

I PURITANI

BELLINI



Lyric

2017|18 SEASON

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KEN HOWARD/METROPOLITAN OPERA



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On the cover: Detail from "Militia Company of District II under the Command of Captain Frans Banninck Cocq," better known as "The Night Watch," by Rembrandt Harmensz van Rijn, Printed courtesy of the Rijksmuseum, Amsterdam.

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From the General Director

All of us attending this performance are here because we appreciate great singing. The singing voice in opera carries with it emotions that tug at our hearts, drawing us to the opera's characters and into the situations that shape their lives. It can ravish us through sheer beauty of sound, but also stagger us through its technical virtuosity, leaving us in awe of the singer's courage and accomplishment. What makes the voice the most expressive as well as the most exhilarating of all instruments will be very much in evidence when you experience Vincenzo Bellini's *I puritani*.

We don't hear this opera in live performances as frequently as a number of other bel canto works, but it certainly is one of this repertoire's greatest masterpieces. I've always treasured *I puritani* for the glorious opportunities it offers the principal artists, especially the leading tenor and soprano. You need only listen to Arturo's soaring entrance aria or Elvira's heartrending mad scene to realize how extraordinarily elegant and expressive Bellini melodies can be. More than perhaps any other work, it's *I puritani* that is most often described as "the essence of bel canto."

The vocal demands of this opera are such that no company can consider producing it without four stupendously gifted principal artists. Thus it is particularly exhilarating for me to welcome back to Lyric the wonderful quartet who will be performing it here this season.

Having believed very strongly in the talent of Albina Shagimuratova since the earliest days of her career, I introduced her to Lyric audiences five seasons ago. I'm thrilled that she's following her successes here as Gilda and Lucia with her role debut as Bellini's poignant Elvira. Like Albina, Lawrence Brownlee has won international acclaim in the bel canto repertoire. He is widely regarded as today's preeminent interpreter of the high-flying role of Arturo. Ryan Opera Center alumnus Anthony Clark Evans, now launched on what is clearly going to be an outstanding career, is our Riccardo, and Adrian Sâmpetean, who debuted here last season as a memorably warm-voiced Raimondo in *Lucia di Lammermoor*, is back with us to portray Giorgio.

I'm pleased to welcome again to Lyric for this production Enrique Mazzola, who was on the podium for our memorable *Lucia* last season. Enrique is a born bel canto interpreter. His instinctive grasp of the style has brought him tremendous praise at Glyndebourne and major houses from Paris and Zurich to Berlin and Moscow.

Elsewhere in this program, you'll read about the remarkable artists who created the leading roles in this opera and became universally known as the "*Puritani* quartet." More than 140 years later, at the Metropolitan Opera, another illustrious quartet – Joan Sutherland, Luciano Pavarotti, Sherrill Milnes, and James Morris – premiered the production you're seeing at Lyric this season. Those artists created a new standard for this opera and carried forward the finest traditions of Bellini performances. After you hear our *Puritani*, I know you'll agree with me that our artists this season are doing the same.



STEVE LEONARD

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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.

This season has been a particularly varied and distinctive one. We began with Gluck's *Orphée et Eurydice* in John Neumeier's historic new production. Then came 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*; and Puccini's formidable *Turandot*. I'm thrilled that you're here tonight for Bellini's glorious *I puritani*, and I hope you'll return for the last two operas of the mainstage season: a gem of the Mozart repertoire, *Così fan tutte*, and a return to French repertoire with Gounod's matchlessly romantic *Faust*.

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 Chicagoland. 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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Cheers to Lyric's Volunteers



TODD ROSENBERG

Lyric Young Professionals Board members pose on the red carpet during the 2017 Opening Night Gala.



John and Gene Andersen at Fantasy of the Opera in 1992.

KEVIN DEYCK



(Left to right) Mary Robins, David Nelleman, and Sherie Shapiro at the 2017 All-Chapters Social.



Baritone Thomas Hampson (far right) stops by the phone room during Operathon 2010.

By Meaghan Stainback

This article is dedicated to the memory of Kip Kelley, one of Lyric's most ardent fans, who gave countless hours as a volunteer, fundraiser, and supernumerary.

Kip joined the Guild Board in 1959 and was a founder of the group's Fantasy of the Opera fundraiser, and personally raised more than a million dollars over his many years of service. He was a past president of the Ryan Opera Center Board, a Chapter member, and an active lecturer and tour guide.

His ebullient personality, heartwarming stories, and adoration of opera and the performing arts will be greatly missed.

Lyric's boards and other core volunteer groups are comprised of some of the company's most passionate subscribers, advocates, and supporters, as well as curious, eager new fans. Between them, they spearhead all of Lyric's major events, volunteer as greeters for performances, and raise a significant portion of the annual fundraising goal, which is upwards of \$30 million each year. They're civically engaged in Chicago and around the world, and broaden Lyric's reach exponentially through their networks. If you've ever wondered what it would be like to be involved with one of the world's great cultural institutions, or have a desire to share your love of Lyric, read on to learn about each group's unique set of characteristics and activities.

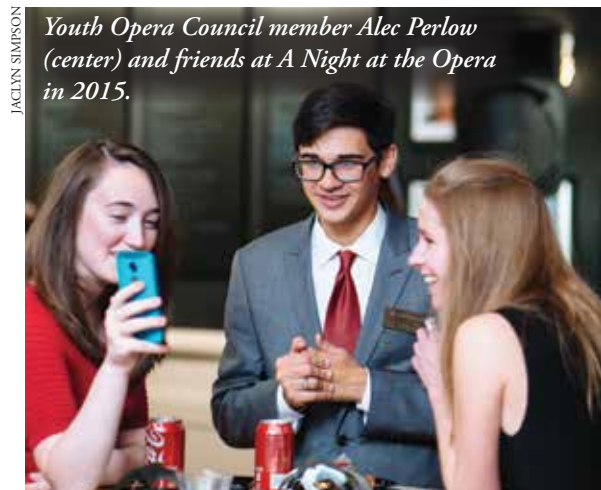
Since Lyric's inception in 1954, the **Chapters** community has provided consistent volunteer support, and today consists of approximately 800 members in thirteen regional Chapters from as close to the Lyric Opera House as the near north side of Chicago to as far as Lake Geneva, Wisconsin. The groups are overseen by the Chapters' Executive Board, composed of representatives from each Chapter. These die-hard opera fans kept Lyric

running in the early days, and their gumption and determination to establish a resident opera company for the great city of Chicago is well documented by one of the founding Chapter members, Gene Andersen: "It was all very personal, everything we did. We would sit around as a board and handwrite fundraising letters. We wanted to see it work, and it did work, and we were so proud of what we had accomplished. It really made us feel like we belonged to Lyric, and that Lyric belonged to us."

While Lyric now has a robust staff responsible for day-to-day operations, Chapter volunteers are still the face of the company in many ways. Current **Chapters' Executive Board** president Sherie Shapiro devised a new program called the "Getting to Know You" project, which launched during the run of *The King and I* in 2016. "Lyric was seeing thousands of new patrons come through the doors of the Lyric Opera House for the first time during the musical each spring, all of whom were unfamiliar with the facility. To help guide these newcomers, Chapter volunteers served as greeters in the Daniel F. and Ada L. Rice Grand Foyer. We welcomed guests to



Kip Kelley (upper left) with fellow Guild Board members at an early Fantasy of the Opera



Youth Opera Council member Alec Perlow (center) and friends at A Night at the Opera in 2015.



*Bass Wilbur Pauley
(third from right)
with Operathon 2010
volunteers.*



*Thank-A-Thon volunteers with members of
the 2017/18 Ryan Opera Center Ensemble.*

*Lyric Young Professionals president
Lisa DeAngelis snaps a selfie while
on the air during Operathon 2017.*

Lyric, pointed out places of interest within the opera house and told them on what level their seats were located and where the bathrooms are.”

Each Chapter organizes its own calendar of social and educational events, often teaming up with one another to present an artist or speaker of particular attraction. They come together for an All-Chapters Social each spring, and Operathon — Lyric’s annual radio fundraiser — in the fall. “Working the phone room at Operathon is always great fun, and it’s wonderful to interact with other Chapter members and the public,” says Jackie Knight, president of the Near North Chapter. Former Northwest Chapter president Dorothy Kuechl agrees: “What I love about Operathon is that you get to work and socialize with other

Chapter members, and also learn more about what the Lyric staff does. Of course, I relish the opportunity to meet stars at Operathon, too. Thomas Hampson is so charming, and he makes a point of speaking with everyone. Christine Goerke is fantastic as well, as are all the artists who take the time to visit with us.”

Another group of people who work hard both behind the scenes and sometimes in the front of house are the **Ticket Office Volunteers**. A position reserved for the most passionate opera lovers, a regular rotation on the ticket office weekly schedule may find one stuffing subscription brochures or staffing the Concierge desk in the Nancy W. Knowles Lobby during performances. These dedicated patrons work with director of audience services Sue Niemi, who says proudly, “Every

ticket that goes out the door is carefully packaged by our volunteers. They also help the development department mail solicitations and invitations, and are responsible for keeping up with a large volume of incoming and outgoing mail.” Sue recognizes one exceptional volunteer each year by presenting him or her with the highly-coveted Volunteer of the Year award, complete with a celebratory shindig for all.

