

*Lyric*  
2015/16 Season



Gounod

*Romeo and Juliet*

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CLARENCE BAUS, MATTHIAS BAUS AND MATTHIAS BAUS / SALZBURG FESTIVAL

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On the cover: Costume sketches by Catherine Zuber for the title roles of Romeo and Juliet.

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# From the General Director

Of all subjects that opera composers and librettists have taken on over the centuries, love is the most prevalent and the most cherished by audiences everywhere. Love in all its aspects presents operatic creators with every possibility for drama as well as for lyrical expression, encompassing every shade of emotion.

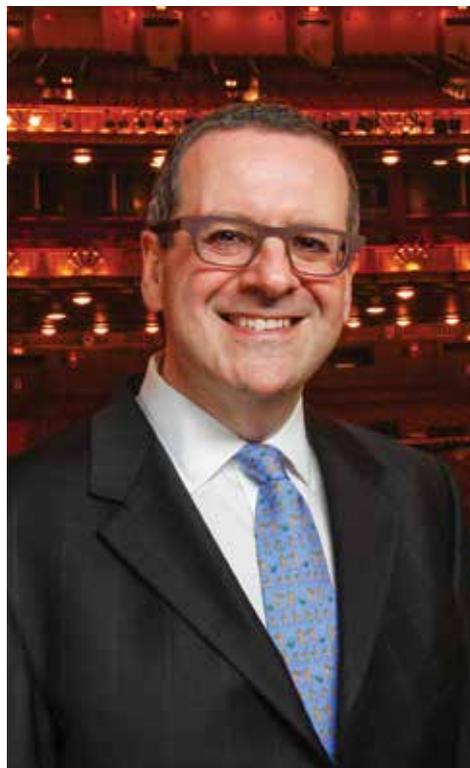
For many, Shakespeare's *Romeo and Juliet*, written well over 400 years ago, remains the most romantic story ever written. Of all love stories in literary history, it's surely this one that has awakened more people to the joys – and, of course, the sorrows – of young love. Take the magic of the play, add to it Charles Gounod's breathtaking music, and you have a rapturously beautiful event in the opera house. I truly believe that if you haven't seen Gounod's opera, you haven't yet experienced the full impact of this unforgettable tale. Like Vincenzo Bellini before him with *I Capuleti e i Montecchi*, Leonard Bernstein after him with *West Side Story*, and countless other composers, Gounod was powerless to resist the attraction of the ultimate star-crossed lovers. The musical highlights of his opera are unforgettable, including no fewer than four glorious duets for the youthful hero and heroine.

We're presenting *Romeo and Juliet* in an exceptionally exciting production. It's directed by Bartlett Sher, long celebrated for his achievements in theater and musicals, who has in recent years achieved great distinction in opera. I saw his production a few years ago at the Salzburg Festival and fell in love with it. Since then, it's been triumphantly received at La Scala. Michael Yeargan's imposing sets and Catherine Zuber's lavish costumes contribute to the production's achievement in capturing the essence of Shakespeare's original story.

If ever an opera required a special chemistry between its two leading artists, it's this one. That chemistry will be evident onstage at Lyric in our marvelous cast. Returning to the company is a great favorite of our audiences, Ryan Opera Center alumna Susanna Phillips. Her tenure in the program actually included a highly successful last-minute substitution as Juliet on the Lyric stage. Since then she has gone on to star at the Metropolitan Opera and many other major companies.

Sharing the role of Romeo are two of today's most eminent tenors, Joseph Calleja and Eric Cutler. Joseph is returning to us for his first French role at Lyric, after great successes as tenor heroes of Verdi and Puccini. Eric has already exhibited his prowess in French opera at Lyric with his marvelous portrayal of Nadir in Bizet's *The Pearl Fishers*.

I'm delighted that this quintessentially French opera will be led by one of today's most remarkable French conductors, Emmanuel Villaume, music director of The Dallas Opera, who has led many Lyric performances. The innate stylistic flair of his music-making, combined with his sense of elegance and romance, is always a joy and will add immeasurably to this opera in its eagerly awaited return to our stage.



STEVE LEONARD

Anthony Freud

# From the President

I'm thrilled to begin my tenure as President of Lyric Opera for many reasons, but above all, because opera has become a vital element of my life, both personally and professionally. In the early 1990s, when my company was about five years old, I realized that in the marketing world you took clients to a Bulls Game, or to Wrigley Field – there was a customary set of entertainment venues. But rather than a sports outing, what if we treated them to the opera? We began bringing clients, for whom it was unique and unforgettable, introducing them to an art form they'd heard about but never experienced. For me, it checked the boxes on the business side, but it also nurtured in me an enduring love for opera. I'd grown up in New Jersey listening to WQXR, hearing the Met on the radio, but becoming a subscriber and enjoying opera *in the theater* was brand new to me.

It's been my great pleasure to be a Lyric subscriber since 1992. I feel a special excitement every opening night, and when I return to a production a second or third time, I always see things I hadn't seen before. My wife and I continue to introduce people to Lyric, many of whom have become subscribers themselves.

When I was growing up in the 1960s and '70s, people frequently responded to opera as something classic, almost old world, best seen and heard in traditional performances. Today, however, I relish the broad range of theatrical interpretation. I'm struck every season by performances that communicate a particular resonance with what's happening culturally or socially in our world at the time. Certain truths captured so memorably in opera are timeless, still challenging us as they challenged these works' original audiences. I think of recent productions, such as *Rusalka* or *The Passenger* – each was a truly visceral experience that stayed with me for weeks. This year I'm looking forward with great anticipation to Lyric's new production of *The Marriage of Figaro*, and especially to the world premiere of *Bel Canto*.

Under my watch, the next chapter in Lyric's history will implement the strategic plan the management and board developed four years ago. The principles of excellence, relevance, and fiscal responsibility are our key priorities of focus. I'm excited to witness Lyric becoming a broader provider of cultural service to Chicago and the Chicagoland region.

To stay excellent, relevant, and fiscally responsible in this rapidly changing world, we need to be prepared to innovate. That means looking beyond the customary constraints of our art form and asking, "What can we learn, borrow, beg, or steal from other forms of entertainment and cultural enrichment?" One idea behind the board's innovation committee has been to empower a small group of board members to do just that. In many ways Lyric Unlimited is our laboratory. Through it we are reaching out to communities throughout Chicago, we are forming collaborative partnerships with other cultural, community, and educational organizations, and we are exploring the ways in which opera, as an art form, may develop in the future.

Lyric offers an increasing number of diverse activities – not only our mainstage opera season, but also our productions of great musicals, Lyric Unlimited's wide-ranging projects, and, of course, our world-renowned Ryan Opera Center. But we need to think of ourselves as *one* Lyric. Everything we do is part of a unified, single-minded goal to be the great North American opera company of the twenty-first century.



TODD ROSENBERG

A handwritten signature in dark ink, appearing to read "D Ormesher".

David T. Ormesher

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# Running The Show

Many individual crews, onstage and offstage, collaborate to make Lyric performances run like clockwork

Compiled and edited by Roger Pines

Page 1 of 6  
1/14/2016 (jag)  
Version: PRT

Lyric Opera of Chicago  
2015-2016  
Director: M. Ozawa

**NABUCCO**  
**WARDROBE RUN SHEET**

Xc: Dennis, Hicks, Henneberry, Gage, Stanger, M. Reilly, Lindquist, Turner, Evans, Wigs/Make-Up (14), Dressers (15)

NOTE: Please see WWW for all artist entrances and exits.

EX TIME	EX LOC.	WHO	WHAT	CHANGE LOC.	Change Length	ENT Loc.	NEXT ENT TIME
<b>FIRST COSTUME &amp; ENTRANCE TIME</b>				Costume #1 Formal Hebrew w/ Prayer Shawl Wig First Entrance Time: 10:40			
		ZACCARIA Dmitry Belosselskiy	(John)				Costume #1 Babylonian Long Robe Look. Look #1 Up-Do

Running sheets for Nabucco costume and wig/makeup changes

Lyric Opera of Chicago  
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Xc: Dennis, Hicks, Henneberry, Gage, Stanger, M. Reilly, Lindquist, Turner, Evans, Wigs/Make-Up (14), Dressers (15)

NOTE: Please see WWW for all artist entrances and exits.

EX TIME	EX LOC.	WHO	WHAT	CHANGE LOC.	Change Length	ENT Loc.	NEXT ENT TIME
		FENENA Elizabeth DeShong					
		ANNA Laura Wilde					
		ISMAEL Sergey Skorokhodov					
		ABIGAILLE Tatiana Serjan					
		NABUCCO Zeljko Lucic					
		HIGH PRIEST Stefan Szkafarowsky					
		ABDALLO Jesse Donner					
		<b>22 CORO BS/BR</b> Carroll, Dubois, Morrissey, Pierce, C. Springer, Watk Nichols, Sillitti, J. Taylor, Janitzky, Pooch, Wenzel, Ca Felker, Orduna, Wallace, Cassion, Greiner, Hazell, In Richardson (Tim, Roger)					
		<b>24 CORO TENORS</b> Agpalo, Bradley, Brock, Concepcion, Humes, Nienow Donovan, Fosselman, Montgomery, Potter, Westlak Thomas, Brooks, Brunshen, Daniel, Georg, Potts, T Taylor (Tim, Chris M)					
		<b>34 CORO WOMEN</b> Dunn, Hassler, Holzhausen, McCord, Spoor, S. Sprit Bonczek, Garvey-Cohen, Cook-Nicholson, Farr, Jani Taylor, Miller, Steyer, Janzen, Kszatowski, Batman, Mensen-Reynolds, Y. Smith, Surace, Williams, Kers Kulikova, Lovinello, Lundgren, Vasalli, Wrighte, W Bieber, Inabinat (Michelle, R)					
		<b>16 SUPER MEN</b> <b>2 Super Hebrews</b> Ortyl, Regich					
		<b>4 Super Hebrews</b> Christensen, Cutrera, Voci, Pyne					
		<b>6 Super Babylonians</b> Koenigsnecht, Giambrone, Hall, Nash, Hobe, Sim					
		<b>4 Super Babylonians</b> Vaughn, Clark, Pritchett, McClintock					

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**NABUCCO**  
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NOTE: Please see WWW for all artist entrances and exits.

EX TIME	EX LOC.	WHO	WHAT	CHANGE LOC.	Change Length	ENT Loc.	NEXT ENT TIME
<b>PART 1 (Acts I &amp; II) 71:00 Min</b>							
17:45	R3	<b>2 Super Hebrews</b> Ortyl, Regich	CHANGE to Babylonian Look w/ Red Hats as assigned	Dressing Room	13:45	L3	31:30
		<b>4 Super Hebrews</b> Christensen, Cutrera, Voci, Pyne	CHANGE to Babylonian Look w/ Red Hats as assigned REMOVE: Blood	Dressing Room	13:45	R3 UC	31:30
20:30	SL	<b>22 (ALL) Coro Bs/Br</b> Carroll, Dubois, Morrissey, Pierce, C. Springer, Watkins, Holmes, Nichols, Sillitti, J. Taylor, Janitzky, Pooch, Wenzel, Cavallieri, von Felker, Orduna, Wallace, Cassion, Greiner, Hazell, Ingersoll, Richardson	REMOVE Shawls	Scenery Handling	8:00	L 1-3	28:30
20:30	SL	<b>24 (ALL) Coro Tenors</b> Agpalo, Bradley, Brock, Concepcion, Humes, Nienow, Odom, Combs, Donovan, Fosselman, Montgomery, Potter, Westlake, Esguerra, Reiff, Thomas, Brooks, Brunshen, Daniel, Georg, Potts, T. Lee, A. Smith, C. Taylor	REMOVE Shawls ADD Black Warrior Vest	Scenery Handling	8:30	L 1-3	29:00
23:30	S9 /2/1	<b>WARDROBE STAGING NOTE:</b> Hall, Nash, Hobe, Simpson REMOVE Hebrew Coats Onstage					
24:10	L 1	<b>6 Super Babylonians</b> Koenigsnecht, Hall, Nash, Giambrone, Hobe, Simpson	CATCH Hebrew Coats ADD Red Hats	Scenery Handling	6:15	R L	30:25
40:30	R 1	ABIGAILLE	QUICK CHANGE Costume #2 Red Dress w. Evening Wrap Look #2 Side-Gather	SR Elevator	2:30	R 3	43:00 Shift Complete
	SL	NABUCCO	REMOVE Robe REMOVE Hat	Dressing Room	21:30	L 3	62:00
	SL	FENENA	Wig CHANGE ONLY - Look #2 1/2 up 1/2 down	Dressing Room	12:00	R 3	52:30
			REMOVE Shawl	Dressing	12:00	L 2	52:30

Running Times: Part I: 71:00

*Lyric's running crews, working in perfect synchronization night after night, are the glue that holds each performance together. Their ability to maintain extraordinary professionalism under extreme pressure is one of the company's greatest strengths. Here's an insider's view of Lyric's running crews and how their work happens.*

## Stage Management and Direction

JOHN COLEMAN, *Lyric stage manager*

Each Lyric production has a stage manager, assistant director, and assistant stage managers. The stage manager works with everyone who's involved in maintaining the excellence of the show over time. Assistant directors are in charge of dramatic upkeep, making sure the staging is accurate and that the director's intentions continue to be met. The assistant director rehearses and puts on understudies, and deals with absences of choristers, actors, or supernumeraries.



*Stage managers Rachel Tobias and John Coleman confer at the stage-management desk.*

The stage manager calls the show. That includes making sure all the technical and lighting cues, as well as the scenic moves, are executed at the correct time. If something went too fast in the previous performance, we make sure that this time it's slower, and so on. We're timekeepers, making sure rehearsals and performances start on time and calling breaks. We constantly work together with all the other departments – clear communication is incredibly important.

*Lyric*

The number of assistant stage managers (ASMs) for a particular show depends on several things. How many entrances are in the set – can two ASMs cover them all? How large is the cast? How technically complicated are the scenic moves? In *Wozzeck*, with four different places to enter and with scenery moving frequently, we had to respond to those needs. In *Der Rosenkavalier* things are very busy onstage at the beginning of Acts Two and Three, so again, you take that into account.

One ASM cues the projected titles. The others take attendance backstage, check that performers have their props and costume accessories, and cue all the performers. They see that scenery is moving correctly and they give warnings to crews, while always making sure the environment safe for everyone onstage.

Our team has to be “on” and ready to respond in any situation – say, if something is left onstage and you've got to get it offstage in a hurry. One night in *Wozzeck* the big round lens in the doctor's office didn't come in on cue, and at one point I said, “We've got to cut it, because if we don't, it won't be safe and will be a distraction” It's all about making split-second decisions like that and then making sure everyone knows. You have to be clear in everything you say and do, because you want it to be a memorable performance for the audience every night.

