

2014 / 2015

60

EL PASADO NUNCA SE TERMINA

(THE PAST IS NEVER FINISHED)

MUSIC BY

José "Pepe" Martínez

LIBRETTO BY

Leonard Foglia

Lyric
Unlimited

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*The appearance of Halley's Comet is an important sign
in El Pasado Nunca Se Termina.*



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El Pasado Nunca Se Termina (The Past Is Never Finished)

Music by José “Pepe” Martínez and libretto by Leonard Foglia

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From the General Director

It is with great pleasure that Lyric Opera of Chicago and Lyric Unlimited present *El Pasado Nunca Se Termina*, or *The Past Is Never Finished*, the world's second mariachi opera.

I commissioned the world's first mariachi opera, *Cruzar la Cara de la Luna* (*To Cross the Face of the Moon*), from José "Pepe" Martínez and Leonard Foglia while general director of Houston Grand Opera, where it premiered in 2010. *Cruzar* has since been staged in Paris, San Diego, Tucson, and Phoenix, and was presented here in Chicago by Lyric Unlimited in the spring of 2013.

The original idea to create a mariachi opera was inspired by a performance by Mariachi Vargas de Tecalitlán that I saw in Houston. The power of the music and quality of the performance made the combination of mariachi and musical theater seem a perfect match, and the success of *Cruzar* proved that potential.

The questions then became, should we try another one? Is there more to say with mariachi opera? And did its creators Pepe and Leonard have any interest in doing more than just a "one off" and developing this new genre further?

I'm glad to say that the answers were all a definitive yes. And who better to continue the mariachi opera journey than those who originated it so brilliantly?

And so, with the enthusiastic commitment of Leonard and Pepe, and the resources of Lyric Unlimited – Lyric's rapidly growing, multifaceted program of community engagement and artistic initiatives – *El Pasado* has become a reality. I'm very proud of *Cruzar*, and even more so of the fact that its success has led to the commissioning of *El Pasado*.

An imperative in the creation of *Cruzar* was that neither of the two combined art forms be compromised – that the music be true mariachi and the theater be serious theater. In *El Pasado*, the two are even more deeply intertwined, as the plot shifts seamlessly between revolutionary Mexico and present-day Chicago.

While *Cruzar* and *El Pasado* are unique in their contributions to operatic repertoire for their treatment of Mexican and Mexican-American motifs, they also deal deeply with universal themes – identity, family, hope, love, loss, and sacrifice.

It is tremendously exciting that we will offer performances of *El Pasado* in the Pilsen neighborhood and in Waukegan with the exceptional Mariachi Aztlán of the University of Texas-Pan American before the opening night at the Civic Opera House with the legendary Mariachi Vargas de Tecalitlán.

Whether this is your first opera or you are a lifelong fan, I hope you enjoy the powerful experience of *El Pasado Nunca Se Termina*.



TODD ROSENBERG

Anthony Freud was responsible for commissioning the world's first mariachi opera, Cruzar la Cara de la Luna, pictured in its 2013 presentation at Lyric Opera.

Es con gran placer que Lyric Opera de Chicago y Lyric Unlimited presentan *El Pasado Nunca Se Termina*, la segunda ópera mariachi del mundo.

Yo comisioné la primera ópera mariachi del mundo, *Cruzar la Cara de la Luna*, a José "Pepe" Martínez y Leonard Foglia cuando era director general de la Houston Grand Opera, donde se estrenó en 2010. Desde entonces, *Cruzar* se ha presentado en París, San Diego, Tucson, y Phoenix, y fue presentada aquí en Chicago por Lyric Unlimited en la primavera de 2013.

La idea original de crear una ópera mariachi fue inspirada por una presentación del Mariachi Vargas de Tecalitlán a la que asistí en Houston. El poder de la música y la calidad de la presentación hicieron que la música mariachi y el teatro musical parecieran estar destinados a unirse en una fusión perfecta, y el éxito de *Cruzar* comprobó ese potencial.

Las preguntas que nos hicimos entonces fueron, ¿Debemos tratar con otra? ¿Hay algo más que decir con la ópera mariachi? Y, ¿tienen sus creadores, Pepe y Leonard el interés de hacer más de una y así continuar desarrollando este nuevo género?

Me complace decir que las preguntas todas recibieron respuesta afirmativa. Y quién mejor que los que la originaron tan brillantemente para continuar esta travesía de la ópera mariachi. Como resultado del compromiso entusiasta de Leonard y Pepe, y los recursos de Lyric Unlimited – el multifacético programa de Lyric que involucra a la comunidad con iniciativas artísticas y que ha tenido un extraordinario crecimiento – *El Pasado* se ha convertido en realidad. Me siento muy orgulloso de *Cruzar*, y aún más de saber que su éxito nos ha llevado a comisionar *El Pasado*.

Algo esencial en la creación de *Cruzar* era que ninguna de las dos formas artísticas sufriera en la fusión – que la música fuera auténticamente mariachi y que el teatro fuera teatro cabal. En *El Pasado*, las dos están todavía más entrelazadas, ya que la trama se mueve sin rupturas entre el México revolucionario y el Chicago de hoy en día.

Mientras que *Cruzar* y *El Pasado* son únicos en sus contribuciones al repertorio operático por su tratamiento de elementos mexicanos y mexicanoamericanos, tratan a la vez temas intensamente universales – la identidad, la familia, el amor, la esperanza, la pérdida, y el sacrificio.

Es en extremo emocionante que podamos ofrecer nuevamente presentaciones de *El Pasado* en el barrio de Pilsen y en Waukegan con el excepcional Mariachi Aztlán de la Universidad de Texas-Pan American antes del estreno en la Civic Opera House con el legendario Mariachi Vargas de Tecalitlán.

Sea esta su primera ópera o sea usted un fanático de toda la vida, confío en que disfrutará la poderosa experiencia de *El Pasado Nunca Se Termina*.

Anthony Freud

Guadalajara

birthplace of mariachi
music and tequila.

The Mexico Tourism Board is
extremely proud to collaborate with
Lyric Opera of Chicago for

El Pasado Nunca Se Termina

We warmly invite you to visit the beautiful state of Jalisco, home state to the magical town of Cocula, known as "The Cradle of Mariachi", which has enchanted thousands with their music and traditions since the 19th century. Its capital, the picturesque city of Guadalajara, reconciles the chants of a cosmopolitan city with its Colonial origins.

Only 40 miles away lies the legendary town of Tequila, home to UNESCO's World Heritage Agave Landscape that complements its delightful views with the best Tequila distilleries.

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- *El Pasado Nunca Se Termina* is a co-creation of Lyric Opera of Chicago and Houston Grand Opera.
- Scenery constructed by Lyric Opera of Chicago and Ravenswood Studio, Inc., Chicago.
- Costumes constructed by Lyric Opera of Chicago Wardrobe Department and Beth Uber.
- Headdress by Laura Whitlock.
- Tailoring by Paul Chang.
- The performance will last approximately 90 minutes.
- Lyric Unlimited is proud to partner with the following organizations:
Benito Juarez Community Academy
Chicago Mariachi Project
Mariachi Heritage Foundation
National Museum of Mexican Art
Office of the Consulate General of Mexico
Thalia Hall
Urban Edge Gallery



Preview Performances

José “Pepe” Martínez and Leonard Foglia

EL PASADO NUNCA SE TERMINA

Benito Juárez Community Academy, Chicago

Friday, March 13, 2015, 7:30 p.m.

Saturday, March 14, 2015, 2 p.m. & 7:30 p.m.

Sunday, March 15, 2015, 2 p.m.

Genesee Theatre, Waukegan

Sunday, March 22, 2015, 2 p.m.

Amorita ABIGAIL SANTOS VILLALOBOS
Luis DANIEL MONTENEGRO
Enrique PAUL LA ROSA
Acalán RICARDO RIVERA
Juana VANESSA ALONZO
Isabel/Dolores CASSANDRA ZOÉ VELASCO
Augustino LUIS LEDESMA
Xibuitl OCTAVIO MORENO
Daniel SEBASTIEN E. DE LA CRUZ
Miguel/Hotel Manager MIGUEL NUÑEZ

UTPA Mariachi Aztlán

Directors DAHLIA GUERRA
 FRANCISCO LOERA
Violin MARTÍN CANTÚ
 JAMES ESCOBEDO
 MONICA ANN FOGELQUIST
 MIGUEL JAVIER GUTIÉRREZ
 ORLANDO DE LEÓN
 JOSUÉ E. LÓPEZ
 ASPEN QUIRICO
Trumpet FRANCISCO DAVID CARREÓN, JR.
 CESAR EDUARDO JÁUREGUI
 RICARDO DANIEL MUNGUÍA
Harp JORGE IVÁN VELASCO
Vihuela JOSÉ BERNARDO PÉREZ
Guitarrón NATHAN ERIC GARCÍA
Guitar ADOLFO ESTRADA, JR.
 CARLOS ALBERTO GONZÁLEZ

Director LEONARD FOGLIA
Music Supervisor DAVID HANLON
Scenic and Projection Designer ELAINE MCCARTHY
Costume Designer SCOTT MARR
Lighting Designer CHRISTOPHER MARAVICH
Assistant Director ELISE SANDELL
Stage Manager RACHEL C. HENNEBERRY
Rehearsal Pianist JONATHAN KING
Projected Titles DEREK MATSON

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World Premiere

José “Pepe” Martínez and Leonard Foglia

EL PASADO NUNCA SE TERMINA

Civic Opera House, Chicago

Saturday, March 28, 2015, 7:30 p.m.

