

Lyric

2016/17 SEASON



CARMEN

Bizet

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LYNN LANE/HOUSTON GRAND OPERA

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Administrative Offices:
20 NORTH WACKER DRIVE
SUITE 860
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From the General Director

Carmen! What a magically alluring character she is in literature, film, theater, and dance. But it's in opera that she's made her biggest impact, as the center of a work that, for musical freshness, dramatic power, and sheer atmosphere, remains unsurpassed.

The way Lyric – and all other companies producing Georges Bizet's *Carmen* – can deal with the appeal of this thrilling piece is first to acknowledge that at this point it is perhaps the world's most popular and best-known opera, boasting a larger number of hit tunes than in any other opera. Obviously, we need to present it in a way that captures its dramatic excitement and energy. At the same time, however, we have the challenge of ensuring that our production offers more than a nostalgic journey through our favorite tunes. And that is indeed a *formidable* challenge for any company! If what we present to our audiences doesn't try to recapture the impact that caused such a scandal – but then such a success – at the first *Carmen* performances, then we'll be failing in our responsibility to this masterpiece. We want to capture its theatricality, as well as the vividness of the characters and their relationships, while also delivering the “thrill factor” in each and every memorable melody.

And what melodies they are! Carmen's Habanera and Seguidilla, Don José's Flower Song, Escamillo's Toreador Song, Micaëla's exquisite Act Three aria – we discover all of this music anew and with joy. There is, too, the magic of Bizet's orchestration, which conjures up a dazzling image of sun-drenched Seville. This season at Lyric we're also presenting the work with spoken dialogue, which will greatly enhance the immediacy and dramatic punch of this wonderful opera.

We're delighted to present *Carmen* in a new production, created by a team headed by Rob Ashford, who has directed both *The Barber of Seville* (his operatic debut) and *Carousel* so successfully at Lyric. Those who remember *Carousel* will realize how perfect Rob is for *Carmen*, thanks to his very keen choreographic focus and his gifts as a master storyteller.

The performances will be divided between two exceptionally gifted conductors: Harry Bicket, music director of The Santa Fe Opera, now branching out with triumphant success from the pre-1800 repertoire that established him internationally; and Ainārs Rubiķis (Lyric debut), the Latvian conductor who has embarked on a meteoric ascent to stardom since winning the Salzburg Festival Young Conductors Award in 2010.

As usual with the most popular operas when we stage them at Lyric, *Carmen* will benefit from the performances of two different couples in the central roles – we hope you'll give yourself the pleasure of hearing them both! *Carmen*'s cast of world-renowned stars includes two pairs of protagonists. Anita Rachvelishvili – in an eagerly awaited Lyric debut – will perform opposite Brandon Jovanovich, each reprising roles they have performed all over the world. Ekaterina Gubanova, Lyric's glamorous Foreign Princess in *Rusalka*, will portray Carmen opposite the hero of last season's *Romeo and Juliet*, Joseph Calleja, who added Don José to his repertoire last season. Ryan Opera Center alumnus Christian Van Horn portrays Escamillo, after singing Narbal in *Les Troyens* last fall, and Lyric audiences will meet for the first time an entrancing young Italian soprano, Eleonora Buratto, who will sing Micaëla.

We're delighted that you're here to savor the joys of *Carmen* with us!



STEVE LEONARD

Anthony Freud
General Director, President & CEO
The Women's Board Endowed Chair

Lyric

From the Chairman

The 2016-17 season here at Lyric Opera of Chicago is turning out to be one of the most exciting in recent memory. My wife and I have been enjoying every production enormously, and we hope you have, too.

I was particularly excited by the launch of the new *Ring* cycle with *Das Rheingold*. It was truly another example of Lyric at its best: a profound, transformative experience based on world-class performances from the cast and orchestra and an engaging and entertaining set design that used every theatrical trick in the book. The fact that we're producing a brand-new expression of the *Ring* makes me very proud of the artistic choices we make at Lyric, and based on the enthusiastic response from both our audience and from music critics around the world, we have created something very special.

As was true with both *Das Rheingold* and *Lucia*, it's likely that the production you're enjoying tonight is benefiting from our ambitious stage-improvement project, the first step of which was implemented over the summer. Three new stage lifts, a turntable, and 16 new point hoists are fundamental to this season's new productions of *Das Rheingold*, *Les Troyens*, and *The Magic Flute*. None of these productions would have been possible were it not for that initial investment. Over the next two years we will see the second phase of the project, including additional stage lifts and point hoists, plus various other crucial capabilities that will ensure our being able to present future productions exactly as our directors have imagined them, and in a safe, efficient manner. We're exceedingly grateful to our Breaking New Ground campaign donors whose generosity has made this possible.

Many of our longtime contributors and subscribers voice a special fondness – even a sense of loyalty – for the seats they've enjoyed at Lyric for years, seats that perhaps their parents enjoyed and passed down to them. In many cases they've memorialized their fondness of those seats by naming them, giving a contribution to Lyric to "claim" that seat, if you will. We have seats throughout the Ardis Krainik Theatre, from the main floor to the boxes and the upper balcony. We hope you'll take advantage of our "Name a Seat" program – it's a wonderful way to leave your own permanent legacy at Lyric.

It's not just our longtime audience members, but also those of the next generation, that we cultivate at Lyric. As we all know, "Millennials" have many more opportunities for entertainment and cultural consumption than ever before. In achieving our goal of continually attracting and engaging younger audiences, we've moved in a big way into media that they're familiar with. Many of you who spend time online, particularly in social media, have noticed in the past year many more banner ads for Lyric productions or mentions and "likes" on Facebook and Twitter, and photos on Instagram. I'm delighted to see social media channels bringing greater awareness of Lyric and its exciting offerings to a whole new audience.

I use Lyric's website on a regular basis, whether to provide background information for an upcoming production or to review the biography of an artist I don't know. It's not unusual for me to snap a picture of a current production poster and post it on my Facebook page! These are some of the ways that I, along with many other fans of Lyric, use media channels to remind us how valuable and exciting the Lyric experience is.



TODD ROSENBERG

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

David T. Ormesher

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FINELY TUNED CORDS

Members of the acclaimed Lyric Opera Chorus reflect on the joys and challenges of their work

Edited by Magda Krance



It's a mighty force to be reckoned with.

The collective brains, vocal power, and sheer stamina boggle the mind.

Imagine learning and memorizing words and music for multiple operas in multiple languages and musical styles concurrently, then learning and memorizing stage directions – gestures, facial expressions, marching, ambling, running, dancing – plus navigating tricky scenery while singing and acting in character. Whew.

It's a daunting job done brilliantly by the 48 members of Lyric's regular chorus, plus varying numbers of core supplementary chorus and supplementary chorus members, depending on the requirements of each opera being performed. All are passionate and fiercely committed to their art and to this company. Here's what a few of them have to say about what they do.

What is most satisfying about singing operatic repertoire as a chorus member?

SHERRY WATKINS, Soprano, Regular Chorus, 19th season

I love the variety of styles and periods in which we sing. And even if I've done a show before, every production is different. A bonding occurs like no other between colleagues in an opera chorus. We act off of each other, are inspired by one another, and help one another if needed.

JAMES ODOM, Tenor, Regular Chorus, 24th season

I am a storyteller, and the operatic repertoire allows me to be a part of the story. There is always a place in which the individual opera chorister fits as an individual. Like a jigsaw puzzle, it takes all the pieces to give the full picture.



TODD ROSENBERG

Exuberance onstage during the 2016-17 season in Lucia di Lammermoor (above) and Don Quichotte (right).

Curtain call after the dress rehearsal of this season's Don Quichotte with chorus master Michael Black (center).



VINCE WALLACE, *Bass-baritone, Supplementary Chorus, 8th season*

I like learning music and operas that I may never have been able to otherwise. Singing in the chorus has greatly broadened my knowledge of the repertoire.

ROBIN BRADLEY, *Mezzo-soprano, Supplementary Chorus, 1st season*

The sheer beauty (and mass, in the case of *Troyens*) of the sound we make together. I've been amazed at the quality of music we produce, and at how lovely it is when all parts come together the way they are meant to.

