2015/16 Season

Rodgers & Hammerstein's

Rodgers & Hammerstein's THE KING AND I

Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II
Based on "Anna and the King of Siam" by Margaret Landon
Original Orchestrations by Robert Russell Bennett
Original Dance Arrangements by Tadie Rittmann
Original Choreography by Jerome Robbins
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ON THE COVER: Paolo Montalban as the King and Kate Baldwin as Anna, photographed by Todd Rosenberg.
Welcome to Lyric Opera’s production of *The King and I*.

*The King and I* has all the elements of triumphantly successful musical theater, with Rodgers and Hammerstein at their absolute peak of achievement. This beautifully constructed show is a wonderful mix of humor, sentiment, romance, and powerful drama. While it has become best known from the celebrated movie version, a stage production of *The King and I* offers a uniquely exciting experience. Major stagings are comparatively few, which should come as no surprise, given the rigorous demands that this piece poses to any company, especially in casting, production design, and choreography.

We’re thrilled to present two dazzlingly gifted artists, Kate Baldwin and Paolo Montalban, as Anna and the King of Siam. They’re performing in a production by one of today’s most outstanding directors, Lee Blakeley, which triumphed in its premiere at Paris’s Théâtre du Châtelet. It’s a marvelously imaginative vision of the show, with remarkable contributions from designers Jean-Marc Puissant (sets), Sue Blane (costumes), and Rick Fisher (lighting). With this team, which includes two other much-acclaimed artists, each returning to Lyric – conductor David Chase and choreographer Peggy Hickey – you can anticipate a production to delight the eye and ravish the ear.

If you are new to Lyric Opera, please return soon during our forthcoming opera season. Elsewhere in this program, you will be able to read about all the excitements in store – operas, concerts and special events – here at the Civic Opera House during Lyric’s 2016/2017 season. The season includes productions of some of opera’s best-loved masterpieces, alongside some unexpected and equally thrilling repertoire.

Many thanks for joining us today. Have a wonderful time at *The King and I*. We look forward to seeing you again next season!

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VOYAGE OF DISCOVERY:
Anthony Freud previews the thrilling 2016-17 season

By Roger Pines
General director Anthony Freud’s enthusiasm about Lyric’s next season is infectious. He views the whole season as a fabulous journey for the audience, brimming with excitement at every turn.

“As with every Lyric season, we hope to provide a feeling of exploration,” declares Freud. “We’ve included a number of our audiences’ favorite operas, but we also keep in mind that those pieces may be new to people who will be giving opera a try for the first time. For them, this is an opportunity to discover some of the most popular and famous operas in the repertoire, and, we hope, discover why they’re popular and famous!”

In the “longtime favorites” category next season are Mozart’s *The Magic Flute* and Bizet’s *Carmen*. Freud promises that director Neil Armfield’s new Flute production “will place the opera in a delightfully unexpected setting, highlighting the charm and wit of this fairytale story in an inventive new way.” Freud considers the opera both a highly entertaining story to delight children of all ages and, at the same time, a true affirmation of humanity. “It can be interpreted in an infinite variety of ways, but it’s essential never to lose sight of its childlike quality, which has beguiled audiences for more than two centuries.”

Opening on December 10, *Flute* promises to be perfect holiday fare. Conducted by Rory Macdonald in his return to Lyric, the cast features Christiane Karg (Pamina) and Adam Plachetka (Papageno), who were irresistible this season in their company debuts, playing opposite each other in *The Marriage of Figaro*. The role of Prince Tamino will be shared by two exceptionally elegant Mozartists, Andrew Staples (debut) and Matthew Polenzani. More debuts include, as Sarastro, the celebrated German bass Christoph Fischesser, and, as the Queen of the Night, the brilliant American soprano Kathryn Lewek.

*Carmen* is, if anything, even more familiar to audiences. “We have to acknowledge,” says Freud, “that this is perhaps the world’s best-known opera. It’s a challenge to capture its energy and theatricality in a way that offers more than a nostalgic journey through all the hit tunes, yet that is the challenge! We want to recreate the impact that caused such a scandal – and then such a triumph – at *Carmen’s* first performances.”

Bizet’s opera will be seen in a new coproduction directed by Rob Ashford. “Rob directed last year’s *Carousel* at Lyric with enormous distinction,” notes Freud. “Anyone who saw that production will realize how perfect he is for *Carmen*, with his very keen choreographic focus and his masterful storytelling.”

*Carmen’s* cast of world-renowned stars includes two pairs of protagonists. “Ekaterina Gubanova, our glamorous Foreign Princess in *Rusalka*, will be appearing opposite Joseph Calleja, who earlier this season was a wonderful Romeo at Lyric. In the second series of performances Anita Rachvelishvili, who is making her Lyric debut, will be performing opposite Brandon Jovanovich, who’s sung many leading roles here – they’ve both appeared in *Carmen* all over the world.” Ryan Opera Center alumnus Christian Van Horn portrays Escamillo, and Lyric audiences will meet for the first time an entrancing young Italian soprano, Eleonora Buratto (Micaëla). Freud is also delighted about the return to Lyric of conductor Harry Bicket, triumphant at Lyric and worldwide in Baroque repertoire, who will be leading his first 19th-century work with the company. He’ll share the run of performances with the fast-rising Latvian conductor, Ainars Rubikis (debut).

There’s no project more formidable and exciting for any opera company than a new production of Wagner’s *Ring of the Nibelung*. Lyric’s new Ring begins with the first of the cycle’s four operas, *Das Rheingold*, the first Wagner opera ever to open a Lyric season. “It’s an ideal first opera for anyone,” declares Freud. “It has the running time of a movie, and its...
**LYRIC OPERA OF CHICAGO**

action-packed story is based in myth, but with enormous contemporary resonance – just think *Star Wars* or *Lord of the Rings*!”

Freud is thrilled with the *Ring*’s production team headed by director David Pountney, who brought us *The Passenger* last season: “Anyone who saw that unforgettable production can look forward to an extraordinary visual spectacle and enthralling dramatic power.” Eric Owens, remarkable at Lyric in roles of Handel, Dvorák, and Gershwin, and in recent years a riveting Alberich in the Met’s *Ring*, will sing his first Wotan. The other principals are all immensely admired throughout Europe and, except for Stefan Margita (Loge), are all making Lyric debuts: Samuel Youn (Alberich, in his U.S. and role debut), Tanja Ariane Baumgartner (Fricka), Wilhelm Stenhammer (Fasolt), Tobias Kehrer (Fafner), and Okka von der Damerau (Erda).

Another massive undertaking is the long-awaited company premiere of Berlioz’s monumental *Les Troyens* in a new production by Tim Albery (director of last season’s acclaimed *Tannhäuser*). Based on Virgil’s *Aeneid*, “*Les Troyens* is a true epic,” says Freud, “formidable in its huge performing forces, theatrical spectacle, and the requirements of the major roles. Berlioz’s musical world is so unmistakably individual, and it captures the contrasting worlds of Troy and Carthage so vividly.” Whether depicting the hair-raising fall of Troy or the ill-fated love story of Dido and Aeneas, Berlioz was inspired to compose a score that stands high among the greatest achievements in operatic history. “The three leading roles in *Les Troyens* – Cassandra, Aeneas, and Dido – are fiercely demanding,” says Freud, “and we’re fortunate that they’ll be filled by ideal performers. All of us at Lyric have thrilled to the artistry of Christine Goerke, Brandon Jovanovich, and Sophie Koch. We can expect them to give stupendous performances, both vocally and dramatically.”

Freud admires *Les Troyens* with a passion, as does Lyric music director Sir Andrew Davis, one of today’s foremost Berlioz interpreters. “The musical focus of Andrew’s early career didn’t point to a particular specialty in French romantic opera,” notes Freud, “but over the past decade he’s had great successes in that repertoire. Besides *Les Troyens*, he’s also conducting Massenet’s *Don Quichotte*, after giving Lyric wonderful performances of two other Massenet works, *Werther* and *Thaïs*. At the same time, he’s again showing his always-amazing versatility by returning to Wagner – his second *Ring* at Lyric, but his first new production of the cycle.”

Companies produce certain operas only when a particularly outstanding protagonist is available. One of those
works is Don Quichotte, a captivating retelling of the Don Quixote story. The title role is a marvelous vehicle for a great bass who is also a phenomenal actor. After previous stagings for Nicolai Ghiaurov (1973, 1981) and Samuel Ramey (1993-94), Lyric is presenting it next season with Ferruccio Furlanetto, another legend of singing. “Ferruccio has described this as his favorite role,” notes Freud. “He’s appeared at Lyric in only two operas, but he’s established himself as a firm favorite. It will be a treat to welcome this great artist back in a signature role. We’ll also have two important debuts – French mezzo-soprano Clementine Margaine, who has all the glamour and sensual allure for Dulcinée, and Nicola Alaimo, an Italian baritone with a wonderfully robust voice and presence, who will portray Samcho.”

Lyric has always welcomed the most celebrated exponents of bel canto repertoire, and that tradition will continue next season with Donizetti’s Lucia di Lammermoor and Bellini’s Norma. “Bel canto operas celebrate the glory of great singing,” says Freud. “They combine extraordinary tunefulness with spectacular vocal virtuosity and, in Lucia and Norma, thrilling dramatic intensity.” Lyric’s productions will boast terrific stylistic flair, thanks in large part to two debuting Italian conductors, Enrique Mazzola (Lucia) and Riccardo Frizza (Norma). Each is recognized in major houses worldwide as an authoritative interpreter of bel canto repertoire.

“Lucia and Norma are marvelously contrasting examples of great bel canto soprano parts,” says Freud. “They each need supreme vocal technique, but also extraordinary expressive power. Lucia has her famous mad scene, one of the great vocal spectacles in all of opera, a high-wire act of vocal acrobatics and searing emotional impact. Norma combines the need for vocal agility with a dramatic scale that places it among the most daunting of all operatic roles.”

Each of these two operas will star a remarkable artist as its heroine. Lyric’s Lucia is Albina Shagimuratova, the Russian soprano who was a radiant Gilda in the company’s most recent Rigoletto. “I’ve known and admired Albina from the beginning of her career,” comments Freud. “She’s currently dazzling audiences, from the Met to La Scala, in the most exciting, high-flying roles.” Norma will be the seventh heroine portrayed at Lyric by American soprano Sondra Radvanovsky: “Sondra has recently scored one triumph after another in bel canto roles, having already won renown as a Verdi soprano in virtually every major international house.”

Both Norma and Lucia include other remarkable singers. Radvanovsky will be joined by Ryan Opera Center alumna Quinn Kelsey (Enrico), an enthralling voice and presence in major baritone roles around the world.

Glorious melody and a profoundly moving story of star-crossed love make Tchaikovsky’s Eugene Onegin the most popular of all Russian operas. “I feel a special affection for this piece,” says Freud, “and Robert Carsen’s production beautifully captures its autumnal lyricism.” The central couple will be portrayed by two artists cherished by Lyric audiences. “Onegin is one of Mariusz Kwiecień’s signature roles, which he’ll be reprising after his triumph with it at Lyric in 2007-08. Tatiana is an important role debut for Ana María Martínez, who will be ideal in both the teenage youthfulness of the first scenes and the maturity and depth of emotion of the last act.” Adding luster to Onegin will be the dashing tenor Charles Castronovo (Lensky), the imposing bass Dmitry Belosselskiy (Prince Gremin), and the debut of the remarkable Argentinean conductor Alejo Perez.

Although Lyric has produced four Rodgers and Hammerstein shows, “from the time that we first talked about exploring American musical theater, one of the titles we discussed was My Fair Lady,” Lerner and Loewe’s masterpiece, opening April 28, is “one of those pieces that benefits from the scale of an opera house, and from the particular joy of a classi-
cally trained chorus and full symphony orchestra.” Freud adores this show, as well as Shaw’s *Pygmalion*, the play on which it’s based. He’s lived with *My Fair Lady*’s score since childhood (“I could sing all the songs by heart right now!”) and is thrilled that Lyric will present the show in Robert Carsen’s breathtaking production from Paris’s Théâtre du Châtelet.

Also in March, Lyric’s latest collaboration with the Harris Theater will be two performances of a new work described as “a 90-minute, swift-paced chamber opera with a pulsing, jazz-infused score.” Composer Daniel Schnyder’s *Charlie Parker’s Yardbird* explores the musical world of one of the greatest of all jazz performers. “The piece was written specifically with the wonderful tenor Lawrence Brownlee in mind,” notes Freud, “and it gives full rein to his extraordinary vocal and dramatic talents.”

Brownlee, who wowed Lyric audiences this season as the Prince in *Cinderella*, returns to the Civic Opera House stage on April 9 for next season’s Subscriber Appreciation Recital, a collaboration with bass-baritone Eric Owens. “Eric is a longstanding favorite here,” says Freud, “and Larry has become an immediate favorite, having only recently debuted here. They’re without question two of today’s most exciting singers, and we’re delighted to give our subscribers this very special opportunity to enjoy them as a duo. Their recital will be an evening of thrilling, wonderfully communicative artistry.”

Looming large for the company is the latest major project of Lyric Unlimited: Chicago Voices, described by Freud as “a groundbreaking, multi-year project encompassing a wide variety of activities and genres. It includes performances for which we’re putting creative control into the hands of communities to tell their stories using words and music. I hope Chicago Voices will spotlight the untold stories of many Chicagoans and the tremendous creativity in our city.” The project’s climax will be a gala concert on February 4, exploring a diversity of musical styles probably never encompassed in a single Civic Opera House performance. The entire Chicago Voices project has as its guiding spirit Lyric’s creative consultant, Renée Fleming, who will also be onstage as a featured performer in the gala.

An artist described by Freud as “truly one of the legendary musicians of our time,” violinist Itzhak Perlman, will be presented by Lyric in his only Chicago performance of the season. Few are the instrumentalists who have given solo recitals at the Civic Opera House, making it even more exceptional that Perlman’s appearance here two seasons ago has led to this highly anticipated return.

What an astonishing season this is going to be! Join us for all the excitement that only great live performances can give. “We want the season to offer something for everyone,” says Anthony Freud, “and for our audiences to enjoy a thrilling voyage of discovery.”