Sunday, March 29, 2015, 2 p.m.

<i>Amorita</i>	ABIGAIL SANTOS VILLALOBOS
<i>Luis</i>	DANIEL MONTENEGRO
<i>Enrique</i>	PAUL LA ROSA
<i>Acalán</i>	RICARDO RIVERA
<i>Juana</i>	VANESSA ALONZO
<i>Isabel/Dolores</i>	CASSANDRA ZOÉ VELASCO
<i>Augustino</i>	LUIS LEDESMA
<i>Xibuitl</i>	OCTAVIO MORENO
<i>Daniel</i>	SEBASTIEN E. DE LA CRUZ
<i>Miguel/Hotel Manager</i>	MIGUEL NUÑEZ

Mariachi Vargas de Tecalitlán

<i>Violin</i>	ALBERTO ALFARO MIGUEL BARRÓN ANDRÉS GONZÁLEZ JOSÉ MARTÍNEZ JR. DANIEL MARTÍNEZ CARLOS MARTÍNEZ
<i>Trumpet</i>	GUSTAVO ALFARO LUIS FERNANDO VELÁSQUEZ
<i>Harp</i>	JULIO MARTÍNEZ
<i>Vibuela</i>	GILBERTO MACÍAS
<i>Guitarrón</i>	ENRIQUE DE SANTIAGO
<i>Guitar</i>	JUAN PEDRO VARGAS
<i>Director</i>	LEONARD FOGLIA
<i>Music Supervisor</i>	DAVID HANLON
<i>Scenic and Projection Designer</i>	ELAINE MCCARTHY
<i>Costume Designer</i>	SCOTT MARR
<i>Lighting Designer</i>	CHRISTOPHER MARAVICH
<i>Assistant Director</i>	ELISE SANDELL
<i>Stage Manager</i>	RACHEL C. HENNEBERRY
<i>Rehearsal Pianist</i>	JONATHAN KING
<i>Projected Titles</i>	DEREK MATSON



JOSÉ "PEPE" MARTÍNEZ (*Composer*) was born in Tecalitlán, Jalisco, Mexico, and joined his first mariachi band as a violinist at the age of 12. He began writing music when he was 19 years old, and in 1966 formed his own mariachi ensemble,

Mariachi Nuevo Tecalitlán. In 1975, he joined Mariachi Vargas de Tecalitlán, and his work with that ensemble established him as a composer and arranger, marking a new era for Mariachi Vargas and creating a sonic style that has become synonymous with the best mariachi in the world. "Somos Novios" and "El Cascabel" are two of the first songs Martínez arranged for his new group; original works such as "Violín Huapango," "Lluvia de cuerdas," "Mexicanísimo," and "Viva Veracruz" with its rapid violin ricochets – a Martínez signature – followed. Today Martínez continues writing, learning, performing, and breaking new ground in the creation of mariachi music as the music director of Mariachi Vargas de Tecalitlán. *Cruzar la Cara de la Luna* was his first opera. Martínez has appeared with Houston Grand Opera in *Cruzar* (2011 tour to Paris's Théâtre du Châtelet, 2010 – world-premiere concert performance, for which he also performed the role of Chucho).



LEONARD FOGLIA (*Librettist and Director*)'s opera credits include four operas by Jake Heggie: *Moby Dick* (Dallas world premiere, San Francisco/PBS telecast and DVD, San Diego, Calgary, Adelaide, Washington); *Three*

Decembers (Houston world premiere, San Francisco, Chicago); *The End of the Affair* (Houston world premiere, Madison, Seattle); and *Dead Man Walking* (many major companies nationwide). He wrote the libretto for *Cruzar la Cara de la Luna*, premiered at Houston Grand Opera and reprised at Paris's Théâtre du Châtelet, Lyric Opera, San Diego Opera, and Arizona Opera. *A Coffin in Egypt* (libretto by Foglia, music by Ricky Ian Gordon) premiered at HGO, was later seen at the Annenberg Center (Beverly Hills) and Opera Philadelphia, and will be seen at Chicago Opera Theater this spring. Highlights this season includes Foglia's world-premiere productions of *Everest* (Dallas Opera) and *Cold Mountain* (Santa Fe Opera). His theater credits include the original Broadway productions

of *Master Class*, *Thurgood* (filmed for HBO), and *The People in the Picture*, as well as revivals of *Wait Until Dark* and *On Golden Pond*. Off-Broadway productions include Anna Deavere Smith's *Let Me Down Easy* (also on tour, filmed for PBS) and *One Touch of Venus* (Encores! at City Center). See Program Note, pp. 26-27.



ABIGAIL SANTOS VILLALOBOS (*Amorita*)

has been heard in a wide repertoire nationwide. Highlights this season include several collaborations with renowned conductor John Nelson: Bach's *St. John Passion*, Mozart's *Vesperae Solennes de Confessore*, and Haydn's *Creation* with the Costa Rica Symphony, Pro-Arte Chorale, and Wheaton College Symphony, respectively. Last fall, Santos performed as a guest artist in an Emory University recital. She also recently returned to the Cincinnati Symphony Orchestra for Handel's *Messiah*. Santos is an alumna of the Santa Fe Opera Apprentice Program (2013 Anna Case Mackay Award) and San Francisco's Merola Opera Program. Among her other concert engagements have been Mahler's *Symphony No. 2* (Lynn Philharmonia), *Carmina Burana* (Emory University Symphony Orchestra), and the world premiere of Miguel Francoli's *Cinco Canciones con los ojos Cerrados* (Carnegie Hall). A graduate of the University of Cincinnati College-Conservatory of Music, Santos was featured there as Morgana/*Alcina*, Sofia/*Il Signor Bruschino*, Cleopatra/*Giulio Cesare*, and Zerlina/*Don Giovanni*. She also portrayed Fanny/Ricky Ian Gordon's *Morning Star* in Cincinnati Opera's workshop production. The soprano was a Southwest regional finalist in the 2014 Metropolitan Opera National Council Regional Auditions.



DANIEL MONTENEGRO

(*Luis*) is an alumnus of San Francisco's prestigious Merola Opera Program. The tenor's recent successes include his European opera debut at Paris's Théâtre du Châtelet as Mario/*Daniel* Catán's *Il postino* (alongside Plácido Domingo), Roderigo/*Otello* at San Francisco Opera, Alfredo/*La traviata* with The Minnesota Opera, and Pang/*Turandot* at the Hollywood Bowl. This season Montenegro sings his first Roméo/*Roméo et Juliette*

with Tulsa Opera. Last season he debuted at Washington National Opera as Nemorino/*L'elisir d'amore* and portrayed Giovanni/Catán's *La Hija de Rappaccini* with Gotham Chamber Opera in New York and Los Angeles. During his tenures as a San Francisco Opera Adler Fellow and resident artist of the Minnesota Opera, Montenegro was heard in *Lucrezia Borgia*, *Turandot*, *Carmen*, *Die Zauberflöte*, *Norma*, and Poul Ruders's *The Handmaid's Tale*. Other successes include the Steersman/*Der fliegende Holländer* (Portland Opera, Arizona Opera) and the Shepherd/*Oedipus Rex* (Sydney Festival). An ongoing collaboration with Los Angeles Opera has brought appearances in Lee Holdridge's *Concierto para Mendez*, *La traviata* (DVD), *Carmen*, *Luisa Fernanda*, and *Il tabarro*. Montenegro performs with Domingo on the 2013 album "Great Voices Sing John Denver."



PAUL LA ROSA

(*Enrique*), an alumnus of Lyric Opera's Ryan Opera Center, has appeared on the company's mainstage as Jud Fry/*Oklahoma!* and in seven other roles, including Papageno/*Die Zauberflöte* (student matinees), Cascada/*The Merry Widow*, and Moralès/*Carmen*. Among his other major operatic achievements are Shostakovich's *Moscow Cheryomushki* (Chicago Opera Theater), *The Death of Klinghoffer* (Opera Theatre of Saint Louis), *La fanciulla del West*, *L'enfant et les sortilèges*, *El retablo de maese Pedro*, and *The Rape of Lucretia* (all at the Castleton Festival), *Billy Budd* (Los Angeles Opera), and *Die Fledermaus* (Lyric Opera of Kansas City). La Rosa made his Boston Symphony Orchestra debut at Tanglewood Festival as Maximilian/*Candide*, a role that also introduced him to the Hollywood Bowl audience. Having sung many Castleton performances under Lorin Maazel, he renewed that association with his European debut with Maazel in Rome, performing in the Brahms *Requiem*. Other important concert engagements include Copland's *Old American Songs* with the Cleveland Orchestra. La Rosa is a former member of the prestigious Juilliard Opera Center and both the Glimmerglass and Merola Opera programs.