The **Guild Board of Directors** is a dynamic group of highly knowledgeable operaphiles and curious new friends, who are often well-established professionals looking to lend their time to an organization they believe in. “I was ready for a more consistent commitment to giving back to my community,” says Guild Board membership chair Maggie Rock, whose primary role is introducing new people to Lyric. “Lyric’s culture and mission were a perfect fit for me. I love the world-class product, and the focus on evolving the art form is inspiring and so important.”

Although the Guild Board’s projects have undergone some changes in the recent past (Fantasy of the Opera was retired in 2014 after 30 years headlining the winter social calendar, and Lyric Unlimited is offering regularly scheduled Backstage Tours in lieu of the Guild Board’s former annual spring event), new initiatives include a spring musical celebration presented in partnership with Lyric’s esteemed Women’s Board, and helping shape Lyric Unlimited’s first annual Family Day on April 7, 2018.

It’s not all parties and pompoms; the Guild Board takes seriously its mission to advocate for Lyric in the community. “One of the responsibilities of being on the Guild Board is to act as an ambassador for Lyric,” says Dan Manoogian, a Guild Board member since 2014. “I take this role to heart because I want to share my passion and love of opera with others in the hope of getting them to attend performances and support the art form.”

Many Guild Board members are also

active on Lyric's Business Ensemble, a group of corporate leaders who help introduce prospective new corporate partners to Lyric through a variety of client entertaining and networking events. Corporate donors receive promotional ticket offers for their employees, allowing Guild Board and Business Ensemble members to share their love of opera with colleagues and clients.

Another advocacy group geared toward both the opera-curious and opera-hungry alike is the **Lyric Young Professionals (LYP)**. Tailored to recent college graduates and emerging business leaders ages 21-45, members of this group eagerly take advantage of specially-priced subscription packages and social events intended to provide a platform for falling in love with opera without having to take out another student loan.

"I joined mostly for the discounted tickets," says LYP Board member J.J. Williams, "which gave me a chance to learn more about opera by experiencing it. I also began going to LYP social functions, and within the first few months of attending performances and events, I had been inspired by the passion for the arts and opera, and had made some good friendships as well."

Budding philanthropists in their own right, LYP hosts several fundraising events throughout the year, most notably the annual *Halloween Masquerade*, held — you guessed it — every October in the iconic Lyric Opera House Rice Grand Foyer. Money raised through LYP programming is earmarked to help underwrite the operatic training provided to members of The Patrick G. and Shirley W. Ryan Opera Center Ensemble. The synergy of backing the next generation of opera stars has given new meaning to the LYP mission of "building the next generation of opera supporters."

For younger audiences interested in learning more about opera and gaining a deeper understanding of opera as an art form and a business, the **Youth Opera Council** is a tight-knit group of 23 high school students

who receive behind-the-scenes access to artists and senior staff, as well as incentives to bring their parents and classmates to Lyric. Members are selected after an application and interview process, and participants range from the aspiring opera singer to the future non-profit administrator. Events include *A Night at the Opera*, where council members host a lively reception before attending a performance at Lyric with up to 200 of their peers, and *Movie Night*, where a film version of an opera is shown in one of Lyric's backstage rehearsal rooms.

Although each group differs in charge

and character, one common sentiment pervades: an immense gratitude for the many ways Lyric enriches their lives. "I am quite grateful to be associated with such a great organization," says Manoogian. "Being a volunteer has provided me with opportunities and access to things, people, places, and events that I wouldn't have had if I weren't involved. I've enjoyed educational lectures from a variety of the brilliant people critical to Lyric's success, as well as meeting a number of internationally-renowned opera stars. These activities have deepened my knowledge and therefore enhanced my enjoyment."

ROBERT KUSEL



Guild Board members Anne Zenzer and Nathaniel Pusey enjoying the My Fair Lady spring musical celebration after party.



Anthony Freud with 2016/17 Ticket Office Volunteer of the Year Al Erlebacher.

LYRIC OPERA OF CHICAGO

“Having the opportunity to meet and connect with like-minded individuals has added so much joy and fulfillment to my life,” says Martha Grant, vice president of the Lyric Young Professionals Board. “I have made lifelong friends, felt that I have made a positive impact on an art form that I love, and had the opportunity to engage with some extremely bright and talented individuals both on stage and off. While our board is certainly a working board and, thus, requires a time commitment, I can truly say that every moment that I’ve spent working with and for Lyric has been rewarding and absolutely worth the time and effort involved.”

“I am in awe of the knowledge and devotion of so many of the Chapter members,” adds Shapiro, who made a point to visit each of the thirteen Chapters at the start of her tenure as president. “I am truly blessed to be a part of the Chapter community and feel that it has enhanced my opera experience.”

Aside from the personal enjoyment gained by our volunteers, there is a deep sense of responsibility to secure opera’s reputation as a vibrant and relevant art form for generations to come. Lisa DeAngelis, president of the Lyric Young Professionals, ardently states, “I lend my time and energy to ensure that opera is around for generations to come and young artists have continued opportunities to grow, perform, and

share their talents with others. In a world overrun with conflict, music is a powerful tool to bring us together, build empathy, and encourage community. At the end of the day, I’m proud to say that’s what I support, through my love of music and as a member of the Lyric Opera family.” Williams says, “The arts can only be sustained by passionate people like us lending our time and resources to ensure the art form can continue to touch the lives of generations ahead.”

Opera tells fascinating and dramatic stories using a powerful and intoxicating blend of orchestral music, beautiful voices, dramatic stage sets, acting, costumes, lighting, props, and chorus and dance,” says Manoogian. When encouraging someone to give opera a try, he “explain[s] to them the visceral charges I get from hearing certain songs sung and how emotionally moving a performance can be. An evening at the opera is like no other entertainment experience I know of. I usually leave with my head reeling and heart racing as I reflect on the drama and beauty of this wonderful art form.”

To find out more about these groups and how to get involved, visit lyricopera.org/about/volunteerboards or call Lyric, (312) 332-2244.

Meaghan Stainback is Lyric’s associate director of individual giving.

CATHERYN SHEEL



Musical comedy group Forte hosts the Lyric Young Professionals La TRIVIAta event in 2017.



Guild Board members enjoy an outing at Ravinia, summer of 2017.



Guild Board member Dan Manoogian sports a homemade Lyric running kit during the 2017 Chicago Marathon.

Lyric

Lyric



KEN HOWARD / METROPOLITAN OPERA

Vincenzo Bellini

I puritani

Lyric Opera presentation generously made possible by:

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I puritani *Synopsis*

TIME: About 1650

PLACE: England

ACT ONE

Scene 1. The terrace of a fortress near Plymouth

Scene 2. Giorgio's apartment within the fortress

Scene 3. The courtyard of the fortress

Intermission

ACT TWO

The great hall of the fortress

Intermission

ACT THREE

Elvira's garden

ACT ONE

Scene 1. As dawn breaks, Bruno Robertson leads the Puritan soldiers in prayer before they set about their duties. Villagers enter in a festive mood and announce that it is Elvira's wedding day. Sir Riccardo Forth appears, brooding and in despair. Lord Gualtiero Walton has yielded to his daughter Elvira's wish to marry Lord Arturo Talbot, a royalist opposed to Cromwell and the Puritan cause. Lord Walton has thus broken his promise to Riccardo that Elvira should be his bride. Bruno's attempts to comfort the rejected suitor are to no avail. Riccardo laments his lost happiness.

Scene 2. Unaware of her father's change of heart, Elvira has resolved not to go through with the loveless marriage to Riccardo. She learns from her uncle, Sir Giorgio Walton, that the wedding preparations are for her and her beloved Arturo, through her uncle's intercession. Elvira is overwhelmed with joy and gratitude.

Scene 3. The residents of the fortress assemble to greet the bridegroom. Among them is the condemned royal prisoner, Queen Enrichetta. Arturo recognizes her and promises to rescue her. Elvira is filled with a happiness she longs to share with the prisoner; before leaving to prepare for the ceremony, she gives Enrichetta a veil, a present from Arturo. Alone, Arturo recognizes the prisoner as the Queen and promises to rescue her. Arturo convinces her that in his company and disguised as his bride, she will be able to evade the sentries.



Giorgio and Riccardo in I puritani, depicted in a print dating from 1845.

Their escape is barred by the arrival of Riccardo, who challenges Arturo to a duel for stealing Elvira's affections from him. Enrichetta places herself between them and, in the confusion, her identity is revealed. Riccardo offers no further hindrance to their departure, knowing that Arturo's treason will prevent his ever marrying Elvira. She and the other Puritans return to the courtyard; in the distance, they can see the fugitives riding away, leaving Elvira distraught.

ACT TWO

Giorgio describes to the Puritans the madness that has overcome Elvira, who believes that Arturo has abandoned her for another woman. Riccardo appears with a proclamation naming him leader

of Cromwell's forces and ordering him to capture and execute Arturo. A disheveled Elvira appears. Her confused mind darts from the reality of Arturo's departure to the delusion that he has never left. Giorgio begs Riccardo to save his rival's life for Elvira's sake. Riccardo agrees to spare him if he returns alone and defenseless, but if he returns armed and with military escort, the rebel will be crushed. Giorgio declares that he will join Riccardo in battle if England is attacked.

