

Lyric

Lyric Opera of Chicago
2015/16 Season Annual Report



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2015/16 Carol Fox Award Winner William C. Vance

Front Cover: *Bel Canto*.

Back Cover: *Nabucco*.

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

I'm very pleased with the company's dedicated adherence to our strategic plan, adopted in 2012. The central themes remain: fiscal responsibility, artistic excellence, and relevance. As we look back at the 2015/16 season, certainly there were many extraordinary examples of artistic excellence.



David T. Ormesher
President and Chief Executive Officer

The 2015/16 season saw Lyric's *Breaking New Ground* campaign moving into its "public phase," focusing on much-needed stage improvements. As Lyric begins to prepare for the upcoming new *Ring* cycle, the long-awaited Lyric premiere of Berlioz's epic *Les Troyens*, and a new production of Mozart's *The Magic Flute*, three new stage lifts, 64 point hoist motors, and a new turntable (which can accommodate 19 tons of scenery) must be financed and installed.

When *Breaking New Ground* launched in 2012, the Lyric Board of Directors set out to modernize its stage equipment; update its media, marketing, and audience development programs; produce new and revived major productions of the highest caliber; and strengthen its balance sheet.

We were immensely gratified in December 2015 when *Breaking New Ground* surpassed the \$100 million threshold, something of a turning point for us. The entire Board of Directors and many of our longtime subscribers and patrons had been very generous during this "silent" phase of the campaign. We could now focus much of our efforts during 2015/16 on creating the stage improvements that have been necessary for Lyric's continual growth.

I'm very pleased with the company's dedicated adherence to our strategic plan, adopted in 2012. The plan's central themes remain: fiscal responsibility, artistic excellence, and relevance. As we look back at the 2015/16 season, certainly there were many extraordinary examples of artistic excellence, beginning with the new productions of *The Marriage of Figaro* and *Wozzeck* that opened the season. From those operas right through to the wonderful production of *The King and I*, it was, in fact, a remarkable year, accorded with consistent critical acclaim and audience enthusiasm.

The commitment to relevance had one of its major manifestations in Lyric Unlimited. This was a splendid year for community engagement, which included a great deal of planning and the execution of the opening phases of our new initiative, *Chicago Voices*. All of us at Lyric are looking forward to experiencing this two-year celebration of the human voice and its place in Chicago's cultural life curated by Creative Consultant Renée Fleming.

Fiscal responsibility remains paramount in the day-to-day functioning of the company. While ticket sales were something of a challenge this season, we maintain strong discipline in living within our means. We are, of course, enormously buoyed by the generosity of our donors and subscribers to the *Breaking New Ground* and the Annual Campaigns, reflecting the gratifying, ongoing support from our audience for this inspirational art form.

Starting in the summer of 2015, Lyric engaged in a very thorough and comprehensive operational assessment process. This was a concerted effort to conduct a financial and operational evaluation of how we do business, something that had not been attempted in our 61-year history. We are grateful to PwC, Strategy&, and Board members John W. Oleniczak, Paul F. Anderson, and Vinay Couto for the firm's pro bono service.

As a result of that initiative the company was reorganized around five lines of business: Opera, Musicals, Ryan Opera Center, Lyric Unlimited, and Presentations and Events. This aligns with what we now call "centers of expertise": development, human resources, marketing, information technology, and finance. For example: we previously had a facilities department that oversaw the management of our most significant physical asset, the theater itself. That department has been transformed into "Presentations and Events," with our former Director of Facilities Rich Regan as General Manager. He and his colleagues are tasked with leveraging the Theatre's 80 to 90 "dark nights" for other events and concerts, which present an entirely new source of revenue for Lyric.

Lyric has also moved to budgeting and planning on a rolling three-year basis. Given that in opera, the company needs to make production and artist commitments many years in advance, this gives the institution a much better view into both costs and revenue needs ahead of time.

At last year's Annual Meeting, I spoke about "one Lyric" — the concept of bringing together the various disparate parts of Lyric into one idea and one theme. One suggestion I made was getting the voluntary boards working together and sharing member-at-large board members. Consequently, I was delighted on May 7 to witness the first-ever co-sponsored gala by the Women's Board and Guild Board. This was a marvelous example of the collaboration that I hope to see with increasing frequency from the boards and departments within the "tapestry" that is Lyric.

The first year of my tenure as President and CEO has been a great pleasure. Every aspect of this experience has both confirmed my enthusiasm for the company and everything it has to offer Chicago and, indeed, the world, as one of today's standard-setting cultural organizations. My thanks go to all the Lyric volunteer boards, to Anthony Freud, Sir Andrew Davis, Renée Fleming, and his Senior Management Team, and to the entire Lyric family for making the 2015/16 season such a success.

*New productions are vital to the longevity of opera. After an enormously invigorating creative process lasting more than three years, the eagerly awaited world premiere of *Bel Canto* was a triumph.*

All of us at Lyric felt a tremendous cumulative excitement throughout the 2015/16 season, as one major event followed another. The mix of opera performances, concerts, and recitals provided a level of artistic achievement in which we can take justifiable pride.

Two Lyric Unlimited events provided a marvelous prelude to the season: in August, the world premiere of *Second Nature*, written and conducted by the exceptionally gifted Matthew Aucoin, presented for hugely enthusiastic family audiences at the Lincoln Park Zoo; and in September, our annual *Stars of Lyric Opera at Millennium Park* concert, which gave a capacity audience of more than 11,000 a thrilling preview of the season's first two productions.

Chicago Shakespeare Theater artistic director Barbara Gaines returned to open this season with her second Lyric production. Collaborating with debuting conductor Henrik Nánási and a gifted design team, Barbara approached Mozart's *The Marriage of Figaro* with a delightful comedic touch while also bringing out all the humanity of this miraculous work. Anchoring the cast were endearing portrayals from two of Europe's most delightful young artists, Adam Plachetka (title role) and Christiane Karg (Susanna). They were surrounded by a sparkling ensemble, including Luca Pisaroni, the debuting Rachel Frenkel, and—fresh from her triumph at the Met in this opera—Ryan Opera Center alumna Amanda Majeski.

Rossini's *Cinderella* returned to Lyric in a production I commissioned during my tenure at Houston Grand Opera. The astounding imagination of director Joan Font and his designers resulted in a fanciful, pricelessly funny, and absolutely fresh look at this gem of the buffo repertoire. The ravishing Isabel Leonard in the title role, Lawrence Brownlee in a sensational Lyric debut, and comic masters Alessandro Corbelli and Vito Priante all gave Lyric audiences enormous pleasure, as did our remarkable music director, Sir Andrew Davis, leading his very first performances of *Cinderella*.

Another milestone for Sir Andrew was his first *Wozzeck*, after many years of conducting Berg's other major works to great acclaim internationally. I cannot recall a more moving presentation



Anthony Freud
General Director

of *Wozzeck* than what we experienced in Lyric's new production of this groundbreaking work. Audiences and critics alike were riveted by the artistry of Sir Andrew; the insightful vision of director Sir David McVicar and his brilliant designers Vicki Mortimer and Paule Constable; and a stupendous cast, headed by Tomasz Konieczny and Angela Denoke in their Lyric debuts. All of us at Lyric were thrilled that this production was nominated for a prestigious International Opera Award.