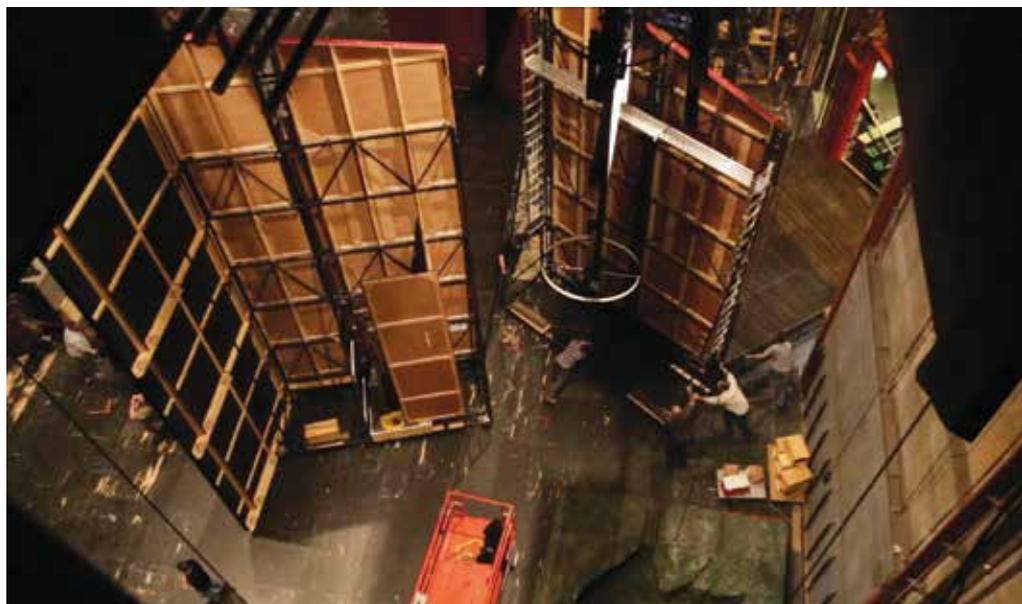


*Lyric's sound board*

## Carpenters and Sound

MICHAEL SMALLWOOD, *Technical Director*

Before performances, the carpenters have already dealt with the assembly and disassembly of sets when they come in and out of the building, plus repairs that wouldn't be done by our scenic artists, and creating new set pieces (or modifying existing ones)



Carpenters working on scene changes for *Rusalka* (l. and r.).

when they're requested by a director or designer. In performances we might have between 16 and 22 carpenters, depending on whether they're moving large units of scenery. *Bel Canto* had big units that broke apart in the final scene to create the bare stage. There were motors to do the pulling, but they were guided by guys on the crew. Scene changes for this season's *Figaro* were even more demanding than for *Bel Canto* – big pieces had to be moved as quickly as possible. The changes for *Wozzeck* combined the props and carpenter crews, with small pieces moving, but very precisely timed.

Our carpenters' cue sheets come from stage management and reflect what the technical department has already discussed with the director and designer. We try to make each performance perfect, but because we're doing shows in repertory and because this is live theater, unexpected things do happen. For example, one night a curtain didn't work properly for *Lohengrin* and the carpenters held it open for 45 minutes!

The minimum number on any production's sound crew is three, but it gets up to six for the musicals. The musicals present the biggest challenge for sound, since there are between 35 and 50 microphones. One element of this is the organization and the equipment backstage: several sound guys need to test the mics and assign the right mic to the right performer (for example, it might have to match the wig or be hidden in the costume). The other element is the actual *mixing* of the mics so that the audience hears the performer clearly and naturally.

Mics, of course, aren't used for opera (unless there's spoken dialogue, as in *The Merry Widow*). In opera we use mics when

something's happening offstage, whether stageband or someone singing. In those instances, the levels are set by the sound crew working with the conductor and stage manager. Onstage monitors that help the artists hear the orchestra better, headsets for stage management, the front-of-house screen, the screens in the lighting booth and the assistant-director booth – keeping all of this working properly also figures in the sound crew's responsibilities.

## Electrics

CHRIS MARAVICH, *Lighting Director*

In performances individual members of the electrics crew execute all the light cues *via* a computerized console, control the surtitles *via* a computerized program, and run anywhere from one to five followspots. Other electricians create effects such as smoke or fog, and they help onstage with moves of scenery.

Stage management puts out a "deck and rail sheet" and a "master cue sheet." Between the two the stagehands know what to do and when, getting their cues from the stage manager during the performance.

Every performance includes 13 electricians on the crew. This season they've had very complicated projection cues in *Bel Canto*, but their biggest challenge has been *The Merry Widow*. That's because of the transition going into the last scene, which was very difficult and required onstage booms to be moved as the Maxim's unit got pushed into place. That show also had a lot of followspots and special effects, including a five-minute smoking cue in Act Two, on the little terrace upstage.



*Principals' wigs for Der Rosenkavalier, ready for the performance.*



*Makeup artist Deshawn Bowman at work before Der Rosenkavalier.*

## Wigs and Makeup

SARAH HATTEN, *wigmaster and makeup designer*

Our department's biggest running crew this season is 14 for *Der Rosenkavalier*, where everyone has a wig – or two or three! The crew's average number is probably 12. We need the maximum – as many as 26 – whenever we do *The Magic Flute* (for all the slaves in their green body makeup), and *Aida* (priests, slaves, Egyptians, Ethiopians). The crews, hired on a show-by-show basis, have varied backgrounds. Some went to school for theater, while others are theater-loving cosmetologists who have learned on the job.

Our principal makeup artists have a lot of experience working one-on-one with performers, both in wigs *and* makeup. In the average show, each of them may have from one to three principal performers that they'll be responsible for. For *Der Rosenkavalier*, with 27 named roles, they have to take care of more people and work faster!

We handle all kinds of fast changes. It was especially challenging last season in *The Passenger*, in which Daveda Karanas, who played Liese, went back and forth from 1960 to the 1940s – and *every* change was fast. Onstage there was a space in the ship's smokestack, and all Daveda's changes took place there, since in that show you couldn't leave the stage without being seen. It was dark, and Daveda was there with the wig/makeup person, dresser, and stage manager – pretty tight quarters!

For any production, I note what's required for principals, chorus, supernumeraries, actors: do they need makeup? Makeup and beard? Makeup, beard, and wig? Each person on the crew is then assigned to what their specialty is. Our running sheet incorporates wardrobe, wigs and makeup. It shows what crew member is responsible for each person who's onstage, and we make sure that crew member is available for any wig and makeup changes.

To be good at this kind of work, you need the ability to read

people's personalities very quickly. You also have to go with the flow and make adjustments at any moment. We may have done all the paperwork and set everything up, but it could all change once we get onstage. Flexibility really is Number One.

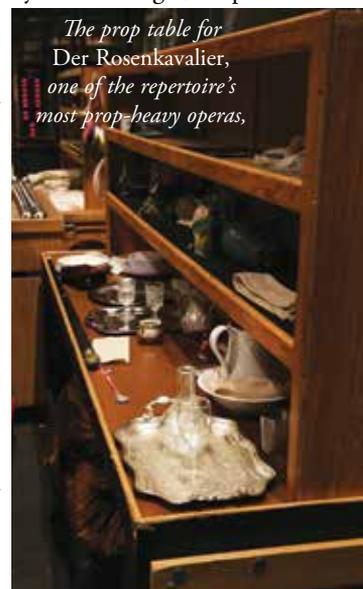
## Props

CHARLES REILLY, *property master*

There are 16 of us on the props crew, although everyone doesn't work every show. When I have 14 guys – for example, in this season's *Der Rosenkavalier* and *Romeo and Juliet* -- it's seven on stage left, seven on stage right. It's broken down to cues, which we learn through the rehearsal process. We're collaborating all the time with wardrobe and wigs/makeup. For example, in *Nabucco*, with a chorus of 82, our crew set up quick-change booths using the whole width of the scenery-handling area backstage.

In performance, the trickiest show this season has been *Wozzeck*. The drapes needed to open right on the downbeat of the music beginning each scene. For the highly synchronized scene changes, every prop had to be ready for the singer, despite it being pretty dark backstage. With my full crew, as well as electricians and carpenters, it was really poetry in motion, how all the scene changes worked for that show!

This season's *Figaro* was tricky because of the oversized bed in Act Two. The designer wanted to fly it in, but that couldn't work, given its size and what we would have had to clear above it. We needed to carry it onstage, and it took all departments joining in to lift it! We had 90 seconds – a really big scene change that had to be as quiet as possible.



*The prop table for Der Rosenkavalier, one of the repertoire's most prop-heavy operas,*



Wig, makeup, and costumes await the arrival of Megan Marino (Annina) for a Rosenkavalier performance.

One show I always like working on *The Magic Flute*. In the production we first did in 1986-87, there was the glockenspiel, the flaming torch, a lot of other different props and tricks. I worked closely with Tim Nolen, that production’s first Papageno. He needed a birdcage on his back and he didn’t like the one we initially gave him. It was important to us to give him one that would be comfortable for him in the performances.

## Wardrobe

MAUREEN REILLY, *Costume Director*

After alterations, any costume goes through the sewing room. Then our wardrobe team steams and presses it, checks labels, and makes sure proper undergarments are in place. That’s when our wardrobe supervisor, Lucy Lindquist, does a final check – only then is it ready to be worn onstage.

For performances we set up quick-change racks and determine where the changes will take place. Our Abigaille, Tatiana Serjan, who had a red dress with evening wrap for Act Two, came offstage after Act One, met her dresser and wig/makeup person in the stage right elevator, and was ready to go back onstage in two-and-a-half minutes!

Sometimes a change needs to take place onstage. In *La fanciulla del West*, a dresser had to be inside the cabin at the start of Act Two and stay there to help with Minnie’s costume changes. The dresser couldn’t leave, since there was no way to get offstage. So there was the audience, watching the opera with no idea that there was actually a dresser sitting in the dark in a little hole in the stage.

Our maximum number of dressers this season has been 20, for *The Merry Widow* and *Der Rosenkavalier*. When we did our first *Porgy and Bess* and later *Show Boat*, the director of those productions, Francesca Zambello, said, “I’ve never seen anything run so smoothly.” We credit our dressers, who have to learn a show on the fly. They’re also able to read each performer when they meet them, and really take care of them.

LUCY LINDQUIST, *Wardrobe Supervisor*

When I go through a costume before it goes to the dressing room, I have to check every single piece that the performer is wearing. The costume then becomes the responsibility of the dresser. We have a very smart group of dressers who need only one hour to learn the show – they’re very professional and they do a fantastic job. A good dresser is someone who can control himself or herself, so they can help everyone under pressure and deal with every issue. You have to be polite, very strong mentally, and very well organized.

That becomes very important in an opera like *Aida*, where the quick changes include the chorus men going into breastplates, helmets, special shoes, and then, of course, going from soldiers to Ethiopians. But when it comes to quick changes, not even *Aida* is more complicated than *Show Boat*. The dressers had to make sure of every little detail. They weren’t just changing a singer’s dress; they were changing her shoes, stockings, jewelry – everything the look required.

In the running of a show at Lyric, everyone is very dedicated. We’re passionate about it, and I don’t know if that happens in other places. We give more than we risk – we give our hearts.

## A Dresser’s Tales

Told by JOHN SALYERS, *chief dresser*

In performances we call the first floor “The Intensive Care Unit.” You’re not just dealing with costumes – you’re dealing with personalities! Are they feeling sick? Do they need tea? Sometimes they’re leaving for the airport after the performance and need their luggage taken someplace, so it’ll be ready for them later. Dressers give performers whatever they need to be ready to do the show. Sometimes you’re a coach, at other times a confessor!

It’s great to work with someone like Nathan Gunn, who is always calm and collected. When he’s got a quick change, he knows exactly what he’s doing. And Ferruccio Furlanetto is wonderful, too, someone who never complains about anything. When he sang Boris, he wore a costume weighing at least 80 pounds. He couldn’t sit down because the costume had a lot of jewels in it. He’d never want a chair – he’d just stand backstage for an hour. An extremely kind, patient, and overall great guy.

I was the dresser for one of our leading men when, before the opera’s last scene, he was supposed to do a small quick change, like adding a coat. When he came offstage, he was angry at something that had just happened onstage. He turned around to show me that there was a hole in his pants. Because he was angry at that moment, he pulled the seam apart and the pants split. I ran to his dressing room, grabbed his other pair of pants, ran back through backstage, got to him, pulled the pants off, put the other pants on, and he went onstage as if nothing had happened.

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*Lyric*

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Lyric



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## Romeo and Juliet

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# ROMEO AND JULIET

## Synopsis

TIME: Renaissance

PLACE: Verona, Italy

### PROLOGUE

The people of Verona describe the conflict between the Capulet and Montague families (Chorus: *Véronne vit jadis deux familles rivales*), and the star-crossed lovers whose deaths ended the feud.

### ACT ONE

Lords and ladies arrive at Lord Capulet's home for a masked ball (Chorus: *L'heure s'envole*). Tybalt, the host's nephew, teases Count Paris about Juliet, the latter's betrothed. Capulet introduces his daughter to his guests. Juliet responds to their admiration and expresses her excitement about the ball. Capulet invites everyone to enjoy themselves. When Romeo and Mercutio appear with their friends, Romeo admits his reluctance to attend the ball, having been preoccupied by a troubling dream. Mercutio blithely remarks that his friend has been visited by Queen Mab, who presides over all dreams (Ballad: *Mab, la reine des mensonges*).

Already in love with Rosaline, Romeo is assured by Mercutio that at the ball his attention will be drawn to a hundred other girls who will make him forget all about her. Suddenly he sees Juliet from afar, and is transfixed by her beauty. Mercutio drags him away as Juliet appears, talking with her nurse, Gertrude. The nurse reminds her charge that she was herself already married at Juliet's age, but Juliet is hardly thinking about marriage – she prefers to prolong her youthful dream (Ariette: *Je veux vivre*). Gregorio, a Capulet retainer, calls the nurse away, leaving Romeo free to woo Juliet (Madrigal: *Ange adorable*). He is horrified when she identifies herself as Lord Capulet's daughter. A suspicious Tybalt returns to summon his cousin Juliet, and Romeo realizes she is Lord Capulet's daughter. Recognizing his voice as that of Romeo, a member of the enemy Montague family, Tybalt swears revenge. Eager to keep his guests' spirits lighthearted, Capulet invites them once again to drink and dance.