LUIS LEDESMA (*Augustino*)’s current season includes *Carmen* (Mexico City’s Opera de Bellas Artes), *Cavalleria rusticana*/*Pagliacci* (Budapest’s Hungarian State Opera, Budapest), and *La bohème* (Palm Beach Opera). A

winner of the Pavarotti International Voice Competition and Spain’s Julian Gayarre Competition, the Mexican baritone has been heard in numerous prestigious venues internationally, including La Scala (*Luisa Fernanda*); the major houses of Barcelona (*La favorite*, *I puritani*, *La bohème*), Dresden (*La bohème*), Graz (*Carmen*), Lisbon (*La bohème*), Santiago (*Carmen*), and Buenos Aires (*Il barbiere di Siviglia*); and the Savonlinna Festival (*Lucia di Lammermoor*, *Carmen*). His association with *La bohème* includes not only Puccini’s opera, but also that of Leoncavallo (Vienna’s Klang-Bogen Wien). Highlights in North America include *Macbeth* (Palm Beach), *Tosca* (Atlanta, Phoenix, Nashville, Santa Barbara), *La fanciulla del West* (Montreal), *La traviata* (Miami), *Pagliacci* (Ottawa, Detroit), *Carmen* (Phoenix, Manitoba, Orlando), and *Rigoletto* (Milwaukee). Ledesma, who debuted at Carnegie Hall in Fauré’s *Requiem*, has also been featured with the Philadelphia Orchestra, the Louisville Orchestra, and in Hannover with the NDR Radiophilharmonie.



RICARDO RIVERA (*Alcalán*) will appear this season at the Licia Albanese-Puccini Foundation Gala Concert with the Opera Orchestra of New York (he has previously appeared with OONY in *Rienzi* and *Andrea Chénier*). Rivera

will also sing the world premieres of Robert Cuckson’s cantata *Horace: A Portrait* and Andrew McManus’s opera *Killing the Goat*. The latter will be performed with eighth blackbird and the Pacifica Quartet. A recent Metropolitan Opera National Council Auditions semifinalist, Rivera has been heard as Marcello/*La bohème* (El Paso Opera), the Father/*Hansel and Gretel* (Opera at Florham), and both Thomas Martin and the Hotel Managers/Theodore Morrison’s *Oscar* (The Santa Fe Opera, world premiere; Rivera returned to SFO last summer as Moralès/*Carmen*), Sharpless/*Madama Butterfly* (Opera Company of Middlebury), Ashby/*La fanciulla del West* (Knoxville Opera), and in

L’enfant et les sortilèges and *Gianni Schicchi* (Castleton Festival). Twenty-first-century music composed for and performed by Rivera includes leading roles in Robert Cuckson’s *A Night of Pity*, Christopher Park’s *Phaedra and Hippolytus*, and Alexander Berezowsky’s *The nine billion names of God*.



VANESSA ALONZO (*Juana*) appeared with Houston Grand Opera as Lupita/*Cruzar la Cara de la Luna* in 2010, then on tour to Paris’s Théâtre du Châtelet in 2011, and at Lyric Opera of Chicago in 2013. She began

her training with the late Alfonso Guerra at Multicultural Education and Counseling through the Arts (MECA). The Texas Women’s Empowerment Foundation has awarded her with the International Leadership Award. In 1999, she was named the Best of Show Vocalist in the Mariachi Vargas Extravaganza vocal competition (she has also been a camp clinician for Mariachi Vargas). Her notable credits include Estrella TV’s *Tengo Talento*, *Mucho Talento* and tours to Ireland, Mexico, Norway, and Vietnam. She performed for the opening ceremonies of the Winter Olympics in Salt Lake City.



CASSANDRA ZOÉ VELASCO (*Isabel/Dolores*) debuted at the Metropolitan Opera earlier this season as Laura/Tchaikovsky’s *Iolanta*. Other 2014-15 engagements include Falla’s *El Amor Brujo* (Poland), Vivaldi’s *Salve Regina* (Mexico), and Philomène/Martinů’s *Alexandre Bis* (New York’s Gotham Chamber Opera, where she has previously appeared in Catán’s *La hija de Rappaccini*). In Mexico City the mezzo-soprano has starred in numerous Rossini operas: *La scala di seta* and *L’occasione fa il ladro* (ProOpera), *La Cenerentola* and *Le Comte Ory* (Mexico National Opera Company), and *L’italiana in Algeri* (Arpeggio Productions). Also in Mexico City, she debuted at the Opera de Bellas Artes as Lola/*Cavalleria Rusticana*, followed by Rosina/*Il barbiere di Siviglia*. Velasco is an alumna of the Domingo-Colburn-Stein Young Artist Program at Los Angeles Opera, where she has appeared in *Thaïs*, *Carmen*, *Die Zauberflöte*, and *Jonah and the Whale* (world premiere). A semi-finalist in Plácido Domingo’s 2012 Operalia competition,

Velasco is first-prize winner of several competitions in Mexico, among them the Carlo Morelli Competition, where she also won the Audience Award, Maria Callas Award, Opera de Bellas Artes Award, and Domingo-Embil Zarzuela Award.



OCTAVIO MORENO (*Xibuitl*), a Houston Grand Opera Studio alumnus, has been heard on HGO’s mainstage as Sourin/*The Queen of Spades*, Belcore/*L’elisir d’amore*, a Noble/*Lohengrin*, and both Marullo and the title role/

Rigoletto. The Mexican baritone received his bachelor’s degree in voice at the Universidad de Sonora before entering the artist program at Philadelphia’s Academy of Vocal Arts. Moreno won third place in the 2008 Eleanor McCollum Competition for Young Singers and represented Mexico in the 2009 BBC Cardiff Singer of the World Competition and the 2010 Paris International Competition. In Mexico City he made his Bellas Artes debut as Hortensius/*La fille du régiment*. He created Laurentino/*Cruzar la Cara de la Luna*, which he has sung in Paris and at HGO, Lyric Opera, San Diego Opera, and Arizona Opera. His leading roles with Opera in the Heights include Germont/*La traviata*, Malatesta/*Don Pasquale*, Enrico/*Lucia di Lammermoor*, and *Rigoletto*. Moreno recent released a solo album, “Amar a esa mujer,” including both mariachi themes and music of his own composition.



SEBASTIEN E. DE LA CRUZ (*Daniel*) catapulted mariachi music unto the national spotlight in 2012, when NBC’s “America’s Got Talent” presented him with Mariachi Carros de Oro for an audience of more than 12 million. De

la Cruz also gained worldwide exposure performing the National Anthem during two NBA finals games in 2013. In his hometown, San Antonio, he began taking vocal lessons at age five, learning traditional mariachi songs while also singing at local community events with the San Antonio Park and Recreation Department. He has been showcased in the Mariachi Spectacular de Albuquerque, Tucson International Mariachi Conference, and Las Cruces Mariachi Confrence. Widely regarded as one of the best young mariachi vocalists in America, he has shared the stage with

Mariachi Vargas de Tecalitlán, Mariachi Nuevo Tecalitlán, Pepe Aguilar, Paquita del Barrio, Alejandro Fernandez, Nydia Rojas, Lorenzo Negrete, and Gloria Estefan. He has been accompanied by Mariachi Sol de Mexico, Mariachi Cobre, The San Antonio Symphony, and Mariachi Los Camperos de Nati Cano. Among his awards are the 2013 Rising Star Award and 2014 Dynamic Youth Award.



MIGUEL NUÑEZ (*Miguel Hotel Manager*) was last seen as Ottaker in the critically acclaimed *Romulus* (Oracle Theatre). Other Chicago credits include *Pinkolandia* (16th Street Theatre); *The Three Musketeers*, *The Blue Shadow* (Lifeline Theatre); *Augusta and Noble* (Adventure Stage Chicago); *I Put the Fear of Mexico In 'em* (Teatro Vista); *The Jammer* (Pine Box Theatre); *The Ghost is Here* (Vitalist Theatre); *Seven Snakes* (The Mammals); and *Lorca In a Green Dress and Heads* (Halcyon Theatre). The actor has also worked with The Gift Theatre, American Theatre Company, Redmoon, Teatro Luna, Salsation!, Chicago Fusion Theatre, and Bailiwick Chicago. Film credits include *Albert* (30th Chicago Latino Film Festival Audience Choice Award, Best Short), *Lex*, *Una Mujer Sin Precio 1961* (leading role of Victor Junco – seen at Spain's Sitges Film Festival and scheduled to be shown in April at Amsterdam's Imagine Film Festival). He can be seen in various national and regional commercials and independent films. His work in Venezuela includes productions with Teatro Septimo Piso and Apocalipse 1,11, as well as performances at the Caracas International Festival with the Brazilian company Teatro da Vertigem.



DAVID HANLON (*Music Supervisor*) previously led the premiere of *Cruzar la Cara de la Luna* as well as the recording and revivals in Houston, San Diego, Chicago, and Arizona. He served as Lorin Maazel's assistant at the Castleton Festival, where Hanlon conducted numerous orchestral works in concert and prepared *La fanciulla del West* for performances at Castleton and La Coruña, Spain. Hanlon is also a composer, with upcoming premieres including a new chamber opera for HGOco and a piece for soprano Melody Moore's Carnegie Hall debut. At Houston Grand Opera, Hanlon conducted

the premiere and revival of his own chamber opera *Past the Checkpoints*, as well as Gregory Spears's *The Bricklayer*, and Jack Perla's *River of Light* among other works. Hanlon is a former Adler Fellow with San Francisco Opera, where he conducted the premiere of Perla's *Love/Hate* and assisted on operas including *Nixon in China*, *Siegfried*, *Don Giovanni*, and *Heart of a Soldier*. He is a graduate of the Houston Grand Opera Studio, where he assisted on operas such as *Lohengrin*, *Tosca*, *A Midsummer Night's Dream*, and *Brief Encounter* (world premiere).



