and art-related institutions throughout the United States.



**VITA TZYKUN**  
(Set and Costume Designer)  
**Lyric debut**

The designer has designed sets, costumes, and projections for The Bolshoi Theater (Russia), Den Norske Opera (Norway), Santa Fe Opera, LA Opera, Seattle Opera, Minnesota Opera, Dallas Opera, Opera Philadelphia, Boston Lyric Opera, Atlanta Opera, and The Kennedy Center (Washington DC) among others. Her work has also appeared in the acclaimed Wexford Opera Festival (Ireland), and Prototype Festival (NYC). Recent projects include set design for *The (R)Evolution of Steve Jobs* (Santa Fe Opera, world premiere), costume design for *Dinner At Eight* (Minnesota Opera, world premiere), and costume design for Russia's premiere of *The Passenger* (Yekaterinburg State Academic Opera and Ballet Theatre, Bolshoi Theater). Numerous film and television credits include art direction for Lady Gaga's ABC Thanksgiving Special, production design for several award-winning feature films and shorts, and commercials for PBS, DirectTV, Axe, Bulova, Qualcomm, and the U.S. Army. Tzykun is a founding member of GLMMR, a New York-based interdisciplinary art collective fusing the worlds of fine art, audiovisual technology, and live performance. Tzykun's work was recently showcased in a solo exhibition at OPERA America's National Opera Center in New York; in major exhibitions in New York, Tel-Aviv, and Toronto; and in *Entertainment Design* magazine. She received 2016 International Opera Awards nomination for "Best Design."



**DUANE SCHULER**  
(Lighting Designer)  
**Previously at Lyric:**  
More than 130 productions since 1977, most recently *Norma* (2016/17); *Der Rosenkavalier*, *Bel Canto* (2015/16).

Former resident lighting designer for Lyric, the Wisconsin native began the 2017/18 season with the Metropolitan Opera's much-acclaimed revival of *Thäis*. Other highlights this season include *Rigoletto* (Canadian Opera Company), and *Cendrillon* (Met, company premiere), and a new *Candide* (Santa Fe Opera). Schuler has created lighting for many other major opera companies, from San Francisco Opera to the Opéra National de Lyon, London's Royal Opera House, and Milan's La Scala. He has designed more than 20 productions at the Met, ranging stylistically from *Otello* and *Boris Godunov* to *La rondine* and *The Great Gatsby*. Further opera credits include such prestigious venues as Glyndebourne (*Beatrice et Bénédicte*), the Salzburg Festival (*Benvenuto Cellini*, *Elektra*), Dutch National Opera (*Tannhäuser*, *Die Bassariden*, *Turandot*), and the major houses of Barcelona (*Parsifal*), Paris (*La fanciulla del West*), Berlin (*Manon*, *Der Rosenkavalier*), Dresden (*Dead Man Walking*), Santa Fe (*Alceste*, *Katya Kabanova*, *The Letter*, *Don Pasquale*), Seattle (*Don Giovanni*, *Porgy and Bess*), and Japan's Saito Kinen Festival (*Falstaff*). Schuler has also designed lighting for Broadway, New York's American Ballet Theatre, and earlier this season *Ragtime* at Seattle's 5th Avenue Theatre. He is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm. *Duane Schuler is the Mary Louise and James S. Aagaard Lighting Designer Endowed Chair.*



**DAVID ADAM MOORE**  
(Projection Designer)  
**Lyric designer debut**  
**Previously at Lyric:**  
Stanley/A Streetcar  
*Named Desire* (student performance), Jud Fry/  
*Oklahoma!* (both 2012/13).

The renowned American baritone has also forged separate careers as a director, composer, and video designer. He co-founded two New York-based arts collectives – GLMMR and Choreo Teatro – with whom he has created music, video, and performance works in venues including the 92nd St. Y, National Sawdust, NO Gallery, and The Cell. Most recently, his electroacoustic performance installation with GLMMR and David T. Little, *Book of Dreams: Chapter Sand*, premiered at National Sawdust (New York). Moore’s multimedia conception of Schubert’s *Winterreise*, with visuals by GLMMR, has earned acclaim at the Atlanta, Portland, Des Moines, and Anchorage opera companies. With GLMMR and his artistic partner, Vita Tzykun, Moore directed and designed the world’s largest-scale production of Michael Nyman’s *The Man Who Mistook His Wife For a Hat* (Indianapolis Opera), and designed sets, costumes, and projections for a new production of David T. Little’s *Soldier Songs* (Atlanta Opera, San Diego Opera). Among Moore’s stage performances have been his Metropolitan Opera debut this season (Col. Alvaro Gomez/Thomas Adès’s *The Exterminating Angel*, North American premiere), after creating the role at the Salzburg Festival. As a performance artist, Moore has collaborated with Holly Herndon (*Blood Makes Noise*, Guggenheim Museum) and Nick Hallett (New York’s Town Hall).



**MICHAEL BLACK**  
(Chorus Master)  
Chorus master since 2013/14; interim chorus master, 2011/12.

Chorus master from 2001 to 2013 at Opera Australia in Sydney, during his tenure Black prepared the OA chorus for more than 90 operas

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



**ZACH WINOKUR**  
(Movement Director)  
**Lyric debut**

The Juilliard graduate has earned successes as a director, choreographer and dancer. Highlights

of the current season range stylistically from Monteverdi’s *L’incoronazione di Poppea* (Cincinnati Opera) and *Il ballo delle ingrate* (Juilliard) to Sondheim’s *A Little Night Music* (Amsterdam’s Royal Theatre Carré). Winokur’s most recent New York production was Cavalli’s *La Calisto* at Juilliard (*Opernwelt* nomination as Best Production of the Year). Additional productions include *The New Prince* (Dutch National Opera, world premiere), *Svadba* (Festival d’Aix-en-Provence, Grand Théâtre de Luxembourg–European

premiere), *A Study on Effort* (Luminato Festival – named one of Toronto’s top three shows of 2016 by *The Globe and Mail*), *A Flowering Tree* (Opera Omaha), *Les Mamelles de Tirésias* (Festival d’Aix-en-Provence, La Monnaie, Aldeburgh Music, DNO), *Most of the Boys* (Royal Opera House, Covent Garden – world premiere), *Mesh* (International Contemporary Ensemble—world premiere), and a restaging of Alexander Ekman’s *Episode 31* (Joffrey Ballet). Winkour is co-artistic director, with Matthew Aucoin, of the American Modern Opera Company. In the present, inaugural season, AMOC launches the Run AMOC! Festival at the American Repertory Theater (Cambridge, Massachusetts), holds its first major teaching and performance residence at Harvard University, and is the artist-in-residence at New York City’s Park Avenue Armory.



**SARAH HATTEN**  
(Wigmaster and Makeup Designer)  
Wigmaster and makeup designer since 2011/12.

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



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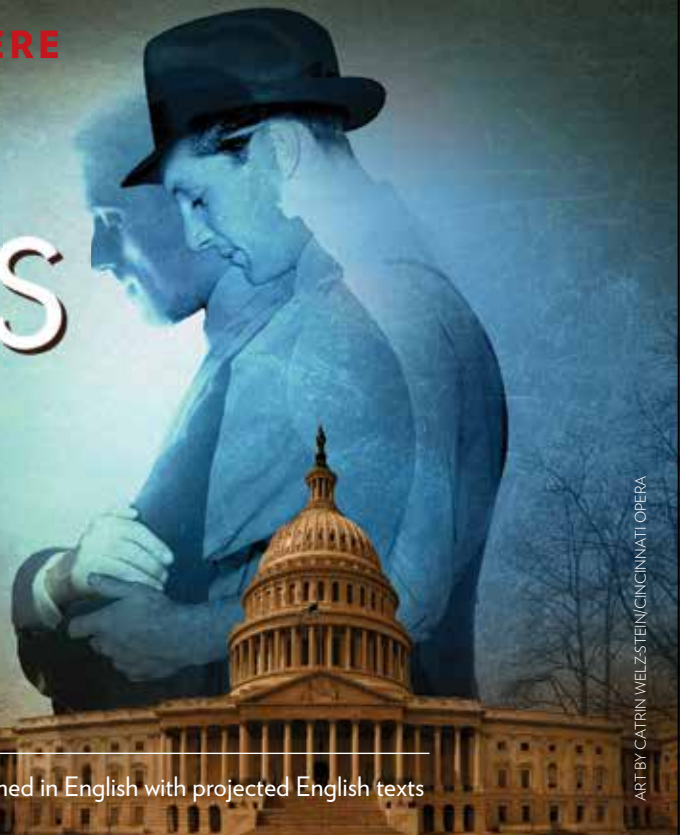
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## The Irresistible Allure of *Faust*

By Roger Pines

The Faust legend has always been a source of inspiration in the performing arts. Hundreds of creators – from opera, drama, dance, cinema – have been riveted by the aged disillusioned title character who offers his soul to the devil in exchange for youth and the love of a beautiful girl. It’s musicians, above all, who have been entranced by Faust, his hapless Marguerite, and the diabolical Méphistophélès. Those musicians include many of the truly great – everyone from Rossini to Busoni, from Berlioz to Mahler. We’re talking about songs, instrumental pieces, choral works, incidental music to plays – but above all, operas. In terms of sheer popularity, the “Faust opera” that heads the list is, and no doubt will always be, Charles Gounod’s *Faust*, which next year will reach the 160th anniversary of its premiere.

