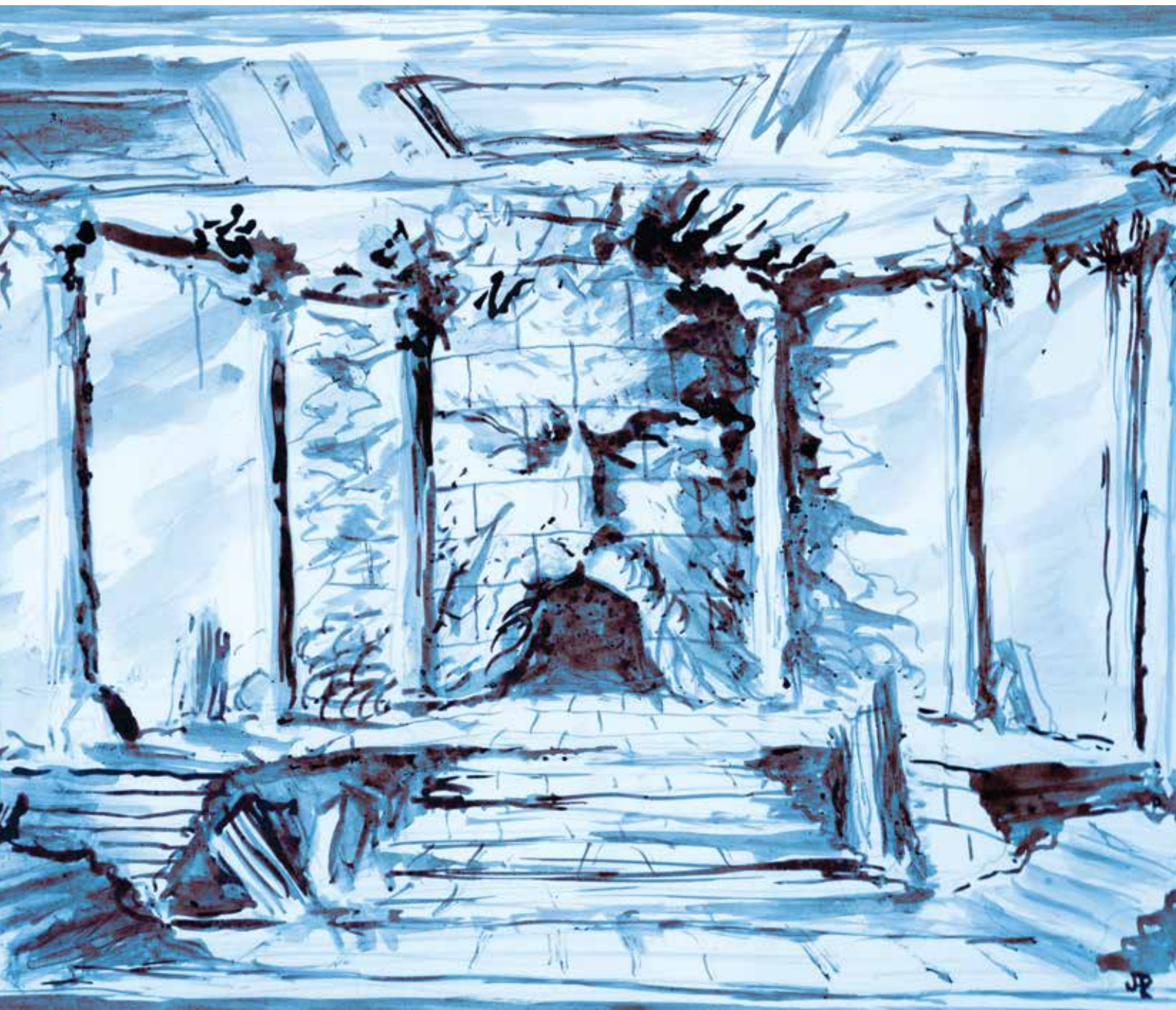


Lyric

2018|19 SEASON

IDOMENEIO

MOZART



BLAZING DRAMA.



ELEKTRA

R. STRAUSS



SIEGFRIED

WAGNER

VOCAL FIREWORKS.



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ARIODANTE

HANDEL

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DAN REST



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DAN REST



SIR ANDREW DAVIS'S WORK WITH SINGERS pp. 14-18

On the cover: sketch for *Idomeneo* by the late Jean-Pierre Ponnelle. Printed by permission of the Metropolitan Opera.

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From the General Director

A number of great operas are seen comparatively rarely at Lyric, for the simple reason that assembling the right cast, production, and conductor is a daunting challenge. Mozart's *Idomeneo* is a good example, heard here in only two previous seasons. I'm thrilled that this astounding work is returning to our stage for the first time in more than 20 years.

We could view *Idomeneo* as Mozart's Greek tragedy. Certainly this can also be considered the first truly great opera of his all-too-brief career, written in classic *opera seria* style. We have extraordinarily passionate characters, expressing their desperate, life-or-death conflicts in music of unforgettable beauty and eloquence.

Idomeneo is the only one of Mozart's great operatic masterpieces that our music director, Sir Andrew Davis, has never conducted. It is a source of great satisfaction to Andrew to be leading his long-awaited first *Idomeneo*. He is, of course, one of the world's great Mozartians, possessing a superb command of the architecture of a work built on this grand scale.

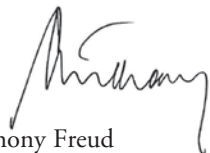
This season's *Idomeneo* was created by the late director/designer Jean-Pierre Ponnelle for the Metropolitan Opera. Very much in keeping with the spirit of the work, Ponnelle constructed a riveting visual fusion of the ancient world and the world of the Enlightenment. It provides a perfect frame for communicating this work's cumulative musical and dramatic power.

It's always a pleasure to welcome to Lyric a cast made up of such exceptional artists, beginning with Matthew Polenzani in the title role. As a Ryan Opera Center alumnus, Matthew is "one of our own." All of us at Lyric take pride in the stature he has attained among today's most outstanding artists. Vocally, *Idomeneo* requires an extraordinary combination of grandeur and agility, as enormous subtlety both musically and textually. The character is the heart of this piece; his agony breaks our hearts, and the characterization is the most significant lever in ensuring that this masterpiece comes to full life onstage. Matthew has demonstrated internationally he is the *Idomeneo* of our time – a masterful singer and a profoundly moving actor.

Onstage with Matthew are four of today's most dazzling Mozart interpreters, including two other Ryan Opera Center alumni who have gone on to major careers. Each is making an important role debut in this production: Erin Wall (*Elettra*), who has previously dazzled Lyric audiences with the heroines of Mozart's *Così fan tutte*, *The Magic Flute*, and *The Abduction from the Seraglio*; and David Portillo (*Arbace*), singing his most important Mozart role at Lyric to date.

After her triumphant Lyric debut in last season's *Turandot*, we're delighted to welcome back Chicago native Janai Brugger as *Ilia*, one of the most touching and captivating of all Mozart heroines. Partnering her as *Idamante*, in what we can expect to be an outstandingly successful Lyric debut, is Angela Brower, the American mezzo-soprano who has enchanted audiences throughout Europe.

Idomeneo's return to Lyric is an occasion for rejoicing. I'm thrilled that you're here to share it with us.



Anthony Freud

General Director, President & CEO

The Women's Board Endowed Chair



STEVE LEONARD

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. Upward and onward!

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



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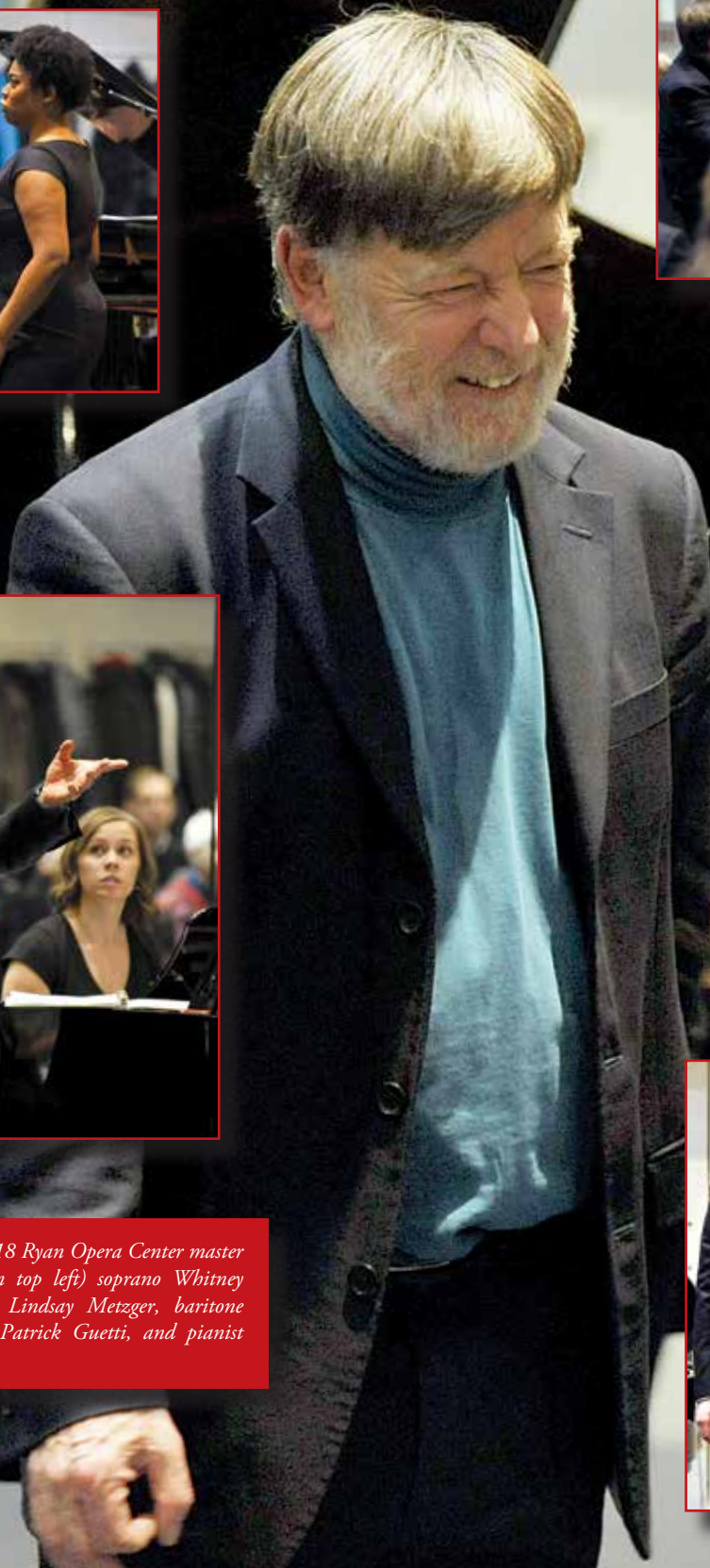
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Sir Andrew Davis in a 2018 Ryan Opera Center master class with (clockwise from top left) soprano Whitney Morrison, mezzo-soprano Lindsay Metzger, baritone Emmett O'Hanlon, bass Patrick Guetti, and pianist Madeline Slettedahl.

