



Lyric Opera of Chicago  
2014/15 Season Annual Report

*Lyric*



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Sonia Florian accepts the Carol Fox Award at the 2014/15 Board of Directors Annual Meeting.

Front Cover: Mariusz Kwiecień and Marina Rebeka in *Don Giovanni*.

Back Cover: *The Passenger*

Photography: Michael Brosilow, Andrew Cioffi, Robert Kusel, Dan Rest, Todd Rosenberg, Jaclyn Simpson, and Cory Weaver.



*Lyric's Board of Directors and management are working diligently to build on the achievements of the past and to ensure a successful and vibrant future for our company.*



*Richard P. Kiphart*

**Richard P. Kiphart**, Chairman of the Board, Interim President, and Chief Executive Officer

At the start of the 2014/15 season, Kenneth G. Pigott was in his fourth year as President of Lyric's Board of Directors. All of us were stunned and profoundly saddened by Ken's sudden death on February 13, 2015. When I agreed to reassume the position of Interim President and CEO in addition to my position as Chairman of the Board for the duration of the season, I did so with a heavy heart, but with the desire to see through to fruition numerous projects which Ken and the entire Lyric Board had embarked.

Wisdom, commitment, dedication, and generosity made Ken an exceptional Board leader. Those qualities were combined with an extraordinary passion for and knowledge of the art form of opera. Ken embraced both emotionally and intellectually Lyric's absolute commitment to world-class excellence. It would be impossible to overstate his contribution to our organization. The company's highest honor, the Carol Fox Award, was bestowed on revered member of the Executive Committee Sonia Florian, director of the NIB Foundation, and on Ken posthumously, at the 2015 Annual Meeting. As a tribute to the extraordinary contribution Ken made to the institution in so many ways, the stage of the Ardis Krainik Theatre has been renamed in perpetuity The Ken Pigott Stage, ensuring that Ken's presence will be felt forever at Lyric.

Ken was instrumental in the development of our new strategic plan, *Breaking New Ground*. This was the result of a strategic planning process to help Lyric achieve continued excellence, relevance, and fiscal responsibility. Key building blocks were the appointments of Renée Fleming as Creative Consultant in 2010, Anthony Freud as General Director in 2011, and the extension of Sir Andrew Davis's contract as Music Director in 2012 through 2020. Each brought an extraordinary set of new assets and points of view to layer upon Lyric's rich history.

Excitement and momentum were palpable under the inspired leadership of Anthony and Sir Andrew, and with Renée's vital and ongoing magic touch. The entire company demonstrated Lyric's dedication to producing artistic excellence onstage, from the renowned principal artists to our extraordinary orchestra and chorus.

At the same time, Lyric became more relevant and meaningful to the vast Chicago community through Lyric Unlimited, which had another dynamic season, broadening our demographic through inventive programming that speaks to new audiences. Those audiences are not only becoming larger, they are becoming more diverse. This is an integral part of our mission.

The American Musical Theater Initiative continues to be a vital part of the plan that gives us the opportunity to showcase iconic works in grand Lyric Opera fashion. In doing so, we are broadening the company's fan base by attracting large and new audiences. We were thrilled by a spectacular new production of *Carousel*. It's particularly exciting—and gratifying—to note that more than half of the *Carousel* ticket-buyers were experiencing Lyric for the *first* time.

The number of subscribers grew, responding to great performances and an appealing repertoire. We are working hard to maintain and grow subscribers, particularly in today's challenging business environment when so many of our sister companies are also experiencing a contraction in audiences.

Our donor base also expanded. The annual fundraising campaign was highly successful, exceeding the \$25.4 million goal thanks to the generosity of the Lyric Opera family. The sensational proceeds for the 60th Anniversary Concert and Diamond Ball and the 2015 Wine Auction reached an all-time high. Special thanks to the Lyric Women's Board for their extraordinary effort!

Ongoing financial sustainability is, of course, essential to Lyric's future. The company's *Breaking New Ground* campaign is supporting the strategic initiatives we have put in place and adopted as integral to our mission. While building the endowment to a level representing best practices, we must at the same time modernize Lyric's stage and equipment; update media, marketing, and audience development programs; produce new and revived major productions of the highest caliber; and strengthen the balance sheet. We have made tremendous progress in the campaign in the past two years, having received broad-based and generous support from our Board of Directors and extended donor family.

Lyric's Board and management are working diligently to build on the achievements of the past and to ensure a successful and vibrant future for our company. The entire company displays a dedication to embracing the priorities laid out in Lyric's strategic plan. It is paramount to Lyric's success that we continue to function in a fiscally responsible manner that maximizes our ability to create and produce great art.

It is an honor and a privilege to work closely with Lyric's incredible Board of Directors, whose leadership, dedication, and expertise are exceptional. Special thanks to Lester Crown, Chairman of the Executive Committee for 39 years, and the entire Executive Committee; President-Elect David Ormesher, who is extremely qualified to serve as our next leader; and Vice Presidents James L. Alexander, Shirley W. Ryan, and William C. Vance, Secretary Donna Van Eekeren, Treasurer Paul Carbone as well as committee chairs James L. Alexander (Production Sponsorship), Marion Cameron (Investment), John W. Oleniczak (Audit), Paul Carbone (Finance), Eric S. Smith (Lyric Unlimited), Brent Gledhill (Innovation), Ruth Ann Gillis (Compensation), and Marsha Cruzan (Civic Engagement) for their hard work and endless dedication. Our gratitude goes to Craig C. Martin and Jenner & Block for their counsel and pro bono services throughout the year. Lyric's solid reputation is due in large part to the dedication, generosity, and leadership from its steadfast Board of Directors, and all six volunteer boards.



*Thanks to Sir Andrew Davis, Creative Consultant Renée Fleming, the Lyric staff, and everyone contributing to our productions, as well as our extraordinary volunteer boards, all of us will recall the 60th Anniversary season with joy and gratitude for many years to come.*



**Anthony Freud**  
General Director

Lyric Opera of Chicago celebrated its 60th Anniversary in 2014/15 with a season that any major international opera company would envy. It acknowledged our past while savoring our present and looking forward to an exciting future. It was a joy for me to work with music director Sir Andrew Davis in presenting the season to our devoted Lyric audience, who responded with great enthusiasm from first production to last.

Mozart's *Don Giovanni* has a special association with this company: we produced it for the legendary "calling card" performances in 1954, and half a century later it opened our 50th anniversary season. It was only fitting to launch our season-long celebration of Lyric's 60th anniversary by premiering a new production of this masterpiece. A wonderful preview was provided at the annual *Stars of Lyric Opera at Millennium Park* concert, which showcased the entire *Don Giovanni* cast. Mariusz Kwiecień starred in the title role, which he has made his own internationally. Among the other exceptional Mozartians collaborating with him onstage were Ana María Martínez, Marina Rebeka, and Kyle Ketelsen. The production, in a brilliant contemporary updating by Goodman Theatre artistic director Robert Falls, was superbly conducted by Sir Andrew, one of today's pre-eminent Mozart interpreters.

For only the second time in our history we were able to program *Capriccio*, the glorious final stage work of Richard Strauss. With this production, our desire to present Renée Fleming in one of her incomparable Strauss portrayals came to fruition at long last. Renée's radiant characterization of Countess Madeleine was the focal point of a stellar cast featuring Bo Skovhus, William Burden, Peter Rose, Audun Iversen (debut), and — in a welcome return to Lyric after 25 years — Anne Sofie von Otter. Sir Andrew's passion for this work resulted in luminous playing by the Lyric orchestra for a production lovingly directed by Peter McClintock.

After successes at The Metropolitan Opera and San Francisco Opera, Sir David McVicar's blazing production of Verdi's *Il Trovatore* returned to Lyric, where it had premiered in 2006.