The Metropolitan Opera's production of Lehár's *The Merry Widow* arrived in high style at Lyric, just in time for the holiday season. Our matchlessly alluring leading lady, Renée Fleming, sparkled again in her reprise of the title role, as did Ryan Opera Center alumna Nicole Cabell in the last three performances. Partnering both ladies was Thomas Hampson, in his captivatingly debonair portrayal of Count Danilo. Everyone was dazzled by the direction and choreography of Broadway's Susan Stroman, as well as the grand-scale sets by Julian Crouch and William Ivey Long's sumptuous costumes.

After an enormously invigorating creative process lasting more than three years, the eagerly-awaited world premiere of *Bel Canto* triumphed. Commissioned by Lyric and composed by Jimmy López to a libretto by Nilo Cruz (based on the bestselling novel by Ann Patchett), *Bel Canto* was curated by Lyric Creative Consultant Renée Fleming, whose dedication to the project was profoundly inspiring for all of us. Conducted by Sir Andrew and directed by Kevin Newbury, the production boasted a magnificent ensemble cast headed by Danielle de Niese in the central role of opera diva Roxane Coss.

Lyric's enviable record of success in Verdi repertoire was enhanced by the revival of *Nabucco*. This uniquely exhilarating work, the first triumph of the composer's career, had passionate advocates onstage in Željko Lučić, Tatiana Serjan, and Dmitry Belosselskiy, who gave stupendous performances in the central roles. Carlo Rizzi gave the work immensely authoritative style on the podium, and Matthew Ozawa (working with Michael Yeargan's sets and Jane Greenwood's costumes from Lyric's previous production) contributed a striking new staging.

Strauss's ever-fresh *Der Rosenkavalier* returned after a decade, introducing Lyric audiences to several important artists. Edward Gardner, one of his generation's most exciting conductors, gave a wonderfully buoyant spirit to this work, to which the orchestra responded with consistently superb playing. Directed by Martina Weber of Munich's Bavarian State Opera, the principals onstage truly lived their parts: Sophie Koch and Alice Coote sharing the title role, partnered by Amanda Majeski, Martin Gantner, and—in their Lyric debuts—Matthew Rose and Christina Landshamer.

Gounod's *Romeo and Juliet* brought our first production by Bartlett Sher, whose vast experience encompasses great successes in both opera and Shakespeare. His collaboration with conductor Emanuel Villaume and design team renowned both in opera and on Broadway (Michael Yeagan, Catherine Zuber, and Jennifer Tipton) gave this work a special fire and electricity. Joseph Calleja and Eric Cutler each played an ardent Romeo, opposite the enchanting Juliet of Ryan Opera Center alumna Susanna Phillips. Supporting them were sterling portrayals by Christian Van Horn, Joshua Hopkins, and—in a scintillating, crowd-pleasing American debut—Marianne Crebassa. The duel scene was masterfully handled by today's pre-eminent fight choreographer, the legendary B. H. Barry.

It was thrilling to welcome Plácido Domingo back to the Lyric stage, after an absence of more than a decade. The occasion was a memorable concert on January 9 for which he collaborated with another Lyric favorite (and a frequent Domingo recital partner), the dazzling Ana María Martínez, with Sir Andrew on the podium. The program of duets from opera and zarzuela was a glorious success, prompting Domingo to accept our invitation to return in 2016/17.

The excitement was similarly infectious on February 26, when Russian baritone Dmitri Hvorostovsky returned to the company where he made his American debut in 1993. The recital he presented, with Ivori Ilja at the piano, offered deeply moving artistry in songs of Glinka, Rimsky-Korsakov, Tchaikovsky, and Strauss.



Gerhard Siegel, Tomasz Konieczny, and Brindley Sherratt in *Wozzeck*

Lyric's American Musical Theater Initiative continued with our fourth Rodgers and Hammerstein show, *The King and I*, in a production that originated at Paris's Théâtre du Châtelet. The exquisite exoticism of this work was memorably realized by the production's gifted team, headed by conductor David Chase and director Lee Blakeley. Kate Baldwin and Paolo Montalban exuded a dazzling chemistry in the demanding central roles.

Once again I must offer heartfelt thanks to Sir Andrew Davis, Renée Fleming; our Senior Management Team—Drew Landmesser, Roberta Lane, Mary Ladish Selander, Brent Fisher, Cayenne Harris, Elizabeth Landon, Nicholas Ivor Martin, Andreas Melinat, Lisa Middleton, Dan Novak, Will Raj, Rich Regan, and Michael Smallwood; our other full-time and seasonal staff; our remarkable president David Ormesher; our extraordinary volunteer boards; and our devoted Lyric audiences, who have so enthusiastically supported our activities throughout the season.

CREATIVE CONSULTANT'S MESSAGE

*Supporting the creation of new work is essential to the future of any art form. It is what keeps an arts institution vibrant and relevant, instead of receding from the cultural dialogue as a mere preserver of historic works. Serving in the role of curator for the new world premiere of *Bel Canto* at Lyric Opera of Chicago has been one of the most rewarding experiences in my career.*

Award-winning author Ann Patchett and I have been friends since her best-selling novel *Bel Canto* was published in 2001. She agreed to allow Lyric to transform her tale of an opera singer in the midst of a hostage crisis into an opera. Sir Andrew Davis, Anthony Freud, and I began the search for a composer. After reviewing the work of more than 95 different composers, we selected the brilliant Jimmy López to create the music. Pulitzer Prize-winner Nilo Cruz wrote the libretto, and Kevin Newbury directed. To our delight, the world premiere received great critical acclaim and was a success at the box office. We look forward to its national television broadcast on PBS *Great Performances* in January 2017.

During the 2015/16 season, we began preparations for a major initiative which will continue through the 2017/18 season, *Chicago Voices*. Developed collaboratively with Lyric Unlimited, Lyric's education and community engagement division, this project aims to bring together thousands of Chicagoans in a celebration of the human voice. *Chicago Voices* includes a series of multifaceted collaborations, with community-created performances: expert panels and master classes; an all-star, multi-genre Gala Concert at the Civic Opera House; and *Chicago Voices Fest*—a series of events spanning several months and encompassing a wide range of educational and artistic opportunities for Chicagoans of all ages. Major support has been provided by The Andrew W. Mellon Foundation, the Ford Foundation, J. Thomas Hurvis and the Caerus Foundation, The Chicago Community Trust, the City of Chicago Department of Cultural Affairs and Special Events, and the Eisen Family Foundation.

Onstage, I was thrilled to portray Hanna Glawari in *The Merry Widow*, opposite the dashing Count Danilo of Thomas Hampson. Sir Andrew Davis led the Lyric Opera Orchestra and the audience was charmed by Lehar's gorgeous score and the beautiful Belle Époque production by Broadway great Susan Stroman.

My role as Advisor to the Ryan Opera Center continues to be an exceptionally fulfilling one. During each stay in Chicago, I work with ensemble members and staff, and my annual master class is an opportunity for donors and subscribers to see these amazing young artists hone their skills. The Ryan Opera Center continues its tradition of finding and developing the stars of tomorrow. The level of talent that this program draws from around the world has never been higher, and these are singers to watch.