CARLA JANZEN, *Soprano, Core Supplementary Chorus, 6th season*
Being able to sing full out, using the technique you've been taught in order to make the most beautiful and powerful music come alive onstage, is an amazing experience.

JEFFREY TAYLOR, *Bass, Regular Chorus, 35th season*

The chorus in opera has a power and emotional feel that no other ensemble or art form can make. In Italian opera in particular we have a unique sound – our former chorus master, Donald Palumbo, called it a “dark frisson” – that seems to affect you totally when you listen.

KEN DONOVAN, *Tenor, Regular Chorus, 24th season*

It's a thrill to rehearse and perform with singers that I grew up listening to, such as Plácido Domingo. And there are experiences I will carry with me forever, such as Renée Fleming's Lyric debut in *Susannah*. I will never forget how almost the entire chorus would stand in the wings every performance to hear Renée's very moving performance of “The Trees on the Mountain.” We knew we were witnessing the beginning of a spectacular career.

LAUREEN JANECEK WYSOCKI, *Second Soprano, Regular Chorus, 29th season*

I get to be onstage with world-class artists, yet sing in the comfort and camaraderie of a group. We are a big, caring, fun, musical family and we have each other's backs.



TODD ROSENBERG



First day of rehearsals for the 2016-17 season: (left to right) Ronald Watkins, Colleen Lovinello, and Thomas L. Potter, all 25-season members.

BRIAN MCCONKEY



Carla Janzen (left) and Kimberly McCord (right) offstage; and Janzen and McCord, ready for the party scene in *Romeo and Juliet* (2015-16 season).



James Odom out of costume and backstage during *The Rake's Progress* (1994-95 season).



DOUG WHITE



What are some of your greatest challenges?

VINCE WALLACE

The most challenging aspect for me is finding the line between being an individual while working with others as a large unit.

SHARON GARVEY COHEN, *Soprano, Regular Chorus, 29th season*

We never have the same day twice. We could meet at 11 one morning or rehearse until 10 p.m. the next night. Our lives are dictated by the rehearsal schedule from August until March, requiring us to be at or near the opera house for up to 12 hours in one day. We work many weekends during the season, of course. Yet sometimes we have a random day off or we need to come to work for only 3 hours in a given day.

RON WATKINS, *Baritone, Regular Chorus, 25th season*

Memorization can be a challenge, especially early in your career because every production is new to you. Keeping the musical integrity as rehearsals move to the stage is also a challenge. Staging can make a complicated phrase even more difficult. Also challenging is the offstage work required for certain productions. You have to know where to be for your costume changes and props, and these areas may change with each entrance.

ROBIN BRADLEY

One challenge that is somewhat unique to opera ensemble pieces is how strict one must be with every note. It is absolutely necessary to adhere to what's written so the collective sound is clean, precise, beautiful, and expressive.

CARLA JANZEN

The most challenging part is the stamina it takes. I've been in more shows this season than ever before and have learned to pace myself when singing *Trojens* one day, *Quichotte* the next, then having *Norma*, *Carmen*, and *Onegin* rehearsals in between. It's a juggling act!

KIMBERLY McCORD, *Soprano, Regular Chorus, 10th season*

It's all about checking your individuality at the door and serving a common purpose in great detail. That takes patience and dedication. A large part of our many musical rehearsals is devoted to memorizing not only the notes and words but also the "right" vowels, cutoffs, rests, dynamics, and articulation. Accurate muscle memory is crucial because there are countless distractions when we're onstage. We need to be able to react correctly even if something unexpected happens. And it always does!

SHERRY WATKINS

It's a physically demanding job, so it's important to maintain good health, physically and vocally. A show gets cemented in my brain during staging rehearsals. I'm a kinesthetic learner, so it

helps to coordinate my movements/actions/motivation with the words and music.

KEN DONOVAN

Operatic chorus members are expected to sing all different types and styles of opera. Some voices sing bigger repertoire better (Verdi, Puccini, Wagner), while others are more suited for Mozart. It's important to know what your voice does well and what it doesn't, and always be mindful of your vocal technique. Choristers need to be constantly aware of how they fit into the fabric of the sound.

How do you prepare for operas you've sung before, or are singing for the first time?

LAUREN JANECEK WYSOCKI

It's like riding a bike...you just get right back to it. There's some portion of the brain that has it stored.

CARLA JANZEN

One. Step. At. A. Time. Looking at the whole season, it's easy to get overwhelmed; I break it down as much as possible. We had a lot of rehearsals for *Les Troyens*, since it was new for everyone and had so much music. For the other pieces that the regular chorus has done relatively recently, I have to learn it quickly.

SHERRY WATKINS

We've done it before, but *Eugene Onegin* is more difficult because we don't sing in



This season's *Les Troyens*, a tremendous challenge for the chorus, pictured here as the long-besieged people of Troy; and Cathleen Dunn and Sherry Watkins as two Trojan women backstage.

TODD ROSENBERG



Vince Wallace and Kenneth Nichols (left and right, foreground) of the Lyric Chorus, with actor Rob Hunt and dancer Jeffery Hover, backstage during *Carousel* (2014-15 season).



Sharon Garvey Cohen (left) and Yvette Smith (right), backstage during *The Magic Flute* this season.

Russian as often. *Les Troyens* was a different animal because it's so massive! I had to take it section by section. Even when we began performances, I had to review some things in my brain before going onstage.

JAMES ODOM

I look for the mistakes I've learned. No matter how many times I do a piece, there are sections I need to review and fix. You don't really learn a piece until at least the third time you've done it. And even after the tenth, you'll still find things you've missed before.

CORRINE WALLACE-CRANE, *Alto, Regular Chorus, first season, previously three seasons each in Supplementary and Core Supplementary Chorus*

Memorizing can usually be done in our extensive rehearsals with lots of repetition. For shows with enormous amounts of music, I make a playlist of the tough numbers on my iPhone. I listen on the train, in the car, at the gym, wherever I can. For a show that's new to me but not most others (i.e. *Lucia* or *Flute*), I look at the score in my free time. If needed, I'll write words on notecards that I'll carry around until I'm solid.

SHARON GARVEY COHEN

This season brings my second *Don Quichotte*, my third *Eugene Onegin*, and my fifth *Carmen*. After 20 years I barely had to open the *Quichotte* score! With *Les Troyens*, for the first time, we were given scores ahead of time. Many of us studied the score

last summer, and listened to or watched it, just to get it in our heads.

KEN DONOVAN

When fine-tuning the sound and precision of the score, you get to know the music on an almost cellular level and it sticks with you for many years. Each chorus master has specific ideas about the sound or articulation of a chorus; it's important to be flexible and adjust accordingly. Likewise, each conductor has a personal interpretation of a score and we need to incorporate that as well, often with very little music rehearsal. With *Les Troyens*, we started from scratch. I spent several days writing in the translation and highlighting my part, which made the initial music rehearsals more manageable.

KIMBERLY McCORD

It's difficult to prepare outside of rehearsal because unlike soloists, everything we do must be done together. Drilling as a group is vital. However, there have been a few shows for which I had to work on memorization outside of Lyric. I try to sing along to recordings while completing housework. If I can sing correctly while distracted, I know it's there.

What should debuting conductors, directors, and singers know about the Lyric Opera Chorus?

RON WATKINS

We take our work very seriously and are continually striving to honor the reputation we have as the Lyric Opera of Chicago Chorus!

SHARON GARVEY COHEN

We are all pros, we take pride in our work, and we will do what we can to accommodate you in music and staging. We are a chatty and friendly bunch, and we love a good party.

JAMES ODOM

We've got your back. We can and will do whatever you need or want, just ask us.

ROBIN BRADLEY

We're a very well-oiled machine, and we work tirelessly on the precision and beauty of each piece we sing. I also relish the opportunity to really contribute to every scene. My favorite scene in *Les Troyens* was the women's Act Two finale with Cassandra. We interacted a great deal with Christine Goerke, requiring an immense amount of emotional commitment to genuinely portray what the scene required.