### ACT TWO

Although it is nearly dawn, Romeo lingers outside Lord Capulet's home. He compares Juliet with the rising sun (Cavatina: *Ah! lève-toi, soleil!*). When she appears on her balcony, he surprises her and ardently declares his love. Romeo hides when Gregorio and some Capulet servants appear, searching for Romeo's page, Stephano, whom they believe has been seen in the area. They tease Gertrude before leaving. The nurse takes Juliet inside, but she soon reappears to bid goodnight to Romeo. She informs him that, if he does indeed wish to marry her, he should send word the next day as to where and when they should meet. Romeo begs her not to leave him yet (Duet: *Ah! ne fuis pas encore!*). After a final goodnight, Juliet goes inside and Romeo asks the breeze to send her his kiss.

### ACT THREE

*Scene 1.* Early the next morning, Friar Laurence is astonished to be greeted by Romeo. Well aware of the Capulet/Montague enmity, the friar expresses grave apprehension when Romeo confesses that he loves a Capulet. Accompanied by her nurse, Juliet appears and confirms that Romeo must be her bridegroom. The friar agrees to perform the marriage ceremony, and the three are joined by Gertrude in proclaiming their joy (Quartet: *O pur bonheur*).

### Intermission

*Scene 2.* Having failed to find his master during the past day, Stephano amuses himself by singing a mocking serenade outside Lord Capulet's home (Chanson: *Que fais-tu, blanche tourterelle*). The song draws Gregorio and members of the Capulet household into the street. They tease the young Stephano, who then provokes Gregorio into a sword fight. Mercutio steps in to defend Stephano, just as Tybalt arrives on the scene, and the two launch into raucous swordplay. When Romeo appears, Tybalt – remembering his enemy's wooing of his cousin Juliet – challenges him, but Romeo refuses to fight. He begs Mercutio to restrain himself, but the fury of both Tybalt and Mercutio boils over. Urged on by their respective allies, they battle each other

relentlessly until Tybalt deals Mercutio a fatal wound. Mercutio curses the houses of both Capulet and Montague before he dies. Now desperate for revenge, Romeo takes sword in hand and kills Tybalt. The Duke of Verona arrives and castigates both families for the violence. Rather than the expected sentence of death, the Duke orders Romeo into exile. Overcome by misery (Finale: *Ah! jour de deuil*), Romeo vows to see Juliet once more.

### ACT FOUR

At dawn Romeo rushes to Juliet, who comforts and supports him following the death of Tybalt. They quickly become overwhelmed by their love (Duet: *Nuit d'hyménée*), only to be interrupted by daylight and a lark's singing. After a prolonged and passionate farewell, Romeo tears himself from Juliet's arms and rushes away.

Accompanied by Friar Laurence, Lord Capulet enters Juliet's room, urging his daughter to ready herself for her wedding to Count Paris. Remaining behind to counsel Juliet, Friar Laurence is confronted by the despairing Juliet. He conspires with her and offers her a potion that will induce a death-like sleep, from which she will eventually be awakened by Romeo. When finally alone, Juliet calls on love to give her courage (Aria: *Amour, ranime mon courage*) and drinks the potion. When her father and Paris appear for the marriage ceremony, she collapses and appears to be dead.

### ACT FIVE

Romeo enters Juliet's crypt and sadly greets the sight of her seemingly dead body. After kissing her, he draws a bottle from his tunic and drinks the poison it contains. Moments later Juliet awakens, and she greets Romeo joyfully. The two look forward to leaving Verona forever (Duet Finale: *Viens! fuyons au bout du monde!*). Suddenly the poison takes effect, which forces Romeo to confess what he has done. Distraught that he has left no poison for her, Juliet takes his dagger and, with Romeo's help, stabs herself. With their last breath, the lovers ask God's forgiveness.

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*Lyric*

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

*New-to-Chicago Production*

*Charles Gounod*

## ROMEO AND JULIET (ROMÉO ET JULIETTE)

Opera in five acts in French

Libretto by Jules Barbier and Michel Carré, based on the tragedy of the same name by William Shakespeare

First performed at the Opéra, Paris, on April 27, 1867  
First performed by Lyric Opera on November 27, 1981

*Characters in order of vocal appearance:*

<i>Tybalt</i>	JASON SLAYDEN*
<i>Count Paris</i>	TAKAOKI ONISHI°
<i>Lord Capulet</i>	PHILIP HORST
<i>Juliet</i>	SUSANNA PHILLIPS°°
<i>Mercutio</i>	JOSHUA HOPKINS
<i>Romeo</i>	JOSEPH CALLEJA (February 22 - March 8) ERIC CUTLER (March 11- 19)
<i>Gertrude</i>	DEBORAH NANSTEEL*
<i>Gregorio</i>	ANTHONY CLARK EVANS°
<i>Stephano</i>	MARIANNE CREBASSA*
<i>Benvolio</i>	MINGJIE LEI°
<i>Friar Laurence</i>	CHRISTIAN VAN HORN°°
<i>Duke of Verona</i>	DAVID GOVERTSEN°°

<i>Conductor</i>	EMMANUEL VILLAUME
<i>Director</i>	BARTLETT SHER*
<i>Set Designer</i>	MICHAEL YEARGAN
<i>Costume Designer</i>	CATHERINE ZUBER
<i>Lighting Designer</i>	JENNIFER TIPTON
<i>Chorus Master</i>	MICHAEL BLACK
<i>Choreographer</i>	CHASE BROCK*
<i>Fight Director</i>	B. H. BARRY
<i>Ballet Mistress</i>	AUGUST TYE
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Associate Director</i>	GINA LAPINSKI
<i>Assistant Director</i>	JODI GAGE
<i>Stage Manager</i>	RACHEL A. TOBIAS
<i>Stage Band Conductor</i>	ROBERT TWETEN
<i>Musical Preparation</i>	MATTHEW PIATT ERIC WEIMER
<i>Projected English Titles</i>	DEREK MATSON

\* Lyric Opera debut  
° Current member, Ryan Opera Center  
°° Alumnus/Alumna, Ryan Opera Center



**JOSEPH CALLEJA**  
(*Romeo* – Feb. 22-March 8)  
**Previously at Lyric Opera:**  
Alfredo Germont/*La traviata* (2013-14, 2007-08); Rodolfo/*La bohème* (2012-13).

*Gramophone's* 2012 Artist of the Year, the world-renowned Maltese tenor will appear later this season at the Metropolitan Opera (Gabriele Adorno/*Simon Boccanegra*), Opera Frankfurt (Don José/*Carmen*), and the Chorégies d'Orange festival (Faust/*Mefistofele*). At the Berlin State Opera he recently portrayed Puccini's Rodolfo, a signature role that has also brought him to Lyric, the Met, Covent Garden, Munich, and Bregenz. The tenor debuted in opera at 19 singing Macduff/*Macbeth* at Malta's Astra Theatre. Shortly thereafter he was an award-winner in the Hans Gabor Belvedere Competition, which launched his international career. Since then he has starred in more than 25 leading roles with many major companies, including the Met (Hoffmann, Duke of Mantua, Faust), Covent Garden (Gabriele Adorno/*Simon Boccanegra*, Alfredo/*La traviata* opposite Renée Fleming, both released on DVD), and Munich's Bavarian State Opera (*Rigoletto*). Closely associated with the Vienna State Opera, he has also won acclaim at the major houses of Dresden, Zurich, Bologna, Brussels, Stockholm, and Houston. Numerous prestigious concert engagements include the 2012 Nobel Peace Prize concert in Stockholm. A Grammy nominee, Calleja has recorded five highly praised solo discs, most recently a program of popular songs entitled "Amore." Calleja received the International Opera Awards' Readers Award in 2014. The tenor recently teamed up with Malta's Bank of Valletta to form the BOV Joseph Calleja Foundation, created to help children and families in need.



**ERIC CUTLER**  
(*Romeo* – March 11-19)  
**Previously at Lyric Opera:**  
Nadir/*The Pearl Fishers* (2008-09); Ferrando/*Così fan tutte* (2006-07).

Highlights of the Iowa-born tenor's current season include Apollo/*Daphne* (Hamburg State Opera) and his first Radames/*Aida* (Opera Cologne). Celebrated at leading opera houses, festivals, and orchestras, Cutler has made an indelible impression worldwide in French lyric and heroic repertoire, singing the roles

of Iopas/*Les Troyens* (Metropolitan Opera, Valencia-DVD, Paris), the title role/*Les contes d'Hoffmann* (Madrid, DVD), Léopold/*La Juive* (Met), Don José/*Carmen* (English National Opera), Des Grieux/*Manon* (Philharmonie Luxembourg), Raoul de Nangis/*Les Huguenots* (Brussels), Nicias/*Thaïs* (Edinburgh Festival, Sir Andrew Davis conducting), and the Faustus of Berlioz (Antwerp) and Gounod (Athens). Equally successful in Italian repertoire, the tenor has portrayed Alfredo/*La traviata* (Munich), Ernesto/*Don Pasquale* (London), Duke of Mantua/*Rigoletto* (Venice, Houston), Edgardo/*Lucia di Lammermoor* (Sydney), Amenophis/*Moïse et Pharaon* (Salzburg), and Arturo/*I Puritani* (Met opposite Anna Netrebko, DVD). The 2005 Richard Tucker Award winner, Cutler is also celebrated for his Mozart portrayals, especially Belmonte, Don Ottavio, and Tamino, which he has sung at numerous prestigious venues, including the Glyndebourne and Edinburgh festivals. Other roles encompass Adolar/*Eurynthe* (Frankfurt), Georg/*Der fliegende Holländer* (Wagner Geneva Festival), Shepherd/*Szymanowski's Król Roger* (Paris), the Singer/*Der Rosenkavalier* and Andres/*Wozzeck* (both at the Met, where the tenor began his career with the company's Lindemann Young Artist Development program). Cutler can be heard on CD in a solo recital, as well as in *Der fliegende Holländer* and Strauss's *Die ägyptische Helena*.



**SUSANNA PHILLIPS**  
(*Juliet*)  
**Previously at Lyric Opera:**  
Eight roles since 2005, most recently Stella Kowalski/*A Streetcar Named Desire* (2012-13); Lucia Ashton/*Lucia di Lammermoor* (2011-12); Adina/*The Elixir of Love* (2009-10).

The Alabama-born soprano, a Ryan Opera Center alumna, has recently returned to the Metropolitan Opera as Rosalinde and Musetta (she also sang the latter in the Met's 2011 Japan tour). Another major highlight this season is her first Hanna/*The Merry Widow* at Boston Lyric Opera. In addition to the Met (other roles there include Antonia/*Les contes d'Hoffmann*, Fiordiligi, Donna Anna, and Pamina), the soprano has earned acclaim in Santa Fe (five Mozart roles, most recently Arminda/*La finta giardiniera* last summer), Minneapolis (Euridice/*Orfeo ed Euridice*, Elmira/*The Fortunes of King Croesus*), Barcelona (Pamina – European debut), and Frankfurt (Donna Anna). She began her stage career in Madison (Musetta), Louisville (Blanche/*Dialogues of*

*the Carmelites*), and Birmingham (Violetta). The soprano has scored great successes with the Chicago Symphony Orchestra, Lincoln Center's Mostly Mozart Festival (2011 opening program/live PBS telecast), New York Pops (Carnegie Hall debut), Marlboro Music Festival, and in recital at Alice Tully Hall, Weill Recital Hall, and Washington's Vocal Arts DC series. Phillips has also performed with the Royal Stockholm Philharmonic and the major orchestras of San Francisco, Philadelphia, Santa Fe, Santa Barbara, and St. Louis. A graduate of The Juilliard School, Phillips won first place in the Metropolitan Opera National Council Auditions, Operalia, the MacAllister Awards, and the George London Foundation Awards competition (all in 2005). Her first solo album, a Debussy/Fauré/Messiaen program, was released in 2011.



**CHRISTIAN VAN HORN**  
(*Friar Laurence*)  
**Previously at Lyric Opera:**  
11 roles since 2004-05, most recently Alidoro/*Cinderella* (2015-16); Publio/*La clemenza di Tito* (2013-14); Raimondo/*Lucia di Lammermoor* (2011-12).

A Ryan Opera Center alumnus now immersed in an exceptionally successful career, the American bass-baritone will portray Escamillo/*Carmen* (Canadian Opera Company) and Prefetto/*Linda di Chamounix* (Teatro dell'Opera di Roma) later this season. Van Horn appeared last season in six operas at San Francisco Opera, among them *Norma*, *Cinderella*, and *Les Troyens*. His diverse repertoire also encompasses the title role/*The Marriage of Figaro* (heard at Chicago Opera Theater and Stuttgart Opera, also available on CD, Teodor Currentzis conducting), Gessler/*Guillaume Tell* (Netherlands Opera), Banco/*Macbeth* (Geneva's Grand Théâtre), Four Villains/*Les contes d'Hoffmann* (Munich, San Francisco), Colline/*La bohème* (Paris's Théâtre des Champs-Élysées, Munich, Toronto, San Francisco, Los Angeles, Santa Fe, Baltimore, and recently the Met), Zunigal/*Carmen* (Salzburg Festival), and Zaccaria/*Nabucco* (Seattle). Among Van Horn's major credits in contemporary opera are Tan Dun's *Tea* (Santa Fe), David Carlson's *Anna Karenina* (Miami world premiere, St. Louis revival, CD), and most recently Marco Tutino's *La Ciociara* (world premiere, San Francisco). Among his appearances in concert are engagements with the Berlin Philharmonic, Chicago Symphony Orchestra, and Los Angeles Philharmonic.

A winner of the 2003 Metropolitan Opera National Council Auditions finals in New York City, Van Horn holds numerous prestigious awards, including a 2003 Sarah Tucker Study Grant and the Richman Award from Opera Theatre of St. Louis.



**JOSHUA HOPKINS**

(*Mercutio*)

*Previously at Lyric Opera:*

Tadeusz/*The Passenger*

(2014-15).

