Rodgers & Hammerstein's CAROUSEL
Music by RICHARD RODGERS  Book and Lyrics by OSCAR HAMMERSTEIN II
Based on Ferenc Molnár's Play "Liliom," as adapted by Benjamin F. Glazer  Original Dances by Agnes de Mille
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*Above: Steven Pasquale plays Billy Bigelow opposite Laura Osnes as Julie Jordan in Lyric Opera’s production of Carousel.*
*Right: Rossini’s Cinderella promises to be a highlight of Lyric Opera’s 2015-16 season.*
*On the cover: Set design for Carousel by Paolo Ventura.*
Welcome to Lyric Opera! I’m delighted that you’re here to share the excitement of our new production of Carousel.

I’m frequently asked, “Why is Lyric presenting Broadway musicals?” The answer is that certain memorable pieces in this repertoire, while written for the Broadway stage, lend themselves directly to the skills and resources that a company like Lyric can provide. Lyric proved as much with Oklahoma! two seasons ago and last season with The Sound of Music. I’m proud that we’ve established this special connection with the works of Rodgers and Hammerstein, America’s most beloved musical-theater creators – an ongoing association that is certainly unique among major opera companies anywhere in the world.

In choosing Carousel as part of our series of Rodgers and Hammerstein shows, Lyric is celebrating the greatness of a work that many critics regard as the most memorable musical of the twentieth century. The Carousel score communicates to its audience with a beauty and power that are simply incomparable. On the musical-theater stage, has there ever been a lyrical outpouring more exquisite than “If I Loved You”? What song from this repertoire has ever lifted our spirits more movingly than “You’ll Never Walk Alone”? Add to that the sweetness of “When the Children Are Asleep,” the exuberance of “June Is Bustin’ Out All Over,” and above all, the hair-raising emotional journey experienced by the show’s anti-hero, Billy Bigelow, in the “Soliloquy.” These songs and the rest of the unforgettable score of Carousel enhance a marvelous story – devastating in its most dramatic moments, but also graced with wonderful humor and, in its finale, with the affirmation of life that is so central to Rodgers and Hammerstein shows.

It’s very exciting to present Carousel with the cast assembled for this new production. We looked long and hard for a duo able to take on the work’s complex protagonists. The emotional chemistry needed for the Billy/Julie relationship is central to any successful Carousel, which makes this one particularly special with the portrayals by two much-acclaimed Broadway stars, Steven Pasquale and Laura Osnes. We’re so pleased to welcome our scintillating Maria from The Sound of Music, Jenn Gambatese, as Carrie, and opera’s Denyce Graves, whose world-renowned Carmen was such a great success at Lyric, as Nettie.

After his triumphant operatic debut with Lyric’s new Barber of Seville two seasons ago, I was eager to bring Rob Ashford back to the company. With his tremendous imagination not only as a director but also as a choreographer, he’s the ideal choice for Carousel. Like him, Rob’s collaborators – conductor David Chase, set designer Paolo Ventura (in his theatrical debut), costume designer Catherine Zuber, and lighting designer Neil Austin – are all at the absolute top of their professions.

All of us at Lyric are thrilled to bring Carousel to you, and we hope it will inspire you to join us for more Lyric performances next season!

Anthony Freud
From the Chairman

It’s my pleasure to welcome you to Carousel. As with the previous productions in Lyric’s American Musical Theater Initiative, we’re bringing this show to you with top-flight performers in a performance fully comparable to anything you’ll see on Broadway.

I’m writing to you on a page that is normally headed “From the President.” As many of you know, Lyric’s president, Kenneth G. Pigott, died suddenly in February. All of us at Lyric greatly miss his presence, his intelligence, and his passionate devotion to opera. Ken was thoroughly aware that the presidency of this company is not a role to take on lightly. He and his wife, Jane, were extraordinarily generous in the commitment they made to Lyric, year in and year out.

Ken headed a board of directors that stands out among arts organizations, both locally and nationally, in the depth of its “bench.” Whatever their professional field may be, everyone on the Lyric board comes to it from a leadership position. Our board members have in common a profound dedication to Lyric, with the financial means to reinforce their belief in everything this company does. Every member has enthusiastically embraced the strategic plan that Ken – together with general director Anthony Freud – had spearheaded, which will be crucial to Lyric’s future.

No matter how much money is raised each year and how many tickets are sold, opera remains a very expensive medium. It was with that in mind that Ken put in place a capital campaign that is at this moment close to achieving its goal of $100 million. The campaign will not only strengthen Lyric’s balance sheet; it will also enable us to make urgent and major improvements to our stage. This campaign is in itself a wonderful legacy for Ken.

My serving as Lyric’s chairman and interim president/CEO brings me again into contact almost daily with every element of the company. I remain thrilled by the quality of what we consistently put onstage.

My wife Susie and I are particularly enthused by developments in Lyric’s Patrick G. and Shirley W. Ryan Opera Center, of which Susie is currently board president. The program’s director, Dan Novak, and music director, Craig Terry, are constantly thinking about ways to attract the best young singers to the program, and how to ensure that their time with us is productive and rewarding. The Ryan Opera Center is a tremendous asset for Lyric, a fact that we both hope our audience realizes and appreciates.

The program is just one facet of Lyric that has benefited immeasurably from the involvement of Renée Fleming, Lyric’s creative consultant and advisor to the Ryan Opera Center. Five years ago, when I approached the world’s most celebrated soprano about the possibility of taking on this new role at Lyric, Renée was immediately interested. Her many activities with the company have been enormously successful. She shares with Susie and me a deep commitment to music education, and her advocacy for it in Chicago schools has been a particularly valuable element of her Lyric tenure to date.

I consider it very fortunate to have Anthony Freud, Sir Andrew Davis, and Renée Fleming providing such remarkable leadership for the company. I cherish my association with Lyric. My hope is that you will be as thrilled as I am not only about Carousel, but also about this great company’s present achievements and its exciting future.

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Danielle de Niese stars as diva Roxane Cos in Bel Canto.

Lyric's Juliet is soprano Susanna Phillips, with Romeo shared by tenors Joseph Calleja and Eric Cutler.

Renée Fleming stars as Hanna in The Merry Widow.

The banquet scene from Cinderella, pictured in Joan Font's production at Houston Grand Opera.
Lyric’s general director, Anthony Freud, recently sat down to explore some highlights of 2015-16 with Susan Mathieson Mayer.

SMM: First, why do you think a Broadway fan would also enjoy opera?
AF: Opera is ultimately telling stories through words and music. All great operas combine great stories with great music; so they’re terrific music theater. For me, there’s nothing more compelling than being drawn into one of these marvelous masterpieces.

SMM: What about the fact that most operas aren’t sung in English?
AF: I can only encourage people to give it a try! At Lyric there are projected English titles above the stage for every opera, so you understand virtually every word being sung. The foreign-language issue becomes irrelevant to your enjoyment of the experience.

SMM: As you look at 2015-16, which operas would you recommend to someone who enjoys Carousel, but hasn’t yet attended an opera?
AF: That’s a tough one because it’s a particularly appealing season with a very interesting and varied combination of titles. But if I had to choose, I’d recommend Cinderella, Wozzeck, The Merry Widow, and Nabucco.
SMM: Let’s start with Cinderella. Is this the story we know from the Disney movie?
AF: Almost – with a few twists. There are many versions of the Cinderella legend, and instead of a fairy godmother, this one has Alidoro, who’s both a wizard and a philosopher. He advises the Prince and sets the course for the happy ending! It’s an exciting cast because Isabel Leonard is one of the opera world’s leading Cinderellas, and the terrific American tenor Lawrence Brownlee is the Prince, making his much-anticipated Lyric debut.

SMM: You originally commissioned this show when you were general director at Welsh National Opera. It went on to receive sensational reviews there as well as in Barcelona, Brussels, and Houston.
AF: Yes – both kids and adults enjoy it immensely. The production is witty, zany, and slightly surreal, but in a totally accessible and entertaining way. It’s very much a fairytale environment, with brilliant primary colors and fantastic costumes. The director, Joan Font, together with designer Joan Guillen, established their international reputations as founders of the famous Barcelona street-theater company, Els Comediants – and this Cinderella has the kind of immediacy and impact that makes street theater so appealing. Of course, Rossini’s sparkling music really makes this familiar story “sing.” For example, when Cinderella first meets the Prince, who’s disguised as a lackey, it’s the music that makes us feel the immediate magnetic attraction they have for each other (the same thing happens at the beginning of Carousel when Billy meets Julie). Lyric’s music director, Sir Andrew Davis, is conducting Cinderella, so audiences are in for a treat on all levels.

SMM: What is it about Alban Berg’s Wozzeck that would appeal to a Carousel fan?
AF: It’s utterly theatrical and delivers an enormously powerful visceral punch! Anybody who enjoys film and theater should not miss Wozzeck. It’s a harrowing story about a simple soldier doing his best to support his family, but who’s totally beaten down by his circumstances and the inhumanity of the people surrounding him. While Wozzeck is one of the greatest 20th-century operas, it’s as close as any opera I know to spoken theater set to music. Sir David McVicar is directing; his staging of Dvořák’s Rusalka at Lyric was universally hailed as one of the greatest triumphs of the 2013-14 international opera season, so you’ll understand why we’re so excited to have him at the helm of this new production. Sir Andrew’s on the podium for a work that he admires so much. Audiences will also enjoy a Rolls Royce cast, featuring several important Lyric debuts. Our Wozzeck is Tomasz Konieczny, the superlative Polish bass-baritone whose achievements onstage include riveting portrayals as both Wotan and Alberich in major European productions of Wagner’s Ring cycle. Marie, the woman who breaks Wozzeck’s heart, is sung by Angela Denoke, the wonderfully versatile German dramatic soprano whose specialty is full-blooded, passionate, and often deranged women! German tenors Gerhard Siegel and Stefan Vinke and British bass Brindley Sherratt complete the fantastic ensemble, along with Lyric favorites Jill Grove and David Portillo.

SMM: The Merry Widow has a big-time Broadway director and a big-time opera cast, headed by Renée Fleming, Elizabeth Futral, and Thomas Hampson.
AF: This is the highly touted new Metropolitan Opera production that premiered on New Year’s Eve, with the incomparable Renée Fleming dazzling everyone as the very desirable and very rich widow, Hanna Glawari. It’s directed by the five-time Tony Award-winning director and choreographer Susan Stroman, whose string of hits includes The Producers (she directed that show on film as well). Composed by Franz Lehár, The Merry Widow is one of the most popular operettas of all time. It’s very much like a Broadway musical in its lightness, style, and combination of music and spoken dialogue. This production has a real Broadway energy about it, as well as all the elegance and lavishness one expects; plus we’re performing it in English! Renée will sing the first seven performances, with Elizabeth Futral, another of our audience’s best-loved sopranos, starring in the final three. Thomas Hampson, the renowned American baritone, is our Count Danilo, who’s being pressured from all sides to marry the widow, despite the fact that he says he’s dedicated to bachelorhood. Heidi Stober, the exciting young American soprano, is debuting with us as the ultra-flirtatious and affair-prone Valencienne, and Michael Spyres (hilarious as Alfred in Lyric’s 2012 Die Fledermaus) portrays her clueless and cuckolded husband.

SMM: Verdi’s Nabucco is on your list for first-timers. Why?
AF: Again, it’s a combination of great music and great drama. The story involves a tyrannical Babylonian king, Nabucco, the power-hungry
Audiences will be treated to a very sexy cast of distinguished young artists, several of whom will be new discoveries for our audience. Adam Plachetka, our Figaro, is a handsome Czech bass-baritone who’s making a big splash at major opera houses like La Scala, Vienna, and Covent Garden. Figaro’s fiancée, Susanna, is German soprano Christiane Karg, who just had a huge success at the Glyndebourne Festival. Cherubino – the testosterone-fuelled adolescent who falls in love with every girl he sees (including the Countess) – will be the acclaimed Israeli mezzo-soprano Rachel Frenkel. And our Countess is the magnificent Amanda Majeski, a Ryan Opera Center alumna now enjoying a major international career. Luca Pisaroni, so sensational in Handel’s Rinaldo (2012) will be equally riveting as the bad-boy Count.

AF: Bel Canto will be one of 2015’s most important international music events. Critics from all over the world will come to review, and it will be a very hot ticket for audiences.

The book was loosely based on a real incident: in 1996, Peruvian revolutionaries stormed the Japanese embassy in Lima and held several people hostage for months. The crisis unfolds. The central character is the fictional American diva Roxane Coss, who’s been invited to sing for an important industrialist being feted at an embassy party attended by diplomats from many countries.

Bel Canto is being curated by Renée Fleming, Lyric’s creative consultant. After exhaustive research, it was she, along with Sir Andrew Davis and me, who chose the dynamic Peruvian composer Jimmy López to create the music. Pulitzer Prize-winning dramatist Nilo Cruz wrote the marvelous libretto. We have already had several Bel Canto workshops, and everyone is totally energized as we bring our wonderful new creation to life.

Bel Canto has its own highly individual voice; the music is fantastic, and it’s also exceedingly dramatic and theatrical. Also
extraordinary is the set design, which makes use of projections in a much more sophisticated way than we’ve ever done before. Multiple projectors and video will be used to create wondrous effects. As an example, in one scene, the embassy room in which the hostages are being held is suddenly enveloped by the Peruvian jungle.

Roxane will be sung by soprano Danielle de Niese, a knockout as Cleopatra at Lyric (2007) and everyone’s ideal of how a diva should sound and look. The impressive international cast also includes Korean tenor Jeongcheol Cha, Puerto Rican tenor Rafael Davila, South African baritone Jacques Imbrailo, and four exceptional American artists: tenors William Burden and Andrew Stenson, countertenor Anthony Roth Costanzo, and mezzo-soprano J’nai Bridges, a Ryan Opera Center alumna, who will represent the U.S. at the BBC Cardiff Singer of the World competition in June.

SMM: What can you tell me about Der Rosenkavalier?
AF: This is Richard Strauss’s most popular opera. It’s a sensitive, humorous, deeply romantic story about love, relationships, and when it’s time to let go. It’s also filled with glorious music. Directed by Otto Schenk and designed by Jürgen Rose, we’re presenting it in a famous, incredibly lavish and classical production from Munich. Our cast, too, is outstanding. Amanda Majeski returns as the Marschallin, an aristocratic lady of “a certain age” (about 30 – that’s how they thought in the 18th century!). She’s enjoying the attentions of a dashing 17-year-old lover, Octavian, a “trouser role” shared by two enormously charismatic mezzo-sopranos: Sophie Koch, so luminous in our 2012 Werther, and Alice Coote, who wowed Lyric audiences in Hercules (2011) and Ariadne auf Naxos (2012). But nature takes its course when Octavian (the cavalier of the title) meets Sophie, a captivating girl his own age, who’s supposed to marry the pompous, older Baron Ochs. Sophie’s portrayed by the charming German soprano Christina Landshamer, with Matthew Rose, the noted English bass, sure to be a Baron who is both funny and threatening.

SMM: Finally, why did you choose Gounod’s Romeo and Juliet as the season’s grand finale?
AF: I thought it would be appropriate to close the opera season with something French and romantic. Directed by Bartlett Sher and designed by Michael Yeargan, the team that created Broadway’s marvelous revival of Pacific and its forthcoming The King and I, this is a very successful production I first saw in Salzburg, which was then adapted for La Scala. It’s an intense, stylish show with exquisite period costumes – and we have marvelous singers portraying the most famous lovers of all time. As Juliet you’ll hear the silver-voiced Susanna Phillips, a Ryan Center alumna who has triumphed here as Lucia (Lucia di Lammermoor, 2011) and as Stella (A Streetcar Named Desire, 2013.) The role of Romeo will be shared by two tenors who have both scored great successes at Lyric in previous seasons, Joseph Calleja and Eric Cutler. Both bring all the fire and finesse the role demands. Obviously Romeo and Juliet is a story everyone knows, the music is gorgeous, and the cast is terrific. So it’s a lovely way to end a season that I’m quite sure Carousel fans will absolutely love!

—Susan Mathieson Mayer is an independent public-relations and marketing consultant for the arts. For 25 years, she served with distinction as Lyric Opera of Chicago’s director of marketing and communications.

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Lyric Opera Premiere

New Production

Music by Richard Rodgers
Book and Lyrics by Oscar Hammerstein II

Carousel

New Lyric Opera production generously made possible by
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and
Jim and Vicki Mills/Jon and Lois Mills.
ACT ONE
Scene 1. On a May evening at an amusement park, Billy Bigelow, a Barker for Mrs. Mullin’s carousel, meets an impressionable young mill worker, Julie Jordan (Carousel Waltz). Billy’s attention to Julie arouses the irritation of Mrs. Mullin.