Roger Pines, dramaturg of Lyric Opera of Chicago, writes regularly for opera publications and recording companies internationally.
Lyric
Lyric Opera Premiere

New-to-Chicago Production

Music by Richard Rodgers
Book and Lyrics by Oscar Hammerstein II

The King and I

Lyric Opera premiere generously made possible by

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Lyric Opera of Chicago

Lyric Opera Premiere
New-to-Chicago Production

Rodgers & Hammerstein’s
THE KING AND I

Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN II

Based on the novel Anna and the King of Siam by Margaret Landon

Original Orchestrations by Robert Russell Bennett
Original Dance Arrangements by Trude Rittmann
Original choreography by Jerome Robbins

Broadway premiere at the St. James Theatre, New York, on March 29, 1951
First performed by Lyric Opera on April 29, 2016

Characters in order of vocal appearance:

Captain Orton  JOHN LISTER  Lady Thiang  RONA FIGUEROA*
Louis Leonowens  CHARLIE BABBO*  Prince Chulalongkorn  MATTHEW UZARRAGA*
Anna Leonowens  KATE BALDWIN*  Princess Ying Yanouadak  LEILA KOSS*
Interpreter  JOMAR FERRERAS*  Lun Tha  SAM SIMAHK*
The Kralahome  ALAN ARIANO*  Sir Edward Ramsay  DAVID PARKES*
King of Siam  PAOLO MONTALBAN*  Phra Alack  PETER SIPLA*
Tuptim  ALI EWOLDT*  "The Small House of Uncle Thomas" Ballet

Eliza  LISA GILLESPIE*  Angel/George  DAVID TAI KIM*
Simon of Legree  JASON GARCIA IGNACIO*
Royal Wives: Melinda Alberty*, Nicole Besa*, Caitlin Finnie*, Emily Morales*,
Margaret Ozaki*, Jamila Sabares-Klemm*, Adrienne Tang*
Royal Children: Sophie Mieko Ackerman*, Alexis Aponte*, Lilly Fujioka*, Avonlea Hong*,
Benedict Santos Schwegel*, A’naam Singh*, Zachary Uzarraga, Sophia Woo*
Dancers: Shannon Alvis, Christina Chen*, Erika Choe*, Mai Claypool*, Catie Cuan*, Jasmine Ejan*,
Lisa Gillespie*, Jason Garcia Ignacio*, Jolina Javier*, David Tai Kim*, Kevin Santos*,
Andrew Slane*, Yu Suzuki, Scott Weber*

Ensemble: Elisa Billey Becker, Hoss Brock, Richard Bulda*, Jordan De Leon*, Jared V. Esquerra,
Jaslene Gonzalez*, Raymond Interior*, Kenway Hon Wai K. Kua*, Amy Kuckelman*, Kenneth Nichols,
Yvette Smith, Ronald Watkins, Sherry Watkins

Understudies: Jennie Sophia - Anna Leonowens; Alan Ariano* - King of Siam;
Jamila Sabares-Klemm* - Lady Thiang; Adrienne Tang* - Tuptim; Jomar Ferreras* - Lun Tha;
Joe Yau* - The Kralahome; A’naam Singh* - Prince Chulalongkorn;
Benedict Santos Schwegel* - Louis Leonowens; David Parkes* - Captain Orton;
Kenneth Nichols - Interpreter; Jared V. Esquerra - Phra Alack; John Lister - Sir Edward Ramsay;
Sophia Woo - Princess Ying Yanouadak; Mai Claypool - Eliza; Scott Weber - Angel/George, Simon of Legree

Conductor  DAVID CHASE  Assistant Choreographer  SETH HOFF*
Director  LEE BLAKELEY**  Assistant Director  ERIK FRIEDMAN
Set Designer  JEAN-MARC PUISSANT*  Stage Manager  JOHN W. COLEMAN
Costume Designer  SUE BLANE*  Assistant Stage Managers  KRISTEN BARRETT
Lighting Designer  RICK FISHER*  RACHEL A. TOBIAS
Sound Designer  MARK GREY  Assistant Conductor  VALERIE MAZE
Chorus Master  MICHAEL BLACK  Musical Preparation  MARIA HONIGSCHNABEL
Choreographer  PEGGY HICKEY  KARL MONTZKA*
Wigmaker and  JOE SCHOFIELD
Makeup Designer  SARAH HATTEN

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.

*Lyric Opera debut
**Lyric Opera directorial debut
MUSICAL NUMBERS

ACT ONE

Overture ............................................. Orchestra

Scene 1:  
   Deck of the Chow Phya
   “I Whistle a Happy Tune” ............................... Anna and Louis

Scene 2:  
   The King’s Throne Room
   “My Lord and Master” ..................................... Tuptim
   “Hello, Young Lovers” ..................................... Anna
   “The March of the Siamese Children”............... Orchestra

Scene 3:  
   On the Palace Grounds
   “A Puzzlement” ........................................ King

Scene 4:  
   The Schoolroom
   “The Royal Bangkok Academy” .......................... Royal Children and Wives
   “Getting to Know You” .................................... Anna, Royal Children and Wives
   “We Kiss in a Shadow” ..................................... Lun Tha and Tuptim
   “A Puzzlement” (Reprise) ................................ Chulalongkorn and Louis

Scene 5:  
   Anna’s Bedroom
   “Shall I Tell You What I Think of You?”  ............... Anna
   “Something Wonderful” .................................... Lady Thiang

Scene 6:  
   The King’s Study
   Finale, Act One ........................................ King, Royal Children and Wives

Intermission

ACT TWO

Entr’Acte ............................................. Orchestra

Scene 1:  
   The Schoolroom

Scene 2:  
   Dining Room and Garden
   “I Have Dreamed” ......................................... Lun Tha and Tuptim
   “Hello, Young Lovers” (Reprise) ........................ Anna

Scene 3:  
   Theater Pavilion
   “The Small House of Uncle Thomas” (Ballet) ........ Tuptim, Royal Singers and Dancers

Scene 4:  
   The King’s Study
   “Song of the King” ........................................ Anna and King
   “Shall We Dance?” ......................................... Anna and King

Scene 5:  
   Outside the Gates of the Palace

Scene 6:  
   The King’s Study
   “I Whistle a Happy Tune” (Reprise) .................. Anna

Orchestra

Violin A
   Liba Shacht, Concertmaster
   Laura Miller
   Pauli Ewing
   Heather Wittels

Violin B
   Albert Wang, Principal
   Ann Palen
   David Volfe

Violin C
   Bonita Di Bello, Principal
   Irene Raderzsky
   Teresa Fream

Viola
   Terri Van Valkinburgh, Principal
   Karl Davies
   Frank W. Babbitt

Cello
   Calum Cook, Principal
   William H. Cernota
   Mark Branfondbrener

Bass
   Gregory Sarchet, Principal
   Andrew L. W. Anderson

Flute
   Marie Tachouet, Principal
   Flute/Piccolo
   Alyce Johnson

Oboe/English Horn
   Judith Zunamon Lewis

Clarinet
   Susan Warner, Principal
   Clarinet/Bass Clarinet
   Linda A. Baker

Bassoon
   James T. Berkenstock, Principal
   Flute/Piccolo
   James T. Berkenstock, Principal

Horn
   Jonathan Boen, Principal
   Fritz Foss
   Robert Johnson

Clarinet
   Channing Philbrick
   Matthew Comerford

Trombone
   Reed Capshaw, Principal
   Mark Fry

Tuba
   Andrew Smith, Principal

Timpani/Percussion
   Edward Harrison

Percussion
   Douglas Waddell

Flute
   Marguerite Lynn Williams

Harp
   Orchestra Contractor
   Christine Janicki
KATE BALDWIN* (Anna Leonowens) has starred on Broadway in Finian’s Rainbow (Tony, Drama Desk, Outer Critics Circle Award nominations) and Big Fish, as well as in Fiorello! (City Center Encores), Giant (Public Theater), Canon (New Jersey’s Paper Mill Playhouse), John and Jen and Songbird (both Off-Broadway). She has also appeared in the Broadway casts of The Full Monty, Thoroughly Modern Millie, and Wonderful Town. Regionally Baldwin has starred in Irving Berlin’s White Christmas (San Francisco, Detroit, Toronto), The Women (The Old Globe), Henry V (Shakespeare Theatre of New York), I Do, I Do (Westport Country Playhouse), She Loves Me (Williamstown Theatre Festival), and South Pacific (Arena Stage). Major concert engagements include the Boston Pops, New York Pops, Lincoln Center’s American Songbook series, Kennedy Center, three legendary New York nightclubs (Feinstein’s at the Regency, Birdland, 54 Below), and the major orchestras of Washington, Detroit, Portland, and Phoenix. Baldwin has been seen on PBS in Sondheim’s Passion and the Kander and Ebb retrospective First You Dream. Her debut album, “Let’s See What Happens,” features songs of Burton Lane and E. Y. Harburg. She is a graduate of Northwestern University.

PAOLO MONTALBAN* (King of Siam) is best known for portraying The Prince/Rodgers and Hammerstein’s Cinderella in ABC’s Wonderful World of Disney television film. On Broadway, he has been seen as Manjori/Pacific Overtures, as Lun Tha/The King and I, and in Richard Greenberg’s play Breakfast at Tiffany’s. Off-Broadway he has appeared as Eglamour/Two Gentlemen of Verona (Shakespeare in the Park) and Claro/The Romance of Magnio Rubin (Ma-Yi Theater Company). Recent regional credits include Carl Magnus/A Little Night Music (San Francisco’s American Conservatory Theater), Arthur/The Unsinkable Molly Brown (Denver Center Theater), and The Emperor/Orphan of Zhao (ACT and La Jolla Playhouse co-production). On television, Montalban played the series lead Kung Lao on TNT’s Mortal Kombat: Conquest, as well as roles on Madam Secretary, The Blacklist, Nurse Jackie, Live From Lincoln Center: Camelot, One Life to Live, and Law & Order: SVU. He has also acted in the films The Great Raid, Just Wright, and festival favorite Two Weeks. Montalban has sung as a guest soloist with the San Francisco Symphony and has performed in New York at both Carnegie Hall and Alice Tully Hall.

RONA FIGUEROA* (Lady Thiang) returns to Chicago, where she made her professional acting debut in the ensemble of Miss Saigon (first national tour). She subsequently returned to Chicago as Eponine/Les Miserables (third national tour). Broadway credits include Kim/Miss Saigon, Eponine/Les Miserables, Juliette/Nine (revival), and the ensembles of Lennon and Les Miserables (revival). Regionally she has been seen as Mimi/Rent, Lucianal The Boys From Syracuse, Mary Magdalene/Jesus Christ Superstar, and in the ensemble/We Will Rock You. Film and television appearances include Mysteries of Laura, Eye Candy, Gossip Girl, Royal Pains, Slow Jam King, and Dragonheart: A New Beginning.

ALI EWOLDT* (Tupton) is taking a hiatus from the current Tony-Award winning Broadway revival of The King and I at Lincoln Center. She debuted on Broadway as Cosette/Les Miserables (first Broadway revival). Ewoldt starred as Marj/Marjorie West Side Story in its first national tour, directed by Arthur Laurents and David Saint, including the Cadillac Palace Theater in Chicago. Her Maria has been seen internationally as well as with The Muny (St. Louis), Music Theatre Wichita, and Pittsburgh Civic Light Opera. Off-Broadway, Ewoldt has been featured as Luisa/The Fantasticks and as Lili/Carnival (Musicals Tonight). Her other credits include: Isabel/Tennessee William’s Period of Adjustment (Wellfleet Harbor Actors Theater), Barbara/ The Marriage of Figaro (Yale Opera), and concerts at Alice Tully Hall, Carnegie Hall, and New York’s Town Hall. Television and film credits include The Michael J. Fox Show, Yield, and DRAMA: Televerses. Ewoldt holds a B.A. in psychology from Yale University.

SAM SIMAHK* (Lun Tha)’s previous credits include productions with the Huntington Theatre Company (A Little Night Music), Lyric Stage Company of Boston (Sondheim on Sondheim, Sweeney Todd, Into the Woods, and Spelling Bee), Speakeasy Stage Company (Big Fish), Starlight Theatre (Miss Saigon), Ocean State Theatre (The King and I), Ogunquit Playhouse (Miss Saigon), Seacoast Repertory Theatre (Grease), and Rocky Mountain Repertory Theatre (Carousel, Thoroughly Modern Millie). Born and raised in Ashburnham, Massachusetts, Simahk is a proud graduate of Emerson College, resident of New York City, and member of the Actors’ Equity Association.

ALAN ARIANO* (The Kralahome, u/s King of Siam) has previously played the King of Siam in three productions and the Kralahome in six. His Broadway credits include The King and I (Lincoln Center Theatre revival), M. Butterfly, Jerome Robbins’ Broadway, Shogun: The Musical, and Miss Saigon (ten years, from original company to closing company). Among Ariano’s national tour credits is Rodgers and Hammerstein’s Flower Drum Song. He has appeared Off-Broadway (Shanghai Moon, Inédita: A New Musical), in important world premieres (Extraordinary Chambers, The Geffen Playhouse, Snow Falling on Cedars, Portland Center Stage, Honor, Prospect Theater); and major regional theaters, from the Kennedy Center, The Muny, and Segerstrom Center to Dallas Summer Musicals to Walnut Street Theatre, TUTS Houston, and Music Theatre of Wichita. His varied television credits include Law and Order, Leverage, As the World Turns, One Life to Live, Saturday Night Live, and guest-starring opposite Isabella Rossellini on HBO’s Treme.

JOHN LISTER (Capt. Orton, u/s Sir Edward Ramsay) has been seen previously at Lyric as the Detective/Porgy and Bess (2014-15), Sheriff Vallon and Maître D’/Show Boat (2011-12). His Chicago theater credits include numerous productions with Chicago Shakespeare Theater, Steppenwolf, Writers Theatre, the Goodman, Northlight Theatre, Remy Bumppo, Eclipse, CollaborAction, Theatre at the Center, and Marriott Theatre. Regional credits include productions with American Players Theatre, Indiana Repertory Theatre, Peninsula Players, Notre Dame Summer Shakespeare, and The International Mystery Writers’ Festival. He received his bachelor’s degree in performance from Ball State University and his master of fine arts degree in acting from Michigan State University. Film and television credits
include Public Enemies (Universal), Animals (Oscilloscope), Chicago Fire (NBC), Prison Break (FOX), and The Beast (A&E).