ELAINE McCARTHY (*Scenic and Projection Designer*) maintains an international career spanning 20 years and nearly every area of live performance. Her opera credits include *Moby Dick* (Washington National Opera), *Tristan und Isolde* (The Dallas Opera), *Mazeppa* (Metropolitan Opera), *Dead Man Walking* (New York City Opera), *War and Peace* (Metropolitan Opera, Kirov Opera), *Tosca* (Opera Festival of New Jersey), and Tan Dun and Peter Sellars's *The Peony Pavilion* (Vienna Festival). Additional career highlights include the Broadway productions of *Wicked*, *Spamalot*, *Assassins*, *Man of La Mancha*, *Into the Woods*, *Thurgood*, and *Judgment at Nuremberg*, as well as the Off-Broadway productions of *Frequency Hopping* (set and projections), *Distracted* (set and projections), *Fran's Bed*, *Speaking in Tongues*, *The Stendhal Syndrome*, and *The Thing About Men*. McCarthy's credits also include Tan Dun's *The Gate* (NHK Symphony) and Don Byron's *Tunes and Toons* (Brooklyn Academy of Music); Peter Buffett's *Spirit - A Journey in Dance Drums and Song* and Chen Shi-Zheng's *Forgiveness* at Asia Society/New York; fashion/industrial work for Adidas, Sony/Epic Records, Kenneth Cole, Calvin Klein Cosmetics; the 1996 and 1997 CFDA Awards; and the 2008 documentary film, *Secrecy*.



SCOTT MARR (*Costume Designer*) has created sets and costumes for Lyric Opera of Chicago's productions of *The Magic Victrola* (2014-15), *Ermani* (2009-10) and *The Pearl Fishers* (2008-09), as well as costumes and scenic design for *La fanciulla del West* (2010-11) and new set pieces and costumes for the *Ring* cycle (2004-05). Last season he curated the company's retrospective exhibit devoted to the work

of its designer of *La traviata*, Cait O'Connor. As Lyric Opera's production design director since 2007, Marr serves as a liaison between Lyric's stage management and the company's directors and designers. Besides several productions for Lyric's Ryan Opera Center, the Illinois native's stage designs include *The Count of Luxembourg* (Light Opera Works), *Help, Help, the Globolinks* (Madison Opera), *Noye's Fludde* (Chicago Opera Theater), and both *Candide* and the American premiere of Philip Glass's *Marriages Between Zones 3, 4, and 5* (DePaul Opera Theatre, where he is an adjunct faculty member and has designed for more than a decade). Also a painter/mixed media artist, Marr is currently preparing a major exhibit for summer 2015.



CHRISTOPHER MARAVICH (*Lighting Designer*) is currently lighting director of Lyric Opera of Chicago. He served in the same position from 2006 to 2012 at San Francisco Opera, where he has created lighting for many of the company productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il tritico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. Maravich has collaborated on the lighting designs for *Doktor Faust* at Staatsoper Stuttgart, *Tannhäuser* for the Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *La fille du régiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. He has also designed lighting for Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances and Opera San José.

MARIACHI VARGAS DE TECALITLÁN

was featured in *Cruzar la Cara de la Luna* at Lyric Opera in 2013. That work, with music by the ensemble’s legendary leader, José “Pepe” Martínez, has also been heard in Paris, Houston, and San Diego. Over more than five generations, the group has endured as the quintessential mariachi, appearing in more than 200 films and on numerous recordings (including Linda Ronstadt’s Grammy-winning “Canciones de Mi Padre” in 1987) and touring internationally. Founded as a quartet in 1898, Mariachi Vargas acquired national success upon its presentation at the 1934 inaugural celebration of President Lázaro Cárdenas. Musical director Rubén Fuentes (who joined the group in 1944) arranged music for many of Mexico’s celebrated singers and composers. Subsequently the band’s seminal work set the tone for many mariachi ensembles by insisting that all of the group’s musicians know how to read music, resulting in a more refined and trained ensemble. Credited with modernizing the genre, Mariachi Vargas’s meticulously crafted arrangements helped to propel the national pride for what would become Mexico’s classical sound. The ensemble’s awards and accolades include the title “World’s Best Mariachi” since the 1950s.



MARIACHI AZTLÁN

founded in 1989 at the University of Texas-Pan American by Dr. Dahlia Guerra and currently directed by Francisco Loera, promotes Mexican folk music and Hispanic culture in South Texas. Mariachi Aztlán’s growing reputation initiated a recent invitation from the White House to perform for President Obama at the signing of an Executive Order renewing and enhancing the White House Initiative on Educational Excellence for Hispanics. At Houston Grand Opera the ensemble premiered the world’s first mariachi opera, *Cruzar la Cara de la Luna*. In 2013 they were featured in that work’s Chicago performances, returning in 2014 for performances of Lyric Unlimited’s *Canciones y Arias*, a specially created production connecting mariachi and opera music traditions. Mariachi Aztlán has recently appeared with the Houston Symphony Orchestra and at the Hollywood Bowl and San José Mariachi Mexican Heritage Festival. For more than 15 years, in San Antonio and Albuquerque, Mariachi Aztlán has been selected as the “Outstanding College or University Mariachi” in nationwide competitions. It has been recognized by the Texas House of Representatives and the Texas Senate for promoting the music and traditions of Hispanic culture



THE PAST IS NEVER FINISHED

Program Note
by Leonard Foglia

The whole history of Mexico, from the Conquest to the Revolution, can be regarded as a search for our own selves, which have been deformed and disguised by alien institutions, and for a form that will express them. . . . If we contemplate the Mexican revolution . . . we see that it was a movement attempting to re-conquer our past, to assimilate it and make it live in the present.

– Octavio Paz

On May 16, 1910, when Halley's Comet appeared in the sky over Mexico, many believed it foretold the bloodshed and upheaval that was to come. It was the eve of the Mexican Revolution, a smoldering restlessness, fueled by abject poverty and hopelessness, permeated the country. The facts were irrefutable.

- In 1856, the parceling of the Indian lands into private properties enabled *creoles* (those with pure Spanish blood) to steal them or buy them on easy terms. Indians who resisted were transported or shot. They were reduced to what was slavery in all but name.
- Because many Indians never had legal titles, the old creole families were allowed to enlarge their holdings indiscriminately. One individual obtained 17 million acres in Chihuahua. Ninety-six million acres, nearly one-fifth of the total area of the republic, were given to seventeen persons.
- By 1910 nearly half of Mexico belonged to less than three thousand families, while of the ten million Mexicans engaged in agriculture, more than nine and a half million were virtually without land.

This is where *El Pasado Nunca Se Termina* (*The Past Is Never Finished*) begins. We are on a hacienda in Morelos, South Central Mexico, where the lives of the indigenous peasants and

the descendants of the Spanish conquerors are inextricably intertwined.

By this time, the hacienda was one of the pillars of Mexico's economic life. Haciendas included everything you would find in an independent community, such as a church, a store, a post office, a burying ground, and sometimes a school or hospital. Workshops were maintained for the repair and the manufacture of machinery used on the estate. The permanent population (sometimes in the thousands) was ruled by an *administrador*, who had absolute power over the peons and their families.

- The *hacendados* (owners) would make advances on wages that the peons could never repay. The peons were required to buy what they needed from the master's store, the *tienda de raya*, thereby increasing the indebtedness which kept them enslaved. And their debts were inherited from generation to generation.
- Some fled the haciendas and became outlaws, and some were kidnapped to supply railroad labor gangs. Others escaped over the border to the United States. Migratory workers, startled by what they had seen of life in the United States, came back demanding that Mexicans receive in Mexico the same pay and opportunity as foreigners. They were slaughtered.



Is it any wonder that peasants turned into soldiers, and soldiers into revolutionaries, wanting to reclaim land that had been theirs for centuries? They began to believe that the circumstances of their lives could change and then demanded as much. ¡Ya Basta! was their rallying cry. Enough!

Cruzar La Cara de La Luna / To Cross The Face of The Moon – my first collaboration with Jose “Pepe” Martínez – began with questions: Where is home? Is it where we were born? Where we live now? Where our children are born? We wanted to explore the feeling of displacement that so many immigrants experience here in the United States.

El Pasado Nunca Se Termina / The Past Is Never Finished also began with questions: Where did we come from? What obligation do we have to bring the past into the present? How do we carry the story forward? Or as one character in *El Pasado* sings:

I AM AMERICAN BORN AND BRED
LIKE MY FATHER BEFORE ME
BUT MY FACE TELLS ANOTHER STORY.
WHAT IS THAT STORY?
WHAT IS THAT STORY?

Leonard Foglia's biography appears on page 22.