Authoritatively conducted by Asher Fisch, it was strongly cast with artists who had all triumphed previously at Lyric: Yonghoon Lee, Stephanie Blythe, Andrea Sivistrelli, and two Ryan Opera Center alumni who now enjoy impressive international careers — Amber Wagner and Quinn Kelsey.

Audiences in 2008 were so enthralled by Francesca Zambello's production of the Gershwin's *Porgy and Bess* that its return engagement was assured. Joining conductor Ward Stare were an unforgettable couple, Eric Owens and Adina Aaron (debut), who broke all hearts in the title roles. Memorable, too, were Eric Greene and Jermaine Smith from the 2008 cast, as well as a current member of Lyric's Ryan Opera Center Ensemble, Hlengiwe Mkhwanazi (debut).

Certain works await revival on Lyric's stage until the company can engage the right protagonist. One of those works, *Anna Bolena*, previously heard here in only one season (1985, with Dame Joan Sutherland), returned starring Sondra Radvanovsky, who in recent years has made a specialty of the title role. In a thought-provoking production by Kevin Newbury, we welcomed back Jamie Barton and John Relyea while also presenting the Lyric debuts of Bryan Hymel and conductor Patrick Summers.

After his magnificent *Parsifal* at Lyric (2013/14), director John Caird returned with a riveting staging of Puccini's *Tosca*. Lyric's revival boasted a debuting conductor, Dmitri Jurowski, and two casts of internationally celebrated artists, each closely associated with this opera: Tatiana Serjan/Hui He, Brian Jagde/Jorge de León, and Evgeny Nikitin/Mark Delavan.

Wagner's *Tannhäuser* brought back to the Lyric stage a work unheard here since the 1988/89 season. As with *Anna Bolena*, we waited for a singer who could truly command the central role. We were fortunate indeed in the performance of Johan Botha, widely regarded as today's most successful *Tannhäuser*. Joining him in Tim Albery's profoundly moving production were Amber Wagner, Gerald Finley, Michaela Schuster, and John Relyea. This quintet of principals provided a feast of thrilling singing, matched by the Lyric orchestra and chorus led by Sir Andrew in his first *Tannhäuser*.



All of us at Lyric were immensely gratified by the critical and public acclaim accorded the company premiere of Weinberg's *The Passenger*. This musically and dramatically stunning work, which had languished unperformed until as recently as 2010, was based on a novel by Holocaust survivor Zofia Posmysz. Her visit to Chicago for this production made the final rehearsals and the opening-night performance doubly memorable. The extraordinarily dedicated ensemble onstage—headed by Amanda Majeski, Daveda Karanas, and Brandon Jovanovich—gave heart and soul to David Pountney's magnificent production, as did Sir Andrew on the podium.

Following the opera season was the much-praised third installment of Lyric's American Musical Theater Initiative, Rodgers and Hammerstein's *Carousel*. The exceptionally talented artistic team—conductor David Chase, director Rob Ashford, and designers Paolo Ventura, Catherine Zuber, and Neil Austin—created a magical production. Onstage was a coming-together of major figures from Broadway (Steven Pasquale, Laura Osnes, Jenn Gambatese), film (Tony Roberts), and opera (Denyce Graves).

Our 60th Anniversary was celebrated in a dazzling gala on November 1, hosted by the marvelous Jane Lynch. Onstage were such renowned artists as Stephanie Blythe, Renée Fleming, Christine Goerke, Susan Graham, Ana María Martínez, Marina Rebeka, Amber Wagner, Johan Botha, Quinn Kelsey, Mariusz Kwiecień, and Eric Owens, with Sir Andrew conducting. In addition, the evening featured appearances by jazz legend Ramsey Lewis, the Ryan Opera Center Ensemble, and performers from The Second City.

Also highlighting the season were two other special events: the world premiere of Lyric's second mariachi opera, *El Pasado Nunca Se Termina (The Past Is Never Finished)* by Pepe Martínez and Leonard Foglia, which elicited enormous enthusiasm for performances at Lyric as well as in Pilsen and Waukegan; and the second Lyric recital by Lang Lang, one of the world's most gifted and charismatic pianists.



Amanda Majeski, Daveda Karanas, and Brandon Jovanovich in *The Passenger*.

This message would not be complete without my paying tribute to Ken Pigott, our remarkable president, who died unexpectedly on February 13, 2015. Collaborating with Ken was one of my greatest pleasures at Lyric. I will miss his brilliance, his imagination, his enthusiasm for opera, and his devotion to the company more than I can say. I am very grateful to Dick Kiphart for returning to his position of President and CEO on an interim basis while remaining Chairman.

I would like to express my gratitude to Sir Andrew Davis, Creative Consultant Renée Fleming, the Lyric staff, and everyone contributing to our productions—both onstage and backstage—as well as to our extraordinarily hardworking volunteer boards and, of course, to the entire Lyric audience. I know all of us will recall the 60th Anniversary season with joy and gratitude for many years to come.



*It is an honor and a privilege to be a part of Lyric Opera of Chicago's 60th Anniversary Season as its Creative Consultant.*

I made my Lyric debut in 1993 singing the title role in Carlisle Floyd's *Susannah*, and as this great company celebrated its 60th Anniversary, I was thrilled to be part of this wonderful milestone.

To celebrate this auspicious occasion, on Saturday, November 1, 2014, I joined my friend, Emmy and Golden Globe Award winner Jane Lynch (*Glee*, *Hollywood Game Night*), who served as the master of ceremonies for the 60th Anniversary Concert, with a galaxy of stars and the matchless Lyric Opera Chorus and Orchestra. I loved singing "Somewhere Over the Rainbow" with jazz legend Ramsey Lewis, and sharing the stage with the hilarious cast of *The Second City*, for an evening that celebrated Lyric's pre-eminent place among the astounding riches of Chicago's cultural life.

Leading up to the anniversary gala, it was a pleasure to be at Lyric singing Countess Madeleine in Richard Strauss's *Capriccio*, one of my favorite roles (my ninth at Lyric). As always at Lyric, we had a world-class cast, which included Bo Skovhus, Anne Sofie Von Otter, Peter Rose, and William Burden, and Sir Andrew Davis conducted the Lyric Opera Orchestra.

As part of my role with Lyric, I have the opportunity to help develop the next generation of opera lovers. On every trip to Chicago, I try to incorporate a visit with the Lyric Young Professionals. I have also worked with students at local music schools. These talented young individuals are the future, and I enjoy sharing my love for music with them. To insure that arts education is part of the Chicago Public Schools curriculum, I have helped launch and promote the CPS Arts Education Plan, in collaboration with Mayor Emanuel, Yo-Yo Ma, and Damien Woetzel and beyond.

Another rewarding role for me is that of Advisor to the Ryan Opera Center. This top-notch training program nurtures young artists on the verge of major careers, and this is where we will find the new stars who will keep audiences coming to the opera house.

On a sorrowful note, I was deeply saddened by the loss of Ken Pigott, who was my mentor, cheerleader, and hero. Ken was a rarity among heads of major cultural institutions, with an abiding love for the art form, inexhaustible creativity and energy, and absolute dedication to making Lyric Opera of Chicago the great North American opera company of the 21st century.

Finally, I'd like to express my sincerest gratitude to the "Renée Brigade" for their continued, generous support in making my role at Lyric possible.



A handwritten signature in black ink that reads "Renée Fleming".

**Renée Fleming**  
Creative Consultant



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Renée Fleming coaches Ryan Opera Center Ensemble member Laura Wilde at a master class.  
Renée Fleming performs with Ramsey Lewis at Lyric's 60th Anniversary Concert.