DAVID PARKES* (Sir Edward Ramray, u/s Captain Orton) work at TimeLine Theatre includes such leading roles as Martin Heidegger/Hannah and Martin (After Dark Award), John Proctor/ The Crucible (After Dark Award), Thomas More/A Man for All Seasons, Richard Apple/The Apple Plays, John Honeymans/ A Walk in the Woods, Henry II/ The Lion in Winter, Moe Axlerod/Awake and Sing, and Warden Whalen/Tennessee Williams’s Not About Nightingales (Chicago premiere, Joseph Jefferson Award citation). Other Chicago productions include Tennessee Williams’s One Arm, directed by Moises Kaufman (Steppenwolf) and appearances with the American Theatre Company, Apple Tree, Eclipse, Footsteps, Greasy Joan, House, Northlight, Streetsigns, and the Piven Theatre Workshop. Recent television credits include Chicago Med, Chicago Fire, The Beast, The Chicago Code, and Boss. Parkes is a graduate of New York University’s B. F. A. program in conjunction with the Lee Strasberg Institute, and Florida State University’s M.F.A. program with the Asolo Conservatory.

MATTHEW UZARRAGA* (Prince Chulalongkorn) was most recently seen as Schwartz/A Christmas Story the Musical at Paramount Theatre. Other Chicago-area credits include Prince Chulalongkorn (Marriott Theatre), Flounder/Disney’s The Little Mermaid, and Shrek and Baby Bear/Shrek the Musical (Chicago Shakespeare Theater), Gavroche/ Les Misérables and Workhouse Boy and Fagin’s Gang/Oliver! (Drury Lane Oakbrook), and Children’s Chorus/Joseph and the Amazing Technicolor Dreamcoat (Paramount Theatre). Commercial and industrial credits include Accenture, Toys R Us, Shout, Incredible Islands, and Cap Gun Collective. Matthew has been heard in voiceovers for Toys R Us and Dish Network, and he will soon be seen in the animated short film Moote.

CHARLIE BABBO* (Louis Leonovene)’s theater credits include Michael Banks/ Mary Poppins (Paramount Theatre); Gavroche/Les Misérables and Tiny Tim/ A Christmas Carol (Drury Lane); Jim Hawkins/ Treasure Island (Lookingglass Theatre); A Christmas Story: The Musical (national tour, Off-Broadway); Danny/A Walk on the Moon (Broadway workshop, directed by Michael Greif); Paul Rawlins/Bedknobs and Broomsticks (Chicago Shakespeare Theater workshop); Jojo/Seussical (Bravo Performing Arts Academy); and Augustus Gloop/Willy Wonka, Jr., King of Hearts/Alice in Wonderland, Jr., and Baby Kangaroo/Seussical, Jr. (all with Concordia University, Chicago). Television and film credits include the recurring role of Ben Darden/Chicago Fire, Season 2 (NBC), Tommy/Finding Santa (TLG), Denny/Calorado Boy (The Onion), and the upcoming feature film American Fable.

JOMAR FERRERAS* (Interpreter, u/s Lun Thai)’s credits in Chicago include Jesus Christ Superstar (Theo Ubique), South Pacific (Light Opera Works), A Christmas Carol (Quest Ensemble Theatre), and The Guide to Being Single (Underscore Theatre). Regionally he has been seen in Disney’s Believe (Disney Cruise Line), I Love You, You’re Perfect…Now Change (Indiana’s Crossroads Repertory Theatre), and Mixed Signals (Duplex NYC).

LEILA KOSS* (Princess Ying Yaowalak), who is making her professional debut in this production, is a student at the University of Chicago Laboratory School. She has performed in ballet, violin, and cello recitals; and as a participant in the Emerald City Summer Camp. She is currently a member of the Pre-Team of CITY Club Gymnastics.

MELINDA ALBERTY*, a member of the Chicago Symphony Chorus, is an alumna of Northwestern University (Adele/Die Fledermaus, First Spirit/ The Magic Flute) and the University of Oklahoma. She has also appeared as Gretel/ Hanel and Gretel and Yum Yum/The Mikado (Oklahoma’s Cimarron Opera); Erzulie/Once On This Island (Marriott Theatre); Jellylorum/Cats (Music Theatre of Wichita), and Alice’s Daughter/Big River (Lyric Theatre of Oklahoma); and, in New York state, Lorraine/All Shook Up (Merry-Go-Round Playhouse), Ronnette/Little Shop of Horrors (John W. Engeman Theatre), and Lady Thiang/The King and I (Broad Hollow Theatre Company). She has also appeared with the Northbrook Symphony and the Oklahoma City Philharmonic.

NICHOLE BESA*, Alaskan soprano, participated in the prestigious Tiroler Opern Programm in Austria, where she was heard as Zerlina/Don Giovanni, Adele/Die Fledermaus, Musetta/La bohème, and Pamina/The Magic Flute, all directed by Elizabeth Bachman of the Metropolitan Opera. Previously, Besa has performed with the Anchorage Opera as Li/ South Pacific, Idaho Falls Opera Theatre as Gretel/Hanel and Gretel, Brigham Young University-Idaho as Yvette/ Miss Saigon at Jedlicka Performing Arts.
EMILY MORALES* made her Broadway debut in the Tony Award-winning *South Pacific*, performing in the original revival cast at the Lincoln Center Theater. Other notable credits include the leading role of Belen/Long Season NY workshop (Huntington Theatre), Kimi/Miss Saigon (MGR Playhouse), Jasmine/Aladdin (Marriott Theatre), Tuptim/The King and I (Drury Lane Oakbrook), Ti Moune/Once On This Island (KAPI), and Liat/South Pacific (Marriott Theatre). Morales appeared alongside Lea Salonga as a soloist at the Lincoln Center as part of the “Suites by Sondheim” concert. Renowned directors with whom Morales has worked include Bartlett Sher, David Bell, Peter Rent (Pennsylvania’s Bristol Riverside Theatre), Gigil/Miss Saigon (North Carolina’s Flat Rock Playhouse), BJ/Smokey Joe’s Café (Pennsylvania Center Stage), and most recently in the leading role of the Artist/The Artist and the Scientist at New York’s CAP21 Theatre.

JAMILA SABARES-KLEMM* (a/b Lady Thiang) a native of Manila, studied classical voice at Baltimore’s Carver Center High School before earning her B.F.A. degree in the Musical Theater program at Pennsylvania State University. Shortly after finishing at Penn State, she was cast in the “Black Boys” trio of the musical Hair for its first national tour. Since then she has been seen as Maureen Johnson/Rent (Pennsylvania’s Bristol Riverside Theatre), Gigil/Miss Saigon (North Carolina’s Flat Rock Playhouse), BJ/Smokey Joe’s Café (Pennsylvania Center Stage), and most recently in the leading role of the Artist/The Artist and the Scientist at New York’s CAP21 Theatre.

ADRIENNE TANG* (a/b Tuptim) has been seen as Éponine/Les Misérables at Lyric Theatre of Oklahoma, Mimi/Miss Saigon at Casa Mañana, and as both Shaw’s Saint Joan and Rodgers and Hammerstein’s Tuptim at Hong Kong’s Shouson Theater. Tang is an alumna of the Interlochen Arts Academy (Helen/A Midsummer Night’s Dream, Woman/Vital Signs), and the University of Cincinnati College-Conservatory of Music (Zelda Zanders/Singin’ in the Rain, ensembles of The Civil War, The Threepenny Opera, Out of This World, and The Revue Review).

CAITLIN FINNIE* has recently been heard as Musetta/ *La bohème* with the International Opera Performing Experience program in Mercattello, Italy, where she also appeared as a soloist at the Musica e Musici International Festival. Her Northwestern University performance credits include Ruth/Ruddigore, Meg March/Little Women, and as an ensemble member in Dead Man Walking, *Cosi fan tutte*, The Loop, Suor Angelica, and *La Révolution Française*. Finnie is currently studying at Northwestern University, working towards a bachelor’s degree in vocal performance and a certificate in musical theater.

MARGARET OZAKI* has spent recent seasons as a Central City Opera ensemble artist and performing on stages across the Southwest, portraying Lilli Vanessi/Kiss Me, Kate, Yum-Yum/The Mikado, Mimi/ *La bohème*, Jenny/Company, and Suzy/Winter Wonderettes. Last summer she successfully jumped into The Marriage of Figaro, singing Marcellina with Lyric Opera Weimar, in Germany. This season she debuts at Emerald City Opera, sings in concerts with Inside the Orchestra (Denver), Fine Tuned Society (Boulder), and Fountain Hills Chamber Players, and performs as an ensemble member at Arizona Opera. Ozaki is an alumna of the University of Cincinnati College-Conservatory of Music and Lawrence University.

LILIANA MARTENS*, who is making her professional debut, appeared last summer with Chicago’s Forevermore Dance and Theater Arts in The Little Mermaid, Jr. (Ensemble member). A St. Vincent Ferrer Parish School student, she studies both cello and violin at Gasse School of Music, piano with Priscilla Mendez, and gymnastics at Tri-Star Gymnastics.

To fans of Anne of Green Gables, AVONLEA HONG*’s first name may sound familiar. It’s the beautiful, idyllic town where the story is based. *The King and I* is the ten-year-old’s first professional production, but she has performed onstage as a member of the Chicago Children’s Choir and the Frances Xavier Warde School choir. She also loves sports and is a purple belt in taekwondo.

EVANGELYN LEE* has been seen in numerous commercials (BMO Harris Bank with the Blackhawks, Art Van Furniture, Brookfield Zoo, safety video for United Airlines), and in Disney’s *Beauty and the Beast* Jr. (Elk Grove Village’s Spotlight Theatre). She has studied cello for two years, is skilled in taekwondo, loves to draw, and speaks fluent Cantonese.

More than 20 productions with the North Shore Theater of Wilmette and at Skokie’s Devonshire Theater. Alexis appears in M.T. Smith’s official trailer for Malcolm Bridge’s book *Cry the Fables*.
LUCY MARTENS*, who is making her professional debut, appeared last summer with Chicago’s Forevermore Dance and Theater Arts in The Little Mermaid, Jr. (Seagull #3, Ensemble member). A St. Vincent Ferrer Parish School student, she studies cello at Gasse School of Music, piano with Priscilla Mendoza, and gymnastics at Tri-Star Gymnastics.

RIZA NISHIKAWA* portrayed Princess Ying Yaowalak/The King and I at the Marriott Theatre. She has also been seen at Griffin Theatre and the Ruth Page Civic Ballet. She is a proud member of Lookingglass Theater’s Young Ensemble. Her work in print advertising includes projects with the YMCA and The Second City.

ANA JOY ROWLEY-MATHEWS* is making her professional debut in this production. She is currently a member of the DePaul Neighborhood Choir division of the Chicago Children’s Choir. Ana has trained in theater in Chicago in the summer camps of the Emerald City Theater (2009) and Louisa May Alcott School (2010, 2011, 2012).

BENEDICT SANTOS SCHWEGEL* (u/s Louis Leonovens) has been seen in Gypsy! (Chicago Shakespeare Theater), The Rose Tattoo (Shattered Globe), The Nutcracker (Ballet Chicago), and Oliver! (Light Opera Works). Film, industrial, and voiceover credits include Happy Hour, Kmart, Whirlpool, and Kindermusik. Benedict was recently treble soloist in Elijah with the Apollo Chorus and Elmhurst Symphony. He attends Skinner North Classical School.

A’NAAM SINGH* (u/s Prince Chulalongkorn) has appeared on television’s Noodle and Doodle and in The Story of Us for Chicago’s Independent Films. He portrayed the Enlightened Boy/ The Life of Gautama Buddha, directed by Lushin Dubey, and played a soccer star in a 2013 commercial for American Dance Theater and Parsons Dance Company, as well as at Diavolo in Los Angeles. Chen has performed throughout Chicago with Aerial Dance Chicago, Cerqua Rivera Dance Theatre, Emerald City Theatre, and aerial company C5 Create With No Limits. She also completed two contracts with Royal Caribbean International as a member of their dance and aerial cast.

ERIKA CHOE* formally trained at several major Chicago dance companies, including Hubbard Street Dance Chicago, Lou Conte Dance Studio Scholarship Program, River North Dance Company, and Thodos Dance Chicago through their summer initiatives. She received additional training from San Francisco Conservatory of Dance, NYU Tisch School of the Arts, and Shen Wei Dance Arts. Choe earned her B.A. with high distinction at the University of Virginia, where she received the Ruth Caplin Dance Award for Demonstrated Artistic Excellence. In Chicago, she has performed professionally in Chicago Repertory Ballet’s Macbeth production and with Cerqua Rivera Dance Theatre.

SHANNON ALVIS debuted at Lyric last season in Carousel. After nine years performing with Hubbard Street Dance Chicago, she furthered her career in Europe with Nederlands Dans Theater. She has toured internationally and has performed works by many world renowned choreographers such as Jiri Kylian, Nacho Duato, Ohad Naharin, William Forsythe, and Twyla Tharp, among others. Alvis is on faculty at the Joffrey Academy in Chicago as well as Interlochen School for the Arts Summer Intensive. She was most recently seen in The Merry Widow here at Lyric last winter.

CHRISTINA CHEN* began her dance training at Center Stage Dance and Theatre School in New Jersey. The Northwestern University alumna continued her training in New York at Alvin Ailey Foundation. She recently been seen at the Metropolitan Opera in Turandot and Bluebeard’s Castle. Additional credits include Rodgers and Hammerstein’s Cinderella (Gateway Playhouse in New York) and The King and I (Marriott Theatre); in The Rose Tattoo (Drury Lane Oakbrook) and The King and I (Marriott Theatre); in Toys R Us industrials; and in commercials for Build-a-Bear, National Children’s Hospital, Kmart, and Ronald McDonald House, among others.

**Lyric debut**

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JASON GARCIA IGNACIO* (Simon of Legree)’s musical-theater credits include Traummusik (Barrow Street Theater, Dallas Hub Theater), Miss Saigon (Maine Street Music Theater), and Mistoffelees/Cats (West Virginia Public Theater, Maine Street Music Theater). A Manila native, Ignacio studied in New York at Ballet Hispanico, The Ailey School, and the Martha Graham School of Contemporary Dance. He has performed as a principal dancer and soloist for companies such as Cortez’nCo, Connecticut Ballet, Verb Ballets, and American Repertory Ballet. Through a partnership with the State Department and Company E, Ignacio co-choreographed a production of West Side Story for the Belarusian State Academic Musical Theater.

JOLINA JAVIER* debuted on Broadway in The Phantom of the Opera. She has also been seen in New York at the Metropolitan Opera (Nixon in China, televised by PBS), in the Radio City Christmas Spectacular, and at Avery Fisher Hall in Peggy Hickey’s choreography for Cinderella and the Prince Who Slayed the Dragon. Regionally she has performed in The King and I (Dallas Summer Musicals), as Nicoline/Little Dancer, directed by Susan Stroman (Kennedy Center), as Frenchy/Cabaret (Cincinnati Playhouse, Repertory Theater of St. Louis), as Connie/A Chorus Line (Theater Under the Stars), and in Carousel (Virginia Opera), and Aida (Kansas City Starlight Theatre).