ACT THREE

Pursued by Cromwell's troops, Arturo approaches the fortress hoping desperately to see Elvira once more. The lovers are soon joyfully reunited. Arturo refuses to leave Elvira, despite his personal danger. The troops come upon them and seize Arturo. A sentence of death is about to be carried out, which shocks Elvira and restores her reason. Suddenly a messenger arrives with the news of Cromwell's victory and the pardon of all prisoners, leaving the way clear for Arturo and Elvira to marry.

I PURITANI

Approximate Timings

ACT ONE 80 minutes

Intermission 30 minutes

ACT TWO 45 minutes

Intermission 20 minutes

ACT THREE 40 minutes

Total: 3 hours 35 minutes

Lyric

- Production owned by The Metropolitan Opera. This production was originally directed by Sandro Sequi and premiered at The Metropolitan Opera on February 25, 1976.
- All scenery, properties, and costumes constructed by The Metropolitan Opera shops.
- Additional costumes provided by Seams Unlimited.
- The Lyric Opera of Chicago Broadcasts are generously sponsored by The Richard P. and Susan Kiphart Family, The Matthew and Kay Bucksbaum Family, and The John and Jacolyn Bucksbaum Foundation.
- Lyric Opera of Chicago gratefully acknowledges the NIB Foundation Italian Opera Endowed Chair and the Mr. and Mrs. William H. Redfield Bel Canto Opera Endowed Chair.
- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- Projected English titles © 1991 by Francis Rizzo.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.

Vincenzo Bellini

I PURITANI

Opera in three acts in Italian

Libretto by Carlo Pepoli, after the play *Têtes rondes et cavaliers* (1828)
by Jacques-François Ancelot and Xavier Boniface Saintine

First performed at the Théâtre Lyrique, Paris on January 24, 1835
First performed by Lyric Opera of Chicago on October 31, 1955

Characters in order of vocal appearance:

<i>Sir Bruno Robertson</i>	ALEC CARLSON ^o
<i>Elvira Walton</i>	ALBINA SHAGIMURATOVA
<i>Lord Arturo Talbot</i>	LAWRENCE BROWNLEE
<i>Sir Riccardo Forth</i>	ANTHONY CLARK EVANS ^{oo}
<i>Sir Giorgio Walton</i>	ADRIAN SÂMPETREAN
<i>Lord Gualtiero Walton</i>	ALAN HIGGS ^o
<i>Queen Enrichetta</i>	LAUREN DECKER ^o

Conductor ENRIQUE MAZZOLA

Director ERIC EINHORN

Set Designer MING CHO LEE

Costume Designer PETER J. HALL

Lighting Designer CHRIS MARAVICH

Chorus Master MICHAEL BLACK

Wigmaster and Makeup Designer SARAH HATTEN

Assistant Director ELISE SANDELL

Stage Manager RACHEL A. TOBIAS

Stage Band Conductor ERIC WEIMER

Musical Preparation KEUN-A LEE

JERAD MOSBEY

Prompter MATTHEW PIATT

Fight Director CHUCK COYL

Projected English Titles FRANCIS RIZZO

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

^{oo} Alumnus, The Patrick G. and Shirley W. Ryan Opera Center



ALBINA SHAGIMURATOVA
(*Elvira Walton*)
Previously at Lyric:
Title role/*Lucia di Lammermoor* (2016/17);
Gilda/Rigoletto (2012/13).

Iconic coloratura roles in 19th-century Italian opera have been central to the career of the internationally celebrated Russian soprano. She has triumphed as Lucia (Lyric, Metropolitan Opera, La Scala, San Francisco, Los Angeles, Berlin, Moscow, St. Petersburg, role debut in Houston), Violetta/*La traviata* (Houston, Moscow, Bolshoi), and Gilda/*Rigoletto* (Lyric, San Francisco). This season Shagimuratova marks her return to Houston Grand Opera as Violetta (she is a proud alumna of the Houston Grand Opera Studio), the Deutsche Oper Berlin as Gilda, and the Bavarian State Opera as Semiramide. Having attracted international attention as Gold Medal winner of Moscow's 2007 Tchaikovsky Competition, Shagimuratova debuted in Europe under Riccardo Muti as the Queen of the Night (Salzburg Festival). Closely identified with that role, she has sung it at the Met, the Lucerne Festival, the Bolshoi, La Scala (DVD), Covent Garden, and the leading houses of Vienna, Munich, Berlin, Hamburg, San Francisco, Los Angeles, and Houston. Recent successes onstage also include Konstanze (Met, role debut; Houston Grand Opera), *Aspasia/Mitridate, re di Ponto* (Royal Opera House, Covent Garden), *Lyudmila/Ruslan and Lyudmila* (Bolshoi, DVD), and *Donna Anna* (Glyndebourne; Covent Garden's production in London and on tour in Japan). Concerts have brought Shagimuratova to the Boston Symphony Orchestra, Houston Symphony, the Maggio Musicale Fiorentino, and the Danish National Symphony.



LAWRENCE BROWNLEE
(*Lord Arturo Talbot*)
Previously at Lyric:
Charlie/Charlie Parker's Yardbird, recital with Eric Owens (both 2016/17);
Ramiro/Cinderella (2015/16).

Winner of 2017's "Male Singer of the Year" award from both the International Opera Awards and Bachtrack, the American tenor

has previously triumphed as Arturo at the Metropolitan Opera, the Zurich Opera House, Seattle Opera, and Tivolis Koncertsalen (Copenhagen). Brownlee's artistry has also earned acclaim at the leading houses of London, Vienna, Paris, Berlin, Madrid, and Brussels, as well as the Salzburg Festival. This season he joins Opera Philadelphia as artistic advisor and will be heard in the title role/*Le Comte Ory* (Zurich), as Ernesto/*Don Pasquale* (Paris), and in a new song cycle, *Cycles of My Being* by composer Tyshawn Sorey and lyricist Terrance Hayes, in Philadelphia (world premiere), Chicago (presented by Lyric Unlimited), and at Carnegie Hall. Other successes include appearances in Seattle (*Don Giovanni*), the Met (*La donna del lago, Cinderella, The Barber of Seville*), Munich (*Così fan tutte, Semiramide, Il turco in Italia*), Pittsburgh Opera (*La fille du régiment*), and Opera Philadelphia (world premiere of *Charlie Parker's Yardbird*, reprised at New York's Apollo Theater). The tenor was the first to sing Rinaldo/*Armida* at the Met, a much-acclaimed portrayal seen worldwide in HD (available on DVD). Brownlee has performed with many major orchestras including those of Chicago, Philadelphia, Boston, Cleveland, New York, Berlin, Rome, and Munich. He has recorded *Barber, Carmina Burana*, Rossini's *Stabat Mater*, and four solo albums, including the Grammy-nominated *Virtuoso Rossini Arias* and his recent release, *Allegro Io Son*.



ANTHONY CLARK EVANS
(*Sir Riccardo Forth*)
Previously at Lyric:
Ten roles since 2013/14, most recently
Gregorio/Romeo and Juliet, Simon Thibault/
Bel Canto (both 2015/16).

A native of Owensboro, Kentucky, and a Ryan Opera Center alumnus, the baritone appears this season in a reprise of Angela Rice's Easter oratorio *Thy Will Be Done* (National Chorale at New York's Lincoln Center), the Richard Tucker Gala (Carnegie Hall, recorded for PBS telecast), and the Harris Theater's "Beyond the Aria" series. Evans has recently received critical praise in company debuts as Sharpless/*Madama Butterfly* (San Francisco Opera, San Diego Opera), the Huntsman/*Rusalka* (Metropolitan Opera), and Marcello/*La bohème* (Opera Theatre of Saint Louis). Last

summer he represented the United States in the BBC Cardiff Singer of the World competition, reaching the final round. He debuted in Chicago in 2013 in Bernstein's *Songfest* at Ravinia. A Murray State University alumnus, Evans first attracted national attention as a Grand Finals winner of the 2012 Metropolitan Opera National Council Auditions. Recipient of grants from the Licia Albanese-Puccini Foundation, the Richard Tucker Foundation, and the Luminarts Cultural Foundation, he is also a former first-prize winner in the Giulio Gari Foundation Vocal Competition, the Marcello Giordani Foundation Competition, and the Dallas Opera Guild Vocal Competition.



ADRIAN SÂMPETREA
(*Sir Giorgio Walton*)
Previously at Lyric:
Raimondo Bidebent/
Lucia di Lammermoor (2016/17).