The Canadian baritone, who appears as Olivier/*Capriccio* at The Santa Fe

Opera later this season, has recently starred in the title role/*The Barber of Seville* (Opera Lyra Ottawa), the Pilot/Rachel Portman's *The Little Prince* and Count Almaviva/*The Marriage of Figaro* (both at Houston Grand Opera). Hopkins's successes include numerous performances of three Mozart roles: Count Almaviva (Glyndebourne, Dallas, Verbier Festival), Papageno (Santa Fe, Washington), and Guglielmo (Frankfurt). Other operatic highlights include Argante/*Rinaldo* (Glyndebourne), Cecil/*Maria Stuarda* (Metropolitan Opera, company premiere), Marcello/*La bohème* (Houston Grand Opera, Canadian Opera Company), Sid/*Albért Herring* (Santa Fe), and Junior/Bernstein's *A Quiet Place* (New York City Opera). On the concert stage, Hopkins has performed with the New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Orchestra of St. Luke's, Cleveland Orchestra, Canada's National Arts Centre Orchestra, Toronto Symphony Orchestra, and Spain's Orquesta Sinfónica del Principado de Asturias (European concert debut). At Carnegie Hall's Zankel Hall, Hopkins premiered Michael Tilson Thomas's *Rilke Songs* and collaborated with Ian Bostridge and Julius Drake in music of Benjamin Britten. The baritone has recorded a solo CD, "Let Beauty Awake", featuring songs of Barber, Bowles, Glick, and Vaughan Williams. Hopkins is a winner of the Borletti-Buitoni Trust Award and holds the Sylva Gelber Foundation Award from the Canada Council for the Arts.



**PHILIP HORST**

(*Lord Capulet*)

*Previously at Lyric Opera:*

Gamekeeper/*Rusalka*

(2013-14).

The American bass-baritone returned to San Francisco Opera earlier

this season as Kothner/*Die Meistersinger von Nürnberg* following recent performances with the company as Panthée/*Les Troyens*, the Foreman/*Jenůfa*, Kuligin/*Katya Kabanova* and his debut on 25 minutes notice as Leporello/*Don Giovanni* while still an Adler Fellow. Among the many other major companies with which Horst is associated are the Metropolitan Opera (*The Gambler*, *Francesca da Rimini*, *The Nose*, *Die Frau ohne Schatten*, *La traviata*, *Romeo and Juliet*, *Das Rheingold*, *Capriccio*), Washington National Opera (*Doctor Sophie's Choice*, American premiere), Seattle Opera and Opera Grand Rapids (*Scarpia/Tosca*), Des Moines Metro Opera (*Orest/Elektra*), Lyric Opera of Kansas City (*Bonze/Madama Butterfly*), Dayton Opera (*Ferrando/Il trovatore*), and Palm Beach Opera (*Grech/Fedora*, *Tortsheiner/Ben Moore's Enemies, A Love Story*, world premiere). Internationally, he has performed at Ireland's Wexford Opera Festival (Lieutenant Horstmayer/Kevin Put's *Silent Night*, European premiere), New Israeli Opera (title role/*Wozzeck*), Greek National Opera (Simone/Zemlinsky's *Eine florentinische Tragödie*), English National Opera (Pizarro/*Fidelio*), Berlin's Komische Oper (Tomsky/*The Queen of Spades*), and Oper Frankfurt and Theater St. Gallen (Mandryka/*Arabella*). A former winner of the Metropolitan Opera National Council Auditions, he holds awards from the Wagner divisions of the Liederkranz Competition and the Gerda Lissner Foundation International Vocal Competition.



**MARIANNE CREBASSA**

(*Stephano*)

*Lyric Opera debut*

Following her Lyric debut, the French mezzo-soprano, who has recently portrayed Mozart's Cherubino in Vienna and Berlin, will appear as Dorabella/*Così fan tutte* (Opéra Municipal de Marseille) and in the title role/*L'enfant et les sortilèges* (La Scala) later this season. At just 21, while studying musicology, voice, and piano in Montpellier, Crebassa was engaged by that city's opera company for Schumann's *Manfred*. She returns annually to the Opéra de Montpellier and to the Festival de Radio France Montpellier, where most recently she sang the title role of Offenbach's *Fantasio*. Following her success as Isabella/*Wuthering Heights* in 2010, Crebassa was engaged by the Opéra National de Paris's Atelier Lyrique two-year program, appearing as Gluck's Orphée and Ramiro/*La finta giardiniera*; and on the Opéra's mainstage in *Lulu*, *Rigoletto*, and *Madama Butterfly*. She debuted at the

Salzburg Festival as Irene/Handel's *Tamerlano* and returned for the role of Cecilio/*Lucio Silla* and the title role of Charlotte Kann in Marc André Dalbavie's *Charlotte Salomon* (world premiere). Further appearances include Cecilio/*Lucio Silla* (La Scala debut) and Siébel/*Faust* (Dutch National Opera). The mezzo-soprano's extensive concert credits include performances with the Festival de Saint Denis, Salzburg's Mozart Festival, Les Musiciens du Louvre, L'Orchestre National de France, and the Chicago Symphony Orchestra.



**DEBORAH NANSTEEL**

(*Gertrude*)

*Lyric Opera debut*

Following her Lyric debut, the American mezzo-soprano will return to Washington National Opera for the *Ring* cycle. Nansteel debuted with New York Philharmonic alongside Eric Owens last fall in *In Their Footsteps: Great African American Singers and Their Legacy*. A house favorite at Seattle Opera, Nansteel has recently performed the Nursing Sister/*Suor Angelica*, Ino/*Semele*, Marthe/*Faust*, and Mary/*Der fliegende Holländer*. She has also portrayed Nettie Fowler/*Carousel* and Elvira Griffiths/*An American Tragedy* (Glimmerglass Festival) and created the role of Lucinda/Jennifer Higdon's *Cold Mountain* (Santa Fe Opera). Nansteel is a recent graduate of Washington National Opera's Domingo Cafritz Young Artist Program, where she appeared as Tisbe/*Cenerentola*, Third Lady/*The Magic Flute*, and Curra/*La forza del destino*, as well as the Cat/Jeanine Tesori's *The Lion, the Unicorn, and Me*. The mezzo-soprano graduated from the University of Cincinnati College-Conservatory of Music (Marguerite/*La damnation de Faust*, Mother Marie/*Dialogues of the Carmelites*, Bianca/*The Rape of Lucretia*, Mother Goose/*The Rake's Progress*). She is a former young artist of Seattle Opera (Giulietta/*Un giorno di regno*, Maddalena/*Rigoletto*) and San Francisco Opera's Merola Opera Program (Berta/*The Barber of Seville*). A winner in the National Orpheus Vocal Competition, Nansteel holds numerous awards, including the Andrew White Award, the Betty Allen Award, and second place in Seattle's Sun Valley Opera competition.



**JASON SLAYDEN**  
(*Tybalt*)  
*Lyric Opera debut*

The American tenor, who will appear at Opera Santa Barbara (*Gianni Schicchi*) and at the Berkshire Opera Festival (*Madama Butterfly*)

later this season, recently made his role debut as Alfredo/*La traviata* at Cedar Rapids Opera Theatre and performed Rodolfo/*La bohème* at Virginia Opera. Previous seasons brought Slayden to Florida Grand Opera (Ferrando/*Così fan tutte*), Des Moines Metro Opera (Romeo/*Romeo and Juliet*), Austin Lyric Opera and Wolf Trap Opera (Don Ottavio/*Don Giovanni*), Arizona Opera and Vancouver Opera (Rodolfo/*La bohème*), Minnesota Opera (Laërte/Ambroise Thomas's *Hamlet*), The Santa Fe Opera (Andres/*Wozzeck*, Puccini's Rodolfo), and Gotham Chamber Opera (Martini's *Alexandre Bis* and *Comedy on the Bridge*). In 2013-14 Slayden made several Verdi role debuts, including the Duke of Mantua/*Rigoletto* (Opera Memphis, subsequently at Arizona Opera), Gabriele Adorno/*Simon Boccanegra* (Kentucky Opera), and Cassio/*Otello* (Nashville Opera). In concert, Slayden has performed with the Dayton Philharmonic (Rossini's *Stabat Mater*), the Seattle Youth Symphony and the Jacksonville Symphony (Verdi's *Messa da Requiem*), and the Utah Symphony Orchestra (Berlioz's *Romeo and Juliet*). A 2011 Metropolitan Opera National Council Auditions semi-finalist and former young artist at Seattle Opera (Uldino/*Attila*, title role/*Werther*, Ernesto/*Don Pasquale*) and The Santa Fe Opera (First Priest/*The Magic Flute*), Slayden holds a Sullivan Career Grant, first prize from the Gerda Lissner Foundation, and a George London Foundation encouragement award.



**DAVID GOVERTSEN**  
(*Duke of Verona*)  
*Previously at Lyric Opera:*  
Six roles since 2011-12, most recently La Roche and the Majordomo/*Capriccio* (2014-15); the Bonze/*Madama Butterfly* (2013-14); Ortel/*Die Meistersinger von Nürnberg* (2012-13).

The Illinois-born bass-baritone, a Ryan Opera Center alumnus, attracted attention at Chicago Opera Theater in spring 2014 as Death/Ullmann's *The Emperor of Atlantis* and the Peasant/Orff's *Die Kluge*. He appeared last season on short notice as Arkel/*Pelléas et*

*Mélisande* (Chicago Symphony Orchestra) and as soloist in James MacMillan's *Quickenings* (Grant Park Orchestra). Among his other Chicago appearances are Mozart's Don Giovanni (American Chamber Opera) Puccini's Gianni Schicchi (Main Street Opera), Rossini's Don Magnifico (Candid Concert Opera), Matthias Pintscher's *Songs from Solomon's Garden* (International Beethoven Festival), and Britten's *Songs and Proverbs of William Blake* (College of DuPage). A former apprentice artist at Central City Opera and The Santa Fe Opera (King Babilio/Lewis Spratlan's *Life Is a Dream*), the bass-baritone has also portrayed Eiler/Mozart's *The Impresario* and the Bonze/Stravinsky's *The Nightingale* (Santa Fe Opera), Mozart's Sarastro and Figaro (Northwestern University), Raimondo/*Lucia di Lammermoor* (Main Street Opera), and Collatinus/*The Rape of Lucretia* (Chicago Fringe Opera). His concert engagements include *Messiah* (Metropolis Chamber Orchestra) and Bach cantatas (Madison Bach Musicians, Bach Week Festival). With Riccardo Muti conducting the Chicago Symphony Orchestra, Govertsen has appeared at both Symphony Center and Carnegie Hall as the Herald/*Otello* and an Apparition/*Macbeth*.



**TAKAOKI ONISHI**  
(*Count Paris*)  
*Previously at Lyric Opera:*  
Father Arguedas/*Bel Canto* (2015-16).

A first-year Ryan Opera Center member and native of Tokyo, Japan, the baritone has recently received top awards from the Gerda Lissner International Vocal Competition, the Opera Index Vocal Competition, the Licia Albanese-Puccini International Vocal Competition, the Loren L. Zachary Competition, and the Giulio Gari Foundation Competition. For winning the first prize of the IFAC-Juilliard Prize Singing Competition in Japan, Onishi received a full scholarship to attend The Juilliard School, where he appeared in the title role/*Eugene Onegin*, as Count Almaviva/*The Marriage of Figaro*, and in *Don Giovanni*, Rossini's *La scala di seta*, and Sir Peter Maxwell Davies's *Kommilitonen!* (U.S. premiere). He has also been heard as Jesus/*St. Matthew Passion* at Lincoln Center's Alice Tully Hall. In 2014 he created the leading role of The Man/Marty Regan's *The Memory Stone* (world premiere) with Houston Grand Opera's East+West program. Highlights last season included two appearances at Carnegie Hall (*Carmina Burana*, Vaughan Williams's *Hodie*).

A former fellowship student of the Aspen Music Festival and School, Onishi has also participated in Saito Kinen Festival in Japan and Germany's Internationale Meistersinger Akademie. *Takaoki Onishi is sponsored by The Handa Foundation.*



**ANTHONY CLARK EVANS** (*Gregorio*)  
*Previously at Lyric Opera:*  
Nine roles since 2013-14, most recently Waiter/*Der Rosenkavalier*, Simon Thibault/*Bel Canto*, Second Apprentice/*Wozzeck* (all 2015-16).

A native of Owensboro, Kentucky, and a third-year member of Lyric's Ryan Opera Center, the baritone will be heard later this season in his San Diego Opera debut as Sharpless/*Madama Butterfly*. Evans studied voice at Murray State University, where his roles included Falstaff/*The Merry Wives of Windsor*. He debuted in Chicago in 2013 in Bernstein's *Songfest* at Ravinia. The baritone is a former apprentice artist with Arkansas's Opera in the Ozarks, where he portrayed Marcello/*La bohème* and Pish-Tush/*The Mikado*. He recently gave his first professional recital in Lexington, Kentucky. Evans attracted national attention as a Grand Finals winner of the 2012 Metropolitan Opera National Council Auditions. Since then he has been awarded a career grant from the Licia Albanese-Puccini Foundation, first prize in the Giulio Gari Foundation Vocal Competition, second prize in the Opera Index Vocal Competition, a prize from the American Opera Society, a Sara Tucker Study Grant, the Men's Voice Fellowship from the Luminarts Cultural Foundation, and, in 2015, first prize in the Marcello Giordani Foundation Competition and top prize in The Dallas Opera Guild Vocal Competition. *Anthony Clark Evans is sponsored by Richard O. Ryan and Richard W. Shepro and Lindsay E. Roberts.*



**MINGJIE LEI** (*Benvolio*)  
*Previously at Lyric Opera:*  
Marchallin's Major Domo/*Der Rosenkavalier* (2015-16).

A native of Hengyang, China, and a first-year Ryan Opera Center member, the tenor recently completed a professional studies certificate at Philadelphia's Curtis Institute of Music, where his roles included Nemorino/*L'elisir d'amore*, Don

Ramiro/*Cinderella*, Brighella/*Ariadne auf Naxos*, Sellem/*The Rake's Progress*, Dorvil/*La scala di seta*, Gherardo/*Gianni Schicchi*, and Almeric/*Iolanta*. Lei holds a master's degree from the Manhattan School of Music, where he was heard as Léon/*The Ghosts of Versailles*, Arturo/*Lucia di Lammermoor*, and Uriel/*The Creation*. Other important credits include appearances as tenor soloist in Handel's *Messiah* (with the Cecilia Chorus of New York at Carnegie Hall) and in Stravinsky's *Pulcinella* (Music Academy of the West), as well as Jupiter/*Semele* (Schwabacher Summer Concert during his tenure with San Francisco Opera's Merola Program), Don Ottavio/*Don Giovanni* (Banff Centre Opera), Aeneas/*Dido and Aeneas* (Beijing's Central Conservatory of Music), and the Royal Herald and Count Lerma/*Don Carlo* (Opera Philadelphia). Lei has received competition awards from the Gerda Lissner Foundation (most recently second prize), Opera Index, Inc., Licia Albanese-Puccini Foundation, Giulio Gari Foundation, and the Mario Lanza Institute. *Mingjie Lei is sponsored by Maurice J. and Patricia Frank.*



**EMMANUEL VILLAUME** (Conductor)  
*Previously at Lyric Opera:* Five operas since 2003-04, most recently *La bohème* (2012-13); *Les contes d'Hoffmann* (2011-12); *The Merry Widow* (2009-10).

