

La bohème

PUCCINI



Lyric

2018|19 SEASON

Lyric

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CATHERINE ASHMORE/ROYAL OPERA HOUSE COVENT GARDEN



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CORY WEAVER



**STRONG
WOMEN
IN OPERA**
pp. 14-18

On the cover: “Young people in corridor,” photographed in 1948 by Paul Almasy. Courtesy of AKG Images.

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Lyric

From the General Director

On behalf of everyone at Lyric, welcome to the opening production of our 2018/19 season! I'm tremendously excited about all the productions and special events we have planned. Our music director, Sir Andrew Davis, and I have worked intensively over the past several years to put together repertoire, casts, and production teams that will illuminate these great works for our audiences and bring them to life in thrilling new ways.

After 46 years, a new vision of Giacomo Puccini's universally beloved *La bohème* was long overdue on our stage. Lyric's new coproduction packs a tremendous emotional punch. I'm delighted to welcome back to Lyric for two productions this season Richard Jones, an extraordinary director. I've always appreciated Richard's ability to reach the emotional heart of whatever piece he directs. He does this in *Bohème*, exploring the music and text in remarkable detail.

Lyric's marvelously youthful cast is made up of international stars. I'm so pleased that Maria Agresta, the irresistible Italian soprano who made her Lyric debut last season as Liù in *Turandot*, is returning to sing Mimì, her favorite role. Opposite her as Rodolfo, and making his Lyric debut, is Michael Fabiano, the American tenor who has very rapidly ascended to the front rank internationally. Our Musetta, Danielle de Niese, will no doubt captivate Lyric audiences, as she has done previously in *Giulio Cesare*, *The Marriage of Figaro*, and the world premiere of *Bel Canto*. Zachary Nelson (Marcello), heard at Lyric in *Turandot* and *Das Rheingold*, is one of the most promising American baritones of his generation, and Adrian Sâmpetean (Colline), the Romanian bass, has proven deeply impressive in Lyric's recent productions of *Lucia di Lammermoor* and *I puritani*.

It's always a great event when a notable new conductor debuts at Lyric. Venezuela's Domingo Hindoyan, who leads *La bohème*, has rapidly developed a sensational career in both the opera house and the concert hall. Last season, which included his Metropolitan Opera debut (*L'elisir d'amore*), he was also on the podium at the opera companies of Stuttgart, Monte Carlo, Dresden, and Berlin.

Lyric's *La bohème* will make you fall in love with opera all over again.



STEVE LEONARD

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

Lyric

From the Chairman

Welcome to Lyric’s thrilling 2018/19 season! I know you’ll have a terrific time at this performance, and it’s my great pleasure to welcome you on behalf of the board of directors.

One of my distinct pleasures as chairman is to work with an extraordinary board. It’s really a “brain trust” of experience and leadership that is fully engaged in helping us confront the challenges, as well as the opportunities, of operating a world-class opera company in the 21st century. Together we work with senior management to consider new ways of thinking about the business of opera.

For the past year, our board meetings have been dominated by the very important work of examining our operations, streamlining our processes, and building a new business model. As technology, social, and entertainment options change all around us, Lyric must continue to evolve. We must work together to develop new strategies to stay relevant while maintaining our high standards of quality.

This is all necessary, of course. It is part of our fiduciary duty as trustees. But it’s also important that we don’t miss the forest for the trees.

Why are we here? Why do we do what we do?

What is special about this art form and this company and why has it captured our minds, our hearts, our passion, our pocketbooks?

We often talk about the “transformative power of opera.” How do you experience this? Personally?

Is it when you witness an exciting new rising star from the Ryan Opera Center making their opera debut? Or when school children and communities throughout Chicagoland encounter the powerful stories of opera through Lyric Unlimited?

Is it in the Ardis Krainik Theatre, where families come together for the annual musical, and music lovers from all over the world come to experience the brilliance of our orchestra and chorus supporting the best opera singers in the world?

When I was a teenager, I used to think it was silly that grown women and men would cry at the opera...until it happened to me for the first time during Act Three of *Madama Butterfly*.

When did you first feel a surge of emotion at the opera? And left with a poignant feeling of resonance or joy? A lasting memory of artistic excellence, of musical athleticism that took your breath away?

Each one of us approaches art, and is impacted by art – whether the visual arts or the performing arts – in very personal ways. And yet there is something special, powerful, transformative even, about opera, with its unique combination of the visual, the musical, the storytelling, the ageless themes of myth and humanity.

If you know what I’m talking about, I want you to join me as ambassadors for Lyric. To spread the word about this unique company, this crown jewel in Chicago’s cultural life, whose reputation extends beyond our city to every musical capital in the world. To invite your neighbors, your colleagues, your family members to come experience Lyric like you do.

It’s only as we roll up our sleeves and work, in every way we can, not simply to produce performances at the top level, but to sell out every one of those performances, that we have a future of which we can be proud. A future that Lyric deserves. A future that Chicago needs. Onward and upward!

I look forward to greeting many of you at performances throughout the season.



TODD ROSENBERG

A handwritten signature in dark ink, appearing to read "DT Ormesher". The signature is fluid and cursive, written in a professional style.

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DAN REST



STRONG WOMEN

DAN REST



Left to right: Danielle de Niese at Lyric as Cleopatra in Giulio Cesare; Erin Wall at Lyric as Pamina in The Magic Flute; Jamie Barton as Azucena in Il trovatore at Cincinnati Opera; Christine Goerke at Lyric as Brunnhilde in Die Walküre.

STRONG ROLES

By Magda Krance

PHILIP GRISHONG/CINCINNATI OPERA

Musetta.

Elettra.

Brünnhilde.

Azucena.

It's hard to imagine four more wildly different characters in opera: The coquette who dumps her wealthy companion for her perpetually penniless soulmate. The traumatized princess in exile who covets a prince she cannot have. The valiant Valkyrie, asleep within a ring of fire as punishment for defying her father, now awakened by a fearless young hero (and fellow virgin). The wild-eyed PTSD survivor consumed by vengeful rage.

These memorable characters are central to the first four operas of Lyric's 2018/19 season: Puccini's *La bohème*, Mozart's *Idomeneo*, Wagner's *Siegfried*, and Verdi's *Il trovatore*. What they have in common is that each is a force of nature in her own distinctive way, dramatically and musically.

Danielle de Niese.

Erin Wall.

Christine Goerke.

Jamie Barton.

The artists who will bring these roles to life onstage at Lyric this fall are also forces of nature. All are brilliant, passionate singers and actresses who will dazzle you and draw you into their unforgettable portrayals, stirring your soul and moving you to tears.

Danielle de Niese first rocked the Lyric Opera House 11 years ago as a sensational Cleopatra in an exuberant Bollywood-inspired production of Handel's *Giulio Cesare*. Her saucy Susanna in Mozart's *The Marriage of Figaro* (2009/10) won all hearts, and most recently she created the transformative role of opera singer and hostage Roxane Coss in the 2015 world premiere of Jimmy López's *Bel Canto*.

Surprisingly, de Niese had never portrayed Musetta until a few months ago in London, in the coproduction of Lyric, the Royal Opera House Covent Garden, and Teatro Real Madrid.

De Niese admits that in all the *Bohèmes* she'd ever seen, "I never really liked the person this character is – attention-seeking, petulant, possessive, flimsy, who then turns good in the end." She notes that with director Richard Jones there's been an exploration of backstory for all the characters. "Musetta looks at her assets as a woman, and thinks, 'With what I have to give, I should have lovely clothes and a comfortable life.' But she fell in love with a poor artist who can't provide for her. Before we meet Musetta, she's extracted herself from her fiery relationship with Marcello and turned practical" by taking up with the wealthy, older Alcindoro. "I think she's incredibly strong to make such a practical decision." Indeed; "the boys" (as de Niese calls Marcello and his broke Bohemian buddies) "are ill-equipped for life's realities. They smoke their own fantasies and live off the fumes. It's a juvenile approach to life. Musetta is a pragmatist and that's why she's gone off with Alcindoro, but that doesn't provide her certain comforts of the heart."

Which explains Musetta's somewhat manic state of mind when she makes her big Act-Two entrance: "It's so much more than frivolity and laughter and shopping. What's happened to her? What's led her to drink so much? What would really happen if you weren't so happy in your life, and you came across an old love?" De Niese relishes "finding the real person, rather than falling into the well-worn trends of archetypal characters and clichés." Achieving naturalism in opera is challenging "because everything is so heightened and dramatically extended. It's what we do vocally – we extend emotional thought. Richard is trying to juxtapose that with natural human behavior, and it's hard. Puccini wrings it out of you."

The soprano notes that because *La bohème* is about young people, it expresses the shared experience of performers and audiences alike: "When you're young, everything is dead serious. Everything you feel *feels* so dramatic. Everything is totally, genuinely felt, and the ability to cope with situations and see them in a mature way" hasn't yet developed. Coming to the role in midlife instead of her early twenties

Erin Wall, acclaimed internationally in a wide range of repertoire, has been a Lyric favorite since her breakout portrayal of Marguerite/*Faust* during her third season in the Ryan Opera Center. The Canadian soprano triumphed as a last-minute Donna Anna in Mozart's *Don Giovanni* to open Lyric's 50th-anniversary season, and returned for highly praised portrayals of Mozart heroines: Pamina/*The Magic Flute* (2005/06), Fiordiligi/*Così fan tutte* (2006/07), and Konstanze/*The Abduction from the Seraglio* (2008/09). She's also been featured here as Helena/*A Midsummer Night's Dream* (Lyric premiere, 2010/11) and Antonia/*Les contes d'Hoffmann* (2011/12).



Danielle de Niese at Lyric as Roxane in *Bel Canto*.

TODD ROSENBERG

gives de Niese the perspective to dig deeper into the character.

"Musetta's understanding and humanity thread through the opera," de Niese declares. "I've enjoyed finding those human moments – why does she sing this? What happened before she got into this scene? What is she feeling about her life that makes her overdo it in Act Two? She's made the right, practical decision, but she's still not happy, and it ricochets her back to Marcello. The push-pull of relationships feels so dramatic when you're in love. *La bohème* is authentic to the spirit of what love is."

Mozart brings Wall back to Lyric this fall in a role debut: Elettra in *Idomeneo*, a character with a harrowing back story. Traumatized by the murder of her father, King Agamemnon, by her mother and her mother's lover, Elettra plotted vengeance, which was carried out by her brother Orestes. In the Strauss opera *Elektra*, returning to Lyric in February, she dances herself to death. In *Idomeneo*, she's a royal refugee on Crete who covets the love of Idomeneo's son Idamante, who loves Ilia, a royal captive. It's complicated.

"Elettra is intensely focused and relentless," Wall notes. "She's dramatic, and very intent on vengeance when she doesn't



Erin Wall at Lyric as Konstanze in The Abduction from the Seraglio.

DAN REST

get what she wants, although when others are around she behaves herself fairly well.” What are her character’s strengths? “Well, she is certainly persistent, and she’s very in touch with her emotions – especially her anger and despair!”

Wall finds Elettra temperamentally quite a departure from her previous roles. “I am really looking forward to chewing the scenery a little more than I usually get to do in a Mozart role,” she says. “I usually play the soprano character who lives happily ever after, so this will be something quite different. I think in this opera, she functions a little bit as a villain, as the audience absolutely roots for Ilia and Idamante to wind up together – but when I’ve seen the opera, the audience also really enjoys Elettra’s histrionics, especially in Act Three. I can’t help but feel badly for her as well – haven’t we all experienced an unrequited love at some time in our lives?”

“I have a strong personality myself, and it will be fun to let loose and be a bit less repressed onstage with emotions that our society tends to look unfavorably upon – like anger, rage, and vengeance!”

