

LYRIC OPERA NEWS

2014
FALL

New Diamond Anniversary
Don Giovanni

Renée Fleming Shines in *Capriccio*

Lyric Stars Light Up *Il Trovatore*

Eric Owens Talks *Porgy* and More

Anna Bolena: Dazzling Debuts



60TH ANNIVERSARY ISSUE

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PH: STEVE LEONARD

GENERAL DIRECTIONS

BY Anthony Freud
General Director, Lyric Opera of Chicago

As you receive this issue of *Lyric Opera News*, we are about to embark on our Diamond Anniversary with a season filled to the brim with magnificent opera and several unprecedented events that showcase how Lyric is truly breaking new ground. Like many of us do on a birthday, Lyric's 60th anniversary is a time to take stock, to reflect on our past, and to look ahead at how we want to shape our future.

In the first 60 years of its history, Lyric has become one of the world's greatest opera companies and one of Chicago's marquee cultural institutions. However, in these times of massive change, we must build on this legacy to achieve continued success. We must examine how our art form has changed, how it continues to evolve, and how opera companies such as ours can best relate to their communities. Maximizing the depth and breadth of cultural service we provide to our community is the core reason for Lyric's existence.

In our 60th season, opera at the highest level remains at the very heart of Lyric's mission. The productions we offer this season are viscerally exciting, thought-provoking, and, above all, entertaining. In this issue, you'll read about the first part of our season—*Don Giovanni*, *Capriccio*, *Il Trovatore*, *Porgy and Bess*, and *Anna Bolena*. In the next issue, we'll focus on the remaining operas: *Tosca*, *Tannhäuser*, *The Passenger*, and this season's musical, *Carousel*.

These productions feature incredible guest artists, visionary stagecraft from their creative teams,

and of course the remarkable talents of our Music Director Sir Andrew Davis, our Creative Consultant Renée Fleming, the Lyric Opera Chorus and Orchestra, and members of our Ryan Opera Center.

Thanks to Lyric Unlimited, Lyric's community engagement and education initiative, we are also able to expand our focus beyond mainstage operas. Lyric Unlimited's 2014/15 season includes an unprecedented range of activity. Lyric Unlimited will present its third all-new family performance, *The Magic Victrola*, which introduces young children to the joys of opera. Following its huge success two seasons ago, mariachi opera returns with the world premiere of *El Pasado Nunca Se Termina (The Past Is Never Finished)*, with performances at the Civic Opera House and in Pilsen and Waukegan. Lyric Unlimited has also commissioned *The Property*, a klezmer opera, which will be performed in February and March in conjunction with the mainstage performances of *The Passenger*, Mieczysław Weinberg's searing portrait of the devastating effects of the Holocaust. *The Property* is part of a confluence of activities—chamber music concerts, discussions, and other enrichment activities—surrounding this important work.

This breadth of activities gives a true representation of what Lyric strives to be—a dynamic and innovative opera company for the 21st century. Thank you for your support, and we look forward to seeing you at many Lyric events at the Opera House and throughout Chicago this season!

A New Diamond Anniversary DON

Director Robert Falls
Updates *Don Giovanni*
to the 1920s

BY Magda Krance

DON GIOVANNI COSTUME SKETCH BY ANA KUZMANIC



ROBERT FALLS
PH: DEAN LAPRAIRIE



MARIUSZ KWIECIEN
PH: MIKOLAJ MIKOLAJCZYK



MARINA REBEKA
PH: PAUL GREGORY



ANA MARÍA MARTÍNEZ
PH: TOM SPECHT

Mozart's magnificent antihero first darkened Lyric's door on February 5 and 7, 1954. *Don Giovanni's* all-star cast performed amidst aged scenery "so awful as to be beguiling," as critic Claudia Cassidy noted. Lyric's calling-card performances nevertheless nearly sold out and assured a supportive public for the nascent opera company, which launched officially on November 1, 1954.

Flash forward six decades: Lyric returns to a familiar work in a fresh guise this month with *Don Giovanni*. Audiences will experience a brand-new production and an A-list cast worthy of our diamond-anniversary season opener, but with a fantastic new twist that also marks a Lyric first: we'll see the story unfold in the 1920s—the same general era as when the Civic Opera House was built.

Robert Falls, the longtime artistic director of the Goodman Theatre, is the stage director for this new take. He's staging the production "in a highly theatricalized world that uses the 1920s as a reference, between the Spanish Civil War and World War II, a time of relative peace and prosperity that allows for an aristocratic class and a middle class and a peasant class. I wanted it to have a 20th-century sensibility and psychology." At the same time, he notes, "1920s Spain still has a considerable 'backwardness' to it, with a lot of holdover to the 19th century in the ways people dressed and worked and lived. Spain was a little later than the rest of the world in catching up to the modernism of the 1920s, though Giovanni himself represents a very modern man of the world with an almost movie-star charisma, like Rudolph Valentino or Douglas Fairbanks."

Falls made his Lyric debut with the 1993/94 production of Floyd's *Susannah* (which also marked Renée Fleming's company debut), followed by Menotti's *The Consul* (1996/97). The lighting

designer for those productions, Duane Schuler, has joined Falls again for *Don Giovanni*, along with set designer Walt Spangler and costume designer Ana Kuzmanic, both making Lyric debuts. "Walt and Ana have been my principal

designers since *King Lear* in 2006,” Falls notes; the trio also collaborated on *Desire Under the Elms* (2008/09) and *Measure for Measure* (2012/13) at the Goodman, and Falls has worked with them individually on several other plays.

Before creating the set designs, Spangler “spent a lot of time discussing the opera with Bob, and we watched several classic versions of the production. It was important to us to have a good sense of the pace and scale of the opera before we jumped into designing it,” he recalls. “We also watched a lot of movies set in Spain and in Italy during the early 20th century, and I gathered hundreds of photographs of real people and places of this time period. We wanted to fully understand the socially stratified community that Don Giovanni inhabits, and how he fits into it in relation to the Commendatore and the three unique women we find in Donna Anna, Donna Elvira, and Zerlina.”

Spangler emphasizes that *Don Giovanni* “is ultimately a chamber piece, so we wanted to create bold visuals that live up to the grandeur of the Civic Opera House, while at the same time keeping the performers’ space relatively snug and close to the audience.” Over the past year he attended several Lyric performances and sat everywhere from front and center to top row of the upper balcony to understand “the scale required in order to give everyone in the room a visceral experience.”

Scenic transitions will happen, for the most part, “in front of the audience’s eyes,” Spangler says. “A few times we will use one of my favorite scenic elements—a full-stage wall of giant black roses—both to create an intimate emotional space for solo performance and to conceal some surprises going on backstage.” And speaking of *coups de théâtre*, Spangler has something special in

Giovanni is “a modern man of the world with movie-star charisma.”

mind for Don Giovanni’s descent into hell: “We have a surprising and exciting idea for this climactic moment,” he notes. “Without revealing too much, I’m happy to say that Mariusz Kwiecień and his vocal performance will be prominently featured in a powerful position onstage like I haven’t seen anywhere before.”

Turning from scenes to costumes, designer Ana Kuzmanic steeped herself in the music and relished researching the period: “I am greatly inspired by the works of art of the time and place we’ve chosen, that is my first intuitive research. By the time I start drawing I’ve done a lot of inspirational and historic research for the world of the characters.”

She particularly enjoyed creating costumes for the trio of women. “All three are so passionate and express it in different ways,” says Kuzmanic. “I hope the designs do justice to how complex and specific these characters are! Donna Elvira is an emancipated woman of the 1920s, traveling by herself, determined to find Don Giovanni and have her revenge. Donna Anna is a Spanish aristocrat—very impulsive, religious, and passionate. And Zerlina is free-spirited and shrewd, somebody who grew up with the sun in her hair every day.”

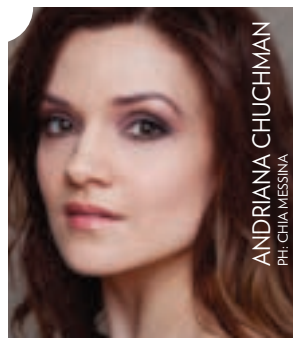
Kuzmanic adds that “Zerlina’s wedding dress was influenced by flamenco performers and Spanish rural weddings from the turn of the century. Donna

Anna’s costumes aren’t entirely rooted in the 1920s either—I wanted her costumes to portray the complex mélange of passion and conservatism of religious society through layers and texture; some of the inspiration came from the beautiful paintings of Velasquez. Donna Elvira wears an array of costumes with geometric, art-deco style lines and bold colors inspired by Picasso’s work from the 1920s and 1930s.”

Kuzmanic’s costumes also distinguish between the aristocracy and lower classes: “I wanted to give the nobility more tailored style lines, sheen, and crystal-clear colors. When we see Don Giovanni in his full swing of seduction, he’s in a decadently colorful costume deeply contrasting with the chorus of peasants whose clothing is unstructured in fabrics textured, knobby, crinkled.”