In the late 19th century, *Faust* was the great public favorite worldwide, boasting music that, for sheer melodiousness, stood in a class by itself. At the height of the Victorian Age, *Faust* was heard in every home that had a piano, in every music box, in every high-society musicale, and above all, annually in the schedules of opera houses everywhere – the inevitable choice to open New York’s Metropolitan Opera House in 1883.

Twenty-four years earlier, when *Faust* was introduced to the world, its composer was not a star but simply a working musician. It was one of the nineteenth century’s most remarkable singers, mezzo-soprano Pauline Viardot – an artist of acute intelligence and a composer herself – who recognized Charles Gounod’s gifts. The result of her campaign on his behalf was a commission from the Opéra de Paris, *Sapbo* (1851). Except for that character’s magnificent final aria, it’s largely forgotten today, as are Gounod’s next two stage works,



*Faust and Méphistophélès: a sketch by Tony Johannot (1803-1852), the French illustrator, painter, and engraver.*

*La nonne sanglante* (1854) and the Molière adaptation *Le médecin malgré lui* (1858). But then a year later came *Faust*, written by a composer who, at 40, produced the work that instantly made his reputation. Director of a brass band at the time, Gounod was now poised to achieve his dream of operatic triumph.

In his early days, Gounod was severely handicapped by his libretti. That problem was much improved with *Faust*. Its text stemmed from a play that had impressed Gounod, *Faust et Marguerite* (1850) by Michel Carré. How astonishing today to think that the Opéra rejected *Faust* when it was proposed! But in that era grandeur was the order of the day; the Opéra was the grandest of all theaters, and *Faust*, in the administration’s view, simply wasn’t grand enough. But an enterprising impresario, Léon Carvalho, director of the Théâtre Lyrique, took *Faust* in hand. Carvalho always had an eye not just for remarkable talent, but also for what the public could enjoy.

Carré gave permission for his play to be adapted by another librettist, Jules Barbier, and it’s generally acknowledged that the finished *Faust* libretto is basically all Barbier, even though both he and Carré are officially credited.

Carvalho requested numerous changes in the piece. Another stipulation was that his wife, soprano Marie Caroline Miolan-Carvalho, would be the leading lady. Luckily, she was a brilliant artist, and able to attract much attention to the new work due solely to her own participation. She has a firm niche in operatic history as the creator of not only Marguerite, but also subsequently the heroines of Gounod’s *Mireille* (1864) and *Romeo and Juliet* (1867).

*Faust* scored a notable success in its “debut” in 1859. It triumphed shortly thereafter in performances around Europe arranged by the highly influential French music publisher Choudens.

(For those performances Gounod composed recitatives to replace the spoken dialogue.) It arrived back in Paris in 1862, with the Opéra producing it at last. The delight with which the public now received *Faust* knew no bounds. It made its American debut as early as 1863, albeit in Italian – and it was in Italian that it was heard at the Met’s opening night.

\* \* \*

Singers can’t perform French opera without innate elegance and taste, as well as a true connection to the text. Think of Marguerite in her first lines, indicating politely to Faust that she doesn’t need his arm to lead her home; the character must be presented from the start with exquisite delicacy. We find out much more about her in Act Three, with the glorious sequence encompassing the “King of Thulé” Ballad, Jewel Song, quartet, love duet, and brief final monologue. That’s quite a distance for a singer to travel, vocally



and expressively: from quietly pure, daintily virginal sweetness to sparkling coquetry, demure grace, and finally the passion of a girl entranced by her first love.

In Act Four, Marguerite’s music expands dramatically in terms of vocal weight, with the broken-hearted “spinning aria” and the harrowing church scene. In a role that begins as a fairly light lyric soprano, the final prison-scene trio poses surprising, near-Verdian demands. But what a brilliant way for the composer to indicate the development of this young woman’s life: unsullied innocence leads to disillusion, despair, murder of the child she bore Faust, madness, and finally salvation. When she bursts into the soaring main theme of the final trio, she is seemingly coming to the last turn in the road of her life, and her desperate plea for salvation is rewarded with a sign from above that allows her to move serenely into the next world.

Faust belongs to a full-toned lyric tenor who can corner the market on supremely graceful phrasing. Other than the climactic high C of Faust’s heartfelt soliloquy, the greatest challenge comes in the opening scene, with the question of how much the singer should alter his timbre for this aural depiction of an old man. Considerable power is required for the final pages of the duet with Méphistophélès, as well as later in the duel scene with Valentin. Many Fausts stake everything on the ardent music of Act Three, but the role is also the absolute focus of the beginning of the opera when, in his workshop, Faust is ready to end his life. It’s here that the tenor can make a profound impression by taking Gounod’s notes and putting them across with the maximum in sheer anguish. By establishing the character’s desperate desire to remake his life, one can more easily live with the dashing young man who eventually abandons Marguerite.

A great vocal test is posed by Valentin’s “Avant de quitter ces lieux,” the opera’s most immediately recognizable aria, so nobly stirring that it’s impossible to imagine the opera without it. It was, however, an afterthought, composed by Gounod for a great artist, English baritone Charles



*Set and costume designer Vita Tzykun's sketches for the title role and Marguerite in Lyric's new production of Faust.*



**EMMANUEL VILLAUME, Conductor**

*Faust* possesses the combination of the absolute genius of Goethe and the French light, poetic spirit of Gounod. When he went to Rome after winning the Prix de Rome, Gounod took one book with him, Goethe’s *Faust*, and he always wanted to create an opera from it. This masterpiece presents all the great characteristics of French opera. It has the spectacle, the incredible theatrical effects. It has the panache, the imagination so typical in this repertoire. But the inspiration is Goethe, with a theme that is very deep, very powerful, with strong philosophical resonances, treated in a way that is great entertainment.

It’s a piece that is very ambitious from Gounod himself, but at the same time there is an incredible youth and vitality in it. It’s about human inspiration, the force of desire, conflict between good and evil,

and the eternal truths of love and death. These are fundamental elements of opera, treated by an absolute master.

The whole thing is so well balanced, and the acts are magnificently contrasted (the garden scene is maybe the most intense and the most touching). The challenge is to move effectively from one mood to the other. This is a very fast-paced piece, and you need to find the colors, from an intimate duet to a big ensemble scene, from a comical scene to a very intense and deeply soul-searching scene, from group to aria, from night to day, from youth to death. That is a very large structure -- the entire world in a few acts. So you need to be quick in the way you move. As in most French music, you can’t get lost in it – you have to keep the frame of these singular vignettes that are depicted.

Santley, to sing at *Faust's* London premiere in 1863. Instantly Valentin became a much-desired role for baritones everywhere. This characterization isn't exactly multifaceted, but much can be made of his religious conviction and the rejection of his sister in the moving death scene.

The "Golden Calf" song, the invocation in the garden scene, and the entire church scene show the power needed for Méphistophélès. Elsewhere in the role, the style required is often likened to that of a confidently debonair gentleman with the aura of a "man about town." That quality emerges most strongly in the first scene (in which he confronts the aged Faust) and later in the quartet. The serenade in Act Four concentrates on mesmerizing legato, punctuated by repeated laughs, all of which must be truly sung rather than bellowed, even on high G and low G.

The singer should remind us throughout that this is not Boito's Mefistofele – the characterization is twice as subtle and insinuating. In his first appearance, much can be accomplished to stamp him indelibly in the audience's mind. Here is a dangerously appealing figure, almost endearing at times, even a little petulant: When Faust orders him away, he retorts, "That's how you thank me? With Satan you really shouldn't be that way. And there was no need to call him from so far away, only to show him the door!" Subsequently, the persuasiveness with which he draws Faust into his orbit is at all times charming, impossible to resist. How stunning, then, that Gounod can make such a chilling impact with Méphistophélès's intervention when confronting Marguerite in the church.

There's more to savor – Siébel's adorable flower aria, the quartet (in which the trio of principals is joined by the colorful, animated Marthe), the captivating choral waltz, and of course, the matchlessly stirring Soldiers' Chorus. It all adds up to a musically entrancing, miraculously romantic evening in the opera house.