Scene 2. Julie and her friend Carrie Pipperidge have only just left the amusement park when they’re confronted by Mrs. Mullin, who declares that Julie will never be allowed on her carousel again. An argument between Mrs. Mullin and Billy results in her firing him. He leaves, but asks Julie to wait for him. Carrie expresses some confusion about her friend’s behavior (You’re a Queer One, Julie Jordan). Delighted that Julie now seems to have a “feller,” Carrie announces that she’s accepted her own beau’s marriage proposal (Mr. Snow). She reluctantly leaves Julie alone with Billy. Julie unexpectedly encounters David Bascombe, owner of the mill where she works. She reluctantly leaves Julie alone with Billy, and the two are currently staying with Mullin.

Scene 3. At Nettie Fowler’s spa on the ocean front, everyone is exuberantly preparing for the first clambake of the year. Nettie reminds them that it’s the season for romance (June Is Bustin’ Out All Over). Billy has married Louise, and the two are currently staying with Nettie, who is Julie’s cousin. Sadly Julie admits to Carrie that Billy hasn’t found any other work, but he refuses to return to the carousel. After Julie awkwardly introduces Billy to Carrie’s intended, Enoch Snow, the latter snatches a moment alone with Carrie to tell her about his plans for their future (When the Children Are Asleep). Billy’s shiftless sailor friend, Jigger Craigin, joins the fishermen in their enthusiasm for life at sea (Blow High, Blow Low). Jigger has a shady idea in mind for that night: stealing from David Bascombe, who owns not only the mill but also Jigger’s ship. Bascombe will be delivering thousands of dollars in cash to the ship’s captain this very night. Billy refuses to join Jigger in the scheme.

Mrs. Mullin arrives, eager to interest Billy in coming back to the carousel. After she leaves, for a moment to let him consider her offer, Julie reveals to her husband that she’s expecting a child. When Mrs. Mullin returns, Billy rejects her offer outright and sends her away. Reflecting on the thought of raising a son, he suddenly realizes that Julie may have a daughter, and he resolves to do everything he can to provide for her (Soliloquy). Having previously decided not to go the clambake, he now changes his mind, while informing Jigger that he’ll join him in the scheme after all.

ACT TWO
Scene 1. On an island across the bay, everyone has eaten their fill (A Real Nice Clambake). The men go off on the traditional treasure hunt, during which Jigger manages to flirt shamelessly with the susceptible Carrie. Catching them in a seemingly compromising situation, Enoch is bitterly disappointed in his fiancée (Geraniums in the Winder). Jigger is cynical about virtuous men (Stonecutters Cut It on Stone). Julie reflects that if a woman chooses a particular man, she should love him despite everything (What’s the Use of Wond’rin’). When she tries to follow her husband and Jigger, Billy pushes her aside.

Scene 2. An hour later, on the mainland waterfront, Billy and Jigger await Bascombe’s arrival. The two play cards, with Billy gambling away his share of the money they’re about to steal. They approach Bascombe, who is too quick for them and pulls out a gun. Jigger runs away, but Billy, facing capture by the police and a probable prison sentence, stabs himself. When the crowd arrives from the clambake, Julie has only a moment with Billy before he dies. She is devastated, but Nettie urges her to keep on living (You’ll Never Walk Alone). A heavenly friend arrives to take Billy to be judged. He proclaims that he will appear before no judge but the Lord Himself (The Highest Judge of All).

Scene 3. At the back gate of heaven Billy meets the Starkeeper, who informs him that he can have one more day on earth to complete any unfinished business. Billy is uninterested until the Starkeeper lets him know that his daughter is now 15 years old and unhappy.

Scene 4. Louise, the daughter of Billy and Julie, is cavorting by herself on a beach (Ballet). Confronting Enoch and Carrie’s seven children, she gets into a fight with one of the girls. When a carnival troupe approaches, she dances ecstatically with a boy in the troupe, for whom she proves nothing more than a brief flirtation.

Scene 5. Outside Julie’s cottage, Carrie regales her friend with details of a show she saw in New York. When her son, Enoch, Jr., speaks with Louise, the girl confides to him that she intends to run away with the carnival. Horrified, he insists that he’ll prevent her from doing so by marrying her, although she’s “beneath his station,” at which she rejects him outright. Presenting himself to Louise as a friend of her father’s, Billy offers her a star as a gift. When she refuses to take it, he slaps her, but she admits to Julie – who can’t see Billy – that the slap felt like a kiss. Billy begs the heavenly friend for an extension of his time in order to see Louise’s high-school graduation.

Scene 6. The same day, outside the local schoolhouse, Louise graduates. One of the town’s best-loved citizens, Dr. Seldon, addresses everyone with meaningful words about faith and courage. Billy encourages Louise to believe in herself. He leaves forever, with the hope that Julie will realize how he loved her.
• Carousel is presented through special arrangement with R & H Theatricals: www.rnh.com


• Scenery painting provided by Richard Nurbourne Scenic Studio Coolflight LTD, London.

• Costumes provided by Seams Unlimited, Ed Dawson Tailors, Arel Studios, Angels, Beth Uber, John Cowles, Lyric Opera of Chicago Wardrobe Department.

• Lyric Opera of Chicago broadcasts are generously sponsored by The Hurvis Family Foundation, with matching funding provided by The Matthew and Kay Bucksbaum Family, The John and Jackie Bucksbaum Family, and Richard P. and Susan Kiphart.

• Lyric Opera of Chicago wishes to thank its official airline, American Airlines.

• New York principal casting by Jay Binder, C.S.A.

• Chicago principal casting by Claire Simon Casting.

• No one will be admitted while the performance is in progress.

• The performance will last approximately two hours and forty-five minutes.

Lyric Opera Premiere
New Production
Rodgers & Hammerstein's
CAROUSEL
Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II
Based on Ferenc Molnár's play Liliom, as adapted by Benjamin F. Glazer
Original Orchestrations by Don Walker
Original Dances by Agnes de Mille
Original Dance Arrangements by Trude Rittman

First performed at the Majestic Theatre, New York, on April 19, 1945
First performed by Lyric Opera on April 10, 2015

Cast of Characters:

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<tr>
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<td>First Policeman</td>
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<td>David Bascombe</td>
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<td>Enoch Snow</td>
<td>MATTHEW HYDZIK*</td>
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<td>JARROD EMICK*</td>
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<td>Arminy</td>
<td>EMILY ROHM*</td>
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<td>Second Policeman</td>
<td>ROB HUNT</td>
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<tr>
<td>Captain</td>
<td>RONALD WATKINS</td>
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<tr>
<td>First Heavenly Friend</td>
<td>McKINLEY CARTER*</td>
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<tr>
<td>(Brother Joshua)</td>
<td>GEORGE ANDREW WOLFF*</td>
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Conductor  DAVID CHASE*  Assistant Conductor  JESSYE WRIGHT*  Assistant Director  TONY ROBERTS*
Director and Choreographer  DAVID CHASE*  Costume Designer  TONY ROBERTS*  Costume Director  ROB ASHFORD  Set Designer  PAOLO VENTURA*  Lighting Designer  CATHARINE ZUBER  Sound Designer  NEIL AUSTIN  Chorus Master  MARK GREY  Wigmaker and Makeup Designer  MICHAEL BLACK  Associate Costume Designer  SARAH HATTEN  Associate Set Designer  LEE NEWBY*  Associate Choreographer  CHRYSTAL BAILEY*  Stage Manager  MATTHEW OZAWA  Assistant Director  JOHN W. COLEMAN  Stage Manager  JOHN W. COLEMAN  Assistant Stage Managers  DANIEL SOLAKSKI  Musical Preparation  PEGGY STENCER  Fight Director  WILLIAM C. BILLINGHAM  Sound Engineer  NICOLAS SANDYS  Director  LILLY WEST

The American Guild of Musical Artists, AFL-CIO (AGMA), is the union that represents the singers, dancers, actors, and staging personnel at Lyric Opera of Chicago.
STEVEN PASQUALE*  
(Billy Bigelow) recently starred on Broadway in The Bridges of Madison County (Drama Desk, Drama League nominations). Other recent New York credits include Far From Heaven (Playwrights Horizons), The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures (Public Theater), A Soldier’s Play (Second Stage), A Man of No Importance (Lincoln Center; Drama Desk, Outer Critics Circle nominations), Beautiful Child (Vineyard Theater), Spinning Into Butter (Lincoln Center), The Spitfire Grill (Playwrights Horizons), and The Wild Party (Manhattan Theatre Club). He has also appeared in A Little Night Music (Roundabout), The Grapes of Wrath (Carnegie Hall), Miss Saigon (national tour), and Pasquale originated the role of Fabrizio/ The Light in the Piazza (Seattle’s Intiman Theatre). Television credits include Rescue Me (FX), Do No Harm and Up All Night (NBC); Over/Under (USA), Cama (A&E), HBO’s Six Feet Under, and Sofia Coppola’s Platinum; and currently the Emmy-winning series The Good Wife. Pasquale is currently the executive producer, director, and star of his own comedy, Almost There (DirectTV). Film credits include Alien vs. Predator: Requiem, Aurora Borealis, and The Last Run. Pasquale’s solo album, Somethin’ Like Love, was released in 2009.

JENN GAMBATESE  
(Carrie Pipperidge) starred to great acclaim in her Lyric Opera debut last spring as Maria/The Sound of Music, opposite Billy Zane. This followed her “traveling by bubble” across the country as Glinda in the first national tour of Wicked. On Broadway she created the roles of Jane/Disney’s Tarzan, Natalie/All Shook Up, and Marie Leroux/Is He Dead? Additionally on Broadway she played Penny Pingleton/Hairspray, multiple roles/A Year with Frog and Toad, and Urleen/Footloose. Favorite off-Broadway appearances include Eliante/The School for Lies at Classic Stage Company and both Dora/ Fiorello! and The Girl/Stairway to Paradise for New York City Center’s “Encore!” series. Notable regional credits include Chloe Haddock/Lips Together Teeth Apart at Westport Country Playhouse, Constance Blackwell/We Have Always Lived in the Castle at Yale Repertory Theatre, and both Annie Oakley/Annie Get Your Gun and Carrie Pipperidge/Carousel for Goodspeed Musicals. Gambatese can be heard on numerous cast albums and was seen on TV’s The Good Wife. She graduated magna cum laude from NYU with a double major in drama and sociology.

LAURA OSNES*  
(Julie Jordan) was last seen on Broadway in the title role Rodgers & Hammerstein’s Cinderella, for which she received the Drama Desk Award and Tony, Outer Critics Circle, and Drama League Award nominations. Osnes has also starred as Bonnie Parker/Bonnie and Clyde (Tony nomination), as Hope Harcourt/Anything Goes, Nellie Forbush/South Pacific, and – in her Broadway debut – as Sandy/Grease. Other New York credits include Polly Peachum/The Threepenny Opera (Drama Desk nomination; Atlantic Theater Company); Gabrielle Gerard/The Band Wagon, Margaret/Randy Newman’s Faust, and Suzy/ Pipe Dream, all for City Center Encore! productions; and Maria/The Sound of Music at Carnegie Hall. On television, Osnes has been seen on the CBS series Elementary, the HBO pilot The Miraculous Year, Sondheim: The Birthday Concert, HBO’s documentary Six By Sondheim, and the Kennedy Center Honors. Her many successes in concert and cabaret venues include performances with Michael Feinstein, the New York Pops, the Pasadena Pops, the Phoenix Symphony, and earlier this season with the New York Philharmonic at Lincoln Center. Osnes has recorded two solo albums, Dream A Little Dream: Live at the Café Carlyle and If I Tell You: The Songs of Maury Yeston.

MATTHEW HYDZIK*  
(Enoch Snow) recently starred in Broadway’s critically acclaimed revival of Side Show, in which he portrayed song-and-dance man Buddy Foster. He spent the last year recreating the role at the La Jolla Playhouse and then the Kennedy Center. Other Broadway credits include Tony/West Side Story andKenickie in the most recent revival of Grease. Off-Broadway he created John/Tomorrow Morning (U.S. premiere). He also created Nick Hurley/Flashtime the Musical and prior to that, Brian/It Shouldn’t Be You, directed by David Hyde Pierce. Shortly after graduating from Penn State University with a B. F. A. in musical theater, he toured nationally and internationally with the musicals Rent (10th Anniversary Tour), Grease, and Fame. Regional appearances include shows at Planet Hollywood of Las Vegas, the Fulton Opera House, the Downtown Theatre of Penn State, and the Marriott Theatre in Lincolnshire.

DENYCE GRAVES  
(Nettie Fowler), the internationally renowned mezzo-soprano, is celebrated for her title roles in Carmen and Samson et Dalila. These signature roles have brought Graves to Lyric Opera (Carmen, 1999-00 and 2005-06), the Metropolitan Opera, Vienna Staatsoper, Royal Opera House, Covent Garden, San Francisco Opera, Opéra National de Paris, Washington National Opera, Bayerische Staatsoper (Munich), Arena di Verona, Deutsche Oper Berlin, Opernhaus Zürich, Teatro Real (Madrid), Houston Grand Opera, Dallas Opera, Teatro Colón (Buenos Aires), Los Angeles Opera, and the Maggio Musicale Fiorentino (Florence). Career highlights include the world premiere of Margaret Garner (Michigan Opera Theatre), The Ruin’s Progress (San Francisco Opera), Werther opposite Andrea Bocelli (Michigan Opera Theatre), and Bluebeard’s Castle (Los Angeles Opera). Recent appearances include the world premieres of Doubt (Minnesota Opera) and Champion (Opera Theatre of St. Louis) as well as Katisha/The Mikado (Lyric Opera of Kansas City) and Herodias/Salome (Palm Beach Opera). Highlights of the 2014-15 season include a return to the Royal Opera House, Covent Garden in Sir David McVicar’s new production of Andrea Chénier.

CHARLOTTE D’AMBOISE*  
(Mrs. Mullin) recently closed a two-year run in the Broadway revival of Pippin, in which she portrayed Fastrada and won her second Astaire Award for excellence in dance on Broadway. She has also been a frequent Roxie in the long-running hit Chicago. D’Amboise has received two Tony Award nominations as Best Supporting Actress in a Musical: first, in 1989, for Jerome Robbins’ Broadway and again for her performance as Cassie/A Chopin Line in 2007.

*Lyric Opera debut
Other important credits on Broadway include Contact, Company, Can Can, Song & Dance, and Cats (Broadway debut). Off Broadway and regional appearances include Parade (Mark Taper Forum, Los Angeles) Tonight at 8:30 (Williamstown Theatre Festival), and Non-Pasquale (New York Shakespeare Festival). D’Amboise was seen in the popular indie film Frances Ha and recently completed a pilot for AMC entitled Galavant. She played herself in the documentary Every Little Step, which chronicled the casting of the A Chorus Line revival on Broadway. Recently, along with her husband Terrence Mann, she formed “Triple Arts,” a summer musical-theater intensive for children.

TONY ROBERTS* (Starkeeper, Dr. Seldon) has starred on Broadway in both plays and musicals, among them The Royal Family, Xanadu, The Tale of the Allergist’s Wife, Victor/Victoria, Cabaret, The Sisters Rosensweig, They’re Playing Our Song, Jerome Robbins’ Broadway, Sugar, How Now, Dow Jones, Promises, Promises, Play It Again, Sam, and Barefoot in the Park (original production, recent revival). Star of the first revival of Samuel Beckett’s Endgame (New York’s Irish Repertory Company), Roberts has also played Scrooge at Madison Square Garden and appeared at New York City Opera (Brigadoon, South Pacific). The two-time Tony Award nominee won the Critic’s Poll Award for Promises, Promises (London). Film appearances include Annie Hall, Play It Again, Sam, Serpico, The Taking of Pelham One Two Three, Amityville 3D, Radio Days, A Midsummer Night’s Sex Comedy, 18 Again, Star Spangled Girl, and Switch. Television work includes The American Clock, Seize the Day, The Carol Burnett Show, and his own NBC series, Rozetti & Ryan. He has written over 50 audio books, Roberts plays Stone Barrington in the popular Stuart Woods crime stories.

DAVID LIVELY* (David Bascombe, u/s Starkeeper, u/s Dr. Seldon) is a multiple Jeff Award nominee, has been seen at the Chicago Shakespeare Theater in 12 productions, with major roles including King Lear, Friar Laurence, and Julius Caesar. He appears frequently at Drury Lane Theatre, where Horace/Hello! Dolly, Herr Schultz/Cabaret, and Watson/Sherlock’s Last Case have been prominent among his seven roles. Other performances in greater Chicago include the Marriott Theatre and Ravinia. Appearances regionally include the title role/Tartuffe (Norfolk’s Virginia Stage Company) and productions with Asolo Repertory Theatre (Sarasota), Indiana Repertory Theatre (Indianapolis), Geva Theatre (Rochester), and Actors Theatre of Louisville, Lively toured nationally for two years with the Roundabout Theatre Company’s production of Twelve Angry Men. He has also been seen on film in Steven Soderbergh’s Contagion and in television dramas produced by Fox, CBS, and ABC.

