

# Don Giovanni

Mozart

2014 / 2015

60



*Lyric*



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Act One party scene, 1980.

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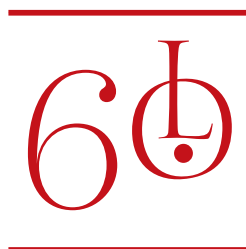
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# From the General Director

Welcome to Lyric Opera! We're thrilled that this season will celebrate six decades of world-class productions, and we're entering our seventh decade with tremendous energy and ambition for the future. Everything you'll see and hear at Lyric this season represents the best that opera can offer, and I hope you're as excited about it as I am.

*Don Giovanni* is the most appropriate work we could possibly choose to open the season, given its huge significance in our history. It was the opera that introduced this company to Chicago and the world, with what came to be known universally as Lyric's "calling-card performances." That production, featuring one renowned Mozart interpreter after another, heralded the advent of a company created to present opera of the highest international standard. Of course, we've returned many times since to *Don Giovanni*, and it always proves an illuminating experience, since truly there is no limit to what a great cast, conductor, and production team can bring to this masterpiece.

The infinite variety of interpretations that are possible in *Don Giovanni* is something I brought up with the director of our new production, Robert Falls, in our initial conversation. This is one of the most elusive and multi-layered pieces in the entire repertoire. Mozart and Da Ponte specified it was a *dramma giocoso* – a combination of comedy and drama.

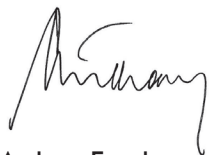
One very important aspect of the piece that must be defined onstage is the balance of darkness and light. This is something that Bob understands in great depth, as I've seen in brilliant productions at the Goodman Theatre, where he is artistic director. It will be thrilling to witness the vision of the piece he and his design team have created.

I know that Bob will also collaborate wonderfully with our music director, Sir Andrew Davis. Any occasion for Andrew to conduct Mozart at Lyric is a special event, given his decades of international eminence in that repertoire. *Don Giovanni* has been an important part of his operatic life, and it's a work that speaks to him musically in the most profound way.

We're fortunate to have assembled what Andrew and I both feel is an exceptional cast. It's led by Mariusz Kwiecién, one of the great Don Giovannis of our time, with the combination of allure and naughtiness that I think is essential. He's a genuinely magnetic artist who effortlessly, and with complete credibility, can become a focal point of a world onstage to whom other characters are drawn. Marina Rebeka (Donna Anna), Ana María Martínez (Donna Elvira), and Kyle Ketelsen (Leporello) are all very distinguished internationally in their roles, and present them with extraordinary authority onstage. Andrea Silvestrelli (Commendatore) is reprising a role he sang very successfully in our 50th-anniversary production of *Don Giovanni*. I'm delighted that the cast is completed by three exceptionally gifted artists who are very rapidly ascending to prominence – Antonio Poli (Don Ottavio), Ryan Opera Center alumna Andriana Chuchman (Zerlina), and Michael Sumuel (Masetto).

The Don Juan legend has been taken up in innumerable countries, giving birth to an enormous array of both historic and contemporary works of art and literature. Mozart and Da Ponte's *Don Giovanni* is in my view the greatest of the versions of that story, and Lyric's new production will present it with boundless imagination and musical brilliance.

Enjoy the performance!



Anthony Freud



STEVE LEONARD



# From the President

Welcome to Lyric Opera and our 60<sup>th</sup> anniversary season! I know you'll have a memorable experience in the Ardis Krainik Theatre, and I hope it will inspire you to return throughout the season.

Excellence. Relevance. Fiscal responsibility. These are the core values of Lyric Opera, and we can anticipate that the 2014-15 season will in every way exemplify them, showing clear evidence of the company's continuing aspiration to be *the* great North American opera company for the 21<sup>st</sup> century.

Excitement and momentum are palpable under the leadership trio of general director Anthony Freud, music director Sir Andrew Davis, and creative consultant Renée Fleming. The entire company demonstrates extraordinary dedication to producing artistic excellence onstage. At the same time, Lyric is expanding its reach and relevance to the vast Chicago community through events presented under the Lyric Unlimited umbrella. Our audience is continuing to grow and so is our donor base, as we continue to seek to earn your loyalty through all our activities, both on and off the stage.

Ongoing financial sustainability is, of course, critical to Lyric's future. Our "Breaking New Ground" campaign – unanimously affirmed by the Board of Directors in early 2013 – is designed to support our new strategic initiatives that are now in place.

We already enjoy the support of a large and enthusiastic number of subscribers and single-ticket buyers. But we need to broaden and deepen the cultural service we provide to a larger number of people, and to do this, we must diversify and grow our activities. We want to increase the number of new productions in our opera season, annually produce a major musical, and significantly increase the range of activities both inside the opera house and around the city through our Lyric Unlimited initiative. We want to reach more children by increasing our presence in schools around the city.

We need to invest substantially in new technology. We are redesigning our website, intensifying our digital communications activities and updating our information technology systems. We urgently need to modernize and upgrade our stage facilities and equipment, where we have fallen behind over the last 20 years. The investment is now needed to safeguard Lyric's position as one of the world's foremost opera companies.

As we move forward to secure a successful, vibrant future for the company, our reliance on funded long-term contributed revenue support is greater than ever.

We want to increase the endowment by \$100 million over the next three to five years, to be achieved principally through legacy gifts. Please consider including Lyric Opera in your estate planning and join our illustrious Overture Society of planned givers.

Breaking New Ground is receiving broad and generous support from the Board of Directors, but to be successful we must secure financial support from a broader range of patrons and donors. We welcome and encourage your support as we work to ensure Lyric's long-term viability at the standards of excellence we all expect and demand.

Please know how grateful we are to each and every one of you. As audience members and donors, you are vital to Lyric's health and success. I thank you on behalf of Lyric's artists, staff, and volunteer boards. With your support we'll maintain this company's stature as not only one of the crown jewels of Chicago cultural life, but also one of the most respected and distinguished opera companies in the world.



DAN RIST



Kenneth G. Pigott





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# THROUGH THE DECADES WITH DON GIOVANNI

*Lyric's history can be reflected  
in productions of Mozart's masterpiece*



By Roger Pines

*Tito Gobbi (Don Giovanni), 1969.  
Montage photos by Nancy Sorensen, David H. Fishman, Tony Romano, Dan Rest, and Robert Kusel.*

*Don Giovanni* has a unique association with Lyric Opera of Chicago. It launched the company in grand style 60 years ago, and it's returned to the Lyric stage numerous times since then. Each production has boasted memorable artistry, with each cast measuring itself against the exalted

standards have been evident in this opera at Lyric from the start. As the company has progressed, its *Don Giovanni* productions have been something of a signpost to signal important developments as Lyric has maintained its standing internationally as one of the world's most remarkable opera companies.

The company was the dream of three people – a singer, a businessman, and a conductor: Carol Fox and Lawrence Kelly, charming, acutely intelligent, highly resourceful native Chicagoans; and Nicola Rescigno, a courtly Italian-American from New York who, like the other two, was steeped in all things operatic. They were all well aware that opera had a very up-and-down history in Chicago in the first half of the 20th century, with six companies attempting to make a go of it (in lifespans as long as ten years, as short as just one). For opera to be resurrected in this city – and actually to *thrive* – it needed extraordinarily persuasive leadership, as well as consistent excellence on the artistic side. The three organizers were audacious, dreaming very big dreams. Carol Fox succinctly declared, “I have very simple tastes – I only want the best.”

In February 1954 Fox, Kelly, and Rescigno boldly put their fledgling company forward with *Don Giovanni*, presenting what came to be known in Lyric lore as the “calling-card performances.” The new company, introducing itself as Lyric Theatre of Chicago, offered an international cast that surely turned every opera-company manager in this country and Europe green with envy. It was exceptional to encounter in the same production the mesmerizing Italian-Greek bass Nicola Rossi-Lemeni in the title role; the gloriously womanly and elegant American soprano Eleanor Steber, her generation's definitive Donna Anna; the Canadian *grand seigneur* of lyric tenors, Léopold Simoneau as Don Ottavio; and, as Zerlina, the most lovable light lyric soprano of the day, Brazil's Bidù Sayão.

This was the standard that Lyric set when just out of the starting gate. Fortunately, critics and the public responded strongly enough for the trio of co-founders to produce an official inaugural season the following fall. The



*Alfredo Kraus (Don Ottavio) and Teresa Stich-Randall (Donna Anna), 1964.*





Nicolai Ghiaurov (*Don Giovanni*) and Nicoletta Panni (*Zerlina*), 1964; Sir Geraint Evans (*Leporello*), 1969.

great names made their presence felt on Lyric's stage – including soprano Maria Callas (who opened the season in her American debut), mezzo-soprano Giulietta Simionato, tenor Giuseppe di Stefano, and baritone Tito Gobbi. Fox, Kelly, and Rescigno worshipped Italian opera, and the company for much of its early history was dominated by that repertoire. In the first season, Lyric produced eight operas, of which only two were *not* Italian. One of those was a predictable choice, *Carmen*, but the other was not: *The Taming of the Shrew* by an Italian-American composer of note, Vittorio Giannini.

The success of Lyric's "calling card" inspired Fox to bring *Don Giovanni* back in 1956. She was now managing the company herself (after winning out in a power struggle that ultimately found Kelly and Rescigno decamping to Dallas, where they founded Dallas Civic Opera in 1957). The three original stars – Rossi-Lemeni, Steber, and Simoneau – returned to confirm that greatness in Mozart's opera could indeed strike again at the Civic Opera House. At the same time the company, renamed Lyric Opera of Chicago, was establishing itself as a leading venue for not only Italian opera, but also

German, with the fiery Georg Solti – still little known in America – taking charge of *Salome* and *Die Walküre*.

Fox then gave *Don Giovanni* a hiatus, but such was its popularity that she didn't hesitate to produce it in both 1961 and 1964. If anything, the 1961 artists as a group were even more staggering than the "calling card" cast. This was due to the presence of no fewer than seven stars of the Vienna Staatsoper. They demonstrated the inestimable advantage of casting singers who had behind them years of performing Mozart together within a top-level ensemble. (With Lisa Della Casa as Donna Elvira one night and Elisabeth Schwarzkopf the next, Lyric had the equivalent of going from a Ferrari to a Maserati – Mozart interpreters didn't come any greater). The sensation of 1964 was an imposing Bulgarian set to become a bass superstar, grand-voiced Nicolai Ghiaurov, in the title role. Lyric was also demonstrating in 1964 that authentic style mattered just as much in the pit as onstage: presiding was Josef Krips, the venerable Viennese maestro whose authority in Mozart exerted a profound influence on two generations of artists *and* listeners.



The Act One party scene, designed by Jean-Pierre Ponnelle, 1980.



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But there was also big news on the production side: the 1964 *Don Giovanni* was designed by two geniuses in their field, then developing what was to become one of the great collaborations in opera houses of the 1960s and '70s – Franco Zeffirelli (scenery) and Peter J. Hall (costumes). The brilliant Zeffirelli achieved world fame in both direction and design, but Hall, too, had his own share of genius. Together they brought Lyric dazzling elegance and a grandeur that could provide the perfect setting for Mozart's drama.

By this time Lyric had seen major growth as the company cemented its position as one of the jewels of Chicago artistic life. Nearly all the large-scale Italian favorites were produced – *La Gioconda*, *Aida*, *Andrea Chénier*, *Turandot* – with, of course, the stellar casts that subscribers were coming to expect. The company, however, was able to tuck other pieces into the mix. With, for example, an incomparable soprano and conductor (Birgit Nilsson and Artur Rodzinski) for *Tristan und Isolde*, and with the greatest of all postwar exponents of *Boris Godunov's* title role (Boris Christoff), success was assured. Even in Italian opera there were some rarities, including Giordano's *Fedora*. That production starred a trio of idolized artists – Renata Tebaldi, Giuseppe di Stefano, and Tito Gobbi – who had a great deal to do with shaping the Lyric audience's tastes and expectations for Italian works.

During the five-year gap (1964-69) between performances of *Don Giovanni*, Fox, along with co-artistic directors, Bruno Bartoletti and Pino Donati, pondered a crucial question: could their public embrace 20th-century repertoire with the same enthusiasm that they felt for anything Italian? The 1964 season took two substantial risks in that direction: a Ravel/Orff double bill and, more challengingly for the audience, Berg's

DAN REST



Bryn Terfel (*Leporello*) and Carol Vaness (*Donna Elvira*), 1995-96.

*Wozzeck*. As with the 1965 *Don Giovanni*, here was a production that was supremely thought through, with a conductor (Bartoletti, who had persuaded Fox to do the piece in the first place) and director (Virginio Puecher) absolutely united in a modern, powerful interpretation. That production essentially brought Lyric Opera to a new level as a musical and theatrical entity.