*Roger Pines, Lyric's dramaturg and broadcast cohost/coproducer, contributes regularly to opera-related publications and recording companies internationally. He is also a frequent adjudicator for important vocal competitions. Pines has appeared annually on the Metropolitan Opera broadcasts' Opera Quiz for the past decade.*

JOHN FRAME

*John Frame's design for Act Two of Lyric's new production of Faust, scenic rendering by Vita Tzykun.*



### JOHN FRAME, Production Designer

When I was approached to be the production designer for *Faust*, I was initially both excited and apprehensive. Excited, because my longstanding interest in opera and in theater has informed my work throughout my career and this would be an opportunity to translate it for the stage; apprehensive, because production design is unknown technical territory for me and very far removed from the scale I generally work in. I am primarily a sculptor, usually working alone on small-scale detailed figurative works. Fortunately, I have been assisted throughout the creation of this production by an extremely talented design team. Vita Tzykun, our set and costume designer, convinced me repeatedly to trust her on scale and texture, and it is due to her care that you will be able to read many of the set pieces effectively. Kevin Newbury, our director, wanted more color than would generally be seen in my work, and as a result we have a much livelier visual world than what I might have arrived at otherwise. Our video production designer, David Adam Moore, has used various techniques, including projection mapping to bring something very special to our video world. All of which is to say that this production has been a truly collaborative effort from the beginning, and what you see on stage is a result of that collaboration.

Many of the elements I've used in my work up to this point including sculpture, (especially *assemblage* using found objects, circa 1850-1920), stop-motion animation, still photography, and silhouette animation are all woven in selectively throughout the

performance. There is, however, another, perhaps deeper connection between my work and the story of *Faust*, and that is that both are preoccupied with the old, deep human questions: *Where do I come from? What am I to do while I am here? What, if anything, happens when I die?* And, particularly for Faust, *"What happens if I get to a point in my life where I feel that I've been moving in a completely wrong direction, perhaps wasting Life itself?"* Aside from the beauty of the music, I think it's the presence of these questions that has kept *Faust* in the repertoire for so long and also what has drawn me so strongly to the story. That, and the presence of Méphistophélès! It's my belief that when Art is doing its job well, it raises these questions in fresh and appealing ways, and I hope that is what we have achieved in our production of *Faust*.

As a footnote, I decided to approach the development of *Faust* without looking at any previously completed productions. Instead, I opted to begin by researching the history of the story itself, going all the way back to the *Faust* chapbooks, which were written in the 16th century. Interestingly, traveling puppet theaters originated many of the earliest productions, some of which continued to be performed well into the 20th century, especially in Eastern Europe. Goethe took these early *Faust* stories and reshaped them into a very powerful literary drama in the early 19th century and Gounod in turn created his own interpretation from there. I hope that we have also been able to bring something fresh to the story, both visually and in content, while maintaining our respect for the composer's original intentions.



**VITA TZYKUN, Set and Costume Designer**

When I first encountered John Frame’s body of work, it was overwhelming, as his sculptures, though mostly miniatures, are larger than life in their intensity. I spent hours immersed in John’s studio in Los Angeles, so that I can almost intuitively create scenic and costume designs inspired by his creations.

In our production, Faust is an artist who struggles to find the meaning of life through his art, to which he has dedicated all of his being. When driven to the brink of despair, he carves a sculpture of Méphistophélès, which is his way of summoning the Devil, but little that he knows, Méphistophélès comes to life and appears before him in flesh. One example of our collaboration is our work on achieving this effect. John drew, and I colorized, the fabric pattern for Mephisto’s suit, we then custom printed it in human and miniature scales, John created a stop motion animation film of Mephisto being carved out of a block of wood, and we created an identical human scale look for the performer. The animation of Mephisto’s apparition will be projected on stage, integrating with real life stage action.

In creating scenic design for this production, it became very clear to me that the world that we are inhabiting should be Faust’s inner world, which is his studio, where he spent most of his life. As he gets exposed to love, jealousy, and sexual desires, his “shell” – the walls of the space – begins to crack, allowing natural elements to break through. The forest, branches, roots, all break the shell apart, and transform the space from enclosed and familiar to vast and unknown.

When designing costumes, I had to invent female looks that would fit organically into John’s world, as John doesn’t tend to sculpt female characters. All of his sculptures are either male, or mystical and androgynous. I’ve created ethereal looks for the maidens whose costumes are made out of *ombré* fabrics – elements of color in an otherwise quite desaturated world. The matrons’ costumes, by contrast, will be made out of lace assembled into more structured silhouettes. The rest of the clothes are inspired by John’s controlled color palate and are made with natural fabrics, rope, and leather.

The projected video, designed by David Adam Moore, is seamlessly integrated with the music and often interacts with the performers on stage.

DAN REST



*Observed by Sièbel (Lauren McNeese), Marguerite (Patricia Racette) cradles her dead brother, Valentin (Philip Torre): Faust at Lyric, 2003-04 season.*

**DUANE SCHULER, Lighting Designer**

John Frame has a very precise vision of how lighting affects his work. All the pieces he’s created are always accented very distinctly, in a very isolated pool most of the time, as opposed to a general wash of light. We have very specific areas onto which we project in different scenes.

In the opening scene we have Faust’s art studio. There’s a drape hanging there that is then used as a projection screen, but it doesn’t seem like that until the projections happen. There’s a shadow Mephisto that appears; it’s a *real* shadow – a projection from the front of the projection screen and a shadow behind – of a real person. The lighting and the projections are very layered; sometimes you’re looking at real shadows, sometimes projected shadows.

In creating a mood, I get a lot of help from the projections, which can define where we want to go. Most of the time the backdrop is a real projection fabric onto which a forest scene is printed. It’s the surrounding environment for the entire story. It takes light beautifully and has tons of depth. It doesn’t seem like a projection screen, it simply feels like a deep space, which is wonderful.

The Kermesse (Act Two), more like a tavern than the usual town square, is definitely the brightest scene for the lighting. We don’t really adhere strictly to time of day – we have *atmospheres*, and they retain some sense of mystery. Clear daylight doesn’t become part of the story, and once Mephisto is there, he’s manipulating everything. It may be bright, but it’s not bright daylight – it’s simply what Mephisto is creating and controlling.

**DAVID ADAM MOORE, Projection Designer**

I think of projection design as the “dark art” of the theater world. This deeply multidisciplinary craft involves filmmaking, photography, motion graphic design, elements of lighting design – even 3D modeling. The possibilities for projected imagery are limitless, since it’s essentially spraying light onto a reflective surface in tiny pixels. One of my principal tenets is to avoid projection screens, so that any video incorporated into the dramatic environment is integrated with our story’s three-dimensional world.

John Frame’s dark, enigmatic aesthetic and cosmos of characters fits *Faust* perfectly. We’ve created a world in which Faust uses his artistic pursuits as a tool to forge his connection with the universe, with God. Our Faust’s endeavors could even be seen as an alternate form of science – a science of the soul. This is art’s underlying purpose: to be a sub-lingual vehicle bypassing the critical, conscious brain, bringing people a deeper understanding of themselves and the world around them.

John’s rules of technology are very different. Everything looks organic, like it grew right out of the earth. I’ve been fortunate to be able to utilize the wealth of cinematic material in John’s body of work, but also with new material that he and I have both individually and collaboratively created for *Faust*. John spent months working on stop-motion animation sequences for this show. Besides his physical sculptures, he has a huge library of images; our creative team has looked to them for inspiration in incorporating them into our *Faust* world.

This production gets to the absolute moral core of the story, but in a way that is more organic and visually engaging than one typically experiences in opera.

A Talk with the Director: Kevin Newbury speaks about *Faust*

JOHN FRAME



Image study by John Frame for Lyric's new production.

**How do you define the appeal of this piece? It's one of the most iconic, legendary stories of all time.**

I just turned 40, so I'm not quite ready to be younger again, but I can imagine a time coming when, if I had the chance to live my life again, would I want to go back and revisit certain moments? *Faust* is about the deals we're willing to make with ourselves. The music in *Faust* is so unbelievably gorgeous, and the characters are so rich. It's also a very human story. Our production is larger than life, so if you like film and visual art -- say, Tim Burton movies or *Star Wars* or other contemporary situations seen through the lens of a legendary story -- whether it's in space or in stop-motion animation -- I think it will appeal to everybody.

**Was there a takeoff point for you in preparing Faust?**

The main influence for this production is the sculptor/artist/filmmaker John Frame. Everything is based on his world of stopmotion and sculpture, and the strange, beautiful characters he's created over the course of his life.

**What connections can you make for a modern audience?**

I think everybody is considering questions of good vs. evil, which makes *Faust* the perfect piece for right now. As *Faust* fulfills his fantasy of being young and pursuing love and adventure, it's a perfect time for us to ask ourselves a question: what does it mean to be

young and gallant and treat women well? Like many operatic characters, *Faust* doesn't treat women well. So does he learn his lesson at the end? I think he does -- and he gets incinerated for it. Take that!

**Do you have a favorite scene?**

I really love the opening and closing of the opera, especially how we're doing it at Lyric. During the beautiful introduction you see *Faust* in his workshop, trying to see the outside world through his creations and his art. Then, after signing the deal with Méphistophélès, he has to go out and be part of the world. At the end he learns a lesson, but he learns it too late. When you sign a deal with the devil, he's going to come and get you at the end.

**The role of video and projection is so important in this production.**

Yes, it's a driving force behind the design. Not only does John make movies and animate his own content; everything in his work is about lenses, and how you see the world -- what lens you look through to recalibrate things in a different way. We're expanding that into a video and projection vocabulary that can surround the whole stage, often viewed through windows or different portals. Many great stories, from *Alice in Wonderland* to Tim Burton's *Beetlejuice*, animate the idea of going into some magical land and crossing over to the other side -- in this case, crossing over into life and, in the end, into death.