Christine Goerke first had Lyric audiences screaming on their feet with her triumphant debut as Strauss’s Elektra to open the 2012/13 season. Her Cassandra in Berlioz’s massive *Les Troyens* was rapturously received in Lyric’s 2016/17 season premiere, and her fierce, tender, and terrified portrayal of Brünnhilde, Wotan’s favorite daughter in *Die Walküre*, dazzled audiences and critics at Lyric last season. That installment ended with her sleeping encircled by magic fire. She returns to be awoken to the joys and terrors of love in the final act of *Siegfried* this November, as Wagner’s *Ring* cycle continues to roll out in Lyric’s splendid new production. She is deeply steeped in this character, with additional *Ring* cycle engagements at The Metropolitan Opera, Houston Grand Opera, and Canadian Opera Company.

“I am very lucky to have the chance to inhabit a lot of incredible characters onstage, but admittedly following Brünnhilde’s journey through the *Ring* cycle has to take top honors,” Goerke declares. “She is a headstrong, ‘know it all’ teen in *Die Walküre* – albeit a well-meaning one. She discovers that she has the wisdom and strength of her mother [the earth-goddess Erda] and is able to not only stand up for what she feels is right, but she does so and stands against her father, whom she loves more than anything.



Christine Goerke at Lyric as Cassandra in Les Troyens.

TODD ROSENBERG

“As we find her in *Siegfried*, though years have passed since her punishment was handed down, for her it feels as if it’s been just moments,” Goerke says of Brünnhilde’s awakening. “She doesn’t appear to be very strong at first, and indeed she isn’t. She is now mortal, vulnerable in a way that she has never been before, but as she talks about what she has done and who she was – and in fact who she still is, she realizes that her strength comes from a very different place than perhaps she first thought. She finds joy in taking a chance on love again, after being disappointed in the love and protection of her father.

“As we find Brünnhilde in *Götterdämmerung*, we see further variations of her strength, but we also see that she is not only her mother’s daughter, having found wisdom, but also her father’s daughter – possessing his anger, strength, and pride,” Goerke

continues. “In the end, she finds herself, and peace.

“The gift of portraying this character is found in the fact that though the story of the *Ring* seems lofty, the characters – these gods – are more human than most humans,” the soprano notes. “It’s quite easy to imagine yourself in any one of these situations when you bring them down to their simplest forms. Everyone has experienced betrayal. At some point, it’s likely that everyone has been accused and blamed for something that they didn’t do. We’ve all had issues with a parent disagreeing with a choice that we have made and that we have felt strongly about. We’ve all fallen in love, and been afraid of losing ourselves in that feeling. For me, that is the gift of losing ourselves in any story – being able to recognize parts of ourselves in the characters.”

Jamie Barton sang three supporting roles during her Lyric debut season (2011/12), in *Les contes d’Hoffmann*, *Boris Godunov*, and *Ariadne auf Naxos*. She has since returned to delight Lyric audiences as Magdalene/*Die Meistersinger von Nürnberg*, followed by the dramatic and musical thrills she brought to *Anna Bolena* as Giovanna Seymour. Barton has won the BBC Cardiff Singer of the World and other top competitions, and has wowed audiences and critics worldwide in a variety of powerful mezzo-soprano roles. In November she will portray the deeply troubled Azucena in Verdi’s *Il trovatore*, a role she sang previously at Cincinnati Opera to great acclaim.

Traumatized by seeing her own mother killed, Azucena is consumed by the desire for revenge, and has her way over the course of Verdi’s blood-and-thunder melodrama. “What I love about Azucena is her grit, her endurance, and her flaws,” says Barton. “She’s had an incredibly difficult life. She saw her mother die a horrific death, burned at the stake, which is certainly enough to cause some major PTSD. Her mother also commanded her to avenge her, and in this frenzy, she threw a baby – who she thought was Count di Luna Senior’s child – into the fire. It turns out to be her own baby, so she kidnaps Count di Luna Senior’s child and raises him as her own.

“Obviously, this woman has gone through hell, and is living in a world of trauma and guilt as a result of it,” Barton continues. “I have massive respect for a character with flaws, and I consider it a privilege to get to share her struggles – for me, imperfect characters hit a little closer to home. I may never have had to endure events at this level, but I have dealt with PTSD and guilt, and I think showing a human being going through human struggles is something that ends up being cathartic for the audience – and for us onstage!”

Barton finds a strong musical correlation between Azucena and *Don Carlo*’s Eboli – “apt, since they’re both Verdi characters! They’re two very powerful women. Eboli wields political power, and Azucena is incredibly magnetic. Both are so blinded by their own missions that they can’t see how devastating the repercussions will be. Truly, I can understand what drives Azucena more than what motivates Eboli. Despite the horror of what is revealed in the end, I believe this woman was pushed and prodded into doing what she felt she had to do. Given that her Act-Four music has such beauty and fragility woven into it, I’ve always wondered if Verdi looked upon Azucena with a sympathetic eye as well.”

Four incredible roles. Four outstanding artists. What a revelatory feast for the senses and emotions each of these portrayals promises to be!

Magda Krance is Lyric’s director of media relations.



Jamie Barton as Giovanna in *Anna Bolena* at Lyric (with John Relyea as Enrico).

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Giacomo Puccini
La bohème

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La bohème Synopsis

The opera is set in Paris.

ACT ONE

An attic in the Latin Quarter, Christmas Eve

Rodolfo and Marcello complain about the bitter cold. They need to light their stove: Marcello suggests using a chair, but Rodolfo offers the manuscript of the play he is writing. Colline enters and the remaining acts of the play are burned.

Schaunard enters with wood, food, and wine. He explains that an Englishman engaged him to play his violin to hasten the death of a parrot. The friends decide to go to eat in the Latin Quarter but are interrupted by Benoît, their landlord, who has come for the rent. They ply him with wine and Benoît boasts of his sexual prowess. The Bohemians pretend outrage at Benoît's immorality and push him out.

Marcello, Colline, and Schaunard head to Café Momus, leaving Rodolfo behind to finish an article. There is a knock at the door. It is a young woman who asks for a light for her candle. She feels faint from climbing the stairs. As she is leaving, her candle flickers out again and she realizes that she has lost her key. Rodolfo's candle also goes out and they search for her key in the moonlight. Rodolfo takes the young woman's icy hand and tells her of his life as a poet. She tells him her name, Mimì, and describes her simple life as a flower embroiderer. Schaunard, Colline, and Marcello shout up to Rodolfo to hurry. Mimì asks if she may join them at the Café Momus. Rodolfo suggests they might stay in, but eventually they leave together singing of their love.

ACT TWO

The Latin Quarter

Rodolfo and Mimì wander through the Christmas Eve crowds. Rodolfo introduces Mimì to his friends. When Mimì shows her new friends the bonnet Rodolfo has brought her, Marcello expresses cynicism about romance.

As they propose a toast, Marcello's ex-girlfriend Musetta appears, accompanied by Alcindoro, her rich admirer. Agitated at being ignored by Marcello, Musetta launches into a song – to provoke and seduce him. She complains of a painful foot and dispatches Alcindoro to buy new shoes. The bill for supper arrives, but the Bohemians have already spent their money. Musetta places their bill on Alcindoro's plate. A marching band arrives, and the Bohemians leave with Musetta. Alcindoro returns and is presented with the bill.

ACT THREE

Outside the Barrière d'Enfer

Workers arrive from out of town to enter the city. From inside a tavern comes the voice of Musetta. Mimì appears, ill and wracked with coughing. She asks for Marcello. He tells her that he and Musetta are now living at the inn and that Rodolfo turned up in the night. Mimì

explains that Rodolfo's jealousy is destroying their relationship and he wants to leave her. Marcello advises Mimì to go, but she hides nearby.

Rodolfo comes out of the tavern and says he will break up with Mimì: her flirting has incensed him. Eventually, however, he reveals the real reason for their separation: she is so ill that his miserable poverty offers her nothing but the prospect of death. They hear Mimì crying and coughing. As Rodolfo rushes to her, Musetta's laughter is heard and Marcello rushes into the tavern to see what she is doing. Mimì says farewell to Rodolfo, telling him that she will send a porter for her possessions. She proposes that he keep her bonnet as a memento of their love. Marcello and Musetta quarrel and separate. Rodolfo and Mimì decide to postpone their separation until the spring.

ACT FOUR

The attic, autumn

Marcello and Rodolfo taunt each other about their ex-lovers: Rodolfo has seen Musetta in a fine carriage and Marcello has seen Mimì dressed like a queen. They pretend not to miss their lovers, but then admit that they do. Schaunard and Colline arrive with bread and a herring and the four eat and amuse each other.

Suddenly Musetta enters. She has brought Mimì, who is desperately ill. Musetta explains that she met her in the street and that Mimì begged to be taken to Rodolfo. Mimì rallies and greets the friends. Musetta instructs Marcello to sell her earrings to pay for medicine and a doctor. Colline leaves to pawn his overcoat. Alone with Rodolfo, Mimì expresses her boundless love for him. He shows her the bonnet and they reminisce about their first meeting. The others return with a muff and medicine, promising that a doctor will come. Mimì dies unnoticed while they are preparing her medicine. Colline arrives with money from the pawnbroker, but it is too late.

This synopsis was originally printed in the program of the Royal Opera House Covent Garden.

La bohème – Approximate Timings

ACT ONE 35 minutes

ACT TWO 20 minutes

Intermission 25 minutes

ACT THREE 25 minutes

ACT FOUR 30 minutes

Total 2 hours, 15 minutes

Lyric

- A coproduction between Lyric Opera of Chicago, Royal Opera House Covent Garden, and Teatro Real Madrid.

- Lyric Opera of Chicago gratefully acknowledges the support of The NIB Foundation Italian Opera Endowed Chair and the Mary Patricia Gannon Puccini Endowed Chair.

- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.

- English surtitles by Kenneth Chalmers 2017© Royal Opera House, Covent Garden.

- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.

- Additional costumes provided by: Seams Unlimited, Steppenwolf Costume Shop, Uber Costume, and Laura Whitlock.

- Children's eye wear provided by Dr. Adam Black of Couture Vision, Naperville, IL.

New Coproduction

Giacomo Puccini

LA BOHÈME

Opera in four acts in Italian

Libretto by Giuseppe Giacosa and Luigi Illica,
after Henry Murger's novel, *Scènes de la vie de Bohème*

First performed at the Teatro Regio, Turin on February 1, 1896

First performed by Lyric Opera on November 6, 1954

Characters in order of vocal appearance:

| | |
|----------------------|-----------------------|
| <i>Marcello</i> | ZACHARY NELSON |
| <i>Rodolfo</i> | MICHAEL FABIANO* |
| <i>Colline</i> | ADRIAN SÂMPETREAN |
| <i>Schaunard</i> | RICARDO JOSÉ RIVERA*° |
| <i>Benoît</i> | JAKE GARDNER |
| <i>Mimi</i> | MARIA AGRESTA |
| <i>Prune Man</i> | GEOFFREY AGPALO |
| <i>Parpignol</i> | MARIO ROJAS° |
| <i>Alcindoro</i> | JAKE GARDNER |
| <i>Musetta</i> | DANIELLE DE NIESE |
| <i>Sergeant</i> | NIKOLAS WENZEL |
| <i>Customs Guard</i> | RONALD WATKINS |

CHICAGO CHILDREN'S CHOIR

Actors: Jacob Bates, Emma Jo Boyden, John Byrnes, Phillip Christian, Katherine Coyl, Jack DeCesare, Bobby Duncalf, Jodi Gage, Matthew Kuhlman, Gary Mcmillan, Jr., Kirk Osgood, Philip Soulides, Jake Stempel, Kai Young

| | |
|--------------------------------------|--------------------|
| <i>Conductor</i> | DOMINGO HINDOYAN* |
| <i>Director</i> | RICHARD JONES |
| <i>Set and Costume Designer</i> | STEWART LAING* |
| <i>Lighting Designer</i> | MIMI JORDAN SHERIN |
| <i>Chorus Master</i> | MICHAEL BLACK |
| <i>Children's Chorus Master</i> | JOSEPHINE LEE |
| <i>Original Movement Director</i> | SARAH FAHIE* |
| <i>Revival Movement Director</i> | DANIELLE URBAS* |
| <i>Wigmaster and Makeup Designer</i> | SARAH HATTEN |
| <i>Associate Director</i> | SIMON IORIO* |
| <i>Assistant Director</i> | JORDAN LEE BRAUN |
| <i>Stage Manager</i> | JOHN W. COLEMAN |
| <i>Stage Band Conductor</i> | STEFANO SARZANI |
| <i>Musical Preparation</i> | SUSAN MILLER HULT |
| | JERAD MOSBEY |
| | MATTHEW PIATT |
| | ERIC WEIMER |
| <i>Projected English Titles</i> | KENNETH CHALMERS* |

* Lyric Debut
° Current member,
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Ryan Opera Center



MARIA AGRESTA
(Mimi)
Previously at Lyric:
Liù/*Turandot* (2017/18).