The Romanian bass, who has rapidly risen to the top rank internationally, studied at the Gheorghe Dima Music Academy in his native Cluj-Napoca under his father, bass Mircea Sâmpetrea. After earning awards in numerous major competitions, Sâmpetrea made his stage debut as Colline/*La bohème* in his hometown's National Opera, where he also sang Raimondo/*Lucia di Lammermoor* in 2007. That year he joined the Opera Studio of Munich's Bavarian State Opera. Guest engagements followed in Bologna, Monte Carlo, and with the Deutsche Oper am Rhein in Düsseldorf-Duisburg. The bass continues to return frequently to the latter company, where he has sung such major roles as Raimondo, Don Basilio/*The Barber of Seville*, Sparafucile/*Rigoletto*, Oroveso/*Norma*, King Philip/*Don Carlo*, and Ramfis/*Aida*. This season he will portray the title role/*Don Giovanni* (Venice's Teatro La Fenice), and the roles of Alidoro/*Cinderella*, Ramfis, and Sparafucile for the Deutsche Oper am Rhein. In his still-young career Sâmpetrea has already earned successes at La Scala (title role/Verdi's *Oberto*, Banco/*Macbeth*), the Salzburg Festival (Ferrando/*Il trovatore*, Leporello/*Don Giovanni* – he has also sung the latter role at Moscow's Bolshoi Theatre and in Amsterdam), the Aix-en-Provence Festival (Selim/*Il turco in Italia*), and the state operas of Hamburg (Raimondo) and Berlin (Ferrando/*Il trovatore*).



LAUREN DECKER
(*Queen Enrichetta*)
Previously at Lyric:
Schwertleite/*Die Walküre*, Giovanna/*Rigoletto* (both 2017/18);
Third Lady/*The Magic Flute* (2016/17).

A second-year Ryan Opera Center member, the contralto will sing the Verdi *Requiem* with Chicago's celebrated Apollo Chorus later this season. Decker spent the summer of 2017 at Tuscany's prestigious Georg Solti Accademia, working with distinguished faculty including coach Jonathan Papp and conductor Richard Bonyngue. She recently received, for the second consecutive year, an Encouragement Award at the Upper Midwest Region Finals of the Metropolitan Opera National Council Auditions. Professional engagements include opera scenes with Milwaukee's Kalliope Vocal Arts. A Wisconsin native, Decker holds a B. F. A. degree in vocal performance from the University of Wisconsin-Milwaukee. She participated in Dolora Zajick's Institute for Young Dramatic Voices for two summers, as well as the American Wagner Project (Washington, D.C.), where she was a featured artist for recitals in both 2015 and 2016. Decker also performed Sally/Barber's *A Hand of Bridge* for the Up North Vocal Institute (Boyer Falls, Michigan). *Lauren Decker is sponsored by an Anonymous Donor, Susan M. Miller, and the Thierer Family Foundation.*



ALEC CARLSON
(*Sir Bruno Robertson*)
Previously at Lyric:
Five roles since 2015/16,
most recently First Priest/*The Magic Flute*,
Juan/*Don Quichotte*
(both 2016/17);

Animal Tamer/*Der Rosenkavalier* (2015/16).

The tenor, a native of Red Oak, Iowa, is in his third year in the Ryan Opera Center. Carlson is an alumnus of two of the most highly regarded music programs in the Midwest, Luther College (bachelor of arts degree in music) and the University of Cincinnati College-Conservatory of Music (master's degree in voice performance). His past performances at the UCC-CM include such leading roles as Ferrando/*Così fan tutte* and Ernesto/*Don Pasquale*, as well as the Royal Herald/*Don Carlos* (concert performance), and

the tenor solos/Bach's *St. John Passion* (staged production). A 2014 apprentice artist at The Santa Fe Opera, Carlson has participated in Houston Grand Opera's Young Artist Vocal Academy and the Wolf Trap Opera young artist program. The tenor won the 2014 Seybold-Russell Award in the UCC-CM Opera Competition, and he has also received an encouragement award from the Metropolitan Opera National Council District Auditions. *Alec Carlson is sponsored by Stepan Company.*



ALAN HIGGS
(*Lord Gualtiero Walton*)
Previously at Lyric:
Ceprano/*Rigoletto*
(2017/18).

The bass-baritone, a Florida native, is a first-year Ryan Opera Center member. A 2017 Metropolitan Opera National Council Auditions semifinalist and a 2016 Sullivan Foundation Award recipient, he was an apprentice artist at The Santa Fe Opera in 2016 (debut as José Castro/*La fanciulla del West*, winner of the Katherine Mayer Award for outstanding apprentices). Higgs made his professional debut with The Atlanta Opera in 2014 in *Madama Butterfly*, subsequently appearing in *The Marriage of Figaro*, *La bohème*, *Romeo and Juliet*, *Turandot*, and *Don Pasquale*. He earned a master's degree in voice at Florida State University (Simone/*Gianni Schicchi*, Prince Gremin/*Eugene Onegin*, Don Alfonso/*Così fan tutte*, and Rucker Lattimore/*Cold Sassy Tree*). During Higgs's undergraduate studies at the University of Florida/New World School of the Arts, he was heard as Guglielmo/*Così fan tutte*, the Husband/*Amelia Goes to the Ball*, and Kecal/*The Bartered Bride*. *Alan Higgs is sponsored by Heidi Heutel Bohn, Lawrence O. Corry, and Robert C. Marks.*



ENRIQUE MAZZOLA
(*Conductor*)
Previously at Lyric:
Lucia di Lammermoor
(2016/17).

The Italian conductor is artistic and music director of the Orchestre National d'Ile de France, resident orchestra of the Philharmonie, Paris's newest concert hall. Among his many recent orchestral debuts have

been the Vienna Symphony, Orchestra of the Age of Enlightenment, Oslo Philharmonic, London Philharmonic, Brussels Philharmonic, and Swedish Radio Symphony Orchestra. Mazzola, who earned acclaim for *I puritani* at the Zurich Opera House last season, returns to bel canto in 2017/18 in Zurich (*The Barber of Seville*, *Maria Stuarda*) and Paris's Théâtre des Champs-Élysées (Rossini's *Cinderella*, following his recent success there leading that composer's *Il signor Brusolino*). Earlier this season he continued his historic Meyerbeer cycle at the Deutsche Oper Berlin with *Le prophète*, following *Vasco da Gamal Africaine* (2015) and *Dinorah* (2014). Bel canto works have brought Mazzola to the Metropolitan Opera (*L'elisir d'amore*), Glyndebourne (*The Barber of Seville*, company premiere of Donizetti's *Poliuto*, both released on DVD), La Scala (*Don Pasquale*), the Maggio Musicale Fiorentino (*L'italiana in Algeri*), the Bolshoi Theatre (*La sonnambula*), and the major houses of Strasbourg, Berlin, and Tokyo, among many other venues. He has enjoyed critical praise at many major European festivals, including those of Pesaro (Rossini Opera Festival), Venice (Biennale), Bregenz, Munich, and Aix-en-Provence.



ERIC EINHORN
(*Director*)
Previously at Lyric:
Hansel and Gretel
(2012/13).

The American director is cofounder of On Site Opera, a company dedicated to immersive, site-specific productions, including Einhorn's own productions of John Musto's *Rhoda and the Fossil Hunt* (world premiere) at the American Museum of Natural History this fall and Ricky Ian Gordon's *Morning Star* (New York premiere) later this season. Einhorn has directed productions throughout the United States at companies including The Metropolitan Opera (*Hansel and Gretel*, *Rigoletto*), Florentine Opera (*Giulio Cesare*, *Turandot*), Portland Opera (*Carmen*), Pacific Symphony (*Turandot*, *Tosca*, Orff's *Carmina Burana*), Austin Opera (*The Flying Dutchman* and *Dialogues of the Carmelites*, awarded Best Opera at the Austin Critics' Table Awards in addition to garnering a nomination as Best Director in 2009), Pittsburgh Opera (*Xerxes*, *Dialogues of the Carmelites*, *Carmen*, *Don Pasquale*), and Utah Opera (*Fidelio*). He also previously joined Lyric Unlimited to

direct Wlad Marhulets's *The Property* (world premiere), a klezmer opera for which he was also adapter. His other productions for On Site Opera include a trilogy of operas based on Beaumarchais plays: Giovanni Paisiello's *The Barber of Seville*, Marcos Portugal's *The Marriage of Figaro* (North American premiere), and Darius Milhaud's *La mère coupable*, as well as Cimarosa's *Il matrimonio segreto* in a coproduction with Atlanta Opera. (See *A Talk with the Director*, p. 34)



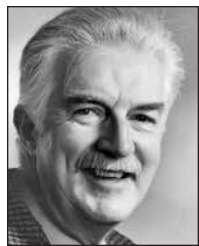
MING CHO LEE

(Set Designer)

Previously at Lyric:

Eight productions since 1969, most recently *I puritani* (1991/92); *Boris Godunov*, *Attila* (both 1980).

The celebrated Chinese-American designer first worked on Broadway as a second assistant set designer to Jo Mielziner on *The Most Happy Fella* (1956). Lee's first Broadway play as scenic designer was *The Moon Besieged* (1962). He subsequently designed sets for more than 20 Broadway shows, including *Mother Courage and Her Children*, *King Lear*, *The Glass Menagerie*, *The Shadow Box*, and *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*. He holds a Tony Award for best scenic design (for *K2*, 1983), a Drama Desk Award, and a Helen Hayes Award. Lee's work in opera includes eight productions for The Metropolitan Opera and 13 for New York City Opera. He has designed for ballet companies and major regional theaters such as Arena Stage, the Mark Taper Forum, and the Guthrie. For many years he was closely associated with The Public Theater (more than 30 productions). Since 1969, Lee has taught at the Yale School of Drama. He was awarded the National Medal of Arts in 2002.