**I know you've been thinking about Faust in relation to Leonardo da Vinci...**

I think of *Faust* as being, like Da Vinci, a scientist and an artist, someone who sees the world in a completely different way. He's someone who, in our production, can combine the varied disciplines of film, visual art, music, and science, and to try and understand what it means to be human, which is also, not by coincidence, exactly what John Frame does in his work. There's a certain element of science meeting the humanities and the arts that intertwine in our vision of *Faust*, and we set all that up at the beginning. You see *Faust*'s sketches on the wall, and very scientific, artistic sculptures that, to me, look more human than any human being could express onstage -- which is what opera singers do, too, in a way. In *Faust* we have a perfect fusion of science and art, good and evil, with gorgeous music!

**Will the audience recognize the individual scenes -- workshop, town square, garden, prison, and so on -- that we know from traditional Fausts?**

In my own aesthetic as an opera director, I tend to veer away from literal representations. For me, the whole story is in *Faust*'s imagination. In our production he creates the character of Méphistophélès from his own soul, from his own hands. You see him sculpt Méphistophélès. He actually wills him into being with his own hands. The story is about the dueling forces of good and evil within himself. The action and the space transform throughout the evening to reflect this vacillation as seen through the lens of John's work. The whole thing is in *Faust*'s imagination. Or is it?

# *Faust*

## After the Curtain Falls

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When the performance is over, try discussing it with your companions and any other opera lovers you know! You can continue your pleasure in *Faust* for hours – even days – by exchanging ideas about it.

Here are some topics we can suggest:



*Two distinctive basses who triumphed internationally as Méphistophélès:  
left, Poland's Adamo Didur (1874-1946 );  
right, Bulgaria's Raffaele Arié, (1920-1988).*

- What elements of the production were most intriguing?
- Faust sells his soul to Méphistophélès in order to gain youth and beauty. What makes him think this a fair trade?
- Marguerite falls for Faust instead of Siébel – why? What traits of each do you think influence her decision? What is Gounod suggesting by highlighting Marguerite's love of the gift of jewels over that of the flowers?
- Marguerite's lengthy solo scene, encompassing the "Ballad of the King of Thulé" and the "Jewel Song," is one of the great tests for a lyric soprano. What impresses you the most about it?
- *Faust* shows the fight between good and evil, heaven and hell. What elements of the music and drama highlight this?
- In the end, Marguerite chooses to rely on the redemptive power of God and His angels over Faust's offer to be rescued. This pays off when her soul is lifted to heaven while Faust's is dragged to hell. What is Gounod trying to suggest here?

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

CD – Nicolai Gedda, Victoria de los Angeles, Boris Christoff, Jean Borthayre, Marthe Angelici; Chorus and Orchestra of Théâtre National de l'Opéra, cond. André Cluytens (Urania)

CD – César Vezzani, Mireille Berthon, Marcel Journet, Louis Musy, Marthe Coiffier; Chorus and Orchestra of the Opéra de Paris, cond. Paul-Henri Büsser (Pearl – historic recording from 1930)

CD – Richard Leech, Cheryl Studer, José van Dam, Thomas Hampson, Martine Mahé; Chorus and Orchestra of Théâtre Capitole de Toulouse, cond. Michel Plasson (EMI Classics)

CD – Plácido Domingo, Mirella Freni, Nicolai Ghiaurov, Sir Thomas Allen, Michèle Command; Théâtre National de l'Opéra, cond. Georges Prêtre (EMI Classics)

DVD – Jonas Kaufmann, Marina Poplavskaya, René Pape, Russell Braun, Michèle Losier; Metropolitan Opera Chorus and Orchestra, cond. Yannick Nézet-Séguin, dir. Des McAnuff (Decca)

DVD – Charles Castronovo, Irina Lungu, Ildar Abdrazakov, Vasilij Ladjuk, Ketevan Kemoklidze; cond. Gianandrea Noseda, dir. Stefano Poda (Unitel)

**Music Staff**

William C. Billingham  
 Scott Ellaway  
 Susan Miller Hult  
 Keun-A Lee  
 Noah Lindquist  
 Mario Antonio Marra  
 Francesco Milioto  
 Jerad Mosbey  
 Steven Mosteller  
 Matthew Piatt  
 Stefano Sarzani  
 Madeline Slettedahl  
 Robert Tweten  
 Eric Weimer

**Orchestra**

*Violin I*

Robert Hanford,  
*Concertmaster*  
*The Mrs. R. Robert*  
*Funderburg*  
*Endowed Chair*  
 Sharon Polifrone,  
*Assistant Concertmaster*

Alexander Belavsky  
 Kathleen Brauer  
 Pauli Ewing  
 Laura Ha  
 David Hildner  
 Ellen Hildner  
 Laura Miller  
 Liba Shacht  
 Heather Wittels  
 Bing Jing Yu

*Violin II*

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

*Viola*

Carol Cook, *Principal*  
 Terri Van 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

*Bass*

Michael Geller, *Principal*  
 Ian Hallas, *Acting Assistant Principal*  
 Andrew L. W. Anderson  
 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*

Lewis Kirk, *Acting Principal*  
 Preman Tilson,  
*Acting Assistant Principal*  
 Hanna Sterba\*

*Contrabassoon*

Hanna Sterba\*

*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*  
 Graeme Mutchler

*Bass Trombone*

Graeme Mutchler

*Tuba*

Andrew Smith, *Principal*

*Harp*

Marguerite Lynn Williams,  
*Principal*

*Timpani*

Edward Harrison, *Principal*

*Percussion*

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

*Stageband Musician*

Eric Weimer, *organ*

*Extra Musician*

Eric Schweikert, *timpani*  
 Michael Kozakis, *percussion*  
 Maria Luisa Rayan, *harp*  
 Alison Attar, *harp*

*Librarian*

John Rosenkrans, *Principal*

*Personnel Manager*

*Stageband Contractor*  
 Christine Janicki

\*Season substitute

**Chorus Master**

Michael Black  
*Chorus Master*  
*The Howard A. Stotler*  
*Endowed Chair*

**Regular Chorus**

*Soprano*

Elisa Billey Becker  
 Jillian Bonczek  
 Sharon Garvey Cohen  
 Patricia A. Cook-Nicholson  
 Cathleen Dunn  
 Janet Marie Farr  
 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  
 Yvette Smith  
 Marie Sokolova  
 Maia Surace  
 Laurie Seely Vassalli  
 Corinne Wallace-Crane  
 Pamela Williams  
 Michelle K. Wrighte

*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. Kszastowski  
 Kaileen Erin Miller

*Mezzo*

Katie Ruth Bieber  
 Amanda Tarver

*Tenor*

Jared V. Esguerra  
 Tyler Samuel Lee  
 Joe Shadday

*Bass*

Claude Cassion  
 Nicolai Janitzky  
 Wilbur Pauley

**Supplementary Chorus**

*Soprano*

Joelle Lamarre  
 Katelyn Lee  
 Rosalind Lee  
 Susan Nelson  
 Christine Steyer  
 Kelsea Webb  
 Boya Wei

*Mezzo*

Robin Bradley  
 Sarah Ponder  
 Emily Price  
 Amanda Runge  
 Stephanie Schoenhofer  
 Ashley Sipka

*Tenor*

Humberto Borboa Beltran  
 Matthew Daniel  
 Klaus Georg  
 Cameo Humes  
 Luther Lewis  
 Brett J. Potts

*Bass*

Michael Cavalieri  
 Kirk Greiner  
 John E. Orduña  
 Douglas Peters  
 Martin Lowen Pooock  
 Vincent P. Wallace, Jr.



## BACKSTAGE LIFE: Claire Moores

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

I'm an associate wigmaker, and I've been here for 37 years. I essentially fill three roles: wig maker, wig stylist, and makeup artist. The majority of my time is spent making wigs for our productions, which can involve creating wigs from scratch, or altering/adjusting existing wigs. If I'm making a new wig, that can take anywhere from 40 to 60 hours (per wig!) because each strand of hair has to be pulled through the lace one at a time. When it comes to styling wigs for opera, I have to have a lot of knowledge about period styles, historical hair styling, and old-fashioned techniques such as roller sets, finger waves, or pin curls. I also apply makeup to our artists before shows and during quick-changes.

***What led you to work at Lyric?***

I was studying wigs and makeup in a training program at San Francisco Opera in 1980. One of the guest instructors was Lyric's wigmaster at the time, Stan Dufford, and after I completed my certificate, he offered me a job. I'm originally from Cincinnati, so I was excited to get back to my roots in the Midwest.

***What's a typical day like for you?***

If it's before the season begins, I usually come in and begin working on a wig, and that work continues until the wig is finished. My days can also include wig fittings and making head forms. Once the season begins, I style wigs for each of the productions, while continuing to build wigs for upcoming shows. Along the way, I'm also constantly doing wig maintenance, which may include touchups to the hairstyles, combing stray hairs, washing the hair, and taking styles down and resetting them. On average, about 50 wigs are needed for a show, but some require upwards of 125. That's a lot of hair!