Clearly, there’s a lot to look forward to in this new production. Says Falls, “Audiences will see and hear an extraordinary company of singers, a very sexy and attractive group. I hope the world my designers and I have created for them will allow them to look at this piece with fresh eyes while still maintaining the terror and the beauty, the craziness of this opera in the best sense. I hope audiences will look forward to seeing this piece they think they’re familiar with in an invigorating new take.”

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 J. GIDWITZ, and THE NEGAUNEE FOUNDATION.



▶ **Director Robert Falls** delves deeper into his vision for *Don Giovanni* in this video interview: lyricopera.org/InsideGiovanni

FOR LOVE OF *Strauss*

BY Roger Pines

“No composer has given me greater joy than Richard Strauss,” says Renée Fleming. Lyric’s creative consultant has starred in five Strauss roles to huge acclaim, and though she can’t pick a favorite, she’s especially devoted to Countess Madeleine in *Capriccio*, a portrayal she’s thrilled to bring to Lyric this season during Strauss’s 150th-anniversary year.

Fleming’s enthusiasm for *Capriccio* goes back to her student days. As a Fulbright scholar in Germany, she attended Frankfurt Opera performances three nights a week, and *Capriccio* remains her most cherished memory: “There were no surtitles, and I didn’t speak German well enough to follow the text. But I waited for the final scene, which is so glorious! Helena Döse, the Frankfurt Opera’s reigning soprano—wearing a gorgeous period costume—was looking into the mirror and floating these long-sustained high phrases.”

Years later, when the offer to sing Madeleine came from the Opéra National de Paris, she jumped at it “as a farewell to Hugues Gall, a beloved impresario who put me on the map in Europe.” Since then she’s reprised her portrayal on the stages of the Metropolitan Opera, the Vienna Staatsoper, Covent Garden, and Semperoper Dresden.

Lyric’s *Capriccio* reunites Fleming with three colleagues who have all previously partnered with her onstage in this opera: Swedish mezzo-soprano Anne



Sofie von Otter as the actress, Clairon; Danish baritone Bo Skovhus as the Count, Madeleine’s brother; and British bass Peter Rose as the theater director, La Roche. Fleming also eagerly anticipates renewing her collaboration with Sir Andrew Davis, who debuted in opera with *Capriccio* at Glyndebourne in 1973. He and Fleming have performed it together at the Met and in concert at Covent Garden. “Sir Andrew’s love of this piece dates back to the start of his career,” says Fleming. “In everything he does, he’s a consummate musician, but he has a truly rare gift for opera—the ability to sustain momentum and tension, paired with the flexibility to shape the music and allow singers the space we need. He’s the ideal Strauss conductor.”

Lyric will present the Met’s production, originally directed by John Cox, which has moved the action from the mid-1700s to the 1920s. “The updating is beautiful,” says Fleming. “It fits perfectly into the era of Noël Coward and Cole Porter.” If you love those two, then you’ll love *Capriccio*. It revels in

the kind of erudite conversation we all wish we had the time to engage in.” In that spirit, Fleming describes *Capriccio* as “absolutely intoxicating—entertainment of the wittiest, wisest, and most sophisticated kind.”

When you hear *Capriccio*’s music, it’s highly likely you’ll find yourself agreeing with Fleming that “Strauss knew how to write for sopranos better than just about anyone.” What makes Madeleine even more exciting for Fleming is responding to the composer’s remarkable understanding of feminine psychology. This is an opera about romance, with a complex heroine at its center, and “it’s an opera *about* opera—why it’s important, and what it has to contribute to human beings.”

Fleming is fascinated by every aspect of her character in *Capriccio*. Madeleine has lost her husband (we never find out how), but “I don’t see her as a grieving widow; she’s more of an *emancipated* widow. I think she likes her newfound freedom, her power, her independence. She also has a great sense of humor, which she shows in her relationship with her brother, the Count.



ANNE SOFIE VON OTTER
PH: MATS BACKER



BO SKOVHUS
PH: MONIKA RITTERHAUS



WILLIAM BURDEN
PH: DAN REST

William Burden portrays Flamand, and Norwegian baritone Audun Iversen makes his Lyric debut as Olivier.

After playing her suitors off each other all evening, Madeleine attempts to understand her feelings in the 20-minute finale, the epitome of dazzlingly lyrical Strauss. "I'm astounded by that scene," confesses Fleming. "In the most ravishing music imaginable, you feel her intelligence, her uncertainty and her sincerity as she looks inward, trying to choose between the two young men who love her."

Fleming doesn't have a favorite moment of that final scene ("It's *all* exquisitely beautiful"), although she loves the climax, when Madeleine asks herself, "Will you burn between two fires?" In the end, when forced to choose between the men who love her, "I think she decides not to decide," the soprano concludes, remembering her last line in the opera: "Is there any choice that isn't trivial?" The

audience can draw its own conclusion, but "my feeling is that Strauss has the final say," says Fleming. "The opera ends with a horn solo. Strauss's father was a horn player. It was an instrument the composer loved throughout his career. So I think he's saying, with that instrumental solo, 'I get the last word, and the answer is music.'"

Lyric Opera presentation generously made possible by an ANONYMOUS DONOR, MR. AND MRS. J. THOMAS HURVIS, NANCY W. KNOWLES, and MARGOT AND JOSEF LAKONISHOK.

Production owned by the Metropolitan Opera.



PH: KEN HOWARD/METROPOLITAN OPERA

He fancies himself an actor, but he's far from gifted, and she teases him about that."

In coping with the two suitors, Fleming notes, "Madeleine keeps them at arm's length, but she does it with real charm." She suggests to Flamand and Olivier that, rather than debating whether words are superior to music, they unite by writing an opera together. Fleming's feeling is that "what she really loves is being a *muse* to the art form of opera, and encouraging this poet and this musician to do their best work." American tenor

Hear more from the Countess in this video preview with Renée Fleming: lyricopera.org/InsideCapriccio

Eric Owens is everywhere! He's a familiar and popular face in Chicago—one of the most in-demand singers at Lyric and a frequent visitor to Symphony Center and the Grant Park Music Festival.

Before he becomes Wotan in Lyric's *Ring* cycle starting in the 2016/17 season, Owens is back at the Ardis Krainik Theatre in November portraying one of opera's iconic roles—in the quintessential American opera, no less—when he takes on Porgy in *Porgy and Bess* in Francesca Zambello's stunning production.

Owens first performed Porgy in San Francisco in 2009 in this same production, which has earned critical praise for its sprawling yet detailed depiction of the doomed lovers and their colorful home on Catfish Row. Owens treasures the opportunity to work again with Zambello, his friend and collaborator for more than 20 years: "She knows how to pull the best performance out of me. She knows how to talk to me in a way that's different from the way she might talk to someone else—she's quite intuitive that way. She doesn't let me off the hook easily, and she's able to spot how she can get more from me."

The opera is filled with some of Gershwin's most beloved music, even if first-time audiences aren't familiar with the love story of the crippled Porgy and struggling drug addict Bess. "Summertime," the opera's opener, has been covered more than 25,000 times! Creating the right chemistry to make the story rise to the level of the familiar music takes a special circumstance, one that Owens has found right here.

"To be able to do this in the wonderful environment that is Lyric Opera of Chicago—it's a gift, it's not even work," Owens says. "You come and there's a spirit of unity, a wonderful unison happening, while this amazing harmony permeates throughout the place."

It's a fertile environment for creating a very complex role, one who is, in Owens's view "very human, as is every character on that stage." He sees Porgy

THE *Incomparable* ERIC OWENS

Lyric's future Porgy and Wotan is a king onstage and off

BY Maggie Berndt

as melding vulnerability, strength, and ultimately anger. "There is a naiveté in there as well as goodness," he elaborates. "You can ask the question, how good would he be if he had other options available? If he wasn't crippled the way he is? I hearken back to Chris Rock, who said, 'You're as faithful as your options.'"

Faithfulness—or lack thereof—provides the story's turning point and provides Owens's favorite musical moment. The Act Three trio ("Oh Bess, oh where's my Bess?") that Porgy sings with Maria and Serena after he learns that Bess has run off with Sportin' Life is his high point. "I equate it with suspension of time in that respect, this pouring out of his soul," says Owens. "It's more painful

now for him, having experienced this wonderful thing called love. He didn't know what he was missing before—he had this life of pain—love is his drug."

Reaching beyond the concert hall

In addition to his role in *Porgy and Bess*, Owens will be staying busy off stage as well in his new role as Lyric Unlimited Community Ambassador. Announced in February 2014, Owens and soprano Ana María Martínez—both familiar presences on Lyric's stage and in the community—have been taking their love of opera around Chicago.

Owens's interest in this work is fueled by his passion for education and his own insatiable curiosity. (CONT. PG 10)



PH. DARIO ACOSTA

Playing Porgy is hard work...

In this production, Porgy uses a crutch to move around instead of the usual cart. But with cart or crutch, Owens “spends a lot of energy just trying to get around the stage. In other situations you wouldn’t be expending that amount of energy.” Plus, the role itself gets more demanding as the evening goes on: “The trio at the end is unrelentingly high. You have to be really careful of that so you don’t blow it out there, because there’s more singing that you have to do.”