PETER J. HALL

(Costume Designer)

Previously at Lyric:

Ten productions since 1964, most recently *Lucia di Lammermoor* (2003/04); *Simon Boccanegra* (2012/13, 1995/96); *I puritani* (1991/92).

The distinguished British designer (1926-2010), whose *Puritani* costumes were seen

at Lyric in the company's previous revival of Bellini's opera (1991/92 season), created costumes for some of the stage's most celebrated luminaries. For many years Hall was resident costume designer for The Dallas Opera, where he debuted in 1962 with *The Barber of Seville* and subsequently designed more than 70 productions, on occasion creating scenery as well. He also designed costumes for The Metropolitan Opera and other major American companies, as well as Covent Garden, the Vienna State Opera, La Scala, the Mariinsky Theatre, and Opera Australia. Hall debuted in opera at Italy's Spoleto Festival in 1961. He also designed for the theater, including productions for London's National Theatre and the Royal Shakespeare Company.



CHRIS MARAVICH

(Lighting Designer)

Previously at Lyric:

Seven productions since 2014/15, most recently *Turandot*, *Rigoletto*, *Orphée et Eurydice* (all 2017/18).

Currently Lyric's lighting director, Maravich served in the same position from 2006 to 2012 at San Francisco Opera, where he has created lighting for many productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il trittico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. He has collaborated on the lighting designs for *Doktor Faust* at Staatsoper Stuttgart, *Tambhäuser* for the Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. Maravich has also designed lighting for Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances, and Opera San Jose.



MICHAEL BLACK

(Chorus Master)

Chorus master since 2013/14; interim chorus master, 2011/12; 42 operas to date.

Chorus master from to 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 that capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and the 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 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.*



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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Bel Canto Miracle: Bellini's *I puritani* Ennobles the Art of Singing

By Roger Pines



The two sopranos who, in the role of Elvira, did more to enhance the performance history of *I puritani* than any other singers of their time: Maria Callas, who starred in the Lyric premiere (left, pictured in Florence in 1952); and Joan Sutherland (right, at Glyndebourne in 1960, with Ernest Blanc as Riccardo).

Vincenzo Bellini became famous for what one of his greatest admirers, Richard Wagner, called “endless melody.” The music of Bellini has stood the test of time, with singers and audiences rejoicing in his melodies’ beauty, grace, and sheer soulfulness.

Bellini’s operas supremely exemplify the bel canto style – the deployment of a beautiful voice exhibiting the utmost elegance and technical finish, with that voice invariably used for eloquent expressive purposes. This was one composer who knew how to let a voice bloom. He wrote *for* singers, not against them; their sound and their musicality mattered deeply to him. At the same time, he understood the power of beautiful singing to communicate feeling. In fact, he wrote to the operatically inexperienced librettist of *I puritani*, “Engrave on your mind in indelible letters: in opera, it is the *singing* that moves to tears, that arouses terror, that inspires death.”

Most of Bellini’s operatic output falls within the genre of romantic tragedy, but (miracle of miracles!) no one dies in *I puritani* – it actually has a happy ending. Still, like Bellini’s other operas, this one is about great

singing, above all. And this composer’s incomparable gift for vocal writing (especially his ability to combine elegance with moments of dazzling virtuosity) was never more evident than in *I puritani*.

Bellini’s pitifully short life began in 1801, in Catania, Sicily (Wagner, atypically and – given what we know of Bellini’s temperament – not exactly accurately, called him “that gentle Sicilian”). Son of an organist, he was a musical prodigy, already composing at age six. At the college where he studied in Naples, he produced many pieces, including his first opera, *Adelson e Salvini*, premiered by students. Fortunately, in the audience was the most powerful figure in Italian opera at the time, Domenico Barbaia, manager of Naples’s Teatro San Carlo. Deeply impressed, he commissioned Bellini for his first professionally produced opera, *Bianca e Gerlando*, first heard at the San Carlo in 1826.

Bellini was an incorrigibly self-absorbed character. Exceedingly ambitious, he was convinced (not without reason, given his extraordinary talent) that of all Italian theaters, it was at Milan’s prestigious La Scala that he truly belonged. Barbaia was running that house as well, and he offered Bellini a commission.

That opera, *Il pirata* in 1827, proved an immense success. Six other works followed in Italian houses over the next seven years, among them two gems of bel canto, *La sonnambula* and *Norma*.

Paris being the true mainspring of operatic activity in Europe at the time, it was inevitable that Bellini would eventually move there. He easily established himself within the elite of the city’s musical and literary scene. When not indulging in suspicion and petty jealousies, he could really turn on the charm. His irresistible handsomeness also didn’t hurt as he proceeded to make all sorts of important connections.

In early 1834 Bellini signed a contract for a new opera, working now with a new librettist, Count Carlo Pepoli, a poet who had written nothing in theater or opera before. The work, *I puritani*, had been commissioned by Paris’s Théâtre Italien, where Gioachino Rossini – his days of composing opera now behind him – was acting as artistic director.

This was a hugely important venue in the promotion of Italian opera. For example, the Bellini opera hadn’t even been premiered when Bellini heard, to his horror, that his rival, Gaetano Donizetti, would be composing a new

work for the Théâtre Italien the following year. Bellini, who felt considerable jealousy towards fellow composers, wrote a letter to his uncle that seems almost paranoiac: "I had a fever for three days, as I became aware of the plot actually being prepared against me. Rossini decided to have Donizetti commissioned also, because in that way – set up against me – he would suffocate me, exterminate me, with the support of Rossini's colossal influence."

Rehearsals began in December, and the new opera, *I puritani*, was introduced at the Théâtre Italien on January 24, 1835, scoring one of the greatest triumphs of Bellini's career. The premiere was actually attended by Donizetti who, being invariably a humble, generous human being, wrote to a colleague, "I don't deserve anything like the success of *I puritani*."

Within two months of the final performance of that original run, the four stupendous singers who had premiered the opera – and who came to be known collectively as the "*Puritani* Quartet" – were singing it in London, where it created a sensation. Once the youthful Princess Victoria ascended to the throne in 1837, the very first concert she arranged at Buckingham Palace included an appearance by the quartet (she also had singing lessons with the quartet's bass member, Luigi Lablache). She adored this opera, and in the coming years, as England's music-loving queen, she referred to it as "our dear *Puritani*!"

Bellini was deep into planning new projects when he fell ill in September of 1835. He died shortly thereafter of what was apparently a severe intestinal inflammation, a few weeks shy of his 34th birthday. At his funeral, three of the four members of the "*Puritani* Quartet" were in attendance; the "Lacrimosa" section of the Requiem Mass was sung to the melody of the nobly beautiful tenor aria that graces the opera's final scene.

The *Puritani* plot has as its source a somewhat musty historical drama of 1828 called *Têtes rondes et cavaliers* (*Roundheads and Cavaliers*), by two exceedingly successful Paris playwrights, Jacques-François Ancelot and Xavier Boniface Saintine. The pair, in turn, had very loosely based their play on a novel from 12 years before by Sir Walter Scott, *Old Mortality*.



The novel takes place in Scotland, and its title has frequently been referred to in Italian translation as *I puritani di Scozia* (*The Puritans of Scotland*). That title for decades was, oddly, applied to Bellini's opera, which has nothing to do with Scotland.

We hear from the soprano Elvira, our heroine, only very briefly – and from offstage – in the first scene. The next scene, which comprises a duet for her and her uncle Giorgio (bass), begins with the girl's declaration that if she's dragged to the altar to marry her betrothed, Riccardo, she'll die of grief. She expresses this in flights of extravagant florid singing, giving a clear indication that she's quite an emotional young woman! We see her in a much more joyous frame of mind later in Act One, once she's set to marry the Puritan Riccardo's enemy, the Royalist Arturo. Bellini emphasizes Elvira's ebullience with his brilliant

(Top) The famous triple portrait of King Charles I, painted by Sir Anthony van Dyck, ca. 1637; (left) Oliver Cromwell at Marston Moor, one of the significant battles of the First English Civil War, painted by Abraham Cooper (1767-1868); (above) the wife of Charles I, Queen Henrietta Maria ("Enrichetta" in the *Puritani* libretto), painted by an unknown artist with background by Hendrick van Steenwyck, ca. 1635.



The creators of the leading roles,
who became known as the
"Puritani Quartet."

From top:

Giovanni Battista Rubini (Arturo);
Giulia Grisi (Elvira) and
Luigi Lablache (Giorgio);
and Antonio Tamburini (Riccardo).

decision to use the buoyant rhythms of a polonaise as the basis for her aria, "Son vergin vezzosa in vesta di sposa" ("I'm a girl dressed as a bride").

Everything changes for Elvira mere minutes later when, seeing Arturo leaving the fortress with a veiled woman, she assumes he's being unfaithful – she loses her reason while singing the most sublime Bellini legato. That continues into Act Two, where the composer gives his heroine a particularly celebrated mad scene. It's a genuine touchstone – music against which virtually all aspiring bel canto sopranos have measured themselves. On the other hand, it's also a moment of such devastating melancholy that in performance it often brings tears to the eyes of many listeners.