ABIGAIL SIMON (Louise, Solo Dancer) debuted at Lyric Opera earlier this season as a principal dancer/ Capriccio. In the past year, she has performed throughout America in more than 30 Nutcracker productions as the Sugar Plum Fairy. Other recent roles include Juliet/Prokofiev’s Romeo and Juliet (Vienna). She trained at The School of American Ballet and performed with American Ballet Theatre prior to dancing for ten years with Chicago’s Joffrey Ballet (principal roles in The Merry Widow, Tarantella, Night, Kettenzanze, and Reflections, also many other featured roles). Simon has worked with such renowned choreographers as Wayne McGregor, Christopher Wheeldon, and Benjamin Millepied. After receiving critical acclaim as an actress off-Broadway in Stig Dalager’s 1 Count the Hours, she was invited on Broadway to perform a specially choreographed solo by Gillian Lynne celebrating Phantom of the Opera as Broadway’s longest running show. In 2014 Simon signed as an Ambassador/Capezio artist and now routinely models internationally.

MARTIN HARVEY* (Carnival Boy, Ensemble) trained at the Royal Ballet School, graduating at 17 into London’s Royal Ballet Company, where he danced many principal roles, including Crown Prince Rudolf/Mayerling, the title role/ Onegin, Colas /La Fille mal gardée, Lescaut/Mason, and Mercutio/Romeo and Juliet. He received the UK Critics’ Circle Spotlight Award at the UK Dance Awards in 2009. His operatic credits include principal dancer/ Carmen with the Metropolitan Opera. In London’s West End he has appeared as Johnny Castle/Dirty Dancing, Ratty/The Wind in the Willows, Michael Darling/Peter Pan, and the title role/Oliver. Other important credits include Hank/Come Fly Away (U. S. national tour), Zach/A Chorus Line (Paper Mill Playhouse), and Him/In Your Arms (New York Stage and Film). Television and film work includes All My Children, Gossip Girl, Redheads Anonymous, Great Expectations, Zero Option, Saracen, American Girl, Call of Duty, MW3, and Portraits in Dramatic Time.

ROBBY KIPFERL* (Ensemble) performed in the long-running hit Million Dollar Quartet in the summer of 2013 and again from August 2014 until recently at the Apollo Theater. He also participated in the national tour of the production. While on tour he wrote and recorded his first full-length album, Eleven. At Barrington High School, Kipferl’s major credits included The Will Rogers Follies, The Skin of Our Teeth, Beauty and the Beast, The Sound of Music, and Neil Simon’s Rumors. Kipferl was seen in a Father’s Day commercial for Dick’s Sporting Goods.

MCKINLEY CARTER* (Second Heavenly Friend, Ensemble, u/s Carrie Pepperidge) has appeared in major roles throughout the Chicagoland area, including Yvonne/Betty/Sunday In The Park With George, Yerkes/Stonesby/Road Show (Chicago Shakespeare Theater), Elsa/The Sound of Music (Drury Lane Oakbrook), Susan/Title Of Show (Northlight Theatre), Woman #1/Putting It Together (Porchlight Music Theatre), and Mary Jane/James Joyce’s The Dead (Court Theatre). In addition to many other Chicago Shakespeare Theater productions, she has also been seen at Steppenwolf Theatre Company, Apple Tree, the Goodman Theatre, and The Royal George Theatre; and at Peninsula Players (Baker’s Wife/Into The Woods), Madison Repertory Theatre, and the Guthrie Theater.

JULIE H. EICHER* (Ensemble) has performed with Houston Grand Opera (Die Fledermaus, choreographed by Daniel Pelzig), Ballet Neo in New York (Appalachian Suites, Measurement and Caution, choreographed by Kate Thomas), and Nashville Ballet (Napoli, choreography by Bouronville). She performed with Dayton Ballet and Artisan Dance Company, and work by Twyla Tharp (The Storyteller, Corbett Theater, Ohio). Eicher was featured in the film Valentine with Leslie Browne and in an Under Armour commercial with Misty Copeland. The graduate of University of Cincinnati’s College-Conservatory of Music and Interlochen Arts Academy is a member of Mensa.
BETSY FARRAR
(Snow Child, Ensemble) debuted at Lyric Opera last season as Liesl/The Sound of Music. She was recently seen at Chicago Shakespeare Theater in Gypsy and at Drury Lane Oakbrook in Hello Dolly! Farrar has also portrayed Dyanne/Million Dollar Quartet at Chicago’s Apollo Theatre. At Ball State University (B. F. A. in musical theater, 2012), her roles in three different theaters included Hermia/A Midsummer Night’s Dream, Millie/ Picnic, Lead Singer/Grand Night for Singing, and Amy/Little Women. She also appeared in the ensemble of BSU productions of My Fair Lady and Company. At Georgia’s Legacy Theater she played Violet/High School Musical 2.

ROSIE JO NEDDY*
(Baby Snow, Ensemble) is a sophomore theatre major at Northwestern University, where she has performed in James and the Giant Peach, Cabaret, The Wiz-Mu Show 2014, and Scrooge in Love. At the Youngtown Playhouse (Ohio), Neddy was seen as Dianal/A Chorus Line and Dainty June/Gypsy. The singer/actress has also performed in 25th Annual Putnam County Spelling Bee at the DeVor Performing Arts Center (Youngstown), in which she played Logainne.

LAURA SAVAGE*
(Snow Child, Ensemble), a B. F. A. alumna of Viterbo University, has been seen in many shows in the greater Chicago area. Among them were 42nd Street as Peggy Sawyer, Cats as Rumplestiltskin, Tommy, Mary Poppins, The Music Man (Paramount Theatre); Linda English/Pal Joey (Porchlight Theatre); Singin’ in the Rain, Hello Dolly!, The Wizard of Oz (Drury Lane Theatre); Disney’s Beauty and the Beast (Chicago Shakespeare Theatre); Cats, 9 to 5, Legally Blonde, Guys and Dolls (Marriott Theatre); The Spifire Grill (Jeff Citation nomination for Best Actress, BoHo Theatre); and Urinetown (Broadway World nomination Best Actress, Circle Theatre).

RACHAEL HOLZHAUSEN
(Ensemble, u/s Arminy), a soprano with the Lyric Opera Chorus, previously appeared in the ensemble of Lyric’s Oklahoma! as Kate. Holzhausen received the Apprentice Artist Award at Central City Opera (Zerlina/Don Giovanni, Isabelle and Madeline/The Face on the Barroom Floor). She has also sung Oscar/Un ballo in maschera (Union Avenue Opera, St. Louis), Frasquita/Carmen (Vermont’s Green Mountain Opera Festival), Gretel/Hänsel und Gretel (Opera for the Young, Madison), and Laurie/The Tender Land (Illinois’s Sugar Creek Festival). Concert engagements include the Chicago Symphony Orchestra and the Cincinnati Baroque Ensemble.

ELIZA PALASZ*
(Margaret Snow, Ensemble) has been seen at the Marriott Theatre in Godspell, Chicago Shakespeare Theatre in Pericles, and in numerous productions at Northwestern University. In Seattle she has worked with the Village Theatre, ACT, the 5th Avenue Theatre, and Contemporary Classics as a singer, actor, and as a musician in pit orchestras. In 2014 Palasz was a semi-finalist in the National Association for Teachers of Singing competition. Upcoming: graduation from Northwestern University and the premiere production of October Sky at the Marriott Theatre.

EMILY ROHM*
(Arminy, Ensemble, u/s Julie Jordan) has made many notable appearances across the Chicagoland area. The soprano most recently portrayed the title role/Mary Poppins in the Paramount Theatre production, one of many collaborations between Rohm and director Rachel Rockwell. Other prominent roles have included Cosette/ Les Misérables, Irene Molloy/Hello, Dolly!, Johanna/ Sweeney Todd (Drury Lane Theatre), Mary/Hair, Marian Paroo/Sweeney Todd, Mary/Hair, Marian Paroo/Sweeney Todd, Mary/Hair, Marian Paroo/Sweeney Todd, Marian Paroo/Sweeney Todd, Marian Paroo/Sweeney Todd, Marian Paroo/Sweeney Todd, Marian Paroo/Sweeney Todd, Marian Paroo/ The Music Man (Paramount Theatre), Alice/Alice in Wonderland (Marriott Theatre), Jane Ashton/Brigadoon (Goodman Theatre), and Belle/Disney’s Beauty and the Beast (Chicago Shakespeare Theater). Rohm received her B. A. in music and theater performance at Lawrence University.

ROSALIND LEE
(Ensemble, u/s Principal) who appeared in the ensemble of Lyric’s production of The Sound of Music, is an alumna of the Glimmerglass Festival’s young-artist program. She has appeared as Annina/ La traviata with Music by the Lake (Williams Bay, Wisconsin) and, with North Park University, both the title role/Susannah and the Widow/Argento’s The Boor. The soprano’s many concert appearances include Carmina Burana (Elgin Choral Union, North Shore Choral Society), Beethoven’s “Ah, perfido!” (Civic Orchestra of Chicago), Handel’s Samson (Oak Park’s Handel Week Festival), Vivaldi’s Gloria (Indianapolis Symphony Orchestra), and Bach’s Christmas Oratorio (duet with Kathleen Battle, Indianapolis Symphony Orchestra).

MARIE SOKOLOVA
(Ensemble) has previously performed roles at Lyric Opera in Elektra and Parsifal. The mezzo-soprano’s other opera credits include Siegfried (Act III – Wagner Society), The Barber of Seville (Opera Theatre of Northern Virginia), The Mikado (Washington Savoyards), Die Zauberfloete (National Philharmonic Opera, Bethesda, Maryland), Otello (Summer Opera Theatre, Washington, D.C.), and Elektra (Washington National Opera). She has been heard as a soloist at many prestigious venues nationally in oratorios and concerts, and performed a solo recital at the White House for former president George W. Bush.

ALYSSA SARNOFF*
(Ensemble, u/s Margaret Snow) has performed in multiple productions at Northwestern University, including Titanic, My Fair Lady, and Double Feature. This season she is co-chorographing Northwestern’s 84th Annual Waa-Mu Show, Gold! Sarnoff has appeared with Joffrey West (Le Corsaire solo, Eyes by Mia Michaels) and Broadway Theatre Project (Yankee Doodle, Diamonds Are a Girl’s Best Friend). She performed with the Children’s Chorus in more than a dozen productions at the Metropolitan Opera, including Carmen, La bohème, Tosca, Otello, The Queen of Spades, and Pagliacci, with featured roles in An American Tragedy, Falstaff, and Werther.

YVETTE SMITH
(Ensemble) has previously performed roles at Lyric Opera in Elektra and Parsifal. The mezzo-soprano’s other opera credits include Siegfried (Act III – Wagner Society), The Barber of Seville (Opera Theatre of Northern Virginia), The Mikado (Washington Savoyards), Die Zauberfloete (National Philharmonic Opera, Bethesda, Maryland), Otello (Summer Opera Theatre, Washington, D.C.), and Elektra (Washington National Opera). She has been heard as a soloist at many prestigious venues nationally in oratorios and concerts, and performed a solo recital at the White House for former president George W. Bush.

LAURA VERBEEUCK
(Ensemble) has been seen in many productions at the Metropolitan Opera, including Carmen, La bohème, Tosca, Otello, The Queen of Spades, and Pagliacci, with featured roles in An American Tragedy, Falstaff, and Werther.
CAROLYN JEANETTE STEIN (Ensemble), a member of the Lyric Opera Chorus, appeared at Lyric last season in the ensemble of The Sound of Music as well as the musical prior to that, Oklahoma! The mezzo-soprano also has appeared at the Boston Lyric Opera, Ravinia, Opera Boston, Chicago Opera Theater, Pinetop Mountain Music Festival, and the Chautauqua Vocal Institute. She earned her master’s degree at New England Conservatory and is also an alumna of Manhattan School of Music (bachelor’s degree), Salzburg’s Université Mozarteum, and the Piven Theatre Conservatory.

DIANA STOIC (Ensemble) has been seen in numerous opera performances. Among her credits are Juliet/Opera Workshop: Romeo and Juliet (Chicago Opera Playhouse), Susanna/Le nozze di Figaro (Salt Creek Chamber Orchestra), Cinderella/Cendrillon (Opera for the Young, Madison), Cunegonde/Candide (Cedar Rapids Opera Theatre), Gretel/Hansel and Gretel (OPERA Iowa), and Miss Jessel/The Turn of the Screw (Chicago College of Performing Arts). The soprano has performed as a soloist in Elijah (Niles Metropolitan Chorus), Love and Marriage (Governor’s State University’s Opera Up Close series) and Beethoven’s Choral Fantasy (Chicago College of Performing Arts Orchestra).

YU SUZUKI* (Ensemble, u/s Snow Child) was seen earlier this season in the Marriott Lincolnshire production of The King and I, portraying Eliza and appearing with the production’s ensemble. A former apprentice with River North Dance Chicago, she has also danced with Elements Contemporary Ballet, Madison Ballet, and MSG Entertainment Radio City Rockettes. She was invited to participate in the 2010 USA International Ballet Competition (Jackson, Mississippi), won the TV Prize and placed 7th in the 2006 Nara Ballet Competition (Japan), and was a finalist in the 2002 Osaka Prix Classical Ballet Competition. Suzuki is an alumna of Northern Illinois University.

LAURIE SEELEY VASSALLI (Ensemble, u/s Second Heavenly Friend), a Lyric Opera Chorus mezzo-soprano since 2008, has appeared in Lyric productions of Oklahoma! and The Sound of Music. She has performed with many American opera companies, including Michigan Opera Theatre (Salome), Mobile Opera (Il trittico), Kentucky Opera (The Happy Prince, and, on tour, the title role/Carmen), Ashlawn Opera Festival (Annie), Sarasota Opera (L’ameure dei tre re), New Hampshire’s Opera North (Carmen), and Opera Company of Brooklyn (Le nozze di Figaro). Vassalli has participated in the young-artist programs of the Glimmerglass Festival, Sarasota Opera, and Opera North. She can be heard on CD in Thomas Pasatieri’s Signor Deluso.

SHERRY VEAL (Ensemble, u/s Mrs. Bacoche) received a master’s degree in music from Arizona State University. The soprano has been seen in several performances at Lyric Opera of Chicago. Among her theater credits there are The Sound of Music, Oklahoma!, Show Boat, The Mikado, The Pirates of Penzance, Sweeney Todd, The Merry Widow, and Die Fledermaus. She performs regularly at the Grant Park Music Festival, and was last seen there in a performance of Soundheim in the Park.

PAMELA WILLIAMS (Mrs. Bascombe, Ensemble, u/s Mrs. Mullin) has a lengthy and impressive repertoire of concerts and operas. Among her concert credits are multiple performances of Handel’s Messiah and Mendelssohn’s Elijah, Haydn’s Lord Nelson Mass (University of Missouri Choral Union), Mozart’s Requiem (Columbia Chorale), and several others. She has been seen in many performances at Lyric Opera, including Tannhäuser, Parsifal, Oklahoma!, Rigoletto, Elektra, Die Meistersinger, Show Boat, Lobengrin, and The Marriage of Figaro, among others. She performed as Miss Todd/The Old Maid and the Thief (Governor’s State University’s Opera Up Close), Jezibab/Ruualika (Opera for the Young), and Hansel/Hansel and Gretel (Indiana University Opera Theatre).

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*Lyric Opera debut

CATHY DUNN (u/s Ensemble) has been a member of Lyric Opera’s full-time regular chorus for 20 seasons. The soprano counts among her operatic roles Humperdinck’s Gretel (Washington East Opera, Southwestern Opera Theater), Johann Strauss’s Adele (Washington East Opera, Lehár’s Valencienne (DuPage Opera Theatre), Mozart’s Pamina (Chicago’s Lincoln Opera), and, in The Mikado, Yum-Yum (The Gilbert and Sullivan Opera Company) and Pippin. Dunn is also a successful stage director whose credits include Cavalleria rusticana/Pagliacci (Tulsa Opera), Die Zauberflöte and Cendrillon (Opera in the Ozarks), The Mikado, Hansel and Gretel, Brundibar, and Cosi fan tutte (Chicago’s Petite Opera), and many other productions.

CURTIS BANNISTER (Ensemble, u/s First Heavenly Friend) debuted at Lyric Opera earlier this season as Peter/Porgy and Bess. As a Metropolitan Opera National Council award recipient, some of the tenor’s stage appearances nationwide include the title role/Otello (Utah Festival Opera), Pinkerton/Madama Butterfly (American Chamber Opera), Rodolfo/La bohème (Repertory Opera Theater of Washington), Monsieur Vogelsang/The Impressario (Fairbanks Summer Arts Festival), Pirelli/Sweeney Todd (off-Broadway/OFY Productions), and Arturo/Lucia di Lammermoor (Sarasota Opera). Bannister made his European concert debut with the Musiques de Chambre/Musée du Louvre. Upcoming performances include Bannister’s debut with the Baltimore Symphony Orchestra in Candide.