The Joy of Collaboration

Lyric's music director, Sir Andrew Davis, relishes working with responsive artists

By Roger Pines

Singers adore working with Sir Andrew Davis. He understands their voices, their thinking, and everything they have to contribute in rehearsal and performance. For more than four decades, collaborating with singers has provided one of the greatest pleasures of Davis's life as a musician.

In his undergraduate days, Davis was a keyboard player, performing chamber music but no opera. His first venture leading singers with orchestra came when studying in Italy (he conducted a Rossini aria at a public concert). Back in London, he was taking on keyboard jobs as a freelancer when Glyndebourne, England's renowned opera festival, invited him to visit in 1972. Sir John Pritchard, who was to conduct a new production of *Capriccio*, took him to lunch and said, "I'd like you to come to be my assistant." Davis initiated a long association with Glyndebourne the following summer when a performance of *Capriccio* marked his operatic debut.

Davis had a terrific cast – true singing actors – and it was revelatory to him that "the singers didn't just come in and sing the parts. *Capriccio* is about detail and bringing the text to life, the subtleties of the conversations, and the developing relationships between characters." Singing the Countess was the incomparable Swedish soprano Elisabeth Söderström, who Davis describes as "such a great singer, actress,

COURTESY OF TORONTO SYMPHONY ORCHESTRA



(Top) Early-career Davis, pictured during a China tour with one of Canada's greatest singers, contralto Maureen Forrester. (Bottom) One of Davis's all-time favorite colleagues, Swedish soprano Elisabeth Söderström, pictured as the Countess in *Capriccio*, which she sang in the Glyndebourne performance that marked Davis's operatic debut in 1973.



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“She’s a dream for a conductor,” says Sir Andrew Davis of Christine Goerke, pictured (top) as Cassandre in Les Troyens at Lyric. Davis conducts Goerke in this season’s Siegfried. (Above right) Sir Andrew Davis leading the Toronto Symphony Orchestra with a frequent colleague, soprano Erin Wall. In the Ryan Opera Center alumna’s singing, Davis relishes “a glorious sound, a fantastic sense of phrase.” Davis and Wall continue their collaboration this season in Lyric’s Idomeneo. Matthew Polenzani, whose artistry Sir Andrew Davis describes as “perfection,” is pictured (above) in the title role of La clemenza di Tito at Lyric. Davis conducts Polenzani in this season’s Idomeneo.

and person, emotionally and intellectually sensitive to every nuance. At least 50 percent of the time, a suggestion from her would be welcomed by [director] John Cox with open arms. It was a very collaborative process, but always with John’s very clear vision for how the scene should end up. I thought all opera productions happened like that!”

In Davis’s early career, Söderström continued to be a huge inspiration. Then there was Dame Janet Baker, with whom Davis worked frequently: “She was supremely professional – she was *everything*. If you did a piece with her, then musically, psychologically, spiritually, it was just all *there*, in a way that is very rare with any artist.”

Throughout his operatic career, Davis has enjoyed working with singers one on one. “At the Met, for my first *Salome*, Dame Gwyneth Jones and I had a session to go through the entire title role. I remember saying, ‘Gwyneth, what you just sang isn’t exactly the rhythm Strauss wrote’ – and she proceeded to explain why what she was doing was *better* than what Strauss had in the score. Sometimes singers have very creative views of what the composer wrote!”

With singers who are readily open to new things, Davis can have a very relaxed exchange of musical thoughts. He values having everyone be open to everyone else’s ideas. On the other hand, “the conductor does have the overall responsibility for the style, the structure of any given opera. The most intelligent, experienced artists know that. However much you may negotiate, they understand what the conductor has to do, so they won’t try to sabotage it.”

With most singers, a conductor’s choice of tempo can become an issue – this is a matter that needs to be worked out carefully. It does depend on the music: “Certain composers inherently have more leeway built in! With Handel or Mozart, you’re dealing with a structure where tempo needs to be consistent. With others – say, Puccini – there’s more freedom.” In most cases, it becomes relatively easy to come to an agreement with the singer during the course of rehearsals, “although of course, if I feel something is bent out of shape beyond what the music can sustain, I’ll try to persuade the singer to my point of view.”

Surprisingly, there are times when singers don’t necessarily know what tempo will be most comfortable for them from a technical point of view. When Davis took over Lyric’s *Don Giovanni* [2004/05 season] from Christopher Eschenbach, Susan Graham was singing Donna Elvira and



TODD ROSENBERG



DAN REST

In addition to three operas, Sir Andrew Davis's collaborations with Renée Fleming at Lyric have included several concerts, including those in which they were partnered by Jonas Kaufmann (left) and the late Dmitri Hvorostovsky (right).

Karita Mattila was Donna Anna. Davis wasn't able to rehearse their arias with them ahead of time, so "we talked, and both of them said to me, 'I think I'd like this a bit slower than what we've been doing.' And I said, 'No, I disagree – I think you'd like it a bit faster.' Finally each said, 'OK, I'll try it.' In both cases they told me, 'You're right!' They were willing to go with my perception of what would make it easier. Sometimes a conductor knows better than a singer what's good for them!"

With any music-related issue, Davis hopes that during a rehearsal period he and the artists have come to a mutual understanding about how any passage should go. "Of course, it can happen at a performance that the singer might do something completely different, as if you've never rehearsed it. Then it might be storming-into-the-dressing-room time, but storming isn't my style. I suppose my aim in working with a singer is the same as working with orchestras: I have never, temperamentally or philosophically, thought that being dictatorial is what a conductor should be."

There are certain qualities Davis looks for vocally, musically, and textually in any singer with whom he works. "I'm hoping to find a great voice with intrinsic beauty of sound, expressiveness, uniqueness, where you could listen to six notes and say, 'Ah, that's So-and-So.'" Just as important is "an intelligent collaborator, as regards both the music and staging." Davis wants singers "who aren't afraid to express their opinions, whether musical or dramatic, and who are willing to have serious discussions with a director. They should really have a vision of the whole opera and their role in it." He actually finds this quite frequently: "The vast majority of singers want to fulfill *their* role in the piece to the best of their ability, but they're also aware of all the relationships that go on. They're good colleagues."

Davis cares greatly about singers' comfort levels, which includes feeling confident that they will be heard over the orchestra. In achieving proper balance, "I do rely on our music staff – I always ask them about this. I don't think enough care is taken about balance by some of my colleagues. It's a serious problem if you can't hear the singer or the text." It varies according to the house – "you get to know in the pit whether the balance is working or not. I'll ask the music staff in the house about something, but I'm pretty sure I know what they're going to say already."

Occasionally a director asks a singer to do something anti-vocal and anti-musical, which can cause Davis to intervene on the singer's behalf.

"Whether the problem came from their costume design or their being asked to contort themselves onstage while singing, I would support them. A lot of directors will find some sort of physical compromise, so the singer can actually do what he or she has to do and yet remain within the overall concept of what the director is trying to achieve." Sometimes directors don't budge, "but they're absolutely the exception. And then you get into a situation where there can be a real confrontation, where the singer will say, 'You change this or I'm out the door.' I always support the singer in that situation, but it almost never gets to that kind of crunch point."

Although he likes to work on music with the singers at the start of the rehearsal period, "for the most part, instead of actually having a day set aside to go through the whole score with the cast, in quite a few instances, when we're rehearsing a particular scene, I prefer – with prior agreement from the director – to start with the musical side. You rehearse each scene *as it comes up*. Then you stage it, and while you're staging it, if something happens, you say 'we agreed...'. In my opinion, it helps that way to cement the music to the production."

Musical preparation is rigorous with any well-rehearsed opera, although some require more collaborative work between conductor and singers than others. With the extraordinary casts with whom Davis performed *Lulu* and *Wozzeck* at Lyric, "we had very extensive musical rehearsals first. I don't think I've worked with a director where I haven't in the course of a staging rehearsal been able to interrupt and say 'We need to fix something musically.' I see myself being constantly vigilant about the music, and that's important to emphasize. You can't just say, 'Everything musically is going to be fine!' When you're staging, you're concentrating on other things besides the music, and I understand that, but I don't want bad habits to form during that process."

Davis has had some intensely memorable moments with singers in rehearsal and performance that represent to him the ideal in terms of spontaneity – that is, something a singer unexpectedly added to the handling of an aria or even a particular *phrase*. He has wonderful memories of the late Johan Botha, who was "musically remarkable. Every now and then he'd do something a bit different with a phrase, and in a way you wouldn't have expected that of him because he was such a disciplined musician. I always went with it – I'd be there with him like glue. I miss him terribly."

TODD ROSENBERG



DAN REST



To Sir Andrew Davis, bass-baritone Eric Owens (pictured left as Wotan in Lyric's *Das Rheingold*) "has everything that makes a great artist." Davis conducts Owens in this season's *Stegfried*. Sir Andrew Davis finds mezzo-soprano Alice Coote (pictured right as the Composer in *Ariadne auf Naxos* at Lyric) an "extraordinarily creative and collaborative" artist. This season Davis and Coote, who worked together in *Cendrillon* in Barcelona, reprise that work at Lyric.

Davis has longstanding working relationships with a number of Lyric stars from the 2018/19 season:

Erin Wall [*Elettra/Idomeneo*]: "I've worked with her a lot. A glorious sound, a fantastic sense of phrase. There are certain Mahler symphonies I wouldn't do without her. She completely owns the title role of Massenet's *Thaïs*; she first learned it when understudying Renée Fleming here. She's now singing it with me all over the world."

Matthew Polenzani [Title role/*Idomeneo*]: "Perfection. Lately it's been extraordinary to see him expanding his repertoire. His range, both vocally and dramatically, has just exploded. *The Pearl Fishers* last season was phenomenal, and his *Idomeneo* for us will be definitive."

Christine Goerke [Brünnhilde/*Siegfried*]: "Unlike some people with huge voices, she can be unbelievably nimble with hers. She's a dream for a conductor, a really exceptional musician, who still sings Mozart to keep the voice in trim. And dramatically she's awesome."

Eric Owens [*Wanderer/Siegfried*]: "His voice is so rich and expressive. Like Christine, he's an extraordinary human being, someone with such breadth of intellect and emotion -- he has everything that makes a great artist."