DAVID TAI KIM* (Angel/George) most recently starred as the Angel in the Pacific Symphony Orchestra’s production of Romeo and Juliet. As a company member of the prestigious Dance Theatre of Harlem, he was featured with his wife, Renee Kim, in the 2006 PBS special, “In Performance at the White House.” Kim was also a company member with Ballet West in Salt Lake City and is a featured dancer with two Los Angeles companies, Barak Ballet and Noveau Chamber Ballet. He has danced in several productions at the Metropolitan Opera, including Turandot, The Magic Flute, and Madama Butterfly (directed by Anthony Minghella).

KEVIN SANTOS* was born and raised in Las Vegas, Nevada, before attending NYU’s prestigious Collaborative Arts Project 21, the professional musical-theater conservatory and Off-Broadway theater company known as CAP21. Santos has appeared on Broadway (In the Heights) and in national tours (Paul/A Chorus Line 2008 Denver Ovation Award, Shark/ West Side Story). Regional credits include Chino/West Side Story (Riverside Theatre), Grease (Paper Mill Playhouse), Aida (Kansas City Starlight), and Hello, Dolly and La Cage aux Folles (North Shore Music Theatre). Santos’s television credits include Snash for NBC and the upcoming season of Difficult People for Hulu.

ANDREW SLANE* has performed in several productions at Virginia’s Barter Theatre, where he was a member of the resident acting company for two years. His roles there included Bill Calhoun/Kiss Me, Kate, Courfeyrac/Les Misérables, Rod and Moving Box/Avenue Q, Leonard/Tarzan, Nikov/Legally Blonde, Agent Frank/Unnecessary Farce, and Jake and Motorwise Guy/Zombie Prom. He has also been seen in productions created by Universal Studio Entertainment, Walt Disney Entertainment, Matt Davenport Productions, and American Crew Inc. His film and television credits include Red Oaks (Amazon Studios), Boys City More (RESH), Deli Cook (McVey Multimedia), and Royal Rumble (national advertisement for WWE Productions).

YU SUZUKI debuted at Lyric in the ensemble of Carousel (2014-15). She previously appeared in The King and I at the Marriott Theatre, portraying Eliza and appearing with the production’s ensemble. She was an original cast member of the first national arena tour of Radio City Rockettes, and also has been part of Madison Ballet, Elements Contemporary Ballet, and River North Dance Chicago in the past year. She has competed and won several prizes in many competitions nationally and internationally, including the prestigious USA International Ballet Competition in 2010. Suzuki is an alumna of Northern Illinois University.

JASMINE EJAN* has performed in over 20 regional musical-theater productions and also a national/China tour of Cathy Rigby is Peter Pan (Tiger Lily). Favorite credits include Celine Dion’s A New Day, the World Music Awards, and singing with Dion on the “The Tonight Show,” with Elton John. Recent credits include Masters of Illusions, Agents of S.H.I.E.L.D., and appearing with Todrick Hall on MTV. Ejan performs her-ukulele-and-burlesque show at Hollywood’s Laugh Factory and ballet with City Ballet of Los Angeles.

LISA GILLESPIE* (Eliza) is reprising a role she has previously performed in productions of The King and I at Pari’s Théâtre du Châtelet and Music Theater Wichita. Gillespie has been principal dancer in many operas, including The Merry Widow, Carmen, The Pearl Fishers, Aida, La traviata, Eugene Onegin, Die Fledermaus, and The Ghosts of Versailles for Los Angeles Opera, Houston Grand Opera, The Dallas Opera and Seattle Opera, among others. Musical-theater roles include Dream Laurey/Oklahoma! (Sacramento Music Circus) and Louise/Carousel. Gillespie has also danced with Raiford Rogers Modern Ballet (Los Angeles, New York, and London) and with Ballet Arizona (Phoenix).

LISA GILLESPIE* (Eliza) is reprising a role she has previously performed in productions of The King and I at Pari’s Théâtre du Châtelet and Music Theater Wichita. Gillespie has been principal dancer in many operas, including The Merry Widow, Carmen, The Pearl Fishers, Aida, La traviata, Eugene Onegin, Die Fledermaus, and The Ghosts of Versailles for Los Angeles Opera, Houston Grand Opera, The Dallas Opera and Seattle Opera, among others. Musical-theater roles include Dream Laurey/Oklahoma! (Sacramento Music Circus) and Louise/Carousel. Gillespie has also danced with Raiford Rogers Modern Ballet (Los Angeles, New York, and London) and with Ballet Arizona (Phoenix).
SCOTT WEBER* (a/s Angel/George, a/s Simon of Legree) was a principal dancer with the internationally celebrated Ballets Trockadero. He has appeared in 18 productions at the Metropolitan Opera, among them Aida (principal dancer), Die Frau ohne Schatten (principal dancer), and The Pearl Fishers (aerialist). His operatic work also includes King Roger at The Santa Fe Opera. Additional New York credits include It’s a Bird...It’s a Plane...It’s Superman (City Center Encores!). Productions in California include Carousel and On Your Toes with Reprise! Broadway’s Best (Los Angeles), The Pajama Game and La Cage aux Folles at Musical Theater West (Long Beach), and Bye Bye, Birdie at Costa Mesa Civic Playhouse.

ELISA BILLEY BECKER (Ensemble), a Lyric Opera Chorus soprano (1997-99 and 2003-present) has been a soloist in Dialogues des Carmelites and an ensemble member for three productions, most recently The Sound of Music (2013-14). She has been heard at Des Moines Metro Opera (Annina/La traviata), DuPage Opera Theatre (Marzelline/Fidelio, Frasquita/Carmen), Light Opera Works (Elsie/The Yeoman of the Guard), and Opera in the Ozarks (Mimi/La bohème, Rose/Street Scene), among many other companies. A former Metropolitan Opera National Council Auditions regional finalist, she is an alumna of Manhattan School of Music, Carnegie Mellon University, and numerous prestigious American and European young-artist programs.

H O S S B R O C K, a member of the Lyric Opera Chorus, has appeared in seven solo roles in Lyric productions, most recently this season as a Lackey/ Der Rosenkavalier and the Spanish Ambassador to Peru/Bel Canto (world premiere). Other highlights of 2015-16 include Handel’s Messiah with the Fort Wayne Symphony. The tenor has portrayed Almaviva/ The Barber of Seville with Lyric’s “Opera in the Neighborhoods” program, with L’Opera Piccola, and for Milwaukee’s Florentine Opera student matinees. He has also appeared with San Francisco Opera, the Chicago Symphony Orchestra, the Lake Geneva and Northwest Indiana symphony orchestras, and the Grant Park and Peninsula music festivals.

J A N D E R Y M A N * has been seen frequently on television, with credits including Chicago Fire, America’s Next Top Model (of which she is a winner), America’s Next Top Model: Obsessed, The View, Live with Regis and Kelly, The Tyra Banks Show, Project Runway, Nancy Grace, Total Request Live, and Jensen! (for RTL 5 in The Netherlands). She has also appeared in commercials for Covergirl and the Illinois Lottery; in several music videos, among them Aventura’s “Pour Un Segundo,” Magic Juan’s “Baby Come Back,” and Ryan Leslie’s “Addiction”; and in the feature film Nothing Like the Holidays.

JARED V. ESGUERRA (a/s Phra Alack), a member of Lyric’s Core Supplementary Chorus, recently portrayed Miles/The Turn of the Screw (Chicago Fringe Opera) and Ferrando/Cosi fan tutte (Floating Opera Company, also in Chicago). He has also sung Pirelli/Sweeney Todd and George/Sister Carrie (Janiec Opera Company at Brevard Music Center), the Messenger/ Il trovatore (as an apprentice artist at Sarasota Opera), and the Englishman/Angelique, Luiz/The Gondoliers, and Eisenstein/Die Fledermaus (all at DePaul University, of which he is an alumnus). He was tenor soloist in “Now Let’s Sing” with the Chicago Symphony Orchestra and in Haydn’s Lord Nelson Mass at DePaul.

RICHARD BULDA* (Dance Captain) returns to Chicago, where he previously appeared in the Radio City Christmas Spectacular. His performance credits range from The Ghosts of Versailles (Los Angeles Opera) to Big Fish (Musical Theater West), Disney’s Mulan, Macavity/Cats and Benjamin/Seven Brides for Seven Brothers. Earlier this year Bulda appeared in the Broadway-bound Empire, the Musical (world premiere, La Mirada, California). Among Bulda’s other opera credits are The Merry Widow, Billy Budd, and the Ring cycle. Television and film work includes General Hospital, Terriers, and The Musician (feature). Last summer Bulda was Peggy Hickey’s assistant choreographer on Big Fish for Music Theater Wichita.

JASLENE GONZALEZ* has been heard at Des Moines Metro Opera (Annina/La traviata), DuPage Opera Theatre (Marzelline/Fidelio, Frasquita/Carmen), Light Opera Works (Elsie/The Yeoman of the Guard), and Opera in the Ozarks (Mimi/La bohème, Rose/Street Scene), among many other companies. A former Metropolitan Opera National Council Auditions regional finalist, she is an alumna of Manhattan School of Music, Carnegie Mellon University, and numerous prestigious American and European young-artist programs.

JORDAN DE LEON* has played a wide variety of musical-theater roles. Among them have been Yoshio/Waterfall (Pasadena Playhouse world premiere, subsequently at Seattle’s 5th Avenue Theatre), Gavin/Footloose (Kansas City Starlight), Lamar/Godspell and Luke/Anything Goes (West Virginia Public Theatre), Chip Tolentino/The 25th Annual Putnam County Spelling Bee (Drury Lane Oakbrook), the Leading Player/Pippin (The Carnegie in Covington, Kentucky), the Interpreter/The King and I and Baboerel/Les Misérables (Music Theatre of Wichita), and Lun ‘Thai/The King and I and Carmen Ghia/The Producers (North Central College Theatre). De Leon is a B.F.A. graduate of the University of Cincinnati College-Conservatory of Music.

RAYMOND INTERIOR* has been seen frequently at the Marriott Theatre, including La Cage aux Folles, The King and I, On the Town, Cats (in which he played Alonzo), Mary Poppins, and Now and Forever: Music. He has also performed at Drury Lane Oakbrook (Billy Elliot), The Muny in St. Louis (Mary Poppins), the Charleston Ballet (West Side Story), and Conservatory Dance Company in Pittsburgh (seven works to date). Interior has worked with numerous major directors, including David Bell, Gary Griffin, Marc Robin, and Rachel Rockwell. He is an alumnus of Point Park University, where he earned a B.A. in dance.

KENWAY HON WAI has appeared on Broadway in Wicked (directed by Joe Mantello) and The Frogs (directed and choreographed by Susan Stroman). His tour credits include Mary Poppins and Flower Drum Song. Among his appearances in regional theatre have been productions of Waterfall, Aladdin, Cinderella, Miss Saigon, Pacific Overtures (as Commodore Perry), and Miss Saigon (as Tiger Syphalry). He has been seen on film and television in Generation Um, Good Morning America, The Today Show, and It’s a Wonderful Night; and as a model in commercials and print advertising.
for Microsoft, Timberland, Curve Fragrances, and K-Swiss Shoes.

AMY KUCKELMAN*, a scholarship recipient at the Manhattan School of Music, graduated in 2015 with a bachelor’s degree in vocal performance. Her MSM roles included Nella/Gianni Schicchi and the female lead, Lisa/The Land of Smiles. In 2014 she portrayed Alice/Le Comte Ory at the I Sing Beijing Festival, while also appearing at the Suzhou Cultural Center Theater and the Hangzhou Theater. She participated as a young artist in the International Lyric Academy in Italy during the summer of 2011. Among the major conductors and directors with whom Kuckelman has worked are Valery Rifkin, Peter McClintock, Catherine Malfitano, and Dona Vaughn.

KENNETH NICHOLS (u/s Interpreter) has appeared in 11 roles at Lyric, most recently a Lackey/Don Giovanni (DuPage Opera Theater). He was an ensemble member and sang many performances of Joe in Harold Prince’s Show Boat production (1993-98, New York, Toronto, Chicago, London). Nichols has made seven appearances with “Night of 1,000 Voices,” the annual charity concert at London’s Royal Albert Hall. Concerts he also recently included “An Evening of Gershwin” with Sarasota’s Artist Series.

YVETTE SMITH, a seven-year Lyric Opera chorus member, has been heard at Lyric as A Voice/Parsifal, and First Maid/Elektra (the latter also at Washington National Opera). The mezzo-soprano's other major stage credits include Rossini’s Rosina (Opera Theatre of Northern Virginia), Katish/The Mikado, (Washington Savoyards), Third Lady/The Magic Flute (National Philharmonic), and soloist/Messiah (Washington National Cathedral). Recent highlights include Bach’s Cantatas 80 and 147 (National Philharmonic), Mahler’s Symphony No. 2 (Lake Shore Symphony Orchestra) and, in Maryland, the Verdi Requiem (Columbia Orchestra) and Durufle Requiem (Choralis Foundation). On CD she appears in “Hear the Christmas Angels” and Messiah from Washington National Cathedral.

RONALD WATKINS, a Lyric Opera Chorus member since 1992, has performed seven roles at Lyric, most recently a Lackey/Don Carlos (2015-16) and Captain Watson/Carousel (2014-15) as well as the Imperial Commissioner and Prince Yamadori/Madama Butterfly (2013-14). He has also appeared at DuPage Opera Theater (Marcello/La bohème), the Grant Park Music Festival (Samuel/The Pirates of Penzance), Light Opera Works (Captain Corcoran/HMS Pinafore, Sir Richard Cholmondeley/The Yeomen of the Guard), as well as Chicago Opera Theater, Madison’s Opera for the Young, Eastman Opera Theater, and College Light Opera Company in Falmouth, Massachusetts.

SHERRY WATKINS has appeared in the ensembles of many Lyric musical-theater performances, most recently Carousel (2014-15). A Lyric Opera Chorus member since 1998, she has been a soloist with the company in Manon Lescaut (2005-06), The Canning Little Vixen (2004-05), and A View from the Bridge (world premiere, 1999-00). Watkins has also portrayed Prince Charming/Cendrillon (Petite Opera Productions), First Lady/The Magic Flute (DuPage Opera Theater), and has performed as soprano soloist with the Lakeshore Symphony Orchestra. She appears regularly at the Grant Park Music Festival, most recently for “Sondheim in the Park” (2015).