*Don Giovanni* returned in 1969, bringing Lyric's great friend Tito Gobbi, new plaudits not only as an artist (in the title role) but also as a director, with the Zeffirelli/Hall designs on display once again. Surprisingly, the piece then had its longest absence to date – 11 years, during which Lyric's artistic product was becoming stronger than ever. It was expected by now that every season would find Fox and Bartoletti (sole artistic director beginning in 1975) bringing the greatest of the great to Chicago. The stars were all there onstage – from Nilsson, Sutherland, Caballé, and Ludwig to Domingo, Pavarotti, Vickers, and Cappuccilli. The *Ring* operas were

produced (individually, not as a cycle), also *Orfeo ed Euridice* with Balanchine's choreography, the Lyric premieres of such diverse works as *Peter Grimes*, *Elektra*, and *The Love for Three Oranges*. In 1978 came a world premiere, Krzysztof Penderecki's *Paradise Lost*. The company initiated its commitment to artist development by creating the Lyric Opera School, the program that evolved into what is now the Ryan Opera Center.

Having passed the quarter-century mark, the Lyric Opera that presented *Don Giovanni* in 1980 was a company in full sail artistically. The production renewed Lyric's close relationship with Jean-Pierre Ponnelle, the phenomenally gifted director-designer whose Mozart productions dominated the international scene throughout the 1970s and '80s. With handsome Richard Stilwell in the title role, Ponnelle depicted a Spain smoldering with mystery and dark passions. In doing so, he achieved a monumental dramatic power that Lyric audiences had seldom, if ever,

DAN REST



Andrea Silvestrelli (*Commendatore*); Ildebrando D'Arcangelo (*Leporello*), and Bryn Terfel (*Don Giovanni*) at Lyric Opera, 2004-05.



Bryn Terfel (center) as *Don Giovanni* with, left to right, Ildebrando d'Arcangelo (*Leporello*), Kyle Ketelsen (*Masetto*), Isabel Bayrakdarian (*Zerlina*), Kurt Streit (*Don Ottavio*), Karita Mattila (*Donna Anna*), and Susan Graham (*Donna Elvira*), 2004-05.

experienced previously in Mozart.

During the years prior to Lyric's next *Don Giovanni*, momentous events occurred: the company's financial crisis – and Fox's own ill health – forced her to resign as general manager, with the board appointing as her successor Ardis Krainik, Lyric's longtime artistic administrator. Luckily, the budgetary restrictions required to restore Lyric to fiscal health didn't get in the way of producing great opera. There was more varied repertoire than ever before. Looking at the 1983 season, for example, representing the standard repertoire were a sumptuous new *Aida*, Ponnelle's hilarious take on *La Cenerentola*, Lyric's familiar and atmospheric *Bohème* (destined to be a company hit for more than three decades), and a heavenly *Manon* in which Renata Scotto and Alfredo Kraus electrified the audience. The unexpected works included the hair-raisingly exciting Lyric premiere of Shostakovich's *Lady Macbeth of Mtsensk*, directed by Liviu Ciulei. Here the company was anticipating a trend that is now commonplace in opera houses – that is, new productions created by directors whose natural habitat is the spoken theater. The same success was enjoyed in 1988 by Yuri Ljubimov in his staging of Lyric's first *Lulu*. Alongside singers and conductors, directors were now stars in their own right, as proven by, among others, Peter Sellars in his first Lyric productions, *The Mikado* (1983) and *Tannhäuser* (1988-89).

As for *Don Giovanni*, Ponnelle's vision of the piece returned with renewed dramatic power and a plethora of stars, all of whom had won huge international successes in this opera. What a luxury it was for Lyric audiences to enjoy Samuel

Ramey, Carol Vaness, and Karita Mattila (1988-89) and then Vaness, James Morris and Bryn Terfel (1995-96)! As always in *Don Giovanni* at Lyric, everyone onstage had it all: they looked the part, they acted up a storm, and they sang like gods.

Two years after that last Ponnelle *Don Giovanni*, the company lost Krainik to cancer and William Mason, the company's longtime director of operations/artistic and production, became general director. By 2000-01 Sir Andrew Davis was music director and Matthew Epstein artistic director. Throughout the 1990s, the company augmented its standard-repertoire offerings with important 20th-century works, one from Europe and another from America in every season. Thus Lyric audiences came to know operas by Prokofiev, Stravinsky, and Weill, but also by Samuel Barber (*Antony and Cleopatra*), Carlisle Floyd (*Susannah*, starring Renée Fleming in her triumphant company debut opposite Samuel Ramey), and William Bolcom (the world premiere of *McTeague*, incandescently performed by Ben Heppner and Catherine Malifitano). The company also produced the *Ring* as a cycle for the first time, along with adventurous company premieres representing three centuries of opera: Handel's *Alcina*, Rossini's *Otello*, and Strauss's *Capriccio*.

In planning the 50th anniversary "Golden Jubilee" season, it was a foregone conclusion that opening night would be a new *Don Giovanni*, a production that could encapsulate everything that Lyric had come to stand for. Every element was considered with the utmost care to create an experience worthy of the occasion. Lyric worked

more than five years in advance to ensure the participation of the artists – led by Bryn Terfel in the title role – and Peter Stein, a deeply thoughtful and thought-provoking director. Lyric Opera took pains to surround Terfel with the right combination of world-class Mozartians, from Karita Mattila and Susan Graham to Ildebrando D'Arcangelo and Kurt Streit. Within daringly stark sets, one saw simply yet grandly costumed principals. Extensive rehearsals yielded a production focusing memorably on the characters and their relationships, with the singers working in astounding detail.

Another decade has flown by, and Lyric is now 60 years old. So much has happened: Anthony Freud is in his fourth season as general director, collaborating with Sir Andrew Davis as music director and Renée Fleming as creative consultant. The highlights have been many and varied – who could forget Fleming in *A Streetcar Named Desire*? Or the Thomas Hampson/Ferruccio Furlanetto partnership in *Simon Boccanegra*? Or Sir David McVicar's productions of *Elektra*, *Die Meistersinger von Nürnberg*, and *Rusalka* masterfully led by Sir Andrew? Or special events that have figured prominently in the new Lyric Unlimited initiative such as the Lyric/Second City collaboration and *Cruzar la Cara de la Luna*, the world's first mariachi opera?

And who isn't looking forward to the excitement that awaits in the coming months of this Diamond Anniversary season? It opens with the opera that, more than any other, should commemorate this important milestone – of course, *Don Giovanni*. The new production's leading man, Mariusz Kwiecień, stands in Lyric's royal line extending from Terfel, Morris, Ramey, Stilwell, Gobbi, Ghiaurov, and Eberhard Waechter, all the way back to Rossi-Lemeni in 1954. On the podium is Sir Andrew Davis, one of the greatest Mozart interpreters of our time. And director Robert Falls, a theatrical creator of boundless imagination, has collaborated with an extraordinarily gifted design team to conceive a highly contemporary vision of the opera and make audiences view the work totally afresh. It's a production that celebrates where the company has been in terms of artistry, while pointing the way forward to a thrilling new chapter in Lyric's history.

Happy Anniversary, Lyric Opera of Chicago!

Roger Pines, Lyric's dramaturg, contributes regularly to opera-company programs, recordings, and opera publications internationally.



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VALERIE WALZ

*Set design by Walt Spangler*

Lyric Opera of Chicago

*New Production*

Wolfgang Amadeus Mozart

## Don Giovanni

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



# DON GIOVANNI - *Story Of The Opera*

**Time:** 1920s

**Place:** A small village in Spain

## Act One

Scene 1: The street outside the

Commendatore's house

Scene 2: A village square

Scene 3: The garden of Don Giovanni's villa

Scene 4: The ballroom of Don Giovanni's villa

Intermission

## Act Two

Scene 1: The street below Donna Elvira's hotel

Scene 2: A church

Scene 3: A cemetery

Scene 4: Donna Anna's house

Scene 5: Don Giovanni's dining room

## ACT ONE

*Scene 1.* Leporello stands guard for his master's latest amatory escapade while Don Giovanni is in Donna Anna's room. Suddenly Giovanni rushes out pursued by Anna, who calls for help to arrest her masked seducer. Her father, the Commendatore, challenges Giovanni and is murdered by him. Giovanni and Leporello leave. Anna returns with her fiancé, Don Ottavio, and sinks beside her father's body. She vows to have vengeance and compels Ottavio to share her vow (Duet: *Fuggi, crudele, fuggi*).

*Scene 2.* An unhappy lady appears, observed by Giovanni and Leporello (Aria: *Ah, chi mi dice mai*). It is Donna Elvira, whom Giovanni had previously abandoned. He flees after referring her to Leporello, who recites the catalogue of Giovanni's conquests (Aria: *Madamina*).

Masetto and Zerlina, who are shortly to be married, celebrate with their friends (Duet with Chorus: *Giovinette, che fate l'amore*). After joining the happy couple, Giovanni orders Leporello to escort Masetto and the peasants to his villa for a party so that he can be alone with Zerlina. Masetto reluctantly accedes to Giovanni's wishes (Aria: *Ho capito*). Once

Masetto is out of the way, Giovanni woos Zerlina (Duet: *Là ci darem la mano*). They are discovered by Elvira, who warns the girl to avoid Giovanni (Aria: *Ah! fuggi il traditor*). Anna and Ottavio appear, requesting Giovanni's help in punishing the Commendatore's unknown assassin. Elvira returns with renewed reproaches for Giovanni, which he dismisses as the ravings of a madwoman (Quartet: *Non ti fidar, o misera*). She leaves, followed by Giovanni. Anna suddenly realizes that he is, in fact, her father's murderer. She renews her demand for revenge (Aria: *Or sai chi l'onore*) before rushing away, leaving Ottavio to reflect on his love for her (Aria: *Dalla sua pace*).

Leporello relates his adventures with Elvira to Giovanni, who orders him to prepare a feast that very night, so that by morning he will have at least ten new names to add to the catalogue (Aria: *Finch'han dal vino*).

*Scene 3.* Zerlina persuades Masetto to forgive her (*Batti, batti, o bel Masetto*). At the sound of Giovanni's voice, Masetto steps aside. Giovanni appears, sees Zerlina, and resumes his seduction. Upon discovering Masetto, he persuades the young man to join him as well, and the three enter the villa. Anna, Elvira, and Ottavio arrive, each wearing a mask and intent on vengeance. Catching sight of them, Leporello invites them – on Giovanni's behalf – to attend the party. The three pause to ask for heaven's assistance.

*Scene 4.* Giovanni welcomes the trio of masquers. He tells Leporello to distract Masetto, then dances with Zerlina and leads her to another room. Suddenly her screams are heard, alarming the party guests. Giovanni re-enters and blames Leporello for attacking Zerlina. Anna, Elvira, and Ottavio unmask and denounce Giovanni as the murderer of Anna's father.

## ACT TWO

*Scene 1.* Leporello wishes to leave Giovanni's service, but the offer of money induces him to stay. Giovanni exchanges clothes with Leporello in order to woo Elvira's maid in disguise. Elvira appears at a window of her hotel room, lamenting Giovanni's cruelty (Trio: *Ah, taci, ingiusto core*). Giovanni asks her to come to him, but it is with Leporello – also in disguise

– that Elvira leaves. Alone in front of the hotel, Giovanni serenades Elvira's maid (Aria: *Deh, vieni alla finestra*). Masetto, armed, arrives with a group of armed villagers. Giovanni sends the men off (Aria: *Metà di voi qua vadano*) but detains Masetto, whom he beats soundly. Masetto's cries of pain bring Zerlina, who is able to comfort him (Aria: *Vedrai, carino*).

*Scene 2.* Still disguised as Giovanni, Leporello eludes Elvira but falls into the hands of Anna, Ottavio, Masetto, and Zerlina (Sextet: *Sola, sola in buio loco*). Leporello reveals his true identity, begs for mercy and escapes (Aria: *Ah, pietà, signori miei*). Ottavio asks his companions to comfort Anna until he can return as the messenger of her vengeance (Aria: *Il mio tesoro*). Left alone, Elvira admits that although Giovanni has betrayed her, she still pities him (Aria: *Mi tradi, quell'alma ingrata*).

*Scene 3.* Giovanni reaches the cemetery where the Commendatore has been buried. Leporello joins him and hears of his latest adventures. Much to their amazement, the two hear the voice of the Commendatore emanating from a statue. Giovanni orders Leporello to invite the statue to dinner.

*Scene 4.* Anna begs Ottavio to wait to marry her until her grief for her father has subsided. When he berates her for treating him cruelly, she assures him of her love and hopes that one day heaven will pity her suffering (Aria: *Non mi dir*).

*Scene 5.* A table is set for dinner. Giovanni gobbles his food and gulps his wine, while Leporello looks on hungrily and steals some pheasant. Elvira bursts in, imploring Giovanni to repent. When he refuses, she rushes away in misery. The statue of the Commendatore enters and invites Giovanni to dine with him. The invitation is accepted, but when the statue orders him to repent, Giovanni refuses and is dragged to hell.

Anna, Ottavio, Elvira, Zerlina, and Masetto arrive, ready to confront Giovanni (Sextet: *Ah! Dov'è il perfido?*). Leporello informs them of what happened, and all proclaim the end of an evildoer.