Sugar cane harvest in Mexico

EL PASADO NUNCA SE TERMINA

*Nota del programa
por Leonard Foglia*

“Toda la historia de México desde la Conquista hasta la Revolución puede verse como una búsqueda de nosotros mismos, deformados o enmascarados, con instituciones extrañas y de una forma que nos exprese...la revolución se convierte en un movimiento tendiente a reconquistar nuestro pasado y hacerlo vivo en el presente”.

– Octavio Paz

El 16 de mayo de 1910, cuando el Cometa Halley apareció en el cielo sobre México, muchos creyeron que presagiaba derramamiento de sangre y el subsecuente trastorno que esto ocasionaría. Era la víspera de la Revolución Mexicana, y un latente desasosiego, impulsado por la increíble pobreza y la desesperación, iba penetrando a todo el país. Los hechos eran irrefutables.

- En 1856, la parcelación de las tierras de los indios para convertirlas en propiedades privadas, le permitió a los criollos (los que tenían pura sangre española) robárselas o adquirirlas de manera fácil. Los indios que se resistían eran trasladados o ejecutados. Se les redujo a lo que sin llamarle esclavitud lo era en realidad.
- Debido a que muchos indios nunca tuvieron títulos de propiedad legales, a las antiguas familias criollas se les permitió aumentar sus tierras indistintamente. Un individuo obtuvo 17 millones de acres en Chihuahua. Noventa y seis millones de acres, casi un quinto del área total de la república fueron dadas a diecisiete personas.
- Para el 1910 casi la mitad de México pertenecía a menos de tres mil familias, mientras que de los diez millones de mexicanos envueltos en la agricultura, más de nueve millones y medio no poseían prácticamente ninguna tierra.

Aquí es donde comienza *El Pasado Nunca Se Termina*. Estamos en una hacienda en Morelos, en el centro de México donde las vidas de los

campesinos indígenas y las de los descendientes de los conquistadores españoles se entrelazan inextricablemente.

Para esta época, la hacienda era uno de los pilares de la vida económica de México. Allí se encontraba todo lo que era necesario para una comunidad independiente, tal como la iglesia, la tienda, la oficina de correos, el cementerio y a veces hasta la escuela y el hospital. Había talleres donde se reparaba o se fabricaba la maquinaria que se usaba en la propiedad. La población permanente que a veces se remontaba a miles, era gobernada por un administrador quien tenía autoridad absoluta sobre los peones y sus familias.

- Los hacendados solían adelantarle parte del salario a los peones sabiendo que estos no podían reembolsar tales cantidades. A los peones se les requería comprar lo que necesitaban en la tienda del hacendado – la tienda de raya- aumentando así su deuda, lo cual los mantenía prácticamente esclavizados. Estas deudas, además, se pasaban de generación en generación.
- Algunos se escapaban de las haciendas convirtiéndose en proscritos, y otros eran secuestrados para abastecer las cuadrillas ferroviarias. Aun otros se escapaban por la frontera hacia los Estados Unidos. Algunos de estos trabajadores migratorios, asombrados por el estilo de vida de los Estados Unidos, regresaban demandando que los mexicanos recibieran en su país el mismo

suelo y las mismas oportunidades que los extranjeros. Fueron asesinados.

No sorprende entonces que los campesinos se convirtieran en soldados y los soldados en revolucionarios, con el fin de reclamar la tierra que les había pertenecido por siglos. Comenzaban a creer que las circunstancias de sus vidas podían cambiar y eso fue lo que exigieron. ¡Basta Ya! era su grito de batalla.

Cruzar la Cara de la Luna, mi primera colaboración con José “Pepe” Martínez, comenzó con preguntas: ¿Dónde está el hogar? ¿Es acaso dónde nacimos? ¿Dónde vivimos ahora? ¿Dónde nacen nuestros hijos? Queríamos explorar el sentimiento de desplazamiento que tantos inmigrantes experimentan aquí en los Estados Unidos.

El Pasado Nunca Se Termina también comenzó con preguntas: ¿De dónde venimos? ¿Qué obligación tenemos de traer el pasado al presente? ¿Cómo continuamos la historia? ¿Cómo llevarla adelante?

O como un personaje de *El Pasado* nos canta:

SOY NACIDO Y CRIADO AMERICANO
IGUAL QUE MI PADRE
PERO MI CARA CUENTA OTRA HISTORIA
¿CUÁL ES ESA HISTORIA?
¿CUÁL ES ESA HISTORIA?

La biografía de Leonard Foglia aparece en la página 22 en inglés.



Soldiers of the Mexican Revolution, pictured in 1910

A BACKDROP OF REVOLUTION

By Paul Gillingham

No one really expected the Mexican Revolution. In the Mexico of 1910 there were no foreign wars, no long-running political crises, no major famines, no packed industrial slums, no restless generals, and not much of a revolutionary party either. There was a three decade-old dictatorship, true enough, but to most outside observers it seemed benevolent and necessary. Instability and poverty had apparently given way to order and progress, to mines, factories, plantations, and railroads. Armed with the indispensable Terry’s guidebook, tourists moved across Mexico, language no barrier in a place where “the natives gesticulate freely and expressively,” marveling at exotic landscapes, quaint cities, honest cab drivers, and reasonably priced hotels with electric lights and elevators.

EL TRASFONDO DE LA REVOLUCIÓN

Por Paul Gillingham

Nadie se esperaba la Revolución Mexicana. En el México de 1910 no había guerras extranjeras, ni crisis políticas longevas, ni escasez de comida, ni barriadas hacinadas en las periferias, ni generales inquietos, ni tampoco un partido revolucionario. Sí hubo una dictadura que duró tres décadas, pero para los que observaban desde lejos les parecía ser benevolente y necesaria. La inestabilidad y la pobreza dieron paso al orden y el progreso, a minas, fábricas, haciendas y vías ferroviarias. Con la indispensable guía Terry, los turistas se paseaban por México, no siendo el idioma barrera en un lugar donde “los nativos gesticulaban amplia y expresivamente”, maravillándose de los paisajes exóticos, las ciudades pintorescas, taxistas honestos, hoteles de precio razonable, luz eléctrica y elevadores.

Ten years later, well over a million Mexicans were dead and another three hundred and fifty thousand had fled north for good. Armies had fought pitched battles with the tools of World War One, the Mauser rifle, the machine gun, the artillery, and the barbed wire, while bands of guerrillas played a bloody hide-and-seek across the mountains. Harvests had failed; villagers starved. Typhus killed a third of the people of Guanajuato in 1916. In 1918 the Spanish influenza left bodies stacked like logs in the rich silver city of Zacatecas, while some southern villages became ghost towns. The revolution was deadlier for Mexicans than World War One was for Europeans, and when men, women, and child soldiers stopped fighting, they were left with the greatest mass dying since the Conquest.

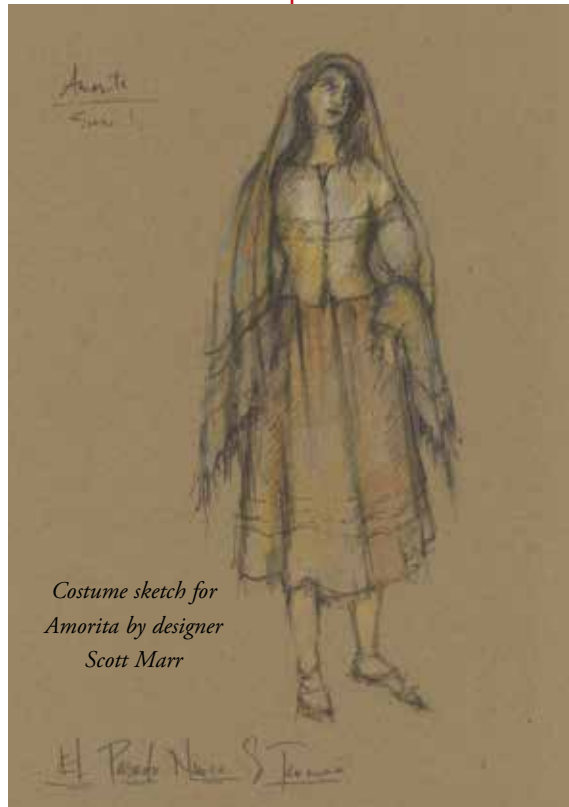
For many, the bloody surprise was best understood in the metaphors of natural disaster, of volcanoes, or comets, or earthquakes, or hurricanes, what Anita Brenner called the wind that swept Mexico. The complex wars began, though, in the graspable and profoundly human terrain of high politics. The geriatric General Porfirio Díaz announced that he would retire from the presidency and then changed his mind. As a result a young liberal landowner called Francisco Madero ran against him in the 1910 election. The general took too long to take Madero seriously – the upstart was, after all, a short, high-voiced spiritualist with little political experience – and then arrested him and rigged the election. In a final blunder he then released Madero, who escaped to the United States calling for a democratic revolution.