Understudies

JENNIE SOPHIA (u/s Anna Leonowens) debuted at Lyric this season as Olga/The Merry Widow. She has portrayed many iconic musical-theater heroines, from Fional/Brigadoon (Goodman Theatre) and Nellie Forbush/South Pacific (Broadway national tour, also Ogunquit Playhouse) to Fantine/Le Misérables (Drury Lane Oakbrook), Guinevere/Camelot (Light Opera Works), Lilli-Kate/Kiss Me, Kate (Circle Theatre), and Lilly/The Secret Garden (Court Theatre). At the Chicago Shakespeare Theater she was seen as the Mistress/Passion. Among her leading roles at Wagon Wheel Theatre have been Marital/The Sound of Music, Madgel/Picnic, Laurey/Oklahoma!, Hope/Something Goes!, and the title role/Cinderella. She has also appeared at the American Girl Theatre as Cornelia and Tia Dolores/Circle of Friends and Round Barn Theatre as Belle/Beauty and the Beast and Hodel/Fiddler on the Roof.

JOE YAU* (u/s The Kralahome) has been seen on film in The Pickle Recipe, A Light Beneath Their Feet, Baby on Board, Of Boys and Men, and Barbershop 2. His television roles include Andrew Jin/Chicago P. D. (NBC), the Contractor/Betrayal (ABC), and Eric Lee/Early Edition: Blackout (CBS). He has been seen in numerous productions with Chicago’s A-Squared Theatre Workshop, portraying Ed/Ching Chong Chinaman, a Man/The Other Shore, Jay LaQuesta/Mr. and Mrs. LaQuesta Go Dancing, and Dr. Nakada/The Wind Cries Mary. Yau has also appeared at numerous comedy and improv venues throughout the Chicago area.

DAVID CHASE (Conductor) debuted at Lyric last season with Carousel. Chase has been music director, music supervisor and/or arranger for more than 30 Broadway productions, most recently Tuck Everlasting, Finding Neverland, Rodgers and Hammerstein’s Cinderella, Nice Work if You Can Get It, How to Succeed, Anything Goes and Billy Elliot. Outside of New York City, he was the writer for revivals of Guys and Dolls and Evita in London’s West End and Dames in Distress at the Chichester Theatre Festival, as well as current productions of My Paris at The Long Wharf Theatre and Anastasia at Hartford Stage. Beyond the theater, he has written arrangements for the Boston Pops, Essential Voices USA, the BBC Concert Orchestra, the Kennedy Center Honors, the 92nd Street Y, Radio City Music Hall, and the Bobby Darin biopic Beyond the Sea. Chase has two Emmy nominations as music director for NBC’s live telecasts of The Sound of Music and Peter Pan, and a Grammy nomination for the cast album of Nice Work If You Can Get It.
LEE BLAKELEY** (Director) first worked at Lyric as dramaturg of Billy Budd (2001-02). In addition to The King and I, the British director’s association with Paris’s Théâtre du Châtelet most recently includes his critically acclaimed Kiss Me Kate, along with French premiers of Sondheim’s Into the Woods, Sweeney Todd (revived in Houston and San Francisco), A Little Night Music, and Sunday in the Park with George. In North America he has directed at the major companies of Los Angeles (Madame Butterfly, Falstaff), St. Louis (Riccardo Primo), Santa Fe (Rigoletto, Madame Butterfly, The Grand Duchess of Gourstein, The Pearl Fishers, Minnesota (Orfeo ed Euridice). For Scottish Opera productions include The Love for Three Oranges, A Night at the Chinese Opera, and Die Fledermaus. Blakeley directed Tobias Picker’s Thérèse Raquin (British premiere) at the Royal Opera House’s Linbury Theatre. He scored a great success in Manchester and Off Broadway with the new musical Pat Kirkwood is Angry. He has created productions for Vlaamse Opera, Wexford Festival, Grand Théatre Luxembourg, Macedonian National Opera, English National Opera, and Angers Nantes Opera. In 2007 he was awarded a Winston Churchill Fellowship. (See “A Talk With the Director,” p. 40)

JEAN-MARC PUISSANT* (Set Designer) creates sets and costumes annually for opera, theater, and dance internationally. In opera he has designed such varied repertoire as Aida (Covent Garden, Valencia, Oslo), Madame Butterfly (Santa Fe, Los Angeles), Handel’s Richard the Lion Heart (St. Louis), and Judith Weir’s A Night at the Chinese Opera (Scotsch Opera). His work in theater includes The King and I (Paris’s Théâtre du Châtelet), Pippin (London’s Menier Chocolate Factory), Dangerous Lady (Theatre Royal Stratford East), All My Sons (Leicester’s Curve Theatre), His Greatness (London’s Finborough Theatre), and The Irish Curse (Edinburgh Festival). Puissant, who began his career as a dancer with the Birmingham Royal Ballet and Stuttgart Ballet, has designed an enormous repertoire of dance works in productions both in Europe (Royal Ballet, Ramerbdt Dance Company, and the major ballet companies of Mannheim, Strasbourg, Amsterdam, and more) and in America (New York City Ballet, American Ballet Theatre, Boston Ballet, Pennsylvania Ballet). An exhibition finalist of World Stage Design 2013, Puissant has given presentations at London’s Victoria & Albert Museum and New York’s Guggenheim Museum.

SUE BLANE (Costume Designer), whose costumes for The King and I were first seen in 2014 at Paris’s Théâtre du Châtelet, has designed three “Figaro operas” this season at Welsh National Opera: The Marriage of Figaro, The Barber of Seville, and Elena Langer’s Figaro Gets a Divorce. The British designer’s versatility in opera encompasses The Mikado (English National Opera), Carmen (Glyndebourne), Christmas Eve (ENO), Lohengrin (Bayreuth), The Barber of Seville (Scottish Opera), The Duenna and The Thieving Magpie (both for Opera North), Lulu (Tokyo), The Love for Three Oranges (Opera North/ENO), Capriccio (Berlin), Porgy and Bess (Glyndebourne), and La Fanciulla del West (La Scala). Important musical-theater productions in London include The Rocky Horror Show (also on Broadway and on film), Guys and Dolls (National Theatre), Into the Woods (Old Vic/West End), and Cabaret (Donmar Warehouse). Other theater credits include The Relapse (National Theatre), King John and A Midsummer Night’s Dream (Royal Shakespeare Company), Sylvia and Aladdin (Birmingham Royal Ballet). Current productions include The Judas Kiss (Toronto and New York), and Roman Polanski’s Dance of the Vampires (Berlin). Blane received an MBE (Member of the Order of the British Empire) in 2006.

RICK FISHER* (Lighting Designer)’s most recent opera productions include Madame Butterfly (Los Angeles); The Daughter of the Regiment, Rigoletto, and Salome (all in Santa Fe); and Theodore Morrison’s Oscar (Philadelphia). Fisher’s work has also been seen at Japan’s Saito Kinen Festival, New York City Opera, Houston Grand Opera, Spoleto USA, Moscow’s Bolshoi Theatre, Venice’s Teatro La Fenice, and London’s Royal Opera House, Covent Garden. He returned to San Francisco Opera earlier this season for Sweeney Todd. The American designer has worked extensively in British theaters, where recent highlights have included Sunny Afternoon, The Audience, Chariots of Fire, Billy Elliot, the Musical in London’s West End; Waste, Honour, Blue/Orange, and Jerry Springer at London’s National Theatre (the latter two also in the West End); Hamlet at the Edinburgh International Festival (seen also in Birmingham and Barcelona); A Number and Via Dolorosa at London’s Royal Court Theatre (the latter also on Broadway). Fisher’s designs for David Hare’s The Judas Kiss, previously acclaimed in Toronto, will be seen again later this season at the Brooklyn Academy of Music.

MARK GREY (Sound Designer)’s association with Lyric Opera has encompassed six productions since 2007-08, most recently The Merry Widow (2015-16) and Carousel (2014-15). Grey made history as the first sound designer of the New York Philharmonic (2002) and the Metropolitan Opera (five productions since 2015, most recently Tokio/Bluebeard’s Castle). For more than two decades, professional sound-design relationships have led Grey to premiere works by such artists and organizations as John Adams, Steve Reich, Philip Glass, Peter Eötvös, Terry Riley, Boosey & Hawkes Music Publishers, and many others. Productions include St. Matthew Passion (Berlin Philharmonic/Simon Rattle/Peter Sellars at the Park Avenue Armory, New York, 2015). He designed and toured extensively with Kronos Quartet for nearly 15 years and is also a longtime collaborator of composer John Adams. As a composer, Grey has recently undertaken commissions for the Atlanta Symphony Orchestra and the Los Angeles Philharmonic. His opera Frankenstein premieres at the Théâtre Royal de la Monnaie (Brussels), on June 14, 2016.

PEGGY HICKEY (Choreographer) debuted at Lyric with Faust (1995-96) and returned for La traviata (2002-03). She has worked at various opera companies, including those of Los Angeles, San Francisco, Houston, Seattle, and Toronto, as well as the Hong Kong Arts Festival and Savonlinna Opera Festival. Among Hickey’s New York credits are A Gentleman’s Guide to Love and Murder (Broadway), My Fair Lady (Lincoln Center), The Most Happy Fella (New York City Opera), and most recently directing and choreographing Hansel and Gretel (Little Orchestra Society at Lincoln Center). She is closely associated with the Goodspeed Opera House, where she has earned two Connecticut Critics Circle Awards. Her work has also been seen at Papermill Playhouse, Music Theater Wichita, and Sacramento Music Circus. Winner of the MTV Movie Award for Best Choreography, Hickey has worked extensively in film and television, including The Brady Bunch Movie, 90201, Samantha Who?, and 90210.
General Hospital, and Passions. Hickey received her third Connecticut Critics Circle Award last season for her work on Kiss Me, Kate at Hartford Stage, where she is currently working on the Broadway-bound musical Anastasia.

MICHAEL BLACK (Chorus Master) was appointed in 2013-14 after having served as interim chorus master for the 2011-12 season. His activities last year, following the company’s 2014-15 season, included preparing the choruses for The Marriage of Figaro at Western Australian Opera, Britten’s War Requiem with the Melbourne Symphony Orchestra (conducted by Sir Andrew Davis), and Haydn’s Harmoniemesse for his Grant Park Festival debut. Chorus master from 2001 to 2013 at Opera Australia, Black prepared the OA chorus for more than 90 operas and many concert works. At Opera Australia 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 the Edinburgh International Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff’s The Bells, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir.

SARAH HATTEN (Wigmaster and Makeup Designer), who began with the company in 2011, 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.

VALERIE MAZE (Assistant Conductor), a member of Lyric Opera’s musical staff, received the After Dark Award for outstanding music direction for Cats at Theater at the Center. She has served as music director at Drury Lane Theatre at Oak Brook, Chicago Shakespeare Theater, Goodman Theatre, Writers Theatre, Peninsula Players, Wagon Wheel Theatre, Light Opera Works, and Provision Theater Company. Whether as assistant conductor or pianist, Maze has worked at Portland Opera, Indianapolis Opera, Utah Festival Opera, Light Opera Works (Evanston), Harrisburg Opera, DulPage Opera, and da Corneto Opera. Among the recent acclaimed productions which she has served as conductor are White Christmas (Drury Lane Theatre at Oak Brook), Sondheim’s Gypsy and Folkies (Chicago Shakespeare Theater), Brigadoon (Goodman Theatre), and A Little Night Music (Writers Theatre – Jeff Award nomination, music direction).

ERIK FRIEDMAN (Assistant Director) has served on the directing staffs of Lyric (since 2012), Los Angeles Opera (he returns there in 2016-17, his third season with the company), Central City Opera, Wolf Trap Opera, Chicago Opera Theater, and Spoleto USA. Friedman is also an acting instructor for the young-artist programs of both Lyric and Los Angeles Opera. He has directed Hansel and Gretel for Boston Lyric Opera, “the other” Barber of Seville (by Piaiello) for USC/LA Opera, and The Seagull, Side Man, and Lobby Hero for Indiana University. Friedman is an alumnus of Butler University (B.A.), DePaul University (M. M.), and Indiana University (M. F. A.).

SETH HOFF (Assistant Choreographer)* has choreographed productions for Opera Philadelphia (Manon Lescaut, Rigoletto, Un ballo in maschera, Die Fledermaus), Portland Opera (Rigoletto), Lyric Opera of Kansas City (The Magic Flute), and Atlanta Opera (La traviata). As an assistant director Hoff has worked frequently at the above-mentioned companies, as well as at Virginia Opera, Opera Theatre of Saint Louis, and the Castleton Festival. His collaborators in opera have included Dorothy Danner, Christopher Mattaliano, Harry Silverstein, Sean Curran, and many other prominent directors. Non-operatic credits as a choreographer include Singin’ in the Rain (Ogunquit Playhouse, Pittsburgh Civic Light Opera, Seattle’s 5th Avenue Theatre, and in Tokyo). Hoff has been dance captain for productions at the Ordway Theatre, Goodman Theatre, and Paper Mill Playhouse.

JOHN W. COLEMAN (Stage Manager) has been a member of Lyric Opera’s production staff for 25 seasons. Among his more than 100 Lyric productions have been five world premieres, two Ring cycles, and 44 new productions, for which he has collaborated with many of the world’s most distinguished directors, including Robert Altman, Götz Friedrich, Richard Jones, George C. Wolfe, and Graham Vick. Coleman is former production stage manager of Opera Theatre of Saint Louis, Chicago Opera Theater, Portland Opera, and Texas Opera Theater (with which he toured nationally to 25 cities). Other regional credits include productions with the major companies of Pittsburgh, Houston, Santa Fe, and Miami. Coleman received his B. F. A. in stage management from the University of Illinois at Urbana-Champaign and has served as adjunct faculty at DePaul University. He is the first vice president of AGMA.

KRISTEN BARRETT (Assistant Stage Manager) has worked on Lyric’s Wozzeck (2015-16) and several productions of Lyric Unlimited. Whether as assistant director, associate director, or in stage management, she has worked at the Dallas, Sarasota, Memphis, and Fargo-MOrehead opera companies; the Glimmerglass, Aspen, and Spoleto USA festivals; and the opera programs of Indiana University and DePaul University. She has directed her own productions of Ball at the Savoy (Chicago Folks Operetta) and Suor Angelica (Opera Southwest). Among the distinguished directors with whom she has collaborated are Lee Blakeley, Leonard Foglia, David Pountney and Francesca Zambello.