APRIL 10 - MAY 3, 2015
HOSS BROCK
(Ensemble, u/s Captain), a Lyric Opera Chorus member, has been seen at Lyric Opera as Ike Skidmore/Oklahoma! and Baron Elberfeld/The Sound of Music. The tenor has portrayed Almaviva/Il barbiere di Siviglia with Lyric's Opera in the Neighborhoods program, with L’Opera Piccola, and for Milwaukee’s Florentine Opera student matinees. Brock recently appeared as Alfredo/La traviata with the Lake Geneva Symphony Orchestra. He has performed on San Francisco Opera’s mainstage (Der Rosenkavalier) and in a varied concert repertoire with the Chicago Symphony Orchestra, Grant Park Music Festival (where he has also sung Nanki-Poo/The Mikado), Peninsula Music Festival, and Northwest Indiana Symphony.

CARL DRAPER*
(Ensemble) has been seen in Carousel at the West Virginia Public Theatre, where his other appearances include Fiddler on the Roof, The Wedding Singer, and My Fair Lady. Among his other important stage credits are Billy Crocker/Anything Goes (Interlakes Theatre, Meredith, New Hampshire), Bobby/Cabaret (Cincinnati Playhouse), Diesel/West Side Story (Drury Lane Theatre), Simeon/Joseph and the Amazing Technicolor Dreamcoat, Sami/Crazy For You (Maltz Jupiter Theatre, Jupiter, Florida), Robertson Ay/Mary Poppins and Jamie/My Fair Lady (Paramount Theatre). Draper has also performed at the Chicago Comedy Company, Marriott Theatre, and Pittsburgh Civic Light Opera. For Oma.

MATTHEW CARROLL
(Ensemble) has performed in a wide repertoire worldwide, from Handel (Cadmus/Senele) and Mozart (Guglielmo, Papageno), to Donizetti (Sulpice/La fille du régiment), Verdi (Douphol/ La traviata, title role/Falsaffle), Poulenc (Thierry/Dialogues des Carmélites), Britten (Recorder of Norwich/Gloriana), and Bernstein (Sam/Trouble in Tahiti), as well as Gilbert and Sullivan, Loesser, and Sondheim. He has appeared with Michigan Opera Theatre, Opera Colorado, Central City Opera, Toledo Opera, Opera Omaha, and Chicago Folks Operetta, among many other companies. Prominent among his musical theater roles is Arthur/Camelot (Olio Light Opera).

JEFFERY B. HOVER, JR.
(Ensemble) has appeared at Lyric Opera in Oklahoma! (debut), Die Fledermaus, and Capriccio. The dancer has been featured with Ballet Hispanico (2004-07), New Jersey Ballet (2004-06), and Dance Kaleidoscope (2004-07). Hover was seen last year on the first national tour of Twyla Tharp’s Come Fly Away. He has also appeared in Aida (The Dallas Opera, Opera Carolina) and Samson et Dalila (San Diego Opera); Oklahoma! (The Muny in St. Louis); Jamshed Bhaba Theatre’s Nutcracker (Mumbai, India); and in Russia with New Jersey Ballet. Hover trained at Butler University, Boston Ballet, and The Rock School (Pennsylvania).

ROB HUNT
(Second Policeman, Ensemble, u/s Billy Bigelow) debuted at Lyric Opera last season as Herr Zeller/The Sound of Music. He portrayed Javert/ Les Miserables in the show’s Broadway revival and in the third national tour of the Cameron Mackintosh production. Hunt was also standby for the leading role of Émile de Beauce/South Pacific in the Lincoln Center Theater production’s first national tour. He appeared in the original Broadway cast of Boobs! The Musical and in the second national tour of Forever Plaid. Other leading include Carl Magnus/A Little Night Music (Writers Theatre), Sky Masterson/Guys and Dolls (Theatre at the Center), and Tommy Albright/Brigadoon (Light Opera Works).

JOSH KOHANE*
(Ensemble) has been seen in a number of theater performances regionally and on Northwestern University’s stage, appearing in The Who’s Tommy (Paramount Theatre), Juno (TimeLine Theatre), Titanic (Griffin Theatre Company), Cabaret, Rent, The Pajama Game, and The Waa-Mu Show (Northwestern). The singer-actor has had opera experience at the Metropolitan Opera, including the role of Shepherd/Tosca in an international radio broadcast performance.

J. MICHAEL FINLEY*
(First Policeman, Ensemble, u/s Jigger Craigin) received his B.F.A. in musical theater at Roosevelt University’s Chicago College of Performing Arts. Important stage credits include Camelot, Sweeney Todd (Drury Lane Theatre), Hair and Grease (Paramount Theatre), James Joyce’s The Dead (Court Theatre), and Les MISERABLES (Rocky Mountain Repertory Theatre in Grand Lake, Colorado), in which he played the leading role of Jean Valjean. Beginning in July, Finley can be seen as Pooky/October Sky at the Marriott Theatre. For my brother, SPC James Matthew Finley. Without him, I would not be here.

CAMEO T. HUMES
(Ensemble) has appeared in four different productions of Porgy and Bess (Princeton Festival, Milwaukee’s Skylight Music Theatre, Cincinnati Opera, Dayton Opera), Il barbiere di Siviglia (Philadelphia’s Center City Opera), La traviata (University of Florida Opera Theatre), Don Giovanni (Opera Festival di Roma), The Merry Wives of Windsor, La rondine, La clemenza di Tito (Stetson University in DeLand, Florida), and Show Boat (Houston Grand Opera). In addition to Mozart’s Requiem for Cincinnati Ballet, the tenor has also sung Handel’s Judas Maccabaeus (Bach Society Dayton) and Musiah (Orlando Philharmonic), as well as Haydn’s Missa in Tempore Belli (Hilton Head Choral Society).

JEFF C. DRAPER
(Second Policeman, Ensemble, u/s Billy Bigelow) debuted at Lyric Opera last season as Herr Zeller/The Sound of Music. He portrayed Javert/ Les Miserables in the show’s Broadway revival and in the third national tour of the Cameron Mackintosh production. Hunt was also standby for the leading role of Émile de Beauce/South Pacific in the Lincoln Center Theater production’s first national tour. He appeared in the original Broadway cast of Boobs! The Musical and in the second national tour of Forever Plaid. Other leading include Carl Magnus/A Little Night Music (Writers Theatre), Sky Masterson/Guys and Dolls (Theatre at the Center), and Tommy Albright/Brigadoon (Light Opera Works).

SPENCER CURNUTT*
(Snow Child, Ensemble, u/s Enoch Snow, Jr.) was featured at Chicago’s Steppenwolf Theatre Company as Ralph/Lord of the Flies in 2013. In addition to Mary Zimmerman’s production of Candide (Goodman Theatre, Boston’s Huntington Theatre, Washington’s Shakespeare Theatre), important credits also include Reggie Bowles/Earthland (workshop) and Peter/Trust (directed by David Schwimmer, who also directed Curnutt in the play’s film version), both at Lookingglass Theatre. Curnutt has appeared on television in NBC’s Chicago Fire (guest-starring as Jeremy) and The Line, a.k.a. ATF (NBC pilot), as well as in Fox’s Empire (guest-starring as Zack). Curnutt is an alumnus of Roosevelt University’s Chicago College of Performing Arts.
KENNETH NICHOLS  
(Ensemble), a Lyric Opera Chorus member since 2000-01, has appeared with the company in 10 solo roles, most recently in Porgy and Bess and Capriccio. Other Chicago performances include The Love for Three Oranges (Chicago Cultural Center) and Don Giovanni (DuPage Opera Theatre). During 1993-98 the bass-baritone was an ensemble member in Harold Prince’s Show Boat production (New York, Toronto, Chicago, London), appearing many times as Joe. Since 1998 Nichols has made seven appearances with “Night of 1,000 Voices,” the annual charity concert at London’s Royal Albert Hall. Recent concert activities include a Gershwin program with Sarasota’s Artist Series.

WILL SKRIP*  
(Ensemble) has been seen in many musical-theater productions. At the Drury Lane Theatre he performed in West Side Story, Sleeping Beauty, Les Misérables, Hello, Dolly!, and Sunset Boulevard. At the Chicago Shakespeare Theatre he was seen in Shrek and Follies. Additional theater credits include Legally Blonde, Fiddler on the Roof (Little Theatre on the Square), Cinderella (Marriott Theatre), Into the Woods (The Hypocrites/Mercury Theatre), Chicago (Peninsula Players), and Rent (Contra Costa Musical Theatre, Walnut Creek, California). During his years at Northwestern University he was seen in Parade and The Secret Garden.

JAMES ROMNEY*  
(Snow Child, Ensemble) has performed many roles at the Chicago College of Performing Arts. Among them are Mozart’s Amadeus, Clive/Cathy/Cloud 9, Ariel/ The Tempest, Daniel/Almost, Maine, and Jo and Crowell/ Our Town. Other theater credits include A Bright Room Called Day (Spartan Theatre), 50 States in 60 Minutes (GreatWorks Theatre), La Chingada (Inappropriate Theatre), The Golf Ball (Bridge Theatre), Sita Ram (Lookingglass Theatre), and Tarantara! Tarantara! (Madison Theatre Guild).

RONALD WATKINS  
(Captain, u/s David Bascombe), a Lyric Opera Chorus member since 1992, has been heard at Lyric as the Imperial Commissioner and Prince Yamadori/Madama Butterfly, Moraí/Samuel (student matinee), and Nicolai/Edoro. The baritone has also appeared at DuPage Opera Theatre (Marcello/Le nozze di Figaro), the Grant Park Music Festival (Samuel/ The Pirates of Penzance), Light Opera Works (Captain Corcoran/HMS Pinafore), Sir Richard Coltman/Seaside/ The Yeomen of the Guard), Towpath Players in Rochester, New York (Tony/West Side Story, Mr. Darling and Captain Hook/Peter Pan), and with Chicago Opera Theater, Madison’s Opera for the Young, Eastman Opera Theater, and College Light Opera Company (Falmouth, Massachusetts).

JAMES ODOM  
(Ensemble, u/s David Bascombe), a member of the Lyric Opera Chorus since 1993, played the Man with a Laddet/ The Ghosts of Versailles (1995-96). The tenor’s many credits with Texas companies include productions at The Dallas Opera, Lyric Opera of Dallas, Opera Irving, Casa Mañana, and Irving Theatre Center. In recent years he has performed solo shows at such venues as Davenport’s (Chicago) and Don’t Tell Mama (New York), and has appeared in Chicago Cabaret Professionals’ productions at Drury Lane Water Tower Place and Park West, as well as in Cheerful Little Earful: The Songs of Harry Warren at Skylight Music Theatre (Milwaukee).

LYRIC OPERA OF CHICAGO  
and the States, she has staged work for Alejandro Cerrudo on ‘Tulsa Ballet, danced in ‘The Dallas Opera’s production of Salome, and served as source generator for Ben Wardell’s The Nexus Project. She is also on summer faculty at the Interlochen School for the Arts.

VINCE WALLACE  
(Ensemble, a Lyric Opera Chorus member, has previously appeared at Lyric in Oklahoma!, Rigoletto, and Porgy and Bess. He has also performed with Opera Philadelphia (Jailier/Two), Martina Arroyo’s “Prelude to Performance” program (title role/Le nozze di Figaro), and in Chicago with American Chamber Opera (Leporello and the Commendatore/Don Giovanni, Bonoit and Alcindoro/La bohème), Chicago Symphony Orchestra, and William Ferris Chorale. He recently portrayed Roy Wilkins in Chicago performances of Alan Marshall’s new civil-rights opera, The March. The bass-baritone is an alumnus of the Eastman School of Music and Westminster Choir College (Superintendent Budd/Albert Herring).

SHANNON ALVIS*  
(Solo Dancer) danced with Hubbard Street Dance Chicago, under the direction of Jim Vincent, for nine years. She then went on to further her artistic career in Europe, dancing with Nederlands Dans Theater for three years. Since her move back to the States, she has staged work for Alejandro Cerrudo on ‘Tulsa Ballet, danced in ‘The Dallas Opera’s production of Salome, and served as source generator for Ben Wardell’s The Nexus Project. She is also on summer faculty at the Interlochen School for the Arts.

DANIEL THOMAS  
(First Heavenly Friend/ Brother Joseph, Ensemble, u/s Matthew/ Snow Child) has appeared in numerous productions, including originating the role of Beethoven/The Hunchback Variations (Off-Broadway), Beadle Barnard/ Sweeney Todd (Drury Lane Theatre), Nicely-Nicely Johnson/Guys and Dolls, Bob Cratchit/A Christmas Carol, Corny Collins/Hairspray (Marriott Theatre), Horton/Seussical and Augustus Gloop/Willy Wonka (Chicago Shakespeare Theater). In addition, Wolff has appeared with the Hungarian National Opera and Orchestra for their U.S. tour, as well as with Light Opera Works, Michigan Opera Theatre, Ohio Light Opera, Anchorage Opera, Opera Columbus, and the Chicago Humanities Festival.

JONNY STEIN*  
(Ensemble, u/s Snow Child) has been seen as Johnny Boyle/ Juno (TimeLine Theatre), as Mungojerrie/Cats (Paramount Theatre, where he has also appeared in Tommy and Mary Poppins), and in Cabaret, October Sky, The Wizard of Oz, and The Nutcracker (all at the Marriott Theatre). At Northwestern University, in addition to performing in the fall dance concert, Stein was seen in Spelling Bee, Waa-Mu: Flying Home, The Pajama Game, and Waa-Mu: Off the Map.

GEORGE ANDREW WOLFF*  
(First Heavenly Friend/ Brother Joseph, Ensemble, u/s Matthew/ Snow Child) has appeared in numerous productions, including originating the role of Beethoven/The Hunchback Variations (Off-Broadway), Beadle Barnard/ Sweeney Todd (Drury Lane Theatre), Nicely-Nicely Johnson/Guys and Dolls, Bob Cratchit/A Christmas Carol, Corny Collins/Hairspray (Marriott Theatre), Horton/Seussical and Augustus Gloop/Willy Wonka (Chicago Shakespeare Theater). In addition, Wolff has appeared with the Hungarian National Opera and Orchestra for their U.S. tour, as well as with Light Opera Works, Michigan Opera Theatre, Ohio Light Opera, Anchorage Opera, Opera Columbus, and the Chicago Humanities Festival.
ELLEN GREEN* (Solo Dancer), a native Chicagoan, trained at the Judith Svalander School of Ballet, Ballet Chicago, and Philadelphia’s Rock School. She subsequently attended the School of American Ballet, graduating with a position at the New York City Ballet. Green nurtured her skills further during her decade-long tenure at the Royal Danish Ballet. She has since performed for the Marriott Theatre (On the Town, Cats, Now and Forever), Act One Studios (Laudy and Bourbon, Doubt), Barak Ballet in Santa Monica, Ballet Chicago (Sugarplum Fairy/ The Nutcracker, Comedy Central (Hannibal Buress Live from Chicago), and in numerous commercial and print outlets.

BRYNA PASCOE* (Solo Dancer) has performed internationally as a member of Hubbard Street Dance Chicago, Les Grands Ballets Canadiens de Montréal, and Compagnia Aterballetto in Italy. She studied at Ballet Arts Minnesota before attending The Juilliard School, where she received her B. F. A. Her repertoire includes works by Jiri Kylian, Mats Ek, William Forsythe, Nacho Duato, and Ohad Naharin in addition to creations with Mauro Bigonzetti, Stijn Celis, Didy Veldman, Stephan Thoss, and Walter Martei.

SARAH O’GLEY* (Dance Captain, u/s Louise, u/s Solo Dancer, u/s Snow Child) has performed internationally in various plays and operas, while also appearing on film and television. On Broadway, O’Gley has been seen in Cinderella, Chaplin, How to Succeed, and Promises, Promises. In London’s West End she has performed in Candide, Foolfooto, A Funny Thing Happened on the Way to the Forum, We Will Rock You, and Mamma Mia. Other theater credits include Carmen (Houston Grand Opera), Saturday Night Fever, Annie Get Your Gun, and Grease. O’Gley has been seen onscreen in the film Ted 2 and as a dancer in the 85th and 87th Academy Awards telecasts.

JACOB AUCOIN* (Solo Dancer) is a native of Baton Rouge, Louisiana. After high school, Aucoin was selected for a premier scholarship program in Los Angeles, where he continued his training. He has appeared in commercials, music videos, various television shows, and live performances including working with Miley Cyrus, appearing on the Nickelodeon’s Kid’s Choice Awards, and others. Earlier this year he finished the movie Ted 2, choreographed by Lyric Opera’s Carousel director/choreographer, Rob Ashford. Aucoin now splits his time between Chicago, New York, and Los Angeles with his partner John and their dog Teddy.