How does he handle it? Practice, practice, practice: “With the rehearsals you start to know how to pace it. I try to do mostly cardio to get my body used to that. You also try to breathe slowly and hold it out a while as you exhale.”

How high can his heart rate rise during performance? During his appearance as Alberich in *Das Rheingold* at the Metropolitan Opera, he clocked in at 145 beats per minute—the target heart rate for a strenuous cardio workout!

A self-professed “recovering oboe player,” he has studied conducting and has even expressed a desire to explore running an opera company some day.

In the months since taking on the Community Ambassador role, he’s already visited several schools, including Providence St. Mel on Chicago’s west side and Young Women’s Leadership Charter School in Bronzeville. Owens treasures the opportunity to “introduce a young person to an art form that they might not know and spark an interest, or you might introduce someone to a talent they didn’t realize that they had.”

However, Owens’s propensity to dream big allows him to connect with students on a deeper level. “Education and arts education in particular are very near and dear to my heart—they’re the keys with which all doors are opened,” he notes. “Music might be my oldest and dearest friend. I was inspired by music and what it could do and how it could make me feel.”

And Owens spends just as much time listening as he does talking: “I want to know what they have to say, to let them

know that their voice is not alone crying in the wilderness somewhere. I want to show a human side and talk about my experiences and their experiences.”

Ultimately, Owens hopes that through music and shared experience, his work will show the students he meets “that different people can come together with very different voices and, through agreement and compromise, create something beautiful.”

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Production owned by Washington National Opera.



PORGY AND BESS AT LYRIC 2008/09

PH: DAN WEST

Owens on video!

Eric talks *Porgy*, Community Ambassadors, and shows his playful side in “Patter Up!”: lyricopera.org/InsidePorgy



OWENS AND MARTÍNEZ VISIT YOUNG WOMEN'S LEADERSHIP CHARTER SCHOOL

PH: ANDREW CIOFFI

Lyric presents Donizetti's *bel canto* masterpiece, *Anna Bolena*, opening on December 6. The opera might be best known as a dramatic showdown between the doomed Anne Boleyn and her lady-in-waiting—and romantic rival—Jane Seymour. There are sure to be vocal fireworks aplenty at Lyric with Sondra Radvanovsky as Boleyn and Jamie Barton as Seymour facing off onstage, competing for the love of John Relyea's Henry VIII. But let's not discount the men behind the scenes!

Director Kevin Newbury and conductor Patrick Summers (who is also artistic and music director at Houston Grand Opera) both make their Lyric debuts with this new-to-Chicago production, coproduced by Lyric and Minnesota Opera. Newbury directed this *Bolena* in Minnesota as part of a "Three Queens" trilogy, which also included *Maria Stuarda* and *Roberto Devereux*.

Though both Newbury and Summers are officially debuting with this production, neither is a stranger to each other—or to Chicago.

Summers is an Indiana native and relishes returning to a familiar hall: "So many of my first operas were at Lyric, making this a particularly joyous occasion for me to be debuting with a company I admire so much and which has played such a role in my life."

This is also a homecoming of sorts because of Summers's long association with Lyric's general director. "My work with Anthony Freud, both in Cardiff and most closely and recently in Houston, was among the deepest of my life, and he has had a profound influence over me, as I believe he does with many," says Summers. "I know no one with more passion, knowledge, and professional integrity than he, and those are three qualities one rarely finds together."

Newbury has been tapped to direct the world premiere of Jimmy López's *Bel Canto* in Lyric's 2015/16 season, so he's already at home in

Chicago. He views his debut as an opportunity to know the space intimately, adjusting and expanding the *Bolena* production to accommodate Lyric's larger space and sophisticated technical capabilities.



PH: MICHAEL DANIEL

PH: LEFT TO RIGHT: DANIEL REST, STACY BODE, DARIO ACOSTA

The production evokes the Tudor period with sets that give an abstract sense of space, grounded by elaborate props and costumes that are period-accurate. To depict the weight of the crown and the burden of power that influences the actions of all characters, Newbury and set designer Neil Patel have created a giant copper ceiling that is onstage for the entire opera and lowered at particularly dramatic moments.

Newbury points out how the production has evolved in specific ways since the Minnesota premiere. "There are a couple of big *coups de théâtre*," he notes. "For instance,

A PAIR OF Dynamic Debuts

Kevin Newbury and Patrick Summers bring *Anna Bolena* to life at Lyric

BY Maggie Berndt



DIRECTOR
KEVIN NEWBURY

PH: TODD ROSENBERG



CONDUCTOR
PATRICK SUMMERS

PH: CHRISTIAN STEINER

there is a bed and a throne unit that we moved by hand in Minnesota. Supers and chorus members spun it around and it was very performer-generated. In this production, it will come out of a trap door (which we didn't have in Minnesota), land on the stage, and then oscillate. It's the same idea, but it will look more magical because of the technical capabilities we have in Chicago."

This will be the second time that Newbury and Summers have worked together; Houston Grand Opera

SONDRA
RADVANSKYJAMIE
BARTONJOHN
RELYEABRYAN
HYMELMINNESOTA OPERA'S 2012
PRODUCTION OF ANNA BOLENA

Another Auspicious Debut

Bryan Hymel makes his Lyric debut in *Anna Bolena* as Percy, the doomed suitor of Anne Boleyn. This New Orleans native has been making headlines with acclaimed turns in *Les Troyens* in London and New York, and he was recently named the recipient of the Metropolitan Opera's prestigious Beverly Sills Young Artist Award. But don't take our word for it! Here's what Newbury and Summers have to say about this exceptional artist.

Newbury: "I'm a big fan. I can't wait to direct him. He's a wonderful singing actor, and one of the top singers out there right now."

Summers: "Bryan has emerged as one of the great singers of his generation, and in that he joins this remarkable quartet, with each of whom I've enjoyed long and fruitful musical partnerships. Bryan and I have worked together only once, when he flew in as a last-minute substitute for the opening of *La Traviata* in Houston a few years ago. Not many people can hold their cool in a situation like that, and he was extraordinary. Each time I've heard him in subsequent years I've been more impressed. Like his colleagues in *Anna Bolena*, he has a unique sonic imprint, exactly the quality of unforced radiant vocalism that Donizetti's operas yearn for."

staged *Maria Stuarda* several years ago, and both have nothing but admiration for each other. Newbury praises Summers's musical acumen: "Patrick is a fantastic master of this material. He really connects with the *bel canto* style, and he's a wonderful collaborator."

Summers counts Newbury "among a small group of young American directors who have exciting visions for the art form, who really understand the balance of lyricism and rhythmic drive that is such a profound part of the *bel canto* operas, and how to make those qualities theatrical."

Donizetti's *bel canto* operas have a formal structure and a dedication to showcasing extended melodic vocal lines that stem from the classical period, similar to Mozart or Haydn. The elements of this style—instrumental introductions to arias, frequent repeats in the score, long recitatives—may come across as easy to perform. Summers notes, "There is a surface simplicity to Donizetti's works, but as with any seemingly-simple art, there is a lot under their surfaces."

In Summers's view, when conducting *bel canto*, "vocalism and lyricism must inform everything; these operas are celebrations of the great life-force of the human voice." He jokes that "whenever I hear colleagues deride the translucent orchestration of the *bel canto* operas, I always think of Ernest Hemingway's response to William Faulkner accusing him of simplistic vocabulary: 'Poor Faulkner! Does he really think big

emotions come from big words? He thinks I don't know the ten-dollar words. I know them all right. But there are older and simpler and better words, and those are the ones I use."

Newbury calls *bel canto* operas "a director's dream" and takes full advantage of the dramatic possibilities: "You have these wonderful moments of getting into the heads of these characters and it vacillates between private moments and big public spectacle"—all within the same scene.

The contrast of public vs. private informs Newbury's love of opera more generally: "I love the *scale* of opera. You get to work with big choruses and big communities. Opera is ultimately about community and the individual's relationship to community."

Summers relishes the variety and endless possibilities: "I love the depth of the repertoire and never tire of both exploring new works and re-examining those I've performed for years. The experience of opera includes all of the greatest things art can do; the art form gives unique voice and expression to ideas and emotions."

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Coproduction of Lyric Opera of Chicago and Minnesota Opera.

Kevin Newbury

also directs *Bel Canto*, the world premiere opera coming in December 2015. Learn more about the creative process at lyricopera.org/BelCanto



AMBER WAGNER
IN LYRIC'S 2011/12
PRODUCTION OF
ARIADNE AUF NAXOS

PH. DAN REST



QUINN KELSEY IN
LYRIC'S 2012/13
PRODUCTION
OF SIMON
BOCCANEGRA

PH. DAN REST

TWO FOR Trova

BY Roger Pines

Verdi's opera at Lyric boasts a pair of home-grown stars

Soprano Amber Wagner and baritone Quinn Kelsey are two of the most magnificently gifted singers of their generation. Each is a graduate of Lyric Opera's Ryan Opera Center, the internationally renowned training program that plays a crucial role in preparing talented young artists for major careers. Other alumni currently earning worldwide acclaim include Elizabeth Futral, Amanda Majeski, Elizabeth DeShong, and Matthew Polenzani.