***What's the most challenging aspect of your job?***

The time constraints are tough. When making and styling wigs, the amount of work that has to be done in a short amount of time is staggering. At any given point, my team is also building wigs for two or more upcoming shows, all the while making sure not to let the quality drop along the way. It can be a difficult schedule to maintain but we're used to the challenge.



***What keeps you committed to the work you do?***

Pride and a sense that what I do here matters. I'm just one cog in the wheel, but I value my position and know the work we do is here is important. I'm determined to put the best possible product on stage, so that goal always keeps me committed.

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

We reuse wigs from season to season and year to year. For instance, you can style a brown wig into a dozen different styles. My team restyles them to meet the needs of a particular production. Another thing people might not realize is when we create a wig from scratch, it requires a lot of time and concentration. Sometimes, I work with my feet up on a chair so I can cradle the wig in my lap when I'm tying the hair. If you walk into the wig room and see three people with our feet up, we're not relaxing, it's just a better way to hold the wigs!

***Favorite Lyric moment?***

We were doing a production of *Die Fledermaus* and Prince Orlofsky's character had a pet cat – actually a serval – a trainer would bring on stage during one scene. It was supposed to show how extravagant and opulent this character was that he had a wild cat as a pet. One night during a performance, we heard a lot of laughter from the audience. The cat's chain had broken and it was loose on stage. Fortunately, the cat looked around and walked right off stage, taking the exact path it was supposed to take into its cage. We were all just hoping it didn't go into the audience!

***Beyond opera, what are your other passions?***

I've always enjoyed drawing, particularly sketches, abstracts, or patterns. I also love to read because it takes me to a different world. I love the fantasy and science-fiction genres more than anything that would be on the *New York Times* best-seller list. I was actually a science-fiction geek before I was interested in opera.

— ***Kamaria Morris***

## Artistic Roster

### *Sopranos*

Maria Agresta  
Kate Baldwin  
Janai Brugger  
Andriana Chuchman  
Rosa Feola  
Christine Goerke  
Eglise Gutiérrez  
Pureum Jo  
Alexandra LoBianco  
Ana María Martínez  
Whitney Morrison  
Diana Newman  
Ailyn Pérez  
Marina Rebeka  
Albina Shagimuratova  
Lauren Snouffer  
Marcy Stonikas  
Elisabet Strid  
Ann Toomey  
Elena Tsallagova  
Amber Wagner  
Laura Wilde

### *Mezzo-sopranos*

Lindsay Ammann  
Tanja Ariane Baumgartner  
Marianne Crebassa  
Susan Graham  
Jill Grove  
Catherine Martin  
Lindsay Metzger  
Julie Miller  
Deborah Nansteel  
Annie Rosen  
Zanda Švėde  
Krysty Swann

### *Contralto*

Lauren Decker

### *Tenors*

Thor Abjornsson  
Piotr Beczala  
Benjamin Bernheim  
Zach Borichevsky  
Lawrence Brownlee  
Alec Carlson  
Dominick Chenes  
Rafael Davila  
Keith Jameson  
Jonathan Johnson  
Brandon Jovanovich  
Dmitry Korchak  
Stefano La Colla  
Josh Lovell  
Matthew Polenzani  
Mario Rojas  
Rodell Rosel  
Issachah Savage  
Andrew Stenson

### *Baritones*

Alessandro Corbelli  
Anthony Clark Evans  
Nathan Gunn  
Joshua Hopkins  
Quinn Kelsey  
Mariusz Kwiecień  
Zachary Nelson  
Emmett O'Hanlon  
Takaoki Onishi  
Edward Parks  
Hugh Russell  
Todd Thomas

### *Bass-baritones*

Alan Higgs  
Philip Horst  
Eric Owens  
Christian Van Horn

### *Basses*

Ain Anger  
Scott Conner  
Patrick Guetti  
Adrian Sâmpetretan  
Andrea Silvestrelli  
Alexander Tsybalyuk

### *Dancers*

#### ***The Joffrey Ballet***

Matthew Adamczyk  
Derrick Agnoletti  
Yoshihisa Arai  
Amanda Assucena  
Edson Barbosa  
Miguel Angel Blanco  
Anais Bueno  
Fabrice Calmels  
Raúl Casasola  
Valeriia Chaykina  
Nicole Ciapponi  
Lucia Connolly  
April Daly  
Fernando Duarte  
Olivia Duryea  
Cara Marie Gary  
Stefan Goncalvez  
Luis Eduardo Gonzalez  
Dylan Gutierrez  
Rory Hohenstein  
Dara Holmes  
Riley Horton  
Yuka Iwai  
Victoria Jaiani  
Hansol Jeong  
Gayeon Jung  
Yumi Kanazawa  
Brooke Linford  
Greig Matthew

Graham Maverick  
Jeraldine Mendoza  
Jacqueline Moscicke  
Aaron Renteria  
Christine Rocas  
Paulo Rodrigues  
Chloé Sherman  
Temur Suluashvili  
Olivia Tang-Mifsud  
Alonso Tepetzi  
Elivelton Tomazi  
Alberto Velazquez  
Joanna Wozniak  
Joan Sebastián Zamora

Jacob Ashley  
Nikolas Chen  
Sam Crouch  
Marian Faustino  
Tom Mattingly  
Ginny Ngo  
Jimi Loc Nguyen  
Michelle Reid  
Todd Rhoades  
Jacqueline Stewart  
Nicholas Strasburg  
Jessica Wolfrum

### *Conductors*

Marco Armiliato  
Harry Bicket  
David Chase  
Sir Andrew Davis  
James Gaffigan  
Enrique Mazzola  
Robert Tweten  
Emmanuel Villaume

### *Directors*

John Cox  
Eric Einhorn  
Rob Kearley  
E. Loren Meeker  
John Neumeier  
Kevin Newbury  
David Pountney  
Bruno Ravella  
Andrew Sinclair

*Associate Director*  
Rob Kearley

### *Set and Costume Designers*

Johan Engels  
John Frame  
Peter J. Hall  
Constance Hoffman  
Robert Innes Hopkins  
Allen Charles Klein  
Marie-Jeanne Lecca

Ming Cho Lee  
John Neumeier  
Robert Perdziola  
Zandra Rhodes  
Vita Tzykun  
Michael Yeargan

*Associate Set Designer*  
Heinrich Tröger

*Assistant Set Designer*  
Matt Rees

*Lighting Designers*  
Fabrice Kebour  
Chris Maravich  
John Neumeier  
Duane Schuler  
Ron Vodicka

*Projection Designer*  
David Adam Moore

*Chorus Master*  
Michael Black

*Children's Chorus Master*  
Josephine Lee

*Choreographers and  
Movement Directors*  
John Malashock  
John Neumeier  
Denni Sayers  
August Tye  
Zack Winokur

*Assistant Choreographer*  
Michael Mizerany

*Ballet Mistress*  
August Tye

*Wigmaster and Makeup  
Designer*  
Sarah Hatten

*Fight Choreographers*  
Chuck Coyl  
Katherine Coyl  
Nick Sandys

*Translators for  
Projected English Titles*  
Carol Borah Kelly  
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.*



TONY ROMANO

*Pictured in the "Jewel Song" is Nancy Gustafson, Lyric's  
Marguerite in the 1987-88 production of Faust.*





# See yourself at *Lyric*

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For full contest rules and additional information, visit [lyricopera.org/social](http://lyricopera.org/social)

### 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](mailto:askroger@lyricopera.org), or tweet #LyricRoger

# Ask Roger



## Lois B. Siegel: *Trading Up*

To say that Lois Siegel is determined would be an understatement. Raised by a single mother who emigrated from Germany, Lois observed from an early age what it meant to work hard. Settling in Lisle, Illinois, Lois's mother worked fields on a farm as she had in Germany to provide for her two children. The family went to a Lutheran church on Ogden Avenue every Sunday, and it was there that Lois discovered her first love.

"I was five years old singing in the church choir when my pastor recognized my talent and set up voice lessons for me. Despite my frequent childish misbehavior in the choir loft during service, he saw real potential. Singing eventually became a serious passion, and I aspired to be a concert performer. I was a lyric spinto soprano then, but now I'd be a bass!"

Out of necessity to support herself and her family, Lois got a job as a switchboard operator on Fulton Market while she was working towards a singing career by performing arias and standards at Sorini's Italian restaurant in the Gold Coast. Lois then went to work for a clearing firm at the Chicago Mercantile Exchange at 110 North Franklin. As she learned the trading business, she discovered another talent, and became the first woman to take the trading floor at Chicago's Merc. "I wasn't originally there to go into the pits; I did chalkboard trading. This was the 1950s, and the men were not happy to be sharing their business with a woman."

Lois was so successful that she was sent to supervise trade for her Chicago firm on the New York Mercantile Exchange floor for a few months, later returning to Chicago to start her own investment firm, cleverly named Golo Siegel LLC, which she has run for more than 30 years.