Acclaimed as one of the most remarkable Italian singers of her generation, the soprano is returning to Lyric for one of her

signature roles, one that brought her to London's Royal Opera this summer. Her Mimi has also earned acclaim at the Metropolitan Opera (company debut, 2016), La Scala, the Opéra National de Paris, and the major houses of Vienna, Munich, Venice, the Verona Arena, and Torre del Lago's Puccini Festival. Also prominent among her Puccini roles is Liù (La Scala, Verona Arena, most recently last season at the Metropolitan Opera). She is also a celebrated Verdian, with successes including some of the most demanding roles in Italian opera, such as Lucrezia/*I due Foscari* (Vienna, London), Leonora/*Il trovatore* (London, Milan, Amsterdam), the title role/*Giovanna d'Arco* (Graz), Amelia/*Simon Boccanegra* (Frankfurt), Violetta/*La traviata* (Munich, Berlin), Desdemona/*Otello* (with Jonas Kaufmann, Royal Opera House, DVD), and her career-breakthrough role, Elena/*I vespri siciliani* (Turin). Other important highlights include Donna Elvira/*Don Giovanni* (La Scala), the title role/*Norma* (Tel Aviv, Zurich, Paris), Marguerite/*Faust* (Salzburg), and the title role/*Donizetti's Gemma di Vergy* (Bergamo, Scala, Amsterdam, Salerno). On CD Agresta sings sacred music of Verdi with Antonio Pappano conducting, and she can be seen on DVD in *Pagliacci*, *Gemma di Vergy*, *Faust*, and *I due Foscari*.



MICHAEL FABIANO
(Rodolfo)
Lyric debut

A winner of both the Richard Tucker Award and the Beverly Sills Artist Award, the American tenor premiered Richard

Jones's *Bohème* production to open the 2017/18 Royal Opera House season at London's Covent Garden. He reprises his Met portrayal of Rodolfo this season, while also making role debuts as Faust/*Mefistofele* (Met) and Carlo/Verdi's *Giovanna d'Arco* (Madrid). Highlights in recent seasons have been Fabiano's role debut as Don José/*Carmen* (Aix-en-Provence), as well as the title role/*Faust* (Houston), the Duke/*Rigoletto* (London, Paris, Los Angeles), Lensky/*Eugene Onegin* (London), Des Grieux/*Manon* (San Francisco, Bilbao), and Edgardo/*Lucia di Lammermoor* (Met, Sydney). Fabiano triumphed in two rarities – Verdi's *Il corsaro* and Massenet's *Hérodiade* – at Washington Concert Opera. Other major venues include the leading companies of Milan, Madrid, Amsterdam, Dresden, and Berlin, as well as the major orchestras of Cleveland, San Francisco, Philadelphia, and Vienna. Recent

recital activities include a seven-city American tour and the tenor's London recital debut at Wigmore Hall. On DVD, he can be seen in the title role/*Donizetti's Poliuto* and Alfredo/*La traviata* (both from Glyndebourne), Cassio/*Otello* (Met), and Gennaro/*Lucrezia Borgia* (San Francisco). Fabiano is the recipient of Australia's prestigious Helpmann Award in the "Best Male Performance in an Opera" category, for *Faust* in Sydney.



DANIELLE DE NIESE
(Musetta)
Previously at Lyric:
Roxane Coss/*Bel Canto*
(world premiere, 2015/16);
Susanna/*The Marriage of Figaro* (2009/10);
Cleopatra/*Giulio Cesare* (2007/08).

The internationally celebrated Australian-born American soprano sang her first Musetta in June at London's Royal Opera House, where she previously starred as Galatea/*Acis and Galatea* (DVD). She has earned acclaim at the Metropolitan Opera as Despina, Euridice, Ariel/*The Enchanted Island*, Susanna, and de Niese's signature role, Cleopatra/*Giulio Cesare*. Cleopatra, the vehicle of her European debut in Amsterdam, brought her stardom at Glyndebourne (DVD), where she has returned as Monteverdi's Poppea, Donizetti's Adina and Norina (DVD), Concepción/*L'heure espagnole*, the Child/*L'enfant et les sortilèges*, and Rosina/*The Barber of Seville*. Her stage successes encompass Donna Elvira/*Don Giovanni* (Dresden); Cavalli's Calisto (Munich); Norina/*Don Pasquale* (Vienna); Partenope (San Francisco); Susanna and Despina (Dutch National Opera, DVD); Anne Trulove/*The Rake's Progress* (Turin); and the title role/*The Merry Widow* (Sydney). She returns to Brussels in December to star in *Don Pasquale*. Her numerous prestigious orchestral engagements include opening the new Philharmonie de Paris; BBC's "Last Night of the Proms"; performances with the major orchestras of New York, Cleveland, San Francisco; and her London Symphony debut with Sir Simon Rattle in Bernstein's *Wonderful Town*. De Niese's many acclaimed recordings include four solo discs for Decca Records. Her many honors include an Emmy Award, the ECHO Award and France's Orphée D'Or.



ZACHARY NELSON
(Marcello)
Previously at Lyric:
Ping/*Turandot* (2017/18);
Donner/*Das Rheingold* (2016/17).

This season the American baritone appears as Peter/*Hansel and Gretel* (Oregon Symphony) and Count Almaviva/*The Marriage of Figaro* (Arizona Opera). Last season he reprised his portrayal of Mozart's Figaro at Dresden's Semperoper and Belcore/*L'elisir*

d'amore at Pittsburgh Opera. Other recent successes include Enrico/*Lucia di Lammermoor* (Santa Fe) and Escamillo/*Carmen* (Oslo, San Francisco, Palm Beach). He has portrayed Escamillo and Masetto/*Don Giovanni* at Toronto's Canadian Opera Company. In 2013/14 Nelson joined the Semperoper's permanent ensemble, and has appeared with the company as Paolo/*Simon Boccanegra*, Guglielmo/*Così fan tutte*, Belcore, Marcello, and the Figaros of Rossini and Mozart. His portrayal of Mozart's Figaro has been heard with the Aix-en-Provence Festival; on tour in Bahrain; and in Santa Fe, where he has also sung Malatesta/*Don Pasquale*. Other successes include appearances with Japan's Seiji Ozawa Music Academy Opera Project (*Die Fledermaus*) and Washington Concert Opera (Strauss's *Guntram*). The Maryland native is the recipient of many awards and honors, among them the George London Award from the George London Foundation and first prize from the Opera Index Competition, the Liederkrantz Foundation Competition (General Opera Division), and the Licia Albanese-Puccini Foundation. He is an alumnus of the Catholic University of America and Philadelphia's Academy of Vocal Arts.



ADRIAN SÂMPETEAN
(Colline)
Previously at Lyric:
Sir Giorgio Walton/*I puritani* (2017/18);
Raimondo Bidebent/*Lucia di Lammermoor* (2016/17).

The Romanian bass, who has rapidly risen to international prominence, made his stage debut as Colline/*La bohème* at the National Opera in his hometown, Cluj-Napoca. Guest engagements followed at the Opéra de Monte Carlo, the Opéra National de Paris, the Opéra de Bordeaux, Rome's Teatro dell'Opera, the Teatro Massimo in Palermo, the Teatro La Fenice in Venice, the Deutsche Oper am Rhein/Düsseldorf-Duisburg, and the state operas in Hamburg, Berlin, and Munich, in roles such as Alidoro/*Cinderella*, Don Basilio/*The Barber of Seville*, Philip II/*Don Carlo*, and Sparafucile/*Rigoletto*. In his still-young career Sâmpetean has already earned successes at La Scala in the title role/*Verdi's Oberto* and Banco/*Macbeth*; the Salzburg Festival as Ferrando/*Il trovatore* and Leporello/*Don Giovanni*; the Aix-en-Provence Festival as Selim/*Il turco in Italia*; the Verona Arena as Ramfis/*Aida*; the state operas of Hamburg (Raimondo/*Lucia di Lammermoor*) and Berlin (Ferrando); and the Teatro La Fenice in the title role/*Don Giovanni*. As Leporello in the latter opera, he also appeared in Amsterdam, Berlin, Prague, Moscow, Paris, Monte Carlo, and Hamburg. Sâmpetean will be featured later this season as Count Walter/*Luisa Miller* in Monte Carlo, Leporello at France's Chorégies d'Orange Festival, and Alidoro in Rome.



RICARDO JOSÉ RIVERA (*Schaunard*)
Lyric debut

The Puerto Rican baritone, a first-year member of Lyric's Ryan Opera Center, returns to the company's mainstage later this season to portray Baron Douphol/*La traviata*. Rivera has portrayed Guglielmo/*Così fan tutte* at the International Vocal Academy of Rome; sung several recitals with the American Masters of Opera Academy in Moscow; and performed in scene and concert presentations as a participant in Tel-Aviv's International Vocal Arts Institute. He has had repeat engagements at the Performing Arts Center of San Juan and at the University of Puerto Rico Theater, including Don Pasquale, Gianni Schicchi, and Don Quixote/Ravel's *Master Peter's Puppet Show* (part of the 2016 Casals Festival). He recently earned his master's degree at Rice University's Shepherd School of Music, where his appearances included *Fiorello/The Barber of Seville*, *Starveling/A Midsummer Night's Dream*, and *Marco/Gianni Schicchi*. He has also participated in numerous summer programs, including VOICE Experience in Savannah and the Aspen Music Festival, where he has appeared as Claudio/*Béatrice et Bénédict* and Angel 7 in Luke Bedford's opera *Seven Angels*. *Ricardo José Rivera is sponsored by Dr. David H. Whitney and Dr. Juliana Chyu, and Drs. Joan and Russ Zajchuk.*



JAKE GARDNER (*Benoît, Alcindo*)
Previously at Lyric:
Brétigny/Manon (2008/09)
Jules Mackenzie Goddard/
William Bolcom's *A Wedding*
(2004/05, world premiere);
George Jones/*Street Scene*
(2001/02).

The career of the distinguished American bass-baritone has encompassed productions at the Vienna Volksoper, Dresden's Semperoper, Glyndebourne, Dutch National Opera, the Edinburgh Festival, and the major houses of San Francisco, Los Angeles, Houston, Washington, and Miami. For a decade he performed as principal baritone with the Cologne Opera, under the baton of music director James Conlon. Recently Gardner sang his first Prince Gremin/*Eugene Onegin* at Eugene Opera and portrayed Ashby/*La fanciulla del West* (Virginia Opera); Harold Ryan/Richard Aldon Clark's and Kurt Vonnegut's *Happy Birthday Wanda June* (Indianapolis Opera, world premiere); the Hermit/*Der Freischütz*, his 100th role (Virginia Opera); Sulpice/*La fille du régiment* (Honolulu); Bartolo/*The Barber of Seville* (Eugene, San Antonio); and Scarpia/*Tosca* (Piedmont Opera, Opera Coeur d'Alene). Gardner has sung a wide variety of operetta and musical theater, including recent portrayals of Baron Zeta/*The Merry Widow* (LA Opera), Frederic/A

Little Night Music (Hawai'i Opera Theater), Judge Turpin/*Sweeney Todd* (Houston Grand Opera) and Buffalo Bill/*Annie Get Your Gun* and Mayor Shinn/*The Music Man* (both at Glimmerglass Opera). This season's highlights include Gardner's first Bailiff/*Werther* (Florida Grand Opera), Sir Joseph Porter/*HMS Pinafore* (Eugene Opera), and Wagner's *Ring Cycle in One Night* (Binghamton Philharmonic).