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*New Production*

*Wolfgang Amadeus Mozart*

## DON GIOVANNI

*Dramma giocoso* in two acts in Italian

Libretto by Lorenzo Da Ponte

Edited for the New Mozart Edition (Neue Mozart-Ausgabe)

by Wolfgang Plath and Wolfgang Rehm

First performed at the National Theatre, Prague,  
on October 28, 1787

First performed by Lyric Opera on February 5, 1954

Characters in order of vocal appearance:

<i>Leporello</i>	KYLE KETELSEN
<i>Donna Anna</i>	MARINA REBEKA
<i>Don Giovanni</i>	MARIUSZ KWIECIEŃ
<i>The Commendatore</i>	ANDREA SILVESTRELLI
<i>Don Ottavio</i>	ANTONIO POLI
<i>Donna Elvira</i>	ANA MARÍA MARTÍNEZ
<i>Zerlina</i>	ANDRIANA CHUCHMAN <sup>oo</sup>
<i>Masetto</i>	MICHAEL SUMUEL*

*Actors:* Katherine Coyl, Michael Dailey, Nicholas Harazin,  
Kate LoConti, Kiley B. Moore, Josh Odor

<i>Conductor</i>	SIR ANDREW DAVIS
<i>Director</i>	ROBERT FALLS
<i>Set Designer</i>	WALT SPANGLER*
<i>Costume Designer</i>	ANA KUZMANIC**
<i>Lighting Designer</i>	DUANE SCHULER
<i>Chorus Master</i>	MICHAEL BLACK
<i>Choreographer</i>	AUGUST TYE
<i>Wig and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Stage Director</i>	MATTHEW OZAWA
<i>Stage Manager</i>	JOHN W. COLEMAN
<i>Stage Band Conductor</i>	PHILIP MOREHEAD
<i>Recitative Accompanist</i>	WILLIAM C. BILLINGHAM
<i>Musical Preparation</i>	ERIC WEIMER
	WILLIAM C. BILLINGHAM
<i>Fight Director</i>	NICK SANDYS
<i>Projected English Titles</i>	COLIN URE

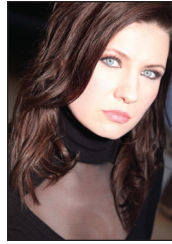
\*Lyric Opera debut

\*\*Operatic debut

<sup>oo</sup>Alumna, Ryan Opera Center

**MARIUSZ KWIECIEŃ***(Don Giovanni)***Previously at Lyric Opera:**Count/*Le nozze di Figaro* (2009-10); title role/*Eugene Onegin* (2007-08); Silvio/*Pagliacci* (2002-03).**Also this season:** *Le nozze di Figaro*, MetropolitanOpera; Szymanowski's *King Roger*, Covent Garden; *Eugene Onegin*, Bayerische Staatsoper (Munich).

The celebrated Polish baritone, in speaking to *The Telegraph* regarding Don Giovanni, comments that "when I was 29, I played him as 29, full of energy, hope and life. I didn't explore the darker side. Now I'm 41, I can feel his melancholy. He has bad days, when he feels his age and he's asking himself where it's all going. His problem is that life and the world have become too small for him. He finds himself in a corner, where nothing inspires him. He's tried all sorts of women, maybe men too, travel, food and drink. But the only thing he hasn't experimented with is death, so the whole thing with the Commendatore is a big excitement for him: he wants to look into the abyss." Kwiecień is internationally acknowledged as one of today's most remarkable interpreters of Don Giovanni, a role he has sung in 18 different productions internationally. Among the prestigious venues that have acclaimed his portrayal have been the Metropolitan Opera (new production), San Francisco Opera, the Los Angeles Philharmonic, Tanglewood, the Vienna Staatsoper, Covent Garden, and Munich's Bayerische Staatsoper. He has enjoyed similar success as Mozart's Count Almaviva (Met, The Santa Fe Opera, Covent Garden, Munich). Other signature roles include Eugene Onegin (premiere of new Met production, Bolshoi Opera tour to Covent Garden, also Vienna, Madrid, Moscow, Poznan, and on CD) and the title role/Szymanowski's *King Roger* (Paris, Santa Fe, Madrid, Bilbao). A favorite at the Met, Kwiecień has triumphed there in *bel canto* roles (Belcore/*L'elisir d'amore*, Enrico/*Lucia di Lammermoor*, Malatesta/*Don Pasquale*, and most recently Riccardo/*I Puritani* last season), and as Escamillo/*Carmen*. His recent achievements also include *Don Carlo* at Covent Garden, *Les pêcheurs de perles* in Madrid, and his first solo operatic CD, "Slavic Heroes."

**MARINA REBEKA***(Donna Anna)***Previously at Lyric Opera:**Violetta/*La traviata* (2013-14).**Also this season:***La traviata*, Metropolitan Opera; Concert, Royal Liverpool PhilharmonicOrchestra; *La traviata*, Vienna Staatsoper.

"I try to play the true version of this complicated woman," says the renowned Latvian soprano of Donna Anna. "From childhood she's used to having what she wants, and she's grown up to be a beautiful rich woman who has all the men, along with the devotion of her father. Then suddenly there's a man who tries to possess her – in the first moment she feels betrayed – but she's also very selfish and a manipulator, obviously. Donna Anna has the drama in this opera. I have to say that she feels more attracted to Don Giovanni than to Don Ottavio, and in that she feels herself doubly guilty." Donna Anna has been a triumph for Rebeka at the Metropolitan Opera (new production, HD transmission), the Zurich Opera House, and the Vienna Staatsoper. Verdi's Violetta is another specialty, with recent appearances including Berlin, Florence, Vienna, Seoul, and Munich. Rebeka established herself initially in Rossini roles: Mathilde/*Guillaume Tell* (Amsterdam, Pesaro, Munich); Countess de Folleville/*Il viaggio a Reims* (La Scala); and Anai/*Moïse et Pharaon*, the role of her international breakthrough (Salzburg Festival under Ricardo Muti, later reprised at Carnegie Hall). She has also sung Rossini's *Stabat Mater* (Pesaro) and *Petite Messe Solennelle* (Rome, Antonio Pappano conducting, CD). Rebeka has earned critical praise singing such French heroines as Gounod's Juliette (Arena di Verona), Offenbach's Antonia (Vienna), and Bizet's Leïla (Zurich). She has been heard in Britten's *War Requiem* (Royal Scottish National Orchestra) and in recital in Pesaro, London's Rosenblatt Recital Series, and at Prague's Rudolfinum. Recently released on CD is Rebeka's first solo disc, Mozart arias with the Royal Liverpool Philharmonic. The Riga native first attracted attention as the winner of numerous competitions, including the Bertelsmann Foundation's prestigious Neue Stimmen.

**ANA MARÍA MARTÍNEZ***(Donna Elvira)***Previously at Lyric Opera:**Five roles since 2008-09, most recently title role/*Rusalka*, Desdemona/*Otello* (both 2013-14); Mimì/*La bohème* (2012-13).**Also this season:** *La bohème*, Opéra National de Paris; *Madama Butterfly*, Houston Grand Opera; Donizetti's *Poliuto*, Glyndebourne Festival Opera.

"In 'Mi tradi,' the Act Two aria, we can experience Donna Elvira in a moment of reflection," says the celebrated Puerto-Rican-born soprano. "The recitative finds her tormented by feelings of betrayal. She foresees that Giovanni is destined for destruction. Nevertheless, she starts the aria proper by declaring, 'That good-for-nothing has betrayed my soul, my trust, my love, my *fabulousness*. How dare he!' Whether she thinks of losing him or of being with him, her heart is palpitating. Still, she decides to forgive and pity him, but that pity comes out of concern for his soul." Martínez has previously earned critical plaudits as Elvira in London (Covent Garden), Santa Fe, and Houston. Her other successes in Mozart include Countess Almaviva (Houston, Munich), Fiordiligi (Salzburg, Ravinia, DVD), and Pamina (San Francisco, Vienna, Bonn, Stuttgart). She has made a profound impression portraying the heroines of Dvořák (*Rusalka* – Glyndebourne, Munich); Verdi (*Violetta* – Covent Garden, Los Angeles, Luisa Miller – Paris, Berlin; Amelia Grimaldi – Paris, Los Angeles; San Francisco); Rossini (*Rosina* – Houston, Santa Fe); Puccini (*Mimì* – Berlin, Dresden, Houston, Santa Fe, San Juan; *Butterfly* – Vienna, Munich, Houston, Washington; *Liù* – Amsterdam); and such leading French roles as *Carmen* (Houston role debut and Santa Fe reprise, both earlier this year), *Antonia* (Paris), *Micaëla* (Met), *Mélanide* (Florence), and *Blanche* (Hamburg). Martínez has appeared in recital at Washington's Kennedy Center and in concert with many major orchestras, including those of Milan (La Scala under Dudamel), Berlin, Moscow, New York, and Boston. Her discography includes *Rusalka*, *Pagliacci*, an aria recital, and works of Albeniz, Castelnuovo-Tedesco, Catán, Glass, and Rodrigo. DVDs include two Salzburg Festival performances – *Così fan tutte* and a duo concert with Plácido Domingo.



## PROFILES | LYRIC OPERA OF CHICAGO

**KYLE KETELSEN***(Leporello)***Previously at Lyric Opera:**

Five roles since 1999-00, most recently Don Basilio/*Il barbiere di Siviglia* (2013-14); title role/*Le nozze di Figaro*, Méphistophélès/*Faust* (both 2009-10).

**Also this season:** *Don Giovanni*, Canadian Opera Company; *Semele*, Brooklyn Academy of Music; *Carmen*, The Minnesota Opera.

"Leporello is fiercely loyal," says the Iowa-born bass-baritone, "and his position is not without rewards. Certainly he gets the scraps that Giovanni passes up! But I think he's almost equally to blame for many of Giovanni's exploits. I don't like playing the role in a *buffo* style. His aria, 'Madamina,' for example, can go in many directions: it can be mocking towards Elvira, or indifferent, or very sympathetic. Leporello sings so much recitative, which is a very important element of the plot, used to deliver information to the audience. You don't necessarily need to sing it all – there are places where you can just voice it, almost as if you were speaking." Ketelsen is acknowledged internationally as one of today's foremost interpreters of Leporello with appearances at 14 major houses, including the Met, Covent Garden, Barcelona, Munich, Los Angeles, Madrid, Toronto, and most recently at the Aix-en-Provence Festival. Early in his career he sang Masetto in the opening of Lyric's 50th-anniversary season. He is also a celebrated Figaro (Lyric, Covent Garden, Barcelona, Genoa, Boston, Costa Mesa, New York City Opera). The latter has brought him to Covent Garden where, besides the roles previously mentioned, he has been heard in *Die Zauberflöte*, *Orlando*, *Carmen*, and Nielsen's *Maskarade*. Ketelsen recently sang his first Enrico/*Anna Bolena* (The Minnesota Opera). He has also appeared at the Hamburg Staatsoper (*Les contes d'Hoffmann*), the Metropolitan Opera (*Tosca*, *Billy Budd*), and the Glimmerglass, Washington, and St. Louis opera companies. Concerts have brought him to the major orchestras of Chicago, San Francisco, Cleveland, Los Angeles, Paris, and London. He appears on DVD in *Don Giovanni* (Covent Garden, Aix-en-Provence) and on CD in Stravinsky's *Pulcinella* (Chicago Symphony Orchestra).

**ANTONIO POLI***(Don Ottavio)***Previously at Lyric Opera:**

Cassio/*Otello* (2013-14).

**Also this season:**

*La traviata*, New National Theater (Tokyo); *Falstaff*, Bayerische Staatsoper (Munich); *Die Zauberflöte*,

Teatro Petruzzelli (Bari).

The fast-rising Italian tenor has previously portrayed Don Ottavio at Covent Garden, the Hamburg Staatsoper, the Graz Opera, and Venice's Teatro La Fenice. Among his major successes are Nemorino/*L'elisir d'amore* (Rome, Madrid, Graz, Berlin), Alfredo/*La traviata* (Venice), and Fenton/*Falstaff* (La Scala – both in Milan and on tour to Japan). Last year he reprised his Fenton at Glyndebourne, Sir Mark Elder conducting. Riccardo Muti has conducted him in *Nabucco* (Rome, CD, Tokyo), *Macbeth* (Salzburg, Rome, CD), and a rarely performed work, Mercadante's *I due Figaro* (Madrid, Salzburg, Ravenna, CD). Poli's recital debut occurred at the prestigious Lucerne Festival – followed by a recital at London's famous Wigmore Hall. Concerts have included Bach's *Magnificat* and with Muti, Schubert's *Mass in A-flat Major* with the Chicago Symphony Orchestra, Penderecki's *Polish Requiem* in Hamburg under the composer's direction and Gounod's *Messe solennelle de Sainte Cécile* at Vienna's Musikverein under the baton of Bertrand de Billy. Having begun his career in the Dresden Semperoper and Salzburg Festival young-artist programs, Poli won Vienna's highly distinguished Belvedere competition in 2010. "Actually, I wanted to be a pop singer," Poli told the Credit Suisse Group website. "But the world of opera always fascinated me, even though I knew how much hard work and sacrifice it would take. My first singing teacher was probably to blame, so to speak. She insisted that I learn two arias at the end of every lesson. With the help of an opera CD, I finally broadened my repertoire, entered a competition in my home town – and won. It was then I realized that a night at the opera had more emotion in it than ten years of pop music. That settled it for me: I wanted to become an opera singer."