LUKE MANLEY (Solo Dancer), previously seen at Lyric Opera in Tannhäuser, Die Fledermaus, La traviata, and Aida, began his training with Ballet Chicago, where he performed with the Studio Company in Serenade, Theme and Variations, and Who Cares?. He continued his dance education at the Hubbard Street Dance Center and began dancing professionally with River North Chicago Dance Company, subsequently appearing with American Repertory Ballet (New Jersey), Armitage Gone! Dance Company (New York), and Ballet X (Philadelphia). He has also performed with the Marriott Theatre, Chicago Shakespeare Theater, Boheme Opera, and The Dallas Opera.

KEVIN MYLREA* (Solo Dancer) was a top 20 finalist on Season 1 of So You Think You Can Dance Canada on CTV. He has worked and studied with Pushing Progress and Spellbound Dance, and has toured internationally as a principal soloist in Rasta Thomas’s prestigious company, Bad Boys of Dance. Mylrea spent two years as a contemporary soloist and primary pas de deux dancer for Cirque Du Soleil’s LOVE (Las Vegas). Among his extensive film and television credits are Disney’s upcoming Descendants and Jungle Book films. He recently worked on commercials for VH1, Hard Rock Café, and Hilton Hotels/Homewood Suites.

J. P. TENUTA (Solo Dancer) has been seen at Lyric Opera in eight productions, most recently Tannhäuser, Die Fledermaus, and Parsifal. He has appeared since 2000 with Chicago’s Academy of Movement and Music (major roles in Don Quixote, Faustina, Coppelia, Raymonda, among many other ballets) and with MOMENTA Performing Arts Company (solo/featured roles in works by Frank Chaves, Ron De Jesus, Randy Duncan and Jon Lehrer, plus extensive classical repertory). Tenuta has also appeared with Ballet Chicago (the Duel/ Balanchine Who Cares?), Civic Ballet of Chicago (The Nutcracker, Carmina Burana, Con Spirito), and Chicago Festival Ballet (The Nutcracker).

CAMERON EDRIS* (u/s Solo Dancer, u/s Snow Child) has toured nationally with the Prather Entertainment Group as Fyedka/ Fiddler on the Roof. Locally, Edris has performed in West Side Story (Drury Lane Theatre) and in Mary Poppins (Paramount Theatre). Additionally he has been in Young Frankenstein (Fulton Theatre, Lancaster, Pennsylvania), Broadway: New & Forever and The First Noel (American Music Theatre, also in Lancaster), Cabaret (freeFall Theatre Company, St. Petersburg, Florida), and Hello, Dolly, and Seven Brides for Seven Brothers (Gretta Theatre, Mt. Gretta, Pennsylvania).

DAVID CHASE (Conductor) was music director for NBC’s live telecasts of The Sound of Music and Peter Pan. Currently he is the music supervisor of Finding Neverland, opening on Broadway this spring. He has been music director or music supervisor for the Broadway productions of Rodgers & Hammerstein’s Cinderella, Nice Work if You Can Get It, How to Succeed in Business Without Really Trying, Billy Elliot, The Pajama Game, Flower Drum Song, The Music Man, Little Me, Side Show, and Damn Yankees. Chase has also served as dance arranger for 24 Broadway shows. Other New York credits include music director of House of Flowers (Encore!) and six seasons as music director and arranger for the Radio City Christmas Spectacular. In London’s West End, Chase was dance arranger for productions of Evita (also 2013 U.S. tour) and Guys and Dolls. Beyond the theater, he has also created arrangements and orchestrations for the Boston Pops, the BBC Concert Orchestra, the Kennedy Center Honors, and the Bobby Darin biopic Beyond the Sea. Music training: Harvard Biology degree.

ROB ASHFORD (Director and Choreographer) made his operatic debut at Lyric last season with The Barber of Seville. Among his recent achievements are The Sound of Music and Peter Pan (NBC), Carmen (Houston Grand Opera), Macbeth (a collaboration with Kenneth Branagh, premiere at the Manchester International Festival, remounting at The Armory in New York City), choreography for the past three Tony Awards telecasts, and staging the past three Academy Awards telecasts (also Emmy Award for choreography, 2009). Ashford won the 2012 Olivier Award for Anna Christie at London’s Donmar Warehouse. An eight-time Tony Award nominee, he won for
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PAOLO VENTURA
(Set Designer), the internationally acclaimed Milan-born artist who makes his theatrical debut with Carousel, has been exhibited at the Forma International Center for Photography (Milan), Rencontres de la Photographie (Arles), and Maison Européenne de la Photographie (Paris). In 2012 he created a series of works for the Italian national pavilion at the 54th Venice Biennale. His works have been acquired by prominent public collections, including Boston’s Museum of Fine Arts, the Library of Congress, and Miami’s Martin Margulies Collection. Four monographs of his work have been published: War Souvenir (Contrasto, 2006), Winter Stories (Aperture and Contrasto, 2009), The Automatons (Pelli Associati, 2011), and Lo Zuo Lo Scomparso (Punctum Press, 2012). Ventura was raised by a celebrated Italian children’s book illustrator, and a sense of childlike wonder pervades all of his work, which often features images of street performers, theaters, and cinemas, evoking the fanciful compositions of Toulouse-Lautrec. But Ventura’s work is also imbued with a disquiet that is all the more jarring for the superficially playful nature of his subjects, perhaps reflecting his unease about our changing, increasingly technological world.

CATHERINE ZUBER
(Costume Designer) debuted at Lyric Opera last season with Il barbiere di Siviglia. Her successes in opera include six Metropolitan Opera productions (all seen in HD transmissions), as well as La forza del destino (Washington), Faust (Baden-Baden), Carmen and Nico Muhly’s Two Boys (English National Opera), Roméo et Juliette (Salzburg), and the Ring cycle (Washington, San Francisco). Zuber has been equally acclaimed on Broadway in musical theater (The King and I, GiGi, The Bridges of Madison County, How to Succeed in Business Without Really Trying, Promises, Promises, Cry Baby, Curtains, The Wedding Singer and Shrek). In London Ashford directed the highly acclaimed Donmar Warehouse revivals of A Streetcar Named Desire and Parade. He choreographed the 2004 feature film Beyond the Sea, starring Kevin Spacey, and Disney’s Cinderella, directed by Kenneth Branagh. Ashford is an associate director at London’s Old Vic Theatre. (See “A Talk with the Director,” page 35.)

MARK GREY
(Sound Designer) debuted at Lyric Opera with Madama Butterfly (also seen in Houston and Geneva), Austin is a Tony and Olivier award-winning lighting designer working internationally on plays, musicals, opera and dance. In London he is currently represented by Shakespeare in Love (Coward Theatre, West End), and a Drama and Rules for Living (National Theatre). Future London projects include Bend it Like Beckham (Phoenix Theatre) and Three Days in the Country (National Theatre). Recent achievements also include Macbeth (Manchester International Festival, New York’s Park Avenue Armory), 11 plays at the National Theatre, and productions at the Donmar Warehouse (Julius Caesar, The Weir, The Night Alive), the Royal Court (Birdland), the Coward Theatre, (Henry V), and the Royal Ballet (24 Preludes). His work has recently been seen on Broadway (Cat on a Hot Tin Roof, Evita, Hamlet, Red, The Seafarer, Frost Nixon) and at the Ahmanson Theatre in Los Angeles (The Sunshine Boys). Austin was named as one of 25 Pacesetters on the London Arts Scene by Variety in 2007.
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work also includes Broadway, the Metropolitan Opera, Portland Opera, Florentine Opera, and the major theater companies of Kansas City, Baltimore, Indianapolis, Dallas, and Fort Worth. In Chicago Sandy’s fight choreography has received a 2008 Joseph Jefferson Award for Requiem for a Heavyweight. Sandy is producing artistic director of Remy Bumppo Theatre Company, and as an actor he has appeared with numerous Chicago-area theaters, receiving eight Jeff nominations for acting and one for directing Remy Bumppo’s 2014 production of Our Class.

**VALERIE MAZE**

(*Assistant Conductor*), a member of Lyric Opera’s musical staff, received the After Dark Award for outstanding music direction for Cats at Theatre at the Center. She has also served as music director at Peninsula Players, Wagon Wheel Theatre, Drury Lane Theatre at Oak Brook, Light Opera Works, Bowen Park Opera, and Provision Theatre Company. Maze has been involved in productions as assistant conductor and pianist at the Portland Opera, Indianapolis Opera, Utah Festival Opera, Light Opera Works (Evanston), Harrisburg Opera, DuPage Opera, da Corneto Opera, and O.P.E.R.A. Among the recent acclaimed musical-theater productions for which she has served as music director are Lerner and Loewe’s Brigadoon (Goodman Theatre) and three Sondheim shows: Gypsy and Follies (Chicago Shakespeare Theater) and A Little Night Music (Writers’ Theatre – Jeff Award nomination for music direction).

**LEE NEWBY**

(*Associate Set Designer*) has worked as associate designer on many acclaimed productions in both Britain and America. Among them have been Macbeth (Manchester International Festival and New York’s Park Avenue Armory); Wolf Hall/Bring Up the Bodies (The Swan Theatre, Royal Shakespeare Company and London’s Aldwyth Theatre); Henry V, A Midsummer Night’s Dream, The Cripple of Inishmaan, Peter and Alice, and Privates On Parade (Michael Grandage Company at London’s Noel Coward Theatre); Cat On A Hot Tin Roof (Richard Rodgers Theatre on Broadway); Uncle Vanya (Vaudeville Theatre in London); Red (Mark Taper Forum in Los Angeles); and Le nozze di Figaro (Glyndebourne Festival Opera). His own designs for productions in London include Dogfight (Southwark Playhouse); Spend Spend Spend and Violet (both at Bridewell Theatre); Pangaea (Workshop); and Iphis (The Print Room).

**CHRIS BAILEY**

(*Associate Choreographer*) co-choreographed the opening number of the 2013 Tony Awards and was movement director for the Roundabout Theatre’s Broadway production of Cyrano de Bergerac. Major choreography includes Aiasius (London’s Menier Chocolate Factory); tours of Thoroughly Modern Millie (U. K.), Guys and Dolls (U. K., Australia), The Wedding Singer (first national U. S. tour), and Shrek the Musical (U. S.); and Dancing Shadows (Korea’s Seoul Arts Centre). Bailey has worked on four Broadway productions as associate choreographer. Other productions include Guys and Dolls and Evita (Donmar Warehouse), Once in a Lifetime (National Theatre), and Candide (Paris’s Châtelet, La Scala, Japan, English National Opera). Film and television credits include Beyond the Sea, A Million Ways to Die in the West, Ted2, Disney’s Cinderella, and NBC’s Peter Pan Live. Bailey has served as associate choreographer on the past five years’ Tony Awards and the past three years’ Academy Awards shows.

**MATTHEW OZAWA**

(*Assistant Director*) has worked for Lyric Opera, Canadian Opera Company, San Francisco Opera, Santa Fe Opera, the Macau International Festival, and the Oregon Shakespeare Festival. Additionally, Ozawa is the founder and artistic director of the performing-arts company Mozawa. Recent directing credits include: Snow Dragon (world premiere, Skylight Music Theater), Fallen (world premiere, Mozawa), Les mamelles de Tirésias/Le Pauvre Matelot (new production, Wolf Trap Opera), A Little Night Music (Houston Grand Opera), Don Giovanni (Lyric Opera, Ryan Opera Center), and The Memory Stone (world premiere, Houston Grand Opera). Upcoming directing credits include Porcelain (Prologue Theater Company), Tiura (world premiere, Houston Ballet / Asia Society), Y Portraits (world premiere, Mozawa), Arizona Lady (Arizona Opera), and Second Nature (world premiere, Lyric Unlimited).

**JOHN W. COLEMAN**

(*Stage Manager*) has been a member of Lyric Opera’s production staff for 25 seasons. Among his more than 100 Lyric productions have been five world premieres, two Ring cycles, and 41 new productions, for which he has collaborated with many of the world’s most distinguished directors, including Robert Altman, Götz Friedrich, Richard Jones, George C. Wolfe, and Graham Vick. Coleman is former production stage manager of Opera Theatre of Saint Louis, Chicago Opera Theater, Portland Opera, and Texas Opera Theater (with which he toured nationally to 25 cities). Other regional credits include productions with the major companies of Pittsburgh, Houston, Santa Fe, and Miami. Coleman received his B. F. A. in stage management from the University of Illinois at Urbana-Champaign and has served as adjunct faculty at DePaul University. He is the first vice president of the American Guild of Musical Artists.

**DANIEL SOKALSKI**

(*Assistant Stage Manager*) has been production stage manager for Porgy and Bess, Madama Butterfly, and A Streetcar Named Desire at Lyric Opera, where he joined the stage-management staff in 2003. As stage manager he has also worked at The Santa Fe Opera (2004-12), Palm Beach Opera, Glimmerglass Opera, Toledo Opera, and Bowling Green Opera, as well as at Ravinia and Carnegie Hall. Earlier in his career he served as assistant stage manager at Lyric and the major companies of Milwaukee, Santa Fe, Toledo, San Diego, and Cleveland. He is an alumnus of Bowling Green State University.

**PEGGY STENGER**

(*Assistant Stage Manager*) is a graduate of the University of Cincinnati College-Conservatory of Music. The 2014-15 season is her 12th as a stage manager and assistant stage manager at Lyric Opera. Prior to relocating to Chicago she was a stage manager for numerous highly regarded American companies, including Houston Grand Opera, Los Angeles Opera, Wolf Trap Opera, and Anchorage Opera. She was also production stage manager for Greater Miami (now Florida Grand) Opera, The Dallas Opera, and Opera Theatre of Saint Louis.
When your first show proves to be one of the greatest triumphs in Broadway history, what do you do as an encore? No doubt that question occurred to Richard Rodgers and Oscar Hammerstein II after their debut as a team, *Oklahoma!* in 1943. Previously they’d each had their share of hit shows with other collaborators – Rodgers and lyricist Lorenz Hart, Hammerstein and composers Sigmund Romberg and Jerome Kern. With *Oklahoma!* the pair instantly became “R&H,” the toast of Broadway, whose next move would be eagerly awaited by every critic and theatergoer in New York. They responded with a masterpiece, *Carousel*, cited by TIME Magazine several decades later as the greatest musical of the 20th century.

Like *Oklahoma!, Carousel* had its source in spoken drama. The play was *Liliom*, premiered in 1909 in Budapest by playwright and novelist Ferenc Molnár (1878-1952). A merchant’s son and a Budapest native, Molnár started out in his late teens as a journalist, with three important plays to his credit prior to *Liliom*. In an edition published in his English translation, Benjamin F. Glazer described the play’s “amazing virtuosity...its imaginative daring, its uncanny blending of naturalism and fantasy, humor and pathos, tenderness and tragedy into a solid dramatic structure.”

*Liliom* was initially a failure, due to the unsympathetic title character and the fantasy element that dominates the later scenes (the dead Liliom is sent to heaven and then 16 years later returns to earth), neither of which audiences expected of Molnár. Withdrawn after its initial run, *Liliom* went unseen in Budapest until a decade later, when it enjoyed great success. It arrived on Broadway in 1921, and the ravishing young Ingrid Bergman played Julie in a 1940 revival. The play was adapted for the movies an astounding four times over 15 years, most memorably in a French-language version in 1934 featuring that suavest of actors, Charles Boyer, playing devastatingly against type as Liliom.

The plot of *Liliom*’s seven scenes unfolds essentially as *Carousel*’s does, although in a Budapest setting, where the carousel owned by Mrs. Muskat operates on the outskirts of the city. After a mimed prologue paralleling what we see during the musical’s “Carousel Waltz,” the opening scene – with Mrs. Muskat, the 18-year-old Julie (R&H retained that name for their heroine), the latter’s friend Marie, and Liliom – plays out almost exactly as seen in Hammerstein’s libretto.

Molnár’s Liliom, age 24, gives his real name as Andreas Zavocki; “Liliom” is the Hungarian word for “lily,” but it has a more appropriate slang definition – “rough guy” or “roughneck.” He’s a lout, a braggart with a violent nature, always threatening to strike people when they annoy him. The character has a police record and has never learned a trade beyond that of carnival Barker and bouncer. After being fired from the carousel and getting together with Julie he refuses to find work, lashing out when given grief about this from anyone.

Julie and Marie work as maids for a “Mr. Georg Breier, Number Twenty, Damjanovitsch Street” (in their first scene, the brusque-mannered policeman examines Julie’s hands to confirm that she’s a “maid of all work” rather than a ladies’ maid). As with R&H’s heroine, Molnár’s Julie tells Liliom she once had a fellow interested in her, but he was only “someone to go walking with.” Perhaps she’s a bit bolder than the musical’s Julie; she clearly recognizes that the carousel-owner’s interest in Liliom is more than just professional, and insists that he refuse when Mrs. Muskat asks him to return.