Wagner and Kelsey both profited immeasurably from their years in the program. It enabled Wagner to "go to that next level as a singer. It wasn't just about learning your music—it was also about understanding what it is to be immersed in text and having a really solid technique." During her first year, understudying Annina in *La Traviata*, she went on for one performance in her professional stage debut, performing with Renée Fleming: "In Act One, I needed to walk out onstage and indicate that I'm telling her the gaudy fountain has arrived," Wagner recalls.

"I thought, 'I'm glad I don't have to sing right now, because she's touching my hands!' I was able to study her for hours—how she navigates the music, the role. At a master class, I sang Leonora's first-act aria from *Il Trovatore* for her, and she told me I gave her goosebumps. I could die a happy woman!"

During his tenure Kelsey, too, was inspired by opportunities to learn from legendary artists, such as baritone Sherrill Milnes ("He worked with me on *Rigoletto*, talking to me as if we were colleagues—it was unreal") and bass Samuel Ramey ("I'd seen him in *Opera News*, listened to his recordings, and suddenly in *Faust* he was standing two

inches from me"). Kelsey sang the student matinee of *The Cunning Little Vixen* after understudying French bass-baritone Jean-Philippe Lafont, "a master of the stage. Doing a performance on my own, it felt great to take everything I'd been observing in rehearsals and actually get to try it out onstage."

Today Kelsey and Wagner are themselves major stars, each named by *Opera News* among 25 artists to watch. After so many terrific successes since leaving the Ryan Opera Center, it's a coup to have them both at Lyric this season for Verdi's *Il Trovatore*. Wagner will also return later this season to star in Wagner's (no relation!) *Tannhäuser*.



AMBER WAGNER
PH. COURTESY OF THE WASHINGTON
NATIONAL OPERA



QUINN KELSEY
PH. DAN REST

Il Trovatore is a fabulous singfest—one unforgettable melody after another, whether breathing fire or bursting with love. The music needs to sail out into a big theater with true Verdian grandeur. Wagner and Kelsey know what this kind of singing is about; *Trovatore* is their first onstage pairing and their Act Four duet should be one of the most memorable highlights of the 2014/15 season.

The California-born Wagner's rise to prominence hit a new peak with triumphs in Verdi, and she's been showing her prowess in Wagner and Strauss as well.

atorre

In *Trovatore* she'll make her role debut portraying Leonora, a noblewoman fought over by the troubadour Manrico (the man she loves) and Count di Luna, who are mortal enemies. But they don't know that they're actually long-lost brothers.

Wagner freely admits that "Leonora is not, in my opinion, a central character! This is a story about revenge, and it revolves around Manrico [tenor Yonghoon Lee], the Count, and the gypsy Azucena [mezzo-soprano Stephanie Blythe]. Even though the Count is obsessed with Leonora, I think she's a beautiful *distraction* from the main plot."

On the other hand, Leonora has the opera's most exquisite music, and she gets her share of grand emotions. Early on, singing an aria to her companion Inez, "she's so excited, explaining about this troubadour who's been serenading her and she's fallen madly in love with him. And then she says, 'You know what? That's it. It's death or love!' That's where we see her fire and passion."

Wagner's favorite *Trovatore* moment comes in the last act: the distraught Leonora hears monks offstage, singing a prayer for the dying, *and*, at the same time—also from offstage—the imprisoned Manrico singing his farewell to her. The ensemble is known as the "Miserere," and "it just grabs me," Wagner declares. "This is what's magical about Verdi! Some of the greatest moments in his operas are when he's writing for the chorus."

A native of Hawaii, Kelsey is firmly established internationally, with a specialty in Verdi roles—he's previously sung four of them at Lyric. The company's *Trovatore* production, originally directed by Sir David McVicar, isn't new to the baritone: he understudied di Luna when the production premiered at Lyric and starred in it in San Francisco.

Among his favorite moments, Kelsey gets a kick out of the onstage duel with Manrico, which closes Act One. "It's also great getting to climb up the ladder and then start Act Three all the way up there—20 feet above the stage," he notes. He relishes portraying di Luna, who's

"definitely the bad guy. He doesn't feel that way—he feels he's the lovestruck nobleman! At times you forget that, by the way, he's doing these really awful things."

The legendary Italian bass Ferruccio Furlanetto—Kelsey's colleague at Lyric, San Francisco, and Toronto—has proclaimed him a true Verdi baritone. Kelsey treasures his own ability to produce "a specific, authoritative sound in Verdi's baritone music. I've heard the Verdi baritone voice characterized as steel and velvet." In *Trovatore* Kelsey is able to lavish that sound on his character's gorgeous soliloquy praising Leonora (the villain suddenly showing his tender side), but he's just as excited about moments he can let rip—for example, in the big confrontation with Leonora. Their fiery back-and-forth exchange—a sort of "Can you top this?" of sheer vocal intensity—is "good for the singers and great for the audience!"

Lyric Opera revival generously made possible by an ANONYMOUS DONOR, JULIE AND ROGER BASKES, the HOWARD FAMILY FOUNDATION, and the MAZZA FOUNDATION.

Coproduction of Lyric Opera of Chicago, the Metropolitan Opera, and San Francisco Opera Association.

Get the inside scoop

on the history of *Il Trovatore* at Lyric, plus more behind-the-scenes treats, at lyricopera.org/InsideTrovatore

IL TROVATORE AT LYRIC 2006/07



ANA MARÍA MARTÍNEZ



PH: TOM SPECHT

Soprano Ana María Martínez is a champion of music wherever she goes—so much so that Lyric Opera recently named her as one of the inaugural Lyric Unlimited Community Ambassadors, giving her a unique platform to speak to audiences of all ages. “The performing arts are a life-altering vehicle for inspiration, joy, and above all connection,” declares Ana María. That connection is what “unites us, melts barriers, and ignites the imagination to feel deeper, reach farther, and through which the soul transcends to another level.”

The charm and charisma that Ana María exudes offstage are a reflection of what Lyric audiences have been enjoying in her performances ever since her

company debut in 2009. In each of the Puerto Rican-born soprano’s roles at Lyric (*Nedda/Pagliacci*, *Marguerite/Faust*, *Mimi/La bohème*, *Desdemona/Otello*, title role/*Rusalka*), the blend of gold and silver in her distinctive sound, her grace onstage, and the sensitivity she brings to each character have made us see and hear these heroines as if for the first time.

Up to now at Lyric we haven’t heard Ana María in Mozart. This season, however, she returns to the company as her favorite Mozart heroine—the justly outraged Donna Elvira/*Don Giovanni*, a big success for her in Houston and London’s Covent Garden.

Though Ana María is a citizen of the world, performing at the top international houses—in July she even performed with Plácido Domingo and Lang Lang at the World Cup—she calls Texas home. A product of Houston Grand Opera’s studio program, she bases herself in Houston, where she’s sung frequently, including recent role debuts portraying characters as wildly different as Carmen and Madama Butterfly.

All operagoers have heard singing so beautiful that it stays in their memories forever. One of those sounds was heard on Lyric Opera’s stage last season—a soft high note at the end of the “Ave Maria” in Verdi’s *Otello*. When Ana María’s Desdemona sent that sound floating out into the house, the audience seemed collectively to hold its breath. It was as close as any of us will ever get to hearing an angel’s singing.

LYRIC STARS

BY Roger Pines

MARIUSZ KWIECIEŃ



PH: MIKOŁAJ MIKOŁAJCZYK

We didn’t think of baritones as sex symbols until a few years ago, with the appearance of the now-wildly-popular blog, *Barihunks*. One singer featured there early on was Polish baritone Mariusz Kwiecień (pron. “MAHR-yoosh KVVYAY-chin”).

Considering Mariusz’s white-hot stage presence and his luxuriant voice, it’s hardly surprising that two seductive Mozartian gentlemen are signature roles for him worldwide. Lyric audiences have already been captivated by his Count Almaviva /*The Marriage of Figaro*, and he’s

opening the 2014/15 season in the title role/*Don Giovanni*.

Mariusz has sung Giovanni across the globe, from the Met and Covent Garden to Tokyo and Los Angeles. “When I was 29, I played him as 29, full of energy, hope and life,” the baritone told London’s *Daily Telegraph* earlier this year. “I didn’t explore the darker side. Now I’m 41, I can feel his melancholy. He has bad days, when he feels his age and he’s asking himself where it’s all going. His problem is that life and the world have become too small for him.”

Onstage Mariusz is passionately committed to connecting with his audience. He was born to perform, so easily does he absorb a role into himself. His characters are radically different people: no one would ever mistake his smoldering Giovanni for his aloof, elegant Onegin or his devil-may-care Malatesta/

Don Pasquale. He easily adapts his voice to what each style requires, but he also *moves* differently from role to role. The lordly command he brings to Giovanni would have been out of place in his impetuous, leather-jacketed Silvio/*Pagliacci*.

On CD he’s contributed notably to our appreciation of unfamiliar repertoire with his much-acclaimed album *Slavic Heroes*, showcasing major baritone arias from Russian and Polish operas. Still, listening tells only half the story; it’s *onstage* that any audience will recognize that in Mariusz Kwiecień we have the complete singing actor.