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**Stars of Lyric Opera at Millennium Park**

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New Lyric Opera production generously made possible by **Mr. & Mrs. Dietrich M. Gross**, the **Abbott Fund**, **Randy L. and Melvin R. Berlin**, **Mr. and Mrs. Ronald Gidwitz**, and **The Negaunee Foundation**.

## Strauss's *Capriccio*

Lyric Opera presentation generously made possible by an **Anonymous Donor**, **Mr. and Mrs. J. Thomas Hurvis**, **Nancy W. Knowles**, and **Margot and Josef Lakonishok**.

## Verdi's *Il Trovatore*

Lyric Opera Production generously made possible by an **Anonymous Donor**, **Julie and Roger Baskes**, the **Howard Family Foundation**, and the **Mazza Foundation**.

## The Gershwins' *Porgy and Bess*

This Lyric Opera presentation's generous sponsors are the **Elizabeth Morse Genius Charitable Trust**, **The Elizabeth Morse Charitable Trust**, **Cherryl T. Thomas and Ardmore Associates**, **Roberta L. and Robert J. Washlow**, and the **National Endowment for the Arts**

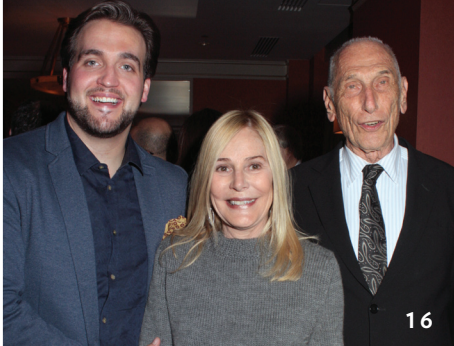


- 1 Melvin and Randy Berlin
- 2 Ron and Christina Gidwitz
- 3 Dietrich Gross with Ana María Martínez
- 4 David Pountney, Susan and Richard Kiphart
- 5 Guests of Adam Mickiewicz Institute

- 6 Brandon Jovanovich with Dan Fischel and Sylvia Neil
- 7 David Carpenter, Zofia Posmysz, and Orit Carpenter
- 8 Amanda Majeski and Brenda Shapiro
- 9 J'Nai Bridges, Fern and Manfred Steinfeld
- 10 Cherryl T. Thomas and Eric Owens

- 11 Curtis Drayer, Ward Stare, and James L. Alexander
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### Donizetti's *Anna Bolena*

Lyric Opera's coproduction generously made possible by **The Monument Trust (UK)** and the **Donna Van Eekeren Foundation**.

### Puccini's *Tosca*

Lyric Opera coproduction generously made possible by the **Harris Family Foundation**, **Marlys A. Beider**, **Stefan Edlis** and **Gael Neeson**, **ITW**, and **Mr. and Mrs. Michael Polsky**

### Wagner's *Tannhäuser*

Lyric Opera presentation generously made possible by an **Anonymous Donor**, the **NIB Foundation**, and **Marion A. Cameron**.

### Weinberg's *The Passenger*

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### Rodgers & Hammerstein's *Carousel*

New production generously made possible by **The Negaunee Foundation**, **The Davee Foundation**, **Robert S. and Susan E. Morrison**, **Mr. and Mrs. J. Christopher Reyes**, **Liz Stiffel**, **Mrs. Herbert A. Vance** and **Mr. and Mrs. William C. Vance**, **Jim and Vicki Mills/ Jon and Lois Mills**.

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17 Pam Szokol, William Szokol, Kathy Harris, Kim Szokol, and Joe Szokol  
18 Joseph Tyler, Brenda Russell, Maria Green, Evgeny Nikitin, Adele Martel, and Roland Martel  
19 Tanya and Michael Polsky with Tatiana Serjan  
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21 Roger Baskes, Yonghoon Lee, and Julie Baskes  
22 Joseph Rubinelli, Jane Rubinelli, Nick Lavezzorio, Liz Lavezzorio, William Schneidwind, Joan Schneidwind, and Michael Minieka  
23 Stewart Grimshaw, Jamie Barton, and Kevin Newbury  
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26 Renée Fleming with Margot and Josef Lakonishok  
27 Wendy Whiteside, Jim Dugdale, Rose Dugdale, Charlotte D'Amboise, Linda Grannon, Jenn Gambatase, Craig Grannon, Ann Murray, and Mike Hurbtise  
28 Steven Pasquale and the Morrison family  
29 Denyce Graves, Richard Colburn, and Tony Roberts  
30 Abigail Simon, Laura Osnes, and Liz Stiffel



NEW LYRIC OPERA PRODUCTION

# Don Giovanni

By: Wolfgang Amadeus Mozart  
(In Italian with projected English titles)



Cast of *Don Giovanni*.



Mariusz Kwiecień and Andriana Chuchman

Conductor: Sir Andrew Davis  
Director: Robert Falls  
Assistant Director: Matthew Ozawa  
Set Designer: Walt Spangler  
Costume Designer: Ana Kuzmanic  
Lighting Designer: Duane Schuler  
Chorus Master: Michael Black  
Choreographer: August Tye  
Wig and Makeup Designer: Sarah Hatten

**Cast** (in order of vocal appearance):  
Kyle Ketelsen, Marina Rebeka, Mariusz Kwiecień/Richard Ollarsaba (Oct. 8),  
Andrea Silvestrelli, Antonio Poli, Ana María Martínez, Andriana Chuchman,  
Michael Sumuel

**10 Performances:**  
Sept. 27, 30; Oct. 2, 5, 8, 11, 14, 17, 24, 29.

*“[Robert] Falls’s fast-moving staging has an eye for the opera’s comedy and even more for its sexuality...”*

— George Loomis, *Financial Times*

*“Mariusz Kwiecień inhabited his signature role with rich baritone aplomb, throwing himself into Giovanni’s athleticism in this staging with enough volatile, sinister charm to rivet the audience’s attention.”*

— John von Rhein, *Chicago Tribune*

New Lyric Opera  
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# Capriccio

By: Richard Strauss  
(In German with projected English titles)



Audun Iversen, Renée Fleming, and William Burden



Renée Fleming

Conductor: Sir Andrew Davis  
Original Director: John Cox  
Revival Director: Peter McClintock  
Set Designer: Mauro Pagano  
Costume Designer and Interior Décor: Robert Perdziola  
Lighting Designer: Duane Schuler  
Choreographer: Val Caniparoli  
Ballet Mistress: August Tye  
Wigmaster and Makeup Designer: Sarah Hatten  
Assistant Director: Elise Sandell

Production owned by The Metropolitan Opera

**Cast** (in order of vocal appearance):

William Burden, Audun Iversen, Peter Rose/David Govertsen (Oct. 15), Renée Fleming, Bo Skovhus, Anne Sofie von Otter, Juan José de León, Emily Birsan, Matthew DiBattista, Jesse Donner, Anthony Clark Evans, John Irvin, Jonathan Johnson, Will Liverman, Richard Ollarsaba/Kenneth Nichols (Oct. 15), Bradley Smoak, David Govertsen/Richard Ollarsaba (Oct. 15), Keith Jameson

**7 Performances:**

Oct. 6, 9, 12, 15, 22, 25, 28.