*Carousel*’s Carrie Pipperidge is R&H’s answer to Molnár’s Marie, who is even dizzier (not to say “ditiser”) and at times excessively grand – especially when babbling about what’s she’s heard of Ideal Love vs. Passionate Love. The musical’s warm-hearted Nettie Fowler has her counterpart in “Mother” Hollunder, Julie’s aunt, who runs a photography studio in a “dilapidated hovel” (Molnár’s description) where Julie and Liliom are staying. The herring fisherman Enoch Snow is based on Molnár’s Wolf Beifeld, initially second steward in a club who, 16 years later, is proprietor of a Budapest café. Where R&H give us Jigger Craigin, Molnár’s character is the similarly worthless Ficsur; at one point he and Liliom burst into a rowdy song that includes...
in its refrain, “Look out for the damned police!”

Any musical taken from spoken drama requires considerable editing of dialogue to accommodate the songs. Hammerstein edited Molnár brilliantly, eliminating all unnecessary character details (for example, the widowed, unnamed carpenter whom Julie’s friends beg her to marry).

The most significant changes occur in the later scenes. For example, where R&H’s Billy has only seconds with Julie before he dies, Molnár’s Liliom is given a lengthy, stunningly self-regarding farewell speech. Even in those final moments, he never apologizes to Julie for his behavior: “I’m not asking – forgiveness – I don’t do that – I don’t.”

In Carousel, when Billy gets his chance to return to earth for a day to meet his daughter Louise, his wife doesn’t actually see him. Not only does Molnár’s Julie see Liliom: she assumes he’s a beggar and gives him food. When he tells Louise he knew her father and that “he even hit your dear little mother,” Julie – shockingly, and knowing full well that he’s telling the truth – declares in outrage that he’s lying. As in R&H, when Liliom’s gift of a star is rejected by Louise, he slaps her. Here’s how Molnár ends his play:

LOUISE: Is it possible for someone to hit you – hard like that – real loud and hard – and not hurt you at all?
JULIE: It is possible, dear – that someone may beat you and beat you and beat you – and not hurt you at all.

Hammerstein appropriated those lines to end the musical’s next-to-last scene. He and Rodgers felt, however, that this would have been an unsatisfactory conclusion for a Broadway musical, and they knew their audiences would want to leave the theater on a more positive note. They responded with the graduation scene: Billy returns to heaven – but not before begging Julie to know how he loved her – as everyone joins in singing “You’ll Never Walk Alone.”

Giacomo Puccini had hoped to make an opera out of Liliom, but Molnár wouldn’t grant him the rights, having convinced himself that Puccini’s contribution to the finished work would overshadow his own. Another superbly gifted composer, Kurt Weill, also wanted to adapt Liliom, but again the playwright said no.

Following the success of Oklahoma!, the idea of turning Molnár’s play into a Broadway musical was presented to R&H by Lawrence Langner and Theresa Helburn, directors of New York’s Theatre Guild. R&H were eager to take Liliom on, but what about Molnár? Fortuitously, he was now based in America (having emigrated during World War Two to escape persecution of Hungarian Jews). The Guild invited him to an Oklahoma! performance and, as a result, he gladly turned the work over to R&H. Even with his blessing they gave the drama an entirely new ending. They needn’t have worried: Molnár came to a Carousel rehearsal and wept, overwhelmed by the sensitivity displayed by R&H in the final scene.

Not unexpectedly, Budapest was jettisoned as the piece’s locale – it had to be America. Various ideas were tossed around in meetings before Rodgers one day burst out, “I’ve got it! New England.” The chorus was a prime concern: what would work best? R&H determined that the women should play mill-workers and the male contingent could be fishermen. So clearly do R&H follow Molnár’s drama that, reading through Hammerstein’s libretto, a good deal of the original dialogue remains the same.

The show opened on April 19, 1945, to ecstatic reviews and ran for 864 performances. In 1956, the year after the film of Oklahoma!,
Carousel was released with the same captivating performers playing the leads – Gordon MacRae and Shirley Jones. After a brief revival in 1949 following its national tour, the show didn’t make it back to Broadway for another 45 years; the success of a production at London’s National Theatre led to a transfer to New York. The remounting on Broadway proved memorable, not least for the casting of opera’s legendary Shirley Verrett as Nettie (she later entitled her autobiography I Never Walked Alone) and the young Audra McDonald, who won the first of her six Tony Awards as Carrie.

********************************

Carousel continued on the path initiated by Oklahoma!, with songs and dialogue interwoven in a seamless way unlike other Broadway musicals of the time. In fact, Carousel goes even further in its most celebrated episode, commonly referred to as the “Bench Scene” (Billy and Julie are seated on a bench in the park as they reveal their thoughts to each other). There is an extraordinary give-and-take here, with brief sung passages moving in and out of spoken ones, all building towards the incomparably lyrical outpouring of “If I Loved You.”

This is R&H’s most operatic show, with the grand scale of the chorus scenes and, above all, the operatic vocalism Rodgers’s music requires from three of the principals. (It shouldn’t be forgotten that Carousel dates from an era when Broadway performers were not miked – the voices had to fill the theater night after night.) The first Julie was Jan Clayton, a warm-toned, womanly lyric soprano. John Raitt, who created Billy, wowed R&H at his audition with a powerful, wide-ranging baritone that “nailed” Figaro’s aria from The Barber of Seville. The first Nettie, Christine Johnson, boasted a velvety mezzo-soprano that Met audiences had heard as Erda, the earth-goddess, in Wagner’s Das Rheingold.

Broadway audiences were unused to musicals marked by tragedy, especially one in which the leading man dies midway in the second act. They would also have been stunned by another element quite atypical of musical theater – Billy’s callous treatment of Julie (Liliom is much worse). The times were, of course, different: divorce was a considerable stigma in Molnar’s day, and a woman mired in a relationship as problematic as this one would have been more likely to stay with her husband, despite everything. R&H responded to this in Julie’s beautiful solo in Act Two: it ends, “You’re his girl and he’s your feller, and all the rest is talk.”

Unlike Liliom, Billy Bigelow is made not merely tolerable but also almost understandable – at times, even downright sympathetic. That is due entirely to R&H’s songs. Any character who can bring out of himself the feelings that color “If I Loved You” (a phrase, by the way, that originates with Molnár’s Julie) most definitely possesses a heart and a degree of vulnerability. The gentler side of Billy is certainly more present than with Liliom. It emerges in the painfully intimate middle section of the famous “Soliloquy” (“My little girl, pink and white as peaches and cream is she…”). Longer by some distance than most baritone arias in opera, the “Soliloquy” is probably the most magnificent passage ever created for a leading man in musical theater. It takes Billy on a genuine emotional journey, from the anticipation of having a son to the realization that the child may be a daughter, and finally to his desperate need to find a way to provide for her. Nothing like the “Soliloquy” had been heard in American musicals before, and it remains one of R&H’s greatest single achievements among their individual musical numbers.

There’s so much more to savor in Carousel. The highlights are many, including Carrie’s delight at the thought of marriage in “Mr. Snow” (did any soubrette in musical theater ever have a lovelier melody to sing?); the chorus’s exuberance in their big numbers, “June Is Bustin’ Out All Over” and “A Real Nice Clambake”; Julie’s quiet, achingly sincere “What’s the Use of Wond’rin’”; and finally Nettie’s declaration to Julie that she can have hope in her life again, as expressed in “You’ll Never Walk Alone.”

Carousel is a miracle of beauty, bursting with a deeply human drama, and exuding a profound appeal to the human heart. To see and hear it in a production on the level of what Lyric Opera is presenting this season is one of the most memorable experiences one can have in a theater.

Roger Pines, Lyric Opera’s dramaturg, writes regularly for recordings, opera companies, and music publications internationally.
When did you first encounter Carousel?
When I was in it, at Pittsburgh Civic Light Opera – I played the Carnival Boy. I loved it. I thought it was the most beautiful music I ever heard.

TIME Magazine called this the greatest musical of the 20th century. What qualities in it would inspire that view?
I think Carousel would be cited in that way because it was one of the first musicals that dealt with serious topics. It wasn’t a “musical comedy,” but instead something that’s based on life lessons. This is a musical where your leading man dies halfway through it – there’s also redemption for him at the end. Everything in it is handled so beautifully by Rodgers and Hammerstein.

It opened two years after Oklahoma! and when it closed, Oklahoma! was still running. Why do you think it had maybe a third the number of performances in that original run?
I do think it’s darker than Oklahoma!, although that show certainly has a dark side as well. But in general, the material in Oklahoma! is lighter, for lack of a better word. Also, remember Oklahoma! was the first R&H show. Quite often the first show gets branded in a different way than the second – I’m talking about musicals that aren’t just escapist.

The show is, of course, based on Molnár’s play Liliom. How was reading the play helpful?
Of course, when you’re creating any production, it’s always helpful to go back to the piece’s source material. It’s interesting that Molnár was approached by a few people to turn Liliom into a musical and said no – until he saw Oklahoma! Then he said, “If these gentlemen can do with Liliom what they’ve done with [Lynn Riggs’s play] Green Grow the Lilacs, then it’s theirs.”

Is R&H’s Billy Bigelow as much of a lout as Liliom?
In R&H’s take on the character, I think they made a Billy Bigelow who is easily swayed. He’s not someone who lives in such a dark place, but someone who is simply lost.

R&H created a very different ending from the play.
The musical is still a tragedy, but with the hope that Louise will not live her life as Billy has.

You’re updating the show to the Depression era. What was the appeal there?
We’re doing it to create a very specific world. I hate to say “Depression era” only because sometimes when you tag things too heavily, the audience thinks, “Oh, there’s no thus-and-such,” “They didn’t do that then,” and so on. We’re dealing here with the basics of life, the basics of a world where survival and where the idea of hope are rare.

This is a vision of the show that is in many ways very different from the Carousel our parents and grandparents would have seen.
Over the history of this show, I think it’s turned into a ribbon-and-petticoat kind of musical where everyone lives a jolly, lovely life by the sea. That isn’t the world of Liliom, and it isn’t the world of Carousel.
The idea of putting a new stamp on it from the beginning to make people readjust their minds to a different time and place will be helpful.

Are you giving any sense of New England, as the libretto indicates?
There is a sense of it, absolutely. But again, it isn’t buttonholed, there’s not a thumbprint on it – it’s good for it to be otherworldly. An “everyworld,” in a way.

You’ve had an extensive association with the members of your production team, except for Paolo Ventura, the set designer. What attracted you to his work?
There’s a beauty and a melancholy about it that will help get us back to the world of created by Liliom – Paolo’s art reminds me of that emotionally. It’s haunting, it’s stunningly beautiful. It makes your heart ache at times, as well as fly. In my mind, in interpretations of this musical, that seems a better fit than something that feels quaint.
Lyric Opera of Chicago’s *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 Civic Opera House stage with state-of-the-art equipment. This campaign will also make possible:

- New and revived major opera productions
- The modernization of the Civic Opera House stage with state-of-the-art stage lifts, lighting, and stage rigging equipment
- Updated media, marketing, and audience development programs
- The strengthening of the company’s financial position, including building our endowment to current industry best practice

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 312-827-5676 or lmastroianni@lyricopera.org for information on how you can support the *Breaking New Ground Campaign*. 
Orchestra

Violin I
Sharon Polifrone
Alexander Belavsky
Laura Miller
Bing Y. Grant
Kathleen Brauer
Pauli Ewing

Violin II
Yin Shen
Ann Palen
Albert Wang
David Volfe

Viola
Terri Van Valkinburgh
Lewis Kirk
Karl Davies

Cello
Walter Preucil
William H. Cernota
Andrew Hesse

Bass
Brian Ferguson
Collins R. Trier

Flute
Mary Stolper
Alyce Johnson

Oboe
Robert E. Morgan

Clarinet
Charlene Zimmerman
Andrea Diorio
Leslie Grimm

Bassoon
Lewis Kirk

Horn
Fritz Foss
Neil Kimel
Gabrielle Mulcahy

Trumpet
Channing Philbrick
Matthew Comerford

Trombone
Jeremy Moeller
Reed Capshaw
John Schwalm

Tuba
Andrew Smith

Timpani
Edward Harrison

Percussion
Douglas Waddell

Harp
Marguerite Lynn Williams

Librarian
Wendy J. Skoczen

Contractor
Peter Labella

Costume sketches by Catherine Zuber for townsfolk in Carousel
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Director  
*The Ryan Opera Center*  
Board Endowed Chair

Craig Terry  
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Renée Fleming  
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Julia Faulkner  
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Laura Wilde  
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J’nae Bridges  
Anonymously

Julie Miller  
*Maurice J. and Patricia Frank*

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Jesse Donner  
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*Charlie DeWitt  
Megan Donahue  
Ingrid Dubberke  
Frances Dutton  
Gerry Ellensohn  
Michael Fish

**Supernumeraries**

**Regular Supernumeraries**

*Men*

Emil Aguiller  
Roy Arvio  
Mason Baker  
Richardo Basch  
Joe Bosco  
Arch Bryant  
Peter Cutrer  
Dennis Delavara  
Alec Dinerstein  
Andrew Farina  
Roy Fisher  
Joseph Frantzen  
Robert Freiner  
Floyd Fulkerson  
Terry Gabrich  
Peter Gallagher  
Kenneth Giambone  
Ron Ginanti  
Robert Grist  
Jeffrey Hall  
Joseph Harris  
Mark Heller  
Peter Hillebrand  
Michael Horvich  
Kenneth Izi  
Bruce Johnson

*Women*

Garland Jones  
William Kavanagh  
Jim Klaiber  
Angelo LaMantia  
John Lariety  
Joseph Marik  
Loren May  
Bill McNamara  
Mike Miles  
Ron Milnarik  
Peter Mitchell  
Parrish Morgan  
Frank Novak  
George Obermaier  
Mike Oryl  
George Pepper  
Alex Perlow  
Jahbriel Porter  
James Pustay  
Daniel Pyne  
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Reuben Rios  
Jonathan Rogen  
Gene Ryem  
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Amy Stasi  
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Music Supervisor

Sandra Zamora  
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Rachel A. Tobias  
Stage Manager  
Jodi Gage  
Jayme O’Hara  
Amy C. Thompson  
*Assistant Stage Managers*

*The Property*  
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Director

Tara Faircloth  
Assistant Director

Kristen Barrett  
Stage Manager

Donald Claxon  
Assistant Stage Manager

*El Pasado Nunca Se Termina*  
Leonard Foglia  
Director

Elise Sandell  
Assistant Director  
Rachel C. Henneberry  
Stage Manager

Kristen Barrett  
Derek Matson  
Anya Plotkin  
*Assistant Stage Managers*
Aria Society Spotlight 2014-2015 Season

ABBOTT FUND
Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of generous support. Over the last three decades, Abbott has generously cosponsored 20 Lyric productions, including the 2014/15 season-opening production of Don Giovanni and last season’s Otello. Abbott has championed Lyric’s achievements as a contributor to the Great Opera Fund, the Building on Greatness Capital Campaign, and Wine Auctions, among other efforts, and has made a leadership commitment to the Breaking New Ground Campaign. Lyric is honored to have Abbott’s Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.

KATHERINE A. ABELSON and ROBERT J. CORNELL
Kathy Abelson and Robert Cornell are longtime friends of Lyric Opera. Kathy comes from generations of opera lovers and is a former singer, having trained with some of the best voice teachers in the world, including Elvira de Hidalgo, who taught Maria Callas. Kathy has been a donor and a season subscriber to Lyric since 1977. Deeply committed to Lyric Opera’s renowned artist development program, The Patrick G. and Shirley W. Ryan Opera Center, Kathy is a Past President and current member of the Ryan Opera Center Board, in addition to being a leadership donor to the Ryan Opera Center for over twenty years. Lyric is also honored to have Kathy Abelson on its Board of Directors. This season Kathy and Robert are generously supporting the 60th Anniversary Concert and Diamond Ball as Emerald Gala Patrons.

AMERICAN AIRLINES
This season we celebrate 33 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company’s significant contribution to the Building on Greatness Capital Campaign, the mezze level of the Civic Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric’s programs and special events such as the Annual Meeting, Fantasy of the Opera, Operation, The Patrick G. and Shirley W. Ryan Opera Center National Auditions, and the Wine Auction. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric’s Board of Directors.

ANONYMOUS CONTRIBUTORS
Lyric Opera is extremely grateful for Aria Society support received from eight anonymous contributors during the 2014/15 season.

JULIE and ROGER BASKES
Julie Baskes serve on its Board of Directors, Executive, and Production Sponsorship Committees, and as immediate past President of the Ryan Opera Center Board.

JAMES N. and LAURIE V. BAY
Jim and Laurie Bay are passionate supporters of the arts in Chicago. They have previously contributed to Lyric’s Wine Auction, Stars of Lyric Opera at Millennium Park, Annual Campaign, and education programs. They also cosponsored Madama Butterfly (2013/14). This season, the Bays are supporting the Wine Auction and are Emerald Patrons of the 60th Anniversary Concert and Diamond Ball. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.