I'd like to express my sincere thanks to the "Renée Brigade" for their generous continued support, and to all Lyric donors and subscribers who are supporting *Chicago Voices* and the Ryan Opera Center. It is because of you that these programs are possible, and that Lyric remains a cultural leader, not only for Chicago, but for the world.



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

Renée Fleming
Creative Consultant



Danielle de Niese in *Bel Canto*, a world premiere curated by Renée Fleming.

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David Ormesher, Renée Fleming, Kate Baldwin, Paolo Montalban, and Anthony Freud at the *King and I* Gala.

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New Lyric Opera production generously made possible by **The Negaunee Foundation**, **Randy L. and Melvin R. Berlin**, **Sylvia Neil and Daniel Fischel**, the **Abbott Fund**, **Exelon**, and **JP Morgan Chase & Co.**

Rossini's *Cinderella*

Lyric Opera presentation made possible by **Margot and Josef Lakonishok**, **The Nelson Cornelius Production Endowment Fund**, and **PowerShares QQQ**.

Berg's *Wozzeck*

New Lyric Opera production generously made possible by **The Monument Trust (UK)**, **Stefan Edlis and Gael Neeson**, and **Robert L. Turner**.

Lehár's *The Merry Widow*

Lyric Opera presentation generously made possible by the **Donna Van Eekeren Foundation**, **Howard Gottlieb and Barbara Greis**, **Mr. J. Thomas Hurvis**, the **Mazza Foundation**, and **Kirkland & Ellis**.



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- 3 Ethel and William Gofen with Jimmy López
- 4 Ann Patchett, Cathie Ryan, Danielle de Niese, and Carol Sadow of the Walter E. Heller Foundation
- 5 Anthony Freud and Helen Zell
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- 8 Jill Jacobs-Baar of PowerShares QQQ with Isabel Leonard
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- 12 Kim Smith, Barbara Gaines, Luca Pisoni, and Eric Smith
- 13 Rose Dugdale, Jim Dugdale, Kate Baldwin, Linda Grannon, and Craig Grannon
- 14 Susan Morrison and her granddaughters, Paolo Montalban, and Jamie Morrison
- 15 Lee Blakely and Carol Vance



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López's *Bel Canto*

Lyric Opera world premiere made possible by **The Andrew W. Mellon Foundation, Helen and Sam Zell, Ethel and William Gofen, Ada and Whitney Addington, Walter E. Heller Foundation, Roberta L. and Robert J. Washlow, the National Endowment for the Arts, and Prince Charitable Trusts.**

Verdi's *Nabucco*

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Strauss's *Der Rosenkavalier*

Lyric Opera production generously made possible by an **Anonymous Donor** and **Mr. & Mrs. Dietrich M. Gross.**

Gounod's *Romeo and Juliet*

Lyric Opera presentation made possible by the **NIB Foundation, PowerShares QQQ, Julie and Roger Baskes, and Mr. and Mrs. W. James Farrell.**

Rodgers and Hammerstein's *The King and I*

Lyric Opera premiere made possible by **The Negaunee Foundation, The Davee Foundation, an Anonymous Donor, Robert S. and Susan E. Morrison, Northern Trust, and with additional support from an Anonymous Women's Board Member.**

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NEW LYRIC OPERA PRODUCTION

The Marriage of Figaro

By: Wolfgang Amadeus Mozart
In Italian with projected English titles



Katharine Goeldner and Christiane Karg



Luca Pisoni and Amanda Majeski

Conductor: Henrik Nánási
Director: Barbara Gaines
Set Designer: James Noone
Costume Designer: Susan Mickey
Lighting Designer: Robert Wierzel
Chorus Master: Michael Black
Choreographer: Harrison McEldowney
Wigmaster and Makeup Designer: Sarah Hatten
Assistant Director: Daniel Ellis
Projected English Titles: Colin Ure

Cast (in order of vocal appearance):
Adam Plachetka, Christiane Karg, Brindley Sherratt,
Katharine Goeldner, Rachel Frenkel, Luca Pisoni, Keith Jameson,
Amanda Majeski, Bradley Smoak, Jonathan Johnson,
Hlengiwe Mkhwanazi, Laura Wilde, Lindsay Metzger

9 Performances:
Sept. 26, 30; Oct. 3, 6, 9, 15, 18, 21, 24.

“That Gaines is clearly on to something is obvious: individual characters have rarely been more clearly delineated, and the opera’s narrative structure has seldom been more transparent.”

—Dennis Polkow, *Seen and Heard International*

“With his supple, expressive bass-baritone Pisoni created an Almoviva of real flesh and blood.”

—Wynne Delacoma, *Musical America*

New Lyric Opera production of Mozart’s *The Marriage of Figaro* generously made possible by

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Cinderella

By: Gioachino Rossini
In Italian with projected English titles



Christian Van Horn, Annie Rosen, Vito Priante, Isabel Leonard, Lawrence Brownlee, Diana Newman, and Alessandro Corbelli



Isabel Leonard

Coproduction of Houston Grand Opera, Welsh National Opera, Gran Teatre del Liceu, and Grand Théâtre de Genève.

Conductor: Sir Andrew Davis

Director: Joan Font

Set and Costume Designer: Joan Guillén

Lighting Designer: Albert Faura

Chorus Master: Michael Black

Choreographer: Xevi Dorca

Wigmaster and Makeup Designer: Sarah Hatten

Associate Director: Joan Anton Rechi

Assistant Director: Elise Sandell

Projected English Titles: Patricia Houk

Cast (in order of vocal appearance):

Diana Newman, Annie Rosen, Isabel Leonard, Christian Van Horn,
Alessandro Corbelli, Lawrence Brownlee, Vito Priante

8 Performances:

Oct. 4, 7, 10, 13, 17, 23, 26, 30.

“The troupe’s theatrical ingenuity serves a splendid cast headed by American mezzo-soprano Isabel Leonard and American tenor Lawrence Brownlee, along with superior orchestral and choral work under Lyric music director Andrew Davis.”

—John von Rhein, *Chicago Tribune*

Lyric Opera
presentation
of Rossini’s
Cinderella
generously
made possible
by



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The Nelson Cornelius Production
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NEW LYRIC OPERA PRODUCTION

Wozzeck

By: Alban Berg
In German with projected English titles



Tomasz Konieczny



Tomasz Konieczny and Angela Denoke

Conductor: Sir Andrew Davis
Director: Sir David McVicar
Set and Costume Designer: Vicki Mortimer
Lighting Designer: Paule Constable
Chorus Master: Michael Black
Children's Chorus Master: Josephine Lee
Choreographer: Andrew George
Wigmaster and Makeup Designer: Sarah Hatten
Assistant Director: Daniel Ellis
Projected English Titles: Colin Ure

Cast (in order of vocal appearance):
Gerhard Siegel, Tomasz Konieczny, David Portillo, Angela Denoke,
Jill Grove, Brindley Sherratt, Stefan Vinke, Bradley Smoak,
Anthony Clark Evans, Alec Carlson, Brenton Ryan,
Zachary Uzarraga, members of the Chicago Children's Choir

6 Performances:
Nov. 1, 4, 7, 12, 16, 21.

"Conductor Sir Andrew Davis and his orchestra do a sublime job of bringing Berg's jagged but ravishing score—with its periodic sequences of lyrical beauty, and its interludes of blowsy tavern music —fully alive."