RACHEL A. TOBIAS (Assistant Stage Manager) has been a stage manager and assistant stage manager at Lyric Opera of Chicago for 15 seasons. Since 2009 she has spent part of each summer as lead stage manager at the Ravinia Festival in Highland Park. Tobias has held similar stage-management positions with San Francisco Opera, Michigan Opera Theater, Glimmerglass Opera, and Chicago Opera Theater, among others.
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Certain duo title roles in opera require a chemistry onstage that can make all the difference in performance. Whether it’s Tristan and Isolde or Romeo and Juliet, give-and-take and sheer electricity between the two can ignite a special excitement in an audience.

Turning to musical theater, we find a similarly exceptional pairing in the protagonists of The King and I. Unlike the above-mentioned couples, King Mongkut of Siam and the “I” of the title, Anna Leonowens, aren’t lovers (although there’s potential there – see below!), but if we’re talking about a palpable connection between performers in a musical, Anna and the king are really in a class by themselves.

From their strained first meeting right to the end of the show, each scene between these two develops the relationship in a memorable way. They try each other’s patience, to the point where the king on numerous occasions loses his temper with Anna (he remembers this in the painfully honest letter he sends her when she is about to leave Siam). Each possesses acute intelligence, and from their first moment together the ruler and the teacher are truly curious about each other. The clashing of cultures and backgrounds is crucial in other Rodgers and Hammerstein shows (think of the American nurse and the French planter in South Pacific, or the assimilated young Chinese-Americans and their traditionally-minded relatives in Flower Drum Song), but that tension is most powerfully present in the sparring between Anna and the king.

Other than his brief sung responses to Anna in the “Shall We Dance?” scene in Act Two, the king, surprisingly, is given only one solo, “A Puzzlement.” This number, however, is certainly remarkable in its revelation of an outwardly confident monarch’s insecurity and self-doubt, particularly regarding how he can best prepare his son, the crown prince, who will succeed him.

Anna has the lion’s share of music in the show. Besides “Shall We Dance?” Rodgers and Hammerstein give her four other songs, which immeasurably enhance this rich, well-rounded character: “I Whistle a Happy Tune” and “Getting to Know You,” abundant with positiveness, energy, and lovability; “Hello, Young Lovers,” with its ineffably sad aura of romantic nostalgia; and the half-sung/half-spoken soliloquy, “Shall I Tell You What I Think of You?”, in which Anna’s feistiness emerges very strongly indeed. Perhaps the latter number is the one that most thoroughly communicates the spirit of the real-life Anna Leonowens, a woman who definitely knew her own mind and could take care of herself.

Anna Harriet Emma Edwards was born in India to a cabinetmaker who enlisted in the Bombay infantry with his Anglo-Indian wife. Their daughter educated in England, returned to India in her mid-teens. She later took great pains to disguise her mixed-race heritage, in order to improve opportunities available to her and her children. Anna managed to pass as a Victorian lady in Singapore. This was possible thanks to some very basic changes she made in facts about her life, including her age, her birthplace, her mother’s Indian parentage, and her father’s military rank.

Rodgers and Hammerstein’s Anna speaks and sings of Tom, her late husband. The real-life Tom’s full name was Thomas Leon Owens (“Leonowens” was yet another fabrication by Anna). Born in Ireland and raised in India, he was a clerk whom Anna married when she was 18. They were a peripatetic couple who lived in various Australian towns before relocating to Malaysia. Anna was left alone there when Tom died of apoplexy in 1859. Children of British officers were taught by Anna in Singapore, and it was there that she received the offer made by the King of Siam. She must have possessed astounding self-confidence to take on the job of singlehandedly teaching not only the king’s 82 children, but also his 39 wives and concubines.

In Rodgers and Hammerstein’s version of Anna’s story, she has only one child, Louis. There was also a daughter, Avis, sent to an English boarding school when Anna left Singapore for Siam, apparently because
Siam wasn’t a safe place for young women at the time! Having spent five years in Bangkok, Anna then moved to America, writing her books there and becoming a celebrated lecturer. Her travels abroad continued, and she also made her mark as an ardent feminist. Eventually she settled in Canada, dying in Montreal at age 83 in 1915.

As for Anna’s opposite number in *The King and I*, it comes as a surprise that Mongkut actually spent much of his adult life as a Buddhist monk. He didn’t actually assume the throne of Siam until 1851, when he was already 47. Rodgers and Hammerstein were true to the real king in presenting him as a figure very much interested in creating ties with his fellow leaders worldwide. Among the addressees of his many hundreds of letters were three U.S. presidents, as well as distinguished figures ranging from Queen Victoria to Pope Pius IX.

Anna’s retelling of her experiences in Mongkut’s court came to public attention not just through her lecturing activities but also via two memoirs, *The English Governess at the Siamese Court* (1870) and *Romance of the Harem* (1873). An American writer, Wisconsin native Margaret Landon (1903-1993), turned Anna’s time in Bangkok into an engrossing historical novel, *Anna and the King of Siam* (1944). It was inevitable that the book would inspire interest from Hollywood. Indeed, just two years after the book appeared, Twentieth-Century Fox released a lavish (albeit black-and-white) film adaptation, with Irene Dunne as a notably lively Anna and Rex Harrison who, according to the *New York Times* review, beautifully presented the king’s “quaintly eccentric nature, his difficult comprehensions of new thought, his pride and his poignant humility.”

It was Landon’s book that attracted the next major figure in *The King and I*’s path to the stage. She was one of England’s greatest gifts to Broadway, and a star like no other of her time. Gertrude Lawrence exuded a personal radiance that drew audiences to her like moths to a flame. She was celebrated in New York and London for plays written by and costarring Noel Coward, but during her Broadway career she triumphed in a number of non-Coward shows, including two musicals – George Gershwin’s *Oh, Kay!* (1926) and Kurt Weill’s *Lady in the Dark* (1941).

By the late 1940s, Lawrence’s stature in the theatrical world was such that any writer would have jumped at the chance to create a show for her. In 1949, a year after appearing on Broadway in Coward’s *Tonight at 8:30*, Lawrence read *Anna and the King of Siam*. She immediately saw herself as Anna, whether in a straight play or a musical. The actress
bought the rights and had her agent, the lawyer Fanny Holtzmann, seek out likely candidates who could mold the story into a vehicle for Lawrence’s next Broadway venture.

Another influential woman now entered the picture: Dorothy Hammerstein, the lyricist’s wife, whom Holtzmann persuaded to bring Landon’s book to her husband’s attention. This she did, with Hammerstein finding himself interested but with some reservations. Only after he and Rodgers saw the film did they see how a stage version could take shape. They signed on to the project, with Lawrence set to play Anna.

With their leading lady all set, what about the leading man? They owed their choice to Mary Martin, who in 1946 had starred in the short-lived musical \textit{Lute Song}. She appeared opposite a fiery, swarishly handsome Russian-born actor in his mid-twenties, born Yuly Borisovich Briner but known by this time as Yul Brynner. He impressed Martin, and four years later, upon hearing that Rodgers and Hammerstein had yet to find a king, she heartily recommended her former costar. Richard Rodgers recalled that at his audition Brynner “scowled in our direction, sat down on the stage...then plunked one whacking chord on his guitar and began to howl in a strange language that no one could understand. He looked savage, he sounded savage, and there was no denying that he projected a feeling of controlled ferocity.” Here was the actor born to play the king.

The libretto includes a subplot involving the star-crossed lovers, Tuptim and Lun Tha.

No doubt audiences would be craving a love story between Anna and the king as well, but initially Hammerstein’s text gave not even a hint of one. This was all too clear to Brynner early on. More than a quarter-century later, he spoke of the pre-Broadway tryout in New Haven, where he realized that throughout the show the audience was seeing only conflict between the king and Anna:

After the show, which lasted about five hours and was obviously a flop, I took Gertrude Lawrence to supper, alone, and I said, “Darling, from now on, from the moment you come into my palace, from the moment we are together onstage, we are going to play a great love story, through conflict, through everything.” So she said, “Well, we’ll try. I don’t see how, but we’ll try.”*

Brynner went on to recall the Boston tryout, in which Hammerstein, with his expert theatrical eye, saw what the couple was doing onstage:

And out of that came his writing of the whole section that surrounds “Shall We Dance?” She finds the king reading poetry, he tells her what nonsense the English poets write about “love, etcetera, etcetera, etcetera.” And that leads into “Shall We Dance?” Which is really as close to being a love scene between them as anything can be. It was marvelous to see how these things happen, how Rodgers could write “Shall We Dance?” in something like three or four minutes. That’s the length of time it takes to play it – and that’s how fast he wrote it.*

Lawrence’s insecurity in her singing upset Rodgers and Hammerstein greatly (they even seriously considered firing her), but she was saved by her natural charisma and audiences’ devotion to her. She played the role for a year and a half, winning a Tony Award, as did Brynner (the show also won for Best Musical, and for its set and costume designers), but sadly, after a matinee during the hot summer of 1952, Lawrence collapsed. A month later she succumbed to liver cancer; one of her final requests was that Brynner receive star billing as the king. Lawrence was buried wearing the ball gown in which she had enraptured audiences when singing “Shall We Dance?”.

Indelibly associated with the king, Brynner played the role for three years in its original Broadway run, in two Broadway revivals, and nationally and internationally, with a staggering career total of 4,625 performances in the role. His portrayal is familiar to millions through the magnificent film version of \textit{The King and I}, for which he earned an Oscar as Best Actor in 1957. Nominated as Best Actress was Brynner’s captivating onscreen partner, Deborah Kerr, who had already played Anna on the radio in a 30-minute adaptation broadcast on the \textit{Hallmark Playhouse} in 1949.

Rodgers’s soaring lyricism matched with Hammerstein’s exquisite lyrics, the show’s visual spectacle, the irresistible “Small House of Uncle Thomas” ballet, the exoticism of Robert Russell Bennett’s superb orchestration – all of this adds luster to \textit{The King and I}. For those who see and hear it in the theater, however, what surely remains longest in the memory is the couple at the show’s heart. In musical theater there is no emotional journey more overwhelming for an audience than that of Anna and the king as they travel from seemingly insurmountable conflict to respect, admiration, and yes, love.

How would you analyze the plot of The King and I?
It’s the story of a love that is unrealized. Anna and the king could be together, but certain circumstances prevent it. Anna judges the king and his behavior through her own Victorian education, but the story’s strength is that these characters seek to understand each other. To accept the other for what he or she is – it’s a timeless theme.

What’s the additional significance of your version for the Châtelet that will be seen at Lyric?
Rodgers and Hammerstein adapted their musical from Margaret Landon’s book, Anna and the King of Siam. The book had been inspired by the journal of Anna Leonowens, an English teacher who spent several years with the children of King Mongkut of Siam during the 1860s. The story of The King and I is told from Anna’s point of view, and some of the finer points of the real King Monkut were in neither Landon nor Leonowens. Essentially it is an unreliable narrative, and the truth of the real characters has either been embellished or diminished through its many re-tellings. The King and I is a romantic musical based on a biased fiction, itself drawn from a subjective memoir. We can remind ourselves historically that the kingdom of Siam was the only territory of that region not under occupation; as a diplomat, the king played the English card against the French, refusing any form of protectorate. With our production I’m trying to do justice to this intelligent, sensitive man, who wanted to find an equilibrium between political context and his own personal story. He was very much a man seeking change and betterment for his people and his country.

You’re trying to make the king more human...
I hope to show the man hidden behind the crown, Conscious of the role his title imposes on him, he’s torn between the aspirations he has for his kingdom and the expectations of the people around him. He was not born to be king, as Chulalongkorn is. He was a Buddhist monk, studied several languages, and remained eager for knowledge throughout his reign. He is an absolute monarch but remains fallible as a parent and husband, and that doubt and questioning definitely show the man beneath the crown.

What scenes were the most complicated to direct?
I wouldn’t pick one scene in particular, but I would say getting the scale of the whole show right is crucial and demanding. There are moments of huge spectacle, followed by very intimate, almost domestic scenes between two people engaged in human drama. I think the challenge is to honor both the pageantry and epic moments, and then be able to focus on the intimate scenes without losing the narrative or human connection.

What is the moment where the two principal characters fall in love?
At the end of Act One, Anna comes to the king during the night in his huge library. It’s not by accident that the scene takes place there, since it’s neutral ground. The effect wouldn’t be the same if this scene took place in the king’s throne room or in Anna’s classroom. She realizes that she’s not the only knowledgeable person in the palace, and from that moment, her opinion of the king changes radically. In Act Two, the peak of their attraction is reached with “Shall We Dance?” The culture shock between them is starting to blur when Tuptim is brought in by the guards. That sudden change in the situation strengthens this scene. The bubble in which Anna has sheltered herself explodes suddenly with news of the death of Lun Tha, and her idyll with the king is broken immediately.

Is your production emphasizing certain very feminist views of history?
I’m not going to ignore them, but the theme of the abolition of slavery and servitude remains the fundamental thing. To return to the question, there’s a big difference between Anna’s view of marriage being between one man and one woman and the customs at the court of Siam. Although the king has numerous wives, none of them can discuss subjects that interest him. Anna is beguiling as she’s a free woman who addresses him directly, without regard for protocol, while Lady Thiang always respects the hierarchy.

And finally, can you say a bit about the costumes?
We’re lucky to be able to work with Sue Blane, one of the greatest costume designers in the world. Thanks to her genius and imagination, we have very beautiful costumes that are rich in western references and very oriental details. The combination of colors between the king’s attire and Anna’s dresses has evolved as a function of putting these two personalities together. Anna’s dresses are incredible, with crinolines that are two meters in diameter. Audiences will not be disappointed.

— Lee Blakeley
Translated by Roger Pines from the program of the Théâtre du Châtelet.
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1. Connect the Dots to Make a Drawing

2. The King and I Word Search

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Students enjoying a Lyric Unlimited backstage tour, 2015.

Lyric Unlimited

Second Nature (world premiere)
Matthew Aucoin, Composer, Librettist, Conductor
Matthew Ozawa, Director
Thrisa Hodits, Assistant Director
William Boles, Set Designer
Sally Dolembo, Costume Designer
Donald Claxon, Stage Manager

A scene from Matthew Aucoin’s Second Nature, a Lyric Unlimited world premiere, August 2015.
ABBYTT FUND
Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 21 Lyric productions, including the 2015/16 season—opening production of The Marriage of Figaro and last season’s Don Giovanni. Abbott has championed Lyric’s achievements as a contributor to the Great Opera Fund, the Building on Greatness Capital Campaign, and Wine Auctions, among other efforts, and made a leadership commitment to the Breaking New Ground Campaign. Lyric is honored to have Abbott’s Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.

KATHERINE A. ABELOSON 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 cosponsoring Lyric’s revival of Nabucco.