MARLYS A. BEIDER
Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including Elektra (2012/13) and Parsifal (2013/14) and this season generously cosponsors Lyric’s new production of Tosca. Marlys has also made a leadership commitment to cosponsor Lyric’s new productions of Das Rheingold (2016/17) and Götterdämmerung (2019/20), part of Lyric’s new Ring Cycle.

MELVIN R. and RANDY L. BERLIN
Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. They have contributed significantly to the Annual Campaign and are Diamond Sponsors of the 60th Anniversary Concert and Diamond Ball this season. Melvin and Randy Berlin are passionate supporters of the arts in Chicago. They have previously contributed to Lyric’s Wine Auction, Stars of Lyric Opera at Millennium Park, Annual Campaign, and education programs. They also cosponsored Madama Butterfly (2013/14). This season, the Bays are supporting the Wine Auction and are Emerald Patrons of the 60th Anniversary Concert and Diamond Ball. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.

HENRY M. and GILDA R. BUCHBINDER
Committed lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. The Buchinders have contributed to the future of Lyric Opera by making a leadership gift to Lyric’s Breaking New Ground Campaign. They have also been long-time generous donors to the Annual Campaign, including sponsoring their first production, Boris Godunov (2011/12). This season, they are supporting the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Nominating/Governance Committee.
CAROLYN S. BUCKSBAUM
Lyric Opera sincerely appreciates the extraordinary leadership and generosity of Kay Bucksbaum. An avid subscriber and longtime patron of Lyric with her late husband Matthew, the Bucksbaum Family’s very generous challenge grant re-established Lyric’s regional and national/international radio broadcasts in 2006. Kay’s incredible continued matching support makes possible The Lyric Opera Broadcasts, which draw 16 million listeners annually. “Lyric is a great national institution,” Matthew once said, “and it gives our family great pleasure to know these broadcasts bring Lyric’s wonderful performances to so many in Chicago and around the globe.”

THE JOHN and JACKIE BUCKSBAUM FAMILY
Passionate philanthropists in the Chicago community, John and Jackie Bucksbaum are major supporters of the arts. John Bucksbaum is founder and CEO of Bucksbaum Retail Properties, LLC, a fully integrated owner and developer of retail real estate. This past season, John and Jackie, with their family, generously provided matching funding for The Lyric Opera Broadcasts, which air on 98.7 WFMT live during each opening night performance.

MARION A. CAMERON
Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity and production sponsorship of the 2013/14 new production/Lyric premiere of Rautela, as well as her additional gift in support of this season’s Tannhäuser. Ms. Cameron is also a Sapphire Patron of the 60th Anniversary Concert and Diamond Ball. The President of Sipi Metals Corp., Marion Cameron is a member of Lyric’s Board of Directors, a member of the Executive Committee and Chair of the Investment Committee.

PAUL and AMY CARBONE
Lyric is very appreciative of the friendship of Paul and Amy Carbone. A dynamic member of Lyric’s Board of Directors since 2007, Paul currently serves as its Treasurer, chairs the Finance Committee, and is a vital member of the Executive Committee. Having previously sponsored Lyric’s NEXT student ticket initiative and Backstage Tours, Paul and Amy are Co-Chairs of this year’s 60th Anniversary Concert and Diamond Ball, and support the event as Diamond Sponsors. The Carbones have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Paul and Amy Carbone.

THE ELIZABETH F. CHENNY FOUNDATION
Lyric Opera remains deeply grateful for the long term generosity of The Elizabeth F. Cheney Foundation, one of Chicago’s nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2014/15 season, The Cheney Foundation will fund guest artist Stephanie Blythe’s residency, allowing Ensemble members to work intimately with this famed soprano; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center’s Final Auditions to a greater number of Lyric donors and subscribers for the second year; and singer sponsorship of bass Bradley Smaok. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney’s legacy through the philanthropic support of the arts.

MR. and MRS. MICHAEL P. COLE
Michael and Elizabeth Cole are vital members of the Lyric Opera family, serving as Co-Chairs and Diamond Sponsors of the 60th Anniversary Concert and Diamond Ball this season. With Elizabeth’s active participation as a member of Lyric’s esteemed Women’s Board, the Coles have previously supported an array of events such as Wine Auction 2012, the Celebrating Oklahoma! Gala, and Opening Night/Opera Ball, for which Elizabeth served as Chair in 2010. Michael serves on Lyric’s Board of Directors, and lends his business acumen as a member of the Investment Committee.

MR. and MRS. JOHN V. CROWE
Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of Turandot (2006/07) and Tosca (2009/10) and major support of the Breaking New Ground Campaign. The Crowes are one of eight couples who sponsor the Renée Fleming Initiative. Jack and Peggy Crowe’s significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe’s mother. The Crowes were leading contributors to the Campaign for Excellence. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric’s Board of Directors.

THE CROWN FAMILY
Two of Chicago’s leading philanthropists, Renée and Lester Crown are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and has made a generous commitment to Lyric’s new Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. The Crown Family provided major support for Lyric’s return to the airwaves in 2006 as members of the radio broadcast matching grant consortium. In 2014/15, they are supporting the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Mrs. Crown is a past President of the Women’s Board. Mr. Crown joined Lyric’s Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

MR. and MRS. A. STEVEN CROWN
Steven and Nancy Crown are ardent supporters of a wide range of cultural and educational initiatives in Chicago and beyond. A new member of Lyric’s esteemed Women’s Board, Nancy Crown and her husband Steven support two important events this season as Emerald Patrons of the 60th Anniversary Concert and Diamond Ball, and Platinum Sponsors of Wine Auction 2015. As food and wine enthusiasts, Steven and Nancy actively participate in Lyric’s triennial Wine Auction. We are fortunate to deepen our long-standing relationship with the Crown Family as we welcome this valued couple into the Lyric Opera family.
THE DAVEE FOUNDATION

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation’s exemplary support of Chicago area charities reflects the Davees’ wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation’s enduring philanthropy, which helps secure Lyric’s future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of Oklahoma! (2012/13) and The Sound of Music (2013/14), and has committed to support the remaining three installments of Lyric’s five-year partnership with the Rodgers and Hammerstein Foundation, cosponsoring this season’s Carousel, The King and I (2015/16) and South Pacific (2016/17).

STEFAN EDLIS and GAEL NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named their seats through the Your Name Here program. Stefan Edlis and Gael Neeson cosponsored Hercules (2010/11), Elektra (2012/13), La Traviata (2013/14) and are generously cosponsoring this season’s new production of Tosca. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis on its Board of Directors and Production Sponsorship Committee.

EXELON

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago’s cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric’s education and community-engagement programs. Amongst Exelon’s many cosponsorships have been The Mikado (2010/12), the René Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), La bohème (2012/13), and Rinaldo (2013/14). This season, Exelon is a Sapphire Patron of the 60th Anniversary Concert and Diamond Ball, and cosponsors Lyric’s second mariachi opera (El Pasado Nunca Se Termina). Lyric is fortunate to have found in Exelon an outstanding corporate partner.

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. In past seasons, Julius Frankel sponsored Lyric productions of Andrea Chénier (1979) and Lohengrin (1980) in memory of Betty Frankel. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longterm dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric’s audiences have benefited greatly from the Foundation’s major grants for general operating support and production sponsorships. The Julius Frankel Foundation has generously cosponsored/ cosponsored many celebrated new productions at Lyric including Die Fledermaus (1989/90), Xerxes (1995/96), Carmen (1999/00) in memory of Ardis Krainik, Cavalleria rusticana (2002/03), Pagliacci (2002/03), and Il Trovatore (2006/07). This past season, the Julius Frankel Foundation generously cosponsored a new production of La Traviata in honor of Nelson D. Cornelius.

THE ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric’s contributors. Through the Trust’s support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust’s Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. In prior seasons, the Trust cosponsored numerous productions including Le nozze di Figaro (2003/04), and The Cunning Little Vixen (2004/05). Along with The Elizabeth Morse Charitable Trust, the Trust provided challenge grant support for Orfeo ed Euridice (2005/06). Both Trusts sponsored Salome and Dialogues of the Carmelites (2006/07), Julius Caesar (2007/08), Porgy and Bess (2008/09), Ernani (2009/10), Show Boat (2011/12), Elektra (2012/13), and Parsifal (2013/14). This season, they are sponsoring Porgy and Bess. The Trust funds Lyric’s ongoing board diversity efforts, and helped preserve Lyric’s history through support of the Archives project. James L. Alexander is a Vice President of Lyric’s Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric’s most prestigious honor.

ANN and GORDON GETTY FOUNDATION

Lyric is extremely grateful for the long-standing support of the Ann and Gordon Getty Foundation. The Foundation has made vital contributions to the Annual Campaign, providing essential general operating support to foster Lyric’s achievements. Gordon Getty is esteemed National Director of Lyric’s Board of Directors.

MR. AND MRS. RONALD J. GIDWITZ

Longtime members of the Lyric Opera family, Christina and Ron Gidwitz are dedicated to ensuring the future of Lyric Opera remains vital and culturally relevant. The Gidwitzes made generous contributions to the Building on Greatness Campaign and Campaign for Excellence, and have also sponsored Wine Auction and the Renée Fleming and Susan Graham Concert Dinner. As an active member of the Women’s Board, Christina currently serves on the Executive Committee as Membership Chair. Ron, a member of the Board of Directors, serves on its Nominating/Governance Committee and Innovation Committee. This season, Ron and Christina sponsor their first Lyric production as cosponsors of Don Giovanni.

BRENT W. and CATHERINE H. GLEDHILL

Brent and Katie are passionate supporters of numerous causes in Chicago. Last season, the Gledhills cosponsored Lyric’s production of The Sound of Music and in 2014/15 they are supporting the 60th Anniversary Concert and Diamond Ball as Ruby Patrons. Brent Gledhill is the Global Head of Investment Banking at William Blair & Company; and a member of the firm’s Executive Committee. Lyric is proud to have Brent Gledhill serve on the Board of Directors and its Audit and Innovation Committees.
LYRIC OPERA OF CHICAGO

WILLIAM and ETHEL GOFEN
William and Ethel Gofen have been attending Lyric Opera productions for over 50 years. They are generous donors to Lyric’s Annual Campaign, and have cosponsored the Overture Society Luncheons. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the Building on Greatness Campaign. In 2014/15 they are supporting the 60th Anniversary Concert and Diamond Ball as Ruby Patrons, and during the 2015/16 season, the Gofens are cosponsoring Lyric’s world premiere of Bel Canto, based on the novel by Ann Patchett. Lyric is thrilled to have Ethel Gofen as a new member of the Board of Directors.

GRAMMA FISHER FOUNDATION
With an unparalleled record as sponsor of 25 Lyric new productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa, is a cornerstone of Lyric’s legacy of world-class achievement in the arts. The Gramma Fisher Foundation has generously sponsored new productions of Eugene Onegin (1984/85), Lucia di Lammermoor (1990/91), La Traviata (1993/94), Nabucco (1997/98), Un ballo in maschera (2002/03), Manon Lescaut (2005/06), Macbeth (2010/11), and The Barber of Seville (2013/14). The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner’s Ring Cycle, starting with Das Rheingold (2016/17) and concluding with the complete Cycles in 2020/21. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Russell Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women’s Board.

JOHN R. HALLIGAN CHARITABLE FUND
John R. Halligan was a devoted subscriber and patron of Lyric for many years until his death in 2001. With support from his Charitable Fund under the direction of the Fund’s President, Norman J. Gantz, Mr. Halligan’s philanthropic legacy continues through very generous annual contributions to Lyric. The Halligan Fund is proud to support numerous artistic, cultural, and civic organizations which enhance our lifestyles, preserve our sense of history and heritage, instill knowledge, and advance our appreciation of nature.

HARRIS FAMILY FOUNDATION
The Harris Family Foundation, represented by Joe and Pam Szokol and King and Caryn Harris, joins the production sponsorship family this year as a cosponsor of Lyric’s new production of Tosca. Having previously supported the Annual Campaign, the Foundation supports the 60th Anniversary Concert and Diamond Ball this season as Emerald Patrons. The Harris Family Foundation has also made a generous commitment to the Breaking New Ground campaign to help secure Lyric’s future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a new member of its Board of Directors, and also serving on its Production Sponsorship Committee. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the revered Women’s Board and has held many leadership positions, most recently as Opera Ball Chair in 2012.

HOWARD FAMILY FOUNDATION
After decades of support to Lyric’s Annual Campaign, the Howard Family Foundation joins the production sponsor family with its generous cosponsorship of this season’s production of Il Trovatore. Barbara Howard’s steadfast commitment to Lyric Opera is shown through her longtime subscribership, as well as her service as a member of Lyric’s Ryan Opera Center Board. Dedicated to the bright futures of the Ryan Opera Center Ensemble members, Barbara has sponsored the program’s Rising Stars in Concert for the past several years. Lyric is grateful for the friendship of Barbara Howard, and the generosity of the Howard Family Foundation.

GUGGENHEIM PARTNERS
The Guggenheim name has long been synonymous with philanthropy and has a reputation for its contributions to the advancement of humanity. This season, Lyric is the grateful beneficiary of Guggenheim’s generosity as they support Wine Auction 2015 as Onstage and Catalogue Sponsor.

MR. and MRS. DIETRICH M. GROSS
Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have cosponsored/cosponsored a total of 18 Lyric productions since 1987/88 including Die Meistersinger (1998/99 and 2012/13), Die Fledermaus (1999/00 and 2006/07), Die Walküre (2002/03), Siegfried (2003/04), Ring cycle (2004/05), The Barber of Seville (2007/08), Lohengrin (2010/11), The Magic Flute (2011/12), Otello (2013/14), and this season’s coproduction of Don Giovanni. Through yearly challenge grants, they also help generate important momentum for Operation – Lyric’s annual fundraising broadcast heard live on 98.7WFMT. They have also made a leadership gift to the Breaking New Ground Campaign in support of Lyric’s future. Dietrich Gross is an esteemed member of Lyric’s Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by awarding him the Carol Fox Award, Lyric’s most prestigious honor.

ITW
Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric’s most important traditions. ITW cosponsored The Pearl Fishers (1997/98 and 2008/09), The Barber of Seville (2001/02), The Elixir of Love (2009/10), Hansel and Gretel (2012/13), and this season’s production of Tosca. This season the company cosponsors the Diamond Ball, which follows the 60th Anniversary Concert. Lyric is proud to have Maria C. Green, Senior Vice President, General Counsel and Secretary, serve on its Board of Directors and Lyric Unlimited Committee, as well as past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer on its Board of Directors.

GUGGENHEIM
JENNER & BLOCK
Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago’s legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign, the Annual Campaign, the Campaign for Excellence, Fantasy of the Opera, Opera Ball, and Wine Auction. This season the firm also supports the 60th Anniversary Concert and Diamond Ball as Sapphire Patrons. Lyric is fortunate to have Craig C. Martin, a Partner at Jenner & Block, as a valued member of its Board of Directors and Executive Committee.

JPMORGAN CHASE & CO.
Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank’s predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored Madame Butterfly (2003/04), The Magic Flute (2005/06), La Traviata (2007/08), Tosca (2009/10), The Tales of Hoffmann (2011/12), and Otello (2013/14). This season, JPMorgan Chase is supporting the 60th Anniversary Concert and Diamond Ball as a Ruby Patron. Lyric is honored to have Eric S. Smith, Managing Director, JPMorgan Chase, serve as a member of its Board of Directors, Executive and Nominating/Governance Committees, and as chairman of the Lyric Unlimited Committee.

MR. and MRS. GEORGE D. KENNEDY
Lyric Opera is grateful for the staunch support of George and Valerie Kennedy. As a former member of the Board of Directors, George Kennedy has long been passionate about the financial health of Lyric, having previously supported the Annual Campaign and the Building on Greatness Campaign. The Kennedys have also sponsored Stars of Lyric Opera at Millennium Park, and recently made a generous gift to the Breaking New Ground Campaign.

JOSEF and MARGOT LAKONISHOK
Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign, and they made a significant gift to the Campaign for Excellence. They cosponsored The Pearl Fishers (2008/09), Katya Kabanova (2009/10), A Masked Ball (2010/11), Rinaldo (2011/12), La bohème (2012/13), and The Barber of Seville (2013/14). This season, Josef and Margot generously cosponsor Lyric’s production of Capriccio and have made a generous gift to
the new Breaking New Ground Campaign. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric’s Board of Directors, serving on the Executive and Investment Committees.

**JIM and KAY MABIE**
Lyric Opera cherishes the vital leadership and longstanding support of Jim and Kay Mabie. They are avid opera-goers, having subscribed to Lyric for several decades. The Mabies have fostered Lyric’s success through generous contributions to the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. They have also made a leadership gift to the Breaking New Ground Campaign. They cosponsored Candide (1994/95), The Great Gatsby (2001/02), Porgy and Bess (2008/09) and Rigoletto (2012/13). Jim Mabie is an esteemed member of Lyric’s Board of Directors, serving on the Executive and Investment Committees.