*“From start to finish, [Renée] Fleming allowed the audience to enter into the drama, combining phrasing, intonation, and tone in a persuasive interpretation, before the finesse of her concluding monologue.”*

—James L. Zychowicz, *Seen and Heard International*

*“Highly recommended... Andrew Davis, always a superb Strauss conductor, and the Lyric Orchestra may have outdone themselves...”*

—Andrew Patner, *Chicago Sun-Times*

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# Il Trovatore

By: Giuseppe Verdi  
(In Italian with projected English titles)



The anvil chorus of *Il Trovatore*



Yonghoon Lee and Stephanie Blythe

Conductor: Asher Fisch  
Original Director: Sir David McVicar  
Revival Director and Choreographer: Leah Hausman  
Set Designer: Charles Edwards  
Costume Designer: Brigitte Reiffenstuel  
Lighting by: Jennifer Tipton  
Chorus Master: Michael Black  
Wigmaster and Makeup Designer: Sarah Hatten  
Assistant Director: Elise Sandell

**Cast** (in order of vocal appearance):  
Andrea Silvestrelli, J’Nai Bridges, Amber Wagner, Quinn Kelsey,  
Yonghoon Lee, Stephanie Blythe, Kenneth Nichols, Timothy Bradley,  
Jonathan Johnson

**8 Performances:**  
Oct. 27; Nov. 5, 9, 12, 15, 18, 21, 29.

*“Everything that opera lovers dream of encountering onstage... Tall, slim and handsome, Lee unleashed his agile tenor with youthful ardor... [Stephanie Blythe’s] big, rich mezzo-soprano combined both ringing clarity and smoky depths...”*

—Wynne Delacoma, *Chicago Sun-Times*

*“Amber Wagner spun reams of gorgeous, creamy tone... [Quinn] Kelsey has now fully graduated into the leading Verdi baritone roles he was clearly born to sing.”*

—Mark Thomas Ketterson, *Chicago Tribune*

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# Porgy and Bess

By: George Gershwin, DuBose and Dorothy Heyward, and Ira Gershwin



Cast of *Porgy and Bess*



Eric Owens and Adina Aaron

Conductor: Ward Stare  
Director: Francesca Zambello  
Assistant Director: Garnett Bruce  
Set Designer: Peter J. Davison  
Costume Designer: Paul Tazewell  
Lighting Designer: Mark McCullough  
Chorus Master: Michael Black  
Choreographer and Associate Director: Denni Sayers  
Ballet Mistress: August Tye  
Wigmaster and Makeup Designer: Sarah Hatten

Production originally created for Washington National Opera

**Cast** (in order of vocal appearance):

Hlengiwe Mkhwanazi, Chase Taylor, Jermaine Smith, Norman Garrett, Karen Slack, Bernard Holcomb, Earl Hazell, Curtis Bannister, Veronica Chapman-Smith, Gwendolyn Brown, Eric Owens, Eric Greene, Adina Aaron, John Lister, Brian McCaskill, Kenneth Nichols, Will Liverman, Leah Dexter, Anthony P. McGlaun, Samantha McElhaney, Jermaine Brown, Jr., Dev Kennedy

**13 Performances:**

Nov. 17, 19, 23, 26, 28; Dec. 2, 5, 8, 11, 13, 16, 18, 20.

*“...a splendid revival that demonstrated why the Gershwins’ masterpiece is considered one of the great American artistic achievements. As Porgy, Eric Owens turned in one of his finest performances at Lyric to date...Adina Aaron nailed the character [of Bess] in a winning Lyric debut.”*

—Mark Thomas Ketterson,  
*Opera News*

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LYRIC OPERA CO-PRODUCTION

# Anna Bolena

By: Gaetano Donizetti  
(In Italian with projected English texts)



Cast of *Anna Bolena*



Bryan Hymel and Sondra Radvanovsky

Conductor: Patrick Summers  
Director: Kevin Newbury  
Assistant Director: Matthew Ozawa  
Scenery and Properties designed by: Neil Patel  
Costume Designer: Jessica Jahn  
Lighting Designer: D. M. Wood  
Chorus Master: Michael Black  
Wigmaster and Makeup Designer: Sarah Hatten

Production owned by The Minnesota Opera and Lyric Opera of Chicago

**Cast** (in order of vocal appearance):

Jamie Barton, Kelley O'Connor, Sondra Radvanovsky/  
Tracy Cantin (Jan. 16; Act 2: Scenes 2 & 3), John Relyea, Richard Ollarsaba,  
Bryan Hymel, John Irvin

**8 Performances:**

Dec. 6, 9, 12, 15, 21; Jan. 7, 10, 16.

*"[Sondra Radvanovsky] has the volume, flexibility and personality to carry off big bel canto statements, and her culminating mad scene was riveting... With her opulent mezzo, Jamie Barton delivered on Jane's complexities... The women's Act II confrontation was a high point of the evening."*

—Heidi Waleson, *The Wall Street Journal*

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# Tosca

By: Giacomo Puccini  
(In Italian with projected English texts)



Chorus of *Tosca*



Brian Jagde and Tatiana Serjan

Conductor: Dmitri Jurowski  
Director: John Caird  
Assistant Director: Shawna Lucey  
Scenic and Costume Designer: Bunny Christie  
Costume Designer: Jessica Jahn  
Lighting Designer: Duane Schuler  
Chorus Master: Michael Black  
Children's Chorus Master: Josephine Lee  
Wigmaster and Makeup Designer: Sarah Hatten

Production owned by Houston Grand Opera and Lyric Opera of Chicago

**Cast** (in order of vocal appearance):

Richard Ollarsaba, Dale Travis, Brian Jagde/  
Jorge de León (Feb. 27-Mar. 14), Tatiana Serjan/Hui He (Feb. 27-Mar. 14),  
Evgeny Nikitin/Mark Delavan (Feb. 27-Mar. 14), Rodell Rosel/  
David Cangelosi (Feb. 27-Mar. 14), Bradley Smoak, Annie Wagner,  
Anthony Clark Evans

**10 Performances:**

Jan. 24, 27, 30; Feb. 2, 5, 27; Mar. 3, 8, 11, 14.

*"[Tatiana Serjan's] soprano is a remarkable instrument, her top notes gleaming and confident, her lower register equally powerful but tinged with dusky smoke. Slim and lithe, she also is a superb actress, ideal for Tosca... Brian Jagde's Cavaradossi is Serjan's equal both vocally and dramatically..."*

—Wynne Delacoma, *Chicago Sun-Times*

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# Tannhäuser

By: Richard Wagner  
(In German with projected English titles)



Ballet of *Tannhäuser*



Johan Botha and Michaela Schuster

Conductor: Sir Andrew Davis  
Director: Tim Albery  
Assistant Director: Garnett Bruce  
Set Designer: Michael Levine  
Costume Designer: Jon Morrell  
Lighting Designer: David Finn  
Chorus Master: Michael Black  
Choreographer: Jasmin Vardimon  
Associate Choreographer: Mafalda Deville  
Ballet Mistress: August Tye  
Wigmaster and Makeup Designer: Sarah Hatten

Production owned by The Royal Opera House, Covent Garden, London

**Cast** (in order of vocal appearance):

Michaela Schuster, Johan Botha/Richard Decker (Feb. 26, Mar. 2),  
Angela Mannino, John Relyea, Jesse Donner, Daniel Sutin,  
Gerald Finley, Corey Bix, Richard Wiegold, Amber Wagner

**7 Performances:**

Feb. 9, 14, 18, 22, 26; Mar. 2, 6.

*“Andrew Davis, drawing floods of sumptuous sound and deep-piled lyricism from the admirable Lyric Opera Orchestra... Michael Black’s finely disciplined chorus singing its collective heart out... Botha is today’s definitive Tannhäuser... [Gerald Finley] made the hymn to the evening star one of the evening’s musical highlights..”*

— John von Rhein, *Chicago Tribune*

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# The Passenger

By: Mieczysław Weinberg

(In Russian, German, Polish, French, Yiddish, Czech, and English with projected English titles)



Cast of *The Passenger*



Amanda Majeski

Conductor: Sir Andrew Davis  
 Director: David Pountney  
 Assistant Director: Paula Suozzi  
 Set Designer: Johan Engels  
 Costume Designer: Marie-Jeanne Lecca  
 Lighting Designer: Fabrice Kebour  
 Chorus Master: Michael Black  
 Movement Director: August Tye  
 Wigmaster and Makeup Designer: Sarah Hatten

Production owned by the Bregenser Festspiele, Austria, Teatr Wielki Opera Narodowa Warszawa, English National Opera ENO, London, and Teatro Real, Madrid

**Cast** (in order of vocal appearance):

Brandon Jovanovich, Daveda Karanas, Wilbur Pauley, Géraldine Dulex, Bradley Smoak, Richard Ollarsaba, John Irvin/Jonathan Johnson (Mar. 4), Amanda Majeski, Nina Warren, Uliana Alexyuk, J'Nai Bridges, Julie Miller, Liuba Sokolova, Agnieszka Rehlis, Kelly Kaduce, Joshua Hopkins

**6 Performances:**

Feb. 24, 28; Mar. 4, 9, 12, 15.