The French conductor is music director of The Dallas Opera, where this season he has conducted *Tosca* (which also recently brought him to Covent Garden), and the world premiere of Mark Adamo's *Becoming Santa Claus*. Highlights later this season include *Show Boat* in Dallas and Villaume's return to The Santa Fe Opera for *La fanciulla del West*. Music director and chief conductor of both the Prague Philharmonia and the Slovenian Philharmonic Orchestra, Villaume collaborated with the latter ensemble and Anna Netrebko on an acclaimed European tour of Tchaikovsky's *Iolanta* (recently released on CD). He served as Spoleto Festival USA's music director for opera and orchestra from 2001 to 2010. During that time he led numerous symphonic concerts (including a much-praised Mahler symphony cycle) and numerous operas, including works of Mozart, Wagner, Delibes, Puccini, Charpentier, Strauss, and Henze (*Der Prinz von Homburg*, American premiere). Internationally Villaume has triumphed repeatedly in his native repertoire, including *Les pêcheurs de perles* (Santa Fe), *Les contes*

*d'Hoffmann* (Covent Garden, Madrid, Turin), *Carmen* (Metropolitan Opera, Los Angeles), *Werther* (San Francisco, Washington), *Samson et Dalila* (Met, Marseille), *Pelléas et Mélisande* (Buenos Aires), Dukas's *Ariane et Barbe-bleue* (Turin), and Massenet's *Chérubin* (Cagliari, DVD). He has appeared with prestigious opera companies and orchestras in both North America (Boston, Montreal, San Francisco, Detroit, Washington) and abroad (London, Paris, Milan, Radio France, Bonn, Sydney).



**BARTLETT SHER** (Director)  
*Lyric Opera debut*

Equally successful in theater, opera, and musicals, the celebrated American director, who has been nominated for six Tony Awards, received both the Tony and the Drama Desk Award for the universally acclaimed Broadway revival of *South Pacific* (2008). On Broadway Sher has also directed *The Bridges of Madison County*, *Women on the Verge of a Nervous Breakdown*, *Golden Boy*, *The Light in the Piazza*, *Awake and Sing!*, *Joe Turner's Come and Gone*, and the current revivals of *The King and I* and *Fiddler on the Roof*. Operatic credits include *Faust* (Baden-Baden), Nico Muhly's *Two Boys* (English National Opera, world premiere), *Romeo and Juliet* (Salzburg Festival, La Scala), and *Mourning Becomes Electra* (Seattle Opera, New York City Opera). At the Metropolitan Opera he has directed *The Barber of Seville*, *Les contes d'Hoffmann*, *Two Boys* (American premiere), *Le Comte Ory*, *Otello*, and *L'elisir d'amore*. In 2008 Sher was named resident director at New York's Lincoln Center Theater. He has served as company director at Minneapolis's Guthrie Theater and as artistic director at Seattle's Intiman Playhouse, where his productions ranged stylistically from Shakespeare's *Cymbeline* (2002 Callaway Award) and Goldoni's *Servant of Two Masters* to Shaw's *Arms and the Man*, Bergman's *Nora*, Craig Lucas's *The Dying Gaul*, and the world premieres of *The Light in the Piazza*, Joan Holden's *Nickel and Dimed*, and Lucas's *The Singing Forest*.



**MICHAEL YEARGAN** (Set Designer)  
*Previously at Lyric Opera:* Eight productions since 1991, most recently *Nabucco* (2015-16, 1997-98); *The Sound of Music* (2013-14); *La bohème* (2012-13).

The American designer's recent work in opera includes *The Barber of Seville* (Metropolitan Opera), *Carmen* (Washington National Opera), and *Luisa Miller* (San Francisco Opera). WNO will present the *Ring* cycle in Yeargan's designs later this season, and his *Carmen* will be seen at Toronto's Canadian Opera Company. Yeargan's vast operatic experience also encompasses much-acclaimed work in New York (including new Met productions of *L'elisir d'amore*, *Les contes d'Hoffmann*, and *Le Comte Ory*), Los Angeles (*Madama Butterfly*, *Simon Boccanegra*), Houston (*Rigoletto*), London (*Aida*), and Sydney (*La traviata*, *The Barber of Seville*). Operatic world premieres include John Harbison's *The Great Gatsby* (Met) and both André Previn's *A Streetcar Named Desire* and Jake Heggie's *Dead Man Walking* (San Francisco). Yeargan is currently represented on Broadway by the revivals of *The King and I* and *Fiddler on the Roof*. Previous Broadway productions include *The Bridges of Madison County*, *Blood and Gifts*, and the revivals of *Golden Boy* and *The Road to Mecca*. His designs have been seen in many major regional theaters nationwide, such as Hartford Stage Company and the Long Wharf Theatre. Yeargan holds Tony Awards for *South Pacific* (2008) and *A Light in the Piazza* (2005) and a Drama Desk Award for *Awake and Sing!* (2006). He is resident set designer at the Yale Repertory Theatre and Professor of Stage Design at Yale School of Drama.



**CATHERINE ZUBER** (Costume Designer)  
*Previously at Lyric Opera:* *Carousel* (2014-15); *The Barber of Seville* (2013-14).

In both opera and theater, the British-born designer has created costumes for many greatly acclaimed productions internationally. This *Romeo and Juliet* production premiered at the 2008 Salzburg Festival and was subsequently remounted at Milan's La Scala. In recent seasons Zuber has designed five productions at the Metropolitan Opera, as well as *La forza del destino* (Washington), *Faust* (Baden-Baden), *Carmen* (English National Opera), and the *Ring* cycle (Washington, San Francisco). The 12-time Tony nominee has won the award for *South Pacific*, *The Coast of Utopia*, *Awake and Sing!*, *The Light in the Piazza*, *The Royal Family*, and most recently in 2015 for *The King and I*. Her remarkable record of successes on Broadway encompasses musical theater (*Gigi*, *The Bridges of Madison County*, *How to Succeed in Business Without Really Trying*, *Women*

on the Verge of a Nervous Breakdown, *Cry-Baby*, *The Red Shoes*), comedy (*Born Yesterday*, *The Royal Family*, *Twelfth Night*), and drama (*Seascape*, *Oleanna*, *A Man for All Seasons*, *Mauritius*, *Doubt*, *Little Women*, *Dracula*, *Frozen*, *Ivanov*). Zuber has designed costumes for *La fête des Vignerons* (Vevey, Switzerland, 1999) and the live NBC/Universal telecasts of *The Sound of Music* and *Peter Pan*. Major productions this season include *Otello* at the Metropolitan Opera and *Fiddler on the Roof* on Broadway. Zuber is a recipient of the Outer Critics Circle Awards, Henry Hewes, Lucille Lortel, Ovation, and Obie awards.



**JENNIFER TIPTON**

(Lighting Designer)

*Previously at Lyric Opera:*

Eight productions since 1988-89, most recently *Il trovatore* (2014-15); *La clemenza di Tito* (2013-14); *Hansel and Gretel* (2012-13).

The American designer's lighting for *Romeo and Juliet* will be seen at the Metropolitan Opera next season, after the production's premiere in Salzburg and its remounting at La Scala and Lyric. Among Tipton's varied projects this season are Richard Nelson's *The Gabriel Family* (New York's Public Theater), *The Nutcracker* (American Ballet Theatre, Orange County Performing Arts Center), and pianist Sarah Rothenberg's Marcel Proust Project in Houston. Tipton's recent projects in dance include productions by choreographers Paul Taylor (*The Uncommitted*, American Dance Festival) and Alexei Ratmansky (*Romeo and Juliet*, National Ballet of Canada). Recent work in theater includes *The Testament of Mary* on Broadway and at The Barbican in London; Richard Nelson's *The Apple Family Plays* (world premiere) at New York's Public Theater; Shakespeare's *Henry IV/IV*, directed by Joseph Haj and Michael Donahue at Playmaker's Repertory Company in Chapel Hill, North Carolina; and Tennessee Williams's *Vieux Carré* in the version presented by New York's Wooster Group. Tipton's most recent opera productions include *L'elisir d'amore* and *Maria Stuarda* (Metropolitan Opera), David Lang's *Love Fail* at BAM, and Sir David McVicar's production of *La traviata* (Welsh National Opera). Tipton teaches lighting at the Yale School of Drama. She holds the 2001 Dorothy and Lillian Gish Prize and the 2003 Jerome Robbins Prize. In 2008 she became a United States Artist "Gracie" Fellow and a MacArthur Fellow.



**MICHAEL BLACK**

(Chorus Master)

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

Lyric Opera's chorus master's 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 such distinguished organizations as the Edinburgh International Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), the Philharmonia Choir, Motet Choir, and Cantillation chamber choir. As one of Australia's most prominent vocal accompanists, Black regularly performed for recitals, broadcasts, and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales.



**CHASE BROCK**

(Choreographer)

*Lyric Opera debut*

Equally successful in theater, opera, dance, television, and video games, the American choreographer's current work includes

projects with three New York theaters: The Public Theater (*First Daughter Suite*), the Vineyard Theater (*Gigantic*), and the MCC Theater Lab (*Alice By Heart*). Brock's Broadway choreography includes *Spider-Man: Turn off the Dark* and Sam Gold's revival of *Picnic*. Among his Off-Broadway credits are *The Blue Flower* (2012 Lucille Lortel Award nomination), *Tamar of the River* (2014 Joe A. Callaway Award finalist), numerous productions for The Public Theater (*The Winter's Tale*, *Much Ado About Nothing*, *The Tempest*, *Venice*), and The Flea Theater (*The*

*Mysteries*). Regional choreography includes *Waitress* (American Repertory), *The Hunchback of Notre Dame* (La Jolla Playhouse, Paper Mill Playhouse), *Twelfth Night* (The Old Globe), and *Be More Chill* (Two River Theater). In addition to works for television ("Late Show with David Letterman," "Macy's Thanksgiving Day Parade") and video games (Dance on Broadway), Brock is artistic director of the Brooklyn-based contemporary dance company The Chase Brock Experience (27 choreographies, including *American Sadness*, *Whoa*, *Nellie!*, *Mirror Mirror*, *Junk and Lies*, *The Song That I Sing; Or, Meow So Pretty*). An alumnus of Robert Wilson's Watermill Center, Brock made his Broadway debut at 16 in Susan Stroman's revival of *The Music Man*. He is the subject of the documentary *Chasing Dance*, which was nominated for a New England Emmy Award in 2014.



**B. H. BARRY**

(Fight Director)

*Previously at Lyric Opera:*

*The Ghosts of Versailles* (1995-96).

Internationally acknowledged as one of today's foremost experts in stage

combat, the English fight director has created fights for more than 40 Broadway productions, including *Golden Boy*, *Dividing the Estate*, *Chitty Chitty Bang Bang*, *Sly Fox*, *Macbeth*, *Kiss Me, Kate*, *Into the Woods*, *My Favorite Career*, *Moon Over Buffalo*, *City of Angels*, and most recently *Fiddler on the Roof*. Barry trained at the Corona Stage Academy before joining the Royal Shakespeare Company as fight director. He has written a book series about fights in Shakespeare's plays and different ways of staging them. The 2008 Salzburg Festival's *Romeo and Juliet* was Barry's 56th time orchestrating the demises of Tybalt and Mercutio. He has created many fights for the Metropolitan Opera (*La fanciulla del West*, *Wozzeck*, *The Great Gatsby*, *Otello*), the New York Shakespeare Festival, Covent Garden, and English National Opera. In addition to fight choreography for numerous widely seen feature films (among them *The Addams Family*, *Macbeth*, and *Mulan*), he worked for 17 years in television for the soap opera *All My Children*. Barry has taught at all the major drama schools in Britain and America, including The Royal Academy of Dramatic Art, Yale, and The Juilliard School. Barry's numerous awards include a Tony Award for Lifetime Achievement and a Drama Desk Special Award for consistent excellence in fight staging.



**SARAH HATTEN**  
(*Wigmaster and Makeup Designer*)  
Wigmaster and makeup designer since 2011-12.

Lyric's wigmaster and makeup designer 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.



**AUGUST TYE**  
(*Ballet Mistress*)  
*Previously at Lyric Opera:*  
33 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *The Passenger, Tannhäuser, Porgy and Bess* (all 2014-15).

The American dancer-choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and the Royal Opera House, Covent Garden. She has presented a 20-year retrospective of her work at Chicago's Vitium Theater and Ruth Page Dance Center, as well as in her hometown, Kalamazoo, Michigan. A graduate of Western Michigan University, Tye performed with The Kalamazoo Ballet, dancing leading roles in *Sleeping Beauty, Cinderella, and The Nutcracker*. In Chicago she continued her training at the Joel Hall Dance Center. Tye is a past recipient of Regional Dance America's Best Young Choreographer Award (at age 15) and a two-time recipient of the Monticello Young Choreographer's Award; the latter garnered her invitations to choreograph throughout America. In addition to Lyric Opera and Joel Hall Dancers, she has performed in Chicago with Salt Creek Ballet and Second City Ballet. Tye is artistic director and principal ballet instructor at the Hyde Park School of Dance, which she founded in 1993. Four years later she founded Tyego Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.



**GINA LAPINSKI**  
(*Associate Director*)  
*Previously at Lyric Opera:*  
*Fidelio* (2004-05).

The Pittsburgh native is in her 18th year as member of the stage-directing staff of the Metropolitan

Opera, where she has directed or assisted on more than 60 productions and has served as National Council Auditions dramatic coach. Lapinski has also directed productions for such companies as San Francisco Opera (Emilio Sagi's production of *Don Carlo*), Connecticut Opera (*Madama Butterfly, La traviata, Carmen*), and L'Opéra de Montréal (*The Turn of the Screw, L'elisir d'amore, Madama Butterfly*), as well as Houston Grand Opera, Covent Garden, and Barcelona's Gran Teatre del Liceu. Closely associated with Florida Grand Opera (*Eugene Onegin*), she has directed numerous young-artist productions, including *The Rape of Lucretia, L'isola disabitata, and The Music Shop*. Among her numerous collaborations with Tony Award-winning stage director Barlett Sher are *Romeo and Juliet* (Salzburg Festival and La Scala), *Faust* (Baden-Baden), and *Otello, Les contes d'Hoffmann, and L'elisir d'amore* (all at the Metropolitan Opera). Lapinski served three times as associate director for the acclaimed *Ring* cycle at Seattle Opera, conceived by Stephen Wadsworth. Collaborating with Roberto Oswald, she co-directed a new *Das Rheingold* for the Teatro Municipal in Santiago, Chile.