JEFFREY TAYLOR

I appreciate when a conductor takes time to work with us specifically, in the rehearsal room, so we learn whether the conductor wants different tempi, phrasing, dynamics, or cutoffs than what we practiced. A few conductors have made us feel like full partners in the production.



The men proclaim their devotion to Hanna (Renée Fleming) in The Merry Widow (2015-16); and the women admire Nemorino (Giuseppe Filianoti) in L'elisir d'amore (2009-10).

CARLA JANZEN

The voices in our group are pretty incredible. Any of the singers in the Lyric Chorus could have had solo careers, and many did, but we've chosen to be choristers because it's the right path for us.

LAUREEN JANECEK WYSOCKI

We truly are among the best at what we do and we take great pride in that.

KIMBERLY McCORD

We get excited when conductors actively engage with us to perfect our contribution to the production.

SHERRY WATKINS

I love when principal artists interact with us directly, look us in the eye, and engage with us personally. Directors should know we're a pretty good dancing chorus, in general, and we shine when we're given specific and individual attention, vs. being addressed as a group. I'm amazed at the focus and acting abilities of my colleagues, especially in shows that demand more of us emotionally, such as *Bel Canto* and *The Passenger*.

KEN DONOVAN

We are very much like a family. I've made some of my closest friends here, friendships that will last a lifetime. We're proud of our rich history and reputation for great opera-making, and are always striving to be better. It's exciting to work with new conductors, directors, and singers, and see them return after successful collaborations. Many of us are extremely passionate about our work at Lyric and it's a huge part of how we identify ourselves.

What should the audience know about who you are and what you contribute to their experience?

CARLA JANZEN

Our audience is the inspiration for everything we do. Attention is paid to even the most mundane details to create a meaningful experience for them. When we feel the audience give energy back to us, it creates a feedback loop magnifying the experience for everyone, onstage and off. That's the magic of live theater and why we all pursue it!

SHERRY WATKINS

The energy of the chorus heightens the excitement of a show and amplifies the emotion of a scene. When we're all engaged in the action, it's a powerful experience for those onstage as well as in the audience and we feed off each others' energy.

JAMES ODOM

Our goal is to give the audience moments of sublime elation, great catharsis, subtle humor, and great belly laughs. To have them share in the sublime.

VINCE WALLACE

We're regular people just like them. The only difference is our jobs are playing pretend. It's a

job like any other; we have similar issues to deal with but the product is entertainment.

SHARON GARVEY COHEN

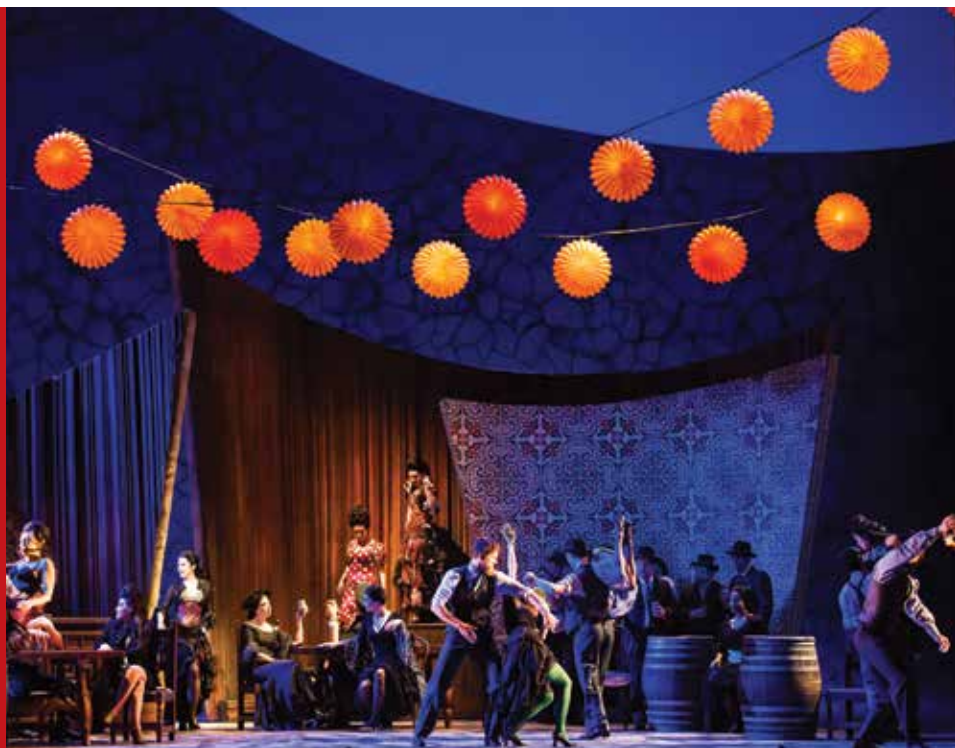
We're all educated professionals who trained as soloists and found our niche in this professional chorus. The competition for this job is very high. We love performing for you whether we are background "instruments" as in *Lucia* or *Traviata*, or are a main "character" as in *Peter Grimes* or *Turandot*. Many of us perform as soloists in smaller opera companies and professional church choirs. I love to introduce new choristers to the opera house. Someone did this for me my first year and I try to repeat the tradition. The look on a new chorister's face walking out onto that stage for the first time is priceless! I love my job.



Chorus master Michael Black (front row, second from left) with chorus members at the 2015 end-of-season party.

Lyric

Lyric



LYNN LANE / HOUSTON GRAND OPERA

Georges Bizet

Carmen

New Lyric Opera coproduction generously made possible by

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CARMEN Synopsis

ACT ONE

In a town square in Seville, Spain, soldiers guarding the cigarette factory idly watch the passersby. Micaëla, a young country girl, enters the square in search of one of the soldiers, Don José. Led by an officer, Moralès, the soldiers surround her and try to detain her, but Micaëla flees.

Afterwards, José's military unit arrives. At noon, the young men of the town gather to watch the women as they come out of the cigarette factory on a break from work. One of the women, the gypsy Carmen, tells her friends that love is "a wild bird that cannot be imprisoned." Before returning to work, she flirtatiously tosses a flower at Don José. Micaëla returns, this time with a letter from José's mother. José resolves to honor his mother's wishes by marrying Micaëla.

Suddenly, screams are heard from the factory: Carmen has been involved in a fight and has slashed another woman's face. While Lieutenant Zuniga drafts the order for her imprisonment, she is put into José's custody. Carmen persuades him to let her escape by promising a future rendezvous.

ACT TWO

At Lillas Pastia's inn, Carmen and two friends, Frasquita and Mercédès, sing of the gypsy life. Lieutenant Zuniga tells Carmen that José was thrown in prison for allowing her to escape, but that he has just been released. The bullfighter Escamillo arrives with his entourage and asks Carmen if she will ever love him. Dancaïre and Remendado, two revolutionaries, try to convince Carmen and her friends to accompany them on their next mission, but Carmen refuses, saying she is in love with José and is awaiting his return.

When José arrives, Carmen sings and dances for him, but a distant bugle sounds and he says he must return to the barracks immediately. She invites him to desert the army and join the revolutionaries, but he refuses, and Carmen mocks his cowardice. As he is leaving, José encounters Zuniga, who has come in hopes of seeing Carmen. The jealous José strikes his superior officer. Now an outlaw, he has no choice but to desert the army and join Carmen and her friends.

ACT THREE

The revolutionaries are busy moving their shipment of rifles through the dangerous hillside. Carmen, now tired of José's jealousy, reads her fortune in the playing cards. She draws the death card.

When the revolutionaries head down the mountain to bribe the customs officer, José is left as a lookout. On her way up the mountain to find José, Micaëla hears a rifle shot and takes cover. José has fired a warning shot at Escamillo, who has come in search of Carmen. Escamillo tells José he is in love with Carmen and they start to fight but are separated by the returning gang. Remendado then discovers Micaëla, who has come to beg José to return home to his dying mother. Carmen urges him to leave; José is convinced she wants to be rid of him in order to take up with Escamillo. José leaves with Micaëla, warning Carmen that he will come back.