—Hedy Weiss, *Chicago Sun-Times*

"It's an uncompromising and important artistic statement executed brilliantly by McVicar and Lyric Opera."

—John Olson, *Chicago Theater Beat*

New Lyric Opera production of Berg's *Wozzeck* generously made possible by

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Robert L. Turner

The Merry Widow

By: Franz Lehár
In English with projected titles



Renée Fleming and Thomas Hampson.

Conductor: Sir Andrew Davis
Director and Choreographer: Susan Stroman
Set Designer: Julian Crouch
Costume Designer: William Ivey Long
Original Lighting Designer: Paule Constable
Lighting Designer for Lyric: Chris Maravich
Sound Designer: Mark Grey
Associate Choreographer: Joshua Buscher
Assistant Choreographer: Lauren Kadel
Wigmaster and Makeup Designer: Sarah Hatten
Associate Director: Dan Rigazzi
Assistant Director: Alan E. Hicks
Projected English Titles: Michael Panayos

Production owned by The Metropolitan Opera.

Cast (in order of vocal appearance):

Paul La Rosa, Patrick Carfizzi, Jonathan Weir, Jennie Sophia, Jonathan Johnson, Fred Zimmerman, Michael Weber, Michael Spyrès, Heidi Stober, Genevieve Thiers, Jeff Dumas, Renée Fleming, Nicole Cabell, Thomas Hampson, McKinley Carter, Jonah D. Winston, Ariane Dolan, Alison Mixon, Emily Pynenburg, Annelise Baker, Jen Gorman, Catherine Hamilton

10 Performances:

Nov. 14, 17, 20, 23, 25, 28; Dec. 3, 9, 11, 13.

“Indeed, with Fleming and Thomas Hampson leading an inspired cast, a lavish production, and some exhilarating dance sequences, Lyric Opera’s Merry Widow makes an undeniably lively and dazzling show.”

— Lawrence A. Johnson,
Chicago Classical Review

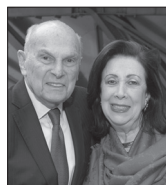
“A talented cast, sensitive orchestral accompaniment headed by Sir Andrew Davis, and lavish sets and costumes made for a luminous performance.”

— Graham Emberton, **Bachtrack**

Lyric Opera
presentation of
Lehár’s *The Merry
Widow* generously
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LYRIC OPERA WORLD PREMIERE

Bel Canto

By: Jimmy López and Nilo Cruz

In Spanish, English, Japanese, Russian, German, French, Latin, and Quechua with projected English titles



Danielle de Niese and John Irvin

Conductor: Sir Andrew Davis
Director: Kevin Newbury
Set Designer: David Korins
Costume Designer: Constance Hoffman
Lighting Designer: Duane Schuler
Projection Designer: Greg Emetaz
Chorus Master: Michael Black
Wigmaster and Makeup Designer: Sarah Hatten
Dramaturg: Janice Paran
Assistant Director: Elise Sandell
Projected English Titles: Derek Matson
Spanish Diction Coach: Derek Matson

Bel Canto was created with funds from the Prince Prize for Commissioning Original Work, which was awarded to Jimmy López and Lyric Opera of Chicago in 2013.

Cast (in order of vocal appearance):

Annie Rosen, Anthony Clark Evans, Rúni Brattaberg, Kimberly McCord, Takaoki Onishi, Hoss Brock, Andrew Stenson, William Burden, Jeongcheol Cha, Danielle de Niese, John Irvin, Rafael Davila, Bradley Smoak, J'Nai Bridges, Alec Carlson, Diana Newman, Anthony Roth Costanzo, Jacques Imbrailo, Matthew Carroll

7 Performances:

Dec. 7, 10, 12; Jan. 5, 8, 13, 17.

"...A gripping performance and a thought-provoking production worthy of a world-class opera company."

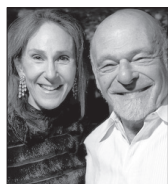
— John von Rhein, *Chicago Tribune*

"López's orchestration consistently engages the ear, wrapping the dramatic moments in thrusting accents and pulsing rhythms with high winds, strident brass and metallic percussion."

— Lawrence A. Johnson,
Chicago Classical Review

Lyric Opera
world premiere of
López's *Bel Canto*
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ART WORKS.

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Nabucco

By: Giuseppe Verdi
In Italian with projected English titles



Dmitry Belosselskiy

Lyric Opera production originally made possible by the Gramma Fisher Foundation of Marshalltown, Iowa.

Conductor: Carlo Rizzi
Director: Matthew Ozawa
Set Designer: Michael Yeagan
Costume Designer: Jane Greenwood
Lighting Designer: Duane Schuler
Projection Designer: Chris Maravich
Chorus Master: Michael Black
Wigmaster and Makeup Designer: Sarah Hatten
Assistant Director: Alan E. Hicks
Projected English Titles: Francis Rizzo

Cast (in order of vocal appearance):
Dmitri Belosselskiy, Sergei Skorokhodov, Elizabeth DeShong, Tatiana Serjan,
Željko Lučić, Laura Wilde, Stefan Szkafarowsky, Jesse Donner

7 Performances:
Jan. 23, 27, 31; Feb. 3, 6, 9, 12.

“The Russian bass Dmitry Belosselskiy showed why he is a rising artist to watch. He possesses a smooth, unforced voice, beautifully modulated and elegantly reassuring.”

— Nancy Malitz, *Chicago on the Aisle*

“Michael Black blends one of the biggest choruses into a glorious singularity, nailing the most well-known number, the emotion-heavy ‘Va, pensiero’ as the highlight of the production.”

— Clint May, *Chicago Theater Beat*

Generous
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presentation of
Nabucco Verdi’s
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The Elizabeth Morse Charitable Trust

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Katherine A. Abelson and Robert J. Cornell

Der Rosenkavalier

By: Richard Strauss
In German with projected English titles



Christina Landshamer and Sophie Koch

Conductor: Edward Gardner
Director: Martina Weber
Set and Costume Designer: Thierry Bosquet
Lighting Designer: Duane Schuler
Chorus Master: Michael Black
Wigmaster and Makeup Designer: Sarah Hatten
Assistant Director: Elise Sandell
Projected English Titles: Francis Rizzo

Cast (in order of vocal appearance):
Sophie Koch (Feb. 8-12)/Alice Coote (Mar. 4-13), Amanda Majeski,
Zach Thomas, Mingjie Lei, Matthew Rose, Matthew Cobb, Chris
Lysy, Geoffrey Agpalo, Ronald Watkins, Hoss Brock, Kenneth Nichols,
Hlengiwe Mkhwanazi, Lindsay Metzger, Annie Rosen, Diana Newman,
Alec Carlson, Rodell Rosel, René Barbera, Philip Kraus, Megan Marino,
Martin Gantner, Laura Wilde, Matthew DiBattista, Christina Landshamer,
Jonathan Johnson, Jesse Donner, Anthony Clark Evans, Richard Ollarsaba,
Bradley Smoak, Patrick Guetti

8 Performances:
Feb. 8, 13, 16, 20; Mar. 4, 7, 10, 13.

“...one of the most glorious Strauss scores, a beautiful and poignant love story combined with grand sets and costumes, and singers in top-notch form with both the acting and vocal skills to pull it off in a world-class manner.”