Lois began attending performances at Lyric in the 1970s, splurging on one ticket per season off to the side in the front of the



*Lois B. Siegel with Ryan Opera Center alumnus Christian Van Horn*

main floor. Her mother had introduced Lois to opera by listening to the Saturday broadcasts from the Metropolitan Opera. "My mother had an incredible ear for singing. We would be listening to the radio, and I would say, 'that's Renata Tebaldi,' and my mother would insist it was Maria Callas. We would argue, and she always ended up being right."

As Lois was able to afford a full subscription, she attended performances regularly, and soon discovered Lyric's artist development program, The Patrick G. and Shirley W. Ryan Opera Center. "I gravitated toward the Ryan Opera Center because I know how hard it was for me to find someone to help me in my early singing career. I wanted to be for these emerging artists the 'angel' I never had."

Lois has been a loyal singer cosponsor since the 2000/01 season, underwriting the multi-year residencies of eight Ryan Opera Center artists so far. Although she keeps in touch with many of them, one in particular stands out as being

extraordinary. "I have a very special relationship with Christian Van Horn. Whenever he returns to Chicago and comes to a Lyric event, he looks for me as soon as he walks in the room." Lois honors this special bond by underwriting Christian's appearance in this season's new production of *Faust* as part of the newly-established Mainstage Singer Sponsor program.

As a savvy investor, Lois appreciates that the Ryan Opera Center offers its artists diverse opportunities to grow while in residency at Lyric. In addition to covering and performing roles on the mainstage, artists participate in voice instruction and coaching sessions; language and diction classes; training in acting, improv, and stage combat; and countless recital engagements all over the city. "If you are to succeed as an opera singer, you have to feel the role, embody it, and make it believable. It doesn't come naturally to everyone, and the training provided by the Ryan Opera Center helps these artists become well-rounded performers.

"It is especially noteworthy that the Ryan Opera Center provides opportunities for their artists to be on the mainstage. This is not the case at other artist development programs, and Lyric has always been particular about who they admit, resulting in high quality applicants and participants."

Lyric cherishes its close relationship with Lois Siegel. Although she had to forfeit her own aspirations as a singer, she so generously continues to make the dreams of her Ryan Opera Center artists come true, even as they return to Lyric as stars that have risen through the ranks of the world's most sought-after singers of today.

— Meaghan Stainback



*Lyric*



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# Experience Lyric's Enhanced Dining Features!

Nothing makes an evening more special than adding an enjoyable dinner to a beautiful performance — and we're excited to share a host of enhancements this season designed to make the convenience of dining at Lyric both elegant and delicious, from start to finish.



Our **newly-renovated Sarah and Peer Pedersen Room** offers stylish dining and stays open one hour after the show for post-show cocktails.

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The Pedersen Room and the Florian Opera Bistro feature new wine lists by **Master Sommelier Alpana Singh**.

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Visit our **new champagne bar Cheers!** located on the Main Floor and enjoy featured champagnes and cocktails.

**SUSHI AT LYRIC**

Friday night means sushi! **Chef Tom Osaki** delivers delicious, **fresh sushi on Friday nights** and for all *Die Walküre* performances.

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Lyric's most generous donors can enjoy the sophistication of **The William B. and Catherine Graham Room**, featuring superb farm-to-table menus by Calihan Catering and additional exclusive benefits.





**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 23 Lyric productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet. Abbott has championed Lyric's achievements by making a leadership commitment to the

Miles D. White

Breaking New Ground Campaign. "The Lyric is one of the treasures that make Chicago the world-class city that it is. We're proud to be associated with it," says Miles D. White, Abbott's Chairman and Chief Executive Officer and a valued member of Lyric's Board of Directors.



**ADA and WHITNEY ADDINGTON**

Ada and Whitney Addington are dedicated Lyric subscribers and donors. They have contributed generously to the Annual Campaign and the Breaking New Ground Campaign, and have made a leadership gift in support of Lyric's new *Ring* cycle, including this season's *Die Walküre*. The Addingtons have also invested in the company's future through their planned gift to Lyric.

Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



**AMERICAN AIRLINES**

This season we celebrate 36 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 Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events.

Franco Tedeschi

Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.



**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 loyal supporter of Lyric's Annual Campaign and Lyric Unlimited programming and has generously committed to a high level of multi-year support.

**ANONYMOUS CONTRIBUTORS**

Lyric Opera is extremely grateful for Aria Society support received from six anonymous contributors during the 2017/18 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, last season's *Norma* and this season's *Rigoletto*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera.

Lyric is honored to have Julie Baskes serve on its Board of Directors and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



**JAMES N. and LAURIE V. BAY**

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. Generous donors to Lyric Opera, they have supported Lyric's past Wine Auctions, Annual Campaigns, and education programs. They made a leadership gift to the Breaking

New Ground Campaign and were sponsors of Lyric's 60th Anniversary Gala and Stars of Lyric Opera at Millennium Park in 2013. Jim and Laurie have generously cosponsored Lyric productions of *Madama Butterfly* in 2014, last season's *Carmen*, are lead individual sponsors of *Ladies' Choice*, and are cosponsors of the *Celebrating 100 Years of Bernstein* concert. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



**MARLYS A. BEIDER**

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15), and has committed generous leadership gifts to cosponsor Lyric's new productions of last season's *Das Rheingold* and *Götterdämmerung* (2019/20), part of Lyric's new *Ring* cycle.

Lyric is honored to have Marlys Beider serve on its Board of Directors and Executive 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. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," says Melvin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy

have cosponsored several productions including last season's *The Magic Flute* and this season's *Così fan tutte*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



Alexandra Dousmanis-Curtis

**BMO HARRIS BANK**

BMO Harris Bank is a proud supporter of Lyric Opera. BMO, which is celebrating its bicentennial this year, has demonstrated its strong commitment to supporting the communities it serves for the past 200 years. BMO has generously supported special projects through Lyric's Annual Campaign, most recently as the Exclusive Sponsor of both the Plácido Domingo and Ana María Martínez Concert (2015/16) and the Celebrating Plácido Concert (2016/17). 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. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."

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. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."



Dan Grossman

**BOSTON CONSULTING GROUP**

The Boston Consulting Group (BCG) is the world's leading advisor on business strategy. Lyric Opera is extremely grateful for their support and dedication this season in offering their pro bono services to help Lyric to better understand our financial model, and to identify creative and promising paths to growth. Lyric Opera is honored to have Dan Grossman, Partner & Managing Director, on the Lyric Board

of Directors and Finance 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, and are cosponsors of this season's new production of *Faust*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." 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."



*John and Jackie Bucksbaum*

**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. 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.



*Allan E. Bulley, III*

**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* programs, and is a cosponsor of Lyric's *Ring* cycle, including last

season's *Das Rheingold* and this season's *Die Walküre*. Lyric Opera is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



*John and Alice Butler*

**THE BUTLER FAMILY FOUNDATION**

Longtime subscribers from Dubuque, Iowa, John and Alice Butler recently made a leadership gift to Lyric's Breaking New Ground Campaign's stage improvement project. John says, "When Alice and I heard that Lyric was unable to share productions with other houses due to our outdated and unreliable stage technology, we understood that to be a serious problem that needed to be addressed. We believe in Lyric's mission to be the best

opera company in North America, and in order to be the best, we must have access the best productions." Lyric Opera is honored to have John Butler serve on its Board of Directors and Investment Committee.



**MARION A. CAMERON**

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for more than 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, and her many production cosponsorships, including this season's *Così fan tutte*. 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.

**CENTENE CHARITABLE FOUNDATION**

Charitable outreach is an important part of Centene Corporation's business philosophy. Since 2004, Centene Charitable Foundation has contributed a substantial amount to initiatives that improve the quality of life and health in our communities. Through our donations to organizations in the arts, we are not only sustaining the ongoing cultural traditions, but also paving the way for future generations to experience the arts. This season, Centene Charitable Foundation is providing leadership support for *EmpowerYouth! Igniting Creativity through the Arts*, a groundbreaking multi-disciplinary afterschool program offered in partnership between Lyric Unlimited and the Chicago Urban League that will culminate in the presentation of a fully staged, youth-centric opera based on participants' real-life experiences.



*Elizabeth F. Cheney*

**ELIZABETH F. CHENEY FOUNDATION**

Lyric Opera remains deeply grateful for the long-term 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 2017/18 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 fifth year; and singer sponsorship of tenor Mario Rojas. Lyric Opera is honored to have foundation director Allan Drebin serve on its Board of Directors, and the Ryan Opera Center Board.



**MRS. JOHN V. CROWE**

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renee 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. Lyric was very fortunate to have Jack Crowe serve 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 generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. 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. The Davee Foundation provided critical preliminary support to enhance amplification and sound systems used in the Musical Theater Initiative, and has generously cosponsored each production in the initiative, including this season's *Jesus Christ Superstar*.