MARIO ROJAS (*Parpignol*)
Previously at Lyric:
Borsal/Rigoletto
(2017/18).

The Mexican tenor, a second-year Ryan Opera Center member, who returns to Lyric's mainstage later this season as Ruiz/*Il trovatore* and Gastone/*La traviata*, has portrayed Rodolfo/*La bohème* at Mexico City's Palacio de Bellas Artes. Rojas is an alumnus of the San Francisco Conservatory of Music (Don José/*La tragédie de Carmen*, Nemorino/*L'elisir d'amore*). He has also appeared at the SFCM Gala with renowned pianist/coach Warren Jones. One of the youngest singers ever to receive the Plácido Domingo scholarship from SIVAM (Mexico's most prominent young-artist program), he has sung elsewhere in Mexico as Don Ottavio/*Don Giovanni* and Julian/Tomás Bretón's *La verbena de la Paloma*. Rojas has received the Marta Eggerth Kiepara Award in the Licia Albanese-Puccini Foundation International Vocal Competition, third place in the Palm Springs Opera Guild Competition, the Emerging Singers Award in the Opera Index Vocal Competition, second place in the East Bay Opera League competition, an Encouragement Award from the Metropolitan Opera National Council Auditions, and a grant from the Loren L. Zachary Society for the Performing Arts. *Mario Rojas is sponsored by the Elizabeth F. Cheney Foundation.*



CHICAGO CHILDREN'S CHOIR
Previously at Lyric:
Ten productions since 2000/01, most recently
Turandot (2017/18);
Carmen (2016/17);
Tosca (2014/15).

Founded as a single choir in Hyde Park at the height of the civil rights movement in 1956, today the Chicago Children's Choir serves 4,800 youth representing all 57 Chicago zip codes. The CCC encompasses programs in 85 city schools and 10 neighborhoods, an ensemble for young male voices, and the world-renowned Voice of Chicago. Under president and artistic director Josephine Lee, Chicago Children's Choir has undertaken many highly successful national and international tours, has been featured in national broadcasts, including NBC's *Today*, *Oprah*, and the PBS series *From the Top: Live from Carnegie*

Hall, and was featured in the Chicago/Midwest Emmy-winning documentary *Songs on the Road to Freedom* (2008). A regular collaborator with major Chicago musical organizations, CCC has performed throughout the world, for many dignitaries, and in performances with such celebrities as Chance the Rapper, Luciano Pavarotti, Beyoncé, Yo-Yo Ma, and Celine Dion, among many others.



DOMINGO HINDOYAN (*Conductor*)
Lyric debut

The Venezuelan conductor, who made a pre-season appearance leading the 2018 *Stars of Lyric Opera at Millennium Park* concert, enjoys a vibrant career leading internationally acclaimed ensembles. Starting with the 2019/20 season, he will serve as principal guest conductor of the Polish National Radio Symphony Orchestra. Highlights among many prestigious engagements this season include debuts with the Vienna State Opera (*Turandot*) and Barcelona's Gran Teatre del Liceu (*Luisa Miller*) plus symphonic concerts with the Orchestre de Chambre de Paris. Last season Hindoyan made acclaimed debuts at the Metropolitan Opera (*L'elisir d'amore*), the Mariinsky Theatre (*La bohème*), Oper Stuttgart (*Tosca*), Semperoper Dresden (*La traviata*), and L'Opéra de Monte-Carlo (*I puritani*). Recent symphonic engagements include performances with the Dresden Philharmonic, Hamburger Symphoniker, Orchestre National de Bordeaux Aquitaine, Orchestre National de Belgique, and Malmö Symphony Orchestra. From 2013 to 2016 Hindoyan was first assistant to Daniel Barenboim at the Berlin State Opera and has since become a prominent guest conductor there, having led a vast array of works including *La traviata*, *Tosca*, *L'elisir d'amore*, *La bohème*, *The Barber of Seville*, *The Rake's Progress*, *Orfeo ed Euridice*, and *The Rite of Spring* (ballet). Born in Caracas, Venezuela, and originally a violinist, Domingo studied conducting at Geneva's Haute Ecole de Musique. (*See Conductor's Note, page 34.*)



RICHARD JONES (*Director*)
Previously at Lyric:
Hansel and Gretel
(2012/13, 2001/02).
Jenůfa (2000/01).

The British director debuted at London's Royal Opera House directing an award-winning 1994 production of the *Ring* cycle. He has returned for eight productions, among them *Lady Macbeth of Mtsensk*, *Anna Nicole* (world premiere), and most recently *La bohème* (2017/18). Other productions have included *Die Meistersinger von Nürnberg*, *La fanciulla del West*, *Wozzeck*, and *Hansel and Gretel* (Welsh National Opera and

The Met); *Don Giovanni*, *Rodelinda*, *Cavalleria rusticana*, *Pagliacci*, *Lulu*, *The Trojans*, and *Julietta* (English National Opera); *Falstaff*, *Macbeth*, and *Flight* (Glyndebourne); *Pelléas et Mélisande* and *Lohengrin* (Bavarian State Opera); *Billy Budd* (Frankfurt Opera and Netherlands Opera); *Peter Grimes* (La Scala); and *La bohème* (Bregenz Festival). Jones's work in theater includes *The Hairy Ape* (Old Vic and New York – nominated for 6 Drama Desk Awards); *The Trial*, *Public Enemy*, *The Government Inspector*, *Annie Get Your Gun*, and *The Good Soul of Szechuan* (all for the Young Vic); *A Midsummer Night's Dream* (Royal Shakespeare Company); *Tales from the Vienna Woods* (National Theatre); and *Into the Woods* (West End). He has directed on Broadway three times and is a Tony nominee. Jones is the winner of five Olivier Awards and was appointed a CBE in 2015.



STEWART LAING
(Set and Costume Designer)
Lyric debut

The British designer/director has worked extensively internationally for major theaters. His work has been seen at the

Royal Opera (*La bohème*), La Scala, English National Opera, Scottish Opera, and Opera North, as well as London's West End, National Theatre, Royal Shakespeare Company, and Royal Court Theatre, among many other companies. In the U.S. he has designed for the New York Shakespeare Festival, The Builders Association and for theaters in New Haven, San Francisco and Los Angeles. His work has also been seen on Broadway (he earned a Tony Award for *Titanic* in 1997). He recently designed *The Hairy Ape* for the Old Vic and the Park Avenue Armory in New York. Laing is associate director with National Theatre of Scotland and is artistic director of his own company, Untitled Projects, which he formed in 1998. He has directed for many theatres in the U. K., including The Citizens Theatre, Traverse Theatre, Lyceum Theatre, Unicorn Theatre, and Royal Court. He also directs opera, including work for Garsington Opera, Scottish Opera, Grange Park Opera, NorrlandsOperan, and Malmö Opera.



MIMI JORDAN SHERIN
(Lighting Designer)
Previously at Lyric:
Tristan und Isolde
(1999/00).

The distinguished American lighting designer will return to Lyric later this season

for the company premiere of *Ariodante*. Her *Bohème* designs were first seen last season at London's Royal Opera House, where she has collaborated with director Richard Jones in six other productions. Her designs for *Boris Godunov* will be seen there later this season. Sherin's other

work with Jones includes *Lohengrin* and *Les contes d'Hoffmann*, *The Midsummer Marriage* (Bavarian State Opera), *The Makropulos Case* (Frankfurt Opera), *Billy Budd*, *Ariodante* (Netherlands Opera), *Peter Grimes* (La Scala, Milan), *Flight*, *Falstaff*, and *Der Rosenkavalier* (Glyndebourne), *Rusalka* (Royal Danish Opera), *Rodelinda*, *Die Meistersinger von Nürnberg*, *La fanciulla del West*, *From Morning to Midnight*, *Cavalleria Rusticana*, *Pagliacci*, *Don Giovanni* (English National Opera), *Anna Nicole Smith* (Brooklyn Academy of Music), and many others. Sherin has worked extensively in theater, including *Annie Get Your Gun*, *Public Enemy*, *The Government Inspector*, and *The Trial* (Young Vic), *The Hairy Ape* (Old Vic and New York Armory), *Jerusalem* (Royal Court, West End and Broadway), *The Glass Menagerie*, *Julius Caesar*, and *Our Country's Good* (all on Broadway), and 35 years of productions for America's regional theaters. Awards include the American Theatre Wing Award, two Obies, an Eddy Award, a Tony nomination, and six Drama Desk nominations.



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

Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. He has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), 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 Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



JOSEPHINE LEE
(Children's Chorus Master)
Previously at Lyric:
Ten operas since 2000/01, most recently *Turandot* (2017/18); *Carmen* (2016/17); *Wozzeck* (2015/16).

The president and artistic director of Chicago Children's Choir has revolutionized youth choral music through cutting-edge performances of diverse repertoire and innovative collaborations with world-class artists. Her vision and leadership have established CCC as one of the city's premier cultural institutions, solidifying partnerships with Lyric, the Chicago Symphony Orchestra, and Ravinia. Recent projects include a revival of the original musical *Sita Ram* at the Harris Theater with David Kersnar of Lookingglass Theatre and Natya Dance Theatre, as well as the development of a fully staged theatrical work with the Q Brothers. The Chicago native has led tours nationally and internationally to 20 countries since 1999. In 2015 she founded Vocality, a festival chorus comprising CCC alumni and young vocal artists from a wide array of communities within and surrounding Chicago, exemplifying the highest level of choral singing with an emphasis on excellence and diversity. Vocality debuted in 2015 at the Ravinia Festival in *Porgy and Bess* with the CSO and performed in the area premiere of Bernstein's *MASS* in July, along with CCC members. Lee was recently featured in "The Transformative Power of Music," a segment on the Oprah Winfrey Network's show, *Super Soul Sunday*.



SARAH FAHIE
(Original Movement Director)
Lyric debut

The Australian choreographer and director is closely associated with the Royal Opera, Covent Garden, where she debuted reviving Linda Dobell's movement for *Eugene Onegin* (2008). She has subsequently worked as movement director for *The Gambler*, *Il tabarro*, *Suor Angelica* and Philip Venables's *4.48 Psychosis*, and on the revivals of *Rigoletto* and *Gianni Schicchi*, and as revival director for *Il tabarro* and *Suor Angelica*. Movement credits include *Peter Grimes* (La Scala), *Rodelinda* and *Don Giovanni* (English National Opera, Bolshoi Theatre), *Der Rosenkavalier* (Glyndebourne), *Rumpelstiltskin* (Birmingham Contemporary Music Group), *Don Giovanni* (Bergen National Opera and Northern Ireland Opera), *Capriccio* (Grange Park Opera), *Hänsel und Gretel*, *Semele and The Skating Rink* (Garsington Opera), *Aida* (Royal Albert Hall), *La traviata* and *La bohème* (Opera Holland Park), *The Bartered Bride* (Mid Wales Opera) and, in theater, *The Trial* (Young Vic). Credits as revival director include *Der Rosenkavalier* and *Falstaff* (Glyndebourne) and

Rumpelstiltskin (Birmingham Contemporary Music Group). An alumna of the University of Melbourne and London Contemporary Dance School, Fahie received a Jerwood Foundation Choreography Award in 2003.