That went nowhere: the idealistic artisans, tradesmen, doctors, and lawyers who backed him were not much fit for treasons, stratagems, and spoils. November 20, 1910, the date set for the revolution, came and went with relatively little disturbance in the provincial cities that were intended as its strongholds. At the same time, however, a wave of village revolts gathered in the mountains of the northwest. These fiercely independent villagers began fighting for all sorts of reasons. In Mariano Azuela's classic novel, *The Underdogs*, one is feuding with the local boss, another is a thief, and a third has poisoned his girlfriend with an overdose of the Spanish Fly. While they may not have been idealists all, they were successful. Petty local revolts spread across much of Mexico, coalescing in places into larger revolutionary armies, and in May 1911 the peasants, miners, Indians, ranchers, cowboys, and entrepreneurs of those rag-tag armies brought down Latin America's greatest dictatorship.

Diez años más tarde más de un millón de mexicanos habían muerto, y otros trescientos cincuenta mil habían abandonado el país para siempre rumbo al norte. Los ejércitos lucharon con las armas de la época de la Primera Guerra Mundial, rifles Mauser, ametralladoras, artillería y alambre de púas, mientras que las guerrillas jugaban al escondido en las montañas en forma sangrienta. Las cosechas se malograron; los habitantes de los pueblos se morían de hambre. El tifus acabó con una tercera parte de la población de Guanajuato en 1916. En 1918 la influenza española dejó a su paso cuerpos apilados como leños en la rica ciudad platera de Zacatecas, mientras que algunos pueblos sureños se convirtieron en pueblos fantasmas. La revolución fue más devastadora para los mexicanos que la Primera Guerra Mundial para los europeos, y cuando hombres, mujeres y soldados niños cesaron de luchar, se encontraron con la mayor concentración de la muerte violenta desde la Conquista.

Para muchos, la sangrienta sorpresa se pudo comprender mejor a través de metáforas de las calamidades naturales tales como volcanes, cometas, terremotos o huracanes, lo que Anita Brenner ha llamado el viento que barrió a México. Sin embargo, esta guerra compleja comenzó en el terreno comprensible y profundamente humano de la alta política. El anciano General Porfirio Díaz anunció que se retiraba de la presidencia cambiando después de parecer. Como resultado, un joven hacendado liberal llamado Francisco Madero se postuló contra él en las elecciones de 1910. Al General le tomó demasiado tiempo tomar en serio a Madero– el arribista era, después de todo, un espiritualista bajito, de voz fina y con poca experiencia política – lo arrestó y manipuló las elecciones cometiendo finalmente el gran error de soltar a Madero, quien escapó hacia los Estados Unidos clamando por una revolución democrática.

Eso no llegó a nada: los artesanos idealistas, los comerciantes, médicos y abogados que lo apoyaron no concebían envolverse en traiciones, estratagemas y botín. El 20 de noviembre, el día marcado para comenzar la revolución, vino y se fue con pocos disturbios en las ciudades de las provincias que habían sido designadas como sus fortalezas. Al mismo tiempo, sin embargo, se suscitó una ola de revueltas en los pueblitos de las montañas del noroeste. Estos aldeanos independientes comenzaron a pelear por un sinnúmero de razones. En la novela clásica de Mariano Azuela, *Los de abajo*, uno está peleando contra el casique del pueblo, el otro es un ladrón, y un tercero ha envenenado a su novia con una sobre dosis de cantárida. Quizás no eran idealistas pero tuvieron éxito. Estas revueltas aparentemente insignificantes se expandieron a través de todo el país, fundiéndose en algunos lugares para formar ejércitos revolucionarios, y en mayo de 1911 los campesinos, mineros, indios, rancheros, vaqueros y comerciantes que componían esa chusma, derrocaron la dictadura más grande de la América Latina.



*Costume sketch for
Amorita by designer
Scott Marr*



Costume sketch for Xibuitl's headdress
by designer Scott Marr

Morelos, the southern state in which *El Pasado Nunca Se Termina* takes place, saw the biggest of those regional wars, the Zapatista rebellion, and the events that led to it are the events at the heart of the opera. Lands in the subtropical valleys were rich, well watered, and close to Mexico City. They were traditionally farmed by peasant farmers, ranchers, and a few *hacendados* who grew corn, beans, squash, wheat, and tomatoes for subsistence and for trade in their nearest market towns. In 1881, however, the Mexico-Cuautla railroad was completed, and overnight it became commercially viable to cultivate sugarcane. The sugar demanded large estates and plentiful water, and so a new generation of wealthy landlords began using all the tools they had at their disposal to take over village lands, turning traditional crops into cane and peasants into wage laborers. As they were politically well-connected, they had rather a lot of tools.

The law, for a start, was on the big landowners' side, and it was perfectly legal for them to take lands for which no deeds existed. All they had to do was bring in surveyors and map them. At times they profited from villagers' need for cash for religious festivals, advancing large sums at high interest rates with lands as security. At times they had community leaders killed; at times they arrested them and dispatched them as soldiers or forced laborers to far-off tropical hellholes where yellow fever might do the job. They used water as a weapon, denying ranchers access to streams for their cattle or cutting off village water supplies. In Tetelpan, the man-made drought emptied the village. In the case of

Morelos, el estado sureño donde tiene lugar *El Pasado Nunca Se Termina* fue testigo de una de las más cruentas guerras regionales. La rebelión zapatista y los eventos que le precedieron forman el corazón de esta ópera. Las tierras de sus valles subtropicales eran ricas, bien irrigadas y cercanas a la Ciudad de México. Las cultivaban campesinos, rancheros y unos pocos hacendados que sembraban maíz, frijoles, calabaza, trigo y tomates, para su propia subsistencia y para canjear en los pueblos cercanos. En 1881, sin embargo, se completa la vía ferroviaria México-Cuautla, y de la noche a la mañana cultivar caña de azúcar se convirtió en algo más rentable. El azúcar requería grandes expansiones de terreno y abundancia de agua, de modo que una nueva generación de ricos latifundistas comenzó a usar todos los medios a su disposición para apoderarse de los terrenos de las aldeas suplantando las cosechas tradicionales con la caña y convirtiendo a los campesinos en jornaleros. Al estar bien conectados políticamente tenían a su disposición bastantes medios.

Para comenzar, la ley estaba de parte de los latifundistas y era perfectamente legal para ellos apoderarse de las tierras que no tenían escrituras legales. Todo lo que tenían que hacer era traer agrimensores y trazar un mapa. A veces aprovechaban la falta de dinero para las fiestas del pueblo, adelantándoles a los habitantes grandes cantidades de efectivo para festivales religiosos, adelantándoles grandes cantidades de altas tasas de interés poniendo los terrenos como garantía. Otras veces ordenaban el asesinato de líderes comunitarios y en otras ocasiones los hacían detener para enviarlos como soldados o peones a lugares de mala muerte, donde la fiebre amarilla terminaría con ellos. Usaban el agua como un arma,

Tequesquitengo they took the opposite tack, supplying the village with so much water that only the church spire remained, breaking through the surface of a newborn lake. There had always been conflict between villages and between large and small farmers. When the United States invaded Mexico in 1846, the peasants of Morelos took advantage of the distraction to sack large estates and recover lost lands. But the events of the late nineteenth and early twentieth century were of a wholly different scale. As haciendas grew, with just one, Santa Clara, covering 260 square miles, villages contracted and vanished. By 1910, 20 villages and half the state's ranches had disappeared.

In the process, substantial numbers of countrymen became poorer or lost their lands altogether. Those who stayed were forced to seek work on the new estates as peons. The luckier ones got permanent jobs, and with them food rations, perhaps the use of a small plot, at times the vestiges of an older paternalism that had once seen the children of landlords and workers playing together. There were more workers than work, though, and as a result a lot of the newly landless found themselves moving from temporary job to temporary job. Discipline on the new plantations was harsh, imposed by foremen who were usually outsiders, good at violence: the Cuban foremen on Santa Clara, for example, were notorious for dishing out beatings with nail-studded clubs. As much as the falling living standards or repression, though, it was the loss of the independence that comes with lands, however small and marginal, that alienated the people of Morelos. In the historian John Womack's words, they were "country people who did not want to move and therefore got into a revolution."

Their revolution had a simple focus: *tierra y libertad*, land and freedom. It began as the power of the old regime melted in late 1910 and early 1911, allowing villagers to occupy their old lands without check and to ignore the governor and his men. Local defense forces grew into larger militias that in turn grew into a bigger, state-wide army led by Emiliano Zapata. Zapata was a charismatic village leader who had begun by orchestrating land invasions around his village of Anenecuilco before going to war backed by only seventy men. Within ten weeks he had four thousand followers, and at his peak he led perhaps as many as seventy thousand in the Army of the South. Zapata fought against every national regime between 1911 and 1919, when he was assassinated. Shortly afterwards, his surviving followers made peace with a new revolutionary government, which promised them the final satisfaction of land reform and local autonomy.