ACT FOUR

An excited crowd gathers for the bullfight. Outside the ring, Frasquita and Mercédès pull Carmen aside and tell her to be careful because José has been seen in the crowd. Carmen, however, ignores their warnings and bravely remains for a final encounter. José pleads desperately with her to come back to him. As she tells him she can never love him again, the crowd is heard cheering Escamillo's victory in the ring. Realizing that he can never possess Carmen, José stabs her to death.

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CARMEN – Approximate Timings

ACT ONE 50 minutes

ACT TWO 35 minutes

Intermission 30 minutes

ACT THREE 35 minutes

ACT FOUR 20 minutes

Total 2 hours, 50 minutes

Lyric

- Coproduction of Lyric Opera of Chicago and Houston Grand Opera.
- Additional costumes by Seams Unlimited and Paul Chang.
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- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.

New Lyric Opera Coproduction

Georges Bizet

CARMEN

Opéra comique in four acts in French

Libretto by Henri Meilhac and Ludovic Halévy,
after the novella *Carmen* by Prosper Mérimée (1845)

First performed at the Opéra Comique, Paris, on March 3, 1875
First performed by Lyric Opera of Chicago on November 16, 1954

Characters in order of vocal appearance:

Moralès TAKAOKI ONISHI°
Micaëla ELEONORA BURATTO*
Don José JOSEPH CALLEJA (Feb. 11-March 6)
 BRANDON JOVANOVICH (March 16-25)
Zuniga BRADLEY SMOAK°
Carmen EKATERINA GUBANOVA (Feb. 11-March 6)
 ANITA RACHVELISHVILI* (March 16-25)
Frasquita DIANA NEWMAN°
Mercédès LINDSAY METZGER°
Escamillo CHRISTIAN VAN HORN°°
Lillas Pastia ALEC CARLSON°
Dancaïre EMMETT O'HANLON°
Remendado MINGJIE LEI°

Dancers: Shannon Alvis, Judson Emery*, Alejandro Fonseca*, Ashley Elizabeth Hale*, Shanna Heverly*, Marissa Lynn Horton*, Jeffrey B. Hover, Jr., Jessica Wolfrum Raun*, Todd Rhoades, Abigail Simon, Malachi Squires, JP Tenuta

CHICAGO CHILDREN'S CHOIR

Conductor HARRY BICKET (Feb. 11-March 6)
 AINĀRS RUBIŅIS* (March 16-25)
Director and Choreographer ROB ASHFORD
Set Designer DAVID ROCKWELL*
Original Costume Designer JULIE WEISS*
Lighting Designer DONALD HOLDER*
Chorus Master MICHAEL BLACK
Children's Chorus Master JOSEPHINE LEE
Wigmaster and Makeup Designer SARAH HATTEN
Associate Director LOUISA MULLER
Associate Choreographer SARAH O'GLEBY
Ballet Mistress ASHLEY ELIZABETH HALE*
Assistant Director JODI GAGE
Stage Manager RACHEL A. TOBIAS
Stage Band Conductor STEVEN MOSTELLER
Musical Preparation KEUN-A LEE
 JERAD MOSBEY
Ballet Accompanist VALERIE MAZE
Fight Director CHUCK COYL
Projected English Titles SCOTT F. HEUMANN*
 PAUL HOPPER*
 ROGER PINES (*spoken dialogue*)

* Lyric Opera debut

° Current member, The Patrick G. and Shirley W. Ryan Opera Center

°° Alumnus, The Patrick G. and Shirley W. Ryan Opera Center



EKATERINA GUBANOVA

(*Carmen* – Feb. 11- March 6)
Previously at Lyric:
Foreign Princess/*Rusalka*
(2013-14).

One of today's most celebrated mezzo-sopranos, the Moscow native, who is making her role debut in this production, has previously earned significant acclaim in a number of leading French roles, such as Clitemnestre/*Iphigénie en Aulide* (Rome Opera, Riccardo Muti conducting), Marguerite/*The Damnation of Faust* (Madrid, Michel Plasson conducting), Cassandre/*Les Troyens* (Carnegie Hall, Valery Gergiev conducting) and Nicklausse/*Les contes d'Hoffmann* (Paris, Milan). Gubanova's successes in Wagner include Brangäne (Metropolitan Opera, Paris, Baden-Baden, Berlin, Tokyo, St. Petersburg, Munich), Fricka (Milan, London, Berlin, Baden-Baden) and Waltraute (Berlin). Her highly successful Met debut as Hélène/*War and Peace* was followed by Giulietta/*Les contes d'Hoffmann*, Giovanna Seymour/*Anna Bolena* (company premiere, HD transmission), and Eboli/*Don Carlo*. Gubanova's most prestigious concert appearances have included the Verdi *Requiem* with Muti (Tokyo, Vienna, Madrid) and the Mahler song cycles and symphonies in Paris, Moscow, Seoul, Dublin, Sydney, and at the BBC Proms in London. The mezzo's schedule this season is highlighted by her return to the Met as Amneris/*Aida*, Eboli/*Don Carlo* in Florence (under Zubin Mehta), and Fricka/*The Ring* at Bavarian State Opera in Munich.



ANITA RACHVELISHVILI
(*Carmen* - March 16-25)
Lyric Opera debut

The renowned Georgian mezzo-soprano, widely established as one of the major Carmens of her generation, has triumphed in the role at the Metropolitan Opera, the Deutsche Oper Berlin, the Berlin State Opera, Covent Garden, Seattle Opera, San Francisco Opera, and Turin's Teatro Regio, among many other houses. She reprises her portrayal this season at the Opéra National de Paris and the Bavarian State Opera. With Jonas Kaufmann and Daniel Barenboim, Rachvelishvili made a sensational debut (seen on television internationally) as Carmen in 2009, among the youngest singers ever to open the La Scala season in a starring role. She joined Kaufmann again for her 2011 Carnegie Hall debut as the Princess/*Adriana Lecouvreur*. In recent years she has also won praise as Amneris/*Aida* in Paris, Verona, Rome, Milan, and Detroit. The mezzo-soprano returned to the Metropolitan Opera in 2013-14 as Konchakovna in a new production of Borodin's *Prince Igor*, the

company's first production of Borodin's opera in nearly a century. In addition to a growing operatic repertoire – including *Dalila/Samson et Dalila* (Paris and Amsterdam), *Isabella/L'italiana in Algeri* (Milan), and *Orfeo/Orfeo ed Euridice* (Festival de Peralada, DVD) – Rachvelishvili has recently returned to La Scala for Verdi's *Requiem* with Zubin Mehta.



JOSEPH CALLEJA
(*Don José* – Feb. 11- March 6)
Previously at Lyric:
Romeo/*Romeo and Juliet*
(2015-16); Alfredo Germont/*La traviata*
(2013-14, 2007-08); Rodolfo/*La bohème*
(2012-13).

Recipient of a 2016 *Opera News* Award, the 2014 International Opera Awards' Readers Award, and *Gramophone's* 2012 Artist of the Year, the world-renowned Maltese tenor returns this season to Covent Garden (*Pollione/Norma*), the Metropolitan Opera (Duke of Mantua/*Rigoletto*), and Munich's Bavarian State Opera (*Faust/Mefistofele*). Calleja debuted in opera at 19 singing Macduff/*Macbeth* at Malta's Astra Theatre. Shortly thereafter he was an award-winner in Vienna's prestigious 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 Covent Garden (among his roles there have been Alfredo/*La traviata* opposite Renée Fleming and Gabriele/*Simon Boccanegra*, both released on DVD), Oper Frankfurt (an acclaimed role debut as Don José last summer), the Deutsche Oper Berlin, the Festspielhaus Baden-Baden, the state operas of Vienna and Berlin, and Paris's Théâtre des Champs-Élysées. The Grammy nominee has recorded five highly praised solo discs, most recently a program of popular songs entitled "Amore." He made his Hollywood debut in the highly praised 2013 motion picture *The Immigrant*, portraying legendary tenor Enrico Caruso. Calleja recently teamed up with Malta's Bank of Valletta to form the BOV Joseph Calleja Foundation, created to help children and families in need.