Alice Coote [Prince/*Cendrillon*]: "She's extraordinarily creative and collaborative. And she's funny! Our *Cendrillon* rehearsals in Barcelona were great. She brought real depth to the Prince, and vocal glory as well. In that moment where the two of them sing in unison, she and Lyric's *Cendrillon*, Siobhan Stagg, will be glorious."

Davis isn't performing with Renée Fleming at Lyric this season, but the two have worked a great deal together at Lyric and other houses internationally. He cherishes their association for many reasons.

"Of course, her voice is one of the most beautiful sounds ever heard on God's earth. She's also a very imaginative musician who really thinks about text. She's been able to sing such a wide repertoire -- we've done *Rusalka*, *Thaïs*, *La traviata*, *The Marriage of Figaro*, *Otello*, *The Merry Widow*, but also Ravel's *Shéhérazade* and Berg's *Altenberg Lieder*. She has

a fantastic appreciation of style. She'd also never dream of showing up for anything unprepared -- it's total professionalism. For so many young singers, she's been such a great example."

Singers love collaborating with Davis. "I have been blessed to have worked with Sir Andrew on quite a few occasions," says Matthew Polenzani, "and making music with him as always been a great joy to me. He is sensitive to style, but loves romance. He communicates nuance and shapes lines with care and thoughtfulness. I find that our musical minds seem to be in sync, which makes for the possibility of spontaneity, and I treasure that while I'm on stage. I'm a richer, happier musician because of the work we've done together. Best of all though, Sir Andrew is a great colleague. He's a lovely man, with an easy-going style, and it makes for a great experience off the stage as well."

The Lyric orchestra has a particular appreciation for great singing. Davis delights in asserting that "I never have to encourage this orchestra to listen to singers, because they're *incredible* listeners. In standard repertoire that they've been playing for years, it's easier, but they listen like crazy."

Operatic conductors don't collaborate exclusively with solo singers -- they're working with choristers as well. Davis hugely appreciates everything the Lyric chorus has to offer. "A great opera chorus will have many of the qualities you find in a great opera orchestra. Our choristers respond to stylistic needs, and they're renowned for their ability to do anything directors ask of them. By the time I get to them, so much of the work has already been done for me. With some operas I won't even have a chorus piano rehearsal, but our chorus master, Michael Black, is a genius and I completely trust him."

Davis hopes that any production will enable singers to engage in constant, in-depth collaboration with all the other stakeholders -- orchestra, director, conductor. "Opera is such an extraordinary synthesis between different artistic disciplines. We're doing *music drama*, in which music and staging are inseparably a single thing, with every element communicating with the same intention and the same inspiration."

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

Lyric

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Wolfgang Amadeus Mozart

Idomeneo

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Idomeneo *Synopsis*

PLACE AND TIME

Ancient Crete, after the Trojan War

BEFORE THE OPERA BEGINS

A hero of the Trojan War, King Idomeneo of Crete, is sailing home to be reunited with Idamante, his son. They have not seen each other since the war began many years before. When a storm endangers his ship, Idomeneo begs Neptune to let him land safely. Neptune agrees only when the king promises to sacrifice the first person he sees upon his return.

Ilia, daughter of Troy's King Priam, is a captive in Crete. Having been nearly shipwrecked, she was saved by Idamante, whom she now loves. Also on the island is Idamante's fiancée, princess Elettra (Electra) of Argos, who sought refuge after the murder of her mother, Clytemnestra.

ACT ONE

Ilia knows that, in loving a Cretan, she has betrayed her father and family. Still, she cannot bring herself to despise Idamante. He informs her that Crete's Trojan prisoners will be given their freedom. Ilia is shocked to hear Idamante confess his love; she reminds him who his father is – and who hers was. Idamante answers that the gods compel him to love her. He orders that the Trojan prisoners be set free. Trojans and Cretans are rejoicing at the dawn of a new, peaceful era when Arbace, the king's confidant, brings word that Idomeneo has drowned. Everyone departs in distress but Elettra, who is irate: with Idomeneo dead, Idamante will surely marry her rival.

Idomeneo's sailors are heard from afar, begging the gods for mercy. The sea turns calm, and Idomeneo finally appears. He reflects on the tranquility of his surroundings, but is horrified at the fate awaiting his victim. When he encounters Idamante, only gradually does each discover the other's identity. Overwhelmed by despair, Idomeneo rejects Idamante's embrace and rushes away. The prince is left confused and distraught. Idomeneo is soon welcomed home, as the Cretans join in praising Neptune.

ACT TWO

Arbace is shocked to learn of Idomeneo's vow, and that Idamante must be the sacrifice. Advising the king to send his son away, Arbace also urges that the Cretans be told nothing of the vow. Idomeneo determines that Idamante will serve as Elettra's escort for her voyage home to Argos. When Ilia appears, Idomeneo expresses his concern for her and offers friendship. Ilia feels that in Idomeneo she has found a new father. She leaves him to his thoughts, which have become a storm he compares to a raging sea.

Elettra is ecstatic at the thought that, once away from her rival, she will succeed in making Idamante hers. She joins the Cretans as they wish for a calm sea and gentle breezes for the couple's journey. Idomeneo has just bidden his son and Elettra farewell when a terrible storm ensues and a monster emerges from the sea. Idomeneo cries to Neptune to take *him*, for he is the guilty one. He refuses to offer the god an innocent victim. The Cretans are terrified as they try to escape the monster.

ACT THREE

In a moment of solitude, Ilia thinks of Idamante and asks the breezes to carry her love to him. She is agitated when the prince approaches, and stunned when he reveals his intention to fight the monster, even if it means his own death. At last Ilia confesses her love. When Idomeneo appears with Elettra, the king begs Idamante to leave Crete. Idamante vows to wander the world until death claims him; Ilia swears to follow; Idomeneo longs to die; and Elettra wonders when she will be avenged. Arbace informs Idomeneo that the Cretans are calling for him to speak to them. Arbace laments the dire situation that has befallen Crete. The high priest of Neptune tells Idomeneo of the devastation inflicted on the Cretans by the monster. Now Neptune must have what is rightfully his. The king reveals that the sacrificial victim will be his own son. The high priest and the people are horrified.

In the temple of Neptune, the prayers of Idomeneo and the priests are interrupted by cries of victory: Idamante has slain the monster. When the prince appears, he begs his father to fulfill the vow and declares himself unafraid to die. As the king is about to kill his son, Ilia offers herself to be sacrificed in Idamante's place. Suddenly Neptune's voice is heard, proclaiming the triumph of love: Idomeneo will abdicate and Idamante will rule, with Ilia as his consort. Exploding with rage and despair, Elettra calls on the Furies to end her agony in death. Idomeneo presents Idamante and Ilia to the people, and expresses his joy at their ascension to the throne. The Cretans ask the gods to bless the pair.

Approximate Timings

ACT ONE 60 minutes

Intermission 25 minutes

ACT TWO 50 minutes

Intermission 25 minutes

ACT THREE 70 minutes

Total 3 hours, 50 minutes

Lyric

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New-to-Chicago Production

Wolfgang Amadeus Mozart

IDOMENEIO

Dramma per musica in three acts in Italian

Libretto by Giambattista Varesco, after Antoine Danchet's *Idoménée*

Edited for the New Mozart Edition (Neue Mozart-Ausgabe) by Daniel Heartz

First performed at the Residenztheater, Munich, January 29, 1781

First performed by Lyric Opera of Chicago on October 5, 1977

Characters in order of vocal appearance:

<i>Iliia</i>	JANAI BRUGGER
<i>Idamante</i>	ANGELA BROWER*
<i>Elettra</i>	ERIN WALL °°
<i>Arbace</i>	DAVID PORTILLO °°
<i>Idomeneo</i>	MATTHEW POLENZANI °°
<i>Women of Crete</i>	WHITNEY MORRISON ° KAYLEIGH DECKER *°
<i>Trojan Men</i>	JOSH LOVELL ° ALAN HIGGS °
<i>High Priest</i>	NOAH BAETGE*
<i>Voice of Neptune</i>	DAVID WEIGEL *°
<i>Conductor</i>	SIR ANDREW DAVIS
<i>Original Production</i>	JEAN-PIERRE PONNELLE
<i>Revival Director</i>	DAVID KNEUSS*
<i>Set and Costume Designer</i>	JEAN-PIERRE PONNELLE
<i>Lighting Designer</i>	CHRIS MARAVICH
<i>Chorus Master</i>	MICHAEL BLACK
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	DAVID CARL TOULSON
<i>Stage Manager</i>	RACHEL C. HENNEBERRY
<i>Recitative Harpsichordist</i>	KEUN-A LEE
<i>Stage Band Conductor</i>	JENNIFER CONDON*
<i>Musical Preparation</i>	KEUN-A LEE MAUREEN ZOLTEK
<i>Prompter</i>	WILLIAM C. BILLINGHAM
<i>Projected English Titles</i>	FRANCIS RIZZO

* *Lyric debut*

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

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



MATTHEW POLENZANI

(*Idomeneo*)

Previously at Lyric:
14 roles since 1995/96, most recently Nadir/*The Pearl Fishers*, Duke/*Rigoletto* (both 2017/18); Tamino/*The Magic Flute* (2016/17).

The Evanston native, one of today's most admired tenors internationally and particularly celebrated for Mozart, bel canto, and French repertoire, reprises a portrayal previously acclaimed at the Metropolitan Opera and the Royal Opera House, Covent Garden. This season, the Ryan Opera Center alumnus portrays Puccini's Rodolfo at Palermo's Teatro Massimo and will make role debuts as Vaudémont/*Iolanta* at the Met and Don José/*Carmen* at San Francisco Opera. In addition to Idomeneo, Polenzani has triumphed in recent seasons at the Met in the title role/*Roberto Devereux* and Nemorino/*L'elisir d'amore*, all seen worldwide in HD. The tenor stars regularly at the Salzburg Festival, Munich's Bavarian State Opera, the Vienna State Opera, and the Zurich Opera House (where he made a much-acclaimed role debut last season as Rodolfo/*Luisa Miller*). A major highlight of his 2018/19 concert season will be a solo recital in February at Carnegie Hall. Among Polenzani's recordings are Brahms's *Lieblieder Walzer* and live recitals from the Verbier Festival and London's Wigmore Hall, as well as a program of Liszt songs with his regular recital partner, pianist Julius Drake. Polenzani is a past recipient of the Richard Tucker Award (2004), the Metropolitan Opera's Beverly Sills Artist Award (2008), and an *Opera News* Award (2017).