NEW ORLEANS MUSEUM OF ART



*A scene from Shakespeare's tragedy – Juliet's nurse urging Romeo to flee – painted in 1778 by American artist Benjamin West.*

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*Lyric*

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## Gounod's *Roméo et Juliette*: Love Triumphs Even in Death

By Susan Halpern

Shakespeare's play *Romeo and Juliet* has led a large number of composers to base an opera on its tantalizing love story, but how many of these operas are performed in opera houses today? You may have heard Bellini's *I Capuleti e i Montecchi* (*The Capulets and the Montagues*) but who has even heard of the 1776 *Romeo and Juliet* composed by Georg Benda, or the 1862 Leopold Damrosch opera of the same name, or *Giulietta e Romeo* composed by Nicola Vaccai in 1832?

Even though *Romeo and Juliet*, the quintessential love story, is endearing and memorable, those qualities haven't guaranteed that an opera based on it will do well, but Charles Gounod's *Roméo et Juliette* succeeded from the start. Its triumphant 1867 premiere at Paris's Théâtre-Lyrique, and the run of performances that followed, was aided by a happy coincidence: the Exposition Universelle opened in Paris in April 1867, attracting 9.2 million visitors to the French capital. Many visitors were looking for entertainment; as a result, *Roméo et Juliette* played to sold-out houses night after night. It then traveled to all the major opera centers in Europe and returned to Paris as a staple at the Opéra Comique in 1873, before finally moving to the mighty Paris Opéra in 1888. Its early, resounding success ensured that it would become a part of the international repertory — but why did it endure when others failed?

When Gounod (1818-1893) turned his attention to *Roméo et Juliette* in 1867, he'd already earned renown with an opera based on another legendary world-famous drama, Goethe's *Faust*. He'd long considered setting Shakespeare's play to music, and was returning to a story that had captivated his attention many years before. As a student in Rome in his mid-twenties, he began a *Romeo e Giulietta* (probably based on the same libretto Bellini had used in 1830 for his *Capuleti*). He may have been inspired at an even earlier time, when he was still a teenager and first heard another *Roméo et Juliette*, Berlioz's glorious "dramatic symphony."

For his new opera Gounod collaborated with the same librettists, Jules Barbier and Michel Carré, who worked with him on *Faust*. These two tried to stay close to the language and meter of Shakespeare, using Victor Hugo's recently completed French translation. Barbier and Carré selected scenes from Shakespeare's play, but they did away with many of the secondary characters while expanding others. They also condensed the original play where they deemed it necessary. Although Gounod intended to remain as faithful to Shakespeare as possible, he allowed his two

librettists to make changes to create a text of workable length for the opera, and to remove many scenes that didn't focus directly on the two lovers. To that end, the librettists made a bold decision in changing the final scene; in Shakespeare, when Juliet awakens and finds herself in the tomb, Romeo is already dead. In Gounod's opera, however, Romeo is still alive, and the lovers sing a duet before Juliet fatally stabs herself. The two then die together, begging God's forgiveness for their unchristian suicide.

The librettists' choice of scenes and their rewriting can bring us closer to understanding Gounod's success. It can be found in the more concentrated way the opera tells this iconic story. The composer was able to create a Romantic masterpiece of captivating melodic music, gradually intensifying the love of the two teenagers with exceptionally beautiful duets in four of the five acts. The duets highlight the lovers while creating a magnificent and unusual progression, linking the plot and the music.

It's important to remember that Gounod, a former church organist and choirmaster, studied theology for two years before entering the Saint-Sulpice seminary in 1846. It was only a year later that he decided against taking holy orders and began composing operas. He wasn't simply a French romantic; at times he was described as very religious, overly sensitive, hyperemotional, sensuous, and passionate. All these characteristics he transferred to *Roméo et Juliette*. Because — like the



"The Last Kiss of Romeo and Juliet"  
by Italian painter Francesco Hayez (1791-1882)



Leslie Howard and Norma Shearer were Hollywood's idea of *Romeo and Juliet* in the 1930s.



TONY ROMANO

Juliet (Mirrella Freni) and Romeo (Alfredo Kraus) are married by Friar Laurence (Sesto Bruscantini) in Lyric's 1981 production.

great majority of his countrymen – Gounod was a religious Catholic, it's possible that he included a subtle religious message in his opera. It would have been understood in the France of Gounod's time that the deaths of the lovers occurred because of their own actions, decisions, and choices, and the lack of parental guidance; thus many in the audience might have interpreted this tragedy as a Christian or Catholic cautionary tale. If we don't interpret the opera today as Gounod's audience might have done, it's because we don't share the over-arching French Catholic viewpoint of Gounod's audiences.



In the prologue that begins *Roméo et Juliette*, the chorus foreshadows the action to come as it introduces the feud between the

two families, the Montagues and the Capulets. We soon sense its edge of violence, as well as the love between Romeo and Juliet. In the mazurka opening Act One, Gounod's music highlights the stark contrast between inner emotional feelings and the sounds of the festivities. The dance music, which returns after Juliet appears for the first time, and again at the end of the act, provides the atmosphere for the whole act and creates its unity, while helping to establish the act's pageantry.

Although both Shakespeare's play and Gounod's opera are divided into five acts, the Barbier-Carré libretto doesn't follow Shakespeare's sequence of scenes. Instead, it extracts and condenses the best-known and most "operatic" scenes and then links them together: the Capulets' masked ball, the scene in Juliet's garden, the hot-blooded duels in the street, the scene in Friar Laurence's cell, Juliet's soliloquy

before taking the potion, and the tomb scene. Gounod was pleased with how he conceived the work's structure, and wrote expressing his satisfaction while he was still working on it: "The ending of the first act is brilliant, of the second tender and dreamy, of the third animated and grand with the duels and the exile of Romeo, of the fourth dramatic and of the fifth tragic. It is a beautiful progression."

In his writing, however, Gounod had to conform to the demands of Parisian opera audience. They required not only that there be five acts and a strong element of spectacle, but also that each opera have a ballet as well as voices of a predictable number and type -- two prominent sopranos, as well as a tenor and a baritone. To satisfy this requirement Gounod created a second soprano: the "pants" role of Stephano, Romeo's page, who doesn't appear in the original Shakespeare play.



ROBERT KUSEL

*Dina Kuznetsova and Matthew Polenzani played the title roles in Lyric's 2009-10 production of Roméo et Juliette.*

Just before the premiere, Gounod was also compelled to make quite a few major changes. One addition was the *valse-ariette* “Je veux vivre,” which was placed early in the first act. Long the most popular and familiar music in the opera, Juliet’s waltz aria didn’t arise out of any inspiration from Shakespeare’s play; it was inserted so that the soprano, wife of the first director as well as a very popular singer, would have an opportunity, early in the opera, to demonstrate her coloratura finesse. In addition, an extra duel in the Act Three street scene was added to provide more action and excitement, crucial for the opera’s potential success.

The premiere’s director also insisted on adding the Act Four wedding tableau with the bridal procession and the choral “Epithalamium” ballet, and finale. Gounod had to eliminate scenes as well, for example, the *grand air* of Act Four, in which Juliet

contemplates and drinks the potion. Although Gounod had to cut this exciting scene for opening night, it was later restored (it will be heard at Lyric, as it generally is nowadays in productions internationally). Gounod complained that excising material that he strongly felt belonged in the opera made him a “decomposer” of music, an experience he found both difficult and humiliating.

The feeling of civil/familial friction and conflict, linked in counterpoint to the main concentration on the love of the two young people, comes through vividly in the large scenes involving the chorus: the prologue, the party in Act One, the warring factions in Act Three, and the wedding guests’ reaction to Juliet’s “death.” Set against these large, heavily populated scenes is an emphasis on the intimate: the opera’s essential thematic interests here become part of a seamless web

in which the action of the family/town and the action of the lovers are joined. Act Two introduces sensuality with a touching duet demonstrating the protagonists’ growing intimacy and confessions of love.

Most of Act Three is given over to action, which Gounod’s music displays in a carefully planned sequence containing violent street scenes. Act Four takes us to Juliet’s chamber, but the sweetness of the night is set against the vanity of the daytime, in which the world with its cares seems all too real. In the opera’s post-wedding-night duet, the tone becomes more and more passionate before Romeo’s departure for exile. After he leaves, when the nurse and Capulet appear, the troubles of the world at large come to the forefront again, but because Gounod doesn’t include Shakespeare’s scene in which the two families reconcile, the opera ends with a focus

ALL PHOTOS: CLÄRCHEN BAUS-MATTAR AND MATTHIAS BAUS / SALZBURG FESTIVAL



*Photos from Bartlett Sher's 2008 Salzburg Festival production with, clockwise from the top, Nino Machaidze (Juliet); Rolando Villazon (Romeo) and Juan Francisco Gatell (Tybalt); and In Sung Sim (Lord Capulet).*



on the young romantic couple: Juliet sings about the supreme and infinite joy of dying with her lover, Romeo.



Lyric's 21st-century production of *Roméo et Juliette* is directed by Bartlett Sher, the immensely distinguished theater and opera director. Sher's *Roméo et Juliette* features elegant, elaborate 18th-century costumes, which underscores the contrast between the young Romeo and Juliet's innocence and naïveté and the rich, complex world in which they come to maturity. The stylized movement we witness and the contrasting colors of the costumes of the two Verona families strengthen our understanding and awareness of the sensuality and sentiment of the lead characters and the political tension overwhelming the two warring families. In addition, the production's minimalist set further helps to focus our attention on the movements of the personages on stage. Sher's most important

achievement in this production is that he helps us comprehend the lovers in the broader context of the community and appreciate Gounod's modified ending of the Shakespeare play.

Throughout the opera, Romeo and Juliet's poignant love story plays out against the backdrop of intrigue and conflict consuming the Montague and Capulet families. The drama we experience in this exciting operatic version of the familiar story highlights the conflict between the political, the romantic, and ultimately even the spiritual in a lavish and sensuous production that links the themes of romance and power-driven familial enmity and joins them with Gounod's 19th-century sentiments about religious and mystical love.

*Susan Halpern has been writing program notes and liner notes nationally and internationally for chamber music, symphonic concerts, operas, and vocal recitals for the past two decades. Originally trained as a professional flutist, she earned a B. A. in music and a doctorate in English literature and has taught at the City College of New York, Pace University, and Marymount College.*

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*Lyric*

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**Music Staff**

**Music Staff**

Emanuelle Andrizzi  
William C. Billingham  
Susan Miller Hult  
Vladimir Kulenovic  
Keun-A Lee  
Grant Lohenig  
Mario Marra  
Francesco Milioto  
Jerad Mosbey  
Matthew Piatt  
Mauro Ronca  
Craig Terry  
Robert Tweten  
Eric Weimer

**Orchestra**

**Violin I**

Robert Hanford,  
*Concertmaster*  
Sharon Polifrone,  
*Assistant Concertmaster*  
Alexander Belavsky  
Kathleen Brauer  
Pauli Ewing  
Bing Y. Grant  
David Hildner  
Ellen Hildner  
Laura Miller  
Eugene Pazin  
Liba Schacht  
Heather Wittels

**Violin II**

Yin Shen, *Principal*  
John Macfarlane,  
*Assistant Principal*  
Bonita Di Bello  
Diane Duraffourg-Robinson  
Teresa Kay Fream  
Peter Labella  
Ann Palen  
Irene Radetzky  
John D. Robinson  
David Volfe  
Albert Wang

**Viola**

Carol Cook, *Principal*  
Terri Van Valkinburgh,  
*Assistant Principal*  
Frank W. Babbitt  
Patrick Brennan  
Karl Davies  
Amy Hess  
Melissa Trier Kirk  
Di Shi  
Benton Wedge\*\*

**Cello**

Calum Cook, *Principal*  
Paul Dwyer,  
*Assistant Principal*  
Mark Brandfonbrener  
William H. Cernota  
Laura Deming  
Barbara Haffner  
Walter Preucil

**Bass**

Michael Geller, *Principal*  
Brian Ferguson,  
*Assistant Principal*  
Andrew L. W. Anderson  
Gregory Sarchet  
Timothy Shaffer\*\*  
Collins R. Trier

**Flute**

Marie Tachouet, *Principal*  
Dionne Jackson,  
*Assistant Principal\**  
Alyce Johnson,  
*Acting Assistant Principal*  
Jennifer Bouton Schaub\*\*

**Piccolo**

Alyce Johnson

**Oboe**

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

**English Horn**

Robert E. Morgan

**Clarinet**

Charlene Zimmerman,  
*Principal*  
Linda A. Baker,  
*Co-Assistant Principal*  
Susan Warner,  
*Co-Assistant Principal*

**Bass Clarinet**

Linda A. Baker

**Bassoon**

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

**Contrabassoon**

Lewis Kirk

**Horn**

Jonathan Boen, *Principal*  
Fritz Foss, *Assistant Principal*  
*Utility Horn*  
Robert E. Johnson, *Third Horn*  
Neil Kimel  
Paul Straka\*\*

**Trumpet**

William Denton, *Principal*  
Matthew Comerford,  
*Co-Assistant Principal*  
Channing Philbrick,  
*Co-Assistant Principal*

**Trombone**

Jeremy Moeller, *Principal*  
Mark Fisher, *Assistant Principal*  
John Schwalm

**Bass Trombone**

John Schwalm

**Tuba**

Andrew Smith, *Principal*

**Harp**

Marguerite Lynn Williams,  
*Principal*

**Timpani**

Edward Harrison, *Principal*

**Percussion**

Michael Green, *Principal*  
Douglas Waddell,  
*Assistant Principal*  
Eric Millstein

**Extra Musicians**

**Harp**  
Cathy Litaker  
**Organ**  
Eric Weimer

**Librarian**

John Rosenkrans, *Principal*

**Personnel Manager and Stageband Contractor**

Christine Janicki

\*On leave, 2015-16 season

\*\*Season substitute

**Chorus Master**

Michael Black

**Regular Chorus**

**Sopranos**

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

**Mezzos/Altos**

Claudia A. Kerski-Nienow  
Marianna Kulikova

Colleen Lovinello  
Lynn Lundgren  
Janet Mensen Reynolds  
Maia Surace Nicholson  
Yvette Smith  
Marie Sokolova  
Laurie Seely Vassalli  
Pamela Williams

**Tenors**

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

**Baritones/Basses**

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

**Core Supplementary Chorus**

**Sopranos**

Carla Janzen  
Suzanne M. Kszastowski  
Kaileen Erin Miller  
Christine Steyer

**Mezzos/Altos**

Corinne Wallace-Crane  
Michelle K. Wrighte

**Tenors**

Jared V. Esguerra  
Peder Reiff  
Dane Thomas

**Baritones/Basses**

Nicolai Janitzky  
Martin Lowen Pooock  
Nikolas Wenzel

**Supplementary Chorus**

**Sopranos**

Elena Batman  
Jill Dewsnpup  
Rosalind Lee

**Mezzos/Altos**

Katie Ruth Bieber  
Ginger Inabinet

**Tenors**

Errin Brooks  
Scott J. Brunscheen  
Matthew Daniel  
Klaus Georg  
Tyler Samuel Lee  
Brett Potts  
Adam J. Smith  
Chase Taylor

**Baritones/Basses**

Claude Cassion  
Michael Cavalieri  
Todd von Felker  
Kirk Greiner  
Earl Hazell  
Aaron Ingersoll  
John E. Orduña  
Dan Richardson  
Vince Paul Wallace, Jr.