**MARIANNE DESON-HERSTEIN**

Marianne Deson-Herstein was a long-time supporter and lover of Lyric Opera until her death in 2015. Her Trust left a substantial bequest to the Lyric Opera Production Endowment Fund for designers and scenery expenses, in memory of her parents, Samuel and Sarah Deson. To fulfill her intentions, Marianne's bequest is being used to cosponsor Lyric's production of Wagner's *Die Walküre* this opera season. Her gift will help support the

designer and scenery expenses for this new Lyric Opera production. Lyric is greatly appreciative of Marianne's thoughtfulness in making this very generous planned gift to endow these essential mainstage opera production expenses.



**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 five mainstage operas, including last season's *Lucia di*

*Hammermoor* and this season's *Faust*. Stefan and Gael 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). Last season, Exelon cosponsored Lyric's production of *Carmen*. Lyric Opera is fortunate to have Exelon as an outstanding corporate partner.



**ELAINE FRANK**

A member of the Lyric family since its calling card performance of *Don Giovanni* in 1954, Elaine Frank generously supported Lyric's education programs by underwriting the NEXT Student Discount tickets since 2014. Elaine and her family named the Elaine and Zollie Frank Rehearsal Room as part of their major contribution toward the Building on Greatness capital

campaign. Most recently, Elaine gave generously to the Breaking New Ground Campaign's stage renovation project to ensure Lyric's technology is competitive with its sister institutions. "Opera has been a part of my life since I was a young girl and still is as I am turning 100. I am grateful for all the wonderful memories my involvement at Lyric has afforded me." Lyric is grateful for the decades-long friendship of Elaine, her family, and her late husband and former Board of Directors member, Zollie Frank.



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. 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. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric Opera does." 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 Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and was most recently one of the cosponsors of last 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. Most recently, Lyric named one of its key meeting rooms in its executive offices as the Elizabeth Morse Genius Conference Room in order to show its grateful appreciation for the Trust's significant gift to the Breaking New Ground Campaign, as well as to recognize the Trust's commitment over many years to helping build the company's core capacities and institutional infrastructure.



**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. Last season, Brent and Katie were 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 Brent serve on its Board of Directors, Executive Committee, and Audit 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 are cosponsoring Lyric's new production of *Faust* this season. 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.



**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 Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *Rigoletto*. 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 27 new Lyric 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, which began with *Das Rheingold* last season and will continue with *Die Walküre* this season. 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.



**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 several committees, most recently as the 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. Last season, Karen and John joined the production sponsor family with their generous support of *Carmen* and this season made a leadership gift to Wine Auction 2018.



**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 23 Lyric productions since 1987/88, including last season's *Das Rheingold* and this season's *Die Walküre*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. 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 granting 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.



**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 last season's *Carmen* and this season's *Faust*. 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 Co-Chair of Opening Night/Opera Ball in 2015.



*Alyce H. DeCosta*

**WALTER E. HELLER FOUNDATION**

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a National Director of Lyric's Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic 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 Lyric's world premiere of *Bel Canto* (2015/16) and *Don Quichotte* (2016/17).



**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. Tom Hurvis sponsors the Renée Fleming Initiative, and 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 several production sponsorships, as well as their support of The Lyric Opera Broadcasts. Most recently, Tom has given a generous gift to the Ryan Opera Center, endowing a singer in perpetuity in memory of dear friend Dick Kiphart. "Opera enriches lives. That is why it is so important to introduce young people to opera, and for them to experience productions done by the best in their fields. How fortunate we are to have all this right here in Chicago." 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 and the Breaking New Ground Campaign, and since 2002, has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored many productions, including this season's new production of *Faust*. 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 a leadership gift from the Jannottas for 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 and the Annual Campaign. 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/Governance, and Executive Committees.





**JPMORGAN CHASE & CO.**

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, Lyric Unlimited, and Wine Auction. The bank has also cosponsored many mainstage productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet.



**THE ANNE and BURT KAPLAN FUND**

The Kaplan Fund is a longstanding supporter of numerous arts organizations throughout Chicago, fostering a vibrant visual and performing arts environment. They are joining the Lyric production sponsorship family this season with their generous sponsorship of *Orphée et Eurydice*, Lyric's historic collaboration with The Joffrey Ballet.



**PATRICIA A. KENNEY and GREGORY J. O'LEARY**

Pat Kenney and Greg O'Leary are longtime subscribers and generous donors to Lyric, with a particular passion for supporting the emerging artists of The Patrick G. and Shirley W. Ryan Opera Center. They have generously cosponsored the season-culminating Rising Stars in Concert for six consecutive years, and Greg was recently elected to the Ryan Opera Center Board and serves on its Fundraising Committee. Pat and Greg join the Aria Society this year with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in this season's production of *The Pearl Fishers*. Lyric is grateful for their longstanding friendship. "We are thrilled to help Lyric Opera and the Ryan Opera Center with their mission of providing world class opera and training for singers, respectively. Every time we think they hit the high plateau, they ascend to another."



**THE RICHARD P. and SUSAN KIPHART FAMILY**

Susie Kiphart 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. 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, sponsorship of Ryan Opera Center Ensemble members, 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. Kirkland & Ellis LLP has cosponsored several operas, most recently *The Merry Widow* (2015/16), and was Lead Corporate Sponsor of the *Chicago Voices* Gala Benefit last season. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship Committees.



**NANCY W. KNOWLES**

Opera always played an important role in the life of the late 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 recalled, "so classical music was always in my home." Nancy Knowles generously invested 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. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances fund. Ms. Knowles generously underwrote the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances on January 13, 2017, and had previously cosponsored several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Lyric will forever be grateful for Nancy's extraordinary generosity.



**NANCY and SANFRED KOLTUN**

Close members of the Lyric family as longtime subscribers and generous supporters, Nancy and Sanfred were Ryan Opera Center Singer Cosponsors for many years and cosponsored the Lyric Unlimited family opera *The Magic Victrola*. This season, they join the production sponsorship family with their generous support of *Così fan tutte*. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric Opera and have always supported one of the most cherished cultural institutions of Chicago. It is our hope that our children, grandchildren and those beyond will be able to attend the Lyric and appreciate what a gem is in their midst."



**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 Wine Auction, the Annual Campaign, 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 a significant gift to the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Eugene Onegin* and this season's *Orphée et Eurydice*. 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 creativity in Chicago through its arts and culture grantmaking. The Foundation's support helps create powerful performances and exhibitions, educate young people, and engage communities, while providing arts and culture organizations the flexibility to innovate and experiment. 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 Room was named in his family's honor in recognition of their gift to the Building on Greatness Capital Campaign, and 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. He also plays a leadership role as a Life Director of Lyric's Board of Directors.



Joseph O. Rubinelli, Jr., Mary Jane Rubinelli, Nicholas J. Lavezzorio, and Joan Lavezzorio 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 for many years, 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 last season's *Carmen* and this season's new production of *Die Walküre*.



Fred and Nancy McDougal

**LAUTER McDOUGAL CHARITABLE FUND**

Nancy and her late husband Alfred have provided vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center. In addition, Nancy generously sponsored Lawrence Brownlee and Eric Owens in Recital, Lyric Unlimited's *Charlie Parker's YARDBIRD*, and Rising Stars in Concert last season. This season, Nancy continues this support as a cosponsor of Piotr Beczala in Recital, Lyric Unlimited's *Fellow Travelers, EmpowerYouth!*, Rising Stars in Concert, and the Ryan Opera Center fundraising event *Ladies' Choice*.

**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. 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, specifically focused on the Community Created Performances component, which plays 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), *Wozzeck* (2015/16), and *The Magic Flute* (2016/17). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new production of *Orphée et Eurydice* this season.



**MR. and MRS. ROBERT S. MORRISON**

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Breaking New Ground Campaign, and have previously cosponsored Lyric's Musical Theatre Initiative, including *My Fair Lady* last season. This season the Morrises are generously sponsoring Lyric's production of *Turandot*. "Lyric reaches patrons at every level. People are here because they love it. They're welcomed, embraced, and made to feel part of a family."



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. The Elizabeth Morse Charitable Trust most recently cosponsored last season's company premiere of *Les Troyens* as well as many past productions, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. To show its grateful appreciation for The Trust's generous gift to the Breaking New Ground Campaign, as well as to recognize The Trust's commitment for more than fifteen years to helping build the company's core capacities and institutional infrastructure, Lyric named one of its key meeting rooms in its executive offices the Elizabeth Morse Conference Room.

**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, 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**

Our support from the National Endowment for the Arts: 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, serving the public good by fostering creativity and artistic excellence in America. 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 21<sup>st</sup> Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently last season's *Les Troyens* and this season's *I Puritani*.



**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 last season's productions of *The Magic Flute* and *My Fair Lady*. This season The Negaunee Foundation is of the lead sponsor of both *Così fan tutte* and *Jesus Christ Superstar*. 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, and have cosponsored several mainstage opera productions, including last season's *Lucia di Lammermoor* and this year's *The Pearl Fishers*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give

back to a place that has given us so much pleasure. There have been many moments for both Dan and me when we have said, tonight is incredible, it is one of the memorable performances of our lifetime. Lyric Opera of Chicago is an international star and it is evidenced by the people who choose to be involved here." Lyric is honored to have Sylvia Neil serve on its Board of Directors, Executive, Production Sponsorship, and Lyric Unlimited Committees.