**ANDRIANA CHUCHMAN***(Zerlina)***Previously at Lyric Opera:**

Six roles since 2007-08, most recently Yum-Yum/*The Mikado* (2010-11); Adina/*L'elisir d'amore* student matinees,

Valencienne/*The Merry Widow* (both 2009-10).

**Also this season:** *Hansel and Gretel*, Metropolitan Opera; John Adams's *A Flowering Tree*, Opera Omaha; *Sweeney Todd*, Vancouver Opera.

The Canadian soprano, a Ryan Opera Center alumna, is making her role debut: "Zerlina's two arias are very different but equally charming and very playful, with double entendres. They serve different purposes: in 'Batti, batti,' she's digging herself out of a hole and trying to be humorous about it, and in 'Vedrai, carino' she simply wants to soothe Masetto." Chuchman scored a great success in her last-minute Metropolitan Opera debut as Donizetti's Adina ("I went in thinking, 'I have a duty and I'm going to do this,' but to get a standing ovation from an audience that had expected Anna Netrebko was very special"). She later returned to the Met as Miranda/*The Enchanted Island*. Last season also included Chuchman's European debut as Humperdinck's Gretel at Glyndebourne, followed by further performances of that role with Glyndebourne on Tour. She has recently starred as Magnolia/*Show Boat* (Washington National Opera) and Guinevere/*Camelot* (Glimmerglass Festival): "My having previously done some operetta roles introduced me as someone versatile who can do not only the singing but also dialogue and dancing. It was a very natural transition – to sing opera, then operetta, then American musicals with opera companies." The soprano has appeared with Chicago Opera Theater (Alinda/Cavalli's *Giasone*, Dorinda/Handel's *Orlando*), Michigan Opera Theatre (Cleopatra/*Giulio Cesare*, Susanna/*Le nozze di Figaro*), Spoleto USA (title role/*Flora*, an 18th-century ballad opera), Bard Summerscape (Minka/*Le roi malgré lui*), Canadian Opera Company (Olympia/*Les contes d'Hoffmann*), Edmonton Opera (title role/*La fille du régiment*), and with major Canadian orchestras. A prize-winner in Germany's prestigious Neue Stimmen competition (2009), the soprano is an alumna of San Francisco Opera's Merola Program and the University of Manitoba.



# PROFILES | LYRIC OPERA OF CHICAGO



**MICHAEL SUMUEL**  
(Masetto)

**Lyric Opera debut**

**Also this season:** *Die Zauberflöte*, Houston Grand Opera; *Messiah*, United States Naval Academy; *The Rape of Lucretia*, Glyndebourne

Festival Opera.

The Texan-born bass-baritone finds the character “smarter than Giovanni thinks – he obviously knows what’s going on. He’s normally portrayed as a hothead the entire time, but it’s more interesting if the hurt is as evident as the anger. He’s not going to completely blow his lid – he has to show Giovanni respect, due to his higher class.” Sumuel has made a strong impression as Mozart’s Figaro (Central City, Dayton). Previous highlights have included his San Francisco Opera debut as Tom/Christopher Theofanidis’s *Heart of a Soldier* (world premiere) and his European debut at Glyndebourne as Schaunard/*La bohème* (“We explored the characters in a completely different setting than most people are accustomed to – I entered in Act Four in a jean jacket over a print T-shirt, camouflage shorts, blue Puma sneakers, and gold headphones”). Sumuel has participated in the Wolf Trap and Merola young-artist programs, singing *Il turco in Italia* (title role), *A Midsummer Night’s Dream*, and *Le donne curiose*. His association with Houston Grand Opera includes two years with the Studio and more than ten mainstage roles: “HGO believes you can determine the strength of a company by even the smallest of roles – I took a lot of pride in being Sciarone in *Tosca* and Narumov in *The Queen of Spades*.” He appeared at HGO most recently as Frank/*Die Fledermaus* last season. Sumuel has performed widely with American orchestras, including those of Houston, Baltimore, and San Francisco. His competition accolades include the 2012 Metropolitan Opera National Council Grand Finals and first prize in the 2009 Dallas Opera Guild Vocal Competition. He holds degrees from Columbus State University and Rice University.



**ANDREA SILVESTRELLI**  
(Commendatore)

**Previously at Lyric Opera:**

Eight roles since 2000-01, most recently Sparafucile/*Rigoletto*, Colline/*La bohème*, Nightwatchman/*De Meistersinger von Nürnberg* (all 2012-13).

**Also this season:** *Il trovatore*, Lyric Opera; *Don Giovanni*, Canadian Opera Company; *Ring* cycle, Erl Festival.

The Italian bass, who previously portrayed the Commendatore for the opening of Lyric’s 50<sup>th</sup>-anniversary season (2004-05), has sung the role in no fewer than 30 prestigious venues, from La Scala to the major houses of London, Bologna, Parma, Paris, and Los Angeles. He toured in Mozart’s opera with Sir John Eliot Gardiner conducting, recording the role in Ludwigsburg and filming it in Amsterdam: “I always enjoy coming back to this role because it’s always a different cast. Playing a statue that moves is fun, as is going from playing the father at the beginning to being the messenger of revenge at the end. At Netherlands Opera, I actually killed Giovanni in the first scene! The Commendatore was a doctor, and in the last scene we were in the operating room and I was telling Don Giovanni, ‘Pentiti!’ [‘Repent!’] as a way to save his life – but he’d already died, so the whole opera had been just a dream. But, I have to say, I really loved the production!” Silvestrelli’s other Mozart roles include Sarastro (Philadelphia, Tel Aviv, Santa Fe), and Osmín (Lyric, San Francisco, Houston, Munich). Among his many highly successful appearances in Verdi have been *Sparafucile/Rigoletto* (two Lyric productions, also at the Metropolitan Opera, Los Angeles, Washington, and Houston), Philip II/*Don Carlos* (Cardiff, Graz, Houston), *Zaccaria/Nabucco* (La Scala, Macerata), *Banco/Macbeth* (Amsterdam), and *Pistola/Falstaff* (last season in San Francisco, where he also sang Basilio/*Il barbiere di Siviglia*). German-language portrayals include Hagen (Mexico City, Seattle), Hunding (Mexico City), the Landgrave/*Tannhäuser* (Tokyo), King Henry/*Lohengrin* and King Marke/*Tristan und Isolde* (Erl, Germany), and La Roche/*Capriccio* (Parma). Silvestrelli has triumphed in the *Ring* cycle at San Francisco Opera and at Erl’s Passionspielhaus.



**SIR ANDREW DAVIS**  
(Conductor)

**Previously at Lyric Opera:**

48 operas since 1987, most recently *La clemenza di Tito*, *Rusalka*, *Parsifal* (all 2013-14).

**Also this season:**

*Capriccio*, Lyric Opera; *The*

*Merry Widow*, Metropolitan Opera; concerts with the Melbourne Symphony Orchestra, Royal Liverpool Philharmonic, BBC Philharmonic.

Lyric Opera’s music director, one of today’s most renowned Mozart interpreters, notes that “*Don Giovanni* feels to me as if it was written in the heat of the moment, and much more spontane-

ously than *Le nozze di Figaro*. This piece is about love, lust, betrayal and death – very much larger than life in its drama – and the music reflects a sort of dichotomy between lightheartedness and the dire consequences of unbridled passion. The overture has as its first music the quotation from the banquet scene when the statue appears, and this sets the stage quite marvelously.” Chief conductor of the Melbourne Symphony Orchestra, Sir Andrew is former music director of Glyndebourne Festival Opera and currently conductor laureate of both the Toronto Symphony Orchestra and the BBC Symphony Orchestra. His operatic successes include recent return engagements at Covent Garden (*Capriccio*), Glyndebourne (*Billy Budd*), and the BBC Proms (*The Midsummer Marriage*). He has conducted for many other major houses, among them the Metropolitan Opera (most recently *Don Giovanni*, 2012), La Scala, the Bayreuth Festival, and the major companies of Munich, Paris, San Francisco, and Santa Fe. Earlier this year he returned to one of his specialties, the music of Elgar, for *The Saga of King Olaf* (Bergen Philharmonic), and *The Apostles* and *The Kingdom* (both with the BBC Symphony Orchestra). Last season he also undertook concerts with the major orchestras of New York, Toronto, Montreal, and Boston. Sir Andrew has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, Berlin, Amsterdam, Rotterdam, and London. A vast discography documents the British conductor’s artistry, with recent CDs including works of York Bowen (*1st and 2nd Symphonies*, Grammy nomination for Best Orchestral Performance, 2011), Elgar, Delius, and Holst. Maestro Davis was made a Knight Bachelor in the New Year Honours List in 1999.



**ROBERT FALLS**  
(Director)

**Previously at Lyric Opera:**

*Susannah* (2002-03, 1993-94); *The Consul* (1996-97).

**Also this season:** *Luna*

*Gale*, Kirk Douglas Theatre (Center Theatre Group);

*The Iceman Cometh*,

Brooklyn Academy of Music (BAM).

The American director, one of this country’s most innovative theatrical figures for more than three decades, has been artistic director of Chicago’s Goodman Theatre since 1986. Among his many productions there are the world premieres of Rebecca Gilman’s *Luna Gale*, *A True History of the Johnstown Flood*, and *Blue Surge*. Other new works for the Goodman include John Logan’s *Red* and *Riverview: A Melodrama with Music*, Conor McPherson’s *Shining City*, Richard Nelson’s *Frank’s Home*,



Eric Bogosian's *Griller*, and Steve Tesich's *The Speed of Darkness* and *On the Open Road*. He has also directed Horton Foote's Pulitzer Prize-winning play *The Young Man from Atlanta*; the American premiere of Alan Ayckbourn's *House and Garden*; and the world premiere of Arthur Miller's final play, *Finishing the Picture*. His visionary work with the classics includes productions of *Measure for Measure*, *King Lear*, *The Seagull*, and *The Misanthrope*, as well as *Death of A Salesman* and *Long Day's Journey into Night*, which together were honored with seven Tony Awards (including Outstanding Director) and three Drama Desk Awards. Widely regarded as a leading interpreter of Eugene O'Neill's plays, he has directed acclaimed productions of *Desire Under the Elms* (Broadway), *Hughie*, *The Iceman Cometh* (which will be seen this season at the Brooklyn Academy of Music), and *A Touch of the Poet*. Other Broadway work includes Tennessee Williams's *The Rose Tattoo* and *The Night of the Iguana*; Eric Bogosian's *Talk Radio*; and *Aida*, the long-running musical by Elton John and Tim Rice which has been widely produced around the world. He has directed at the Metropolitan Opera, Houston Grand Opera, Grand Théâtre de Genève, Manhattan Theatre Club, The Public Theater, Playwrights Horizons, the New Group, Lincoln Center, Arena Stage, Long Wharf Theatre, Williamstown, and in London's West End.

(See *Director's Note*, page 38.)



### WALT SPANGLER

(Set Designer)

**Lyric Opera debut**

**Also this season:** *Tuck Everlasting*, Alliance Theatre (Atlanta); *A Room with a View*, Fifth Avenue Theater (Seattle); *Between Riverside and Crazy*, Atlantic Theater Company (Off-Broadway).

"*Don Giovanni* is ultimately an intimate chamber piece," says the American designer, "so we wanted to create bold visuals that live up to the grandeur of the Civic Opera House, while keeping the space for the performers relatively close to the audience. It was important to have a sense of the pace and scale of the opera before jumping into designing it. We found it to be very fluid and intimate. We also watched movies set in Spain and Italy during the early 20th century. We wanted to fully understand the socially stratified community that *Don Giovanni* is a part of, and how he fits into it in relation to the Commendatore and the three women." Spangler most recently collaborated with the Goodman Theatre on *Measure for Measure*

(2013 Jeff Award nomination). Other Goodman credits include *Desire Under the Elms*, *Turn of the Century*, *King Lear*, *Hollywood Arms*, *Heartbreak House*, *A True History of the Johnstown Flood*, and *Blue Surge*. Broadway credits include *Desire Under the Elms*, *Hollywood Arms*, *Scandalous*, and *A Christmas Story: The Musical*, directed by Robert Falls, Harold Prince, David Armstrong, and John Rando, respectively. Among Spangler's New York credits are designs for The Public Theater/New York Shakespeare Festival, Manhattan Theatre Club, Atlantic Theater Company, Playwrights Horizons, Signature Theatre Company, The New Group, and the Lincoln Center Festival. Regional credits include Steppenwolf Theatre Company, the Guthrie Theater, The Shakespeare Theatre, the Mark Taper Forum, the Ahmanson Theatre, American Conservatory Theater, Goodspeed Musicals, Paper Mill Playhouse, Centerstage, Arena Stage, Hartford Stage, Yale Repertory Theatre, Long Wharf Theatre, American Conservatory Theater, The 5th Avenue Theatre, and the Alley Theatre. The Yale School of Drama alumnus currently teaches at Northwestern University.