**JOHN D. and CATHERINE T. MACARTHUR FOUNDATION**
The MacArthur Foundation supports creative people and effective institutions committed to building a more just, verdant, and peaceful world. In addition to selecting the MacArthur Fellows, the Foundation works to defend human rights, advance global conservation and security, make cities better places, and understand how technology is affecting children and society. Support for arts and culture organizations in Chicago and the region is an expression of civic commitment to the place where the Foundation has its headquarters and where John D. and Catherine T. MacArthur made their home. Grants are designed to help sustain the cultural life of the city and region. Lyric Opera is very grateful for the ongoing support of the John D. and Catherine T. MacArthur Foundation. More information is at www.macfound.org.

**MALOTT FAMILY FOUNDATION**
Robert H. Malott, Retired Chairman and CEO of FMC Corporation, is a fervent fan of opera and music and Lyric is delighted to call him a longtime friend, staunch leader, and generous supporter. The Family Foundation made a leadership commitment to Lyric’s Breaking New Ground Campaign, and the Malott Room was named in his family’s honor in recognition of their gift to Building on Greatness. He also plays a leadership role as a Life Director of Lyric’s Board of Directors.

**MAZZA FOUNDATION**
Lyric deeply appreciates the abiding friendship and generosity of the Maizza Foundation. Under the guidance of its directors, Mary Jane Rubinnelli, Nicholas J. Lavezzorio, Joseph O. Rubinnelli, Jr., and Joan Lavezzorio Schniedwind, the Maizza Foundation has provided major support for the Student Matinees beginning in 1994 and continuing to 2004, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Most recently, the Foundation cosponsored La Cenerentola (2005/06), Iphigénie en Tauride (2006/07), Die Frau ohne Schatten (2007/08), The Pearl Fishers (2008/09), The Damnation of Faust (2009/10), The Girl of the Golden West (2010/11), Show Boat (2011/12), La bohème (2012/13), and Otello (2013/14). This season, the Maizza Foundation generously cosponsors Il Trovatore. Lyric is honored to have Joseph O. Rubinnelli, Jr. serve on its Board of Directors and Compensation Committee.

**THE ANDREW W. MELLON FOUNDATION**
Lyric is deeply grateful for The Andrew W. Mellon Foundation’s long and tremendous history of support. Through a multi-year commitment to Lyric’s American Horizons initiative, the Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premières of The Great Gatsby (2000/01), Street Scene (2001/02), Sweeney Todd (2002/03), Regina (2003/04), A Wedding (world premiere, 2004/05), and Doctor Atomic (2007/08). In addition, the Mellon Foundation provided support for Lyric’s premiere/new production of The Midsummer Marriage (2005/06), Lulu (2009/10), and Porgy and Bess (2009/10). The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcast in 2006. During the 2012/13 season The Mellon Foundation spearheaded visionary support of Lyric’s new Lyric Unlimited program and the Chicago première of Crear la Cara de la Luna’s Cross the Face of the Moon, the world’s first Mariachi opera. This past season and this current one, The Andrew W. Mellon Foundation continues its visionary and generous support of Lyric Unlimited, including support for El Paseo Nunca Se Termina/The Past is Never Finished, as well as providing leadership support for the preparation of Lyric’s upcoming world première of Bel Canto (2015/16).

**THE MONUMENT TRUST (UK)**
Lyric is grateful for the generosity of The Monument Trust and its Chairmen of Trustees Stewart Grimshaw, who initiated their support for the cosponsorship of Rusalka in 2013/14. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and is cosponsor of Anna Bolena this season.

**MR. and MRS. ROBERT S. MORRISON**
Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric’s success. Susan Morrison is a leading member of the Women’s Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morisons have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Campaign for Excellence, and cosponsored Oklahoma! (2012/13) and The Sound of Music (2013/14). Susan and Bob generously cosponsor Lyric’s new production of Carousel this season.

**THE ELIZABETH MORSE CHARITABLE TRUST**
Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust’s Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust has sponsored or cosponsored numerous productions and special programs at Lyric, and has provided leadership challenge grants that helped garner new support for the company. In prior seasons, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park (2000-2008). In honor of Lyric’s Golden Jubilee, The Elizabeth Morse Charitable Trust cosponsored The Cunning Little Vixen (2004/05). The Elizabeth
Morse Charitable Trust provided challenge grant support for *Orfeo ed Euridice* (2005/06) and cosponsored Dialogues of the Carmelites and Salome (2006/07), Julius Caesar (2008/09), Porgy and Bess (2009/10), Ernani (2011/12), Show Boat (2012/13), and Parsifal (2013/14). The Elizabeth Morse Charitable Trust cosponsored A Midsummer Night’s Dream (2010/11). This season, the Trust is cosponsoring Porgy and Bess. James L. Alexander is a Vice President of Lyric’s Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by presenting him with the Carol Fox Award, Lyric’s most prestigious honor.

**The Elizabeth Morse Charitable Trust**

**THE NEGAUNEE FOUNDATION**

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing opera to Lyric’s mainstage. The Negaunee Foundation cosponsored Cosi fan tutte (2006/07), The Abduction from the Seraglio (2008/09), The Mikado (2010/11), The Magic Flute (2011/12), Oklahoma! (2012/13), and La Clemenza di Tito (2013/14). This season, The Negaunee Foundation is generously cosponsoring Don Giovanni and Carousel, and has made a leadership gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation’s leadership and financial commitment. Lyric is honored to have The Negaunee Foundation’s president serve as a member of its Board of Directors and Audit Committee.

**Sylvia Neil and Daniel Fischel**

Sylvia and Daniel have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposiums for Lyric productions of Hercules (2010/11) and Show Boat (2011/12). They cosponsored Rigoletto (2012/13), La Traviata (2013/14) and this season cosponsor Lyric’s production of The Passenger. They have also made a generous gift to the Breaking New Ground Campaign to help secure Lyric’s future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Daniel is President, Chairman and Co-Founder of the Compass LExceon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.

**THE NERENBERG FOUNDATION**

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera 30 years. They were especially supportive of Lyric Opera and subscribed for more than 30 years. They sponsored the Symposiums for Hercules (2010/11) and Show Boat (2011/12). They cosponsored Rigoletto (2012/13), La Traviata (2013/14) and this season cosponsor Lyric’s production of The Passenger. They have also made a generous gift to the Breaking New Ground Campaign to help secure Lyric’s future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Daniel is President, Chairman and Co-Founder of the Compass LExceon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.

**SYLVIA NEIL and DANIEL FISCHEL**

Sylvia and Daniel have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposiums for Hercules (2010/11) and Show Boat (2011/12). They cosponsored Rigoletto (2012/13), La Traviata (2013/14) and this season cosponsor Lyric’s production of The Passenger. They have also made a generous gift to the Breaking New Ground Campaign to help secure Lyric’s future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Daniel is President, Chairman and Co-Founder of the Compass LExceon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.

**NORTHERN TRUST**

A banking and financial services leader, Northern Trust is a long-standing, generous corporate contributor to Lyric. The company has given major support to the Annual Campaign, Facilities Fund, Great Opera Fund, and Lyric Unlimited. Northern Trust provided vital leadership contributions to Lyric’s Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols’ significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Music Chair. This season, Mr. and Mrs. Nichols support the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Vice Chairman of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric’s Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.

**John D. and Alexandra C. Nichols**

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. By providing major support to Lyric’s endowment, Mr. and Mrs. Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols’ significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Music Chair. This season, Mr. and Mrs. Nichols support the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Vice Chairman of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric’s Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.

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LYRIC OPERA OF CHICAGO

the Campaign for Excellence, and Wine Auctions. This season, they are supporting the Wine Auction and the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Cathy Osborn, a valued member of Lyric’s Women’s Board, was Co-Chairman of Lyric’s highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust’s Retired Chairman and CEO, is a leading member of Lyric’s Board of Directors and Executive Committee.

Oklahoma! and The Sound of Music. Lyric Opera is grateful for the lasting friendship of Michael and Tanya Polsky.

PRINCE CHARITABLE TRUSTS

The Prince Charitable Trusts supports a broad array of programs in Chicago, Washington, DC, and Rhode Island, and Lyric Opera is fortunate to be among the beneficiaries of the generosity of the Trusts’ Chicago and Washington, DC branches. This season, the Prince Charitable Trusts are Diamond Patrons of the 60th Anniversary Concert and Diamond Ball in honor of Lyric’s esteemed Women’s Board, which includes Diana Prince and Meredith Wood-Prince as members. The Trusts have also provided principal support for Lyric’s 2015/16 commission Bel Canto by awarding a grant to composer Jimmy López, as well as sponsoring a summer 2014 workshop presentation of the piece. The Prince Charitable Trusts have supported Lyric’s Annual Campaign, Wine Auction, Building on Greatness Campaign, and Great Opera Fund, and were cosponsors of the 2004/05 Ring Cycle.

PRITZKER FOUNDATION

The Pritzker Foundation is a leading supporter of arts and education philanthropies in Chicago. Lyric Opera of Chicago is truly grateful for the Pritzker Foundation’s support of the Breaking New Ground Campaign to underwrite the Pritzker Family Concert Shell, designed by renowned Chicago architect Jeanne Gang and Studio Gang architects. Lyric Opera is honored to have Life Member Mrs. Jay A. Pritzker serve on its esteemed Women’s Board since 1970.

Together they have made important contributions to Lyric as cosponsors of Thais (2002/03) A Masked Ball (2010/11), Don Pasquale (2012/13), and Madama Butterfly (2013/14). They are again Platinum Grand Benefactor sponsors of Wine Auction, and are major supporters of the Annual Campaign. In addition, they provided a significant and much appreciated gift to the Campaign for Excellence as well as a major leadership gift to the Breaking New Ground Campaign. This season, Mr. and Mrs. J. Christopher Reyes are Diamond Patrons of the 60th Anniversary Concert and Diamond Ball and cosponsors of Carousel.

BETSY and ANDY ROSENFIELD

Lyric is grateful for the devotion of Andrew M. and Betsy Bergman Rosenfield, who are active members of the Lyric Opera family. Andy served as a member of the Board of Directors from 1993 to 2007, and Betsy is a leader on Lyric’s esteemed Women’s Board. Betsy chairs this season’s Opening Night Dinner and Performance. The Rosenfields also provide generous gifts to the 60th Anniversary Concert and Diamond Ball and Opening Night.

PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newweds, they have shared their leadership, talents, vision, and resources to advance Lyric’s mission. Over the past three decades, the Ryans have contributed generously to the Annual Campaign, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Pat and Shirley Ryan Family Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For several seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative, and support the 60th Anniversary Concert and Diamond Ball this season as Diamond Patrons. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric’s premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive and Innovation Committees of Lyric’s Board of Directors and a distinguished former President of the Women’s Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award – Lyric’s most prestigious honor – in recognition of her many years of devoted service to the opera company.

Dr. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation’s commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric’s most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at the Civic Opera House reach full-house audiences of junior-high and high school students, many of whom are experiencing opera for the first time. The Foundation generously supported this season’s family opera The Magic Flute as well as last season’s family opera, The Family Barber. Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.

EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. The Shahiros cosponsored The Magic Flute (2005/06), Falstaff (2007/08), The Abduction from the Seraglio (2008/09), A Midsummer Night’s Dream (2010/11), and Hansel and Gretel (2012/13). Mrs. Shapiro has made a major leadership gift to the Breaking New Ground Campaign and is cosponsoring The Passenger this season. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as Executive, Production Sponsorship, and Lyric Unlimited Committees.
SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin’s cosponsorship of Lyric’s new productions of Of qro ed Eruditio (2005/06), Luisa (2006/09), Heculie (2010/11), Werther (2012/13), and Rusalka (2013/14). Additionally, Sidley Austin has supported Operathon, Fantasy of the Opera, and the Annual Campaign. This season, Sidley Austin LLP generously cosponsors Lyric’s production of The Passenger. Lyric is proud to have Larry Barden, Chairman of the firm’s Management Committee, on its Board of Directors and Compensation Committee and David Carpenter, Senior Counsel, serve on its Board of Directors and Civic Engagement Committee.

MANFRED and FERN STEINFELD

Longtime subscribers and supporters of Lyric’s Annual Campaign, Manny and Fern Steinfeld join the production sponsorship family this season with their generous cosponsorship of Weinberg’s The Passenger. Also substantial supporters of the Jewish United Fund of Metropolitan Chicago, Lyric is deeply grateful to have Manny and Fern play an integral role in bringing this moving piece to Chicago for its Midwest premiere. The Steinfields also supported Lyric’s Building on Greatness Campaign through the “Name a Seat” program.

LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric’s Women’s Board and a long-standing member of the Guild Board of Directors. She has generously supported The Patrick G. and Shirley W. Ryan Opera Center, as well as the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest Dinner. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11), and she generously cosponsored productions of La bohème (2001/02), The Magic Flute (2005/06), Falstaff (2007/08), and Mason (2008/09). She also supported Lyric’s Building on Greatness Capital Campaign. This past season, Liz Stiffel was the Lead Sponsor of the Stars of Lyric Opera at Millennium Park concert and this year she is sponsoring the Wine Auction Honored Guest Dinner and is a Diamond Patron of the 60th Anniversary Concert and Diamond Ball.

CHERYL T. THOMAS

Cheryl Thomas is a lifelong Chicagoan, having worked for the City of Chicago for 30 years in the Departments of Public Works, Water, Aviation and Buildings, and as Deputy Chief of Staff for Infrastructure in the Mayor’s Office before accepting an appointment by President Clinton to serve as Chairman of the U.S. Railroad Retirement Board for 5 years. Founder, President and CEO of Ardmore Associates, who generously support Operathon, Cheryl personally sponsors her first production this season as a cosponsor of Porgy and Bess. Lyric is honored to have Cheryl serve on its Board of Directors and Civic Engagement Committee.

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists in her roles as a Ryan Opera Center Distinguished Benefactor and Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric’s Performances for Students, NEXT Discount Tickets for College Students, and Opera in the Neighborhoods, as well as Fantasy of the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors Anna Bolena, having previously cosponsored The Merry Widow (2008/09), Carmen (2010/11), Ariadne auf Naxos (2011/12), La bohème (2012/13) and Die Fledermaus (2013/14). She has also made a leadership gift to the Breaking New Ground Campaign to secure Lyric’s future, and supports Wine Auction 2015 and the 60th Anniversary Concert and Diamond Ball as a Sapphire Patron.

MRS. HERBERT A. VANCE and MR. and MRS. WILLIAM C. VANCE

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric’s most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions including Hansel und Gretel (2001/02), The Pirates of Penzance (2003/04), The Midsummer Marriage (2005/06), The Damnation of Faust (2009/10), Show Boat (2011/12), Oklahoma! (2012/13), and The Sound of Music (2013/14). For many years, the Vances have supported young singers through their sponsorship of Ryan Opera Center ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Campaign for Excellence and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is an esteemed member of Lyric’s Board of Directors, Compensation, and Executive Committees. He also serves on the Ryan Opera Center Board, of which he is past President. This season, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance generously cosponsor Lyric’s production of Carousel. Mr. and Mrs. William C. Vance have also made a significant commitment to the Breaking New Ground Campaign.

ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than two decades, they have enjoyed attending Lyric performances and special events, and have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Erram Families sponsored more than 20 Lyric productions. The Washlows cosponsored Porgy and Bess (2008/09), The Elixir of Love (2009/10), A Midsummer Night’s Dream (2010/11), Show Boat (2011/12), Don Pasquale (2012/13), and La Clemenza di Tito (2013/14). Roberta and Bob Washlow generously cosponsor this season’s Porgy and Bess. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.

HELEN and SAM ZELL

Helen and Sam Zell are passionate supporters of Chicago’s vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign and special projects including the Wine Auction for many years. Helen and Sam Zell generously cosponsored Lyric’s new production of Rinaldo (2011/12), Rigoletto (2012/13), La Traviata (2013/14) and this season are cosponsors of the Lyric premiere of The Passenger.
LYRIC OPERA OF CHICAGO

For sixty 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. Lyric is seizing new opportunities to present opera at the highest level, re-define our audiences, and enhance our infrastructure.

After a year-long strategic planning process led by Lyric’s Board and senior management, the Breaking New Ground campaign has been launched to implement the company’s blueprint for a world-class, twenty-first century opera company. Breaking New Ground will allow Lyric to continue to produce major productions of the highest caliber while also modernizing the stage of the Ardis Krainik Theatre with state-of-the-art equipment. The campaign will also contribute toward updated media, marketing and audience development programs, and plans to strengthen the company’s financial position, including continued efforts to build Lyric’s endowment in accordance with industry best practice.

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