JANAI BRUGGER

(*Ilija*)

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

A Chicago native, the soprano recently returned to Mozart at Dutch National Opera as Servilia/*La clemenza di Tito*, to be reprised later this season at LA Opera. Another Mozart role, Pamina/*The Magic Flute*, was a great success as her 2015 Covent Garden debut. She soon returns to Amsterdam to sing Clara/*Porgy and Bess*. As a member of the Domingo-Thornton Young Artist Program, Brugger appeared in LA Opera's production of *La bohème* as Musetta and *The Marriage of Figaro* as Barbarina; she moves on to the role of Susanna at Cincinnati Opera next summer. After earning acclaim in 2012 as a triple award-winner at the Operalia competition and a winner of the Metropolitan Opera National Council Auditions, Brugger also won the Sphinx Prize and the Marian Anderson Vocal Award. She has been heard in major roles at the Met, among them Pamina/

The Magic Flute, Helena/*The Enchanted Island*, Jemmy/*Guillaume Tell* (premiere of the company's new production), and most recently Micaëla/*Carmen*. Chicago-area audiences have heard the soprano in concert at the Ravinia and Grant Park festivals. Brugger is featured in the 2009 experimental jazz album *Ask Your Mama*, alongside The Roots and jazz vocalist Nnenna Freelon.



ERIN WALL (*Elektra*)

Previously at Lyric:

12 roles since 2001/02, most recently Antonia/*Les contes d'Hoffmann* (2011/12); Helena/*A Midsummer Night's Dream* (2010/11); Konstanze/*The Abduction from the Seraglio* (2008/09).

The Canadian-American soprano, a Ryan Opera Center alumna, is making her role debut in this production. Wall has appeared throughout both of her home countries, with successes including starring roles at the Metropolitan Opera (Donna Anna/*Don Giovanni*, title role/*Arabella*, Helena/*A Midsummer Night's Dream*); Canadian Opera Company (*Arabella*, Countess/*The Marriage of Figaro*); and the major companies of San Francisco (Donna Anna), Vancouver (*Desdemona/Otello*), Santa Fe (title role/*Daphne*, *Arabella*, title role/*Vanessa*), and Québec (*Clémence/L'amour de loin*). Later this season, the soprano will return to the role of Marguerite/*Faust* (Washington National Opera) and will take on one of her dream roles, Chrysothemis/*Elektra* (Canadian Opera Company). Mahler's *Symphony No. 8* is prominent in Wall's concert career, with appearances most recently with the Rotterdam Philharmonic and with Tokyo's NHK Symphony. She earned a Grammy Award for the San Francisco Symphony's recording of the work, which she has also recorded with the Berlin Staatskapelle. Other recordings include *Messiah* with the Toronto Symphony and Strauss's *Four Last Songs* with the Melbourne Symphony, both under Sir Andrew Davis, and two recordings of Beethoven's *Symphony No. 9*. On DVD, Wall appears in *Così fan tutte* (Aix-en-Provence) and the 50th-anniversary performance of Britten's *War Requiem* (City of Birmingham Symphony).



ANGELA BROWER

(*Idamante*)

Lyric debut

The American mezzo-soprano, who makes her role debut in this production, began her rise to prominence at Munich's Bavarian State Opera, where she was awarded the Munich Festival Prize. Brower is celebrated for her portrayals of Strauss's trouser roles, with successes including Octavian/*Der Rosenkavalier*

in Munich and the Composer/*Ariadne auf Naxos* at the Festival d'Aix-en-Provence. Among her other Munich roles have been Dorabella/*Così fan tutte* (the vehicle of her Covent Garden debut), Cherubino/*The Marriage of Figaro*, Adalgisa/*Norma*, and Hansel/*Hansel and Gretel*. She will reprise both Dorabella and Adalgisa at the Bavarian State Opera this season, with the latter role also to be heard in the 2019 Munich Opera Festival. In Europe Brower also frequently appears in important concert venues, including the Deutsche Oper Berlin, Munich's Gasteig, the Stadttheater in Klagenfurt, and the Rudolfinum's Dvořák Hall in Prague. In February she will join the Vienna Philharmonic in Salzburg for the Mozart *Requiem*. The mezzo returned to the United States last season to star as Octavian with the Bavarian State Opera in concert at Carnegie Hall, and to be featured soloist in the Mormon Tabernacle Choir's Christmas concert. Brower's Dorabella and Cherubino can be heard on CD, conducted by Yannick Nézet-Séguin.



DAVID PORTILLO

(*Arbace*)

Previously at Lyric:

9 roles since 2007/08, most recently Andres/*Wozzeck* (2015/16); David/*Die Meistersinger von Nürnberg* (2012/13); Trin/*La fanciulla del West* (2010/2011).

Celebrated for Mozart – recently including Tamino/*The Magic Flute* (Frankfurt) and Don Ottavio/*Don Giovanni* (Dallas) – the San Antonio-born tenor, a Ryan Opera Center alumnus, is making his role debut in this production. Later this season, he will debut as Mozart's Idamante at Madrid's Teatro Real, and will also return to the Metropolitan Opera (Chevalier/*Dialogues des Carmélites*, another role debut) and to Glyndebourne (Tamino). Portillo, who sang Renaud/Gluck's *Armide* in the Met's 2012 collaboration with Juilliard, made his official Met debut as Almaviva/*The Barber of Seville* and has since returned as Jaquino/*Fidelio*, Eduardo/Thomas Adès's *The Exterminating Angel* (company premiere, HD transmission), and Camille/*The Merry Widow*. He has performed at the Salzburg, Glyndebourne, Aix-en-Provence, and Saito Kinen festivals and in the major houses of Washington, Houston, St. Louis, Berlin, Vienna, and Paris. In 2016, Portillo sang the featured role of Dr. Richardson in Opera Philadelphia's unanimously acclaimed world premiere of Missy Mazzoli's *Breaking the Waves*. The tenor has performed in concert with such ensembles as the Kansas City Symphony, Richmond Symphony, and the Phoenix Symphony. With Washington Concert Opera, he has been heard as Tebaldo/Bellini's *I Capuleti e i Montecchi*. Portillo appears on CD as Pedrillo/*The Abduction from the Seraglio* with the period-instrument orchestra Le Cercle d'Harmonie.



NOAH BAETGE
(High Priest)
Lyric debut

A Pacific Northwest native, the tenor reprises a role that he first performed at the Metropolitan Opera (2016/17). He has appeared frequently at the Met, including *Walther/Tannhäuser* and most recently *First Armored Man/The Magic Flute* and *Third Jew/Salome*. Baetge made his New Rochelle Opera debut starring as *Manrico/Il trovatore*. He has also performed at the Princeton Festival, Pittsburgh Opera, Seattle Opera, and The Santa Fe Opera. The tenor has appeared multiple times at the Caramoor Summer Music Festival, and performed for its 75th opening night with the Orchestra of St. Luke's and Collegiate Chorale. Other concert engagements include Spoleto Festival USA and at Carnegie Hall, where he debuted with the St. Cecilia Chorus and Orchestra. An alumnus of several distinguished artist residencies, he graduated from Juilliard with the prestigious Richard F. Gold Career Grant. A 2009 Grand Finalist in the Metropolitan Opera National Council Auditions, Baetge received first prize and the Upcoming Wagner Singer prize in the Gerda Lissner Foundation Vocal Competition. He was also awarded the top prize in the George London Foundation Vocal Competition.



DAVID WEIGEL
(Voice of Neptune)
Lyric debut

The bass-baritone, a North Carolina native and first-year Ryan Opera Center member, is an alumnus of Furman University (Greenville, SC) and the University of North Carolina at Greensboro. Weigel received a professional artist certificate from the A. J. Fletcher Opera Institute at the University of North Carolina School of the Arts. A winner of the 2016 Metropolitan Opera National Council Auditions (Michigan District), he is currently a D. M. A. candidate at the University of Michigan. Weigel performed with San Francisco Opera's Merola Opera Program in 2017 (*Death/Savitrì*) and 2013 (*Collatinus/The Rape of Lucretia*). Other recent engagements have included *Bottom/A Midsummer Night's Dream* and the title role/*The Marriage of Figaro* at the University of Michigan, as well as both the title role and Masetto/*Don Giovanni*. Concert appearances include the requiems of Verdi, Mozart, and Brahms. Later this season, Weigel will return to the Lyric stage as *First Minister/Cendrillon* and *Dr. Grenvil/La traviata*. *David Weigel is sponsored by Lois B. Siegel, Michael and Salme Harju Steinberg, and Mrs. J. W. Van Gorkom.*



WHITNEY MORRISON
(First Cretan Woman)
Previously at Lyric:
Gerhilde/Die Walküre,
Countess/Rigoletto (both 2017/18).

The soprano, a Chicago native and second-year Ryan Opera Center member, is an alumna of Alabama's Oakwood University, the Eastman School of Music, and Germany's Neil Semer Vocal Institute. Among her operatic roles are *Donna Anna/Don Giovanni* (Chicago's Floating Opera) and *Miss Pinkerton/The Old Maid and the Thief* (Grant Park Music Festival.) Morrison returns to the Lyric stage later this season as the *Confidante/Elektra*. She has appeared in concert with the Eastman Wind Ensemble and the Rochester Philharmonic Orchestra. Morrison also performed the National Anthem at the 2016 Bank of America Chicago Marathon. In addition to winning the Minnesota District Metropolitan Opera National Council Auditions, Morrison has earned top prizes in the National Classical Singer University Competition, the R. Nathaniel Dett Club NANM Scholarship Competition, and the Musicians Club of Women Competition. She is a two-time recipient of the UNCF John Lennon Endowed Scholarship and a former finalist in the Luminarts Classical Music Competition. *Whitney Morrison is sponsored by J. Thomas Hurvis.*



KAYLEIGH DECKER
(Second Cretan Woman)
Lyric debut

A first-year Ryan Opera Center member, the mezzo-soprano is an alumna of the University of Cincinnati College-Conservatory of Music and the Oberlin Conservatory. At CCM Opera she sang such leading roles as *Idamante/Idomeneo*, *Prince Charming/Cendrillon*, and the *Fox/The Cunning Little Vixen*. Decker has also performed at the Glimmerglass Festival, San Diego's Opera Neo, Cincinnati Chamber Opera, Queen City Opera, and Oberlin Opera Theatre, as well as in world premieres of Ben Moore's *Robin Hood* and Paul Davies' *Carlota*. At Lyric she will return later this season as *Dorotheél/Cendrillon*. A former *Gerdine Young Artist at Opera Theatre of Saint Louis* and former participant in the Houston Grand Opera Young Artists Vocal Academy, she has appeared in concert with the Northeastern Pennsylvania Philharmonic and the St. Louis Symphony. Among Decker's honors are first place in the Three Arts Scholarship Fund Competition, second place in the Great Lakes Region Metropolitan Opera National Council Auditions, and the Corbett Award in CCM's Corbett Competition. *Kayleigh Decker is sponsored by The C. G. Pinnell Family.*



JOSH LOVELL
(First Trojan Man)
Previously at Lyric:
Jazz Trio Member/
Trouble in Tabiti,
Emperor Altoum/
Turandot (both 2017/18).