— James Murray, *ShowBiz Chicago*

Lyric Opera
production of
Strauss's
Der Rosenkavalier
generously made
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Mr. & Mrs. Dietrich M. Gross

Romeo and Juliet

By: Charles Gounod
In French with projected English titles



Joseph Calleja and Susanna Phillips

Conductor: Emmanuel Villaume
Director: Bartlett Sher
Set Designer: Michael Yeorgan
Costume Designer: Catherine Zuber
Lighting Designer: Jennifer Tipton
Chorus Master: Michael Black
Choreographer: Chase Brock
Fight Director: B. H. Barry
Ballet Mistress: August Tye
Wigmaster and Makeup Designer: Sarah Hatten
Associate Director: Gina Lapinski
Assistant Director: Jodi Gage
Projected English Titles: Derek Matson

Production owned by The Metropolitan Opera.

Cast (in order of vocal appearance):

Jason Slayden, Takaoki Onishi, Philip Horst, Susanna Phillips, Joshua Hopkins, Joseph Calleja (Feb. 22-Mar. 8)/Eric Cutler (Mar. 11-19), Deborah Nansteel, Anthony Clark Evans, Marianne Crebassa, Mingjie Lei, Christian Van Horn, David Govertsen

9 Performances:

Feb. 22, 25, 28; Mar. 2, 5, 8, 11, 16, 19.

“Phillips captures Juliet’s youthfulness and immaturity in her nimble and flighty movements across the stage, carefree flinging of various objects, and breathtaking coloratura... French conductor Emmanuel Villaume moves the music forward ever so deftly, keeping it wonderfully lithe and lively.”

— Barnaby Hughes, *Stage and Cinema*

Lyric Opera
presentation
of Gounod’s
Romeo and Juliet
generously made
possible by



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THE KING AND I



“Under Lee Blakeley’s direction, the action runs quickly and smoothly, with just the right balance between scenes of intimacy and scenes of grandeur”

—Barnaby Hughes, Stage and Cinema

By: Richard Rodgers and Oscar Hammerstein II

The King and I production created by the Théâtre du Châtelet, Paris on June 13, 2014. General Director Jeanluc Choplin.



Kate Baldwin and Paolo Montalban



Ali Ewoldt

Lyric Opera premiere of Rodgers and Hammerstein’s *The King and I* generously made possible by

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With additional support from An Anonymous Women’s Board Member



Paolo Montalban and Kate Baldwin

Conductor: David Chase
 Director: Lee Blakely
 Set Designer: Jean-Marc Puissant
 Costume Designer: Sue Blane
 Lighting Designer: Rick Fisher
 Sound Designer: Mark Grey
 Chorus Master: Michael Black

Choreographer: Peggy Hickey
 Assistant Choreographer: Seth Hoff
 Wigmaster and Makeup Designer:
 Sarah Hatten
 Assistant Director: Erik Friedman
 Fight Director: Nick Sandys
 Sound Engineer: Joe Schofield

Cast (in order of vocal appearance):
 John Lister, Charlie Babbo, Kate Baldwin,
 Jomar Ferreras, Alan Ariano, Paolo Montalban,
 Ali Ewoldt, Rona Figueroa, Matthew Uzarraga,
 Leila Koss, Sam Simahk, David Parkes, Peter Sipla

25 Performances:
 Apr. 29, 30; May 1, 5, 6, 7*, 8*, 10, 11, 12*, 13, 14*, 15, 17,
 18*, 19, 20, 21*, 22.
 *Afternoon and evening performances

The King and I
 Gala was
 generously
 sponsored by



- 1 Greg and Mamie Case with Caroline and Charlie Huebner
- 2 Sheila and Mike Foley with Kate Baldwin
- 3 Paolo Montalban, Maggie Rock Adams, and Rod Rock
- 4 Lead Sponsor of *The King and I* Celebration, Zurich, dining in the boxes

- 5 Dancers and musicians from the Thai Cultural and Fine Arts Institute
- 6 Anthony Freud and Renée Fleming with Ted Chapin, President and Chief Creative Officer, Rodgers and Hammerstein Foundation
- 7 Patrick G. and Shirley W. Ryan

STARS OF LYRIC OPERA AT MILLENNIUM PARK 2015



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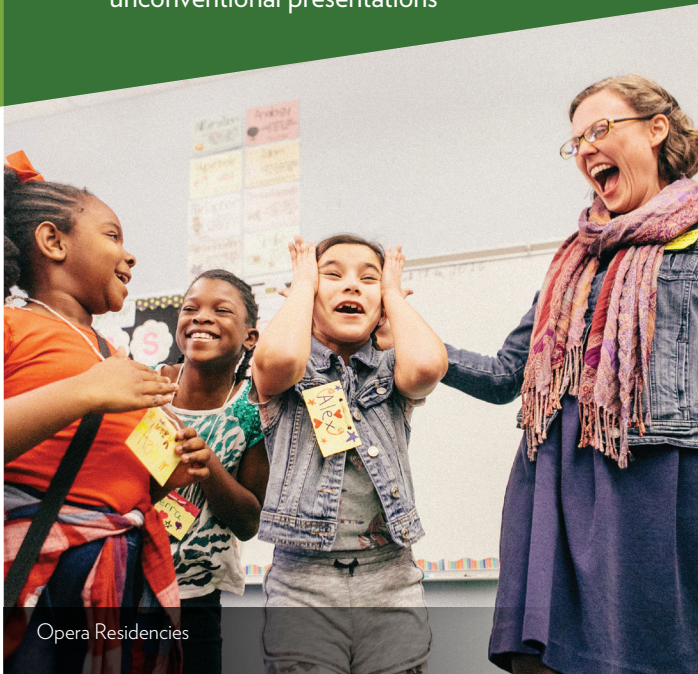


LYRIC OPERA OF CHICAGO

The 2015/16 season marked a successful fourth year of Lyric Opera's redefined and reinvigorated education and community engagement initiative, Lyric Unlimited.

Through new initiatives and highly regarded ongoing programs, Lyric Unlimited endeavors to:

- Deepen and broaden Lyric's community service
- Develop collaborative relationships with a range of organizations throughout the Chicago area
- Explore the development of opera as an art form through innovative programming and unconventional presentations



Opera Residencies

Some of the noteworthy programs and activities of Lyric Unlimited during the 2015/16 season included:

Building on Lyric Opera's distinguished history of education programs, Lyric Unlimited was established in 2012 to provide a relevant cultural service to communities throughout the Chicago area, including communities for whom opera and opera companies have been largely irrelevant. Lyric Unlimited's initiatives are integral to Lyric's mission to provide a service that is compelling, distinctive, and radical within the field while advancing the development of the art form.

With the growth of Lyric Unlimited, Lyric has seen an unprecedented level of interaction with audiences and community members. The 2015/16 season built on the programmatic achievements and dynamic relationships fostered in previous seasons to expand the initiative's reach and relevance within Chicago's broad and diverse communities. Longstanding educational programs such as *Opera in the Neighborhoods*, *Performances for Students*, and *Student Backstage Tours* continue to form the backbone of Lyric Unlimited, offering a range of touch points to engage students and teachers in the integration of the arts into classroom learning. This season,



Vocal Partnership Program with Chicago Academy for the Arts



Second Nature



Student Backstage Tour

Lyric Unlimited's *Opera Residencies* expanded to 40 classrooms in 15 different schools throughout the city of Chicago. Chicago Public School students, who participate free of cost, currently make up 92% of those engaged in this in-school program.