### ANA KUZMANIC

(Costume Designer)

**Operatic debut**

**Also this season:**

*Smokefall*, Goodman Theatre.

"I wanted to emphasize the distinction between aristocracy and lower classes in *Don Giovanni*," says the Yugoslavia-born designer. "Crisply tailored style lines, sheen, and bright colors of the nobility deeply contrast with the unstructured and knobbly peasant costumes. The three leading ladies are equally diverse in social status, as well as personalities. Donna Anna's textured costumes were inspired by the complex melange of passion and conservatism of religious society as well as 17th- and 18th-century Spanish art. Donna Elvira, on the other hand, wears an array of 1920s inspired costumes. Her geometric, art deco style lines, and bold colors are evocative of Pablo Picasso's art from the 1920s and 1930s. Zerlina's wedding dress was influenced by flamenco performers and the research of Spanish rural weddings from the turn of the century." Kuzmanic earned her bachelor's degree in costume and fashion design from the Academy of Applied Arts and Design in Belgrade, Serbia, and her MFA degree in stage design from Northwestern University. Her theatrical work has been seen on Broadway (*August: Osage County*, *Desire Under the Elms*, *Superior Donuts*), off-Broadway, and internationally. Based in Evanston, she is closely associated with many

Chicago companies, including the Goodman Theatre where she most recently designed costumes for *Camino Real* directed by Calixto Bieito and *Measure for Measure* directed by Robert Falls. Among regional companies with whom she has worked are the Milwaukee Repertory Theater, Berkeley Repertory Theatre, McCarter Theatre Center, Washington Shakespeare Theatre Company, Trinity Repertory Company, Oregon Shakespeare Festival, Asolo Rep, and the Geffen Playhouse. Kuzmanic is an associate professor of costume design at Northwestern University.



### DUANE SCHULER

(Lighting Designer)

**Previously at Lyric Opera:**

More than 130 productions since 1977, most recently *Die Fledermaus*, *Parsifal*, *Otello* (all 2013-14).

**Also this season:**

*Capriccio*, Lyric Opera;

*Turandot*, La Scala; *La donna del lago*, Metropolitan Opera.

"If I had to do one opera over and over, I'd pick *Don Giovanni*," says the American lighting designer. "The film *Cinema Paradiso* was an inspiration in this new production. We have a sepia-toned world, without a lot of color. I view it as a claustrophobic society that should frequently feel oppressive. From the cemetery scene to the end is a continual challenge. What happens when the Commendatore arrives – does he create a chill in the entire room? And when *Don Giovanni* goes to hell, is hell red? White? Yellow? The last time I did this opera at Lyric, hell was more Faustian, with devils and red flames. This is a more stylized, white-light hell." Schuler's work in Europe has recently been seen in Los Angeles (*A Streetcar Named Desire*, *Der fliegende Holländer*), Paris (*La fanciulla del West*), Barcelona (*Cendrillon*), and at London's Covent Garden (*Robert le diable*). His European work has also included productions for many other prestigious venues, including the Opéra National de Lyon, Rome's Teatro dell'Opera, the Baden-Baden Festspielhaus, and the Salzburg Festival. Over the past two decades Schuler has designed 23 productions at the Metropolitan Opera. Additional American opera credits include many productions in San Francisco (most recently *Werther* and *The Makropulos Case*), Seattle (including the recent *Madama Butterfly*, *Porgy and Bess*, and *Il barbiere di Siviglia*), Santa Fe (where he returned this summer for *Fidelio* and *Don Pasquale*), Los Angeles, and Houston. Schuler's theater work includes productions for Broadway (most recently *The Importance of Being Earnest*), Manhattan Theatre Club and



the Ahmanson Theatre in Los Angeles. He is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm (Chicago, Minneapolis, Dallas, Melbourne).



### MICHAEL BLACK

(Chorus Master)

**Previously at Lyric Opera:**

Chorus master since 2013-14; interim chorus master, 2011-12.

"In *Don Giovanni* the chorus plays peasants, servants, and demons from hell," says Lyric's chorus master, "In the final scene, I'd like them to sound as if they're knocking on the doors to drag Don Giovanni down to hell with a *pounding* sound. It has to be insistent. This is a moment for an effect – it isn't about making beautiful sounds." Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. He returned there earlier this year for musical preparation of *Otello*. At OA he progressed from rehearsal pianist to assistant chorus master and children's chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. One of Australia's most prominent vocal accompanists, Black regularly performed for recitals, broadcasts, and recordings (he has heard numerous times in Australian Broadcast Corporation programs). He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black also holds a master's degree in musicology from the University of New South Wales.



### AUGUST TYE

(Choreographer)

**Previously at Lyric Opera:**

28 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *Die Fledermaus*, *La traviata*, *Otello* (all 2013-14).

**Also this season:** *The Passenger* (revival choreographer), Lyric Opera; *The Nutcracker* (Mandel Hall, University of Chicago) and "Let's Dance!" gala fundraiser, both with Hyde Park School of Dance.

"The end of Act One is my focus in this production,"

says the American dancer-choreographer. "The gypsy fiddlers, the peasant band, and the hired band are all playing at once! The minuet is central, but the fiddlers are also walking around seemingly improvising. There are layers of music that bring a sort of psychological frenzy to the scene. Since the show is based in 1920s Spain, we don't want a typical minuet. A tango would be appropriate for the upper class – it fits right into the minuet rhythm. The peasants are asked by Don Giovanni to dance, and Bob Falls wants to make them more animalistic. The chorus isn't actually singing at all, so we have more freedom to do movement with them in creating this scene." Tye's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and Covent Garden. She has presented a 20-year retrospective of her work at Chicago's Vitium Theater and Ruth Page Dance Center, as well as in her hometown, Kalamazoo, Michigan. Tye is a past recipient of Regional Dance America's Best Young Choreographer Award and the Monticello Choreographer's Award; the latter garnered her invitations to choreograph throughout America. In addition to Lyric Opera, she has performed in Chicago with Joel Hall Dancers, Salt Creek Ballet, and Second City Ballet. Tye is artistic director and principal ballet instructor at the Hyde Park School of Dance, which she founded in 1993. Four years later she founded Tyego Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.



### SARAH HATTTEN

(Wigmaster and Makeup Designer)

**Previously at Lyric Opera:**

Wigmaster and makeup designer since 2011-12.

"This is a stylized production, based in the 1920s – colorful and sexy – but it still has elements of Spanish fashion," says Lyric's wigmaster and makeup designer. "We're trying for a fiery look with Donna Elvira, who rides in on a motorcycle. There's a wildness to her, whereas Donna Anna gets something more sophisticated and conservative. Zerlina will be warmly sun-kissed, with free and flowing hair. We'll wig Don Giovanni and Leporello so that they can really feel a part of the period – classic clean-cut 1920s men. The wigs we're building are film quality and should go unnoticed as if they weren't wearing wigs! Don Ottavio is a military man, so he'll look even *more* clean-cut, even if not as stylish as Giovanni. Our costume designer, Ana Kuzmanic, wants the Commendatore to appear like a bronze statue, completely real. We've hired an effects artist to create a prosthetic that will be painted to match the costume and look

seamless, instead of relying solely on makeup. It will be much more realistic." Hatten has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre (both since 2006), as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre, and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College.



### NICK SANDYS

(Fight Director)

**Previously at Lyric Opera:**

40 productions since 1995-96, most recently *Otello* (2013-14); *Oklahoma!*, *Die Meistersinger von Nürnberg* (both 2012-13).

**Also this season:** fight

director, *Il trovatore*, *The Passenger*, Lyric Opera; director, *Travesties*, Remy Bumppo Theatre Company.

"My work for *Don Giovanni* comes mainly at the top of the show," says Lyric's fight director. "It's a great beginning – you have a struggle leading to a duel, which sets the whole plot rolling. Rarely do you start an opera with such excitement straightaway!" A certified teacher and fight director with The Society of American Fight Directors, Sandys has created fight choreography throughout the Chicago area, including the Goodman Theatre (more than 25 productions), Steppenwolf Theatre Company, First Folio, Shattered Globe, Victory Gardens, Remy Bumppo, Lookingglass, Northlight, Timeline, Light Opera Works, Silk Road, and The Theatre School at DePaul University (faculty member since 1995). His work regionally includes the Metropolitan Opera (*Prince Igor*, *Giulio Cesare*, *Il trovatore*), Portland Opera, and Florentine Opera, as well as at the major theater companies of Kansas City, Baltimore, Indianapolis, Dallas, and Fort Worth, among many others. "I also just did *Julius Caesar* for Elements Theatre Group in Cape Cod, an amazing artistic enclave. It's a Christian community that uses theater to teach values in a different way." In Chicago Sandys's fight choreography has received four Joseph Jefferson Award nominations, winning in 2008 (*Requiem for a Heavyweight*). Sandys is also producing artistic director of Remy Bumppo Theatre Company. As an actor he has appeared with numerous Chicago area theaters, receiving another six Jeff nominations for acting and one for directing Remy Bumppo's production of *Our Class*. He holds a 2011 Meier Foundation Award for Artistic Achievement.



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*Lyric*

# RAPE, REVENGE, LOVE: THE DON GIOVANNI PUZZLE

*By Martha C. Nussbaum*



*Don Juan, hero of Tirso de Molina's El Burlador de Sevilla (1630), as imagined by painter Max Slevogt (1868-1932).*

*Don Giovanni* is a glorious enigma. Its music is so enthralling, and yet its sentiments are so confusing, perhaps also confused. Is the listener to be captivated by the Don, and to feel a sense of loss when he leaves the world – as so many romantic interpreters believe? If so, there is one sort of problem: this Don is a really horrible person, who, despite a certain boyish energy and charm, has no sympathy at all for anyone else and who uses a combination of class dazzle and sheer force to make his conquests.

Mozart typically portrays this sort of domineering masculinity in a very negative light (think of the Count in *Le nozze di Figaro*); he prefers men who approach women with gentle and tender sentiments (even when, like the lovers in *Così fan tutte*, their emotions aren't going to last very long). Or is the Don a scoundrel for whose punishment we should be rooting all the time, as Da Ponte's subtitle, "The Profligate Punished" (*Il dissoluto punito*) suggests? If so, there is another sort of problem: Mozart is virtually obsessed with the repudiation of a morality based upon revenge. Again and again, in *Le nozze di Figaro*, *Die Zauberflöte*, and, most obviously, *La clemenza di Tito*, mercy and gentleness win out over vindictiveness and hate – not just in the libretti, but also, and more powerfully, in the music.

Where, then, in this opera, is the Mozart whose gentle humanity we love? It's tempting to agree with the great opera critic Joseph Kerman, whose death this year we mourn: Da Ponte gave Mozart a libretto that was in some ways a bad fit for the composer's own emotional preoccupations, and Mozart did the best he could.

Before we conclude that Kerman is right, however (and I think he is at least partly right), we need to consider the romantic interpretation, since it is so influential. According to a long line of (male) critics, beginning at least with the 19th-century Danish philosopher Søren Kierkegaard, the Don is an emblem of erotic striving and sexual energy, a kind of life force whose doom leaves the world gray and impoverished. Such interpreters hear in the opening D minor of *Don Giovanni's* overture the heralding of a new post-baroque and post-religious era (never mind that this





Wolfgang Amadeus Mozart

same music is later associated with the very conventional, religious Commendatore). They go on to represent the Don as eros incarnate. But can this be correct, when the Don needs force so often to achieve his ends (even with Zerlina, initially interested though she is)? And when he so conspicuously lacks characteristics that Mozart elsewhere associates with the ability to inspire love in a woman – such as tenderness, humor, playfulness, an inner life?

Susanna (in *Figaro*) says of Cherubino, “If women love him, they surely have good reason.” Could anyone say this with a straight face about the Don? Rather, we should say, “If women love him, they’re bewitched by wealth, class, and false promises.” He certainly lacks the appealing playfulness of the Don in Tirso de Molina’s *The Prankster of Seville* (*El Burlador de Sevilla*, 1630), probably the first literary example of the Don Juan legend. He doesn’t have ideas either, as Molière’s Don Juan, another of Da Ponte’s sources, conspicuously does. Taking these characteristics away, Da Ponte leaves only hollowness in their place. Mozart further emphasizes the Don’s hollowness by refusing him a full-scale aria, in which inner thoughts and feelings could be explored. He’s little more than a series of elegant poses: a “No-Man” (as Wye

Jamison Allanbrook puts it in her subtle and important study of *Don Giovanni* and *Figaro*). And lest we try to reply that rape was not viewed in such a negative light in Mozart’s time, we should remember that even the not-very-moral Leporello protests, “But Donna Anna didn’t ask to be raped.”

Nor is the Don’s music (as opposed to the opera’s) at all innovative or romantic. It is either banal, if pleasing (the serenade) or manic (the so-called “Champagne Aria,” lasting a mere 90 seconds), or borrows a spurious tenderness in the service of violence to come (“Là ci darem la mano” – in which, as Kerman noted in a 1990 essay, all the real musical invention is supplied by Zerlina). We have only to compare this “hero” with genuine romantic heroes, such as the Werther of Goethe and Massenet, in order to see that he’s not that sort of thing at all: no boundless inner world, no surging love, no subjectivity at all, musical or verbal.