The Canadian tenor, a second-year Ryan Opera Center member, returns to the Lyric stage later this season in *Cendrillon* and *Ariodante*. An alumnus of the University of Michigan (*Lysander/A Midsummer Night's Dream*, *Ferrando/Così fan tutte*, *Rinuccio/Gianni Schicchi*), he made debuts last summer as *Don Ottavio/Don Giovanni* at the New Generation Festival, and *Count Almaviva/The Barber of Seville* at the Aspen Music Festival. An experienced Baroque interpreter, this season Lovell will sing Bach's *Coffee Cantata* with Music of the Baroque (debut), conducted by Jane Glover; Handel's *Messiah* with The International Music Foundation and Apollo Chorus; and Bach cantatas, as well as the *Magnificat*, with the Baroque ensemble I Musici de Montréal. The tenor, a past participant in San Francisco Opera's Merola Opera Program, won 2nd place in the 2018 Dallas Opera Guild Vocal Competition, 3rd place in the 2017 Marcello Giordani Foundation International Vocal Competition, and was a 2017 Metropolitan Opera National Council Auditions semi-finalist. *Josh Lovell is sponsored by Maurice J. and Patricia Frank.*



ALAN HIGGS
(Second Trojan Man)
Previously at Lyric:
Gualtiero/I puritani,
Ceprano/Rigoletto
(both 2017/18).

The bass-baritone, a Florida native and second-year Ryan Opera Center member, graduated from Florida State University before becoming a studio artist at Atlanta Opera. His roles there included the *Imperial Commissioner/Madama Butterfly* (professional debut), *Antonio/The Marriage of Figaro*, *Benoit and Alcindoro/La bohème*, the *British Major/ Kevin Puts's Silent Night*, the *Mandarin/Turandot*, and *Don Pasquale* (student performances). Higgs has also spent a summer at The Santa Fe Opera (*José Castro/La fanciulla del West*). He returns to the Lyric stage later this season as the *King/Cendrillon*. Higgs has earned recognition from the Metropolitan Opera National Council Auditions, winning twice in the Georgia District and once in the Southeast Region, as well as finishing as a semifinalist in the national-level competition (2017). He has won the American Opera Society Scholarship, the Santa Fe Opera Katherine Mayer Award, and a Sullivan Foundation Award. During the summer of 2018 he participated in the Solti Academy in Italy, where he received a Solti Foundation Scholarship. *Alan Higgs is sponsored by Heidi Heutel Bohn, Lawrence O. Corry, and Robert C. Marks.*



SIR ANDREW DAVIS
(Conductor)
Previously at Lyric:
57 operas since 1987,
most recently *Turandot*,
The Pearl Fishers, *Die*
Walküre (all 2017/18).

Lyric Opera of Chicago's renowned music director began this season conducting the Last Night of the BBC Proms at London's Royal Albert Hall and concerts with the Toronto Symphony Orchestra. In addition to Lyric's *Siegfried* and *Cendrillon*, 2018/19 highlights include his return to the Royal Liverpool Philharmonic and Act One of *Die Walküre* with the Melbourne Symphony Orchestra (where Sir Andrew is currently chief conductor). *Walküre* was a triumph for Sir Andrew at the 2017 Edinburgh International Festival. He has also earned acclaim for recent appearances with the Philharmonia Orchestra and the Detroit and Frankfurt Radio symphony orchestras. Former music director of Glyndebourne Festival Opera, Davis is also conductor laureate of the BBC Symphony Orchestra and the Toronto Symphony Orchestra (of which he is currently interim artistic director). Operatic successes include productions at many major companies, from the Metropolitan Opera, Covent Garden, and La Scala to the Bayreuth Festival and the leading houses of San Francisco, Munich, and Santa Fe. Davis has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, London, Berlin, Amsterdam, and Rotterdam. A vast discography documents his artistry, with recent releases including programs of Holst, Bliss, Finzi, and Elgar, and a 2015 recording of Handel's *Messiah* in Sir Andrew's own orchestration. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Endowed Chair.*



JEAN-PIERRE PONNELLE
(Original Director and Set and Costume Designer)
Previously at Lyric:
Ten productions since 1972,
most recently remountings
of *Don Pasquale* (2012/13);
La Cenerentola (2005/06);
Don Giovanni (1995/96).

The French director-designer (1932-1988) created his first production design in Hannover, Henze's *Boulevard Solitude* (world premiere). He made his directing debut with *Tristan und Isolde* in 1963 in Düsseldorf, thereafter designing and directing all his productions. Ponnelle made his international breakthrough with *The Barber of Seville* at the 1968 Salzburg Festival. His success led to a remarkable series of productions for La Scala, Covent Garden, the Metropolitan Opera, the major houses of San Francisco, Munich, and Zürich, and the festivals of Salzburg and Bayreuth. Among his greatest achievements were the three Monteverdi operas in Zürich; *Tristan*

for Bayreuth; the Mozart/da Ponte operas in Paris; the world premieres of Reimann's *Lear* and *Troades* in Munich; and three Rossini works at La Scala. Many of his productions have been remounted repeatedly worldwide, and he adapted many of them himself for video.



DAVID KNEUSS
(Revival Director)
Lyric debut

The American director recently completed his tenure at the Metropolitan Opera, where he served as executive stage director for 25 years and directed nearly 100 productions. Kneuss has also directed for the opera companies of San Francisco, Washington, D.C., Boston, Portland (Oregon), Bonn, Florence (Maggio Musicale Fiorentino), London (English National Opera), and the Hyogo Performing Arts Center (Nishinomya, Japan). His career-long association with Seiji Ozawa began with productions for the Boston Symphony Orchestra at Tanglewood, Boston's Symphony Hall, and Carnegie Hall. In Japan he has directed more than 30 productions for Ozawa's music festivals. He continues to create productions for the Ozawa Matsumoto Festival and the Ozawa Music Academy, where Kneuss is also artistic director. His production of *La Damnation de Faust* at Matsumoto Castle was the Saito Kinen Festival's first outdoor production and was seen by an audience of 5,000. His *Peter Grimes*, a joint venture between the Maggio Musicale Fiorentino and the Saito Kinen Festival, began at the Tanglewood Music Center (celebrating the 50th anniversary of the opera's American premiere) and was featured in the film *A Tale of Tanglewood*. Kneuss returns to the Met next spring to direct *Dialogues des Carmélites*, which will be an HD presentation.



CHRIS MARAVICH
(Lighting Designer)
Previously at Lyric:
Nine productions since
2014/15, most recently
I puritani, *Turandot*,
Rigoletto (all 2017/18).

The American lighting designer's work will be seen later this season in Lyric's production of *Il trovatore*. Currently the company's lighting director, Maravich served in the same position from 2006 to 2012 at San Francisco Opera, where he has created lighting for many productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il trittico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. He has collaborated on the lighting designs for *Doktor Faust* at Staatsoper Stuttgart, *Tannhäuser* for the Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. Maravich has

also designed lighting for Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances, and Opera San José.



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 chorus of *Damnation of Faust*, 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. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



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

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

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Idomeneo: The Realm of Love

By Martha C. Nussbaum

Idomeneo is Mozart's first mature opera, and it remains one of his most profound and musically satisfying. Although its premiere took place on January 27, 1781, just after the composer's 25th birthday, the opera provides one of Mozart's most searching explorations of some cherished Mozartean themes: the triumph of love over hatred, and of reconciliation and mercy over revenge and rigidity.

Unlike most of his best-loved works, it is an *opera seria*, with no admixture of comedy; and although it contains haunting stories of romantic and familial love, it is also a political opera, whose three acts all end with choral singing and with a statement about how the choices of the characters affect the political community. In both of these respects, it has strong links to *La clemenza di Tito*, one of Mozart's last two operas; but *Idomeneo's* libretto is far better written, and Mozart got a chance to write all of its music, including the recitatives, which time pressure prevented him from writing himself in the later work.

In 1780 Mozart and librettist Giambattista Varesco were commissioned by Karl Theodor, Elector of Bavaria, to write an opera for a court performance. Mozart seems to have had a key role in the choice of the subject. Varesco's libretto was based on a French drama by Antoine Danchet, which had already been turned into an opera by another composer in 1712. Many letters between Mozart and his father Leopold inform us about the opera's development. We learn that key roles were fitted to singers whom Mozart preferred, and that the libretto and music required, ultimately, many cuts in order to be suitable for the court performance.

The work premiered at the Cuvilliés Theater in Munich. Mozart was not happy with many of the cuts, and today the opera is typically performed virtually uncut. A second performance in Vienna in 1786 occasioned a major rewrite of some scenes, the restoration of many cuts, and a total recasting of the role of Idamante: sung by a castrato soprano at the premier, the role was adapted for a tenor in the Vienna version. Today most productions return to the original scoring, giving the role



(Above) Anton Raaff was Mozart's first *Idomeneo*. Matthew Polenzani sang the role at the Metropolitan Opera in 2017.

to a female mezzo-soprano. This permits the close harmonies in the Ilia-Idamante duet that are among the opera's most moving effects, and the exploration of Idamante's gender-atypical gentleness. Like Sesto in *Clemenza* and Cherubino in *The Marriage of Figaro*, he is a tender, loving type of male who eschews the common male competition for honor and domination (while still slaying the sea-serpent!), so it seems fitting, both dramatically and musically, that we honor through this casting Mozart's critique of traditional gender norms.

The founding theorists of opera, during the 17th century, were obsessed by the Greeks and the Romans and by the genre of tragedy, since they were attempting to wrest vocal music away from ecclesiastical control and to create a secular genre of music drama that allowed the fortunes of individual characters to take center stage (as they could not in religious choral music). They also appropriated the Greek tragic idea of a universe in which morality and justice do not

reign and individuals must wrestle with blind amoral forces, creating love and justice (if at all) from within themselves.

It is no surprise that Mozart followed this lead. Committed throughout his adult life to the Enlightenment ethos of the Freemasons, which replaced religious authority with secular ideas of brotherhood, equality, and freedom, Mozart clearly found in Greek and Roman sources the opportunity to create a political universe in which the gods are not moral, and in which human beings must take upon themselves the task of creating a decent political community. Choosing a story in which the gods demand a ridiculous and immoral sacrifice, he seems to present a critique of traditional religion (perhaps even alluding critically to the Abraham-Isaac story?).