DANIELLE URBAS
(Movement Director)
Lyric debut

The British director/choreographer, who trained as an actress at the Drama Centre London, appeared onstage, on television, and in films before making her directorial debut with Emily Howard's opera *Zatopek!*, part of the New Music Festival 20x12. Her most recent productions are Beverly Andrews's *Awa's Journey*, in collaboration with Union Dance in London, and a newly developed piece at the recent Tête à Tête Opera Festival. She assisted director Antony McDonald on Thomas Adès's *Powder Her Face* for NI Opera and recently debuted at Irish National Opera directing that production's revival. She previously assisted McDonald at Wide Open Opera, NI Opera, Opéra National du Rhin, and Grange Park Opera. She also regularly assists Oliver Mears, director of opera at London's Royal Opera, on a highly diverse repertoire for companies including Tête à Tête

Opera Festival, NI Opera, and Scottish Opera, among others. She revived Mears's production of *The Turn of the Screw* for Moscow's Novaya Opera, and also served as assistant movement director on *La bohème* at the Royal Opera and revival movement director for the same production at Madrid's Teatro Real and the Royal Opera.



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.*



SIMON IORIO
(Associate Director)
Lyric debut

The London-born director originally trained as a singer. He has worked on productions at the Royal Opera House, Glyndebourne Festival Opera/Glyndebourne Tour, and Teatro Real, Madrid, with directors such as Richard Jones, Sir David McVicar, Laurent Pelly, and Keith Warner. In 2017 he was associate revival director on *Così fan tutte* for the Glyndebourne Tour. Directing credits include Monteverdi's *L'incoronazione di Poppea*, Howard Moody's *Push* for The Battle Festival/Glyndebourne, Offenbach's *Orpheus in the Underworld* for Trinity Laban at Blackheath Halls, Bernstein's *Trouble in Tahiti* and Wolf-Ferrari's *Susanna's Secret* for The Little Opera Company. He has directed opera scenes at the Guildhall School of Music and Drama, where he is a visiting professor of stagecraft and acting. He has also directed opera scenes for the Royal Academy of Music and Trinity Laban Conservatoire of Music, and has delivered workshops for the Jerwood Young Artists program at Glyndebourne. Future plans include directing the world premiere of Howard Moody's *Agreed* for Glyndebourne, and assisting Sir David McVicar on *I masnadieri* at La Scala in Milan.

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La bohème and the Wisdom of Singers

By Mark Thomas Ketterson

The scintillating American soprano Geraldine Farrar left a delightful anecdote regarding her debut at the Opéra de Monte Carlo in 1904. Farrar was onstage listening to the tenor of the evening deliver his aria, after which she was to begin her own. The elegant diva had initially been unimpressed by her colleague's appearance, noting he was "was clad in shrieking checks, topped by a grey fedora, yellow gloves, and grasping a gold-headed cane." But when he began to sing, the astonishing beauty of his voice so enraptured her she found herself transfixed. "I forgot all about the theater, the actions, everything," Farrar recalled. "I sat there sobbing like a child. When my cue came, I did not hear it. The orchestra hesitated. My mother, who was in the wings, waved dramatically at me. I did not see her. I was having a beautiful, old-fashioned cry. Then the prompter arose from his seat and said 'Well, Miss Farrar, are you going to sing or not?'" The tenor in question was the blazing Italian supernova Enrico Caruso, and the opera was Giacomo Puccini's *La bohème*.

Bohème is among the most admired of operas. It has been said that box-office health is a simple matter of "A, B, C" – *Aida*, *Bohème*, and *Carmen*. *Bohème*'s extraordinary popularity was unimaginable when the opera first appeared, however. Farrar's reminiscence is a treasurable bit of theatrical nostalgia – but it also provides a telling glimpse into an operatic success that may never have occurred had it not been for the insight and determination of some very influential singers.

The second half of the 19th century was a time of formidable development in Italian opera. Giuseppe Verdi had boldly transcended the traditions of bel canto and the structures of opera from earlier in the century to endow the Italian lyric theater with a level of musical/dramatic cohesion heretofore unknown. A gritty naturalism had also crept into the arts; initially through the paintings of Antonio Mancini and Francesco Paolo Michetti, as well as in literature as manifested by writer Giovanni Verga. In opera, Pietro Mascagni's

Cavalleria rusticana and Ruggiero Leoncavallo's *Pagliacci* had defined a new operatic genre, that of verismo, or realism.

It was into this heady milieu that Puccini made his early forays into composition. Puccini was born into a venerated musical family in Lucca; his father, grandfather, great-, and great-great-grandfather had all held the position of *maestro di cappella* at the Cattedrale di San Martino. After graduating from Milan Conservatory, he composed two operas, *Le villi* and *Edgar*, neither of which won success. Then in 1893, Puccini enjoyed a triumph with *Manon Lescaut*, which premiered at Turin's Teatro Regio. No less an authority than George Bernard Shaw opined, "Puccini looks to me more like the heir of Verdi than any of his rivals."

But as any artist can attest, coming up the second time after an acknowledged victory is one of the most dangerous moments in a career. The world is full of one-hit wonders. None of Leoncavallo's subsequent operas achieved the success of *Pagliacci* (including his rival version of *Bohème*, which more or less died on the vine). Puccini knew he needed to proceed judiciously.

For inspiration, he turned to French poet Henri Murger's *Scènes de la vie de Bohème*. Set in Paris, Murger's episodic novella presented a series of colorful vignettes which related the escapades of a disparate group of young people living a romanticized Bohemian existence in the Latin Quarter. A stage adaptation by playwright Théodore Barrière had proven to be wildly successful. Giulio Ricordi, who commissioned the opera, assigned the team of Luigi Illica and Giuseppe Giacosa as librettists. As with the play, Illica and Giacosa took several liberties with Murger's novel, combining the characters of Mimì and Francine, and tweaking matters to minimize similarities to Verdi's *La traviata*. Puccini viscerally resonated with the material. "I lived that *bohème*," he enthused, "when there wasn't any thought stirring in my brain of seeking the theme of an opera."

La bohème premiered at the Teatro Regio on February 1, 1896,



The Café de Paris, from an 1843 engraving by M. L. Bosredon.

conducted by the young Arturo Toscanini. The response was decidedly tepid. Such a flaccid reaction seems mind-boggling today. Perhaps Puccini's music seemed a trifle dull, lacking both the pyrotechnical dazzle of the old repertory or the primal intensity of the new — particularly in the absence of a real *aria d'urlo*, a feature of verismo in which a character veers from lyricism and essentially begins to scream (though we have a suggestion of that from Rodolfo at Mimi's death). In any case, this was not a matter of audience favor overriding critical dissent (Puccini would experience that later with *Tosca*). This time around, the audience wasn't crazy about it either. *Bohème's* ascension was to be fueled by its interpreters.

Chief among these was the great Australian diva Nellie Melba. Dame Nellie was a huge star, both at the Met and particularly at Covent Garden, where she ruled with an iron fist. She was also a soprano in search of new material. Melba had built her reputation in such florid Italian roles — most prominently Donizetti's Lucia — and was also celebrated as Gounod's Juliet and Marguerite. Audience tastes had changed, however. Melba's outing as Nedda in *Pagliacci* was well received, but an ill-advised attempt at Brünnhilde in Wagner's *Siegfried* was a disaster. "I have been a fool," Melba told the press, in a rare moment of humility. In truth, Melba was anything but. She knew she needed to evolve, and that the excesses of verismo were a poor fit for her vocally and temperamentally. But Puccini's Mimi was something else. Here was a modern role that would allow her to exploit her preternaturally beautiful timbre and exquisitely floated upper tones. Melba plunged into six weeks of study in the role with Puccini himself. The composer declared her an ideal Mimi (an assessment informed, no doubt, by his awareness of Melba's considerable influence with management — Puccini was no fool, either).

Melba aggressively campaigned for Covent Garden to mount *Bohème* for her, which they did in 1899, despite their distaste for the "new and plebeian opera." Her performance created a sensation. Soprano Mary Garden left a revealing account of Melba's achievement, specifically the floated high C concluding "O soave fanciulla." "The note came floating over the auditorium of Covent Garden; it left Melba's throat, it left Melba's body, it left everything, and came over like a star and passed us in our box, and went out into the infinite. I have never heard anything like it in my life, not from any other singer, ever. My God, how beautiful it was! That note of Melba's was just like a ball of light." The Met capitulated as well, and Melba became their first Mimi in 1900, with the unusual caveat that she sing the mad scene from *Lucia di Lammermoor* following the opera, as a panacea for those who remained skeptical.

Then there was Caruso. If there ever was a perfect match of composer and voice, it was Giacomo Puccini and Enrico Caruso. Caruso's extraordinary tenor instrument, with its ringing, honeyed sweetness on top and surprising complement of beef in the middle register, was ideally served by Puccini's music. It could have been written for him, and Caruso knew it. His appearances as Rodolfo opposite Melba at Covent Garden in 1902 caused pandemonium. The press also had a field day with an extra-musical event that occurred. As legend has it, Caruso, a notorious practical joker, pressed a hot sausage into Melba's hand as he sang "Che gelida manina" ("Your little hand is frozen"). It was a juicy little story, and it kept the singers — and *Bohème* — firmly in the public consciousness.



METROPOLITAN OPERA ARCHIVES



Pictured as Rodolfo and Mimi are the two legendary singers who did the most to bring *La bohème* to world attention — Enrico Caruso and Dame Nellie Melba.



(Above) Nearly a century after the heyday of Melba and Caruso, *La bohème* was essential to one of the most successful films of the 1980s, *Moonstruck*. In a crucial scene, Loretta (Cher) attends a Metropolitan Opera performance of *Bohème* with opera-loving Ronny (Nicolas Cage), her fiancé's brother, who's fallen in love with her.



Singing in English, country singer Gary Morris played Rodolfo and Linda Ronstadt was Mimi in the New York Shakespeare Theater's 1984 English-language production of *La bohème*.



Three singers who scored with “Don’t You Know,” the pop song based on Musetta’s waltz from *La bohème*: (left to right) Della Reese, Vic Damone, and Bobby Vinton.

Generations of singers, especially Italian singers, have followed the Melba/Caruso example since. Licia Albanese, Beniamino Gigli, the Renatas (Tebaldi and Scotto), Carlo Bergonzi, Franco Corelli, Mirella Freni, Luciano Pavarotti – all have had their careers in part measured by their assumptions of these roles, and to omit them from their repertoires would have been unthinkable.

And no wonder. Few operas command such an expansive appeal as *La bohème*. Its recognizable characters boast a human complexity that anyone who has ever been in love, survived a breakup, or has just had to get the rent paid, can relate to. Their passions are expressed through workaday objects familiar to us all – a candle here, an old topcoat there, a bonnet, a muff. This essential humanity has rendered the piece virtually indestructible, even in an era of high-concept *Regietheater*. It is also one of the most musically accessible of operas, for audiences and singers alike. The score requires little virtuosic display – Musetta delivers a staccato run or two, and Rodolfo has one high C (which even Caruso occasionally transposed down). While nothing beats an all-star *Bohème*,

youthful enthusiasm goes some distance in this piece, and younger singers can make an enchanting effect in it.

Pop culture has reveled in *Bohème*. Musetta’s waltz is among the world’s most recognizable melodies, and has been covered by everyone from Della Reese to Vic Damone. Moviegoers sobbed along with Nicolas Cage and Cher when *Moonstruck* took us to *Bohème* at the Met. Joseph Papp produced a version starring pop sensation Linda Ronstadt and country king Gary Morris, and Broadway scored another hit with *Rent*, a reimagined rock version.

Bohème has even survived one of its own problematic dynamics reasonably well. In Mimì, Puccini created the first of what have regrettably been dubbed his “little women” – roles typified by the heroine of *Madama Butterfly* or *Turando’s* Liù, who suffer and die for the love of a man. It’s a character convention that becomes ever more awkward. Yet *Bohème’s* women are the opera’s driving force; the men only react. Mimì is a surprisingly modern character for her time. She seeks independence, respect, and a voice. It is through Mimì’s strength of character that everyone else in the opera, male or female, learns to love, forgive, and

become their better selves.

If audiences dismissed *Bohème* in 1896, they have lined up in droves since. *La bohème* is arguably the most beloved opera ever composed. It is the most frequently performed work at Lyric and the Met, where it has been performed more than 1,300 times. Even after innumerable hearings, the emotional lyricism of the score takes one’s breath away. From the first act’s exquisite pair of arias and emblematic love duet, we are gloriously transported through Musetta’s waltz, Mimì’s shattering farewell with the quartet that follows, and that ineffably affecting orchestral moment when the love theme is echoed in the final scene. The world now knows what Melba, Caruso, and a host of other singers have always known – and how grateful we should be for their wisdom.