*"A virtually flawless performance and [David] Pountney's definitive production justify the decision of Lyric general director Anthony Freud to bring *The Passenger* to Chicago."*

— John von Rhein, **Chicago Tribune**

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— Sarah Bryan Miller, **St. Louis Post-Dispatch**

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# CAROUSEL

By: Richard Rodgers, Oscar Hammerstein II

*“...a Carousel starring a slew of Broadway, television, opera and ballet stars alongside the cream of Chicago’s theatrical and vocal talent...a production that is huge, audaciously daring, and bracingly human. And yes, one that is immediately legendary...what this show and this epic production really do is illuminate the human condition...”*

— Paul W. Thompson, *Broadwayworld.com*



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Conductor: David Chase  
 Director and Choreographer: Rob Ashford  
 Assistant Director: Matthew Ozawa  
 Set Designer: Paolo Ventura  
 Costume Designer: Catherine Zuber  
 Lighting Designer: Neil Austin  
 Sound Designer: Mark Grey  
 Chorus Master: Michael Black  
 Wigmaster and Makeup Designer: Sarah Hatten

**Cast (in order of vocal appearance):**

Jenn Gambatese, Laura Osnes, Charlotte D'Amboise, Steven Pasquale/  
 Rob Hunt (May 1), J. Michael Finley, David Lively, Pamela Williams,  
 Denyce Graves, Matthew Hydzik, Jarrod Emick, Emily Rohm, Rob Hunt/  
 Dane Thomas (May 1), Ronald Watkins, George Andrew Wolff, McKinley Carter,  
 Tony Roberts, Abigail Simon, Martin Harvey, Robby Kipferl, Eliza Palasz,  
 Rosie Jo Neddy, Spencer Curnutt, Betsy Farrar, Laura Savage, James Romney,  
 Jessye Wright, Tony Roberts

**25 Performances:**

April 10, 11, 12, 16\*, 17, 18\*, 19, 21, 22, 23\*, 24, 25\*, 26, 28, 29, 30\*: May 1, 2\*, 3  
 (\*matinee and evening)



Jim and Vicki Mills/Jon and Lois Mills

- 1 Anthony Freud with Mindy the Monkey
- 2 Ally Bulley with his two daughters and their friends
- 3 Carouse/ Gala Co-Chair Nancy S. Searle, G.P. and Kristin Searle
- 4 Eileen and Chris Murphy

- 5 Shirley W. Ryan
- 6 Guests of Skadden, Arps, Slate Meagher & Flom LLP
- 7 David and Sheila Ormesher



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LYRIC OPERA OF CHICAGO

The 2014/15 season marked a successful third year of Lyric Opera's redefined and reinvigorated education and community engagement initiative, Lyric Unlimited.



*Memory & Reckoning*

**Lyric Unlimited offers a multifaceted program of expanded community engagement and artistic initiatives that includes Lyric's longstanding education programs.**

The main objectives of Lyric Unlimited are to deepen and broaden the cultural services we provide to communities throughout our city, to develop collaborative relationships and projects with other cultural and community organizations, and to explore the development of opera as an art form. Lyric Unlimited programs continually explore new ways through which opera can resonate with our public, and are redefining our audience base. In the 2014/15 season alone, Lyric Unlimited engaged more than 126,000 children and adults. Of those participants, 42,645 were children from throughout the Chicago region, and 12,909 were Chicago Public Schools students.





Vocal Partnership Program Master Class with Renée Fleming at Merit School of Music



Chicago Mariachi Project students performing in the Civic Opera House foyer prior to *El Pasado Nunca Se Termina*



Teacher Professional Development Workshop for *Carousel*



Lyric Uncorked

### Lyric Unlimited Programs and Activities – Highlights

Lyric Unlimited was delighted to present its third annual family performance, *The Magic Victrola*, on Saturday, January 17, 2015. This nearly sold-out performance at Lyric’s Civic Opera House was highly successful and offered children and their families a unique and engaging introduction to opera. The brand-new production, which prominently featured members of The Patrick G. and Shirley W. Ryan Opera Center and members of the Lyric Opera Orchestra, wove together a variety of opera’s most familiar arias, offering the experience of grand opera to a new generation of music enthusiasts. By presenting a collection of arias from a range of composers and time periods, *The Magic Victrola* shared with the children in the audience the incredible depth and breadth of music and spectacle that opera has to offer.

Lyric Unlimited continued to grow and develop its ongoing relationships with the Latino communities in and around Chicago. During the 2014/15 season, Lyric Unlimited commissioned a new mariachi opera, *El Pasado Nunca Se Termina* (*The Past Is Never Finished*), featuring the renowned Mariachi Vargas de Tecalitlán in the production’s world premiere at the Civic Opera House. Lyric Unlimited offered preview performances in Chicago’s vibrant neighborhood of Pilsen, home to a deep-rooted Mexican-American community that has been an integral part of Chicago for more than half a century, and north suburban Waukegan, home to a large and diverse Latino population. The preview performances featured the award-winning Mariachi Aztlán from the University of Texas Pan-American. Performances concluded with the world premiere of *El Pasado Nunca Se Termina* at the Civic Opera House in downtown Chicago.

An array of education and engagement programs complimented the performances and further deepened the opera’s impact on the community. Through partnerships with a wide range of community organizations, schools, and cultural institutions, Lyric Unlimited implemented community-focused activities that helped to explore the themes of the new work while inviting true collaboration to enhance the presentation of the opera. Lyric Unlimited education and cultural engagement activities celebrated the cultural vibrancy of these communities while supporting and nurturing the development of young musicians studying the traditional music of Mexico.

In conjunction with Lyric’s premiere of Weinberg’s opera *The Passenger*, Lyric Unlimited offered a wide-ranging, curated set of activities entitled *Memory and Reckoning* to enhance the community’s experience of the production. The focal point of the series was a newly-commissioned klezmer opera called *The Property*, composed by Wlad Marhulets and based on Rutu Modan’s graphic novel of the same name. Performances of *The Property* took place at two community venues, the Reva and David Logan Center for the Arts in Hyde Park and the North Shore Center for the Performing Arts in Skokie.