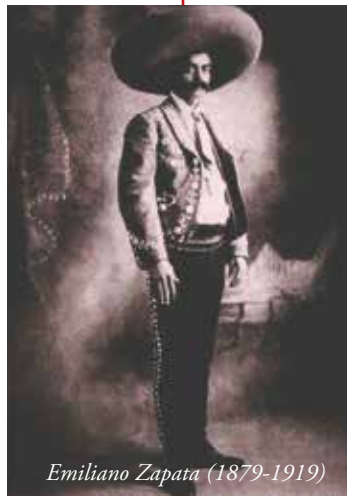
Mexican stories of the wars generally end thereabouts, the chaos and diversity of those years rationalized into a single revolution with a capital "R." The Zapatistas' demands were at least partially satisfied: radical agrarian reform was written into the Constitution of 1917, and the peasants of Morelos were given communal lands to farm. The revolutionary regime gave them state healthcare and education. It also, however, imple-

negándole a los rancheros acceso a los arroyos para uso de su ganado o cortando el agua de los pueblos. En Tetelpan, la sequía producida por el hombre vació el pueblo. En el caso de Tequesquitengo hicieron lo contrario, proporcionando tanta agua el pueblo que solo quedaba la torre de la iglesia, pue se vislumbraba por encima de un lago recién formado. Siempre hubo conflicto entre las diferentes comunidades y entre las fincas grandes y las pequeñas. Cuando los Estados Unidos invadieron a México en 1846, los campesinos de Morelos se aprovecharon de la distracción para saquear las estancias grandes y recuperar las tierras que habían perdido. Pero los eventos de finales del siglo diecinueve y principios del veinte fueron de una escala totalmente diferente. A medida que las haciendas crecían – una de ellas, Santa Clara, extendiéndose por 260 millas cuadradas – se redujeron los pueblos hasta desaparecer finalmente. Para 1910, 20 pueblos y la mitad de los ranchos del estado habían desaparecido.

El el proceso, muchos campesinos se empobrecieron o perdieron sus tierras. Los que se quedaron se vieron forzados a buscar trabajo en las nuevas haciendas como peones. Los más afortunados conseguían trabajos permanentes, raciones de comida y quizás el uso de una pequeña parcela, todo esto evocador del antiguo paternalismo que en otros tiempos permitiera que los hijos de los dueños y de los trabajadores jugaran juntos. Había más trabajadores que trabajo y como resultado los que habían sido despojados de sus tierras iban de un trabajo temporal a otro. La disciplina en las nuevas haciendas era severa, impuesta por un capataz experto en la violencia y que casi siempre venía de fuera. El capataz cubano de Santa Clara, por ejemplo, era famoso por dar golpizas con garrotes llenos de clavos. Sin embargo, tan grave como la caída del estándar de vida o la represión, fue la pérdida de la independencia que proviene de la posesión de la tierra, aunque pequeña, lo que enajenó a la gente de Morelos. En las palabras del historiador John Womack ellos eran "gente del campo que no querían mudarse y por lo tanto iniciaron una revolución".

Esta revolución tenía un enfoque simple: *tierra y libertad*. Comenzó a finales del 1910 y principios del 1911 cuando el poder del viejo régimen disminuía, permitiéndole a los aldeanos ocupar sus viejas tierras sin restricciones e ignorando al gobernador y sus hombres. Las fuerzas de defensa local crecieron y se convirtieron en grandes milicias y después en un ejército bajo las órdenes de Emiliano Zapata. Zapata era un líder popular carismático que comenzó organizando invasiones de terreno alrededor de su pueblo de Anenecuilco antes de irse a la guerra con solo setenta hombres. Dentro de diez semanas ya tenía cuatro mil seguidores, y en su mejor momento quizás llegaron hasta setenta mil en el Ejército del Sur. Zapata luchó contra cada régimen nacional del 1911 al 1919, cuando fue asesinado. Poco después los seguidores que quedaban, hicieron las paces con un nuevo gobierno revolucionario que les prometía reforma agraria y autonomía local.

Las historias mexicanas de la guerra, por lo general terminan ahí, con la racionalización del caos y la diversidad de esos años reducida a una sola revolución con "R" mayúscula. Las demandas de los Zapatistas fueron satisfechas al menos parcialmente: se incluyó en la Constitución de 1917 una reforma agraria radical y los campesinos de Morelos recibieron



Emiliano Zapata (1879-1919)

mented its own brand of authoritarian capitalism, which combined with dramatic population growth to push millions of Mexicans out of Mexico. In material terms, it was an ambiguous set of results. In mythical terms, though, the Revolution was a success, and in the myths promulgated by subsequent generations of politicians, painters, writers, and teachers, the countrymen of Morelos took center stage.

As will be clear, Leonard Foglia's libretto draws on historical events of an operatic sweep: the dread omen of Halley's Comet, the lost lands, the modernizing haciendas, the murdered peasants, even the flood that wiped out a village. It also draws on the myth of the Revolution, and links it to that other central Mexican myth, *mestizaje*: the idea that to be Mexican is to be intrinsically a hybrid of the indigenous and the Spanish. The end result is a nationalist story of popular struggle, violent repression, and reconciliation personal, national, and even international. The continuing realities of struggle and repression are clear to anyone who reads newspapers: *El pasado nunca se termina* indeed. The reconciliation, whether inside Mexico or inside the United States, remains a work in progress.

Paul Gillingham, Associate Professor of Latin American History at Northwestern University, is the author of Cuauhtémoc's Bones: Forging National Identity in Modern Mexico and Dictablanda: Politics, Work, and Culture in Mexico, 1938-1968. He is currently working on political violence, journalism and censorship in Mexico.

tierras comunales para cultivar. El régimen revolucionario también les dio cuidado de salud y educación estatal. A su vez, sin embargo, implementó su propio modelo de capitalismo autoritario el cual combinado con un crecimiento dramático de la población, empujó a muchos mexicanos a abandonar México. En terminos materiales, los resultados fueron un poco ambiguos. En terminos míticos, sin embargo, la Revolución fue un éxito, y en los mitos promulgados por generaciones subsecuentes de políticos, pintores, escritores y maestros, los ciudadanos de Morelos tenían el papel principal.

Como estará claro, el libreto de Leonard Foglia se nutre de eventos históricos de amplitud operática: el temible augurio del Cometa Halley, las tierras perdidas, la modernización de las haciendas, el asesinato de campesinos, hasta la inundación que destruyó una aldea. Se nutre también del mito de la Revolución y lo conecta a otro mito central mexicano, el *mestizaje*: la idea de que ser mexicano es ser intrínsecamente un híbrido de lo indígena y lo español. El resultado final es una historia nacionalista de esfuerzo popular y reconciliación personal, nacional y hasta internacional. Que las realidades de la lucha y la represión continúan es obvio para cualquiera que lee los diarios, también les dio seguro social y educación pública. Ciertamente, *El pasado nunca se termina*. La reconciliación, dentro de México como dentro de los Estados Unidos sigue siendo una obra en construcción.

Paul Gillingham es Profesor de la Historia de América Latina en Northwestern University. El es el autor de Los Restos de Cuauhtémoc: Forjando identidad nacional en México y Dictablanda: Política, trabajo y cultura en México, 1938-1968. En la actualidad investiga la violencia política, el periodismo y la censura en México.

Members of Mariachi Aztlán performed alongside students from the Chicago Mariachi Project after a performance of Lyric Unlimited's "Canciones y Arias" opera and mariachi concert in Pilsen in 2014.



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Regular Chorus

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Marianna Kulikova
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Janet Mensen Reynolds
Yvette Smith
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Laurie Seely Vassalli
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Carla Janzen
Suzanne M. Kszastowski
Kaileen Erin Miller
Christine Steyer

Mezzos/Altos
Corinne Wallace-Crane
Michelle K. Wright

Tenors
Jared V. Esguerra
Anthony P. McGlaun
Dane Thomas

Baritones/Basses
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Yolanda Denise Bryant
Prencia Clifton
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Rachel A. Girty
Elizabeth Gray
Ginger Inabinet
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Kamaran-Alexis Madison
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Roy Arvio
Mason Baker
Ricardo Basch
Joe Bosco
Arch Bryant
Peter Cutrera
Dennis Delavara
Alec Dinerstein
Andrew Farina
Roy Fisher
Joseph Frantzen
Robert Frenier
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Jahbril Porter
James Pusztay
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Jorge Santos, Jr.
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Syverson
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Christopher Vaughn
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John Zasi
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Scout Baker
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Lockner
Breena Button
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Mary Conrad
Katherine Coyl
Maya Rose Dinerstein
Tess Dinerstein
Ellen Douglass
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Maria Paluselli
Susanne Petersson
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Aria Society Spotlight 2014-2015 Season



Miles D. White

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.



Franco Tedeschi

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 mezzanine 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, Operathon, 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

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera center activities as cosponsors of Rising Stars in Concert, and sponsors of the Ryan Opera Center Recital Series on 98.7 WFMT. They have cosponsored numerous productions including, most recently, *Simon Boccanegra* (2012/13) and *La Clemenza di Tito* (2013/14). This season, Julie and Roger Baskes generously cosponsor *Il Trovatore*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera. Lyric is honored to have

Julie Baskes serve on its Board of Directors, 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

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13) 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 have cosponsored several productions such as *Simon Boccanegra* (2012/13) and *The Barber of Seville* (2013/14). Melvin and Randy generously cosponsor this season's new production of *Don Giovanni*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



HENRY M. and GILDA R. BUCHBINDER

Committed lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. The Buchbinders 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."



John and Jackie Bucksbaum

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 *Rusalka*, 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 Carbone's 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. CHENEY 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 Smoak. 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.