Yes, it's a mad scene, but rather more restrained dramatically than the one Donizetti composed for *Lucia di Lammermoor*. The initial aria of despair is followed by a hopeful (and more vocally glittering) second aria, in which Elvira begs the absent Arturo to return to her. "My darling," she sings, "come back to love!" The sequence of descending scales on the word "amore" is the toughest moment vocally – but also the most *exhilarating* moment – anywhere in Elvira's music, written to do justice to the extraordinary instrument of the role's creator, Giulia Grisi, a sort of "super-soprano."

Grisi was one singer who really could sing anything – she had technique to burn! Like her successor more than a century later, Dame Joan Sutherland, Grisi could bounce from light to heavy roles effortlessly; she knew exactly how to produce a certain girlishness in her sound, which she would have needed for much of Elvira's music. She could also plumb the depths of emotion, as in the duet with Arturo in Act Three: in a very moving passage, Elvira asks her beloved how long it's been since he went away – "Three months," he replies. "No, no," says Elvira sadly, "it was three centuries of sighing and torment – three centuries of horror!" However simple this vocal line may be, a sensitive interpreter can draw a flood of emotion from it.

Elvira's beloved Arturo makes his first entrance with one of the most soaring of all Bellini tenor arias, and possibly the loveliest moment musically in his entire role, "A te, o cara" ("To you, oh, dear one"). The singer can sculpt this music as if working in the finest marble. It must have been miraculous in the voice of the first Arturo, Giovanni Battista Rubini, one of the greatest glories of the bel canto era. He wasn't glamorous and apparently didn't impress at all as a stage personality, but he was vocally and musically beyond compare, his singing wide-ranging, matchlessly graceful, and totally effortless.

Later in Act One, after a brief but vocally aggressive confrontation with Riccardo, Arturo leaves

the vocal glory to his colleagues, staying offstage for all of Act Two. In the final act he returns to take the stage, first in a ravishing song of longing for Elvira, then in their lengthy duet. The latter's final section presents a declaration of the couple's joy in loving each other. It's assertive music and it communicates utter confidence (as in the couple's jump to a unison high C). Once Arturo is captured, all eyes are on him as he sings "Credeasi, misera! da me tradita" ("The poor girl believed I betrayed her), declaring that he can face heaven's anger if he can die with Elvira beside him. This is Arturo's toughest music, another glorious Bellini legato line but moving progressively higher as it proceeds. For Rubini, the first Arturo, Bellini actually wrote the climax with an F above high C, a note encountered very few times anywhere in the entire history of tenor repertoire.

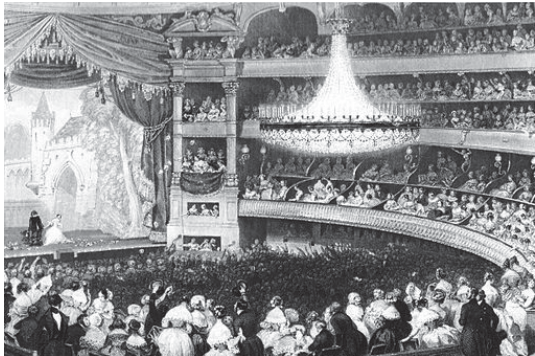


Vincenzo Bellini, whom Richard Wagner referred to as "the gentle Sicilian."

In Bellini operas, the romantic pair generally gets the lion's share of attention, but *I puritani* is different – the baritone and bass have substantial opportunities, too. Riccardo begins the opera lamenting that he's lost Elvira, expressing that misery in a cavatina – that is, an aria emphasizing an easily flowing line and the ultimate in graceful phrasing, absolutely typical of bel canto in general and exemplified to perfection by Bellini. When urged to devote his energy to leading the Puritans in battle, Riccardo can't get Elvira out of his mind, and declares as much in his cabaletta. This is another wonderful convention of bel canto opera (we hear it in Elvira's mad scene, and we recognize it later in much of the Verdi repertoire). This follow-up aria is generally livelier in tempo and sometimes – although not in Riccardo's case – more elaborate vocally than the cavatina. The first Riccardo, Antonio Tamburini, the bel canto era's only

superstar baritone, sang flawlessly and, unlike many of his ilk, was both impressive to behold and an outstanding actor. We can easily imagine how magnificently he embodied the role.

We hear from Giorgio, the opera's principal bass, not just in the big duet with his niece Elvira, but at the opening of Act Two, in his aria sadly describing how distracted the poor girl has become. In contrast to the dashing Tamburini, Giorgio was created by the famously rotund Luigi Lablache, another Italian with a large, beautiful, agile voice and a vivid presence (often employed in comic roles). Bellini gives his Act-Two finale to the bass and baritone, a combination of voices quite rare in bel canto and not what one would necessarily have expected of this composer. He rose to the challenge, however, with the only passage in *I puritani* for which the description "elementally exciting" would be appropriate. This is Giorgio telling Riccardo that if he doesn't do all he can to save Arturo's life, the ghosts of both Elvira and Arturo will haunt him forever. Having been reduced to tears, Riccardo now agrees. They anticipate



Paris's Théâtre Italien, where *I puritani* premiered in 1835.

a battle between the Roundheads and the Cavaliers – “Let the words ‘country,’ ‘victory,’ and ‘honor’ awaken terror in the enemy,” sings Giorgio, and that leads into their call to arms. Along with Elvira's mad scene, “Suoni la tromba” (“Sound the trumpet”) is by far the most popular number in this score – a moment that keeps audiences returning to the music of *I puritani* over and over again.

Some critics have felt that the poetic romantic drama of *La sonnambula* suited Bellini better than the historical drama of *I puritani*. He was a huge admirer of Rossini's monumental *Guillaume Tell*, reportedly seeing it more than 30 times. Had he lived, no doubt he would have moved into a more dramatic, grander-scale mode of writing, but it wasn't to be. Let's be grateful for what we have – a score that captivates the ear. As the composer Arrigo Boito said, “Whoever doesn't love Bellini doesn't love music.”

Roger Pines, *Lyric's* dramaturg and broadcast co-host/co-producer, regularly contributes writing to opera-related publications and recording companies internationally. He also has appeared annually since 2006 on the Metropolitan Opera broadcasts' *Opera Quiz*.

Modern Match - *I puritani*

“Love conquers all” has often been a common theme in operas, books, movies, plays, and more – seemingly, since the beginning of time. Audiences relish the experience of two sweethearts prevailing in their quest to find love, ranging from the fairytale story of *Cinderella* to ABC's reality TV series *The Bachelor!*

In Bellini's *I puritani*, the question arises: can love conquer hate? The opera follows the journey of forbidden love, questioning what two lovers will risk to be together. These high stakes are similarly seen in a classic story that's constantly being reinvented for modern audiences: Shakespeare's *Romeo and Juliet*.

For starters, both Arturo and Romeo must prove their love, against their enemies. Arturo (a Royalist) and Elvira (a Puritan) long to be together while Romeo (Montague) and Juliet (Capulet) fall in love despite their families' mutual hatred. Besides their opposing sides, even more trouble is at hand because the women are both betrothed to different men. Riccardo (betrothed to Elvira) and Count Paris (betrothed to Juliet) both cause numerous problems for the young lovers.

Their fights for love certainly don't run smoothly. Arturo runs away with Queen Enrichetta, in an attempt to save her, causing Elvira to go mad. Riccardo, out of jealousy, points out that her Arturo has run away with another woman. Only after many emotional trials do the two reconcile and reassure each other of their love. Romeo also runs away (to escape death). In an effort to reunite her with Romeo, Friar Laurence gives Juliet a sleeping potion and she's soon pronounced dead. Being separated from Romeo again causes confusion, as Romeo doesn't realize Juliet is still alive. By her tomb, Romeo drinks poison to kill himself. Juliet, awakening to find her love dead, takes a dagger and stabs herself.

Nevertheless, love ultimately conquers all in these pieces. Arturo and Elvira are finally free to marry, as the war between the Puritans and Royalists comes to an end. Romeo and Juliet may perish, but their love for each reconciles their two feuding families. Even hatred stands no chance against the power of love.

— Margaret Rogers

The author, Lyric's dramaturgy intern last summer, is in her senior year at the University of Minnesota.



Two unforgettable versions of Romeo and Juliet:
(left) Olivia Hussey and Leonard Whiting in Franco Zeffirelli's film;
(right) Rudolf Nureyev and Dame Margot Fonteyn at the Royal Ballet.

A Talk with the Director

During technical rehearsals last summer, Eric Einhorn, director of I puritani, discussed the opera with Lyric dramaturg Roger Pines.

How does the piece connect with a modern audience?

This piece is set during the English Civil War, when those loyal to the crown were at war with those backing Parliament. Much like our own Civil War, the conflict permeated deep into the daily lives of ordinary people, and came between loved ones. *I puritani* centers on a family (Lord Walton and his daughter Elvira) that is stuck in this divided world where their allegiances are on one side, and Arturo, Elvira's boyfriend, is on the other. The opera keenly presents a situation with people questioning allegiance, or trying to balance their personal beliefs and their ideologies. Nowadays, I think that is particularly resonant; you get, among families and friends, people with vastly different ideologies about so many different things. How does that impact the way we feel about the people we're interacting with, who have professed opposite beliefs? Are we able to separate the person from some (or all) of their beliefs? These are incredibly modern questions that can act as gateways to this beautiful opera.