MARIUSZ: *Giovanni’s*
“*problem is that life and
the world have become
too small for him.*”

SONDRA RADVANOVSKY



For the leading lady of *Anna Bolena*, every Lyric Opera engagement is a homecoming. “I was born in Berwyn, my father was born in Chicago, and my mom was born in Beloit,” says Sondra Radvanovsky. “We moved out to St. Charles when I was in kindergarten.” There were no musicians in her family: “As my mom always said, it’s a gift from God. She bought me a record player when we lived in St. Charles—I think I was five—and I loved Karen Carpenter. I would sing along and harmonize.”

It’s a long distance Sondra has traveled from “We’ve Only Just Begun”

to Donizetti and Verdi. She’s today’s “go-to” lady for many of the most formidable roles a soprano could sing. Whether at Lyric, the Met, Vienna, Paris, or the major Spanish and Italian houses, she has been hailed as heroines who can sweep audiences off their feet—roles that spell “Diva” with a capital D!

Like every role in Sondra’s extensive repertoire, *Anna Bolena* demands the ultimate in vocal prowess. A house-filling sound that soars effortlessly over a big orchestra and chorus, a wide range, the ability to caress a melody or make it flash with hair-raising brilliance—this is all vital, and it’s Sondra’s stock in trade. The more staggering the difficulties, the more she seems to relish the challenge.

But of course, there’s more to a great *Anna Bolena* than just singing the notes! She’s Henry VIII’s wife—fiery, proud, agonized, and in the final scene (when she’s going to her execution), genuinely

majestic. She fits Sondra down to the ground, for emotions don’t come bigger and more vivid than they do in the roles she sings. When playing royalty, there’s always a unique grandeur in her, but also overwhelming passion.

Whenever Sondra Radvanovsky returns to Lyric, she brings with her an authority onstage, an affinity for Italian style, and above all, a voice made for bringing grand emotions to blazing life onstage.

SONDRA: “[My mom] bought me a record player when we lived in St. Charles—I think I was five—and I loved Karen Carpenter.”

SAVE THE DATE!

Here are select Lyric Unlimited programs that you can experience this season, both at the Civic Opera House and in your community.

OCTOBER 7

Renée Fleming and poet Mark Strand explore the power of words and music at the Poetry Foundation

OCTOBER 26

“Beautiful Voice”—Renée Fleming in conversation with Colin Ure as part of the 2014 Chicago Humanities Festival

NOVEMBER 9

Symposium on *The Passenger* with Anthony Freud, part of the 2014 Chicago Humanities Festival “Journeys”

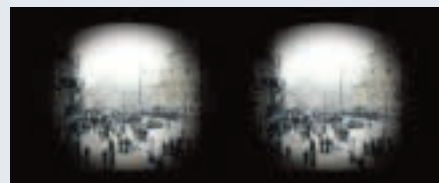
JANUARY 17

The Magic Victrola, a brand-new family presentation, at the Civic Opera House



FEBRUARY 25, 26 & 27 (Hyde Park) MARCH 4 & 5 (Skokie)

World-premiere performances of *The Property*, a new klezmer opera, at the Reva and David Logan Center for the Arts in Hyde Park and Skokie’s North Shore Center for the Performing Arts



MARCH 13, 14 & 15 (Pilsen) MARCH 22 (Waukegan)

Preview performances of the new mariachi opera *El Pasado Nunca Se Termina* at Benito Juárez Community Academy in Pilsen and the historic Genesee Theatre in Waukegan

MARCH 28 & 29

World-premiere performances of the new mariachi opera *El Pasado Nunca Se Termina* at the Civic Opera House



**Lyric
Unlimited**

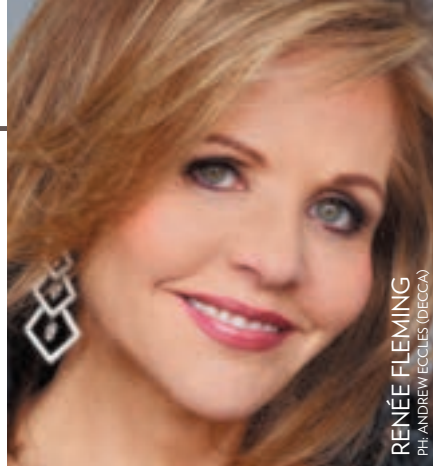
Learn more about these events and Lyric Unlimited’s 2014/15 season at lyricopera.org/LyricUnlimited

SPOTLIGHTS

*The Lyric Family in action—
and how you can participate*



JANE LYNCH
PH: JAKE BAILEY



RENÉE FLEMING
PH: ANDREW ECCLES (OCECA)

2014 / 2015

60

On November 1, Lyric's first 60 years will be marked with laughter and fun, as the most beloved artists of Lyric's past, present, and future come together in one magical evening.

Illinois native **Jane Lynch**, an Emmy and Golden Globe winner for her role as the scheming Sue Sylvester on *Glee*, "cut her theatrical teeth at The Second City, Steppenwolf Theatre, and in many church basements all over the greater Chicagoland area." She will emcee, alongside Music Director **Sir Andrew Davis**, who will lead the Lyric Opera Orchestra and Chorus, members of the Ryan Opera Center, and a luminary cast.

World-renowned improv comedy troupe **The Second City** will perform, in homage to their smash success here early last year. **Renée Fleming** and jazz legend **Ramsey Lewis** will perform together for the first time. And Lyric favorites Susan Graham, Stephanie Blythe, Johan Botha, Christine Goerke, Quinn Kelsey, Mariusz Kwiecień, Ana María Martínez, Eric Owens, Marina Rebeka, Amber Wagner, and the incomparable Samuel Ramey will delight the audience with excerpts from opera, Broadway, and beyond.

So to our past, present, and future... and to yours! Let's laugh together!

LEFT: After redefining the Chicago skyline, world-renowned architect **Jeanne Gang** designed Lyric Opera's brand-new concert shell, a rendering of which is shown here. It will first be seen onstage at the 60th Anniversary Concert.

The Anniversary Concert is made possible by the generous support of lead sponsor Kirkland & Ellis, LLP.

Diamond Ball sponsors: ITW and Northern Trust

A Grand Night for Singing! And Laughing!

Lyric's 60th Anniversary Concert comes to life



SIR ANDREW DAVIS
PH: DARIO ACOSTA



NEW CONCERT SHELL
PH: MILLER HEDRICH BLESSING ORIGINAL PHOTOGRAPHERS

**Don't miss this
one-night-only event!**

Tickets are available now at
lyricopera.org/AnniversaryConcert

Lyric's Business Ensemble

New Opportunities for Corporate Collaboration



(L-R) Miles White (Abbott Fund), Kim White, and Renée Fleming



Kim and Eric Smith of JPMorgan Chase & Co

Lyric Opera's newly established Business Ensemble provides unique opportunities for client entertainment, visibility, and executive networking. Connecting with the civic community is essential, and the Business Ensemble is the ideal hub for socializing with Chicago's business leaders.

Interested in making Lyric a part of your business? Email businessensemble@lyricopera.org or call (312) 827-5679.



2013/14 Season Ryan Opera Center members and alumni at the "Celebrating *Clemenza*" reception. Front row: Cecelia Hall, Matthew Polenzani, Joyce DiDonato (honorary alumna!), Christian van Horn, and Emily Birsan. Back row: Anthony Clark Evans, Richard Ollarsaba, Maureen Zoltek, John Irvin, Laura Wilde, Tracy Cantin, Julie Anne Miller, and Amanda Majeski.

La Clemenza di Tito

A Ryan Opera Center showcase

The cast of Lyric's production of *La Clemenza di Tito* in 2013/14 was comprised entirely of singers with direct connections to The Patrick G. and Shirley W. Ryan Opera Center, one of the nation's most prestigious opera artist development programs. Matthew Polenzani (Tito), Amanda Majeski (Vitellia), Christian van Horn (Publio), and Cecelia Hall (Annio) are all alumni of the program, and Emily Birsan (Servilia) was a current member during the production. Joyce DiDonato (Sesto) was named an Honorary Alumna at the "Celebrating *Clemenza*" reception on March 3. The Board of the Ryan Opera Center awarded DiDonato this honor in recognition of her ongoing association with the program as a master-class instructor and coach.

Lyric's Overture Society is calling!

You may have received a call from Lyric about joining the Overture Society, Lyric's planned giving club. Legacy gifts represent an essential source of support and are often made by people just like you.

Members enjoy a range of benefits for their commitment including special luncheons, access to dress rehearsals, and more.

Thanks for answering the call!

Want to learn more?

Try our Planned Giving Calculator at lyricopera.org/PlannedGiving



The Finest Vintage... uncorking Wine Auction 2015!

Lyric's next wine auction will take place on February 7, 2015. Established in 1988, and innovating ever since, Lyric's 11th auction of fine wines, luxury travel, and gourmet wine-and-dine packages will dazzle and delight in true Women's Board style.