ADA and WHITNEY ADDINGTON
Ada and Whitney Addington are dedicated Lyric subscribers and donors. For many seasons, they have contributed to the Annual Campaign, and have generously supported the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Addingtons have also invested in the company’s future through their planned gift to Lyric. This season they cosponsor Lyric’s world premiere of Bel Canto, having previously cosponsored Porgy and Bess (2008/09) and Die Meistersinger von Nürnberg (2012/13). Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.

JOHN and ANN AMBOIAN
John and Ann Amboian have been staunch supporters of Lyric Opera for many years. They have contributed annually to Lyric’s Annual Campaign, and have given a personal leadership gift to the Breaking New Ground Campaign. In his role as CEO of Nuveen Investments, John has championed gifts to support Lyric Unlimited programs such as last season’s family opera The Magic Victrola, and The Family Barber (2013/14). Lyric Opera is proud to have John Amboian serve on its Board of Directors and as a past longtime member of the Nominating/Governance Committee.

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This season we celebrate 34 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. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric’s Board of Directors.

PAUL M. ANGELL FAMILY FOUNDATION
The Paul M. Angell Family Foundation strives to advance society through the performing arts, conservation of the world’s oceans, and alleviation of poverty. The Foundation’s namesake, Paul M. Angell, founder of Newly Weds Foods, dedicated the early part of his life to serving his country and performing as a member of John Philip Sousa’s U.S. Navy Band during World War I. He believed in hard work, self-reliance, and optimism, and the Foundation is intended to honor him and his ideals. At Lyric, the Paul M. Angell Family Foundation has been a generous supporter of Lyric’s Annual Campaign and Lyric Unlimited programming, cosponsoring The Family Barber (2013/14) and The Magic Victrola (2014/15).

JOE and LORI ANDREWS
Joe and Lori Andrews are devoted Lyric sponsors and supporting board members, whose generosity has been a key component of Lyric Opera’s success. They have cosponsored dozens of productions including, most recently, Tosca (2014/15). Lyric is grateful for the more than three decades of support from The Andrews family.

JANET and GEORDIE BARKER
Known for their philanthropic support of Lyric Opera, Janet and Geordie Barker have a long tradition of generosity. Alongside their leadership gift to the Breaking New Ground Campaign, the mezzanine level of the Civic Opera House is named the American Airlines Mezzanine. American Airlines is an official sponsor of Lyric Opera and 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. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric’s Board of Directors.

LUCINDA and ETHAN BAY
Lucinda and Ethan Bay are Lyric Opera subscribers who have contributed to the Annual Campaign and are generous cosponsors of Lyric productions. In 2014, they cosponsored Lyric’s summer production of Madame Butterfly. Lucinda and Ethan have been longtime supporters of Lyric’s Breaking New Ground Campaign, and have cosponsored several productions such as last season’s new production of Don Giovanni. This season they generously cosponsor Lyric’s new production of The Marriage of Figaro. Lyric is honored to have Melvin Berlin serve on its Board of Directors.
LYRIC OPERA OF CHICAGO

BMO HARRIS BANK
BMO Harris Bank proudly supports Lyric Opera in the spirit of community partnership that has identified the bank for over 125 years. As a longstanding corporate contributor to Lyric, BMO Harris Bank has generously supported Lyric’s Annual Campaign, the Facilities Fund, the Great Opera Fund, the Stars of Lyric Opera at Millennium Park concert, Fantasy of the Opera, the Renée Fleming Subscriber Appreciation Concert (2010/11), the Renée Fleming & Susan Graham Subscriber Appreciation Concert (2012/13), and Lang Lang in Recital (2013). This season, BMO Harris Bank is the exclusive sponsor of the Plácido Domingo and Ana María Martínez Concert. Lyric is honored to have Alexandra Dosumsan-Curtis, Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee.

HENRY M. AND GILDA R. BUCHBINDER
Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. Committed to sustaining the exceptional quality of Lyric’s artistic product, the Buchbinders made a leadership gift to Lyric’s Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Room. They have also been longtime generous donors to the Annual Campaign, including cosponsoring their first production, Boris Godunov (2011/12). Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Nominating/Governance Committee.

CAROLYN S. BUCKSBAUM
Lyric Opera sincerely appreciates the extraordinary leadership and generosity of Kay Bucksbaum. An avid subscriber and longtime patron of Lyric with her late husband Matthew, the Bucksbaum Family’s very generous challenge grant re-established Lyric’s regional and national/international radio broadcasts in 2006. Kay’s incredible continued matching support makes possible The Lyric Opera Broadcasts, which draw 16 million listeners annually. “Lyric is a great national institution,” Matthew once said, “and it gives our family great pleasure to know these broadcasts bring Lyric’s wonderful performances to so many in Chicago and around the globe.”

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

MARION A. CAMERON
Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, her cosponsorship of Rusalka (2013/14), and her additional gift in support of last season’s Tannhäuser. Ms. Cameron is the President of Sipi Metals Corp., which this season supports the widely popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric’s Board of Directors, a member of the Executive Committee, and Chair of the Investment Committee.

AMY AND PAUL CARBONE
Lyric is very appreciative of the friendship of Amy and Paul 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 member of the Executive, Audit, and Investment Committees. Having previously sponsored Lyric’s NEXT student ticket initiative and Backstage Tours, Amy and Paul co-chaired last season’s record-breaking 60th Anniversary Concert and Diamond Ball, and supported the event as Diamond Sponsors. The Carbones have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Amy and Paul Carbone.

DAVID and ORIT CARPENTER
David and Orit Carpenter have been staunch supporters of Lyric Opera for many years, and have recently made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric’s Annual Campaign, David Carpenter has helped secure six production cosponsorships through Sidney Austin LLP, where he was a Partner for over 30 years and where he now serves as Senior Counsel. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.

THE ELIZABETH F. CHENEY FOUNDATION
Lyric Opera remains deeply grateful for the longterm 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 2015/16 season, The Cheney Foundation is supporting the residency of famed mezzo-soprano Stephanie Blythe; the Director of Vocal Studies faculty position; 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 third 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.

NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND
Nelson Cornelius was a longtime subscriber and supporter of Lyric Opera and a cherished friend of legendary former Lyric Opera General Director Ardis Krainik, with whom he shared his passion for opera and for making sure that Lyric would keep Chicago on the world’s opera map. That passion was also shared by Julius Frankel, and as a trustee of the Julius Frankel Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel’s wishes by directing significant Foundation support to Lyric Opera’s Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric’s Annual Campaign and was the exclusive sponsor of Lyric’s new production of Lucia di Lammermoor (2011/12). His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors Romeo and Juliet. Lyric is honored to remember its close friend Nelson Cornelius.

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 Tosa (2009/10) and major support of the Breaking New Ground Campaign. The Crowes are one of eight sponsors of 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 and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric’s Board of Directors.
THE CROWN FAMILY
Two of Chicago’s leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made a generous commitment to Lyric’s Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign and the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. 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 ongoing leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women’s Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

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 Davises’ wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation’s enduring philanthropy, which helps secure Lyric’s future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of Oklahoma! (2012/13), The Sound of Music (2013/14), and Carousel (2014/15), and has committed to support the remaining installments of Lyric’s five-year partnership with the Rodgers and Hammerstein Foundation, including this season’s The King and I.

JOHN EDELMAN and SUZANNE KROHN
John Edelman and Suzie Krohn are passionate members of the Lyric Opera family. Lyric is grateful for their leadership gift to the Breaking New Ground Campaign, as well as their generous annual support. Lyric is proud to have John Edelman serve on its Board of Directors, continuing the family legacy of his late father, Daniel J. Edelman. John and Suzie are avid supporters of Lyric’s education initiatives, and John also serves on the Lyric Unlimited Committee.

STEFAN T. EDLIS and GAELE NEESON
Passionate patrons of the arts, Stefan Edlis and Gael 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 and Gael have previously cosponsored four mainstage operas, and are generously cosponsoring this season’s new production of Wozzeck. They also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve 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. Exelon’s many cosponsorships have included The Mikado (2010/12), the Renee Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), La bohème (2012/13), Rusalka (2013/14), and Lyric’s second mariachi opera, El Pasado Nunca Se Termina (2014/15). This season, Exelon cosponsors Lyric’s new production of The Marriage of Figaro. Lyric Opera is fortunate to have found in Exelon an outstanding corporate partner.

THE FERGUSON-YNTEMA FAMILY TRUST
Passionate supporters of the arts in Chicago, Mark Ferguson and Liza Yntema are vital members of the Lyric Opera family. Through their family trust, they have generously supported Lyric’s Annual Campaign, most recently dedicating a gift to underwrite discounted tickets for college students through Lyric Unlimited’s NEXT program. Mark and Liza have also made a leadership gift to the Breaking New Ground Campaign. A Partner at Bartlit Beck Herman Palenchar & Scott LLP, Mark has secured funding for the ever-popular Grand March, a part of the Opera Ball festivities, for many years as well as cosponsoring Lyric’s Board of Directors Annual Meeting. Lyric is honored to have Mark Ferguson serve on its Board of Directors and Innovation and Lyric Unlimited Committees.

FORD FOUNDATION
Lyric is honored to have the tremendous support of the Ford Foundation. For nearly 80 years, the Foundation has worked with visionary leaders and organizations worldwide to ensure that all people have the opportunity to reach their full potential, contribute to society, have a voice in the decisions that affect them, and live and work in dignity. Lyric is deeply grateful for the Ford Foundation’s essential support for Lyric’s landmark Chicago Voices initiative during the 2015/16 and 2016/17 seasons.

MAURICE and PATRICIA FRANK
Jerry and Pat Frank are steadfast friends of Lyric Opera, having subscribed for over four decades. Faithful contributors to Lyric’s Annual Campaign for many years, Jerry and Pat recently enhanced their relationship with Lyric by dedicating their engagement with The Patrick G. and Shirley W. Ryan Opera Center, first by sponsoring the Renée Fleming Master Class in 2013/14. They are now proud Singer Sponsors of first-year Ryan Opera Center tenor Mingjie Lei. The Franks provided a substantial planned gift as part of the Breaking New Ground Campaign to secure Lyric’s future.

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 Chenier (1979) and Lehár’s (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 cosponsored many celebrated new productions at Lyric including Die Fledermaus (1989/90), Xerxes (1995/96), Carmen (1999/00) in memory of Ardis Kainkin, Cavalleria rusticana/Pagliacci (2002/03), Il Trovatore (2006/07), and La Traviata (2013/14) in honor of the late Nelson D. Cornelius.

ELIZABETH MORSE GENIUS CHARITABLE TRUST
One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric’s contributors. Through the Trust’s support of classical fine arts, The Trust, sponsored by the Ford Foundation’s Chicago Voices Initiative, the Trust supports mainstage productions each season, and is cosponsoring this season’s Nabucco. The Trust funds Lyric’s ongoing board diversity efforts, and helped preserve Lyric’s historical roots 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 named Julius Fleming’s dramatic room in honor of Mr. Alexander, which serves as the home to the Lyric Opera archives. Today, this space is known as the Julius Fleming Archives, named after the late Julius Fleming and in honor of 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 longstanding 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.
Lyric Opera of Chicago

Brent and Katie Gledhill

Brent and Katie are proud supporters of numerous causes in Chicago. At Lyric, the Gledhills cosponsored a new production of The Sound of Music (2013/14) and are generous contributors to this season’s Lyric Unlimited world premiere Second Nature, presented in partnership with the Lincoln Park Zoo. They have also made a leadership gift to the Breaking New Ground Campaign. Brent Gledhill is the Global Head of Investment Banking at William Blair & Company and a member of the firm’s Executive Committee. Lyric is honored to have him serve on its Board of Directors and Audit Committee, and as Chairman of the Innovation Committee.

William and Ethel Gofen

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric’s Annual Campaign, and cosponsored the Overture Society Luncheons for many years. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the Building on Greatness Capital Campaign. This season, the Gofens are cosponsoring Lyric’s world premiere of Bel Canto, based on the novel by Ann Patchett, and are supporting the opera’s appearance on PBS Great Performances. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors.

Howard Gottlieb and Barbara Greis

Among Lyric’s most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Building on Greatness Capital Campaign, Campaign for Excellence, Breaking New Ground Campaign, and Annual Campaign. They have cosponsored many productions, most recently Othello and Il Trovatore, and this season generously cosponsored The Merry Widow. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric’s Board of Directors and Executive and Investment Committees.

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 made a leadership commitment to cosponsor each of the four operas that make up Wagner’s Ring Cycle, starting with Das Rheingold (2016/17) and concluding with the complete Cycles in 2019/20. 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.

Sue and Melvin Gray

Sue and Mel Gray have been steadfast supporters of Lyric Opera for many years. In 2007, they committed a significant planned gift as part of the Campaign for Excellence to ensure Lyric’s future. The Grays have made a leadership gift to the Breaking New Ground Campaign, having previously supported the Building on Greatness Capital Campaign. They continue to be influential contributors to the Annual Campaign, most recently cosponsoring for five consecutive years Rising Stars in Concert, the annual showcase for The Patrick G. and Shirley W. Ryan Opera Center Ensemble. Lyric is honored to have Mel Gray serve on its Board of Directors, Investment Committee, and Ryan Opera Center Board.

Mr. and Mrs. Dietrich M. Gross

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 21 Lyric productions since 1987/88, including last season’s new production of Don Giovanni and this season’s Der Rosenkavalier. Through yearly challenge grants, they also help generate important momentum for Operaathon, Lyric’s annual fundraising broadcast heard live on 98.7WFMT. They 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.

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. Grantz, 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. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.

The Harris Family Foundation

The Harris Family Foundation, represented by Joe and Pam Szokol and King and Caryn Harris, joined the production sponsorship family last year as a cosponsor of Lyric’s new production of Tosca, and are cosponsoring Nabucco this season. The Harris Family Foundation has previously supported the Annual Campaign, and made a generous commitment to the Breaking New Ground Campaign to help secure Lyric’s future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a member of its Board of Directors and 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, and this season as Co-Chair of Opening Night/Opera Ball.

Walter E. Heller Foundation

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a National Director of Lyric’s Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic trust named after her late husband, the founder and Chairman of Walter E. Heller Co., a financial services firm. The Walter E. Heller Foundation has generously funded many Lyric productions, most recently Madama Butterfly (2013/14). This season, the Walter E. Heller Foundation cosponsors Lyric’s world premiere of Bel Canto, and underwrites its appearance on PBS Great Performances.

J. Thomas Hurvis

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising support for The Lyric Opera Broadcasts. The Hurvises previously sponsored three mainstage productions and cosponsor this season’s The Merry Widow starring Renée Fleming. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, and Lyric Unlimited Committee.