Can you talk about the conflict that is at the heart of the work?

I puritani opens with Elvira's father granting her permission to marry somebody from the opposing faction. This is a remarkable bit of drama, seeing as there have been countless operas centered around the very conflict of papa not letting daughter marry someone from the "other side." *Romeo and Juliet*, of course, is an obvious example. Giorgio, Elvira's uncle, is able to persuade Gualtiero, Elvira's father, that because Elvira is so miserable, wanting only to be with her beloved Arturo, he must give her permission – and he does. It's extraordinary that the opera starts that way! So Bellini is already giving us a picture of these people that we're not expecting. It opens the door to incredibly



Lawrence Brownlee (Arturo) and Olga Peretyatko-Mariotti (Elvira) in the Metropolitan Opera production of I puritani, 2014.

three-dimensional characters. Despite the opera's solid bel canto form, these are people with robust and complicated emotional lives. The real conflict that arises is created by Arturo, and it literally drives Elvira crazy!

There's a difficult choice facing Arturo, our tenor.

The opera begins with Elvira's father granting his daughter permission to marry Arturo, and it seems like the couple, despite being from opposing sides of the Civil War, will live happily ever after. Their wedding has the power to bring together the supporters of Parliament and the Royalists. Unfortunately, not long after this happy news, Arturo is forced to choose between his allegiance to the crown and his love for Elvira. In the interest of good theater, Bellini has Arturo choose against Elvira: he saves Queen Enrichetta, rather than be true to his beloved. Once

again, the opera deals with a timeless conflict through Arturo: that of the struggle between something outside of ourselves (be it country or profession) and something inside ourselves (love or family connection).

As a director, how do you create visual interest in this piece?

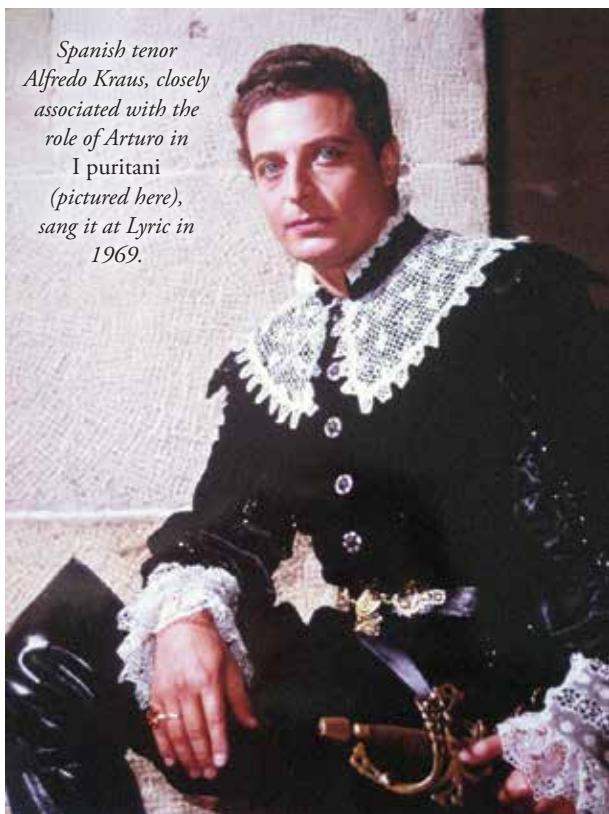
For me, it's always about text and character and music. It's also about really digging into each scene as if they were, on the surface, as dramatically rich as Puccini, Verdi, or even a 20th-century playwright. Within Bellini's beautiful score are scenes that are rich, muscular, and complicated. While yes, historically an opera like *I puritani* has been about focusing on and featuring the voice, what's exciting about this cast is that they're all artists who want to dig into the scene beyond beautiful vocalism — to know why a musical phrase is repeated or why a certain text or musical change occurs and, most importantly, how can the drama influence the vocalism.

There's a fascinating amount of text variation as the piece goes on, especially in large ensemble scenes. In many bel canto operas, the text of the soloists and chorus are the same. One of the most remarkable things in *I puritani* is the ensemble writing – in most large scenes, everyone (even within the chorus) is saying something different. This textual variety creates an amazingly three-dimensional world where everyone is reacting differently to the situation, as is truly human nature. All of this text difference is not always something that can be as clearly illustrated to the audience as it would be if you were looking at a score, but I believe that the variety of reactions and intentions will create a visceral and honest world on stage that has the potential to be incredibly gripping.

I puritani After the Curtain Falls

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

Here are some topics we can suggest:



Spanish tenor Alfredo Kraus, closely associated with the role of Arturo in *I puritani* (pictured here), sang it at Lyric in 1969.

- What elements of the music and drama were most intriguing in this production?
- This opera is famous for virtuosity, especially from the soprano and tenor, but it's equally famous for soulful singing. Which do you prefer, the moments of grand vocal display or the more intimate moments?
- Why does Arturo make the decision to help Enrichetta escape instead of staying with his love, Elvira?
- Riccardo lets Arturo flee with Enrichetta. Several times we see this tension between fighting for one's country and fighting for love. Why does Riccardo choose to aid this Royalist plan?
- Act Three contains Arturo's aria "Credeasi, misera," one of the most challenging tenor utterances in the entire operatic repertoire. What did you find most striking and impressive about this piece?
- In the end, the Puritans celebrate the love of Elvira and Arturo once the Royalists have been pardoned. Why was the acceptance of their love dependent on this?

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

CD – Joan Sutherland, Nicola Filacuridi, Ernest Blanc, Giuseppe Modesti; Glyndebourne Chorus, Royal Philharmonic Orchestra, cond. Vittorio Gui (Glyndebourne Festival Opera)

CD – Maria Callas, Giuseppe di Stefano, Rolando Panerai, Nicola Rossi-Lemeni; Chorus and Orchestra of La Scala, cond. Tullio Serafin (Warner Classics)

CD – Beverly Sills, Nicolai Gedda, Louis Quilico, Paul Plishka; Ambrosian Opera Chorus, London Philharmonic Orchestra, cond. Julius Rudel (DG)

DVD – Anna Netrebko, Eric Cutler, Franco Vassallo, John Relyea; Metropolitan Opera Chorus and Orchestra, cond. Patrick Summers, dir. Sharon Thomas, prod. Sandro Sequi (DG)

DVD – Nino Machaidze, Juan Diego Flórez, Gabriele Viviani, Ildebrando D'Arcangelo; Chorus and Orchestra of the Teatro Comunale di Bologna, cond. Michele Mariotti, dir. Pier' Alli (Decca)

DVD – Mariola Cantarero, John Osborn, Scott Hendricks, Riccardo Zanellato; Dutch National Opera, cond. Giuliano Carella, dir. Francisco Negrin (Opus Arte)

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

Librarian

John Rosenkrans, *Principal*

**Personnel Manager
 and Stageband Contractor**

Christine Janicki

Stageband Musicians

Leslie Grimm, *clarinet*
 Andrea DiOrio, *clarinet*
 John Gaudette, *bassoon*
 Nathaniel Hale, *bassoon*
 Gail Williams, *horn*
 Matthew Oliphant, *horn*
 Brian Goodwin, *horn*
 Dana Sherman, *horn*
 Rich Janicki, *percussion*
 Tina Laughlin, *percussion*
 Katie Venture, *harp*

*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: Cameron Arens

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

I came to Lyric nearly three and a half seasons ago, and am now senior director of production. I oversee the rehearsal and production departments, who are together responsible for a smooth on- and off-stage experience for all of our performing artists. Rehearsal organizes the daily schedules and obtains work visas, flights, apartments, doctor appointments, etc. The production department – which is home to Lyric’s top-notch stage managers, assistant directors, and assistant stage managers – ensures that rehearsals and performances are run efficiently, safely, and on time!

What led you to work at Lyric?