The Magic Victrola – Jonathan Johnson

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Opera in the Neighborhoods performance of *The Brothers Grimm* –  
(L to R) Katy Compton, Sarah Ponder, Thomas Forde

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*“The evening fielded a treasure trove of performances from a seemingly endless array of luminaries, including Lyric’s Creative Consultant Renée Fleming, jazz great Ramsey Lewis, members of Chicago’s The Second City, and a host of many among the most celebrated singers active on the international opera stage today.”*

– Mark Thomas Ketterson, *Chicago Tribune*



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*“The 400-plus guests included the city’s philanthropic elite, who were seated on the grand stage itself. . . . But the toast? That has to be reserved for the \$1.8 million raised that night, bringing the three-month total secured for the company by the Women’s Board to \$4.5 million. Ladies: Brava!”*

– David Zivan, *Modern Luxury*



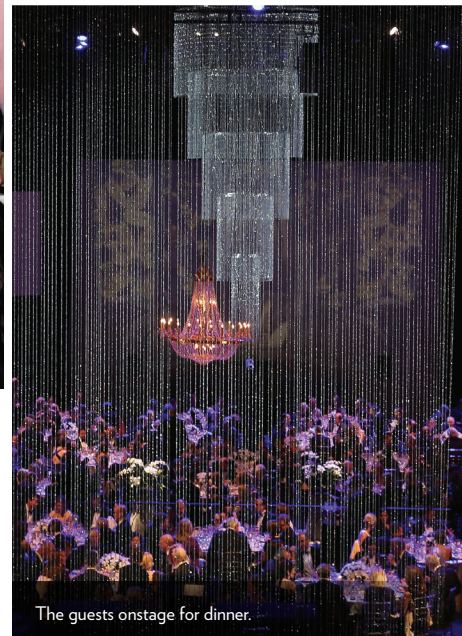
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Jana Schreuder with Scott and Nancy Santi



Miles and Kim White



The guests onstage for dinner.



Erica L. Sandner, Chair, and Marilyn Thoma, Vice-Chair





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For 60 years, Lyric Opera of Chicago has produced world-class opera with many of the world's greatest artists. With decades of dedicated support from donors and subscribers, the company has flourished, gaining global recognition for its artistic excellence and fiscal stability.

Building our reputation for the future will rely on continued commitment to the broad, deep, and relevant cultural service we provide to our city, while also advancing the development of opera as a vital art form. With dynamic and visionary leadership from General Director **Anthony Freud**, Music Director **Sir Andrew Davis**, and Creative Consultant **Renée Fleming**, Lyric is seizing new opportunities to present opera at the highest level, redefine our audiences, and enhance our infrastructure.

Our vision is to be **the great North American opera company for the 21st century**, stimulating creativity and cultural awareness, and enhancing Chicago's global reputation as an international metropolitan center of art and culture.

After a year-long strategic planning process led by Lyric's Board and management, the **Breaking New Ground** campaign has been launched to implement the company's blueprint for a world-class, 21st century opera company. *Breaking New Ground* is allowing Lyric to continue to produce major productions of the highest caliber while also modernizing the stage of the Civic Opera House with state-of-the-art equipment. The campaign is also contributing towards updated media, marketing, and audience development programs, and plans to strengthen the company's financial position, including continued efforts to build Lyric's endowment.

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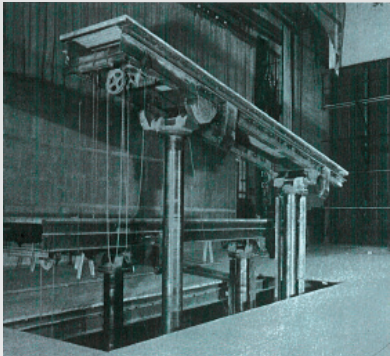
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Gifts as of April 1, 2015



## Stage lifts



### Past:

This historic photo illustrates what the lift mechanism underneath the stage looked like when the Civic Opera House was built in 1929.



### Current:

The stage crew must create "ad hoc" stage lifts specifically tailored to each production, like this one, from Lyric's 2013 *Parsifal*.

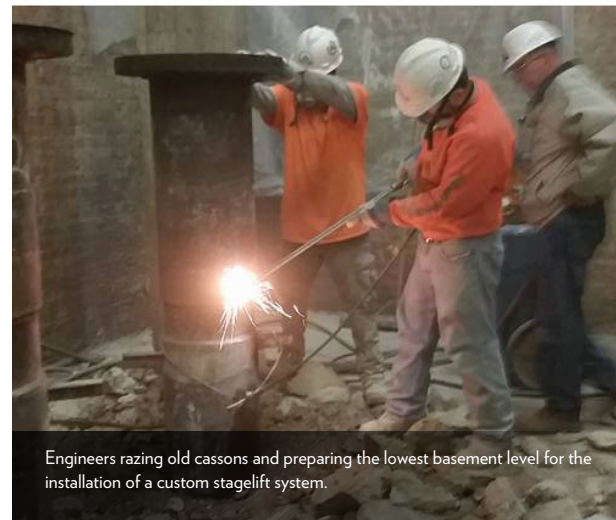


### Future:

Lyric will install a custom-designed telescopic scissor-lift system below the stage to make the stage easily adaptable to the technical demands of every production.



The Robert W. Galvin Family (Michael, Dawn, Mary, Pam and Chris) named the Mary B. Galvin Gallery as part of their generous gift to *Breaking New Ground*. The gallery features multi-media exhibits on Lyric's wide-ranging programming and artistic offerings.



Engineers razing old caissons and preparing the lowest basement level for the installation of a custom stagelift system.



Stage Renovation funders Gael Neeson and Stefan Edlis



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The Morrison Family at the *Carousel* cast party



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*This 60th Anniversary Season included many exciting Overture Society activities, including an Operathon Challenge Grant from Overture Society members totaling more than \$120,000, four appreciation luncheons, three estate planning seminars, and many large bequests to Lyric Opera.*

Planned givers continue to be very devoted to Lyric Opera. Many of the *Overture Society's* 554 members have committed multiple planned gifts to Lyric, thus representing in excess of 650 actual gifts. In addition, 109 of our planned givers are *Bel Canto Benefactors* who have made major planned gifts while continuing to contribute generously to Lyric's annual campaign. This year, we received a significant increase in the number of planned givers who committed to new planned gifts to Lyric, both great and small.

*Overture Society* members rallied to the cause in October by raising a record \$125,236 for the Operathon 2014 *Overture Society* Challenge Grant. This was the *Overture Society's* 17th Operathon Challenge Grant, and the best ever. The *Overture Society's* members' magnificent achievement showed their eagerness to support Lyric Unlimited's many successful education and community engagement programs.

Some of our *Overture Society* members and estates elect to be production cosponsors of operas, using cash and planned gifts to Lyric. This opera season, ten of Lyric's planned givers became production sponsors. *Overture Society* members are encouraged to become production sponsors and enjoy the spectacular benefits available to this elite group.

In 2014/15, Lyric received over \$2 million in bequests from 28 estates. The thoughtfulness and foresight of these dedicated Lyric Opera patrons exemplifies the dedication and generosity of all *Overture Society* members and the importance of planned gifts to the growth of Lyric's annual fund, endowment, and long-range planning. We are deeply grateful to all *Overture Society* members for establishing the cornerstone of Lyric's financial future.

## BEL CANTO BENEFACTORS

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Members of the *Overture Society* with soprano, Amber Wagner.



Soprano Karen Slack with *Overture Society* luncheon sponsor Susan Miller.



Chapters' Executive Board members Mary and Howard Robins welcomed Johan Botha, who performed the title role of Wagner's *Tannhäuser*.



*I am thrilled to report that in the 2014/15 season the Women's Board raised a record-breaking \$7.7 million dollars through solicited and personal gifts, and proceeds from our special events and projects, most notably the historic 60th Anniversary Concert and Diamond Ball and, just a few months later, Wine Auction 2015. I am grateful to each and every Women's Board member for playing a vital role in the success of Lyric Opera in this special anniversary season.*

Due to the 60th Anniversary Concert and Diamond Ball, we abbreviated our traditional Opening Night timeline on September 27. Gala Chair Betsy Bergman Rosenfield transformed the Daniel F. and Ada L. Rice Grand Foyer for a black-tie cocktail reception followed by dinner in the William B. and Catherine Graham Room. Guests then enjoyed box seating for the sparkling performance of *Don Giovanni* followed by an intermission reception on the American Airlines Mezzanine. In place of the Opera Ball, gala attendees and production sponsors enjoyed a cast party with the evening's stars in the Civic Opera House. Thank you to an anonymous Women's Board member for sponsoring the Opening Night dinner in memory of our beloved Debby Jannotta and to Aon for once again sponsoring the Opening Night Gala.