\*On leave, 2015-16 season

\*\*One-year chorister

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*Lyric*

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## Artistic Roster

### Sopranos

Nicole Cabell  
Danielle de Niese  
Angela Denoke  
Renée Fleming  
Christiane Karg  
Christina Landshamer  
Amanda Majeski  
Angela Mannino  
Ana María Martínez  
Mithra Mastropiero  
Hlengiwe Mkhwanazi  
Diana Newman  
Susanna Phillips  
Tatiana Serjan  
Heidi Stober  
Nina Warren  
Laura Wilde

### Mezzo-sopranos

J'nai Bridges  
Alice Coote  
Marianne Crebassa  
Elizabeth DeShong  
Rachel Frenkel  
Katharine Goeldner  
Jill Grove  
Suzanne Hendrix  
Sophie Koch  
Laura Krumm  
Isabel Leonard  
Megan Marino  
Lindsay Metzger  
Julie Miller  
Deborah Nansteel  
Annie Rosen

### Countertenors

Anthony Roth Costanzo  
Matthew Deming

### Tenors

René Barbera  
Lawrence Brownlee  
William Burden  
Joseph Calleja  
Alec Carlson  
Eric Cutler  
Rafael Davila  
Matthew DiBattista  
Plácido Domingo  
Jesse Donner  
Allan Glassman  
John Irvin  
Keith Jameson  
Jonathan Johnson  
Mingjie Lei  
David Portillo  
Rodell Rosel  
Brenton Ryan  
Gerhard Siegel  
Sergei Skorokhodov  
Jason Slayden  
Michael Spyres  
Andrew Stenson  
Stefan Vinke

### Baritones

Jonathan Beyer  
Christian Bowers

Alessandro Corbelli  
Anthony Clark Evans  
Martin Gantner  
Thomas Hampson  
Joshua Hopkins  
Dmitri Hvorostovsky  
Jacques Imbrailo  
Philip Kraus  
Paul La Rosa  
Željko Lučić  
Takaoki Onishi  
Robert Orth  
Mark Rucker  
Daniel Sutin

### Bass-baritones

Patrick Carfizzi  
Jeongcheol Cha  
Stefano de Peppo  
David Govertsen  
Philip Horst  
Tomasz Konieczny  
Richard Ollarsaba  
Luca Pisaroni  
Adam Plachetka  
Vito Priante  
Bradley Smoak  
Christian Van Horn

### Basses

Dmitry Belosselskiy  
Runi Brattaberg  
Patrick Guetti  
Matthew Rose  
Brindley Sherratt  
Stefan Szkafarowsky

### Principal Dancers

Shannon Alvis  
Annelise Baker  
Ariane Dolan  
Jen Gorman  
Ellen Green  
Catherine Hamilton  
Jeffery B. Hover, Jr.  
Lauren Kadel  
Ashley Klinger  
Kristina Larson-Hauk  
Tom Mattingly  
Jamy Meek  
Alison Mixon  
Matthew Prescott  
Emily Pynenburg  
Kristen Schoen-René  
Rachael Switzer  
J.P. Tenuta

### Actors

Lex Bourassa  
McKinley Carter  
Jeff Dumas  
Cory Goodrich  
Dev Kennedy  
James Romney  
Jennie Sophia  
Genevieve Thiers  
Zachary Uzarraga  
Michael Weber  
Jonathan Weir  
Jonah D. Winston  
Fred Zimmerman

### Conductors

Sir Andrew Davis  
Edward Gardner  
Henrik Nánási  
Carlo Rizzi  
Emmanuel Villaume

### Directors

Joan Font  
Barbara Gaines  
Sir David McVicar  
Kevin Newbury  
Matthew Ozawa  
Bartlett Sher  
Susan Stroman  
Martina Weber

### Associate Directors

Gina Lapinski  
Joan Anton Rechi  
Dan Rigazzi

### Set and Costume Designers

Thierry Bosquet  
Julian Crouch  
Jane Greenwood  
Joan Guillén  
Constance Hoffman  
David Korins  
William Ivey Long  
Susan Mickey  
Vicki Mortimer  
James Noone  
Michael Yeagan  
Catherine Zuber

### Lighting Designers

Paule Constable  
Albert Faura  
Duane Schuler  
Jennifer Tipton  
Robert Wierzel

### Projection Designer

Greg Emetaz

### Chorus Master

Michael Black

### Choreographers

Chase Brock  
Xevi Dorca  
Andrew George  
Harrison McEldowney

### Associate Choreographer

Joshua Buscher

### Assistant Choreographer

Lauren Kadel

### Ballet Mistress

August Tye

### Wigmaster and Makeup Designer

Sarah Hatten

### Fight Choreographers

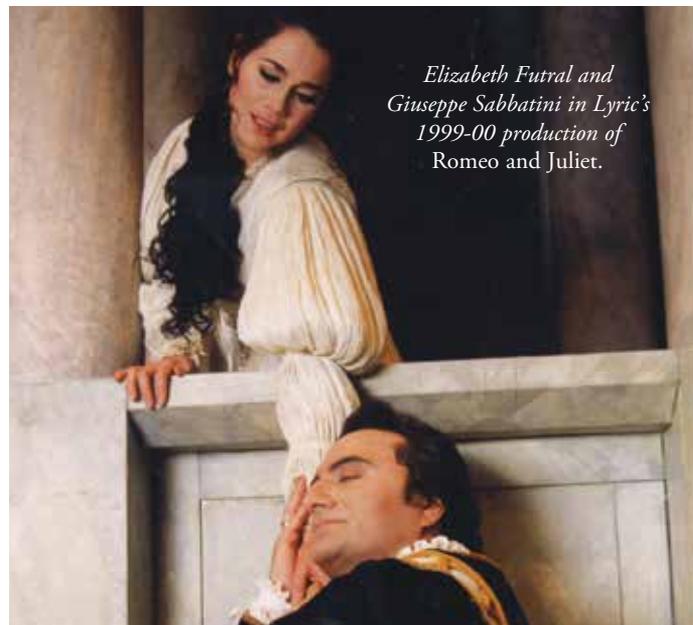
B. H. Barry  
Chuck Coyl  
Nick Sandys

### Translators for English Titles

Patricia Houk  
Derek Matson  
Roger Pines  
Francis Rizzo  
Colin Ure



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



Elizabeth Futral and Giuseppe Sabbatini in Lyric's 1999-00 production of Romeo and Juliet.

DAN REST

## Supernumeraries

*(Romeo and Juliet)*

### Men

James Edward Dauphin  
Tom Driscoll  
Matt Goto  
Stephen Hobe  
Chris Lafferty  
Nathan Lustig  
Richard Manera  
Kirk Osgood  
Joshua Simpson

### Women

Jolanta Bardecki  
Mai Claypool  
Linda Cunningham\*  
Tess Dinerstein\*  
Alicia Hilton  
Lizzy Lewis  
Kelly Maryanski  
Shoshana Sachs  
Megan Wilcox

### Boys

Peter Cavalieri  
Weston (Bruiser) Ford\*

\*Regular supernumerary

## Lyric Unlimited Backstage Tour Guides

Marilyn Ablan  
Carol Abrioux  
Kathleen Banks  
Marilyn Barmash  
Lindy Bloom  
Ann Boyle  
Sandra Broughton  
Estelle Chandler  
Lisa Cleveland  
Sharon Conway  
Mary DeCresce  
Megan Donahue

Ingrid Dubberke  
Frances Dutton  
Roy Fisher  
Maggie Galloway  
Karen Genelly  
Jerry Goodman  
Randy Green  
Mary Houston  
Charlene Jacobsen  
Jean Joslyn  
Suzanne Jozwiak  
Elizabeth Kurella

Paul Kuritz  
Dan Lome  
Nina Maimonis  
Claudia McCarthy  
Liz Meenan  
Noel Perlman  
Kathrine Piepgras  
Joanne Poder  
Craig Sirles  
Joseph Sjostrom  
Joan Solbeck  
Claudia Winkler



JACIIN SIMPSON

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 Dolemba, *Costume Designer*  
Donald Claxon, *Stage Manager*



A scene from Matthew Aucoin's *Second Nature*, a Lyric Unlimited world premiere, August 2015.

# Claire Siragusa and The Siragusa Foundation: *A Family Legacy of Service*

Claire Siragusa's relationship with opera began with regular family gatherings around the radio on Saturday afternoons to listen to The Metropolitan Opera broadcasts, which seemed to be an unavoidable obligation for many American children of her generation. Opera was an important part of her father's life, and he traveled the world to attend performances. Although she recalls being reluctant at first, Claire has fully embraced opera as an essential part of her life, too.

While Claire was a theater student at Northwestern, a new opera company called Lyric Opera formed in nearby Chicago. She was dating her now husband, John R. "Jack" Siragusa, who was also an opera lover, and they found themselves making the trip from Evanston to enjoy performances in the early days of Lyric's history. Claire, like others who were fortunate enough to witness it, readily identifies Maria Callas's 1954 *Lucia di Lammermoor* as one of the most memorable performances at Lyric Opera she has ever seen.

Jack's father, Ross D. Siragusa, was an early member of Lyric's Board of Directors, serving the company in its crucial formative years. When he stepped down in 1966, Jack was invited to continue the family's invaluable partnership with the company. It quickly became a full family affair when Claire was elected to the esteemed Women's Board in 1968, and she has been a member ever since.

Throughout her nearly 50 years of service, Claire has dedicated countless hours to some of the most important projects which fall under the wide-ranging scope of Women's Board activity. One such undertaking is the annual Opening Night Opera Ball. In addition to kicking off each Lyric season in style, this event provides essential income for Lyric, generating more than \$400,000 in net revenue last year. Claire actively participated on the planning committee from 1997 to 2003, doing whatever was needed to ensure the event's success.

Claire has also played a role in the triennial Wine Auction, serving on the menu



*Claire Siragusa with daughter Sinclair C. Siragusa and niece Irene Siragusa Phelps, former executive director of The Siragusa Foundation, on the red carpet at Opening Night 2009.*

committee several times and donating wine to the silent auction. Raising a total of \$9 million since its inception in 1988, the two most recent Wine Auctions in 2012 and 2015 have each yielded a record \$1.8 million in net proceeds to benefit Lyric Opera.

"The Wine Auction has been the thing that has brought people together almost better than anything else while I've been on the Board," Claire says. "It has grown into quite an event, moving from a modest gathering in the lobby to needing to build the stage out into the theater to accommodate the more than 400 attendees. It is great fun, and board members really get to know each other by working together through the process."

As much as Claire has enriched the Women's Board with her time and talents, so has The Siragusa Foundation invested greatly in Lyric's education and community engagement programs. Founded by her father-in-law

and former Lyric Board member Ross Siragusa, the Foundation carries on his legacy of service in his community by helping underserved people in the Chicago area experience a better quality of life through arts and culture, education, and human services.

"Mr. Siragusa was interested in education for young people more than anything, and he felt that was how we could reach children that may not have otherwise had access to the arts and certain health services. I think it is wonderful that we are able to continue his legacy."

As Lyric strives to reach communities and people for whom opera has had no relevance before now, the company is grateful for long-standing partners like The Siragusa Foundation, who have supported Lyric's most essential community engagement programs for more than four decades. Most recently, the Foundation has been a regular funder of Lyric Unlimited programming such as Performances for Students and the Senior Matinee, which serve thousands of children and seniors each year.

The Siragusa family is deeply rooted in the tradition of service. Three generations are represented on the board of The Siragusa Foundation, allowing family members to be personally involved in living out the mission and vision set in place by their patriarch. Irene S. Phelps, Claire's niece, served as the Foundation's Executive Director from 1997 to 2014, and remained a good friend of Lyric's during her tenure.

Being involved with Lyric Opera is part of the Siragusa family tradition, as well. "From Jack's father's involvement to my own, Lyric is a very important part of our family's lives. Now we take our daughter and grandchildren to the opera, and they all love it. I admire so many of the people we have worked with, including Carol Fox, Ardis Krainik, Bill Mason, and now Anthony Freud. They are just great people, and I think we are all very proud to be a part of it."

—Meaghan Stainback

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*Lyric*

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Miles D. White

**ABBOTT 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. ABELSON and ROBERT J. CORNELL**

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



Franco Tedeschi

**AMERICAN AIRLINES**

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).

**ANONYMOUS CONTRIBUTORS**

Lyric Opera is extremely grateful for Aria Society support received from eight anonymous contributors during the 2015/16 season.



Tim Christen

**BAKER TILLY VIRCHOW KRAUSE LLP**

Baker Tilly Virchow Krause, LLP is a nationally recognized, full-service accounting and advisory firm whose specialized professionals connect with clients with candor and clear industry insight. As an independent member of Baker Tilly International, the world's eighth largest network of accounting firms, Baker Tilly brings you access to market-specific knowledge in 125 countries. Lyric Opera Board member Timothy Christen is Baker Tilly's chairman and CEO, and is Vice Chairman of the Civic Engagement Committee. In October, Tim becomes the Chairman of the American Institute of CPAs, the largest professional association in the profession, representing 400,000 members in 145 countries. Baker Tilly cosponsored Lyric's successful Wine Auctions in 2012 and 2015, and has cosponsored the Stars of Lyric Opera at Millennium Park concert for three consecutive years. Lyric is also grateful for Baker Tilly's generous gift to the Breaking New Ground Campaign.



**THE BARKER WELFARE FOUNDATION**

Lyric Opera is grateful for the more than four decades of support from The Barker Welfare Foundation. Dedicated to improving the quality of life for families and children, the Foundation has staunchly and generously contributed to Lyric Opera's education and community engagement programs for many years. Lyric is the honored beneficiary of gifts to the Breaking New Ground Campaign and the Building on Greatness Capital Campaign from The Barker Welfare Foundation.