But in keeping with his Masonic optimism about the power of human freedom and reason, the world of *Idomeneo* is not the Greek tragic universe of blind fate. The opera's universe is an ultimately untragic place in which people really can

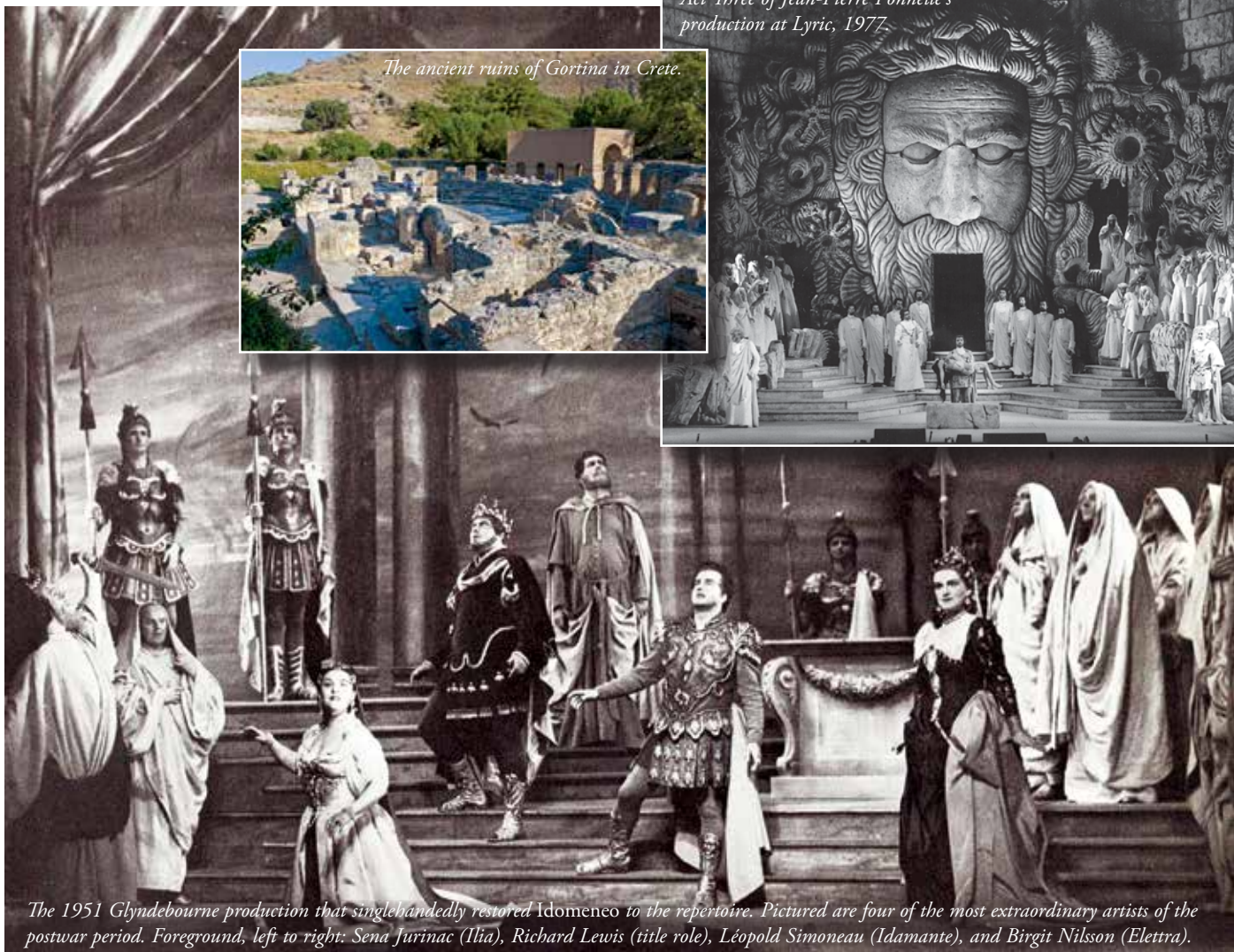
Act Three of Jean-Pierre Ponnelle's production at Lyric, 1977.



The ancient ruins of Gortina in Crete.



TONY ROMANO



The 1951 Glyndebourne production that singlehandedly restored *Idomeneo* to the repertoire. Pictured are four of the most extraordinary artists of the postwar period. Foreground, left to right: Sena Jurinac (*Iliia*), Richard Lewis (title role), Léopold Simoneau (*Idamante*), and Birgit Nilsson (*Elettra*).

chart their own course, and human reason proves capable of surmounting and replacing divine harshness.

The great 19th-century musicologist and critic Eduard Hanslick judged *Idomeneo* inferior to Mozart's more "Shakespearean" operas (his comparison), which, like Shakespeare's tragedies, contain a mixture of tragedy and comedy. Hanslick was short-sighted. Although it is true that *Idomeneo* has no comic scenes or characters, it is its own remarkable mixture – of tragedy with happy love story – and indeed a story that ends up subverting and rewriting the world of tragedy, bringing about peace and reconciliation on the political plane as well.

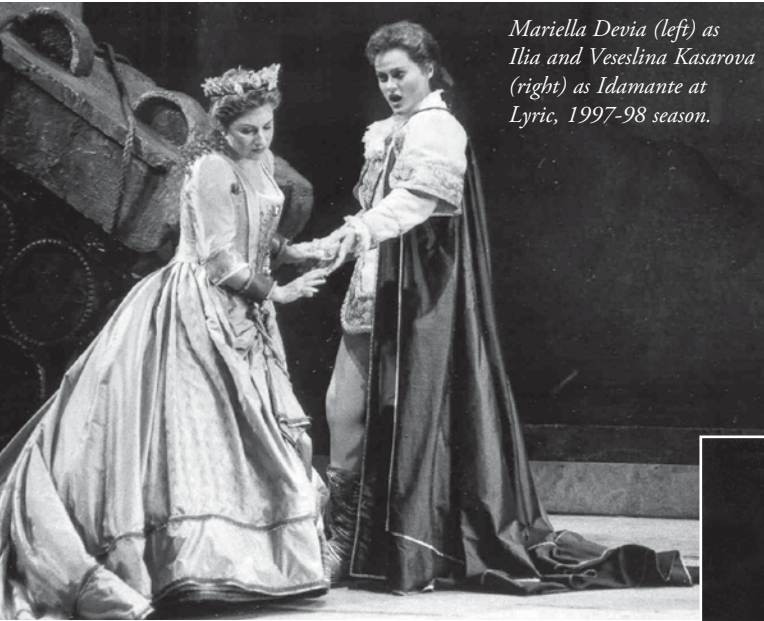
The opera is set in the aftermath of the bitter Trojan War, which, as Homer tells us, brought "thousandfold pains" even on the victorious Greeks, and more or less

wiped out the Trojans. Iliia, one of the last of the Trojan royal family, is a captive along with other prisoners, "bereft of father and brothers." Able at first to see the world only in terms of war and enmity, she feels at first a terrible conflict between her loyalty to her family and her love for the Greek prince Idamante. Quickly, however, the drama begins to reshape the world: Idamante has what we might call a more Mozartean view of loyalties, insisting that reconciliation can bring warring sides together in harmony and love. He frees the Trojan prisoners: "Now I will break their bonds and give them consolation." As the opera progresses, it is Idamante's capacity for love (soon joined by his father's) that propels the plot, bringing it ultimately to its happy conclusion.

The central conceit of the plot is Idomeneo's promise, in return for his rescue

from the storm, to sacrifice the first person he sees on landing, to the greedy god of the sea. Because that person is his beloved son, a terrible calamity seems in store. The sea-god's rigidity is depicted already in the overture – along, however, with a chromatic theme working against it, which we come to associate with human initiatives against cruel fate.

Greek tragedies sometimes have happy endings – Aristotle preferred this sort – but only by sheer luck, some intervening *deus ex machina*. In *Idomeneo*, by contrast, it is the evolving story of the power of love that prepares the way for the final scene. Idomeneo insists that his inner human nature rebels against the deed commanded by impersonal Nature. And all the human characters join in chorus to criticize the sea-god's behavior: "Abate your anger, your rigidity!" In a very un-Greek and rather Masonic denouement,

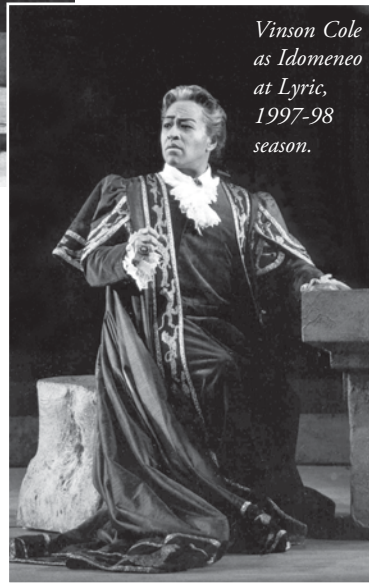


Mariella Devia (left) as Ilia and Veselina Kasarova (right) as Idamante at Lyric, 1997-98 season.

towering revenge arias “Tutte nel cor vi sento” (“In my heart I feel you all”), addressing the Furies, goddesses of revenge, and, near the opera’s end, “D’Oreste d’Ajace” (“Of Orestes and Ajax”), again referring to her internal Furies. And it was fitting to leave her isolated, because she isolates herself. She never changes, nor does she respond to any other character. In her single-minded dedication to vengeance and the Furies, in her renunciation of “love, mercy, and compassion,” she belongs to the old cruel world and refuses the lure of the new world. As she finishes her first aria, the ensuing music of the storm outside is very similar to the music she has just been singing about her insides – Mozart’s way of showing that she embodies the older world of cruelty and rigidity, untampered by tenderness or gentleness.

Elettra’s music is spectacular but ultimately solipsistic and hard,

even ugly. Her arias, both the early and the late, have a breathless character that a good singer will mimic (with, of course, supreme breath control!). Revenge, after all, takes your breath away. Retributive anger operates as the opposite of Ilia’s tender love, which extends itself in long breeze-like phrases. And in her final aria, sung after the Voice has announced the triumph of Love, Elettra simply sings herself to death. Singing of suicide (“Alecto’s torch brings me death...or a sword shall end my pain”), she verges on vocal collapse, with the ugly cackling pyrotechnics of the aria’s end. And then, done with the aria, she simply does collapse, in most productions and in Lyric’s – killed, apparently, by her own exhausting emotions of anger and hatred.



Vinson Cole as Idomeneo at Lyric, 1997-98 season.

Her collapse is sad, because Mozart lets us see that she does have a softer side. In her first aria we encounter a more delicate theme as she bids farewell to her former emotions of “love, mercy, and compassion.” And in Act Two, briefly, she sings an aria expressing love – before, disappointed, she reverts to a harsh retributivism.