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 Breaking New Ground Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, 60th Anniversary Concert and Diamond Ball, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric’s most important traditions. ITW cosponsored The Pearl Fishers (2008/09), The Barber of Seville (2001/02), The Elixir of Love (2009/10), Hamel and Greel (2012/13), and Tosca (2012/13). Lyric is proud to have past ITW Chairman and CEOs W. James Farrell, John Nichols, and the late David Speer serve on its Board of Directors.

Edgar D. Jannotta

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A life-long opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received leadership gifts from the Jannottas for the Breaking New Ground Campaign, the Campaign for Excellence, and the Building on Greatness Capital Campaign, in addition to their generous gifts to the Annual Campaign.
JENNEN & 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. Lyric is fortunate to have Craig C. Martin, a Partner at Jenner & Block, as a valued member of its Board of Directors and Executive Committee.

JPMORGAN CHASE & CO.

JPMorgan Chase & Co. is a leading global financial services firm centered on serving the unique needs of its clients across the globe. The firm’s corporate responsibility initiatives focus on the financial health of the community, education opportunities, and innovation. Led by CEO Jamie Dimon, the firm has made a measurable social impact, contributing to Lyric’s educational and operational programs.

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), and was Lead Sponsor of last season’s 60th Anniversary Concert and Diamond Ball. This season the firm continues their production support by cosponsoring The Merry Widow. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship Committee.

NANCY W. KNOWLES

Nancy W. Knowles is a devoted subscriber and patron of Lyric Opera. Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric’s Annual Campaign and has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary contributions to Lyric, Lyric named the Nancy W. Knowles Lobby in 2013. The Knowles Lobby is a new and modern space for patrons to gather and relax before performances.

RICHARD P. and SUSAN KIPHART

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and are visionary philanthropists. They have generously cosponsored several Lyric productions, most recently The Passenger (2014/15). 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. Dick Kiphart is head of William Blair & Company’s Private Client Advisors Business and a member of the firm’s executive committee. He is a 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. Susan 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.

JIM and KAY MABIE

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

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.

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 the Building on Greatness Capital Campaign. He also plays a leadership role as a Life Director of Lyric’s Board of Directors.

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of the production sponsorship family, most recently cosponsoring Otello (2013/14) and Il Trovatore (2014/15). This season, the Mazza Foundation generously cosponsors The Merry Widow. Lyric is honored to have Joseph O. Rubinelli, Jr. serve on its Board of Directors, Production Sponsorship and Compensation Committees.

ROBERT and EVELYN MCCULLEN

Enthusiastic new members of the Lyric Opera family, Bob and Evie McCullen have endeavored to introduce the magical world of opera to their friends and colleagues by inviting guests to each of their subscription nights. Generous cosponsors of last season’s La Grande Duchesse and this season’s The King and I cast party, the McCullens have also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Robert McCullen, Chairman and CEO of Trustwave, as a member of its Board of Directors, Production Sponsorship and Innovation Committee.

BLYTHE JASKI McGARVIE

A longtime subscriber and supporter of the Annual Campaign, Lyric is grateful to Blythe McGarvie for her leadership gift to the Breaking New Ground Campaign. Currently serving on the Board of Directors for four public companies and a former Senior Lecturer at Harvard Business School, Blythe proudly serves on Lyric’s Board of Directors and Civic Engagement Committee, having previously served many years on the Guild Board.

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 in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premières; the centerpiece of the initiative was Lyric’s mainstage world premiere of Bolcom’s A Wedding. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. During the 2012/13 season The Mellon Foundation provided leadership funding to launch Lyric’s visionary new Lyric Unlimited programming, which included the Chicago premiere of Cruzar la Cara de la Luna, the world’s first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for last season’s world premiere mariachi opera El Paisano Nunca Se Termina, and continues its unparalleled legacy by cosponsoring this season’s world premiere of mainstage production Bel Canto.

THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of Rusalka in 2013/14 and cosponsored last season’s Anna Bolena. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Wozzeck this season.

MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric’s success. Susan Morrison is a leading member of the Women’s Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morisons have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Campaign for Excellence and Breaking New Ground Campaign, and have cosponsored Oklahoma! (2012/13), The Sound of Music (2013/14), and Carmina Burana (2014/15). Susan and Bob generously cosponsor The King and I this season.

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust’s Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust continues its legacy as production cosponsors by supporting this season’s Nabucco. After providing cosponsorship support of The Cunning Little Vixen (2004/05) in honor of Lyric’s Golden Jubilee, The Elizabeth Morse Charitable Trust raised challenge grant support for Otello ed Euridice (2005/06), and continued on to cosponsor many more productions. From 2000-2008, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park. 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.

ALLAN and ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors, and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Fantasy of the Opera, and Operathon, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin’s munificent friendship.

NATIONAL ENDOWMENT for the ARTS

Serving the public good by fostering creativity and artistic excellence in America, grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric’s programming and expansion of the operatic repertoire. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric’s world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21st Century. The NEA has provided vital support for numerous Lyric Opera premières, new productions, and revivals, most recently A Streetcar Named Desire (2012/13), Rusalka (2013/14), and Porgy and Bess (2014/15). This season, the National Endowment for the Arts is supporting Lyric’s world premiere of Bel Canto.

Lyric
THE NENEBERG 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 looked 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 generational 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.

NIB FOUNDATION

Founded owners/managers of former radio station WNB, 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 continues to cosponsor many mainstage productions, most recently Tannhäuser (2014/15) and this season’s production of Romeo and Juliet. 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 major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric’s Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia Florian is a vital member of Lyric’s Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric’s most prestigious honor, in 2015 for her outstanding commitment to the company.

THE NUGEEAN FOUNDATION

A leading global financial services provider, Northern Trust has a longstanding and significant relationship with Lyric. The company has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund, and Lyric Unlimited. Northern Trust provides vital leadership contributions to Lyric as Presenting Sponsor of Wine Auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and co-sponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored Faust (2009/10), Oklahoma! (2012/13), The Sound of Music (2013/14), and this season’s The King and I. 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. David T. Ormesher

Lyric Opera is sincerely grateful for the devotion of David and Sheila Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the consumer healthcare industry since 1987, closerlook has given generously to Lyric Opera for many years, sponsoring Fantasy of the Opera from 2009 to 2014 and the Stars of Lyric Opera at Millennium Park concert for four consecutive years. David and Sheila generously provided an Operation Challenge Grant and supported the Opera Ball this season. Lyric is proud to have David T. Ormesher serving as its President and CEO, on the Executive Committee, and on seven sub-committees of the Board of Directors.

Mr. and Mrs. William A. Osborn

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for 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, the Breaking New Ground Campaign, and Wine Auctions. 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.

POWERSHARES QQQ

PowerShares QQQQ, represented by Dan Draper, Managing Director, Intracoastal PowerShares Global ETFs, is proud to sponsor the arts as a new corporate partner of Lyric Opera. For the 2015/16 season, they will be cosponsoring the productions of Cinderella and Romeo and Juliet. The PowerShares global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, we also support Lyric Opera’s deep engagement with the local community to foster a rich culture of arts right here in Chicago.
PRINCE CHARITABLE TRUSTS

The Prince Charitable Trusts support 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. Last season, the Prince Charitable Trusts were 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 also provided principal support for Lyric's world premiere of Bel Canto through their award of the 2013 Prince Prize for Commissioning Original Work to composer Jimmy López, as well as sponsoring the summer 2014 workshop presentation of the piece. The Prince Charitable Trusts have supported Lyric's Annual Campaign, Wine Auction, Building on Greatness Campaign, and Great Opera Fund, and were cosponsors of the 2004/05 Ring Cycle.

Pritzker Foundation

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

DAVID RAMON

Lyric Opera is extremely grateful for the generous contribution to the Breaking New Ground Campaign from David Ramon in honor of Lyric’s legendary late President and CEO Kenneth G. Pigott.

MR. AND MRS. WILLIAM H. REDFIELD

Longtime subscribers and members of the Chapter community, Bill and Marilyn Redfield made significant planned gifts to ensure Lyric’s future. In honor of their love of beautiful singing, they have underwritten the Bel Canto Endowed Chair as part of the Look to the Future Campaign. In recognition of their commitment to the Breaking New Ground Campaign, their name appears on Mezzanine Box 3 in honor of their munificent generosity and steadfast dedication to preserve Lyric Opera as one of the cultural crown jewels of the Midwest.

J. CHRISTOPHER AND ANNE N. 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 and Executive and Lyric Unlimited Committees; 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 co-sponsors of several mainstage productions, most recently Carousel (2014/15). They have staunchly supported Wine Auctions 2009, 2012, and 2015, were Diamond Patrons of last season’s 60th Anniversary Concert and Diamond Ball, and are major supporters of the Annual Campaign. In addition, they provided significant and much appreciated gifts to the Campaign for Excellence and the Breaking New Ground Campaign. This season, Chris and Anne Reyes provide leadership support for Lyric Unlimited’s world premiere of Second Nature, a new opera for youth written by Matthew Aucoin.

LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

A graduate of the University of Illinois and life-long arts philanthropist Lloyd E. Rigler established the Lloyd E. Rigler-Lawrence E. Deutsch Foundation in 1977 in memory of his partner to provide major support to arts organizations in Los Angeles and nationwide. In 1996, the late Mr. Rigler established Classic Arts Showcase in an effort to provide free arts programming to those who could not afford to attend live performances. Mr. Rigler’s nephew James Rigler now serves as President of the Foundation and continues the important legacy established by his uncle. As Lyric strives to expand its reach and relevance, it is grateful to the Rigler-Deutsch Foundation for its support of the annual Operation broadcast on 98.7WFMT and future production sponsorship support.

MR. AND MRS. EDWARD B. ROUSE

A dedicated member of Lyric’s Board of Directors and Compensation Committee, Ted Rouse and his wife Barbara are enthusiastic supporters of Lyric Opera’s special events and have contributed faithfully to the Annual Campaign. Ted serves as Vice President and Director of Bair and Company, Inc., a generous corporate cosponsor of Fantasy of the Opera and Wine Auction for more than two decades. Ted and Barbara have personally invested in Lyric’s future with gifts to the Campaign for Excellence and the Breaking New Ground Campaign. Lyric is grateful for the friendship of Ted and Barbara Rouse.

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 four 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 Capital 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 supported the 60th Anniversary Concert and Diamond Ball last season. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric’s premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive and Innovation Committees of Lyric’s Board of Directors and a distinguished former President of the Women’s Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric’s most prestigious honor, in recognition of her many years of devoted service to the opera company.

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation’s commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric’s most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at the Civic Opera House reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. The Foundation has generously supported family presentations of The Magic Victrola (2014/15) and The Family Barber (2013/14). Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/ Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.

EARL AND BRENTA 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, the Campaign for Excellence, and the Breaking New Ground Campaign. The Foundation has co-sponsored several mainstage productions, most recently The Passenger (2014/15). Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.
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 longstanding member of the Guild Board of Directors. She has generously supported The Patrick G. and Shirley W. Ryan Opera Center, and has underwritten the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest Dinner. This past season, Liz Stiffel was a Diamond Patron of the celebratory 60th Anniversary Concert and Diamond Ball. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscribers Appreciation Concert (2010/11) and the Stars of Lyric Opera at Millennium Park concert (2013/14), and she generously cosponsored several mainstage productions, most recently Carousel (2014/15). She has also supported Lyric’s Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. This season, Liz Stiffel generously underwrites the appearance of Lyric’s world premiere Bel Canto on PBS Great Performances.

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, most recently Oklahoma! (2012/13), The Sound of Music (2013/14), Carousel (2014/15), and this season’s The King and I. 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 the Breaking New Ground Campaign, 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 a past President.

DONNA VAN EEEKEREN 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 Students, and Opera in the Neighborhoods, as well as Fantasy of Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Donna Van Eekeren Foundation generously cosponsors The Merry Widow, having previously cosponsored several mainstage productions. Donna also made a leadership gift to the Breaking New Ground Campaign to secure Lyric’s future. 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.

THE WALLACE FOUNDATION
The Wallace Foundation is a national philanthropy that seeks to improve learning and enrichment for disadvantaged children and foster the vitality of the arts for everyone. Wallace has an unusual approach: funding projects to test innovative ideas for solving important social problems, conducting research to find out what works and what doesn’t and to fill key knowledge gaps – and then communicating the results to help others. Lyric Opera is the recipient of a multi-phase grant as part of the Foundation’s Building Audiences for Sustainability initiative; the grant will fund research and analysis of Lyric Opera audiences, and reveal ways in which Lyric can maximize its reach in the community. Lyric’s work will inform lessons that will be shared with the broader field.

ROBERTA L. and ROBERT J. WASHLOW
Roberta and Bob Washlow are cherished members of the Lyric family. For more than three 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. Roberta and Bob made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. The Washlows have annually remained valued members of the production sponsorship family, and generously cosponsor this season’s world premiere of Bel Canto. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.

MR. and MRS. ROBERT G. WEISS
Lyric is honored to have found dedicated friends in Robert and Florette Weiss. Subscribers since shortly after Lyric’s inception, the Weisses have long been a pillar of the Lyric Opera community. A cherished member of the Women’s Board, Flo has supported board activities with her time and generous commitment for many years. Together, Bob and Flo have contributed regularly to the Annual Campaign and have given leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is sincerely grateful for the longstanding devotion of Bob and Flo Weiss.

MR. and MRS. ROBERT E. WOOD II
Rob and Susan Wood have been steadfast members of the Lyric Opera family for more than three decades. Rob Wood serves as a distinguished Life Director of the Board. Together, the Woods have contributed leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. They are loyal subscribers and generous supporters of the Annual Campaign, and Lyric Opera is forever grateful for their friendship.

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 have previously cosponsored several new productions, and this season are generous cosponsors of Lyric’s world premiere Bel Canto.

ANNE ZENZER
A dedicated subscriber and longtime member of the Lyric Opera board, Anne is proud to recognize Anne Zenzer for her generous planned gift as part of the Breaking New Ground Campaign. A partner at Witt/Kieffer Associates, and a lifelong opera enthusiast and staunch supporter of the Annual Campaign, Anne has ensured Lyric’s bright future through her thoughtful commitment and charitable foresight.

DOMINICK DELUCA
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.

The *Breaking New Ground* Campaign was launched in January 2013 to implement the company’s blueprint for a world-class, twenty-first century opera company. Breaking New Ground allows 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 also contributes toward updated media, marketing, and audience development programs, and strengthens 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 following donors who have made contributions of $5,000 and above to the Campaign as of March 1, 2016.

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