**"One of the
Top Ten
Wine Auctions
of 2012"**

—WINE SPECTATOR,
APRIL 2013

Presenting Sponsor: Northern Trust

Champagne flutes clinking, bidding paddles flying. No Lyric event marries glamour and wild excitement quite like Wine Auction.

"After being recognized as one of the top charity auctions in the U.S., we've had amazing donations to the wine auction from around the country," says Mrs. James L. Sandner, Chairman of the upcoming event. "The Live Auction will be spectacular! Trips to Bandon

Dunes, France, and Napa Valley; Wine Dinners by Colgin Estate, Harlan Estate, and Kistler; Cases of fabulous French Bordeaux and Burgundy—it will be a night to remember."

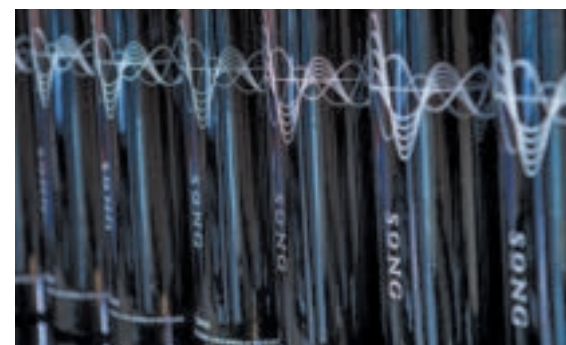
For a full listing of auction activities, check out the Lyric website at lyricopera.org/wineauction2015



Doesn't he have that impresario style? M. David Launay is the General Manager of Ch. Gruaud Larose in Bordeaux, France. Our Honored Guest in 2015, David's wines will accompany a fantastic gourmet dinner. David will be here personally, and has offered library selections of Gruaud Larose to be auctioned.



The term "red ink" originally referred to the stain on boxes of grapes that had already started fermenting during the shipment from California to the East during Prohibition. Proceeds from Lyric's Wine Auction help keep Lyric "in the black" for the season. The auction on February 7 will feature a silent auction which will have something for everyone!



SONG: This Napa Valley Cabernet Sauvignon is the only wine that is specially blended and bottled for an opera company! Commemorative magnums are available for \$1,000. If you'd like to be invited to the launch party here in Chicago with Napa Valley vintners Kathryn and Craig Hall of HALL, email lyricwineauction@lyricopera.org

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC |



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.



Maria Callas before debuting in Lyric's production of *Norma*, 1954



Joan Sutherland and Marilyn Horne in *Semiramide*, 1971

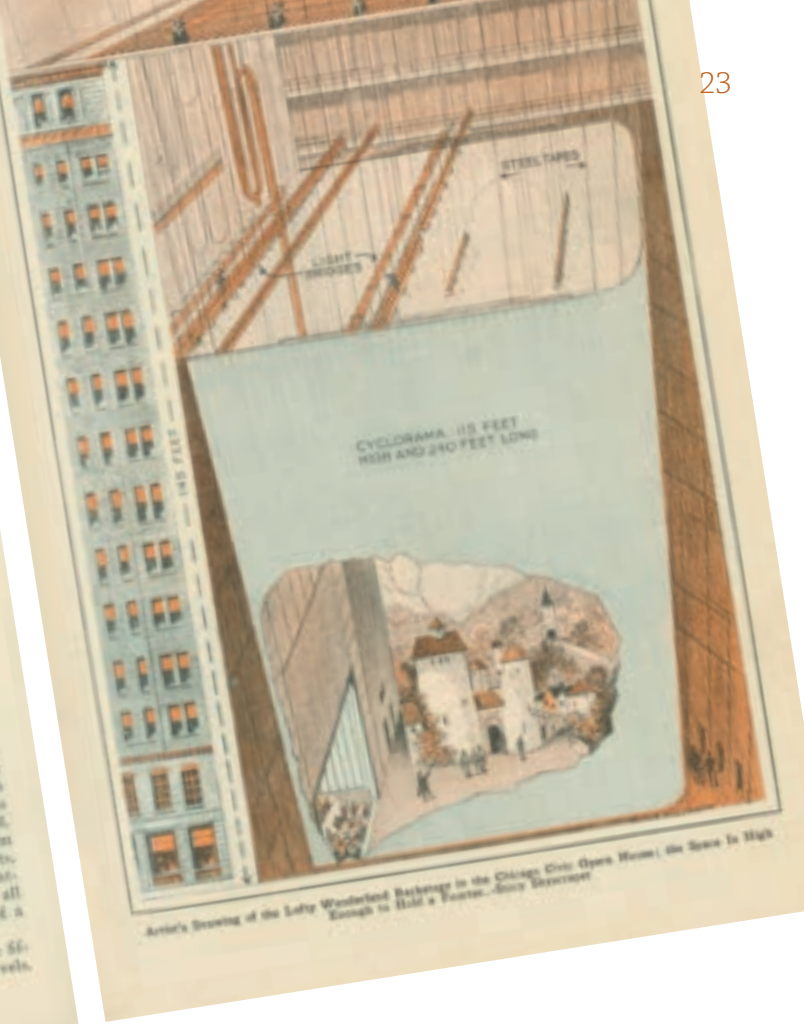


Samuel Ramey in *Don Carlo*, 1989/90 season



PH: ANDREW ECCLES/DECCA

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 will also contribute 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.



BUILDING A MODERN OPERA HOUSE

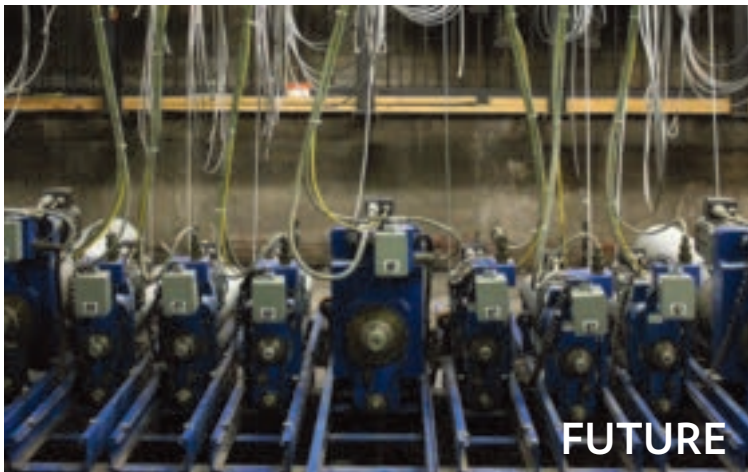
These images from *Popular Mechanics* in 1929 demonstrate how the Civic Opera House was vastly ahead of its time when it was built.

A thriving future for Lyric Opera of Chicago relies on the support of our steadfast subscribers, enthusiastic audiences, and generous donors.

Please contact Leslie Mastroianni at 312-827-5723 or lmastroianni@lyricopera.org for more information on how you can support Breaking New Ground.

STAGE RIGGING

Lyric's stage crew must use a traditional counterweight rigging system to hoist curtains, lights, scenery, stage effects, and more from in and out of the audience's view. The lines are loaded and manipulated manually. Upgrading to a motorized system will improve stage labor efficiency, as well as safety and reliability.



LIGHTING

Lyric's conventional lighting will be replaced in part by computer-controlled, automated moving lights, with the ability to pre-program a wide range of stage lighting "looks," including focus, color, and pattern. Advances in lighting technology make possible significant savings by streamlining the process of hanging and focusing these lights.