In November, just over one month later, Lyric celebrated its 60th Anniversary with an evening of operatic proportion: a stage full of today's biggest stars, a celebrity emcee, our brand new Pritzker Family Concert Shell, and a ballroom dressed to the nines. At the Ball, we were surprised with spectacular performances by Jenn Gambatese and Jane Lynch. This evening would not have been possible without our Anniversary Concert Lead Sponsor, Kirkland & Ellis, or our Diamond Ball lead sponsors, ITW and Northern Trust. At the helm of this legendary event were our Co-Chairs, Elizabeth and Michael Cole and Amy and Paul Carbone, whose collaborative vision culminated in a staggering \$3.2 million for Lyric! We are deeply grateful for the immeasurable support of our many Jewel patrons whose generosity made the evening come to life.

It was a banner year as well for our educational efforts. I extend a special thank you to Patrick G. and Shirley W. Ryan for sponsoring the Commentaries Project in honor of their parents. A project very dear to the Women's Board is our collaboration with Lyric Unlimited's



*Mimi Mitchell*

**Mimi Mitchell**  
President

*Opera in the Neighborhoods*. We were honored to be a part of a special performance of *The Brothers Grimm* at Have Dreams, a nonprofit organization dedicated to improving the lives of children with autism. It is always so moving to see the power of opera in action. The *Opera in the Neighborhoods* touring production went to 15 different venues, and nearly 18,000 students in grades 3-6 saw their first live opera production thanks to this program.

And then there was Wine Auction 2015! Led by the dynamic pair of Chair Erica Sandner and Vice Chair Marilyn Thoma, this spectacular event held onstage in the Ardis Krainik Theatre raised \$1.8 million in net proceeds. This herculean endeavor featured the most exceptional wine, luxury, fine dining, and once-in-a-lifetime experiences. We offer our most heartfelt thanks to our Presenting Sponsor, Northern Trust, for making this event possible. We are also most grateful to Guggenheim Partners for their major support as our Onstage and Catalogue Sponsor. Counting our event in 2015, the total of funds raised since the 1988 Wine Auction debut is \$9 million!

Just two months after our February festivities, we continued our American Musical Theater Initiative with a third celebration, this time in honor of *Carousel*. Chair Nancy Searle and her committee put forth a night of good old-fashioned fun including a *Carousel*-inspired menu, carnival decorations, a photo booth, and last but not least, our special guest, Mindy the monkey.

What an honor it has been to serve as President in this extraordinary year! We strove to define the season through themes of collaboration, momentum, and visibility. As I reflect on all we have accomplished, I must thank each and every Women's Board member for bringing those themes to life. It is my sincere pleasure to work alongside such a dedicated and remarkable group of women who so staunchly support this great institution we all love so dearly.



WOMEN'S BOARD REPORT



Meredith Wood-Prince, Susan Canmann, Elizabeth Cole, Stephanie Fisher, Jacqueline Ferro, Eileen Murphy



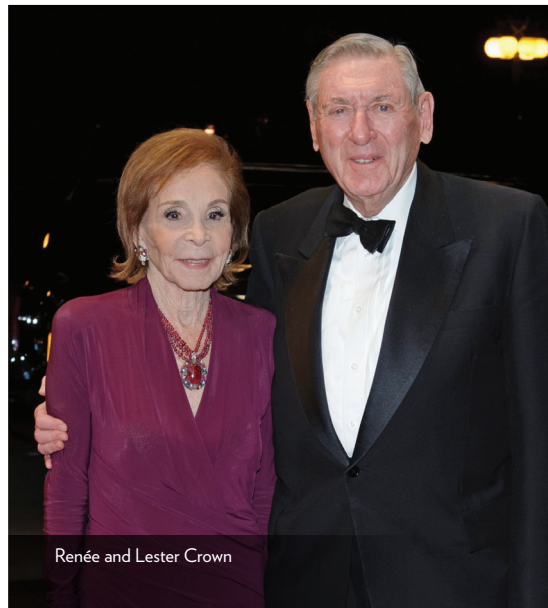
Opening Night Gala Chair Betsy Rosenfield with husband Andy Rosenfield



Paul and The Honorable Corinne Wood



Joseph and Pam Szokol, King and Caryn Harris of the Harris Family Foundation



Renée and Lester Crown



Nancy and Steve Crown



*2014/15 was not only a milestone year for Lyric Opera—it also marked the 40th Anniversary of The Patrick G. and Shirley W. Ryan Opera Center!*

Throughout the year, under the leadership of Director Dan Novak, Music Director Craig Terry, and Advisor Renée Fleming, our artist-development program fulfilled its mission of providing the highest level training and performance opportunities to our Ensemble of 12 singers and one pianist.

The Ryan Opera Center season began with the second collaborative concert with the Civic Orchestra of Chicago. What a treat it was to witness the full ensembles of both organizations sharing the stage. Other performance highlights included a summer workshop production of *Don Giovanni* as well as appearances with the Grant Park Music Festival, Rush Hour Concerts, and Art Institute of Chicago.

Ensemble members were notably featured in all eight Lyric mainstage productions, with current members singing 25 roles and understudying 35, as well as the company's 60th Anniversary Gala. Our artists comprised almost the entire cast of Lyric's third family production, *The Magic Victrola*, and were heard by thousands worldwide in the Ryan Opera Center's monthly WFMT recital series, the only such program of its kind in the country. Lyric patrons enjoyed attending our Final Auditions for the second time, and we all were thrilled to hear our singers perform alongside their senior colleagues and Craig Terry in the Harris Theater's inaugural *Beyond the Aria* series.

Behind the scenes, comprehensive training activities enhanced the Ensemble's talents and abilities to prepare them for international-level performing. Renée Fleming and Sir Andrew Davis provided invaluable guidance and support, several guest master artists shared their insights, and our fantastic resident faculty covered a broad range of skills. We also strove to assist our artists with practical needs, such as maintaining vocal health, and 21st-century career needs, such as learning the basics of self-marketing.

Our 40th Anniversary celebration was capped by *Rising Stars in Concert*, which showcased the entire Ensemble, including pianist Maureen Zoltek, with the Lyric Opera Orchestra, expertly



*Susan R. Kiphart*  
**Susan Kiphart**  
President

conducted by Michael Christie (who, coincidentally, had started off our season on the podium with the Civic Orchestra).

As a special addition to the year's events, in April the Ryan Opera Center hosted its inaugural International Residency as a means of identifying potential future candidates. Nine singers from seven countries came to Chicago for a week of voice lessons, vocal coachings, and acting sessions, culminating in an audition for Lyric's leaders.

Over the past four decades, the Ryan Opera Center has been blessed by the dedicated leadership of previous administrators and Board members in bringing us to this position of great strength. Thanks to them, and the commitment of our current staff, Board, and very generous supporters, we are able to aspire to become the great North American artist development program in the 21st Century.

Onward!



The 2014/15 Ensemble, standing left to right: (back row) Richard Ollarsaba, Bradley Smoak, Jesse Donner, Anthony Clark Evans, John Irvin, Jonathan Johnson, (middle row) Laura Wilde, Tracy Cantin, Hlengiwe Mkhwanazi, Julie Anne Miller, (front row) J'Nai Bridges, Maureen Zoltek and Will Liverman.





Final Auditions lead sponsor Allan Drebin and Elisabeth Geraghty of The Elizabeth F. Cheney Foundation, with the 2015/16 Ensemble.



Rising Stars in Concert lead sponsor Donna Van Eekeren of the Donna Van Eekeren Foundation, with Dale Connelly and Ryan Opera Center bass-baritone, Richard Ollarsaba.