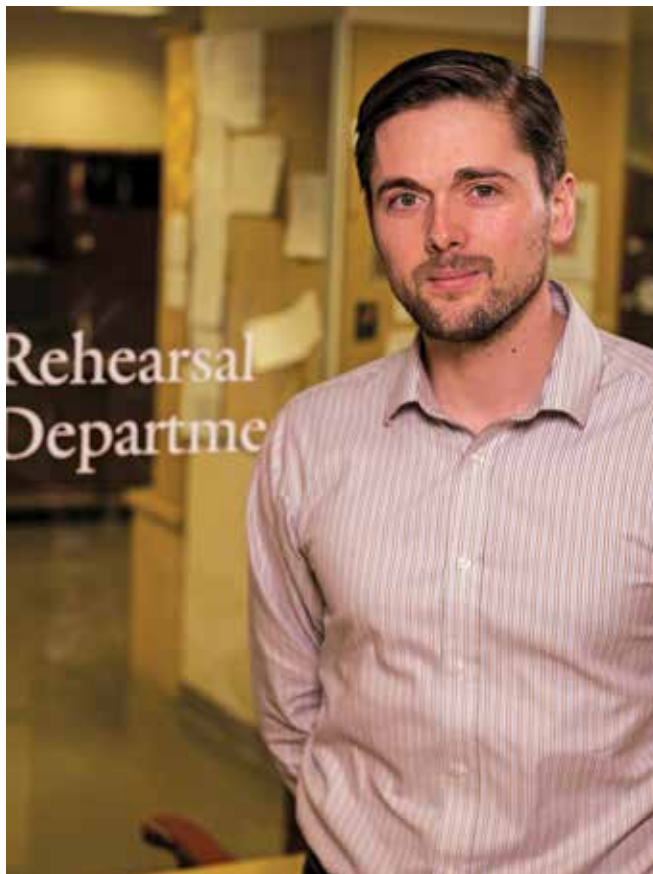
I was bitten by the opera bug when I was a child, so it has always been a goal to work in the field professionally. I started off at a Baroque opera festival in Austria and then worked for six years at the Chicago Symphony Orchestra, where I planned pre-concert talks, symposia, and the production of specialty series, most notably their wonderful “Beyond the Score” program, which toured all over the place. Plenty of the logistical challenges inherent to that job were transferrable back to the operatic line of work. Having admired Lyric for so many years from Michigan Avenue, I didn’t hesitate to put myself forward when this position opened up.

What’s a typical day like for you?

Urgencies are always crawling out of the woodwork, so we all learn to juggle and prioritize. I might be checking in on a visa application for an artist arriving next month, analyzing a request a director has made for a rehearsal day next week or next year, doing payroll, or interviewing people who may be a good fit for backstage life at Lyric when the next opportunity arises. I recently took on the coordination of coproduction agreements, which govern how we collaborate with other opera companies on shared work. This lets me spend some time each day researching and communicating about plans that are further down the line.

What’s the most challenging aspect of your job?

No amount of planning will ever prevent the flu from finding its way to a singer, or thunderstorms from cancelling incoming



flights, or any number of other emergencies that could affect a rehearsal or even a performance. My rehearsal department colleagues and I are usually the first to hear of such things, and, with so many stakeholders both backstage and in the audience, it’s essential but not always intuitive to keep absolutely calm in the face of the unexpected. By bringing the right artistic and administrative colleagues together at the right times, we can find a solution for anything.

What keeps you committed to the work you do?

Being reminded with every performance that – when we’ve done our jobs right – there’s no better place for artists to express themselves, and no better place for audiences to fall in love with opera for the first or umpteenth time, than at the Lyric Opera House in Chicago.

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

I write contracts for animals that appear on stage. That includes the golden retrievers from last season’s production of *The Magic Flute* and the shih tzus from *Der Rosenkavalier*. If a director decides he or she wants an animal in a show, I come up with a strategy to find it, pay it, and then identify who will walk it, feed it, clean up after it...

Favorite Lyric moment?

I cherish the sounds of school-aged attendees at our student matinees. When the curtain rises, when Tosca stabs Scarpia, or – grab your earplugs – when two performers kiss onstage, there comes a howl from the audience that you could hear from the moon. It’s a group who is paying as close attention as is humanly possible to the stage and the music, and who will pave the future for all of us in this business.

Beyond opera, what are your other passions?

Getting outdoors. The opera house is bursting with people, drama, and artifice – all wonderful things – but for contrast I like to seek out places, preferably in hiking boots, with population: zero.

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
Kristy Swann

Contralto

Lauren Decker

Tenors

Thor Abjornsson
Piotr Beczala
Benjamin Bernheim
Dominick Chenes
Lawrence Brownlee
Alec Carlson
Zach Borichevsky
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 Tsymbalyuk

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
Andrew Sinclair

Associate Directors

Rob Kearley
Bruno Ravella

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

*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



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CIO (AGMA),
is the union
that represents the singers,
dancers, actors, and staging
personnel at Lyric Opera of
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*Arturo (Chris Merritt) comforts the distressed
Elvira (June Anderson): I puritani at Lyric, 1991/92 season.*



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Do you have opera questions?

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

Ask Roger



Howard Gottlieb and Barbara Greis: *Linked by Their Love of Lyric*

For one of them, classical music was a staple of childhood, laying the groundwork for a lifelong appreciation of opera. For the other, opera's allure didn't come until much later in life, but when it did, it came on stronger than Earth's magnetic pull. Knowing anything about Howard and Barbara's immense love of the art form, one would be hard pressed to guess which is which.

After being made concertmaster of the Civic Orchestra (the Chicago Symphony Orchestra's professional training program) fresh out of high school, Howard was on track to be a fulltime professional violinist until the Army Air Corps came calling. When he returned to civilian life and opened an investment firm to support his family, Howard maintained his technique and achieved significant success as a solo and orchestral violinist both in the United States and abroad. In addition, he substituted for many years with the CSO under Maestros Solti and Barenboim.

His musical influence was far from home-grown. "We had no music in the family at all," Howard says, "until I got the family going." Howard learned the violin when a member of the community offered to teach group lessons for 25 cents a session at his grade school. Receiving permission from his mother to participate, Howard thus embarked on a relatively unusual career path for someone who found his first violin in the basement of his family's apartment complex.

On the other hand and on the other side of the world, Barbara was immersed in a life of classical music from a very young age growing up in South Africa, where she would attend Sunday evening salons in the home of her opera-singer aunt. "As a five-year-old little girl I would sit crossed legged on the floor listening to either my cousins or visiting artists singing Schubert, Schumann, and Mahler lieder, so music was an integral part of my family's life. The passion for opera continues in the family to this day and I have several young nieces throughout the world pursuing opera careers." Although she took piano lessons, a career as a professional musician was not a personal ambition, but her appreciation and passion remains steadfast.

When Barbara and her family immigrated to the United States in 1974, choos-



ing a new home rich in culture was vitally important. "I have attended Lyric Opera from the day I landed in this country, and I am absolutely thrilled to have this crown jewel on our doorstep. I also raised two sons whom I used to take to the opera; I actually took my youngest son to *Carmen* at Lyric when he was in nursery school. He knew the opera from a DVD we had, which he and his older brother watched like they would watch *Sesame Street* and *Mary Poppins*. I remember bringing a pile of pillows to the opera house and he sat right through the entire performance totally mesmerized."

Although he recalls possibly attending one live opera performance at the Auditorium Theater as a young boy, it wasn't until he subbed in Lyric's orchestra in the early nineties that Howard fell head over heels for opera. "It was one of the Russian operas, I can't remember which one. It was impossibly crowded in the pit in those days, but the music was glorious and I remember falling in love with it right then and there. It became the passion of my life."

Howard jumped in with both feet and began supporting Lyric and attending performances as a patron. He was invited to join the Board of Directors in 1996, and served on the Investment Committee for many years; he is presently an esteemed member of the Executive Committee.

Howard met Barbara around this same time, though oddly enough not at Lyric, but

indeed because of their mutual passion for it. "We met through Howard's sister-in-law," Barbara recalls. "She was my very dear friend, and she was an opera singer with a beautiful soprano voice. We used to go to the opera together. She would tell me repeatedly that she wanted to introduce me to Howard because we were both so passionate about opera and classical music. And she did, and so it was through music that Howard and I connected."

Many wonderful memories have marked Howard's and Barbara's nearly two decade-long friendship, since turned partnership, most especially Lyric's 50th Anniversary Concert and Gala in 2004. "It was the most extraordinary experience," Barbara says. "It was a two-day event, beginning with a dinner on

Friday evening at the Casino Club where we had the great privilege to meet Regine Crespin, Carlo Bergonzi, and Marilyn Horne, among many others. We were seated at a table with Ms. Crespin, who proceeded to tell us the most delightful and amusing opera stories. One of them being a *Tosca* where she was on stage about to stab Scarpia, and she couldn't get the dagger loose, so she whispered to him – in Italian, of course – 'Die, die, die!' We connected with her in a very profound way, and I corresponded with her for several years until her passing. To have met some of the greatest artists in the opera world was an unforgettable highlight for us."

Howard sponsored his first opera the following year, the company premiere of Sir Michael Tippett's *The Midsummer Marriage*, and he has been a member of the Production Sponsorship family ever since. Barbara joins him in what has become their favorite annual tradition. "It has been a great joy for us," she says. "It is a major benefit, of course, to meet all the brilliant artists, because when you are so passionate about an art form, they are like your superheroes."

Howard and Barbara are the superheroes in Lyric's book, and the company in turn benefits from their extraordinary generosity and passion.

— Meaghan Stainback

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BALDWIN



GRAHAM



GUNN

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Miles D. White

ABBOTT FUND

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



Franco Tedeschi

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, 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 sponsors 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.



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."



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, Ryan Opera Center Board and Audit Committee.



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 Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe

Foyer on the fifth floor in memory of Jack Crowe's mother. 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.



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Pam and Joe Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring 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 21st 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*.

Dan Draper

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."



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.

Mr. and Mrs. Jay A. Pritzker



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.



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.

Jack and Catherine Scholl



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.

Brenda Shapiro



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*. 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.”



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.



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.

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.



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.”



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 July 1, 2017.

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