Mark Thomas Ketterson is the Chicago correspondent for Opera News. He has also written for Playbill, the Chicago Tribune, Chicago magazine, and the publications of the Ravinia Festival, Houston Grand Opera, Wolf Trap National Park for the Performing Arts, and Washington National Opera at the Kennedy Center.

Lyric

A TALK WITH THE CONDUCTOR

Venezuelan-Swiss conductor Domingo Hindoyan, who debuts at Lyric leading *La bohème*, spoke in August with Roger Pines, Lyric's dramaturg.

When did you hear the piece for the first time?

I heard in my childhood the famous arias from Mimì and Rodolfo, but I heard the complete opera when I was 16 years old, and I played a complete run of *La bohème* in Venezuela with the Venezuelan Symphony Orchestra as a substitute violinist.

What was your gut response to the piece at the time?

I was in love with every bar! I also had tremendous curiosity about what was happening onstage, and was lucky to have a seat where I could see everything. That curiosity had a lot to do with why I became a conductor.

What do you think are the basic reasons that account for this piece's popularity?

Great music, great libretto, and perfect structure. It attaches itself immediately to the musical memory of everyone who hears it. Its melodies stay in your mind, thanks to simplicity, emotion, and its contrasts. Puccini very often repeats the same themes, so they can serve as reminders of certain ideas – friendship, love, the Bohemian life, fatality. They come in different tempos, in different harmonies and colors and context. Think of the first meeting of Mimì and Rodolfo: it's so special because it totally contrasts with what was happening before with the four Bohemians. Suddenly it's *pianissimo*, with string texture, muted and rich harmonies; this sudden change of ambiance touches the emotions of the listeners, singers, orchestra, and stage director. *La bohème* is full of moments like this one.

Do you have a favorite section of *La bohème*?

Act Three, which is absolutely the turning point. It's where the big drama starts, and it makes sense of the first two acts.

How do you view the structure of the opera?

It's like a symphony. The first act is the first movement, the *allegro*. The second act is the *scherzo*, and it's tough to coordinate everything there, especially at the end with the *banda* [stage band]. The third act is the *adagio*, where it's often hard to keep the tension up, to keep the musical phrases flowing, and to avoid falling into the trap of sentimentalism. The fourth act would be the last movement, with musical recollections of what happened in the first, second, and third movements within, of course, a different context and the tragic ending. It is a perfectly proportioned opera, like a few others in the repertoire that are also masterpieces, like *The Marriage of Figaro* or *La traviata*, just to mention a few.

The piece's challenges include dealing with the conversational passages, which are so abundant.

It is all about bringing out the contrasts of the music and the text. At the beginning of the opera, for example, you sense immediately that Marcello is a completely different character from Rodolfo. In those first lines for Marcello, he sings often on the same note, almost spoken singing, but then comes Rodolfo, with more melodic lines and excitement in the voice with lines moving up and down. Think also of Mimì, who has two different sides to her vocal character. She sings simply, almost

monotonously, when she's talking about herself and her everyday life. But when she talks about her *feelings*, her inner world, her vocal lines expand to an incredibly impassioned, full sound. When I'm working with the singers and the orchestra, I am always very keen on keeping these contrasts present. They are essential to give sense to the text and tell the story in the most transparent and touching way for the audience.

What's the secret of doing justice to the big soaring moments that everyone waits for in this opera?

The success of the big moments in this opera requires a perfect relationship between the score and the freedom to interpret, with perfect construction of the *crescendi*, dynamics, emotionally, vocally and orchestrally. Puccini was a composer who liked to write in great detail. The word "freedom" is relative, because it should be a sensation within a rigorous respect for the score.

What makes Puccini such a terrific orchestrator?

The richness of the musical colors! He has the "*italianità*" in the sound with moments of impressionism as well. Some of his pieces recall Debussy in certain moments. The way he uses the percussion, the way he mixes woodwinds, his massive brass sections, and the delicate strings. The second act of *Bohème* is a masterpiece of orchestration, with the sparkling character of the percussion, the children's choir, the brilliant trumpets, and how he builds this big, massive scene.

CATHERINE ASHMORE/ROYAL OPERA HOUSE COVENT GARDEN



CATHERINE ASHMORE/ROYAL OPERA HOUSE COVENT GARDEN



Lyric's *Mimì and Rodolfo*, Italian soprano Maria Agresta and American tenor Michael Fabiano, in Richard Jones's production at the Royal Opera House Covent Garden.

La bohème: After the Curtain Falls

Your opera experience doesn't have to end here!
When the performance is over, you can continue your exploration of *La bohème* in conversation with your companions. Here are some topics to consider:

DAN REST



*Dimitri Pittas (Rodolfo) and Ana María Martínez (Mimì)
in Act One of La bohème, Lyric, 2012/13 season.*

- What captivated you most about the opera, whether musically or theatrically?
- Parpignol, the toy vendor in Act Two, has no direct relationship with the protagonists or the plot. Why do you think he was included in the opera?
- Mimì and Rodolfo sing two wonderful duets: one when they first meet in Act One, and the other as Mimì lies on her deathbed in Act Four. Which do you think you'll especially remember and why?
- Why do you think Marcello and Musetta get back together?
- What points does the opera make about trust in relationships?
- The last few lines of the final scene are meant to be spoken in rhythm, rather than being actually sung. What effect does this choice by Puccini have on the drama?

To continue exploring *La bohème*, Lyric dramaturg and program editor Roger Pines suggests the following performances:

CD

Mirella Freni, Luciano Pavarotti, Rolando Panerai, Elizabeth Harwood, Nicolai Ghiaurov, Gianni Maffeo; Berlin Philharmonic, Deutsche Oper Berlin and Chorus, cond. Herbert von Karajan (Decca)

Renata Tebaldi, Carlo Bergonzi, Ettore Bastianini, Gianna d'Angelo, Cesare Siepi, Renato Cesari; Academy of Santa Cecilia Orchestra and Chorus, cond. Tullio Serafin (Decca)

Victoria de los Angeles, Jussi Björling, Robert Merrill, Lucine Amara, Giorgio Tozzi, John Reardon; RCA Victor Symphony Orchestra and Chorus, Robert Shaw Chorale, cond. Sir Thomas Beecham (EMI)

Leontina Vaduva, Roberto Alagna, Thomas Hampson, Ruth Ann Swenson, Samuel Ramey, Simon Keenlyside; Philharmonia Orchestra, London Voices, cond. Antonio Pappano (EMI Classics)

DVD

Nicole Car, Michael Fabiano, Mariusz Kwiecień, Simona Mihai, Luca Tittoto, Florian Sempey; Chorus and Orchestra of the Royal Opera House Covent Garden, cond. Antonio Pappano, dir. Richard Jones (Opus Arte)

Ileana Cotrubas, Neil Shicoff, Sir Thomas Allen, Marilyn Zschau, Gwynne Howell, John Rawnsley; Chorus and Orchestra of the Royal Opera House Covent Garden, cond. Lamberto Gardelli, dir. John Copley (Kultur Video)

Teresa Stratas, José Carreras, Richard Stilwell, Renata Scotto, James Morris, Allan Monk; Metropolitan Opera Orchestra and Chorus, cond. James Levine, dir. Franco Zeffirelli (DG)

Anna Netrebko, Rolando Villazon, Boaz Daniel, Nicole Cabell, Vitalij Kowaljow, Stéphane Degout; Bavarian Radio Symphony Orchestra and Chorus, cond. Bertrand de Billy, dir. Robert Dornhelm (Kultur Video)

LYRIC OPERA OF CHICAGO

Music Staff

William C. Billingham
Jennifer Condon
Aram Demirjian
Susan Miller Hunt
Keun-A Lee
Noah Lindquist
Grant Loehning
Francesco Milioto
Jerad Mosbey
Matthew Piatt
Stefano Sarzani
Madeline Slettedahl
Eric Weimer
Maureen Zoltek

Orchestra

Violin I

Robert Hanford,
Concertmaster
The Mrs. R. Robert
Funderburg
Endowed Chair
Sharon Polifrone,
Assistant Concertmaster
Alexander Belavsky
Kathleen Brauer
Pauli Ewing
David Hildner
Laura Miller
Liba Shacht
Heather Wittels
Bing Jing Yu

Violin II

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

Viola

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

Cello

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

Bass

Ian Hallas,
Acting Principal
Andrew L. W. Anderson
Jeremy Attanaseo*
Andrew J. Keller*
Gregory Sarchet
Collins R. Trier

Flute

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

Piccolo

Alyce Johnson

Oboe

Judith Kulb, *Principal*
Judith Zunamon Lewis
Acting Assistant Principal

English Horn

Judith Zunamon Lewis

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

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

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

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

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*
Mark Fry*
Graeme Mutchler**

Bass Trombone

Mark Fry*
Graeme Mutchler**

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Stageband Musicians

Gaby Vargas, *piccolo*
Christy Kim, *piccolo*
David Inmon, *trumpet*
Kevin Hartman, *trumpet*
Matt Lee, *trumpet*
Ross Beacraft, *trumpet*
Joel Cohen, *percussion*
Rich Janicki, *percussion*

Extra Musician

Michael Kozakis, *percussion*

Librarian

John Rosenkrans, *Principal*

*Personnel Manager
and Stageband Contractor*

Christine Janicki

*Season substitute

**Sabbatical

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
Lauren 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
Timothy Bradley
Hoss Brock
William M. Combs
John J. Concepcion
Kenneth Donovan
Joseph A. Fosselman
Tyler Samuel Lee
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
Carla Janzen
Suzanne M. Kszastowski
Kelsea Webb

Mezzo

Katie Ruth Bieber
Sarah Ponder
Stephanie Schoenhofer

Tenor

Jared V. Esguerra
Cameo T. Humes
Joe Shadday

Bass

Claude Cassion
Nicolai Janitzky
Vince Wallace

Supplementary Chorus

Tenor
Humberto Borboa Beltran
Matthew Daniel
Klaus Georg
Luther Lewis

Bass

Michael Cavalieri
Kirk Greiner
Dorian McCall
John E. Orduña
Douglas Peters
William Roberts
Scott Tomlinson
Todd von Felker

Chicago Children's Choir

Josephine Lee
President & Artistic Director
Elisabeth Van Schoonhoven
Assistant Conductor
John Goodwin
Rehearsal Accompanist

Amber Cloud
Lauren Cusick
Annie DeMarea
Nicoletta Dowd
Zachariah Elliott
Tobin Ferrall
Hana Freidheim-Javed
Edward Gelman
Emerson Good
Amina Gorman
Nicholas Hong
Lydia Kuhr
Colin Nelsen
Wyatt Parr
Emerson McConkey
Kate Mueller
Olivia Roman
Lucia Ross
Myra Sahai
Marco Speroni
Aaliyah Torres

BACKSTAGE LIFE: Maria DeFabo Akin

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

I am the properties and scenic art director and I've been here for five years. My role is to facilitate the execution of the props and paint for all of Lyric's productions. That can mean creating props for new shows, maintaining or repairing used props, or finding/buying specific props for a show. I work with the designers and directors, or with the artists and choreographers, to make sure the props and paint are aligned with the original artistic vision. I then work with the stage crew to bring those ideas to life onstage.

What led you to work at Lyric?

I was working in Chicago for awhile doing props for other theaters when I heard Lyric was looking for someone to work in the props department. I knew opera had a reputation for doing everything on a grand scale, so it seemed like a great opportunity to work at a place with such amazing technical elements.

What's a typical day like for you?

I usually begin each morning by checking in with different backstage departments to see what they might need. If there was a rehearsal the day before, we usually have notes from the stage manager letting us know what the director and singers might need, or what's working and what's not working. If specific props are being built for a production, my team might have questions they need answered from the designer, so I serve as the liaison between the designer and the stage crew. If the designers are here in town, for example during the summer tech week, we make props collaboratively so we can understand their vision firsthand.