In addition, Lyric Unlimited has invested itself heavily in diversifying its range of new productions and activities, driven by Lyric's commitment to broadening our audience and to providing a service that is relevant, engaging, and accessible to audiences throughout the city we exist to serve.

During the 2015/16 season, Lyric Unlimited commissioned *Second Nature*, a new opera for youth, presented in partnership with the Lincoln Park Zoo. Following the premiere performances at the Zoo, *Second Nature* had more than 30 additional performances as part of the *Opera in the Neighborhoods* program.

In conjunction with the main stage world premiere opera *Bel Canto*, Lyric Unlimited developed a series of free, public events to engage both longtime opera patrons and audiences new to the genre by highlighting the opera's connections to the novel on which it was based, the social and political environment which surrounds the plot, and the composer's own journey to writing his first operatic work.

With Lyric's Creative Consultant Renée Fleming, Lyric Unlimited launched a major new initiative called *Chicago Voices*, which over the course of the next two years will bring together thousands of Chicagoans in a celebration of the human voice. *Chicago Voices* will highlight the unique heritage of Chicago vocalism, bringing together artists of all genres in participatory arts experiences and demonstrating how opera can have relevance to people of all backgrounds, ethnicities, and interests.

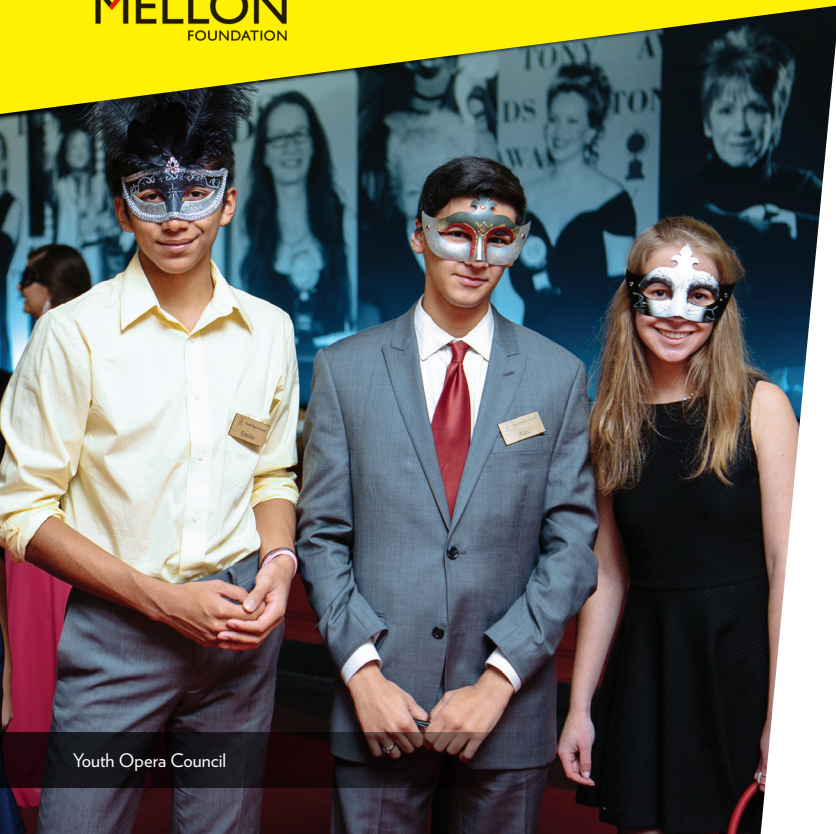


Second Nature

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Youth Opera Council

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BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC | 

The *Breaking New Ground* campaign exceeded its 'silent phase' fundraising goal of \$100 million in October 2015 through a combination of cash contributions, pledges, and bequests, staunch evidence of the loyalty and generosity of Lyric's donor family.

Lyric is tremendously grateful for the significant support of our patrons. However, as our out-of-date stage equipment continues to deteriorate, it has become increasingly apparent that immediate action must be taken to maintain the highest standards of safety, quality, and financial stability. In the public phase of the *Breaking New Ground* campaign Lyric is raising additional funds specifically for stage renovations, which are absolutely vital for several productions in upcoming seasons. These funds will provide for the most pressing needs, including installing new stage lifts, a turntable, replacing and adding point hoists, installing a counterweight pipe automation system, and modernizing our stage lighting equipment. With these improvements, which are already underway, Lyric will continue to produce operas of the highest artistic quality while maintaining our commitment to fiscal responsibility.

When the Civic Opera House was built in 1929, it was the most state-of-the-art theater of its time. However, the stage has steadily deteriorated over the years, and Lyric grapples with the challenges of a performance space that is woefully ill-equipped and unable to

properly accommodate modern productions. These challenges influence every decision it makes about upcoming productions. It is very difficult to rent or co-produce with sister opera companies such as The Royal Opera House or San Francisco Opera because their technology is far more advanced.

Through the *Breaking New Ground* campaign, Lyric's goal is to raise funds to undertake the major purchases and renovations necessary to replace outdated, unsafe, and deteriorating equipment and to bring the facilities of the Civic Opera House up to 21st century artistic and technological standards. By the end of the 2016 calendar year, the *Breaking New Ground* campaign for stage equipment will raise \$1,700,000 for our most pressing equipment needs. Within the next two to three years, Lyric needs a total of \$7,600,000, with an ultimate goal of raising \$16,300,000 over the next five years.

A considerable investment in equipment will dramatically improve our ability to produce high-quality operas efficiently and cost-effectively and will reinforce Lyric's position as a leader in its field, creating and sharing innovative new productions of the absolute highest caliber with audiences, and sister opera companies around the world.



The Royal Opera



Le Grand Théâtre de Genève



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The thoughtfulness and foresight of these dedicated Lyric Opera patrons exemplifies the dedication and generosity of all Overture Society members.

Planned givers continue to be very devoted to Lyric Opera. Many of the *Overture Society's* 584 members have committed multiple planned gifts to Lyric, thus representing nearly 700 actual gifts. In addition, 112 of our planned givers are now *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 more than \$120,000 for the Operathon 2015 *Overture Society* Challenge Grant. This was the *Overture Society's* 18th Operathon Challenge Grant. *The Overture Society's* members' magnificent achievement showed their eagerness to support Lyric's many successful education and community-engagement programs, part of Lyric Unlimited.

Some of our *Overture Society* members elect to be production cosponsors of operas. This opera season, five of the Lyric planned givers became production cosponsors. *Overture Society* members are encouraged to become production cosponsors at Lyric Opera and enjoy the spectacular benefits available to this elite group.

In 2015/16, Lyric received a significant amount of bequests. Many of these bequests were designated for Lyric Opera's *Breaking New Ground* capital campaign, to be used for much-needed stage improvements in the Opera House. 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. Lyric Opera is deeply grateful to all *Overture Society* members for establishing the cornerstone of our companies financial future.



Lyric Opera President David Ormesher and Ryan Opera Center mezzo-soprano Lindsay Metzker with *Overture Society* sponsors Merrill and Judy Blau



Overture Society members enjoy an appreciation luncheon before *The King and I* dress rehearsal.