STRENGTHENING OUR ENDOWMENT

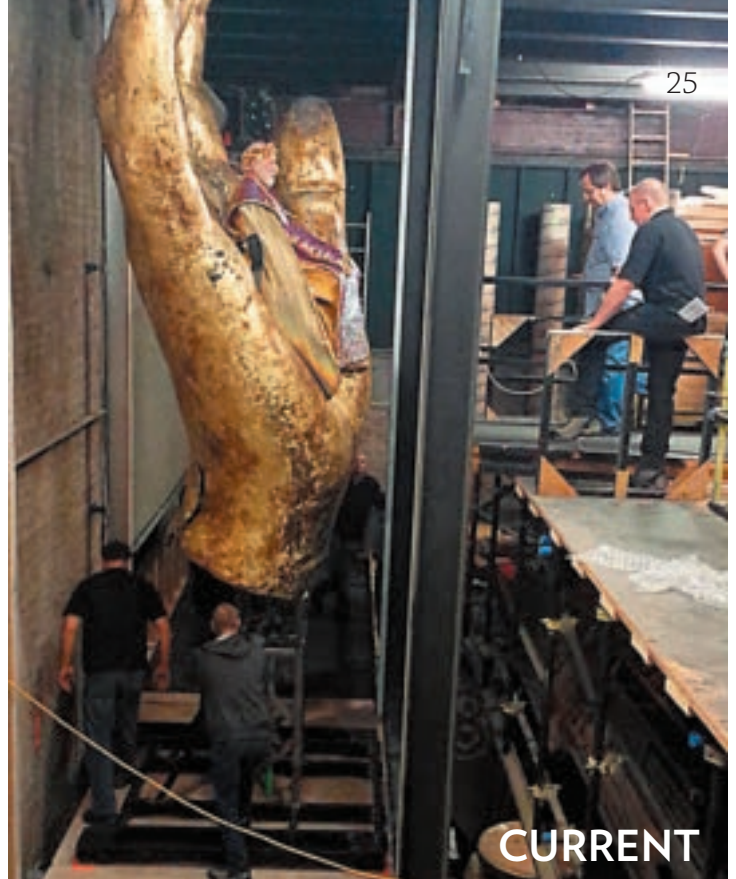
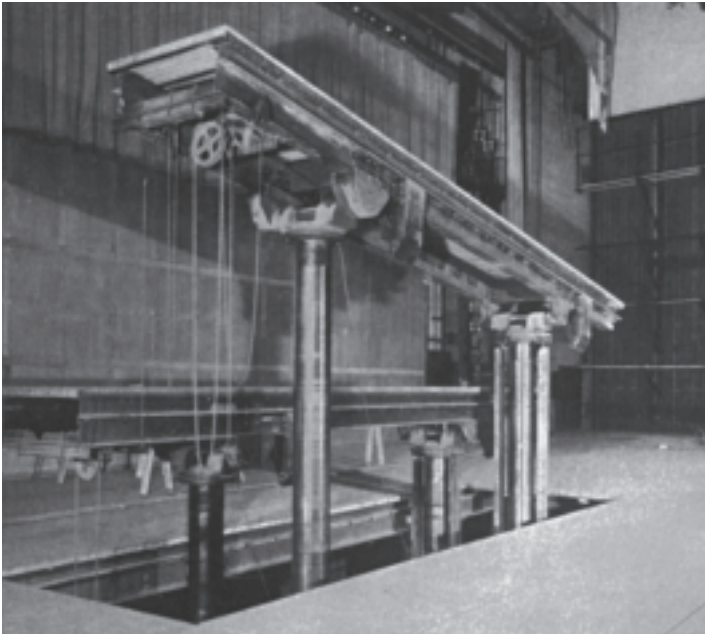
Over the last 60 years, the development of Lyric's endowment has provided the foundation for an opera company recognized across the world for its artistic excellence and fiscal responsibility. **Building our endowment to current industry best practice is a crucial part of achieving the vision of Breaking New Ground.** Endowment contributions, whether as cash, bequests, or planned gifts, will ensure a strong, vibrant future that builds on Lyric's extraordinary achievements to reach new levels of excellence, innovation, and relevance to our city.

We invite your participation in the Breaking New Ground campaign to help fortify our endowment and ensure our next 60 glorious years! Please call 312-827-5723 for information on how to make a gift toward Lyric's endowment.



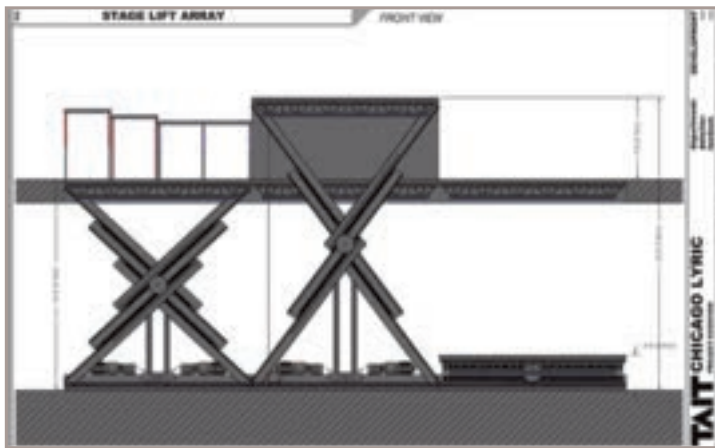
STAGE LIFTS

This historic photo shows the mechanism underneath the stage when the Civic Opera House was built.



Installing a custom-designed telescopic scissor-lift system will make the stage more easily adaptable to the demands of modern productions. An upgraded system will streamline current ad hoc and time-consuming solutions implemented by Lyric's crew, such as the mechanics shown in this photo from Lyric's *Parsifal* in 2013.

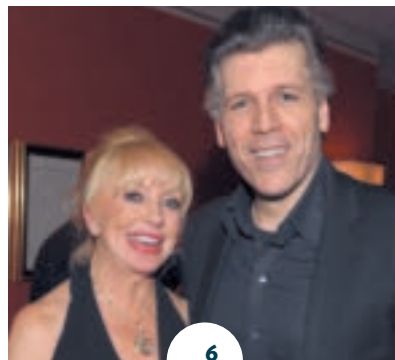
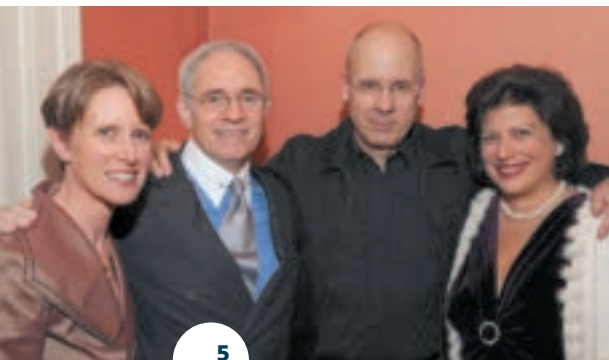
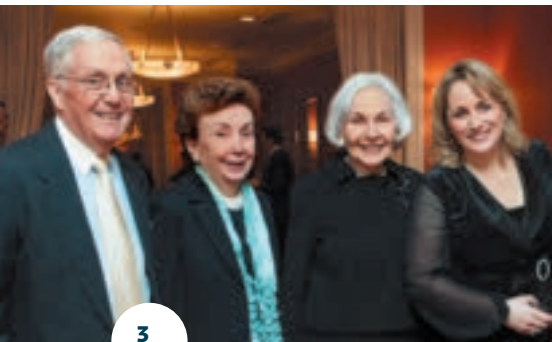
FUTURE



Seed funding for these important infrastructure projects is already committed. However, additional support is crucial for achieving our overall goals.



HIGH



PRODUCTIONS

Puccini's *Madama Butterfly*

New Lyric Opera Coproduction. Generously made possible by **Mr. and Mrs. J. Christopher Reyes, James N. and Laurie V. Bay, the Walter E. Heller Foundation in honor of Alyce H. DeCosta, and the Estate of Howard A. Stotler.**

1. Mr. and Mrs. J. Christopher Reyes, members of Lyric's Board of Directors and Women's Board
2. Mary Ann McCormick/Suzuki (L) with Laurie Bay and Lyric Board member James Bay
3. Patricia Racette/Cio-Cio-San (R) with Allan Ryan, M. Catherine Ryan, and Carol Sadow of the Walter E. Heller Foundation (NOT PICTURED: Mary Jane Termondt and Allan Ryan, IV)
4. (L-R) Conductor Marco Armiliato with Bruce and Nancy Payne of the Estate of Howard A. Stotler

Wagner's *Parsifal*

New Lyric Opera Production. Generous sponsors are an **Anonymous Donor, the Elizabeth Morse Genius Charitable Trust, The Elizabeth Morse Charitable Trust, Marlys A. Beider, and the Kenneth L. Harder Trust.**

5. Kristin Carlson Vogen, Lyric Vice President James L. Alexander, and Anita Medina Tyson of the Elizabeth Morse Genius Charitable Trust and The Elizabeth Morse Charitable Trust with director John Caird (center R)
6. Marlys A. Beider with Thomas Hampson/Amfortas
7. The Kenneth L. Harder Trust with Paul Groves/Parsifal (center R) and designer Johan Engels (second from L)

NOTES

Verdi's *La Traviata*

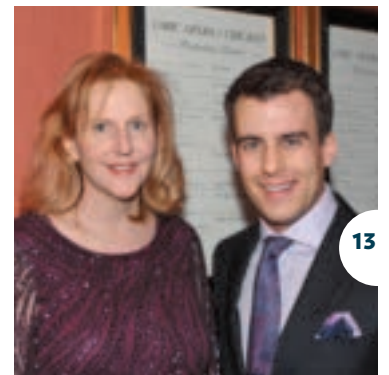
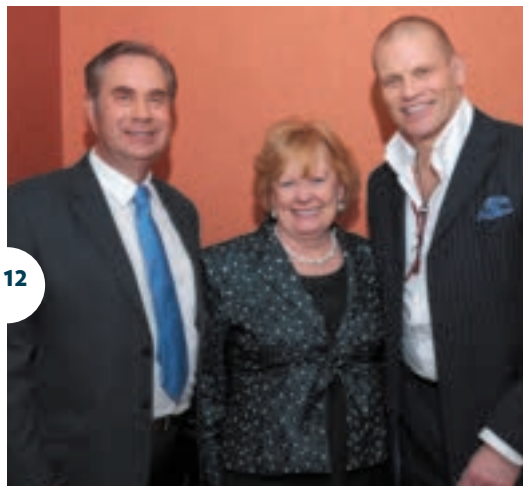
New Lyric Opera Coproduction. Generously made possible by the **Julius Frankel Foundation in honor of Nelson D. Cornelius, Stefan Edlis and Gael Neeson, Sylvia Neil and Daniel Fischel, and Helen and Sam Zell.**