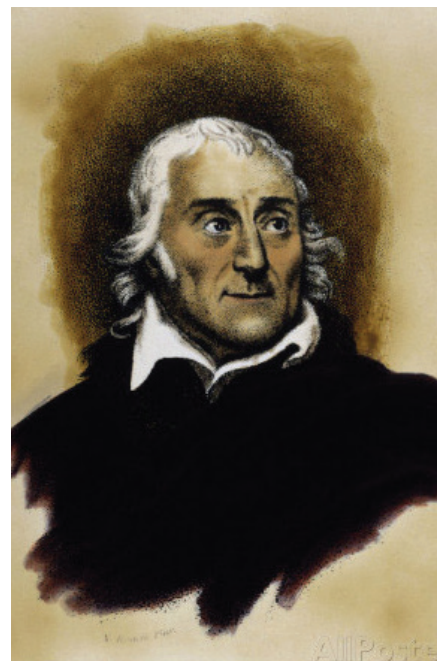
I fear that these romantic men have been duped by the evident power of Mozart’s music into locating this “demonic” power in the person of the Don, where it surely does *not* reside. Perhaps the idea of boundless sexual energy without love or tenderness has appeal for men of a certain age – but that doesn’t license

projecting those sentiments onto Mozart, who associated music of enormous power and gravity with the critique of the Don and his actions.

So far as our first enigma is concerned, then, the opera gives a clear answer: the Don is a horrible and empty person, whose passing we should not lament, and who surely is not (as my teacher, the distinguished philosopher Bernard Williams, oddly said) the source of the vitality of all the other characters.

The second enigma is far more difficult, since the desire for revenge motivates all the other characters of the opera much of the time, and it surely gives the plot its structure. Here Kerman’s idea has at least some merit: the libretto requires revenge, but Mozart evidently has a hard time subscribing wholeheartedly to the cruel punishment of anyone – a reason why the final ensemble has always been felt as unconvincing and flat, and has sometimes been cut in performance, including by Gustav Mahler (although this practice is seldom encountered today). Does Mozart, then, find any way to extricate himself from the trap set for him by Da Ponte’s libretto? The trap of making revenge look fitting and mercy inappropriate?

Searching for an alternative and more typically Mozartean emotional statement, one might first try turning to Don Ottavio, who surely does express sentiments of sympathy and altruism that are highly Mozartean, and closely linked to Mozart’s rejections of revenge in other



Lorenzo Da Ponte





John Barrymore, a memorable Don Juan on film in 1927.

operas – at least in his beautiful aria, “Dalla sua pace.” But this aria was added for the Vienna performance at the request of a singer who had trouble with the florid runs of “Il mio tesoro” (which was cut on that occasion), so it can’t have been an original part of Mozart’s conception. And in any case Don Ottavio, though sensitive and in many ways appealing, is a thoroughly conventional figure, and throughout the opera he pursues revenge as much as anyone else.

The answer, then, must be found by turning to the opera’s trio of remarkable *women*, surely the prime sources of its extraordinary vitality and musical glory. Though required by the plot to approve of the punishment of the Don, each of them has a moment in which she turns away from the morality of revenge to embrace a richer conception of love. For Zerlina, access to tenderness is easy, since, as a young peasant woman, she has no outside attachment to honor (for Mozart always a trap) to stand in her way. In the sensuous and tender “Vedrai, carino,” she says that sexual love can heal the wounds

created by a vain competition between men: the body affirms what hierarchical culture so often denies. James Joyce knew what he was doing in *Ulysses* when he imagined the earthy Molly Bloom singing this role (as, indeed, when he, or, rather, his protagonist Leopold Bloom, implicitly cast the Don as Blazes Boylan, Molly’s empty and boring lover).

The two aristocratic ladies have a more difficult time with tenderness, since in an honor culture outraged honor seems to demand steely revenge. Donna Anna even puts this honor culture in its best possible light in her splendid aria, “Or sai chi l’onore,” which makes the demand for bloodshed sound almost like a high-minded assertion of human dignity with no downside. By the opera’s end, however, Donna Anna sings a different tune, literally: the stately, flowing first half of her aria, “Non mi dir,” in which she expresses tenderness to Ottavio and, the vigorous second section, with its excited hope for a future of love with him. Both sections sound so unlike her earlier stern



DAN REST

Ildebrando D'Arcangelo (Leporello, left) and Bryn Terfel (Don Giovanni) at Lyric Opera, 2004-05.





Costumes sketches by Ana Kuzmanic for Lyric Opera's new production. Left to right: Donna Anna; Don Giovanni; Donna Elvira.

self that they puzzle many interpreters. (Peter Sellars even staged the aria with Donna Anna high on drugs, to explain the sudden shifts of mood.) Could one not say, however, that Anna, who knew how to be a lady, has now discovered how to be human?

Elvira is all along, in a sense, the opera's emotional center, since it is through her distress and distraction that we see what this Don is worth and what his vaunted glory comes to. It is surely not very satisfactory, however, that the way in which she departs from the revenge mentality and embraces compassion ("pietà") is through a renewed love for the Don! It would have been nicer, one feels, if she could have found a new love interest – but the plot does not provide one for her. Still, her emotional shift is the focus, and its unsatisfactory object is less important. "Mi tradi quell'alma ingrata" is another aria added at the Vienna premiere and so was not an original part of the score or libretto. But in this case the opera's overall plan appears to *require* the addition: the plan is really not about the Don at all – it's about

the emotional journey of these three women, each wronged, each tempted by revenge, but each, in the end, overcome by love. And it's also about how each, through that change, awakens to a life that is less exhausted (for revenge is very fatiguing), less strained, more capable of genuine delight and happiness.

That, I believe, is Mozart's plan. Or, rather, it's what, being Mozart, he made of a libretto that was at best an incomplete fit with his insights and sensibilities. *Don Giovanni* remains a puzzle: but its searingly powerful music and its complex, often surprising emotions give listeners an unparalleled journey into the human heart.

**Martha C. Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics at The University of Chicago, has also taught at Harvard, Brown, and Oxford universities. The latest of her more than 20 books is *Anger and Forgiveness, due to appear in 2015 and based upon the John Locke Lectures she recently delivered at Oxford.***

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## A Word From the Director

Composer Wolfgang Amadeus Mozart and librettist Lorenzo Da Ponte were great admirers of Shakespeare and, like Shakespeare before them, they “borrowed” liberally from a rich variety of sources to create the characters and plot elements for their operas. Just as with plays such as *Measure for Measure*, *Hamlet* and *The Tempest*, this approach afforded Mozart and Da Ponte considerable flexibility as storytellers, enabling them to produce works such as *Don Giovanni*, one of the greatest operas of all time – commissioned by the Prague Opera in 1787, composed by an Austrian, sung in Italian, set in Spain, with a title character fashioned after Don Juan, the legendary libertine of 17th century Spanish literature, and supporting characters imported from 16th century *commedia dell’arte*.

*Don Giovanni* is full of surprises and delights for any audience. It is also an unusually open-ended and mysterious work that poses dozens of questions for directors and designers, who must approach the opera trying to answer

these questions while at the same time leaving things open in an imaginative way that will fully engage audience members. One such question comes at the very beginning of the opera: Was Donna Anna raped by Giovanni or was their encounter, in fact, consensual? How one deals with answering that question inevitably informs how one deals with answering similarly pivotal questions that follow.

Another challenge and source of pleasure for me has been exploring the *tone* of *Don Giovanni*. Mozart and Da Ponte described it as *dramma giocoso* (“joyous drama”). It is certainly not a tragedy; although it opens with murder and concludes with Don Giovanni going to hell, in between it is rather like what we know today as black comedy. The opera is funny and yet not funny; there are extreme tonal shifts between broad comedy, clever wit, and very disturbing behavior on everyone’s part. And at its most serious, the opera delves deeply into human nature. It has been a formidable and

exciting process for me to discover and interpret these shifting tones in order to present a known masterwork anew – particularly one of such historic importance to Lyric Opera, which opened its inaugural season with *Don Giovanni* 60 years ago, in 1954.

I have chosen to set my production in 1920s Spain – between the Spanish Civil War and World War II, before the rise of Franco. This distinctive and unusual updating of *Don Giovanni* – the first of its kind at Lyric – came about because I wanted to introduce a 20th century sensibility and psychology to the piece while maintaining its Spanish character. I should emphasize that the result is not a documentary about the 1920s, but rather a highly *theatricalized* world that uses the 1920s as a point of reference.

Between wars, Spain enjoyed relative peace and prosperity that allowed for an aristocratic class, middle class and peasant class. As in much of the rest of the world, though, Spanish culture had yet to catch up to the modernism of the 1920s; the way that people dressed, worked and behaved was still firmly rooted in the 19th century. In the midst of this backwardness, Giovanni stands out as a very modern man of the world, with movie-star charisma reminiscent of early Hollywood figures such as Rudolph Valentino and Douglas Fairbanks.

As a theater-based director, I tend to approach things collaboratively and from a psychological base, with clear storytelling as the ultimate goal. I have found that the singers are very excited about that approach. It has been deeply satisfying for me to meet with many of them in advance of rehearsals to talk about *Don Giovanni*, and to pick their brains and draw from their experiences. From a strictly practical standpoint, they are more familiar with the opera than I am, but they appreciate that I am bringing a fresh perspective to it. They are clearly a very attractive company – indeed, a very sexy company of singing actors – and that has allowed me to explore the sexuality inherent in *Don Giovanni*, as well as its darker elements. Whether you are well acquainted with this beloved classic or experiencing it for the first time, I hope that you will be surprised and delighted by this new production.

— Robert Falls

*from an interview with Lyric manager of media relations Magda Krance, edited by Lyric dramaturg Roger Pines.*



*Outside Donna Elvira's hotel: Act Two of Don Giovanni, designed by Walt Spangler for Lyric Opera's 2014-15 production.*



# Carlo Bergonzi (1924-2014)

Lyric Opera joins the entire operatic world in mourning one of the greatest tenors of the past half-century, Carlo Bergonzi, who died in Milan on July 25 at the age of 90.

Bergonzi had already established himself in Italy when he made his American debut at Lyric Opera in 1955, portraying the restless and disillusioned stevedore Luigi in *Il tabarro* (an atypical role for a singer who would make his name playing heroic warriors and noblemen). He returned for roles by Montemezzi, Donizetti, Verdi, Puccini, and Boito, giving his last Lyric performance in 1981 in *L'elisir d'amore*.

It was no surprise that Bergonzi, at age 57, could end his Lyric career with his voice still fresh singing Donizetti's Nemorino, the lightest role in his repertoire. Like his compatriot Enrico Caruso, Bergonzi was able to balance lyric, spinto, and dramatic parts, which helped to ensure his remarkable vocal longevity. Onstage his acting tended to be generalized, but he lived the music through his distinctive vocal timbre, infallible musicianship, and incomparable sense of style.

Bergonzi was born in Vidalenzo, Italy, near Parma – in other words, “Verdi country.” The son of a cheesemaker, he was eventually forced to choose between cheese and singing. Following military service he trained at the Parma Conservatory and debuted as a baritone

DAVID H. FISHMAN



As *Cavaradossi* in *Tosca*, Lyric Opera, 1971.

in 1947 in Catania as Schaunard in *La bohème*. After three years onstage he discovered his true instrument, spent several months retraining, and made his tenor debut in Bari as Andrea Chénier. By 1953 he was singing at La Scala and the other major Italian houses. Eventually Bergonzi's artistry would triumph at London's Covent Garden and in Germany, France, Spain, Portugal, and South America.

In addition to Lyric, Bergonzi's successes in America included 21 roles in 24 seasons at the Metropolitan Opera, beginning with his debut as Radames in 1955. He triumphed in San Diego in now-legendary performances of Verdi's *I Lombardi*, and two Verdi works in which he was widely acknowledged as definitive – *La forza del destino* and *Un ballo in maschera* – brought him to San Francisco Opera.

The tenor's retirement included much activity as a teacher and coach, as well as adjudicating of major vocal competitions.

Bergonzi is survived by his wife Adele, whom he married in 1950, and by their two sons: Maurizio, a physician, and Marco, who manages an inn, “I due Foscari” (after the Verdi opera of that name) that Bergonzi opened in 1965.

Chicago had its last opportunity to acclaim Bergonzi on October 30, 2004 at Lyric's 50th-anniversary gala. When he took his bow onstage as one of the evening's special honorees, the ovation he received made clear that he had not been forgotten by this city's operagoers. He leaves a substantial recorded legacy, preserving an exalted level of artistry to which all tenors would be wise to aspire.

## Carlo Bergonzi At Lyric Opera

1955	Luigi/ <i>Il tabarro</i>
1955	Turiddu/ <i>Cavalleria rusticana</i>
1955	Avito/ <i>L'amore dei tre re</i>
1960	Radames/ <i>Aida</i>
1961	Edgardo/ <i>Lucia di Lammermoor</i>
1961	Faust/ <i>Mefistofele</i>
1961	Don Alvaro/ <i>La forza del destino</i>
1971	Cavaradossi/ <i>Tosca</i>
1981	Nemorino/ <i>L'elisir d'amore</i>

TONY ROMANO



As *Nemorino* in *L'elisir d'amore* with Isobel Buchanan as *Adina*, Lyric Opera, 1971.