Joseph Kerman, the author of *Opera as Drama*, says that Elettra is far from the center of the work, a peripheral character – and in a way this is true, but it does not show that she is irrelevant. Like the Queen of the Night in *The Magic Flute*, she is an antitype, the exemplar of an older realm with no reciprocity and no compassion, and what Mozart shows us is that this way of being in the world leads ultimately to exhaustion and burnout. Ilia and Idamante, by contrast, lead forward to personal and political regeneration and to happiness.

Martha C. Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics at The University of Chicago, has also taught at Harvard, Brown, and Oxford universities. Her recent book, Aging Thoughtfully: Conversations About Retirement, Romance, Wrinkles and Regret, appeared in 2017 and is co-authored with her colleague Saul Levmore. Her newest book, The Monarchy of Fear: A Philosopher Looks at Our Political Crisis, appeared in July 2018 from Simon and Schuster. In 2016 she received the Kyoto Prize in Arts and Philosophy.

the gods yield to the power of love and reason. A Voice (whose?) announces that “Love has triumphed!” and that the new political community will be ruled by a loving male-female duo, Ilia and Idamante (prefiguring the dual initiation of Pamina and Tamino at the end of *The Magic Flute*). Instead of a monarchy based upon fear, we have a new regime, based on freedom, flexibility, reciprocity, and love.

But how did we reach this point? Mozart’s subtle and original musical language shows us what the libretto itself could not, revealing what tenderness and flexibility can be and do. It is remarkable that in all of Mozart’s other major works there is no happy duet between two truly loving lovers. Either the lovers are in conflict (Susanna and Figaro, the Count and Countess), or they are ill-matched (Sesto and Vitellia) or the love is based upon deception (Don Giovanni and Zerlina, the two pairs of lovers in *Così fan tutte*). Ilia and Idamante are the exception. Idamante has been a tender peace-loving lover from the beginning; Ilia, who initially sees things in terms of implacable opposition between enemies, gradually comes to see the world his way, and in the beautiful “Zeffiretti lusinghieri” (“Gently caressing breezes”) that opens Act Three, her long, delicate phrases are musical caresses sent through the breeze to her lover. When he arrives, they sing the remarkable duet “S’io non moro a questi accenti” (“If I do not die at these words”), in which the two voices, in close-knit harmony, express the joy of trusting reciprocity looking forward to happiness: “Ah, our happiness overcomes the cruel anguish we have suffered. Our passion conquers all.” Although this unique duet precedes the yielding of the gods, it prefigures it, and its exemplary beauty causes it: love’s nature makes Nature yield.

Of equal importance is the opera’s delicate depiction of filial and paternal love, in the whole unfolding of the Idamante-Idomeneo relationship, and in Ilia’s gradual opening toward trust in her former enemy as a father, in the exquisite Act Two aria “Se il padre perdei” (“If I have lost my father”).

So far we have left out one of the major characters: Elettra, who has some of the opera’s most dramatic and dazzling music, in the two

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

Ask Roger



A Note About Director Jean-Pierre Ponnelle

The late Jean-Pierre Ponnelle (standing, left of center) in an *Idomeneo* rehearsal at Lyric, 1977.



The season at the Metropolitan Opera when *Idomeneo* was first to be presented was my fourth season with that company. I was given the great privilege and daunting task to assist the famous director/designer Jean-Pierre Ponnelle on this production. I didn't really know what to expect, but I was terror-stricken.

Ponnelle's reputation as a tyrant and perfectionist preceded him. Word was that he chose to design the sets and costumes for his productions because no designers could reflect his vision or tell the story he wanted to tell. At that time, few designers had his knowledge of historical period, and rarely did he find a designer who shared his impeccable taste and refined sense of style. His set designs derived from his knowledge of and approach to the great work he was undertaking, and his costumes demanded historical accuracy not only in appearance, but also in the way they were constructed. By example, before Ponnelle, women's period corsets were constructed with zippers. After him, historically accurate (boned) undergarments and corsets with laces became standard in all period clothing.

Jean-Pierre's approach to *Idomeneo* developed over time, and the version that arrived at the Met had been conceived in a tiny opera house in Zurich. There he first decided to set the Cretan story within a unit set, reminiscent of classical Greek and Roman architecture, in the style of Andrea Palladio, whose drawings and sketches reflected the quintessence of the High Renaissance. Inspired

by Palladio, the set's backdrops suggested the story's locations and complemented the look of decaying architecture. For the clothing, wigs and makeup, Ponnelle chose to reveal the characters' personalities through the inspiration of Mozart's 18th century.

Chain-smoking Gitanes and sipping glasses of fine Bordeaux incessantly, Jean-Pierre, a trained conductor, worked directly from the orchestra score, staging the characters by interpreting the musical themes as they jumped from the page.

The story of *Idomeneo* revolves around the title character's vow to Neptune, in which he agrees to sacrifice the first person he encounters on land in exchange for sparing his life during a raging storm at sea. Unfortunately, the person he meets is his son, Idamante, and the story's tragic conflict is set in motion. For Ponnelle, the omnipresence of Neptune in the story is visualized by an enormous head which dominates the stage, appears whenever the attention turns to this vengeful god, and eventually opens its eyes to finally grant *Idomeneo* forgiveness.

In rehearsal, Ponnelle was something to behold. Chain-smoking Gitanes and sipping glasses of fine Bordeaux incessantly, Jean-Pierre, a trained conductor, worked directly from the orchestra score, staging the characters by interpreting the musical themes as they jumped from the page. He staged and motivated the action as often from the music as from the spoken text.

Speaking fluent Italian, German, and French, he was able to nuance every word of the spoken/sung recitatives and speak to each artist always in his/her native tongue, therefore facilitating easy communication. Once established, Jean-Pierre demanded precision and expected repetition of staging to be exact.

Jean-Pierre often discovered gestures and movements in the slight pauses between musical phrases. He also motivated and built body language using musical accents. His chorus staging was highly choreographed and often the movement of musical phrases was approached as if like a dance. A stocky non-dancer by type, Jean-Pierre created staging at times that could have the frenzy of B ejart's *Bolero* or the lyricism and grace of Petipa's *Swan Lake*. To each dramatic situation, he demanded full involvement of body and mind.

To this day, I often refer to Ponnelle's ensemble and chorus staging as "Ponnelle Aerobics." The movements are always dramatically and musically motivated, precise in their detail and musicality, and above all, in execution they require the performers' full commitment. As an added bonus, performing his staging is energizing and fun!

After *Idomeneo* I also worked with Jean-Pierre on his productions of Rossini's *L'italiana in Algeri* and Massenet's *Manon*. I've extensively studied his *Cos  fan tutte*, *The Marriage of Figaro*, and *Falstaff* from videos, and I never cease to be amazed at his inventive original approach to these great works. Trained as an architect, conductor, set and costume designer, Jean-Pierre was always the ultimate expert when it came to creating opera productions. *Idomeneo* is one of his finest achievements.

Although a taskmaster, Jean-Pierre nevertheless had a wicked sense of humor and an abundantly infectious laugh. He loved every minute of his work and he adored working with artists. In most instances, he brought out the very best in the greatest singers of his generation. I like to think that Jean-Pierre brought out the very best in me as well.

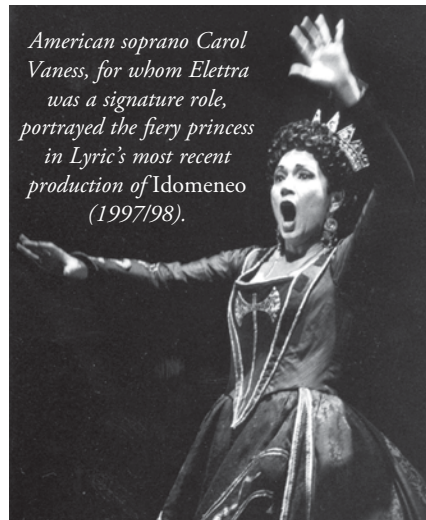
— David Kneuss
Revival Director, *Idomeneo*

Idomeneo: After the Curtain Falls

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

- Which moment in the opera was the most memorable, either musically or theatrically?
- Idamante, a man, is played by a female mezzo-soprano. What effect does that voice type, portraying this particular character, have on the music and the story?
- Do you think Idamante acted too impulsively when he released the Trojan prisoners?
- What does Idamante hope to prove by killing the sea monster?
- Why do you think Neptune decides to let Idomeneo's victim walk free?
- The principal characters are each faced with a dilemma – a choice between love for their country and love for an individual. Which characters find a compromise between these two choices?

American soprano Carol Vaness, for whom Elettra was a signature role, portrayed the fiery princess in Lyric's most recent production of Idomeneo (1997/98).



DAN RIST

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

CD

Anthony Rolfe Johnson, Anne Sofie von Otter, Sylvia McNair, Hillevi Martinpelto; English Baroque Soloists, Monteverdi Choir, cond. John Eliot Gardiner (Archiv)

Richard Croft, Bernarda Fink, Sunhae Im, Alex Penda; Freiburg Baroque Orchestra, Berlin Radio Chamber Choir, cond. René Jacobs (Harmonia Mundi)

Plácido Domingo, Cecilia Bartoli, Heidi Grant Murphy, Carol Vaness; Metropolitan Opera Orchestra and Chorus, cond. James Levine (DG)

(IN ENGLISH) Bruce Ford, Diana Montague, Rebecca Evans, Susan Patterson; Opera North Orchestra and Chorus, cond. David Parry (Chandos)

DVD

Luciano Pavarotti, Frederica von Stade, Ileana Cotrubas, Hildegard Behrens; Metropolitan Opera Orchestra and Chorus, cond. James Levine, dir. Jean-Pierre Ponnelle (DG)

Ramón Vargas, Magdalena Kožená, Ekaterina Siurina, Anja Harteros; Camerata Salzburg, Salzburg Bach Chorus, cond. Sir Roger Norrington, dir. Ursel and Karl-Ernst Herrmann

Philip Langridge, Jerry Hadley (Idamante as tenor rather than mezzo-soprano), Yvonne Kenny, Carol Vaness; London Philharmonic Orchestra, Glyndebourne Chorus, cond. Bernard Haitink, dir. Trevor Nunn

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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
Anne Bach*

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

Extra Musician

Keun-A Lee, *harpischord*

Stageband

David Inmon, *trumpet*
Kevin Hartman, *trumpet*
Gabby Webster, *horn*
Matthew Oliphant, *horn*
Reed Capshaw, *trombone*
Adam Moen, *trombone*
David Becker, *trombone*
Matthew Kibort, *timpani/*
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

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Soprano

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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 Shaddy

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

BACKSTAGE LIFE: Scott Wolfson

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

I am the associate technical director and this is my seventh year at Lyric. In my role, I am the project manager for all of the technical elements in our productions in a season. For a new show, that means taking the sketches and drawings the designers give us and figuring out the best way to bring them to life. We send a lot of our work to shops all around the world that help us create the set pieces, so I help oversee that process. For all shows new and old, we troubleshoot any issues that might come up during the summer tech process, and I work with the design teams directly while we make changes, take notes, and decide how the scenery should be used. Another important element of my job is making sure all of our production scenery for our different shows can fit and coexist together backstage.



limitations we have in place here at Lyric can be challenging. It can also be tough to get scenery elements for multiple shows to exist harmoniously together. Sometimes we might have two shows running at the same time that have large scenery elements or that need the exact same overhead space. We tend to solve that problem using different technology, but juggling it all is like working on a really complex puzzle.