Soprano Hlengiwe Mkhwanazi performing in concert with the Civic Orchestra



The 2014/15 Ryan Opera Center Ensemble at Rising Stars in Concert.

## ARTIST SUPPORT, SPECIAL EVENT AND PROJECT SPONSORS

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Lafayette J. Ford  
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Mr. and Mrs. Allan Drebin

Listings reflect gifts in direct support of The Patrick G. and Shirley W. Ryan Opera Center.



*New Guild Board mission statement: To serve as ambassadors for Lyric Opera of Chicago, to identify and cultivate new audiences and to raise funds to support Lyric Opera.*

The Guild Board created a new mission statement, revised its by-laws, and introduced a new organizational structure in an effort to support Lyric's mission to be the great North American opera company. Several initiatives included an aggressive commitment to increase membership; a continued enhancement of the beloved *Backstage Tours*, and the retirement of *The Fantasy of the Opera* black-tie fundraiser after 30 years of wonderful memories.

The Guild Board's popular *Backstage Tours* broke all records for attendance and monies raised, making them the most successful in Lyric history, with 1,639 visitors enjoying the behind-the-curtain journey through all nooks and crannies of the Civic Opera House. We extend our deep gratitude to Amy and Paul Carbone for their continued generous sponsorship of the tours and to the army of volunteers who spent their time introducing guests to the wonders of the opera world.

It has been a privilege to lead the Guild Board during this important year of introspection and strategic planning—in the company of an extraordinary group of men and women who continually display fierce commitment, deep reserves of generosity, and heartfelt passion for Lyric.



*Oscar Tatosian*

**Oscar Tatosian**  
President



John Nelson leads a captive audience through a *Backstage Tour*.



Members of the Guild Board with Renée Fleming and Anthony Freud at the Board of Directors Annual Meeting



*Lyric Young Professionals (LYP), a project of the Renée Fleming Initiative, is a group of 73 dynamic opera lovers dedicated to building a new generation of supporters for Lyric Opera of Chicago. We engage our members in various activities to fulfill the desires of the age group through networking and unique social events and after-event parties.*

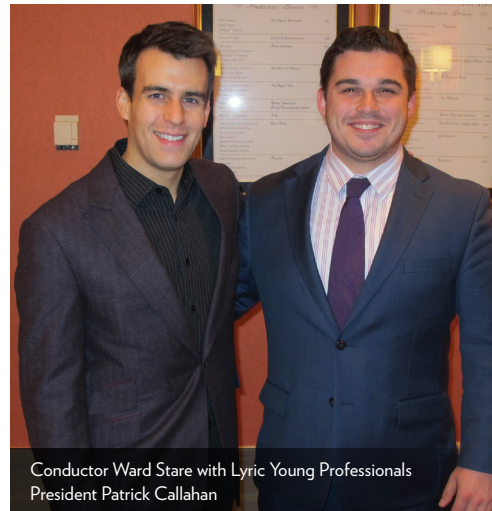
We kicked off this year with a summer party at Celeste, launched our *Medley* subscription series with more than 400 tickets sold and launched our pre-opera dinner series. Our *Cocktails and Conversation* series continued with guests Ward Stare, conductor of *Porgy and Bess*; Michael Black, Lyric's Chorus Master; and a collaborative event with the Chicago Council on Global Affairs discussing Weinberg's *The Passenger*, featuring Anthony Freud, Lyric's general director in conversation with Ambassador David Sheffer, who served as first United States Ambassador-at-Large for War Crimes Issues and now teaches at the Northwestern University School of Law.

It has been an honor to serve as President of the Lyric Young Professionals for the past year, and I look forward to next year. We are most grateful for the opportunity to serve Lyric.



A handwritten signature in black ink that reads "Patrick M. Callahan".

**Patrick Callahan**  
President



Conductor Ward Stare with Lyric Young Professionals  
President Patrick Callahan



Lyric Young Professionals members at Stars of Lyric Opera at Millennium Park



Martha Grant, Robert Iverson, and Madeline Unger



*Our Chapters raised \$500,000 during Lyric's 2014/15 season! The Chapters represent Lyric Opera in their communities with more than 900 members in 14 Chapters located throughout Chicagoland and Lake Geneva, Wisconsin.*

Our annual live-radio marathon fundraiser on 98.7 WFMT, Operathon, celebrated its 35th anniversary with a very successful 16-hour broadcast on Saturday, October 11. Under the leadership of Jonathan Eklund and Mary Houston, Operathon 2014 exceeded its goal and raised more than \$557,004 through challenge grants and merchandise sales. Our appreciation goes to Walgreens, Ardmore Associates, and 98.7 WFMT for their generous sponsorship. Special thanks to American Airlines, official airline of Lyric Opera, for their on-air auction. We also thank the generous challenge grant donors and our OperaShop kiosk and OperaShop online, which offer Lyric's exclusive merchandise to all audience members and opera fans around the world.

The Season Preview Concert in September, made possible by the Komarek-Hyde-McQueen Foundation and the Lake Geneva Chapter, was presented especially for first-time subscribers, and donors at the Member giving level. Ryan Opera Center Ensemble members thrilled the audience with arias from each of our 60th anniversary season's operas.

This has been an exciting year for the entire Chapter community and for me as I complete my first year as President of the Chapters' Executive Board. It was a pleasure to visit all 14 Chapter Boards this season and to see them all at work in their communities and neighborhoods. I extend my gratitude to Lyric Opera of Chicago, my fellow Chapters' Executive Board members, and the Chapter community for this wonderful experience.



*Sherie Shapiro*

**Sherie Shapiro**

President  
Chapters' Executive Board



Eric Owens on the cover of the 2014 Operathon catalog



Our volunteers help make Operathon a success.

**LYRIC OPERA OF CHICAGO CHAPTER 2014/15 FUNDRAISING**

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Northwest Chapter

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Barrington Chapter  
Lake Geneva Chapter  
Northfield Chapter



## TREASURER'S REPORT

Fiscal 2015 marks Lyric Opera's 60th season of amazing opera and third year of musicals and Lyric Unlimited programming.

We ended our 2015 fiscal year with total revenue of \$74.8 million and breakeven results. With over 267,000 tickets sold, we generated \$25.9 million ticket revenue. Our operations were also supported with \$37 million in donor support, either through our annual campaign or through our *Breaking New Ground* fund.

We thank our generous Lyric donors and sponsors whose support allows us to produce an outstanding artistic season, exciting new productions and moving new commissions.

I am pleased to share some of the financial highlights from our fiscal year below. For a complete audited financial statement, visit [www.lyricopera.org](http://www.lyricopera.org) and click on "About Lyric," "Financial Statements".



**Paul J. Carbone**  
Treasurer

### FINANCIAL HIGHLIGHTS

Periods Ending	12 months ended June 30, 2015	14 months ended June 30, 2014
Ticket Sales	\$25,880,310	\$28,877,637
Other Operating Revenue	11,755,779	11,486,510
Total Operating Revenue	37,636,089	40,364,147
Total Operating Support	37,161,055	30,995,568
Total Operating Revenue and Support	74,797,144	71,359,715
Total Operating Expenses	74,797,144	71,359,715
Change in Unrestricted Operating Net Assets	\$ -0-	\$ -0-
	As of June 30, 2015	As of June 30, 2014
Long-Term Investments	\$181,164,339	\$183,754,700
Total Assets	\$330,212,155	\$321,864,398
Total Net Assets	\$232,457,666	\$224,712,334
Operating Revenue as a percentage of Operating Expenses	50%	57%

### NON-FINANCIAL HIGHLIGHTS

Opera, Musical and Lyric Unlimited Attendance	267,230	284,439
Number of Other Community Engagement and Education Events	545	627
Other Community Engagement and Education Event Attendance	126,209	107,476



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