BRANDON JOVANOVICH
(*Don José* – March 16-25)
Previously at Lyric:
Six roles since 2009, most recently Aeneas/*Les Troyens* (2016-17); Walter/*The Passenger* (2014-15); Prince/*Rusalka* (2013-14).

The American tenor, one of today's most celebrated interpreters of Bizet's Don José, triumphed in the role in his Metropolitan Opera and Glyndebourne debuts. His portrayal has also been heard in Vienna,

Munich, Zurich, Sydney, Los Angeles, and many other major houses internationally. Jovanovich's exceptional versatility extends to works of Wagner (*Lohengrin* – San Francisco, *Die Meistersinger von Nürnberg* – San Francisco, Paris); Massenet (*Werther* – Opéra de Lille); Puccini (*Madama Butterfly* – Los Angeles, Santa Fe, Stuttgart, Toulon; *Tosca* – Cologne, Toronto, Seattle); Strauss (*Ariadne auf Naxos* – Munich, Chicago, Boston); Dvořák (*Rusalka* – Glyndebourne, CD); and Janáček (*Jenůfa* – Munich; *Katya Kabanova* – Chicago). He has been extraordinarily successful in contemporary opera, including such formidable roles as Hans/Marco Tutino's *Senso* (Palermo, world premiere), Hoffegut/Walter Braunfels's *Die Vögel* (Los Angeles, DVD), Bocconion/Richard Rodney Bennett's *The Mines of Sulphur* (Glimmerglass Festival, CD), Bill/Jonathan Dove's *Flight* (St. Louis), and Levin/David Carlson's *Anna Karenina* (Miami world premiere, St. Louis, CD). Recent appearances with major orchestras include Beethoven's *Missa Solemnis* and *Fidelio* (San Francisco Symphony under Michael Tilson Thomas), *Wozzeck* (Philharmonia Zurich), and *Tosca* (Act One with the Boston Symphony). Among Jovanovich's performances this season are reprises of *Lohengrin* (Zurich, where the tenor is a great favorite), *Lady Macbeth of Mtsensk* (Vienna), and *Rusalka* (Met).



ELEONORA BURATTO
(*Micaëla*)
Lyric Opera debut

The Italian soprano, who has rapidly risen to the top rank internationally, has portrayed Bizet's Micaëla with great success at the Teatro dell'Opera in Rome and the Teatro San Carlo in Naples. She also appeared this season at Barcelona's Gran Teatre del Liceu (*Mimi/La bohème*) and at the Dutch National Opera in Amsterdam (Countess Almaviva/*The Marriage of Figaro*). Buratto has earned acclaim as Norina/*Don Pasquale* in her 2016 Metropolitan Opera debut, and in previous performances in Rome and at the Teatro Real in Madrid. She recently sang Alice/*Falstaff* with the Chicago Symphony Orchestra under the baton of Riccardo Muti (she has also sung that role at the Savonlinna and Ravenna festivals), as well as Adina/*L'elisir d'amore* at Milan's La Scala, a performance seen by a worldwide television audience. The role of Amelia/*Simon Boccanegra* introduced her to audiences in Tokyo. Buratto has also distinguished herself as a concert soloist, with prestigious engagements including Mahler's *Symphony No. 2*, Daniele Gatti conducting, at the Opera di Firenze for the Maggio Musicale Fiorentino. Born in Mantua, the soprano graduated at the Conservatoire of her native town, and she studied for three years under the guidance of Luciano Pavarotti and then with Paola Leolini.



CHRISTIAN VAN HORN (*Escamillo*)
Previously at Lyric: Fourteen roles since 2004, most recently Narbal/*Les Troyens* (2016-17); Friar Laurence/*Romeo and Juliet*, Alidoro/*La cenerentola* (both 2015-16).

The American bass-baritone, a Ryan Opera Center alumnus, previously portrayed Escamillo at Toronto's Canadian Opera Company, where he has also sung Colline/*La bohème* and Angelotti/*Tosca*. Van Horn has earned acclaim with such major companies as the Metropolitan Opera (*Falstaff*, *La bohème*), San Francisco Opera (Four Villains/*Les contes d'Hoffmann*, Oroveso/*Norma*, Alidoro/*La cenerentola*), Munich's Bavarian State Opera, Rome's Teatro dell'Opera, and the Salzburg Festival. His diverse repertoire encompasses Colline/*La bohème* (Paris's Théâtre des Champs-Élysées, Munich, San Francisco, Los Angeles, Santa Fe, Baltimore), the title role/*The Marriage of Figaro* (Chicago Opera Theater, Stuttgart Opera, CD), Gessler/*Guillaume Tell* (Netherlands Opera), Banco/*Macbeth* (Geneva's Grand Théâtre), Zuniga/*Carmen* (Salzburg Festival), and Zaccaria/*Nabucco* (Seattle Opera). 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), Marco Tutino's *La Ciociara* (world premiere, San Francisco), and most recently Prospero/Joseph Summer's *The Tempest* (Boston's Shakespeare Concerts, CD). Prestigious concert engagements include the Berlin Philharmonic (*Das Rheingold*, released on CD), the Emerson String Quartet (Carnegie Hall), the Chicago Symphony Orchestra, and the Bard Festival.



BRADLEY SMOAK (*Zuniga*)
Previously at Lyric: Nine roles since 2014-15, most recently Bandit Chief/*Don Quichotte*, Ghost of Hector/*Les Troyens* (both 2016-17); Waiter/*Der Rosenkavalier* (2015-16).

A native of North Carolina and a third-year Ryan Opera Center member, the bass-baritone will appear at Lyric this season as Baron Douphol/*La traviata* (for *Celebrating Plácido*). Smoak has been heard with many companies nationwide, with particular success at Opera Theatre of Saint Louis (Colline/*La bohème*, King of Hearts/U.S. premiere of Unsuk Chin's *Alice in Wonderland*, Pirate King/*The Pirates of Penzance*, Masetto/*Don Giovanni*, Antonio/*The Marriage of Figaro*, Second Soldier/*Salome*). He has appeared in concert with the Chicago Symphony Orchestra (*L'enfant et les sortilèges*, *Pelléas et Mélisande*, Esa-Pekka

Salonen conducting) and onstage at Boston Lyric Opera (*Les contes d'Hoffmann*), Palm Beach Opera (*Otello*, *Don Giovanni*, *Carmen*), Sarasota Opera (*La bohème*, *The Crucible*), Opera Omaha (*Carmen*, *The Magic Flute*, *Fidelio*), Opera North, Opera Charlotte, Opera Roanoke, Annapolis Opera, and DuPage Opera Theatre. Smoak made his international debut at Ireland's prestigious Wexford Festival Opera in *The Ghosts of Versailles* and Donizetti's *Maria Padilla*, returning for Smetana's *The Kiss* and Pergolesi's *La serva padrona*. *Bradley Smoak is sponsored by The Elizabeth F. Cheney Foundation.*



DIANA NEWMAN (*Frasquita*)
Previously at Lyric: Papageno/*The Magic Flute*, Pedro/*Don Quichotte*, Woglinde/*Das Rheingold* (all 2016-17).

The American soprano is in her second year in the Ryan Opera Center. She is an alumna of the University of Southern California (title role/*L'incoronazione di Poppea*, Pamina/*The Magic Flute*, Miranda/*The Tempest*, Lauretta/*Gianni Schicchi*, Belisa/*The Love of Don Perlimplin*). The Malibu native has also been heard as the Page/*Rigoletto* with the Los Angeles Philharmonic. Extensive concert appearances include Schneider's *Winter Morning Walks* (Lucerne Festival), Bach Cantatas 211 and 209 (Whittier Bach Festival), Mozart's "Exsultate, jubilate" (USC Alumni Orchestra), Lukas Foss's *Time Cycle* (Aspen Music Festival and School), Samuel Barber's *Knoxville: Summer of 1915* (American Youth Symphony), Frank Ticheli's *Songs of Love and Life* and *Angels in the Architecture* (both at University of Texas at Austin), and Francesco Cilluffo's *The Land to Life Again* (world premiere, UCLA Camarades Ensemble). Newman is an alumna of the Steans Music Institute of Ravinia, Music Academy of the West, the Fall Island Vocal Arts Seminar, and the Aspen Opera Theater Center. *Diana Newman is sponsored by Susan Ipsen and Mrs. J. W. Van Gorkom.*



LINDSAY METZGER (*Mercédès*)
Previously at Lyric: Garcias/*Don Quichotte* (2016-17); Second Noble Orphan/*Der Rosenkavalier*, Second Peasant Girl/*The Marriage of Figaro* (both 2015-16).