PETER THOMPSON



Backstage with bass Samuel Ramey at Lyric Opera's 50th-anniversary gala, 2004.



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Philip Morehead

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Jerad Mosbey  
Matthew Piatt  
Craig Terry  
Eric Weimer  
Maureen Zoltek

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Assistant Concertmaster  
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Pauli Ewing  
Bing Y. Grant  
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Assistant Principal  
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Brian Ferguson, *Assistant Principal*  
Andrew L. W. Anderson  
Aventino E. Calvetti, Jr.  
Gregory Sarchet  
Collins R. Trier

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Dionne Jackson, *Assistant Principal\**  
Alyce Johnson, *Acting Assistant Principal*  
Jennifer Bouton\*\*  
Jenny Robinson\*\*

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Alyce Johnson

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Robert E. Morgan, *Assistant Principal*  
Judith Zunamon Lewis

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Robert E. Morgan

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Principal  
Susan Warner, *Acting Assistant Principal*

Linda A. Baker\*,  
Co-Assistant Principal  
Sergey Gutorov\*\*

### Bass Clarinet

Susan Warner

### Bassoon

James T. Berkenstock,  
Principal  
Lewis Kirk, *Assistant Principal*  
Preman Tilson

### Contrabassoon

Lewis Kirk

### Horn

Jonathan Boen, *Principal*  
Fritz Foss, *Assistant Principal/Utility Horn*  
Robert E. Johnson, *Third Horn*  
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Co-Assistant Principal  
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John Schwalm

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John Rosenkrans, *Principal*

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Peter Labella

### Stageband Contractor

Christine Janicki

\*On leave, 2014-15 season

\*\*Season substitute

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Michael Black

## Regular Chorus

### Sopranos

Elisa Billey Becker  
Jillian Bonczek  
Sharon Garvey Cohen  
Patricia A. Cook-Nicholson  
Cathleen Dunn  
Janet Farr  
Desirée Hassler  
Rachael Holzhausen  
Laureen Janeczek-Wysocki  
Kimberly McCord  
Heidi Spoor  
Stephani Springer  
Elizabeth Anne Taylor  
Sheryl Veal

### Mezzos/Altos

Claudia A. Kerski-Nienow  
Marianna Kulikova  
Colleen Lovinello  
Lynn Lundgren  
Maia Surace Nicholson  
Janet Mensen Reynolds  
Yvette Smith  
Marie Sokolova  
Laurie Seely Vassalli  
Pamela Williams

### Tenors

Geoffrey Agpalo  
Jason Balla  
Timothy Bradley  
Harold Brock  
William Combs  
John J. Concepcion  
Kenneth Donovan  
Joseph A. Fosselman  
Lawrence Montgomery  
Mark Nienow  
James Odom  
Thomas L. Potter  
Walton Westlake

### Baritones/Basses

Matthew Carroll  
David DuBois  
Scott Holmes  
Robert Morrissey  
Kenneth Nichols  
Steven Pierce  
Robert J. Prindle  
Thomas Sillitti  
Craig Springer  
Jeffrey W. Taylor  
Ronald Watkins

## Core Supplementary Chorus

### Sopranos

Carla Janzen  
Suzanne M. Kszastowski  
Kaileen Erin Miller  
Christine Steyer

### Mezzos/Altos

Corinne Wallace-Crane  
Michelle K. Wrighte

### Tenors

Jared V. Esquerra  
Anthony P. McGlaun  
Dane Thomas

### Baritones/Basses

Nicolai Janitzky  
Martin Lowen Pook  
Nikolas Wenzel

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Veronica Chapman-Smith  
Katy Compton  
Bianti Curry  
Rebecca O-G Eaddy  
LaTanya M. Foster  
Julie-Ann Green  
Kimberly E. Jones

Kisma Jordan  
Joelle Lamarre  
Rosalind Lee  
Amanda Noelle Neal  
Susan Nelson  
Tammie Woods

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La'Shelle Allen  
Jeanette Blakeney  
Yolanda Denise Bryant  
Prenicia Clifton  
Leah Dexter  
Rachel A. Girty  
Elizabeth Gray  
Ginger Inabinet  
Silvie Jensen  
Kamaran-Alexis Madison  
Samantha McElhaney  
Karmesha K. Peake  
Adrienne Price  
AnnMarie Sandy

### Tenors

Ken Alston, Jr.  
Curtis Bannister  
Matt Blanks  
Errin Brooks  
Matthew Daniel  
Joseph A. Diehl  
Maurio Hines  
Cameo T. Humes  
Ernest C. Jackson, Jr.

Cornelius V. Johnson III  
Luther Lewis  
Juan Carlos Mendoza  
Taiwan Norris  
Drew Ochoa  
Brett Potts  
Peder Reiff  
Adam J. Smith  
Chase Taylor

### Baritones/Basses

Dennis Blackwell  
Gregory Brumfield  
Charles Carter  
Claude Cassion  
Michael Cavalieri  
Todd von Felker  
John Fulton  
Kirk Greiner  
Earl Hazell  
Aaron Ingersoll  
Donald Craig Manuel  
Jason McKinney  
LaRon McNichols  
Wilbur Pauley  
Douglas Peters  
Markel Reed  
Aaron Reeder  
Dan Richardson  
Joseph T. Roberts  
Vince Wallace  
Nicholas Ward

Unscripted Performances

# beyond the aria

A new Harris Theater series of intimate performances by celebrated singers from Lyric Opera of Chicago

## ON THE STAGE OF THE PRITZKER PAVILION

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### OCTOBER 21, 2014

Ana María Martínez, *soprano*

Bo Skovhus, *baritone*

J'nai Bridges, *mezzo-soprano*

### NOVEMBER 10, 2014

Stephanie Blythe, *mezzo-soprano*

Quinn Kelsey, *baritone*

Laura Wilde, *soprano*

### JANUARY 14, 2015

Jamie Barton, *mezzo-soprano*

Bryan Hymel, *tenor*

Anthony Clark Evans, *baritone*

### MARCH 10, 2015

Amber Wagner, *soprano*

Brandon Jovanovich, *tenor*

Will Liverman, *baritone*

### PERFORMANCES AT 7:30PM

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Craig Terry,  
Artistic Director and pianist

 **HARRIS THEATER**  
MILLENNIUM PARK

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IN ASSOCIATION WITH

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*Lyric*  
**Unlimited**

Kenneth R. Norgan, *Presenting Sponsor*





# ARTISTIC ROSTER | LYRIC OPERA OF CHICAGO

## Sopranos

Adina Aaron  
Ulana Alexyuk  
Valerie Bernhardt  
Emily Birsan  
Tracy Cantin  
Andriana Chuchman  
Adrienne Danrich  
Renée Fleming  
Hui He  
Kelly Kaduce  
Alexandra LoBianco  
Indira Mahajan  
Amanda Majeski  
Angela Mannino  
Ana María Martínez  
Hlengiwe Mkhwanazi  
Marina Rebeka  
Sondra Radvanovsky  
Carter Scott  
Tatiana Serjan  
Karen Slack  
Amber Wagner  
Nina Warren  
Laura Wilde

## Mezzo-sopranos

Jamie Barton  
Stephanie Blythe  
J'nai Bridges  
Judith Forst  
Daveda Karanas  
Megan Marino  
Lauren McNeesse  
Julie Anne Miller  
Kelley O'Connor  
Agnieszka Rehlis  
Leann Sandel-Pantaleo  
Michaela Schuster  
Anne Sofie von Otter

## Contralto

Gwendolyn Brown

## Tenors

Corey Bix  
Johan Botha  
William Burden  
David Cangelosi  
Jorge de Leon  
Juan José de León  
Richard Decker  
Matthew DiBattista  
Misha Didyk  
Jesse Donner  
Jeffrey Hartman  
Bernard Holcomb  
Bryan Hymel  
John Irvin  
Keith Jameson  
Jonathan Johnson  
Brandon Jovanovich  
Yonghoon Lee  
Antonio Poli  
Rodell Rosel  
Jermaine Smith  
Eduardo Villa

## Baritones

Mark Delavan  
Anthony Clark Evans  
Gerald Finley  
Norman Garrett  
Eric Greene  
Joshua Hopkins  
Audun Iversen  
Quinn Kelsey  
Mariusz Kwiecień  
Will Liverman  
John Moore  
Bo Skovhus  
Daniel Sutin  
Hyung Yun

## Bass-baritones

Bradley Garvin  
David Govertsen  
Kyle Ketelsen  
Evgeny Nikitin  
Richard Ollarsaba  
Eric Owens  
Derrick Parker  
John Relyea  
Michael Sumuel  
Dale Travis

## Basses

Gustav Andreassen  
Wilbur Pauley  
Peter Rose  
Andrea Silvestrelli  
Bradley Smoak  
Richard Wiegold

## Actors

Dev Kennedy  
John Lister  
Brian McCaskill

## Principal Dancers

Jonathan Emanuell Alsberry  
Brittany Amoroso  
Jacob Ashley  
Brenna Dwyer  
Jennifer Goodman  
Veronica Guadalupe  
Randy Herrera  
Jeffery B. Hover, Jr.  
Elizabeth Luse  
Luke Manley  
Alanna Nielsen  
Ashley Rockwood  
Greg Sample  
Abigail Simon  
James Monroe Stevko  
J. P. Tenuta  
Nicole von Arx

## Conductors

Sir Andrew Davis  
Asher Fisch  
Dmitri Jurowski  
Patrick Summers  
Ward Stare

## Directors

Tim Albery  
John Caird  
John Cox  
Robert Falls  
Leah Hausman  
Peter McClintock  
Sir David McVicar  
Kevin Newbury  
David Pountney  
Francesca Zambello

## Associate Directors

Rob Kearley  
Denni Sayers

## Set and Costume Designers

Bunny Christie  
Peter J. Davison  
Charles Edwards  
Johan Engels  
Jessica Jahn  
Ana Kuzmanic  
Marie-Jeanne Lecca  
Michael Levine  
Jon Morrell  
Mauro Pagano  
Neil Patel  
Robert Perdziola  
Brigitte Reiffenstuel  
Walt Spangler  
Paul Tazewell

## Lighting Designers

David Finn  
Fabrice Kebour  
Mark McCullough  
Duane Schuler  
Jennifer Tipton  
D. M. Wood

## Chorus Master

Michael Black

## Children's Chorus Master

Josephine Lee

## Choreographers

Val Caniparoli  
Leah Hausman  
Denni Sayers  
August Tye  
Jasmin Vardimon

## Associate Choreographer

Mafalda Deville

## Ballet Mistress

August Tye

## Wigmaster and Makeup Designer

Sarah Hatten

## Fight Directors

Chuck Coyl  
Nick Sandys

## Translators for English Titles

Cori Ellison  
Paul Hopper  
Roger Pines  
David Pountney  
Francis Rizzo  
Colin Ure



*The American Guild of Musical Artists, AFL-CIO (AGMA), is the union that represents the singers, dancers, actors, and staging personnel at Lyric Opera of Chicago.*



Don Giovanni at Lyric Opera, 1988-89 season:  
Claudio Desderi (Leporello) and Karita Mattila (Donna Elvira).