Lester and Renée Crown

THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and 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 Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), and *Rusalka* (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 Opera is fortunate to have found in Exelon an outstanding corporate partner.



Julius Frankel

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 longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. The Julius Frankel Foundation has generously sponsored/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.



Elizabeth Morse Genius

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 an 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.

**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.

**MR. and MRS. DIETRICH M. GROSS**

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 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), *Lobengrin* (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 Operathon – 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.

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 **GUGGENHEIM** 2015 as Onstage and Catalogue Sponsor.



John R. Halligan

JOHN R. HALLIGAN CHARITABLE FUND

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



Joe and Pam Szokol and King and Caryn Harris

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.



Barbara Howard

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.

**TOM and JULIE HURVIS**

As part of the Breaking New Ground Campaign, Tom and Julie Hurvis have made a generous leadership commitment in support of Lyric Unlimited comprising the company's education and community engagement activities. Tom and Julie are avid fans of opera and longtime Lyric subscribers. In their effort to help keep Chicago

a haven for the cultural arts, they are sponsors of the Renée Fleming Initiative, which brings the renowned soprano to our city multiple times each year. Lyric gratefully acknowledges their more than 20 years of generous contributions to the Annual Campaign, their exclusive sponsorship of *Aida* (2011/12), and their cosponsorships of *A Streetcar Named Desire* (2012/13) and this season's production of *Capriccio*, along with support for The Lyric Opera Broadcasts. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, and Lyric Unlimited Committee.



Maria C. Green

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.





Craig Martin

JENNER & BLOCK

Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign, 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 Commit.



Eric S. Smith

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 *Madama 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.

**RICHARD P. and SUSAN KIPHART**

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and visionary philanthropists. They have generously cosponsored several Lyric productions including *Madama Butterfly* (2003/04), *Roméo et Juliette* (2006/07), *Cavalleria rusticana/Pagliacci* (2008/09), and *Hercules* (2010/11). In honor of Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They

have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. This season, they are cosponsoring *The Passenger* and supporting the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is the immediate past President and CEO and current Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of both the Finance and Production Sponsorship Committees. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



Linda K. Myers

KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. For many years, Kirkland & Ellis LLP sponsored Lyric Opera's Board of Directors Annual Meeting. More recently, Kirkland & Ellis LLP cosponsored *Boris Godunov* (2011/12) and *A Streetcar Named Desire* (2012/13). Kirkland & Ellis LLP is the Lead Sponsor of the 60th Anniversary Concert and Diamond Ball. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors and Production Sponsorship Committee.

**NANCY W. KNOWLES**

Opera has always played an important role in the life of Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests her time, talents, and leadership abilities to advance Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and, as part of the Building on Greatness Capital Campaign, provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. Ms. Knowles cosponsored *La Traviata* (2007/08), *Tosca* (2009/10), and *Macbeth* (2010/11). This season, Mrs. Knowles is generously cosponsoring Lyric's production of *Capriccio*, and is supporting the 60th Anniversary Concert and Diamond Ball as a Sapphire Patron. In 2007, Lyric named the Nancy W. Knowles Lobby in recognition of her extraordinary gift to the Campaign for Excellence. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014.

**MR. and MRS. FRED A. KREHBIEL**

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. This season, they are Diamond Patrons of the 60th Anniversary Concert and Diamond Ball and have made a generous commitment to the Breaking New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.

**JOSEF and MARGOT LAKONISHOK**

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign, and 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 long-standing support of Jim and Kay Mabie. They are avid operagoers, 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.

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.



Robert Malott

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 Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation 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



Joseph O. Rubinelli, Jr., Mary Jane Rubinelli, Nicholas J. Lavezzorio, and Joan Lavezzorio Schniedwind

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 Mazza Foundation generously cosponsors *Il Trovatore*. Lyric is honored to have Joseph O. Rubinelli, 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 premieres 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 premiere of *Cruzar la Cara de la Luna/To 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 Pasado Nunca Se Termina/The Past is Never Finished*, as well as providing leadership support for the preparation of Lyric's upcoming world premiere of *Bel Canto* (2015/16).



Jon and Lois Mills



Vicki and Jim Mills

JIM and VICKI MILLS/ JON and LOIS MILLS

Lyric is most grateful for the dedication and generosity of Jim and Vicki Mills and Jon and Lois Mills. Jim, Vicki, Jon, and Lois have attended Lyric performances for many seasons and generously supported the Annual Campaign and the Building

on Greatness Capital Campaign. Together, they cosponsored *Samson et Dalila* (2003/04), *Rigoletto* (2005/06), *La bohème* (2007/08), *Cavalleria rusticana/Pagliacci* (2008/09), *The Merry Widow* (2009/10), *The Mikado* (2010/11), *Show Boat* (2011/12), *Oklahoma!* (2012/13), and *The Sound of Music* (2013/14). This season, Jim and Vicki Mills/Jon and Lois Mills generously cosponsor Lyric's premiere/new production of *Carousel*.

THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* 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 Morrisons 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.



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust 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* (2007/08), *Porgy and Bess* (2008/09), *Ernani* (2009/10), *Show Boat* (2011/12), *Elektra* (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 operas to Lyric's mainstage. The Negaunee Foundation cosponsored *Così 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 benefiting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

Sylvia and 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 Lexecon 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.



Jerry and Elaine Nerenberg

THE NERENBERG FOUNDATION

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera. Jerry Nerenberg and his wife Elaine passed away

in 2005 and 2007, respectively. In their wills, they established The Jerome and Elaine Nerenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.



Sonia Florian

NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation cosponsored *La Traviata* (2002/03), *Lucia di Lammermoor* (2003/04), *Tosca* (2004/05),

Rigoletto (2005/06), *Il Trovatore* (2006/07), *La bohème* (2007/08), *Madama Butterfly* (2008/09), *The Elixir of Love* (2009/10), *A Masked Ball* (2010/11), *The Tales of Hoffmann* (2011/12), *Don Pasquale* (2012/13), and *The Barber of Seville* (2013/14). This season, the NIB Foundation generously cosponsors Lyric's production of *Tannhäuser*, and the Florians personally support the 60th Anniversary Concert and Diamond Ball as Diamond Patrons. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made a major contribution to the Campaign for Excellence, which helped strengthen Lyric's financial reserves. They have also made a leadership commitment to the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia Florian is a vital member of Lyric's Board of Directors and Executive Committee.



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 Staircase. 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.



Jana R. Schreuder

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 as Presenting Sponsor of Wine Auctions (2000, 2003, 2006, 2009, 2012) and cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored *Faust* (2009/10) and was Lead Corporate Sponsor of *Oklahoma!* (2012/13) and cosponsor of *The Sound of Music* (2013/14). This season, Northern Trust generously cosponsors the Diamond Ball which follows the 60th Anniversary Concert. They are the anchor of Wine Auction 2015 as its Presenting Sponsor. Lyric is honored to have Jana R. Schreuder, Chief Operating Officer of Northern Trust, serve as a member of its Board of Directors and Finance Committee, and Northern Trust's Retired Chairman and CEO William A. Osborn serve as a member of its Board of Directors and Executive Committee.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for nearly two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign,

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.



MR. and MRS. MICHAEL POLSKY

Subscribers and generous Annual Campaign donors, Michael and Tanya Polsky join the production sponsorship family this year as cosponsors of *Tosca*. Michael is President and CEO of Invenery LLC, an innovator in clean energy, which is headquartered in Chicago. The company has previously supported Women's Board Gala events for

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*.



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

The Pritzker Foundation is a leading supporter of arts and education philanthropies in Chicago. Lyric Opera of Chicago is truly grateful for the Pritzker Foundation's 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.



MR. and MRS. J. CHRISTOPHER REYES

Anne and Chris Reyes are prominent members of the Lyric family. Immediate Past President of Lyric's Women's Board, Anne was recently elected to serve on Lyric's Board of Directors; Chris is also a valued member of the Board of Directors, and serves on its Nominating/Governance Committee.

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 ROSENFELD

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 newlyweds, 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.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at 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 Victrola* 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.



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. The Shapiros 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.



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SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13),

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.

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**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 Steinfelds 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 *Manon* (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.

**CHERRYL T. THOMAS**

Cherryl 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, Cherryl personally sponsors her first production this season as a cosponsor of *Porgy and Bess*. Lyric is honored to have Cherryl serve on its Board of Directors and Civic Engagement Committee.



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists 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* (2009/10), *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. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Production Sponsorship Committees, and on the Ryan Opera Center Board.



Carol and William Vance

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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. 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 *Hänsel 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 Errant 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*.

L Y R I C O P E R A O F C H I C A G O

BREAKING
NEW GROUNDA CAMPAIGN FOR LYRIC | 

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.

Lyric Opera is grateful to the members of the Board of Directors and donor family who have made generous contributions to the Campaign (as of January 1, 2015):

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60th Anniversary Concert and Diamond Ball

Lyric Opera of Chicago expresses its deep gratitude to the following generous contributors who have made significant gifts in support of the 60th Anniversary Concert and Gala.

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Lyric Opera is grateful to the following generous donors for their support of special events and projects during the 2014/15 Season. Listings include contributors whose gifts of \$5,000 and more were received by January 1, 2015.

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