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What a spectacular season for the Women's Board! As my second year as President comes to a close, I am pleased to announce that the Women's Board raised a total of \$3.6 million dollars for our beloved Lyric Opera of Chicago. I must extend my deepest gratitude to each and every Women's Board member for her generosity in support of our varied efforts.

At the end of September, we celebrated the beginning of the 2015/16 season with our new production of *The Marriage of Figaro*, directed by Barbara Gaines of the Chicago Shakespeare Theater. Opening Night and Opera Ball were a tremendous success, raising \$1.1 million dollars for Lyric. More than 3,000 guests walked the red carpet to enjoy Mozart's sublime comedy. Immediately following the performance, nearly 500 guests were transported to the Hilton Chicago for the Opera Ball. Upon arrival, guests were greeted by event Co-Chairs, Nancy Carrington Crown and Caryn Harris, for the cocktail reception. Lyric's General Director, Anthony Freud, presented the stars of the evening to the sound of heralding trumpets as part of the traditional Grand March. After an elegant dinner was enjoyed, guests danced to the sounds of the Stu Hirsh Orchestra. Thank you to Aon for once again sponsoring the Opening Night Gala; ITW and Northern Trust for so generously cosponsoring the Opera Ball; our very own Liz Stiffel for sponsoring the Opera Ball Reception; and Bartlit Beck Herman Palenchar & Scott for sponsoring the Grand March.

On November 17th, a group of Women's Board members spent an afternoon at Lyric writing personal notes to subscribers urging them to contribute to Lyric. From one afternoon of letter signing, more than \$17,000 dollars were contributed to Lyric! The day's success encouraged us to hold another signing in May. Thank you to Shirley W. Ryan for hosting our ladies in her Winnetka home for a delightful afternoon spent bonding with fellow board members and signing letters for Lyric.

In December we enjoyed a lovely holiday luncheon at the home of Jacky Ferro, where Renée Fleming and Ann Patchett held an informal question and answer session for us on the opening day of *Bel Canto*. We were honored to engage with them on such a momentous occasion. In April, we enjoyed an evening of shopping at Burberry thanks to Susan Noyes and Make It Better Media, where we were joined by the stars of *The King and I*, Paolo Montalban and Kate Baldwin. A portion of the evening's proceeds were donated to Lyric.



Mimi Mitchell

Mimi Mitchell
President

May ushered in our first-ever event collaboration with Lyric's Guild Board of Directors, which welcomed 475 guests to *The King and I* Celebration and raised more than \$500,000 for Lyric! Guests were surprised with a performance by the dancers and drummers from Thai Cultural and Fine Arts Institute of Chicago during the cocktail reception. For the first time ever, dinner was hosted throughout the second floor: in the William B. and Catherine Graham Room, on the American Airlines Mezzanine balcony, and even in the boxes themselves! Guests enjoyed an incredible menu brought to life by Calihan Catering, a spectacular performance of *The King and I*, and, to top it all off, an After Party onstage with the cast! I must extend a huge thank you to Zurich, Lead Sponsor; Make It Better, Media Sponsor; Caroline Heubner, Chair; Mamie Biggs Case and Nancy S. Searle, Committee Members; and to everyone on the Women's Board who attended and supported the event.

As we remember the past, we also look ahead to Lyric's future. The Women's Board is already planning Wine Auction 2018, scheduled for April 14, 2018. This is also the 30th Anniversary of this historic event, which began in 1988 thanks to the vision of Shirley Welsh Ryan, whom we will be honoring. We hope that you will join us in our mission to profoundly impact Lyric's ability to present opera of the highest quality to audiences in Chicago and beyond.



Renée and Lester Crown



Nancy Carrington Crown and Caryn Harris, Opening Night Opera Ball Co-Chairs

WOMEN'S BOARD REPORT



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The King and I star Paolo Montalbon with Mimi and Todd Mitchell



George, Julia, Charlie, and Caroline Huebner snapping a selfie at *The King and I* Celebration.



Philip Friedmann and Regan Rohde Friedmann



Ellen and Jim O'Connor

In 2015/16 The Patrick G. and Shirley W. Ryan Opera Center welcomed its largest Ensemble to date, with 14 singers and one pianist. The program's administration also grew with the appointment of esteemed soprano and voice teacher Julia Faulkner as our Director of Vocal Studies. Julia joined Director Dan Novak, Music Director Craig Terry, and Advisor Renée Fleming to oversee a tremendously successful season for Lyric's acclaimed professional-development program.

The Ensemble appeared in all eight 2015/16 Lyric mainstage productions, performing 35 roles and understudying 60 roles, upholding the program's standing as a pillar of Lyric's artistic excellence. Ryan Opera Center pianist Mario Antonio Marra joined Lyric's music staff for *Cinderella* and played continuo for all performances. Several of our singers were featured with their senior colleagues and Craig Terry in the new *Beyond the Aria* recital series at the Harris Theater. Other collaborations included concerts with the Grant Park Music Festival, Rush Hour Concerts, and Art Institute of Chicago.

Audiences enjoyed the Ryan Opera Center's wonderful backstage workshop production of *The Marriage of Figaro* and Season Preview Concert, and several hundred Lyric donors and subscribers attended the Final Auditions in September. Radio listeners in Chicago were treated to the fourth season of our monthly Recital Series on 98.7 WFMT, the only such program of its kind in the country.

Complementing the numerous performance activities were the program's extensive training opportunities which covered the broad spectrum of skills required for operatic artistry. These included work with our incredible resident faculty, guest master artists, and several mainstage artists, as well as Creative Consultant Renée Fleming, Music Director Sir Andrew Davis, and General Director Anthony Freud. Ensemble members auditioned for more than a dozen agents and opera companies throughout the season and received invaluable feedback from Anthony Freud and Lyric's artistic staff. They also received expert career advice on topics ranging from maintaining vocal health to financial planning.

The season's accomplishments were celebrated at *Rising Stars in Concert*, the annual showcase performance which featured all of our artists and included Mario Antonio Marra's debut on the podium. Michael Christie returned for the second consecutive year to lead the concert.



A handwritten signature in black ink that reads "Susan R. Kiphart".

Susan Kiphart
President

As I continue to be impressed with the professionalism and talent of our Ensemble, so I am humbled by those who support the Ryan Opera Center. I am especially grateful to the members of our Board of Directors, who not only contribute financially to the success of the program but also become a second family to this inspiring group of artists. A highlight of the year was the Board's first-ever benefit event, *The Five Tenors*, which was tremendously fun and financially successful! It is an honor to serve with all of you, and I look forward to many more years of friendship and leadership.



The 2015/16 Ensemble, left to right: (back row) Anthony Clark Evans, Mario Antonio Marra, Jesse Donner, Laura Wilde, Jonathan Johnson, Patrick Guetti, Richard Ollarsaba, Bradley Smoak, (front row) Mingjie Lei, Diana Newman, Takaoki Onishi, Annie Rosen, Alec Carlson, Hlengiwe Mkhwanazi, and Lindsay Metzger.



The Ensemble and Ryan Opera Center and Lyric leadership with *Rising Stars in Concert* lead sponsor Donna Van Eekeren



First year Ensemble members Diana Newman and Annie Rosen in *Cinderella*



Advisor Renée Fleming with soprano Laura Wilde



The Five Tenors, the Ryan Opera Center's first fundraiser, chaired by Board member Janet Burch and featuring alumnus René Barbera, Music Director Craig Terry, and the four Ensemble tenors.