What's the most challenging aspect of your job?

The props and paint departments are often juggling many things at once on a tight deadline. Creating props and painting them in a timely fashion and on budget, all while maintaining a high-quality product, can be really challenging. If there is something we need to create but there isn't enough time, we have to find new strategies to make it happen. For instance, the design team for *Jesus Christ Superstar* wanted more of the palms used in the "Hosanna" scene. We originally thought we didn't have enough time for so many additional palms, but after some brainstorming I found a way to get the pieces here faster, and our spectacular props carpenter figured out a way to make them in less time. We were able to get all 28 palms made on schedule, but we're always dealing with that type of challenge.



What keeps you committed to the work you do?

There are some really incredible people that I work with on a daily basis. What amazes me most is their willingness to learn new things, improve their skills, and keep up with the changing technology. Working backstage can be hectic and chaotic, but seeing them all so dedicated to their craft makes it an enjoyable place to come every day.

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

One thing people don't know is that we often paint costumes. For example, in the Troy scenes of *Les Troyens* we needed the costumes to look dirty and disheveled, so we used paint to accomplish that. There are also several different techniques to make costumes look old and broken down, including the use of a cheese grater. The audience

probably doesn't know that whenever a flame will be used on stage, we spray a fireproof chemical on the costumes, props, scenery, and wigs as a safety measure!

Favorite Lyric moment?

Lyric offers backstage touch tours for patrons who are blind or have low vision. On one of these tours before a performance of *Così fan tutte*, one of the stars of that production, soprano Ana María Martínez stopped by, as she caught wind of our touch tour. She started talking with the tour group, and offered to let them touch her throat and diaphragm while she sang. They were so amazed; most people don't get the chance to hear an opera star singing that close to them! Her incredible kindness and willingness to share her craft was really inspiring. Many of the patrons had been subscribers for years, so to learn something new and experience opera in a different way was very cool for them.

Beyond opera, what are your other passions?

My husband runs a company called Step Up Chicago Playwrights, whose mission is to go out into the community and get more plays made about Chicago. I enjoy getting to see a lot of theater with him and figuring out how to bring cool art to the city. I also like to cook, in particular the *science* of cooking. It's exciting to figure out what different things you can add to a dish to make it better. I watch cooking shows and get obsessed with them!

Artistic Roster

Sopranos

Maria Agresta
Emily Birsan
Janai Brugger
Tracy Cox
Adrienne Danrich
Danielle de Niese
Renée Fleming
Susan Foster
Christine Goerke
Alexandra LoBianco
Angela Mannino
Anya Matanovic
Whitney Morrison
Marie-Eve Munger
Anna Netrebko
Diana Newman
Emily Pogorelec
Brenda Rae
Albina Shagimuratova
Siobhan Stagg
Nina Stemme
Heidi Stober
Ann Toomey
Elza van den Heever
Erin Wall
Tamara Wilson

Mezzo-Sopranos

Jamie Barton
Elizabeth Bishop
Angela Brower
Ariana Chris
Alice Coote
Kayleigh Decker
Michaela Martens
Julie Miller
Ronnita Miller
Deborah Nansteel
Mary Phillips
Zoie Reams
Annie Rosen
Krysty Swann

Contralto

Lauren Decker

Countertenors

Aryeh Nussbaum Cohen
Iestyn Davies

Tenors

Noah Baetge
Giorgio Berrugi
Robert Brubaker
Jonathan Burton
Michael Fabiano
Eric Ferring

Burkhard Fritz
Allan Glassman
Clay Hilley
Jonathan Johnson
Matthias Klink
Josh Lovell
Matthew Polenzani
David Portillo
Mario Rojas
Russell Thomas

Baritones

Weston Hurt
Christopher Kenney
Zeljko Lučić
Andrew Manea
Zachary Nelson
George Petean
Ricardo José Rivera
Reginald Smith, Jr.
Daniel Sutin

Bass-Baritones

Kyle Albertson
Jake Gardner
Alan Higgs
Philip Horst
Kyle Ketelsen
Eric Owens
Iain Paterson
David Weigel
Derek Welton
Samuel Youn

Basses

Patrick Guetti
Adrian Sâmpetean
Roberto Tagliavini

Conductors

Marco Armiliato
Harry Bicket
Michael Christie
Sir Andrew Davis
Domingo Hindoyan
Francesco Milioto
Donald Runnicles

Directors

Arin Arbus
Richard Jones
David Kneuss
Sir David McVicar
Laurent Pelly
Jean-Pierre Ponnelle
David Pountney
Roy Rallo
Nick Sandys

Associate Directors

Benjamin Davis
Benoît de Leersnyder
Simon Iorio
Rob Kearley

Set and Costume Designers

Barbara de Limburg
Charles Edwards
Johan Engels
Riccardo Hernandez
Robert Innes Hopkins
Stewart Laing
Marie-Jeanne Lecca
John Macfarlane
Cait O'Connor
Jean-Pierre Ponnelle
Brigitte Reiffenstuel
ULTZ

Lighting Designers

Marcus Doshi
Fabrice Kebour
Chris Maravich
Duane Schuler
Mimi Jordan Sherin
Jennifer Tipton

Projection Designer

Christopher Ash

Puppetry Director

Finn Caldwell

Puppet Designers

Nick Barnes
Finn Caldwell

Chorus Master

Michael Black

Children's Chorus Master

Josephine Lee

Choreographers and Movement Directors

Lucy Burge
Sarah Fahie
Karine Girard
Austin McCormick
Denni Sayers
Laura Scozzi
Danielle Urbas

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

Translators for Projected English Titles

Kenneth Chalmers
Roger Pines
Colin Ure



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



Nicole Cabell as Musetta in La bohème at Lyric (2007/08 season).

Lyric

The Women's Board of Lyric: *Rooted in History, Poised for the Future*

On August 21, 1955, Anne Mitchell, Sarah Wood Armour, Louise Smith, and Mary Ward Wolkonsky came together for the first Lyric Opera of Chicago Women's Board meeting, in an effort to further the growth of the company as a cultural and educational institution in concert with the Board of Directors and other volunteer groups. Today, the Women's Board consists of 56 regular members, 5 non-resident members, 7 life members, and during the 2016/17 season inducted Renée Fleming as an honorary member.

The Women's Board organizes myriad projects, both large and small in scale, which secure critical funding for Lyric. Now a 400-person, black-tie fête at the Hilton raising on average a million dollars, the Opening Night Opera Ball came from humble beginnings. Less than two months after that very first Board meeting in 1955, the inaugural Ball was held. In its first year, the event raised a total of \$17,000 and the cost to attend was a mere \$25 per couple. Dancing took place in the Rice Grand Foyer, with dinner tables on the American Airlines Mezzanine. Since then, Opera Ball has become one of the Board's signature events, commencing each new season with the level of excitement and elegance it so deserves. This year's co-chairs, Erica L. Sandner and Mrs. Alejandro Silva, continue this tradition with an evening that will mirror the French romanticism of *La bohème*.

Equally as impressive as Opera Ball is the triennial Wine Auction, which features live and silent auction lots of the world's rarest wines, luxury trips, and dining experiences. President Nancy Searle summarizes the auction's staying power: "It has grown into the vehicle through which we are able to give to Lyric and to the community on an unprecedented level. At the same time, Wine Auction has encouraged us to hold onto our roots: we continue to host this event in our cherished Lyric Opera House, and we continue to rely on one another for support and encouragement, just as we did in 1988."



2017 Opera Ball hostesses (left to right) Susan Lenny, Nancy Searle, Mamie Case, Ellen Stirling, Lili Gaubin, and Nancy Santi.

JACLYN SIMPSON

The Women's Board is also responsible for overseeing The William B. and Catherine Graham Room. Originally known as the Green Room, this premiere dining space was renamed in 1993 in honor of the late Bill and Catherine Graham. Catherine, a Women's Board member for 31 years, was known as Lyric's "grande dame," and her involvement as Graham Room Committee chair was a role that she deeply cherished. Today, the Women's Board honors the legacy of Mrs. Graham by preserving the highest quality of dining service, organizing tastings and selecting the final menus

seasonally for this ultimate donor benefit.

Collaboration is key to the Women's Board. The Board of Directors united with the Women's Board during the 2016/17 season for the Chicago Voices Gala Benefit Concert and After Party to celebrate our city's rich musical culture. For several years, the Women's Board has joined forces with the Guild Board of Directors on the Spring Musical Celebration, which has built a strong community surrounding the wildly successful musical-theater initiative. The Women's Board is eagerly anticipating the Renée Fleming 25th Anniversary Concert and Gala on March 23, 2019, with Mrs. Lester Crown as Gala chair. Never a dull moment!

Through the Board's tireless work ethic, generosity, and commitment, Lyric's mission to support the performance of world-class opera and the creation of innovative programs for community engagement and education has been strengthened. The Women's Board has celebrated the past while simultaneously planning ahead for nearly 65 years, and has no plans to slow down.

— Leah Bobbey

The past thirteen auctions have raised over \$11 million in funds for Lyric, capped this past spring by the 30th anniversary celebration of the first auction with honored guest Château Margaux and honoree Shirley Welsh Ryan.

In addition to these events, the Women's Board maintains a strong commitment to Lyric's educational and sustaining efforts. They created, developed, and continue to grow the Opera Commentaries Project, now sponsored by the Patrick G. and Shirley Welsh Ryan Foundation in memory of their parents. This season's Commentaries can be found free of charge to the public on Lyric's website, providing opera lovers with a rich history and understanding of each opera of the season. In 2005, the Women's Board General Director's Endowed Chair in loving memory of Ardis Krainik was established as part of Lyric's 50th anniversary season.

The Women's Board continues its commitment to outreach opportunities through collaborations that connect the Chicago community to the programming of Lyric Unlimited. Annually, the Board brings Lyric Unlimited's Opera in the Neighborhoods performances to various venues throughout the city, such as the Shirley Ryan AbilityLab, Ann & Robert H. Lurie Children's Hospital of Chicago, and Misericordia. Spreading the joy of opera throughout the city is a privilege that the Women's Board holds dear.

Lyric

Lyric is grateful for our 2018/19 Season Production Sponsors

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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 24 Lyric productions, including this season's new coproduction of *La bohème*. Abbott has championed Lyric's achievements by making a leadership commitment to the Breaking New Ground Campaign. "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 *Siegfried*. 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 37 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera of Chicago. 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 ten anonymous contributors during the 2018/19 season.



AVRAMOVICH CHARITABLE TRUST

Michael and Susan Avramovich were ardent supporters of theater, opera, and classical music in Chicago. Longtime subscribers, the Lyric was a special favorite. Michael had deep roots in Italy, and his mother, Margherita, was from Rome. In a salute to that heritage and to many years of Lyric, the Trust is pleased to cosponsor *La bohème* and *La traviata* this season.



JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than four 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 *Rigoletto* and this season's *Elektra*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera. Lyric is honored to have Julie Baskes serve on its Board of Directors and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



MARLYS A. BEIDER

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14), and *Tosca* (2014/15), and has committed generous leadership gifts to cosponsor two of Lyric's new *Ring* cycle productions including *Das Rheingold* (2016/17) and next season's *Götterdämmerung*.



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 *Così fan tutte* and this season's *West Side Story*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



Richard Pomeroy

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 and is proud to join the production sponsorship family supporting this season's *La traviata*. Lyric is honored to have Richard "Rick" Pomeroy, Senior Managing Director, CTC | my CFO, 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."



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 production of *Il trovatore*. "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 made possible The Lyric Opera Broadcasts from 2006-18. "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."



BULLEY & ANDREWS

Founded in 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 this season's *Siegfried*. Lyric is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



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.