**JULIE and ROGER BASKES**

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera Center activities as cosponsors of Rising Stars in Concert, and sponsors of the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, *La Clemenza di Tito* (2013/14), *Il Trovatore* (2014/15), and this season's *Romeo and Juliet*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera. Lyric is honored to have Julie Baskes serve on its Board of Directors, Executive, and Production Sponsorship Committees, and as immediate past President of the Ryan Opera Center Board.



**JAMES N. and LAURIE V. BAY**

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. They have previously contributed to Lyric's Wine Auction, 60th Anniversary Concert and Diamond Ball, Stars of Lyric Opera at Millennium Park, the Annual Campaign, and education programs. They also cosponsored *Madama Butterfly* (2013/14) and have made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



**MARLYS A. BEIDER**

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15). Marlys has also made a leadership commitment to cosponsor Lyric's new productions of *Das Rheingold* (2016/17) and *Götterdämmerung* (2019/20), part of Lyric's new Ring Cycle. This season, Marlys generously cosponsors the Stars of Lyric Opera at Millennium Park concert.



**RANDY L. and MELVIN R. BERLIN**

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. They have contributed significantly to the Annual Campaign and were Diamond Sponsors of the 60th Anniversary Concert and Diamond Ball last season. Melvin and Randy have made a leadership gift to the 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.



Alexandra  
Dousmanis-Curtis

**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 Dousmanis-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 Rehearsal 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."



John and Jackie Bucksbaum

**THE JOHN and JACKIE BUCKSBAUM FAMILY**

Passionate philanthropists in the Chicago community, John and Jackie Bucksbaum are major supporters of the arts. John Bucksbaum is founder and CEO of Bucksbaum Retail Properties, LLC, a fully integrated owner and developer of retail real estate. This 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 Sidley 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.



Jeffrey C. Neal and Susan Cellmer

**CELLMER/NEAL FOUNDATION FUND**

Longtime supporters of Lyric Opera's Annual Campaign, Jeffrey C. Neal and Susan Cellmer have recently made a leadership gift to the Breaking New Ground Campaign. Having previously supported the Campaign for Excellence and the Building on Greatness Capital Campaign, Lyric is grateful for Jeff and Susan's gift to ensure Lyric's bright future. Founding Partner of Horizon Capital, LLC, Jeff Neal proudly serves on Lyric's Board of Directors.



Elizabeth F. Cheney

**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 *Tosca* (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.



Lester and Renée Crown

**THE CROWN FAMILY**

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made a generous commitment to Lyric's Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. Mrs. Crown is a past President of the

Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is 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 Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of *Oklahoma!* (2012/13), *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, cosponsoring this season's *The King and I* and next season's *South Pacific*.



**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 GAEL NEESON**

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named their seats through the Your Name Here program. Stefan 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 Renée 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.



**MR. and MRS. W. JAMES FARRELL**

Lyric sincerely appreciates the dedicated support of Maxine and Jim Farrell. Devoted fans of opera, the Farrells are Lyric subscribers and have both taken substantial leading roles in fostering the company's success. Maxine Farrell is a past President of Lyric's Women's Board (2005-2008) and was Chairman of Opera Ball 2004. W. James Farrell, retired Chairman and CEO of Illinois Tool Works, has served on

Lyric's Board of Directors since 1996. They provided a substantial gift to Lyric to establish the W. James and Maxine P. Farrell French Opera Endowed Chair and made a major contribution to the Campaign for Excellence and the Breaking New Ground Campaign. They were cosponsors of *Werther* (2012/13), and *The Sound of Music* (2013/14), and this season, Mr. and Mrs. Farrell generously cosponsor *Romeo and Juliet*.



Mark Ferguson and Liza Yntema

**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 their 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, 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 deepening 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

**JULIUS FRANKEL FOUNDATION**

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

**ELIZABETH MORSE GENIUS CHARITABLE TRUST**

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. Along with The Elizabeth Morse Charitable Trust, the Trust sponsors 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 history through support of the Archives project. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.



**ANN and GORDON GETTY FOUNDATION**

Lyric is extremely grateful for the 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.



**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 *Otello* and *Il Trovatore*, and this season

generously cosponsor *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, 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. & 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 19 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 Operathon, 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

**JOHN R. HALLIGAN CHARITABLE FUND**

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



Joe and Pam Szokol and King and Caryn Harris

**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.



Alyce H. DeCosta

**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 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

**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 the company's education and community engagement activities. In an effort to help keep Chicago a haven for the cultural arts, Tom Hurvis sponsors the Renée Fleming Initiative, which brings the renowned soprano to our city multiple times each year. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including 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), *Hansel and Gretel* (2012/13), and *Tosca* (2012/13). Lyric is proud to have past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer serve on its Board of Directors.



Edgar D. Jannotta

**EDGAR D. JANNOTTA**

Lyric is extremely grateful for the longstanding 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



**JENNER & BLOCK**

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

Craig C. Martin

**JENNER & BLOCK**



**JPMORGAN CHASE & CO.**

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored many mainstage productions, including this season's new production of *The Marriage of Figaro*. Lyric is honored to have Eric S. Smith, Managing Director, JPMorgan Chase, serve as a member of its Board of Directors, Executive and Nominating/Governance Committees, and as chairman of the Lyric Unlimited Committee.

Eric S. Smith

**J.P.Morgan**



**STEPHEN A. KAPLAN and ALYCE K. SIGLER**

Early supporters of Lyric's Wine Auction, Stephen Kaplan and Alyce Sigler have generously contributed to the triennial gala through event cosponsorship and donations from their internationally renowned collection of wine. Stephen also serves as a Wine Auction Advisor Emeritus to the Women's Board. As an esteemed National Member of the Board of Directors, Stephen along with Alyce has supported major campaigns such as the Campaign for Excellence and the Breaking New Ground Campaign. Lyric is also grateful for their many years of steadfast Annual Campaign support.

**MR. and MRS. GEORGE D. KENNEDY**

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



**RICHARD P. and SUSAN KIPHART**

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and 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. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.

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. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



**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 Committees.

Linda K. Myers

**KIRKLAND & ELLIS LLP**



**NANCY W. KNOWLES**

Opera has always played an important role in the life of Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests her time, talents, and leadership abilities to advance Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and 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 gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. This season, Ms. Knowles generously underwrites the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.

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



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



**JOSEF and MARGOT LAKONISHOK**

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign, and they made significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Capriccio* and this season's *Cinderella*. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive and Investment Committees.



**JIM and KAY MABIE**

Lyric Opera cherishes the vital leadership and long-standing support of Jim and Kay Mabie. They are avid 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 *Candide* (1994/95), *The Great Gatsby* (2001/02), *Porgy and Bess* (2008/09) and *Rigoletto* (2012/13). Jim Mabie is an esteemed member of Lyric's Board of Directors, serving on the Executive and Investment Committees.

**JOHN D. and CATHERINE T. MacARTHUR FOUNDATION**

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



Robert H. Malott

**MALOTT FAMILY FOUNDATION**

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



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

**MAZZA FOUNDATION**

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schriedwind, 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 Lang Lang in Recital 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 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 premieres; 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 Pasado 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 Morrises 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 *Carousel* (2014/15). Susan and Bob generously cosponsor *The King and I* this season.



Elizabeth Morse Genius

**THE ELIZABETH MORSE CHARITABLE TRUST**

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust 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 *Orfeo 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.

**The Elizabeth Morse Charitable Trust**



**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 21<sup>st</sup> Century. The NEA has provided vital support for numerous Lyric Opera premieres, 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*.



**THE NEGAUNEE FOUNDATION**

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently *Don Giovanni* and *Carousel* (both 2014/15) and cosponsors *The Marriage of Figaro* and *The King and I* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



**SYLVIA NEIL and DANIEL FISCHEL**

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposia for Lyric productions of *Hercules* (2010/11) and *Show Boat* (2011/12). They have cosponsored several mainstage opera productions, including this season's new production of *The Marriage of Figaro*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Dan is President, Chairman and Co-Founder of the Compass Lexecon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.



**THE NERENBERG FOUNDATION**

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera. Jerry Nerenberg and his wife Elaine passed away in 2005 and 2007, respectively. In their wills, they established The Jerome and Elaine Nerenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.



**NIB FOUNDATION**

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation 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.



**JOHN D. and ALEXANDRA C. NICHOLS**

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



Jana R. Schreuder

**NORTHERN TRUST**

A 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 cosponsor 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.



John P. Amboian

**NUVEEN INVESTMENTS**

Nuveen Investments, represented by Lyric Board member John P. Amboian, has been an enthusiastic supporter of Lyric Opera for over three decades. Dedicated to developing the next generation of opera lovers, Nuveen Investments has most recently cosponsored Lyric Unlimited's family productions *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14), has provided general support of Lyric's education and community engagement initiatives, and has underwritten NEXT student discount tickets. Nuveen Investments has also cosponsored several mainstage opera productions, Lyric's Radio Broadcasts, and has recently committed a leadership gift to the Breaking New Ground Campaign.



**NUVEEN**  
Investments



Mark Thierer

**OPTUMRX**

As one of the country's largest and most innovative pharmacy benefits managers, Lyric Opera is grateful for OptumRx's leadership support of the Breaking New Ground Campaign. OptumRx, formerly Catamaran, has also cosponsored Rising Stars in Concert, an annual showcase of The Patrick G. and Shirley W. Ryan Opera Center Ensemble, for four consecutive seasons. Lyric is proud to have OptumRx's Chairman and CEO Mark Thierer serve on its Board of Directors.



**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 pharmaceutical 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.



Dan Draper

**POWERSHARES QQQ**

PowerShares QQQ, represented by Dan Draper, Managing Director, Invesco 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.



Mr. and Mrs. Jay A. Pritzker

**PRITZKER FOUNDATION**

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



John Oleniczak Vinay Couto

**PwC**

A world-wide leader in business consulting, PwC is a prominent member of Lyric Opera of Chicago's Business Ensemble. PwC has staunchly supported Lyric's Annual Campaign for over three decades, underwriting such special projects as production sponsorship, the Board of Directors Annual Meeting, and Lyric Signature Events. PwC has provided a leadership gift to the Breaking New Ground Campaign, having previously supported the Campaign for Excellence. Lyric is fortunate to receive generous in-kind consulting services this season from Strategy&, formerly Booz and Co., now a part of PwC. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive Committee and as Chairman of the Audit Committee; Vinay Couto, Strategy&'s Senior Vice President, serves on Lyric's Board of Directors and Lyric Unlimited Committee; and Maggie Rock Adams, PwC's Greater Chicago Marketing Leader, is a dedicated member of Lyric's Guild 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, 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 cosponsors 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 1994, 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 Operathon 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 Bain 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 as Diamond Patrons 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.



Jack and Catherine Scholl

**DR. SCHOLL FOUNDATION**

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



Brenda Shapiro

**EARL and BRENDA SHAPIRO FOUNDATION**

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Foundation has cosponsored 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 Subscriber 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 EEKEREN FOUNDATION**

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists in her roles as a Ryan Opera Center Distinguished Benefactor and Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT Discount Tickets for College Students, and Opera in the Neighborhoods, as well as Fantasy of

the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors *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 Floretta 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 Guild Board, Lyric 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.

Anne Zenzer and husband Dominick DeLuca

# BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC | 

For sixty years, Lyric Opera of Chicago has produced world-class opera with many of the world's greatest artists. With decades of dedicated support from donors and subscribers, the company has flourished, gaining global recognition for its artistic excellence and fiscal stability.

Building our reputation for the future will rely on continued commitment to the broad, deep, and relevant cultural service we provide to our city, while also advancing the development of opera as a vital art form. Lyric is seizing new opportunities to present opera at the highest level, re-define our audiences, and enhance our infrastructure.

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 January 1, 2016.

Anonymous  
J. Thomas Hurvis  
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The Negaunee Foundation  
John D. and Alexandra C. Nichols  
J. Christopher and Anne N. Reyes Foundation  
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# Breaking New Ground - continued

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 Pam and David Waud  
 Mrs. John A. Wing

Lyric Opera is grateful to the many donors who have made gifts of less than \$5,000 to the *Breaking New Ground* Campaign. Space limitations prevent listing the names of these donors but their generosity is sincerely appreciated.

## Look To The Future

### ENDOWED CHAIRS

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*In Loving Memory Of Ardis Krainik*

John D. and Alexandra C. Nichols Music Director Endowed Chair

Howard A. Stotler Chorus Master Endowed Chair  
 Chapters' Endowed Chair For Education  
*In Memory Of Alfred Glasser*

The Ryan Opera Center Board Opera Center Director Endowed Chair

Robert and Ellen Marks American Opera Endowed Chair

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 A Gift From An Anonymous Donor

Mr. and Mrs. William H. Redfield Bel Canto Opera Endowed Chair

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 The NIB Foundation Italian Opera Endowed Chair

Regenstein Foundation Mozart Endowed Chair  
*In Memory Of Ruth Regenstein*

William E. and Mary Gannon Hay Puccini Endowed Chair

The Guild Board of Directors Verdi Endowed Chair

Wagner Endowed Chair – A Gift From An Anonymous Donor

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*Top: First year mezzo soprano Annie Rosen and third year baritone Anthony Clark Evans opposite Rafael Davila in Lyric's world premiere Bel Canto*  
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The management reserves the right to refuse admittance or remove any person who may create a disturbance. Patrons are urgently reminded to check that their cellular phones, pagers, and electronic beepers (including watches) are SWITCHED OFF before the performance begins.

Perfumes, hairsprays, colognes, and other body lotions should be avoided or used sparingly when attending the opera, as allergies are commonplace.

Noise from theater elevators may disturb patrons in the auditorium during the performance. We therefore respectfully ask that the elevators only be used before performances, at intermission, and after performances have concluded, except in cases of emergency. *Your understanding and cooperation are appreciated.*



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Should you be unable to attend a performance, we would greatly appreciate you donating your tickets to Lyric Opera. We can accept your ticket donation as late as five minutes prior to curtain at (312) 827-5600, or donate your tickets online up to four hours prior to curtain at [lyricopera.org/donatetickets](http://lyricopera.org/donatetickets). You may also mail or fax your ticket donation — the fax number is (312)332-8120. Donating your ticket(s) as soon as possible will increase our chances of reselling them. *A personalized statement of all ticket donations will be sent to you in January for the previous calendar year.*

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For patrons attending the pre-performance lectures, the doors will open 75 minutes before curtain.

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**Restroom** facilities for female patrons with disabilities are located on all levels of the Opera House except the Opera Club level. For male patrons, these facilities are located on all levels except the Opera Club level and the sixth floor.



**Assistive listening devices** for persons desiring amplification are available at no cost at any open checkroom. A valid driver's license, state identification, or major credit card is required as a security deposit.



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