What keeps you committed to the work you do?

It might sound like a cliché, but seeing everything come together after putting in a lot of hard work on a production is what keeps me committed. We sometimes work on a show for 18-24 months, so to see the fruits of your labor, when the curtain finally goes up and everything runs smoothly, makes it all worth it.

What led you to work at Lyric?

In undergraduate and graduate school, I studied theater technology. During that time I worked on a few different opera productions, so that gave me a great foundation for what I do now. Right after graduate school, I heard that Lyric was looking to hire a technical assistant. I applied and interviewed, and was lucky enough to be hired for the job. Knowing the scale of the productions Lyric puts on and the level of talent they attract was a huge draw for me. I'm also a big architecture nerd, so just working in this building was incredible in and of itself.

What's a typical day like for you?

I'm an early person, so I like to arrive before the stagehands to get a good mental handle of what our team will be doing each day. Once they get in, I'm answering questions, compiling materials (metals, carpentry tools, rigging supplies), and generally figuring out how all of the scenery pieces can work together. In the summer, we work with the design teams and make a lot of changes to the sets, reimagine scenic elements, and put a plan in place to maintain them. After that, I work with our shops to build everything and make sure we have what the designers need by the time they return for the official rehearsals. From the rehearsal process up until the show's opening, I'm working to make sure everything is running as it should, and getting final touches in place for each production.

What's the most challenging aspect of your job?

Finding a balance between what the designers want and the physical

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

The amount of physical running around I do to ensure things run smoothly. Many times I'm going from the lower-level basement up to the 12th floor over and over again to try to get different things to mesh together. For instance, the lift from the basement might need to line up with something being flown in from our grid, which is 150 feet up. Putting an office tower around an opera house makes getting from place to place a little difficult. It can often mean you're running outside, going up and down multiple freight elevators, or sprinting up flights of stairs. I definitely get a good work out in!

Favorite Lyric moment?

A highlight was getting to see the backdrops being painted for the *Ring* cycle. Everything we do here is on a large scale, but those drops are so large (50 x 76 feet), the paint shop had to rent a soundstage in Cardiff, Wales, just to lay them out. It was one of those moments where the *grandness* of what we do really sank in... to see ten painters walking around barefoot painting this massive sunset was really remarkable.

Beyond opera, what are your other passions?

My job requires me to be inside a lot, so in my free time I enjoy spending time outdoors. I escape to Colorado when I can, and I also like biking and reading near the lake. As I've gotten older and busier, sometimes doing nothing feels better than doing something. But I do like seeing stand-up comedy when I get the chance.

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
Ricardo José Rivera
Artur Ruciński
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 Sâmpetrean
Roberto Tagliavini

Dancers

Django Allegretti
Jaime Borkan
Kristian Brooks
Jourdan Epstein
Andrew Harper
Joseph A. Hernandez
Demetrius McClendon
Antonio Montalvo
Jimi Loc Nguyen
Ela Olarte
Andrea Pugliese
Michelle Reid
Jaqueline Stewart
Luis Vazquez
Benjamin Holliday Wardell

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
Francis Rizzo
Colin Ure



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



TONY ROMANO

*Idomeneo at Lyric, 1977:
the title character (Eric Tappy) in a dramatic moment with his son,
Idamante (Maria Ewing).*

Lyric

Mary Patricia Gannon: *Musically Inspired*

The Gannon household was always full of music. “My parents loved big band music on the radio, and of course they loved Ed Sullivan,” Mary Pat recalls. “That was required viewing on Sunday nights because there were so many different kinds of performers on the show.” Mary Pat and her three siblings all studied piano, played in the school band, and sang in the school chorus. For her part, Mary Pat played trumpet and guitar, and took voice lessons, which led her to begin her college studies as music major.

In an admirable display of self-awareness that complements her down-to-earth personality, Mary Pat abandoned her aspirations to become a classical singer midway through college in favor of a degree in political science. “Another career you can’t really make money in,” she joked. “I decided I wasn’t talented enough to become a successful performer, but I continued to appreciate music. I took a humanities course in which the curriculum blended all current events in the eighteenth and nineteenth centuries, so we knew what was happening politically, how that affected arts and literature, and how they all played together. One of our assignments was to see a live opera, and so my first opera was *Madame Butterfly*. That, I think, was a very fine start.”

Mary Pat’s second area of study blossomed into a successful career in politics which, after working on a number of local campaigns, landed her in Mayor Harold Washington’s press office. She was able to satiate her musical appetite thanks in large part to the two thriving classical music radio stations Chicago had to offer. “Opera wasn’t really on my radar at that time. I did go to a few performances, but by and large, it was not really affordable for me.”

Some years later, Mary Pat was invited to a night out at Lyric: dinner in the Graham Room, box seats, and Verdi’s grand *Aida* onstage. “I was totally overwhelmed and hooked, and I started subscribing. At first I had two seats and would take different friends with me to each opera. My friends all loved it so much that I went from two seats to four seats. Then I realized that it was inconvenient to have dinner elsewhere, so I gave a donation in order to use the Graham Room; that of course was a flag on the field for [Lyric’s senior philanthropic advisor] Mary Selander, who was my neighbor.”



DAN REST

As a result of Mary’s invitation, Mary Pat joined the Guild Board of Directors, whose major projects at that time included the Guild Board Backstage Tours. “It was through working on the Backstage Tours that I really learned to appreciate all of the incredible detail that goes into every minute of every production. From the wigs to the makeup to the costumes to the lighting... That you don’t use anything except natural fabrics in the costumes because the light would reflect off nylon or rayon. The attention to detail was amazing to me.”

Now serving on the Board of Directors and Ryan Opera Center Board, Mary Pat is more in tune with what is going on from an administrative perspective. “Learning about Lyric’s business operation has been equally fascinating. I very much appreciate being involved with the Ryan Opera Center because I recognize that everyone who is accepted has just been given a unique and powerful gift, and it is a pleasure to see young people working toward their dream and being helped in a major way by our professionals.”

Mary Pat has served on the Lyric Unlimited Committee since that committee’s inception in 2013. “I’m very fortunate to be part of Lyric Unlimited because that, in many ways, is the future of opera. If you go into a family home now, you don’t find a piano in the living room. When I was growing up, everyone had a piano in the living room. Music was a part of our lives. Through Lyric Unlimited, we are reaching out to kids; we’re reaching out to different audiences who may not have experience with opera. I just think it’s a wonderful initiative, and I hope we can continue to expand on it.”

Entrenched as she is in Lyric’s volunteer and donor community, Mary Pat’s favorite thing to do each year is to attend one of the Lyric Signature Luncheons. “I find the luncheons terrific because you have a chance to meet the cast, crew, and Lyric staff who make the productions possible. One of my most memorable experiences was when I was seated with Deborah Voigt, who, in finding out my friend and I would be seeing her onstage the following night, invited us to visit her backstage afterward, which we did. That’s the kind of opportunity you get when you become involved with Lyric, and I would encourage everyone to become a donor so they can get invited to one.”

Through her many years of active involvement, Mary Pat has given generously to Lyric’s Annual Campaign, supported the Breaking New Ground campaign, and made special gifts to the Ryan Opera Center and Lyric Unlimited presentations of *Fellow Travelers* and *El Pasado Nunca Se Termina*. She has also provided for Lyric’s future in her estate plan. When asked what motivates her to support Lyric financially, she says, “I believe that music, and all of the arts, are very critical to our society. It teaches us appreciation for others as they perform; it gives us the opportunity to enjoy something outside of our day to day lives. If we did not have Lyric, or CSO, or the many fine institutions that we have in Chicago, we would be so much poorer for that. Because I am fortunate enough to be able to make a gift, I want to ensure that Lyric is there for other people going forward.”

— Meaghan Stainback

Lyric

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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* and this season's production of *La traviata*. 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.

KIRKLAND & ELLIS



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.



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."



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.



Jana R. Schreuder

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.

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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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 Director	The Ryan Opera Center Board
Ryan Opera Center Music Director	Edgar D. Jannotta Family

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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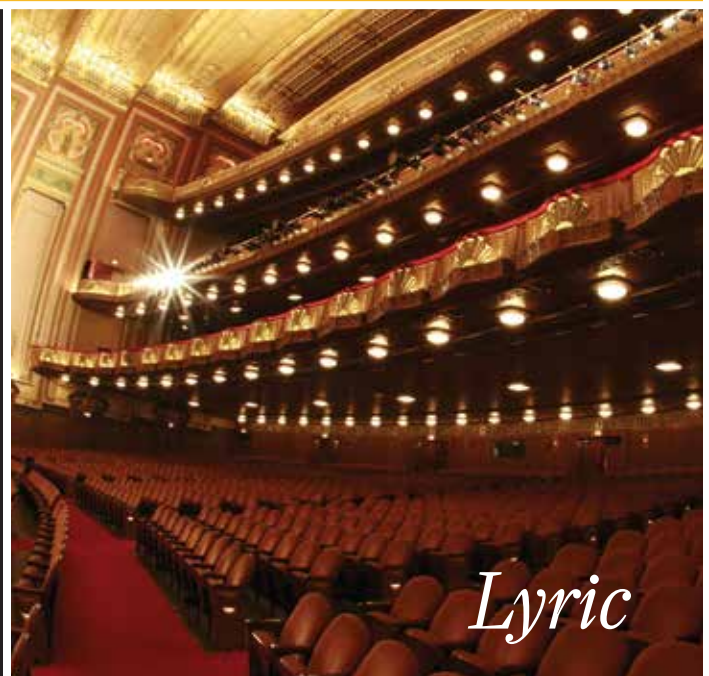
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Last season, during the second of his two years with the Ryan Opera Center, baritone Emmett O'Hanlon (left) played Wagner in Faust with bass-baritone Christian Van Horn (right), an alumnus of the program, as Méphistophélès.

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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.

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



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The Lyric Opera House is accessible to persons with physical disabilities, with elevator service to all floors except the Opera Club. The Ardis Krainik Theatre contains seating that is accessible to persons in wheelchairs, as well as seats with removable armrests. The Lyric Opera House has automatic door-openers on exterior doors, and accessible drinking fountains and public telephones. A TTY phone is available in the Box Office for outgoing calls only.



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



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