TOM ROMANO

## The Patrick G And Shirley W. Ryan Opera Center

Dan Novak  
Director  
*The Ryan Opera Center*  
Board Endowed Chair  
Craig Terry, *Music Director*  
Renée Fleming, *Advisor*

### Ensemble & Sponsorship Support

**Sopranos**  
Tracy Cantin  
Mrs. C. G. Pinnell  
Hlengiwe Mkhwanazi  
Richard P. and Susan Kiphart  
Olufunmilayo and Sola Olopade  
Laura Wilde  
Mrs. J. W. Van Gorkom

**Mezzo-sopranos**  
J'naí Bridges  
Anonymous  
Julie Anne Miller

**Tenors**  
Jesse Donner  
Anne Gross  
Robert C. Marks  
John Irvin  
Stepan Company  
Jonathan Johnson  
Mr. and Mrs. William C. Vance

**Baritones**  
Anthony Clark Evans  
Sanfred and Nancy Koltun,  
Richard W. Shepro and  
Lindsay E. Roberts

Will Liverman  
Anonymous  
Debbie K. Wright  
**Bass-baritone**  
Richard Ollarsaba  
Lois B. Siegel  
Drs. Joan and Russ Zajtschuk

**Bass**  
Bradley Smoak  
The Elizabeth F. Cheney Foundation

**Pianist**  
Maureen Zoltek  
Anonymous

### Faculty

Julia Faulkner  
W. Stephen Smith  
Voice Instruction  
Robert and Ellen Marks Vocal  
Studies Program Endowed Chair  
in honor of Gianna Rolandii

Stephanie Blythe  
Sir Andrew Davis  
Matthew A. Epstein  
Kathleen Kelly  
Renée Fleming  
Gerald Martin Moore  
Guest Master Artists

Alan Darling  
Laurann Gilley  
Philip Morehead  
Celeste Rue  
Eric Weimer  
Pedro Yanez  
Coaching Staff

Derek Matson  
Marina Vecchi  
Claudia Vining  
Alessandra Visconti  
Eric Weimer  
Foreign Language Instruction  
Erik Friedman  
Anne Libera  
Matthew Ozawa  
Danny Pelzig  
August Tye  
Acting and Movement Instruction  
Roger Pines  
Guest Lecturer and Consultant

### Artistic/Production Personnel

Carrie-Ann Matheson, *Conductor*  
Matthew Ozawa, *Director*  
Sarah Hatten, *Wigs and Makeup*  
Peggy Stenger, *Stage Manager*  
Bill Walters, *Stage Manager*  
Theresa Ham, *Wardrobe*  
Lucy Lindquist, *Wardrobe*  
Maureen Reilly, *Wardrobe*

### Administration

Laura Chambers, *Admin. Coordinator*  
Wendy Skoczen, *Staff Librarian*

For more information, visit:  
[www.lyricopera.org/RyanCenter](http://www.lyricopera.org/RyanCenter)

### Education Corps

Howard & Mary Robins  
Co-chairs

Marilyn Ablan  
Carol Abrioux  
\* Neil Adelman  
Catherine Alexander  
Evelyn Alter  
Joyce Altman  
\* Michael Altman  
Karen Andreae  
Kathleen Banks  
Julie Anne Benson  
David Blecher  
Lindy Bloom  
Ann Boyle  
Sandra Broughton  
Gerald Budzik  
Christine Casey  
Estelle Chandler  
Lisa Cleveland  
Sharon Conway  
Mary DeCresce  
\* Charlie DeWitt  
Megan Donahue  
Ingrid Dubberke  
Frances Dutton  
Gerry Ellensohn  
Michael Fish  
Roy Fisher  
Margaret Fournier

Maggie Galloway  
Karen Genelly  
\* Marian Goldberg  
Jerry Goodman  
Randy Green  
Katy Hall  
Denny Hayes  
Mary Hobein  
Mary Houston  
Diana Hunt King  
Marie Ifollo  
Virginia Jach  
Charlene Jacobsen  
Karen Jared  
Barbara Joabson  
Jean Joslyn  
Suzanne Jozwiak  
Kip Kelley  
Rochelle Klapman  
John Kohlmeier  
Elizabeth Kurella  
Larry Lapidus  
Dona LeBlanc  
Barbara Lieber  
Babs Lieberman  
Dan Lome  
Helen Magid  
Nina Maimonis  
Judith Marshall  
\* Sue McCandless

Claudia McCarthy  
Don McVicker  
Liz Meenan  
George Meschel  
Michelle Murff-Arrington  
William Nelson  
Renate Norum  
Penny Pagenkopf  
Noel Perlman  
John Piepgras  
Kathrine Coffin Piepgras  
Joanne Poder  
Belinda Potoma  
John Rammel  
Heather Refetoff  
Maria Rigolin  
Barbara Roseman  
Arn Schenk  
Dora Schenk  
Peggy Shake  
Jeffrey Sherman  
Joseph Sjostrom  
Joan Solbeck  
\* Carla Thorpe  
Caroline Wheeler  
Roberta Whitworth  
Claudia Winkler  
Florence Winters  
Richard Wright

\*Coordinator

## Lyric Unlimited

### Opera in the Neighborhoods:

**The Brothers Grimm**  
Michael La Tour, *Director*  
Codrut Birsan, *Music Supervisor*  
Sandra Zamora, *Stage Manager*

### The Magic Victrola

David Kersnar, *Director*  
Matthew Ozawa, *Assistant Director*  
Rachel A. Tobias, *Stage Manager*  
Jodi Gage, Jayme O'Hara,  
Amy C. Thompson,  
Assistant Stage Managers

### The Property

Eric Einhorn, *Director*  
Tara Faircloth, *Assistant Director*  
Kristen Barrett, *Stage Manager*  
Donald Claxon, *Assistant Stage Manager*

### El Pasado Nunca Se Termina

Leonard Foglia, *Director*  
Elise Sandell, *Assistant Director*  
Rachel C. Henneberry, *Stage Manager*  
Kristen Barrett, Derek Matson,  
Any Plotkin,  
Assistant Stage Managers

### Supernumeraries

(Don Giovanni)

Jon Beal  
Matt Dyson  
Matt Goto4  
Kirk Osbood  
Jorge Santos, Jr.\*  
Scott Shimizu  
Jeremy Sonkin  
Travis Whitlock

\*Regular supernumerary

## Deborah Jannotta: *In Memoriam*

Debby Jannotta was known as indefatigable – sort of like the Weebles toys from the 1970s, whose advertising slogan was “Weebles wobble, but they don’t fall down.” No matter what difficulties or irritations assailed her, Debby dealt with them summarily and carried on, which was how she approached her fight against cancer. That is why the fight lasted a valiant 13 years, until this past May, and why, all that time, the warrior determinedly lived her life as she always had.

And what a life it was! The Evanston native, raised in Highland Park and Hinsdale, was a fierce tennis competitor in her youth, developing winning strategies and a never-give-up mindset that informed her people skills and aided her lifelong philanthropic efforts. Doubtless her spirit proved intriguing to the young Edgar “Ned” Jannotta, who was set up on a blind date with Debby by her brother, Peter, a college chum. Beginning when he was a senior at Princeton and she hadn’t yet started at Smith, their four-year, on-off relationship resulted in a solid, 56-year marriage. Together they formed a dynamic powerhouse, supporting each other both in raising their four children and in working – jointly or separately – for favorite causes.

Debby taught elementary school in Virginia Beach at first, while Ned finished his service as a naval officer; then they moved to Boston for Ned’s graduate studies at Harvard Business School. But it was when the couple returned to Chicago’s North Shore that Debby really bloomed. As the children grew and Ned flourished in his long and distinguished career with William Blair & Co., Debby threw her considerable energy into helping organizations that serve people and improve lives. Years of volunteering for patients led to a 40-year membership on the Woman’s Board of Rush University Medical Center. Another longtime cause was the Chicago Foundation for Education, for which Debby was a development co-chair.

Ned, too, was always active on various professional and charitable boards, but one organization claimed them both. Debby recalled the love for opera she and Ned shared in the mid-1950’s while at Harvard Business School. “We would have opera blasting from the radio in our Volkswagen,” Debby said, “many times while it was parked in our garage, where the sound was the best. The garage was below the ground level, making the acoustics ideal.” Debby playfully remembered that “the

people above us did not like opera. So we played the radio extra loud, hoping we could bring them along. They heard some great music, but I don’t think they appreciated it.”

Naturally, the place for two Chicago-area opera lovers was Lyric Opera, and the Jannottas attended performances whenever they could. Eventually, they stepped up their involvement: Ned joined the Board of Directors in 1987 and today is a co-chairman emeritus. Debby joined the Women’s Board in 1989, serving terms as vice president of fundraising, chairwoman of the Opera Ball, and as a steadfast member of the Wine

Auction Solicitation Committee. For those who are unfamiliar with women’s boards in general and Lyric’s in particular, it’s important to note that these are not glorified social clubs but vital components of a nonprofit’s sustenance. Thousands of hours of planning and preparation are donated by committed, talented women who care deeply about the organization for which they work. The substantial sums raised by Lyric’s Women’s Board projects – such as the Opening Night Opera Ball, the Annual Meeting, and the triennial Wine Auction, along with other dinners and activities – are part of Lyric’s financial lifeblood, as are the individual donations solicited by Women’s Board members. Debby is remembered as one of the most effective fundraisers around, in large measure because of her sincerity, her obvious belief in the cause, and her own staunch support – along with her dogged determination, of course.

To her credit, though, the tributes to Debby’s fundraising prowess are outnumbered by those lauding her character. Family and friends talk about her being charming and gracious, with great warmth and empathy. They remark on her treating everyone with respect and admiration, and possessing courage and humility. The Jannottas’ daughter, Katie

Palmer, tells a story from the ‘70s about a substantial racetrack win that Debby donated to a man who couldn’t afford a prosthesis after losing his leg to diabetes. It is a fine example of the kind of generosity and good will that endeared her to everyone.

Debby is greatly missed by all who knew her, and especially by her family. Ned, their children, and their 14 grandchildren deeply feel the loss of a wonderful wife, mother, and grandmother. Lyric Opera feels the loss of a true friend and champion. But all are grateful to have had Debby Jannotta in their lives.

—Sonia Ness





# “I’m thinking... about estate planning!”

– *D. Giovanni*



PHOTO: KEN HOWARD (METROPOLITAN OPERA)

If you have been thrilled by the grand opera at Lyric Opera, you may wish to consider making a charitable bequest to Lyric Opera of Chicago. **Planned giving at Lyric Opera** is a meaningful way to ensure Lyric will continue to present world-class opera in fabulous new productions. All opera lovers are invited to join Lyric’s **Overture Society** of Planned Givers and enjoy many unique benefits.

If you would like further information on planned giving and the **Overture Society**, please contact Jonathan Siner, Lyric’s Director of Planned Giving, at (312) 827-5677 or [jsiner@lyricopera.org](mailto:jsiner@lyricopera.org).

## ***Breaking New Ground – A Campaign for Lyric***

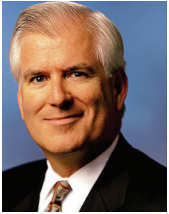
You may designate a planned gift to provide long-range funding for new and revised major opera productions, modernizing Lyric’s stage and equipment, and building our endowment. Call Jonathan Siner for details.

# Lyric

PLANNED GIVING AT LYRIC OPERA



# Aria Society Spotlight 2014-2015 Season



Miles D. White

## ABBOTT FUND

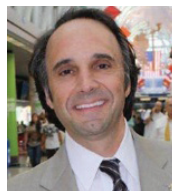
Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of generous support. Over the last three decades, Abbott has generously cosponsored 20 Lyric productions, including the 2014/15 season-opening production of *Don Giovanni* and last season's *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. 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 60<sup>th</sup> 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 seven 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 60<sup>th</sup> 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 60<sup>th</sup> 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 60<sup>th</sup> 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."



Jackie and John 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.

**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 60<sup>th</sup> 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.



Elizabeth F. Cheney

**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 60<sup>th</sup> 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 60<sup>th</sup> 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 60<sup>th</sup> 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





## ARIA SOCIETY SPOTLIGHT | 2014 - 2015

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 GAELE 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. 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 19<sup>th</sup>-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). 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.



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.

**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), *Lohengrin* (2010/11), *The Magic Flute* (2011/12), *Otello* (2013/14), and this season's coproduction of *Don Giovanni*. Through yearly challenge grants, they also help generate important momentum for 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.

**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 co-sponsorships 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.

**GUGGENHEIM PARTNERS**

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

**GUGGENHEIM**

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.



Caryn Harris



Pam Szokol

**HARRIS FAMILY FOUNDATION**

The Harris Family Foundation 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 60<sup>th</sup> Anniversary Concert and Diamond Ball this season as Emerald Patrons.

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.



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 60<sup>th</sup> 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 60<sup>th</sup> Anniversary Concert and Diamond Ball as Sapphire Patrons. Lyric is fortunate to have Craig C. Martin, a Partner at Jenner & Block, as a valued member of its Board of Directors and Executive Committee.

**JENNER & BLOCK**





## ARIA SOCIETY SPOTLIGHT | 2014 - 2015



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.



### 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. Meyers

### 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.

**KIRKLAND & ELLIS LLP**



### 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, and 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. 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.

### 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](http://www.macfound.org).

**MacArthur  
Foundation**



## LYRIC OPERA OF CHICAGO



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.



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

**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 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*.

**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.

THE MONUMENT TRUST

**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 19<sup>th</sup>-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 benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



## ARIA SOCIETY SPOTLIGHT | 2014 - 2015



### 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 produc-

tion 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.

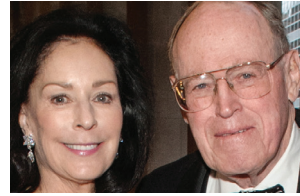


Sonia Florian

### 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 60<sup>th</sup> 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. 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 60<sup>th</sup> 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 60<sup>th</sup> 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.



**Northern Trust**



### 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 60<sup>th</sup> 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 Invenergy LLC, an innovator in clean energy, which is headquartered in Chicago. The company has previously sup-



ported 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*.

#### PRINCE CHARITABLE TRUSTS



### 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 Rosenfelds 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 also supported last season's hugely-successful 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.



David Carpenter

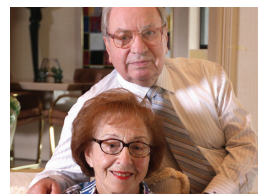


Larry Barden

### 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 sponsorship 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



## ARIA SOCIETY SPOTLIGHT | 2014 - 2015

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 40 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. 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 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 GROUND

A 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 the donor family who have given early on in the campaign (as of August 1, 2014):

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# 60th Anniversary Concert and Gala

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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# Major Contributors, 60th Anniversary Season

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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 August 1, 2014.

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