8. Thaddeus Plis of the Julius Frankel Foundation and Susan Plis
9. Gael Neeson and Lyric Board member Stefan Edlis with Joseph Calleja/Alfredo (R)
10. Daniel Fischel and Lyric Board member Sylvia Neil
11. Marina Rebeka/Violetta (L) with Helen Zell

J. Strauss, Jr.'s *Die Fledermaus*

Lyric Opera presentation generously made possible by the **Donna Van Eekeren Foundation and Katherine A. Abelson and Robert J. Cornell.**

12. Dale Connelly and Lyric Executive Committee member Donna Van Eekeren with Bo Skovhus/Eisenstein (R)
13. Lyric Board member Katherine A. Abelson with conductor Ward Stare





14



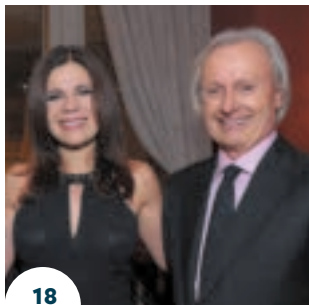
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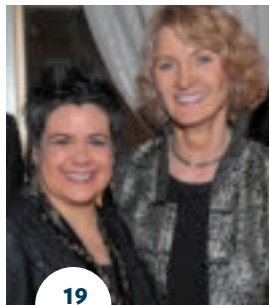
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Rossini's *The Barber of Seville*

New Lyric Opera Production. Generously made possible by the **Gramma Fisher Foundation of Marshalltown, Iowa**, the **NIB Foundation**, **Randy L. and Melvin R. Berlin**, and **Margot and Josef Lakonishok**.

- 14. Representatives of the Gramma Fisher Foundation with Isabel Leonard/Rosina (center)
- 15. Nathan Gunn/Figaro with Lyric Executive Committee member Sonia Florian of the NIB Foundation
- 16. Lyric Board member Melvin R. Berlin (L) and Randy L. Berlin
- 17. Alessandro Corbelli/Bartolo (L) with Margot Lakonishok and Lyric Executive Committee member Josef Lakonishok

Dvořák's *Rusalka*

New Lyric Opera Production. Generously made possible by **The Monument Trust (UK)**, an **Anonymous Donor**, **Marion A. Cameron**, **Exelon**, and **Sidley Austin LLP**, with additional support from the **National Endowment for the Arts**.

- 18. Ana María Martínez/Rusalka with Stewart Grimshaw representing The Monument Trust (UK)
- 19. Jill Grove/Ježibaba (L) and Lyric Executive Committee member Marion A. Cameron
- 20. Lyric Executive Committee member Ruth Ann M. Gillis, representing Exelon, with Brandon Jovanovich/Prince
- 21. Guests of Sidley Austin LLP with Eric Owens/Vodník (center)

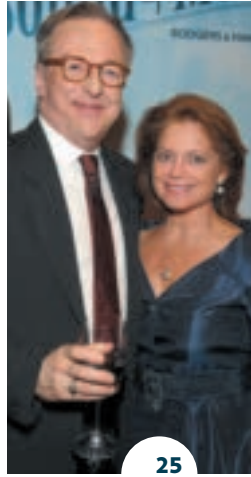
Mozart's *La Clemenza di Tito*

Lyric Opera presentation generously made possible by **Julie and Roger Baskes**, **The Negaunee Foundation**, and **Roberta L. and Robert J. Washlow**

- 22. (L-R) Lyric Executive Committee member and President of the Ryan Opera Center Board Julie Baskes, Amanda Majeski/Vitellia, and Roger Baskes
- 23. Lyric Board member Richard Colburn (L), representing The Negaunee Foundation, with Joyce DiDonato/Sesto
- 24. Robert J. Washlow, Lyric Board member Roberta L. Washlow, and Matthew Polenzani/Tito (R)

Rodgers & Hammerstein's
The Sound of Music

New Lyric Opera Production generously made possible by Exclusive Corporate Sponsor **Northern Trust**. Cosponsors: **An Anonymous Donor, Brent and Catherine Gledhill, Robert S. and Susan E. Morrison, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance, Mr. and Mrs. W. James Farrell, Jim and Vicki Mills/Jon and Lois Mills, and The Neundorf Trusts in Memory of Maynette V. Neundorf and John K. Neundorf.**



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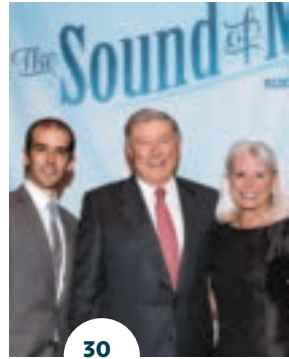
- 25. Edward Hibbert/Max Detweiler with Lyric Board member Jana Schreuder, representing Northern Trust
- 26. Trustees of The Davee Foundation with Jenn Gambatese/Maria Rainer (center)
- 27. Lyric Board member Brent Gledhill, Catherine Gledhill, and guests with conductor Rob Fisher (center)
- 28. (L-R) Emily Morrison, Steven Krall, Billy Zane/Captain von Trapp, and Women's Board member Susan E. Morrison
- 29. (L-R) Lyric Vice President William C. Vance, Christine Brewer/Mother Abbess, and Carol Vance
- 30. Director Marc Bruni (L) with Lyric Board member W. James Farrell and Women's Board member Maxine Farrell
- 31. Jon and Lois Mills and guests with the von Trapp children (L-R) Brady Tutton, Betsy Farrar, Julia Schweizer, Michael Harp, Kylee Hennes, Isabelle Roberts, and Nicole Scimeca
- 32. John Neundorf representing The Neundorf Trusts and Elizabeth Futral/Elsa Schraeder



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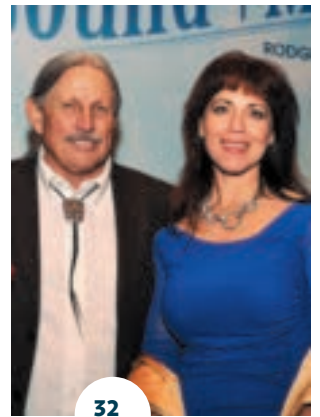
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**SPECIAL
EVENTS**

Subscriber Appreciation Concert featuring Renée Fleming and Jonas Kaufmann

Generously made possible by **Ann Ziff** and an **Anonymous Donor**.

- 33. Ann Ziff, Sir Andrew Davis, Renée Fleming, and Jonas Kaufmann



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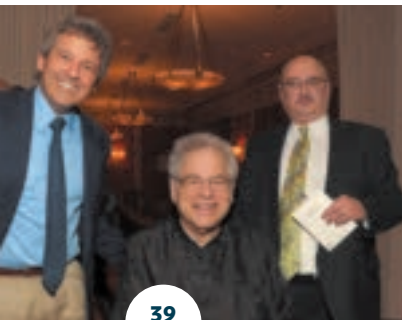
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Board of Directors Annual Meeting

Generously sponsored by **Bartlit Beck Herman Palenchar & Scott** and **Strategy&**

- 34. (L-R) Ryan Opera Center pianist Maureen Zoltek, Lyric Board member Vinay Couto representing Strategy&, and soprano Amber Wagner
- 35. Executive Committee member Nancy W. Knowles (C) accepts the Carol Fox Award with Lyric President Kenneth G. Pigott (L) and General Director Anthony Freud (R)

Rising Stars in Concert

- 36. Lyric Executive Committee member and Lead Sponsor of Rising Stars in Concert Donna Van Eekeren (center front) with members of the Ryan Opera Center Ensemble

The Sound of Music Gala

- 37. Event Co-Chairs Eileen Murphy and Alison McNally with their daughters at the Women's Board event "Celebrating *The Sound of Music!*"
- 38. Make It Better Media and Nick and Susan Noyes (Women's Board member) sponsored the gala event

Itzhak Perlman

- 39. Dan Fajerstein (L) and David Neuman (R) of the The Estates of James L. Stein and Frieda Leider Stein with Itzhak Perlman

Performances for Students

Sponsor: **Dr. Scholl Foundation**. Additional funding by: **Anonymous, John and Rosemary Brown, General Mills Foundation, Carol Prins and John Hart, Segal Family Foundation, Bill and Orli Staley Foundation, Donna Van Eekeren Foundation, and Mrs. Roy I. Warshawsky**

- 40. Students at the *Rusalka* matinee

The Family Barber

Generously sponsored by the **Dr. Scholl Foundation**, the **Earl and Brenda Shapiro Foundation**, **Nuveen Investments**, **US Bank**, **Bulley & Andrews LLC**, the **Sage Foundation**, the **Paul M. Angell Family Foundation**, and **Mr. and Mrs. Robert W. Crawford, Jr.** Media Sponsor: **Chicago Tribune**

- 41. Cast members of *The Family Barber* at Lyric Opera of Chicago. (L-R) José Antonio García, Alex Goodrich, Will Liverman, Philip Kraus, John Irvin, and J'nai Bridges

Lyric Opera of Chicago
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Sondra Radvanovsky stars in Donizetti's *Anna Bolena*, Dec. 6 - Jan. 16

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