The Mundelein, Illinois native is a mezzo-soprano in her second year with the Ryan Opera Center. Earlier this year she appeared in the "Beyond the Aria" series at the Harris Theater. She spent two summers as an apprentice artist with Des Moines Metro Opera where she performed in such productions as *La rondine*,

Eugene Onegin, and *Don Giovanni*. She is also a former studio artist with Milwaukee's Florentine Opera (Giannetta/*L'elisir d'amore*). Among her recent portrayals are the title role/*La Cenerentola* (Lyric Unlimited's community engagement program "Opera in the Neighborhoods"), Daphné/Marc-Antoine Charpentier's *La descente d'Orphée aux enfers* (Chicago's Haymarket Opera Company), Cherubino/*The Marriage of Figaro* (La Musica Lirica in Novafeltria, Italy), Nella/*Gianni Schicchi* (DuPage Opera Theatre), title role/*Ariodante*, Béatrice/*Béatrice et Bénédict*, and Beppe/*L'amico Fritz* (all at University of Wisconsin-Madison). Metzger debuted with the Grant Park Symphony singing the soprano solo in Fauré's *Requiem*. Among her numerous awards are the Virginia Cooper Meier Award from the Musician's Club of Women, and an Encouragement Award from the Metropolitan Opera National Council District Auditions. *Lindsay Metzger is sponsored by an Anonymous Donor.*



EMMETT O'HANLON (*Dancœur*)
Previously at Lyric: Second Priest/*The Magic Flute*, Second Servant/*Don Quichotte* (both 2016-17).

The New York native is a first-year Ryan Opera Center member. He earned a Master of Music degree from The Juilliard School (Traveler/*Curlew River*, Bartley/*Riders to the Sea*), and a bachelor of music degree from the University of Cincinnati College-Conservatory of Music (Arsamene/*Xerxes*, Achilla/*Giulio Cesare*, Harašta/*The Cunning Little Vixen*). In a workshop recently produced by the Metropolitan Opera, O'Hanlon sang the Soldier/Scott Wheeler's *The Sorrows of Frederick the Great*. His concert activities have included Bach cantatas and Fauré's *Requiem*, all with St. Thomas Episcopal Church (Cincinnati). O'Hanlon has been a prize-winner in the Altamura/Caruso, Gerda Lissner, Opera Index, Palm Beach Opera, and Dayton Opera competitions. He participated in the singer-training program at Caramoor, La Musica Lirica (Novafeltria, Italy), Oberlin in Italy, and the "Juilliard in Paris" project. O'Hanlon is a principal vocalist with the celebrated Irish singing group Celtic Thunder, both for concerts internationally and on CD. *Emmett O'Hanlon is sponsored by Lois B. Siegel and Drs. Joan and Russ Zajchuk.*



MINGJIE LEI (*Remendado*)
Previously at Lyric: Iopas/*Les Troyens* (2016-17); Benvolio/*Romeo and Juliet*, Marschallin's Major Domol/*Der Rosenkavalier* (both 2015-16).

A second-year Ryan Opera Center member, the Chinese tenor returned to the program after spending much of the summer participating in the Salzburg Festival's prestigious Young Singers Project. Lei recently completed a professional studies certificate at Philadelphia's Curtis Institute of Music (Nemorino/*L'elisir d'amore*, Don Ramiro/*Cinderella*, many other roles) and holds a master's degree from the Manhattan School of Music (*The Ghosts of Versailles*, *Lucia di Lammermoor*, Haydn's *The Creation*). He returns to Lyric's stage this season for *Celebrating Plácido* (Gastone/*La traviata*). Among other important credits are appearances as tenor soloist in Handel's *Messiah* (Carnegie Hall), Stravinsky's *Pulcinella* (Music Academy of the West), 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, 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**.



TAKAOKI ONISHI

(*Moralès*)

Previously at Lyric: Four roles since 2015-16, most recently First Servant/*Don Quichotte*, Trojan Soldier/*Les Troyens* (both 2016-17); Paris/*Romeo and Juliet* (2015-16).

A second-year Ryan Opera Center member, the Japanese baritone will perform roles in several upcoming Lyric productions, among them Captain/*Eugene Onegin* and Marquis/*La traviata* (for *Celebrating Plácido*). Onishi has received top awards from the Gerda Lissner International Vocal Competition, the Opera Index Vocal Competition, the Licia Albanese-Puccini International Vocal Competition, and the Giulio Gari Foundation Competition. For winning the IFAC-Juilliard Prize Singing Competition in Japan, he 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). 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. Recent highlights include two appearances at Carnegie Hall (*Carmina Burana*, Vaughan Williams's *Hodie*). Onishi has participated in the Aspen Music Festival and School, Saito Kinen Festival in Japan, and Germany's Internationale Meistersinger Akademie. *Takaoki Onishi* is sponsored by

the **Renée Fleming Foundation** and the **International Foundation for Arts and Culture**.



ALEC CARLSON

(*Lillas Pastia*)

Previously at Lyric:

Juan/*Don Quichotte* (2016-17); Animal Tamer/*Der Rosenkavalier*, Ismael/*Bel Canto* world premiere (both 2015-16).

The tenor, a native of Red Oak, Iowa, is in his second year in the Ryan Opera Center. He will be seen on the Lyric stage this season as Giuseppe/*La traviata* (for *Celebrating Plácido*). Carlson is an alumnus of two of the most highly regarded music programs in the midwest, Luther College and the University of Cincinnati College-Conservatory of Music. His past performances at UCC-CM include such leading roles as Ferrando/*Così fan tutte* and Ernesto/*Don Pasquale*, as well as the Royal Herald/*Don Carlos* (concert performance) and the tenor solos/Bach's *St. John Passion* (staged production). A 2014 apprentice artist at The Santa Fe Opera, Carlson has participated in Houston Grand Opera's Young Artist Vocal Academy and the Wolf Trap Opera young artist program (Lysander/*A Midsummer Night's Dream*, Prunier/*La rondine*). The tenor won the 2014 Seybold-Russell Award in the UCC-CM Opera Competition, and he has also received an encouragement award from the Metropolitan Opera National Council District Auditions. *Alec Carlson* is sponsored by **Stepan Company**.

CHICAGO CHILDREN'S CHOIR

Previously at Lyric: Six operas since 2000-01, most recently *Wozzeck* (2015-16); *Tosca* (2014-15); *La bohème* (2012-13).

Founded as a single choir in Hyde Park at the height of the civil rights movement in 1956, today Chicago Children's Choir serves 4,400 youth representing all 57 Chicago zip codes. The CCC encompasses programs in 80 city schools and ten neighborhoods, an ensemble for young male voices, and the world-renowned Voice of Chicago. Under president and artistic director Josephine Lee, Chicago Children's Choir has undertaken many highly successful national and international tours, has been featured in national broadcasts, including NBC's *Today*, *Oprah*, and the PBS series *From the Top: Live from Carnegie Hall*, and was featured in the Chicago/Midwest Emmy-winning documentary *Songs on the Road to Freedom* (2008). CCC regularly collaborates with major Chicago musical organizations. It has performed throughout the world and for many dignitaries, from Bill and Hillary Clinton and Barack and Michelle Obama to Nelson Mandela and the Dalai Lama. CCC has also collaborated onstage with such celebrities as Chance the Rapper, Luciano Pavarotti, Beyoncé Knowles, Yo-Yo Ma, and Celine Dion, among many others. Among CCC's recordings are *We*

All Live Here (2016), *Holiday Harmony* (2010), *Songs on the Road to Freedom* (2008), *Sita Ram* (2006) and *Open Up Your Heart* (2004).