**THE NERENBERG FOUNDATION**

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

*Jerry and Elaine Nerenberg*



**NIB FOUNDATION**

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having subscribed to Lyric for more than four decades. The NIB Foundation continues to cosponsor many mainstage productions including this season's production of *Orphée et Eurydice*, and made a major commitment to 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 Lyric 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. 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. "Our involvement with the opera company is truly a deeply rewarding experience for both of us." Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



**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 and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including last season's *My Fair Lady*. "Being a good corporate citizen is very important," William Osborn once said. "It allows us to do our part to help keep the City of Chicago strong and viable and, in the end, this is beneficial to everyone."

*Jana R. Schreuder*



**NUVEEN INVESTMENTS**

Nuveen Investments, represented by Lyric Board of Directors and Finance committee member John P. Amboian, has been an enthusiastic supporter for more than three decades. "Lyric Opera is one of the gems of Chicago; a world-class endeavor in every aspect of its operation" proudly says John. Dedicated to developing the next generation of opera lovers, Nuveen Investments 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 and has committed a leadership gift to the Breaking New Ground Campaign.

*John P. Amboian*



**NUVEEN**  
Investments



**MR. and MRS. DAVID T. ORMESHER**

Lyric is sincerely grateful for the devotion of David and Sheila Ormsher. 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 six consecutive years. Most recently, David and Sheila generously provided an Operathon Challenge Grant, supported the Opera Ball, and made a leadership gift towards the Breaking New Ground Campaign. Lyric is proud to have David T. Ormsher serving as its Chairman of the Board of Directors, on the Executive Committee, and on seven sub-committees of the Board.



# LYRIC OPERA OF CHICAGO



## MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over 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 and the Breaking New Ground Campaign. Cathy Osborn, a valued member of Lyric's

Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



## POWERSHARES QQQ

PowerShares QQQ, represented by Dan Draper, Managing Director and Head of Global ETFs, PowerShares by Invesco, is proud to sponsor the arts as a corporate partner of Lyric Opera. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they generously cosponsored Lyric's new production of *The Magic Flute* last season. During the 2017/18 season, PowerShares QQQ generously cosponsors *Turandot*.

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.



## J. CHRISTOPHER and ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. A 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, including this season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.

## 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. The Rigler-Deutsch Foundation also generously cosponsored Lyric's company premiere of *Les Troyens* last season and is cosponsoring *Die Walküre* this season.



## 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, Wine Auctions (which Mrs. Ryan initiated

in 1988), and the Breaking New Ground Campaign in support of the Innovation Initiative. 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 Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, 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 2007 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the company.



## RICHARD O. RYAN

A passionate supporter of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist development program, Richard cosponsors Ryan Opera Center soprano Ann Toomey. An ardent opera lover, Richard has been a Lyric subscriber for more than 45 years. He recently made a generous leadership commitment to Lyric's Breaking New Ground Campaign for the stage improvement project. Richard proudly serves as a member of the Ryan Opera Center Board, and was formerly a Guild Board member. Lyric is grateful for the munificent support of Richard Ryan.



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 Lyric Opera of Chicago reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. 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 and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently last 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.



## WILLIAM and ARLENE STALEY

Loyal subscribers for more than four decades, Bill and Orli Staley have contributed to the Annual Campaign as well as provided vital support for the Ryan Opera Center. Recently, they have enabled hundreds of students to see mainstage Lyric productions by supporting Lyric Unlimited's Performances for Students initiative. Lyric is honored to have Orli Staley serve as a life member of

the Ryan Opera Center Board. The Staleys join the production sponsor family this season with their generous cosponsorship of Lyric's new production of *Orphée et Eurydice*.






**LIZ STIFFEL**

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric’s Women’s Board and a longstanding member of the Guild Board of Directors. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), *Das Rheingold* and *My Fair Lady* (both 2016/17), and this season’s new production of *Orphée et Eurydice*, *Faust* and the *Celebrating 100 Years of Bernstein* concert. Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. Liz Stiffel was awarded the 2017 Carol Fox Award, Lyric’s most prestigious honor, in recognition of her continuing dedication to Lyric. “I believe that Lyric and all art forms are beacons of light that shine as examples of the best that mankind has to offer to our children, our nation, and ourselves.”

**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  **The Wallace Foundation**® broader field.



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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently last season’s *My Fair Lady*. For many years, the Vances have supported emerging singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to 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 and Executive Committee. He also serves as a life member of the Ryan Opera Center Board, of which he is a past President. Bill 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.



**ROBERTA L. and ROBERT J. WASHLOW**

Roberta and Bob Washlow are cherished members of the Lyric family. For more than four 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 together sponsored more than 20 Lyric productions. The Washlows made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. Roberta and Bob have annually remained valued members of the production sponsorship family, and generously cosponsor this season’s production of *Rigoletto*, their tenth opera cosponsorship, continuing a beloved family tradition. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee. “Opera has always touched me,” Roberta once said. “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.”



**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 as 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. The Donna Van Eekeren Foundation has cosponsored several mainstage productions including Lyric’s premiere of *Les Troyens* (2016/17) and this season’s production of *I Puritani*. Donna also made a leadership gift to the Breaking New Ground Campaign to help 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 Finance Committees, and on the Ryan Opera Center Board.



**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. Helen and Sam have cosponsored several new productions, most recently the first two installments of Lyric’s new *Ring* cycle, *Das Rheingold* (2016/17) and this season’s *Die Walküre*.

# 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 end, we have established a new Insull Society comprised of loyal patrons who are contributing \$10,000 or more for this critically important stage project. To join the Insull Society, please call 312.827.5675.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of January 2, 2018.

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# Breaking New Ground - continued

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## CHRISTIAN VAN HORN

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(Left to right) First year bass-baritone Alan Higgs with Ryan Opera Center alumni Quinn Kelsey and Matthew Polenzani in Rigoletto.

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- Please remain silent during the performance.
- As a gesture of respect for other audience members and the performing artists, please remain seated until intermission or the end of the show. If you need to leave the auditorium, you may not be readmitted while the performance is in progress.
- Program and artists are subject to change without notice.
- Please turn off or silence all electronic and personal devices and refrain from using any device with a glowing screen at any time during the performance.

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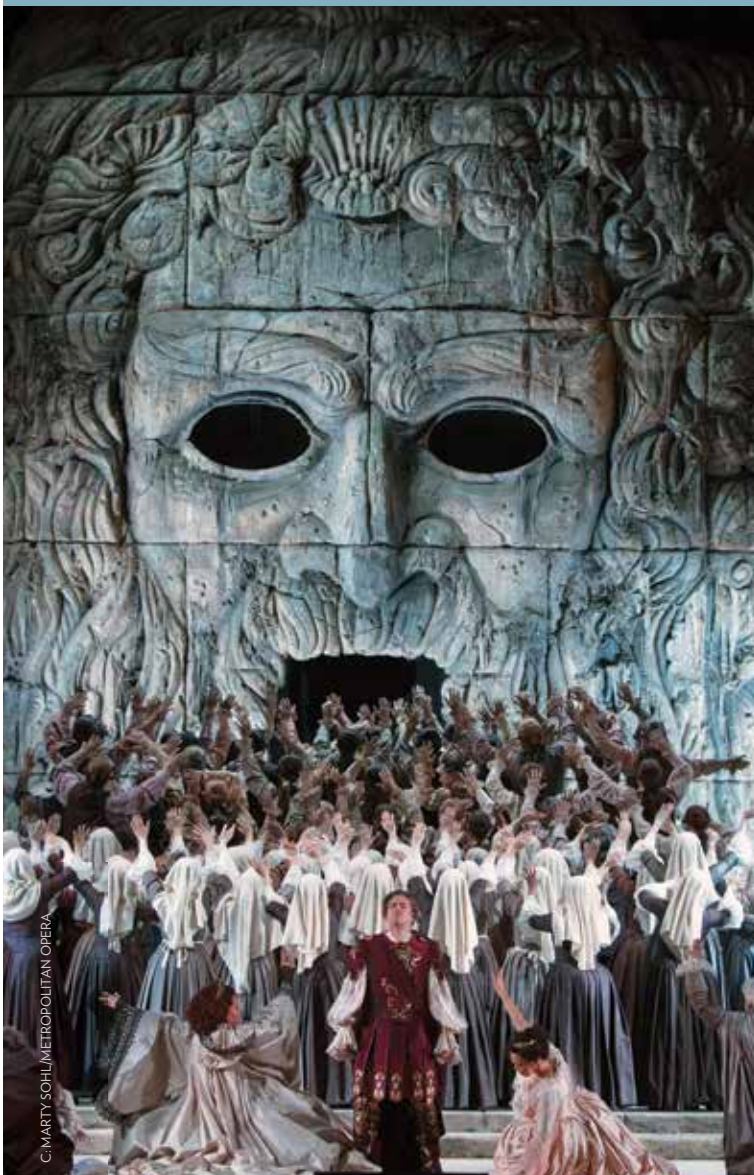
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