ARTIST SUPPORT, SPECIAL EVENT AND PROJECT SPONSORS

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WFMT Recital Series

Julie and Roger Baskes

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

In the spirit of President and CEO David Ormesher's "One Lyric" initiative, promoting camaraderie and communication among the volunteer boards, the Guild Board was honored to partner with Lyric's Women's Board for the first time—presenting The King and I Gala.

After the previous year's strategic planning process, the Guild Board embarked on a fresh season with renewed energy and dedication. In the spirit of President and CEO David Ormesher's "One Lyric" initiative, promoting camaraderie and communication among the volunteer boards, the Guild Board was honored to partner with Lyric's Women's Board for the first time—presenting *The King and I* Gala. It was an added thrill to have Anthony Freud join us for the full evening's festivities. The event was a smashing success, and we look forward to making the Spring Musical Celebration a new tradition.

We were also excited to have Guild Board representatives sit as ex-officio members of the Ryan Opera Center Board and the Lyric Unlimited Committee—allowing the Guild Board to learn more about the exciting initiatives of these important groups.



Oscar Tatosian

Oscar Tatosian
President

The Guild Board *Backstage Tours* continue as one of Lyric's favorite activities, and a fourth day was added by popular demand. We remain deeply grateful for the support and friendship of Amy and Paul Carbone for their continued generosity as the exclusive sponsors of these tours.

During my term in office, we have continued to fortify the ranks of our active and sustaining members by welcoming twenty-four new Guild Board members over these past two years. I congratulate longtime member, Jim Staples, as he becomes President of the Guild Board in the 2016/17 season.

I have enjoyed a remarkable journey with the Guild Board, and I look forward to many more seasons with close friends and esteemed colleagues, all committed to cultivating new audiences and raising funds to support our great opera company.



Spring Musical Celebration Co-Chairs Caroline Huebner of the Women's Board and Frank DeVincintis of the Guild Board



Guild Board *Backstage Tours*



Guild Board *Backstage Tours*

Lyric Young Professionals (LYP), a project of the Renée Fleming Initiative, is a group of 150 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.

This year, we proudly doubled our membership from 73 to 150 and hosted our first all-members meeting in June. Our *Medley* subscription ticket sales also doubled, from 400 to more than 800, throughout this past year and our pre-opera dinner series thrived as a result. Our first fundraiser, a Halloween Masquerade in October, was a huge success, with more than 200 guests in attendance. The *Cocktails and Conversation* series continued this year successfully featuring Lyric's General Director Anthony Freud; Joseph Calleja, Romeo in Lyric's production of *Romeo and Juliet*; and Renée Fleming.

It has been an honor to service as President of the Lyric Young Professionals for the past two years. We are most grateful for the opportunity to serve Lyric in building the next generation of opera supporters.



Patrick Callahan

Patrick Callahan
President



Lyric Young Professionals officers Martha Grant, Lisa DeAngelis, Laura Guili, and Claudine Tambuatco at the first Annual Halloween Masquerade.



Guest speaker Renée Fleming with Lyric Young Professionals officers at *Cocktails and Conversation* reception.



Lyric Young Professionals members attend *Cocktails and Conversation* with Renée Fleming.

The Chapters represent Lyric Opera in their communities with 1,000 members in 15 Chapters located throughout the Chicagoland area and Lake Geneva, Wisconsin.

Our annual live-radio marathon fundraiser on 98.7 WFMT, Operathon, celebrated its 36th anniversary with a very successful 16-hour broadcast on Saturday, October 3. Under the leadership of Mary Houston and Claudia Winkler, Operathon 2015 exceeded its goal and raised more than \$500,000 through challenge grants and merchandise sales—many thanks to our Chapter volunteers who helped sell our exclusive Lyric merchandise in our OperaShop kiosk and through OperaShop Online—and grateful appreciation to our generous challenge grant donors and merchandise sponsors. Our appreciation goes to Walgreens, Ardmore Associates, and 98.7WFMT for their generous sponsorship.

The Season Preview Concert in September, made possible by the Komarek-Hyde-McQueen Foundation and the Lake Geneva Chapter, is a favorite presentation of donors at the Member giving level and especially our new subscribers. The evening was a delightful selection of arias from the current season's operas performed by the talented members of our very own Ryan Opera Center Ensemble.

I am excited to announce our newest initiative: Lyric's "Getting to Know You" greeters. Our Chapter volunteers served as ambassadors during the run of *The King and I*, providing information and assistance to the many new visitors that join us during our musical productions. The success of this project ensures that our volunteers will return for key performances during the opera season and next spring's presentation of *My Fair Lady*.

Thanks to my fellow board members, the dedicated Chapter volunteers, and to all at Lyric Opera of Chicago for their passion and dedication to this world-class organization.



Sherie Shapiro

Sherie Shapiro

President
Chapters' Executive Board



Pau Gasol of the Chicago Bulls on the 2015 Operathon brochure cover



General Director Anthony Freud celebrates with members of the Lake Geneva Chapter.

LYRIC OPERA OF CHICAGO CHAPTER 2015/16 FUNDRAISING

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(\$100,000 and above)**

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Northwest Chapter

**Platinum Grand Benefactor
(\$50,000 to \$99,999)**

Barrington Chapter
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Northfield Chapter

TREASURER'S REPORT

Fiscal 2016 marks Lyric Opera's 61st season of artistically thrilling opera. During the year, we also successfully performed the fourth musical in our American Musical Theater Initiative and continued our acclaimed Lyric Unlimited programming, achieving our goals of community engagement and artistic innovation.

We ended our 2016 fiscal year with breakeven results. Operating revenue and support was \$78.2 million, with 264,256 tickets sold generating \$26.8 million in ticket revenue. Annual support from our donors and operating funds provided by our *Breaking New Ground* fund contributed \$38.8 million to our operating costs.

We thank our generous Lyric donors and sponsors, whose support allowed 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 and click on "About Lyric," "Financial Statements."



Paul J. Carbone
Treasurer

FINANCIAL HIGHLIGHTS

Periods Ending	12 months ended June 30, 2016	14 months ended June 30, 2015
Ticket Sales	\$26,800,672	\$25,880,310
Other Operating Revenue	12,600,968	11,755,779
Total Operating Revenue	39,401,640	37,636,089
Total Operating Support	38,764,253	37,161,055
Total Operating Revenue and Support	78,165,893	74,797,144
Total Operating Expenses	78,165,893	74,797,144
Change in Unrestricted Operating Net Assets	\$ -0-	\$ -0-
	As of June 30, 2016	As of June 30, 2015
Long-Term Investments	\$167,306,612	\$181,164,339
Total Assets	\$312,312,136	\$330,212,155
Total Net Assets	\$210,163,548	\$232,457,666
Operating Revenue as a percentage of Operating Expenses	50%	50%

NON-FINANCIAL HIGHLIGHTS

Opera, Musical and Lyric Unlimited Attendance	264,256	267,230
Number of Other Community Engagement and Education Events	518	545
Other Community Engagement and Education Event Attendance	94,386	126,209

Lead Sponsor:

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