Dancers



SHANNON ALVIS

Previously at Lyric: Four productions since 2014-15, most recently *Les Troyens* (2016-17); *The King and I*, *The Merry Widow* (both 2015-16).

After nine years performing with Hubbard Street Dance

Chicago, Alvis furthered her career in Europe with Nederlands Dans Theater. She has toured internationally and has performed works by many world renowned choreographers such as Jiri Kylian, Nacho Duato, Ohad Naharin, Crystal Pite, and Twyla Tharp, among others. After giving birth to a little baby girl, Alvis is happy to be sharing her artistry with the Chicago community once again. She is on faculty at the Joffrey academy, and is starting to explore her artistic voice through her own choreography as well.



JUDSON EMERY

Lyric debut

The dancer, who began performing as a child in the Bay Area, attended summer programs at the San Francisco Conservatory of Dance, Juilliard, and LINES Ballet School.

Throughout his training he worked with such choreographers as Robert Battle, Alonzo King, Cindy Salgado, and Jason Parsons. Moving to Los Angeles, he was seen on *The X-Factor*, *Dancing with the Stars*, *MTV VMA*, *VH1 Diva's Live*, *The Oscars*, *The Emmys*, and *The Kennedy Center Honors*. He has assisted choreographers and teachers internationally and has also taught classes at Millennium Dance Complex, Movement Lifestyle, Broadway Dance Center and Studio 68 in London.



ALEJANDRO FONSECA

Lyric debut

The Chicago-based dancer, an Indiana native, appeared in the *West Side Story* national tour. While at Indiana University, where he earned a B.S. degree

in dance kinesiology, Fonseca worked with esteemed choreographers, among them David Parsons for *Nacimiento Novo*, Larry Keigwin for *Runaway*, and Ishan Rustem for the Hubbard Street 2 piece, *Long Story Short*. Regionally, he has performed in a number of musicals,

including productions at Sarasota's Asolo Rep Theatre (*West Side Story*), Bloomington's Cardinal Stage Company (*Hairspray*), St. Louis's Muny (*West Side Story*, *Joseph and the Amazing Technicolor Dreamcoat*), and most recently at The Marriott Lincolnshire (*How to Succeed*, *The Nutcracker*).



ASHLEY ELIZABETH HALE (*Ballet Mistress*)
Lyric debut

The dancer was born in Lake Forest, Illinois, and grew up in Scotland, U. K. She began her training at The Dance School of Scotland, Knightswood,

with Scottish Ballet and completed her musical theater education at Laine Theatre Arts in London. Her theater credits include *Matilda* (Broadway); *Mamma Mia!* (Las Vegas); and *Shrek*, *Jersey Boys*, *Candide*, *Dirty Dancing*, *On the Town*, *Guys and Dolls*, and *Fame* (London's West End). She has toured throughout Britain in *Finding Neverland*, *Starlight Express*, and *Saturday Night Fever*. Film and television audiences have seen her in *Ted 2*, *Disney's Cinderella*, the 2016 Kennedy Center Honors, and the Tony Awards.



SHANNA HEVERLY
Lyric debut

The dancer has been seen on the North American tour of *Cats*, at New York's New Amsterdam Theatre in *Gypsy of the Year*, and in the Broadway pre-production presentation of

Waitress. Among her many regional credits are *Cats* (Marriott Lincolnshire), *White Christmas* (Denver Center Theater Company), *A Christmas Carol* (McCarter Theater), and eight productions with Reagle Music Theatre in Massachusetts. She was a principal in *Devils in the Moonlight* with Band of Gypsies (New York City) and has been a soloist with both the Brooklyn Ballet and Eglevsky Ballet. Among her film and television credits are projects for Random Poet LLC, Republic/Universal Records, and ABC.



MARISSA LYNN HORTON
Lyric debut

The Washington, D. C. native received her early training at Duke Ellington School of the Arts and North Carolina School of the Arts with a major

in contemporary dance. Horton has worked with the Kevin Wynn Collection performing at Joyce SoHo and touring to Nanjing, China. She has studied at the Lou Conte Dance

Studio and performed with Ron de Jesus Dance. Horton also danced with DanceWorks Chicago for two years, touring nationally and internationally before joining Visceral Dance Chicago as a founding member and performing for three seasons. She most recently finished performing in the Radio City Christmas Spectacular in New York City.



JEFFERY B. HOVER, JR.

Previously at Lyric:

Seven operas since 2013, most recently *The Merry Widow* (2015-16); *Carousel*, *Tannhäuser* (both 2014-15).

The New York-based dancer, an alumnus of Indiana's Butler University, has been featured in concerts with Ballet Hispanico, New Jersey Ballet, and Dance Kaleidoscope. Hover was seen on the first national tour of Twyla Tharp's *Come Fly Away*. Under Gemze de Lappe's direction, he performed the original de Mille choreography for *Oklahoma!* at The Muny in St. Louis. In addition to appearances at Lyric, his opera experience includes *Aida* (The Dallas Opera, Opera Carolina) and *Samson et Dalila* (San Diego Opera). Internationally, Hover has danced in Russia (*Stars of American Dance*) and in Mumbai, India (Soldier Doll and Trepack/*The Nutcracker*).



JESSICA WOLFRUM RAUN
Lyric debut

The Buffalo, New York, native most recently appeared as Lady in Green, Olga Mara, and in the ensemble of *Singin' in the Rain* (The Marriott

Theatre). Previously Raun was a company dancer for 14 years with the nationally and internationally renowned River North Dance Chicago, joining the company in 2002 under the direction of Frank Chaves. She is currently on faculty teaching ballet at the Lou Conte Dance Studio and is also a certified personal trainer. Raun graduated *cum laude* with a B.A. degree in dance and psychology from the University of Buffalo in 2002.



TODD RHOADES

Previously at Lyric:

Ten operas since 2005-06, most recently *Die Fledermaus*, *Parsifal*, *Rusalka* (all 2013-14).

The Chicago-based dancer/choreographer has been seen at Chicago Opera Theater, New Orleans Opera (as dancer and choreographer), Chicago Folks Operetta (as

dancer and choreographer), Civic Ballet of Chicago, Luna Negra Dance Theatre, Ballet Austin, and Pittsburgh Ballet Theatre. Rhoades's theater credits include productions with Goodman Theatre, The Muny in St. Louis, Oak Brook's Drury Lane, Aurora's Paramount Theatre, Lincolnshire's Marriott Theatre, and the Tennessee Williams Festival in Provincetown. Rhoades has choreographed for DePaul University - The Theatre School, Lifeline Theatre, Finger Lakes Opera, Inaside Dance Chicago, and Nomi Dance Theatre.



ABIGAIL SIMON

Previously at Lyric:

Louise/Carousel, *Capriccio* (both 2014-15).

Last season the dancer reprised the role of *Louise/Carousel* at Houston Grand Opera. In recent years, Simon has performed throughout America in more than 30 *Nutcracker* productions as the Sugar Plum Fairy and also portrayed Juliet/Prokofiev's *Romeo and Juliet* (Vienna). She trained at The School of American Ballet and has danced for ten years with Chicago's Joffrey Ballet (principal roles in *The Merry Widow*, *Tarantella*, *Night*, *Kettentanz*, *Reflections*). After performing as an actress off-Broadway in *I Count the Hours*, she was invited on Broadway to perform a specially choreographed solo by Gillian Lynne celebrating *Phantom of the Opera* as Broadway's longest running show.



MALACHI SQUIRES

Previously at Lyric:

La Clemenza di Tito (2013-14).