DAVID and ORIT CARPENTER

David and Orit Carpenter have been staunch supporters of Lyric for many years and made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David has helped secure eight production cosponsorships, including this season's company premiere of *Ariodante*, through Sidley Austin LLP, where he was a Partner for more than 30 years. Orit is a valuable resource for the Ryan Opera Center, working with the artists on performance psychology. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship 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 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 a multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2018/19 season, the Cheney Foundation is supporting the Director of Vocal Studies faculty position; the singer sponsorship of tenor Mario Rojas, and Guest Master Teacher and Artist residencies. Lyric is honored to have foundation director Allan Drebin serve on its Board of Directors, and the Ryan Opera Center Board.



MRS. JOHN V. CROWE

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the 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 and is this season's Renée Fleming 25th Anniversary Gala Chair. 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 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 *West Side Story*.



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 cosponsored six mainstage operas, including last season's *Faust* and this season's *Siegfried*. 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 *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon is generously cosponsoring Lyric's production of *Elektra*. Lyric is fortunate to have Exelon as an outstanding corporate partner.





Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera of Chicago) and a Lyric 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 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. This season, the Julius Frankel Foundation is a generous cosponsor of Lyric's new coproduction of *La bohème*.



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. 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. 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 sponsors of Lyric Unlimited's youth opera, *The Scorpion's Sting*, and Lyric's 30th Anniversary Wine Auction. 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 members of Lyric's Production Sponsorship family, most recently cosponsoring Lyric's new production of *Faust* last 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 L. GOTTLIEB and BARBARA G. 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 *La bohème*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. In 2018, Mr. Gottlieb was given Lyric's highest honor, the Carol Fox Award, for his many years of generous service. 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 28 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, continuing with *Siegfried* 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. Karen and John joined the production sponsor family with their generous support of *Carmen* and last 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 24 Lyric productions since 1987/88, including last season's *Die Walküre* and this season's *Siegfried*. 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

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 *Faust* and this season's *Siegfried*. 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 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, Lyric Labs, and Lyric Unlimited Committees.



Dan Draper

INVESCO QQQ

Invesco QQQ, represented by Dan Draper, Managing Director and Head of Global Exchange Traded Funds, is proud to sponsor the arts as a corporate partner of Lyric Opera. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet* (2015/16), *The Magic Flute* (2016/17), and *Turandot* (2017/18). This season Invesco QQQ is a generous cosponsor of Lyric's premiere of *Cendrillon*. Invesco QQQ global network recognizes the value in helping investors around the world, but

with headquarters in Downers Grove, "We are proud supporters both of Lyric's innovative programming and community engagement, and we laud their efforts to foster a rich artist culture locally."



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 last 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 support of 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.



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. Greg serves on the Ryan Opera Center Board on its Fundraising Committee, and Greg and Pat have cosponsored the season-culminating Rising Stars in Concert for six consecutive years. Greg was recently

elected to the Lyric Board of Directors. Pat and Greg joined the Aria Society last season with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in *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 have given major support for Lyric's radio programming as members of the broadcast consortium, sponsorship of Ryan Opera Center Ensemble members, and have been generous sponsors of the Renee 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.



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 season's *Orphée et Eurydice* and this season's new coproduction of *Ariodante*. 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.



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 (2016/17). 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.



NIX LAURIDSEN and VIRGINIA CROSKERY LAURIDSEN
 Nix Lauridsen and Virginia Croskery Lauridsen of Des Moines, Iowa, join the Aria Society this year with special gifts to The Patrick G. and Shirley W. Ryan Opera Center, including cosponsorship of Rising Stars in Concert and Lead Sponsorship of the 2018 Ryan Opera Center Final Auditions. As an alumna of the Ryan Opera Center, Virginia is thrilled that she and her husband Nix are able to support these incredible emerging artists. Nix is the chairman of LGI (Lauridsen Group Inc.) and a recent inductee into the Iowa Business Hall of Fame. He is a relative newcomer to the opera world but loves the excitement of the genre. The Lauridsens are pleased to be part of the Lyric family and look forward to an exciting new season.

Linda K. Myers

KIRKLAND & ELLIS



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 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.

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 is very grateful for the ongoing support of the MacArthur Foundation.



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*. Last season they joined the production sponsorship family with their generous support of *Così fan tutte*, and enjoyed the experience so much they are cosponsors of this season's *La traviata*. "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."



Robert H. Malott

MALOTT FAMILY FOUNDATION
 Robert H. Malott, Retired Chairman and CEO of FMC Corporation, was a fervent fan of opera and music, and Lyric was 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 played 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 new production of *Die Walküre* and this season's production of *Elektra*.



Fred and Nancy McDougal

LAUTER McDOUGAL CHARITABLE FUND

Nancy and her late husband Alfred have provided longstanding, vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center, including Rising Stars in Concert. Last season, Nancy generously gave additional support as a cosponsor of the Ryan Opera Center fundraising event Ladies' Choice, Piotr Beczala in Recital, Lyric Unlimited's Chicago premiere of *Fellow Travelers* and the new Chicago Urban League arts immersion partnership *EmpowerYouth!*

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 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 Lyric'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* (2013/14) and cosponsored *Anna Bolena* (2014/15), *Wozzeck* (2015/16), *The Magic Flute* (2016/17), and *Orphée et Eurydice* (2017/18). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new coproduction of *Ariodante* 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 were cosponsors of Lyric's production of *Turandot* last season. Proud supporters of Lyric's Musical Theatre Initiative, Susan and Bob have cosponsored many of Lyric's musicals including this season's *West Side Story*. "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. The Elizabeth Morse Charitable Trust, along with its sister trust, the Elizabeth Morse Genius Charitable Trust, has cosponsored many mainstage productions. 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.



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 repertory, 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 *I Puritani*, and this season's *Siegfried*.



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 *Così fan tutte* and *Jesus Christ Superstar*. This season the foundation is the lead sponsor of both *Idomeneo* and *West Side Story*. 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 benefiting 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 *The Pearl Fishers* and this season's *Elektra*. 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 and Elaine Nerenberg

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.



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 *Cendrillon* and Anna Netrebko in recital, 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. They have also provided a generous gift endowing Lyric's Music Director position, the John D. and Alexandra C. Nichols Endowed Chair, currently held by Sir Andrew Davis. 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 a deeply rewarding experience for both of us", John said. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



NORTHERN TRUST

Lyric is honored to have Jana R. Schreuder, retired 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 longstanding and significant relationship with Lyric.

Jana R. Schreuder

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 this season's *West Side Story*. "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."



OGILVY

Ogilvy is one doorway to a creative network, re-founded to make brands matter in a complex, noisy, hyper-connected world. Lyric is grateful for the significant in-kind contribution in 2018 to launch a new marketing campaign "Are You Opera Enough?". The Ogilvy Chicago team was tasked with changing the perception of Lyric to make it more appealing and accessible to millennials. They needed to highlight the "all too human" core of opera in a different, more compelling, and contemporary way. The resulting series of print, poster, and billboard adverts illustrated the interesting cultural and historical aspects of opera. Ogilvy Chicago's informative and humorous execution of the campaign provided prospective opera goers with a large set of tools to not be intimidated by their first experience, and to better understand any aspect of the opera art form.



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 seven 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 all sub-committees of the Board.



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.



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



J. CHRISTOPHER and ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. A past President of Lyric's Women's Board, Anne was recently elected to serve on Lyric's Board of Directors, Executive and Lyric Unlimited Committees; Chris is an esteemed past member of the Board of Directors. Together they have made important contributions to Lyric as cosponsors of several mainstage productions, including last 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.



CANDY AND GARY RIDGWAY

Candy and Gary Ridgway are devoted members of the Lyric family. They have provided continued support of the Annual Campaign for many years and made a significant gift to the Breaking New Ground Campaign. Candy and Gary recently joined Lyric's Production Sponsorship family with their sponsorship of Verdi's *Rigoletto* last season. Candy's love for opera came from her mother, Mary Sue. They shared a mutual love for their favorite art form here at Lyric. In talking about Candy and Gary's sponsorship of *Rigoletto*, Candy stated, "this one's for mom."



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 was the Honoree in 2018), 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 Lyric Labs 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.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

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



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, including this season's *Il trovatore*. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.

SHURE INCORPORATED

Founded in 1925, Shure Incorporated is widely acknowledged as the world's leading manufacturer of microphones and audio electronics. Over the years, the Company has designed and produced many high-quality professional and consumer audio products that have become legendary for performance, reliability, and value. Shure's diverse product line includes world-class wired microphones, wireless microphone systems, in-ear personal monitoring systems, conferencing and discussion systems, networked audio systems, award-winning earphones and headphones, and top-rated phonograph cartridges. Today, Shure products are the first choice whenever audio performance is a top priority. Lyric is honored to have partnered with Shure Incorporated for many years. Shure Incorporated generously provided major in-kind audio support for last season's Broadway at Lyric premiere of *Jesus Christ Superstar* and will again for this season's premiere of *West Side Story*.



Larry Barden

SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), *The Passenger* (2014/15), and *Les Troyens* (2016/17). This season, Sidley Austin LLP generously cosponsors Lyric's company premiere of *Ariodante*. Lyric is proud to have Larry Barden, Chairman of the firm's Management Committee, on its Board of Directors and Compensation Committee.



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has cosponsored many mainstage productions, most recently last season's new production of *Orphée et Eurydice*, *Faust* and the *Celebrating 100 Years of Bernstein* concert. This season Liz has generously sponsored the new coproduction of *La bohème* and is a sponsor of the Renée Fleming 25th Anniversary Concert & Gala. 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."



Carol and William Vance

**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, including this season's *West Side Story*. 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

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), last season's production of *I Puritani*, and this season's *La traviata*. 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 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 audiences, and will reveal ways in which Lyric can maximize its reach in the community. The Wallace Foundation's Lyric's work will inform lessons that will be shared with the broader field.



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than 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 *La bohème*, their eleventh 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 all four installments of Lyric's new *Ring* cycle, including this season's *Siegfried* and next season's *Götterdämmerung*.

DRINK AND DINE AT LYRIC

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For more information, visit lyricopera.org/dining.



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Lyric

Supporting Our Future – Endowments at Lyric

As a perpetual fund, annually distributing a designated portion of earnings and investment income, endowments provide a steady source of funding so Lyric can be a leader in the opera world – now and into the future.

This list includes endowments that have received partial funding and endowments that will be funded with a future commitment - to learn more about contributing to an existing endowment or establishing your own endowment please contact Lyric's Gift Planning Office at 312. 827.5654 or email gift_planning@lyricopera.org.

Lyric Opera Endowed Chairs

| <i>Supports</i> | <i>Established by</i> |
|------------------------------------|--|
| Chorus Master | Howard A. Stotler |
| Concertmaster | Mrs. R. Robert Funderburg, in honor of Sally Funderburg |
| Costume Designer | Richard P. and Susan Kiphart |
| General Director | The Women's Board, in loving memory of Ardis Krainik |
| Lighting Director | Mary-Louise and James S. Aagard, in honor of Duane Schuler |
| Music Director | John D. and Alexandra C. Nichols |
| Production and Technical Director* | Allan and Elaine Muchin |
| Wigmaster and Makeup Designer* | Marlys Beider, in loving memory of Harold Beider |
| Ryan Opera Center Music Director | Edgar D. Jannotta Family |
| Ryan Opera Center Director | The Ryan Opera Center Board |

Lyric Production Endowment Funds

| <i>Supports</i> | <i>Established by</i> |
|-------------------|--|
| American Operas* | Robert and Ellen Marks |
| Baroque Operas | Anonymous |
| Bel Canto Operas* | Mr. and Mrs. William H. Redfield |
| French Operas | W. James and Maxine P. Farrell |
| German Operas* | Irma Parker |
| Italian Operas | The NIB Foundation |
| Mozart Operas | Regenstein Foundation, in honor of Ruth Regenstein |
| Puccini Operas* | Mary Patricia Gannon |
| Verdi Operas | The Guild Board |
| Wagner Operas | Anonymous |

Lyric Opera Endowment Funds

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Generous endowment gifts help to make possible productions such as Gounod's Romeo and Juliet.

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

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