The dancer's recent Chicago-area performances include *The Day of the Gypsy* (Harris Theater); *Brigadoon* (The Goodman Theatre); *La Journée des Tziganes*, *An American Portrait*, and *Nostalgic Suite* (Athenaeum Theatre); *Timon of Athens* (Chicago Shakespeare Theater); *The Nutcracker* and *Sleepless Nights in the City* (Ruth Page Performing Arts Center); and *Gnosienne* (Dance in the Parks). Squires has toured four times with Les Ballets Grandiva, performing in over 70 cities in Japan including a live broadcast of *Swan Lake* in Tokyo. He has also performed at New York's Skirball Center for the Performing Arts and Symphony Space, as well as with Fort Worth/Dallas Ballet under the directorship of Ben Stevenson.



JP TENUTA

Previously at Lyric:

Seven operas since 2006, most recently *Carousel*, *Tannhäuser* (both 2014-15); *Parsifal* (2013-14).

In addition to Lyric, the dancer has performed as a soloist in the Chicago

area with The Civic Ballet, Kenneth von Heidecke's Chicago Festival Ballet, and the Salt Creek Ballet. An alumnus of Northern Illinois University, where he studied with Randall Newsom and Judith Chitwood, Tenuta subsequently performed for two years with the Nashville Ballet and two years with Luna Negra Dance Company. He is a regular faculty member at the Academy of Movement and Music. He has also taught on the Dance Masters circuit and recently served as assistant director for Momena as it toured for Tanzsommer International in Austria.



HARRY BICKET

(Conductor – Feb. 11- March 6)

Previously at Lyric: Four productions since 2002, most recently *Rinaldo* (2011-12); *Hercules* (2010-11); *Orfeo ed Euridice* (2005-06).

The internationally renowned British opera and concert conductor's schedule this season is highlighted by performances of two Handel works – Handel's *Ariodante* in Paris and Vienna, *Alcina* in Santa Fe – as well as the Suite from Rameau's *Les Boréades* with the Cleveland Orchestra. Especially noted for his interpretation of Baroque and classical repertoire, Bicket is artistic director of The English Concert, widely regarded as one of today's most remarkable period orchestras. In 2013 Bicket became chief conductor of The Santa Fe Opera, where his successes over the past three summers have included *Romeo and Juliet*, *La finta giardiniera*, and *Fidelio*. Other recent highlights include acclaimed productions in North America for Houston Grand Opera (*The Marriage of Figaro*, *Rusalka*), the Canadian Opera Company (*Maometto Secondo*, *Hercules*), Atlanta Opera (*Orfeo*), the Metropolitan Opera (*Rodelinda*, *La clemenza di Tito*, *Giulio Cesare*), and guest-conducting engagements with the New York Philharmonic, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the major orchestras of Boston, San Francisco, Detroit, Houston, Seattle, St. Paul, Ottawa, and Indianapolis. Bicket has collaborated on recital discs with Renée Fleming, Lucy Crowe, and David Daniels. On DVD he conducts productions of *Rodelinda* (Met), *Rinaldo* (Munich), *A Midsummer Night's Dream* and *Martin y Soler's The Tree of Diana* (both from Barcelona).



AINĀRS RUBIĶIS

(Conductor – March 16-25)

Lyric debut

The celebrated Latvian conductor, whose performances of *Carmen* include his debut at Barcelona's Gran Teatre del Liceu, made his debut this season with Theater Basel (*La forza del destino*) and returned to Latvian National Opera (*Eugene Onegin*) and the Basque National Orchestra. Rubiķis came to international attention in 2010, winning the third annual Gustav Mahler conducting competition in Bamberg, Germany. The following year, he received the second Nestlé and Salzburg Festival Young Conductors Award, subsequently conducting the Gustav Mahler Jugendorchester at the Salzburg Festival. As music director and chief conductor of the Novosibirsk State Academic Opera and Ballet Theatre (2012-14), Rubiķis led a varied repertoire, highlighted by *Carmen*, *Don Giovanni*, and Britten's *War Requiem*. He was also awarded a prestigious Golden Mask Award as Best Conductor for a new production of Bernstein's *Mass*. Highlights of recent seasons include debuts with the Bolshoi Theatre (*Boris Godunov*), the Oberammergau Festival (*Nabucco*), Tokyo's New National Theatre, and major orchestras of Toronto, Melbourne, Hong Kong, Strasbourg, Brussels, The Hague, and Budapest. Rubiķis conducted the world premiere of composer Kristaps Pētersons' *Mikhail and Mikhail Play Chess* for Latvian National Opera. A successful choral interpreter, he has served as artistic director of Dziesmuvara, the University of Latvia chamber choir.



ROB ASHFORD

(Director and Choreographer)

Previously at Lyric:

Carousel (2014-15); *The Barber of Seville* (operatic debut, 2013-14).

The award-winning American director earned acclaim for his production of *Carmen* at Houston Grand Opera, where he subsequently returned for *Carousel*. A Tony Award winner as choreographer for *Thoroughly Modern Millie*, he has received Tony nominations for *Evita*, *Promises, Promises*, *How to Succeed in Business Without Really Trying* (both direction and choreography), John Waters's *Cry-Baby* (for which he won Drama Desk, Outer Critics Circle, and Fred Astaire awards), *Shrek*, *Curtains*, and *The Wedding Singer*. Among his other Broadway credits is a much-acclaimed revival of *Cat on a Hot Tin Roof*. Ashford directed *The Winter's Tale*, starring Kenneth Branagh and Judi Dench, and *Harlequinade*, *Romeo and Juliet*, and *The Entertainer* all for

London's Kenneth Branagh Theatre Company; *Macbeth* at New York's Park Avenue Armory and at the Manchester International Festival; and the Olivier Award-winning productions of *Anna Christie*, *A Streetcar Named Desire*, and *Parade*, all for London's Donmar Warehouse. *Peter Pan Live!* and *The Sound of Music Live!* for NBC both earned him DGA Award nominations. Ashford has choreographed opening numbers for numerous Tony and Academy Awards shows (the latter earned him the 2009 Emmy for Best Choreography). A former associate director at London's Old Vic Theatre and Donmar Warehouse, he is also a trustee of New York's Joyce Theatre. (See "A Talk with the Director," p. 34.)



DAVID ROCKWELL

(Set Designer)

Lyric debut

The work of the celebrated American architect and designer has been represented on Broadway this season by the critically acclaimed new production of *Falsettos*. In 2016, Rockwell won the Tony, Drama Desk, and Outer Critics Circle awards for *She Loves Me*. His work on Broadway includes set designs for *On the Twentieth Century*, *You Can't Take It With You*, *Kinky Boots*, *Lucky Guy* (all Tony-nominated), *Hairspray* (Tony, Drama Desk, and Outer Critics Circle nominations), and *The Rocky Horror Show* (Drama Desk nomination). Broadway credits also include sets for *Side Show*, *The Normal Heart*, *Catch Me If You Can*, and *Dirty Rotten Scoundrels*. He is the founder and president of Rockwell Group, an architecture and design studio. Rockwell's honors include the AIA New York Chapter President's Award, Cooper Hewitt National Design Award for outstanding achievement in interior design, the Pratt Legends Award, and the Presidential Design Award. Known for his commitment to charitable organizations, Rockwell currently serves on the boards of the Design Industries Foundation Fighting AIDS (DIFFA), the Cooper Hewitt National Design Museum, Citymeals-on-Wheels, and New York Restoration Project.



DONALD HOLDER

(Lighting Designer)

Lyric debut

The acclaimed work of the American lighting designer can be seen this season at the Metropolitan Opera (*The Magic Flute*) and on Broadway (*The Cherry Orchard*, *Fiddler On The Roof*, *Anastasia*). Holder's work in opera includes lighting world-premiere productions of Nico Muhly's *Two Boys* (Met), Jake Heggie's *Moby Dick* (Dallas Opera), Elliot Goldenthal's *Grendel*

(LA Opera), and Tod Machover's *Death and the Powers* (Dallas Opera), as well as Rob Ashford's *Carmen* production at Houston Grand Opera and Bartlett Sher's production of *Otello* (Met). He has won the Tony and Henry Hewes awards for *South Pacific* (2008) and Tony, Drama Desk, and Outer Critics Circle awards for *The Lion King* (1998). He has also received Tony nominations for his Broadway designs for *The King and I*, *The Bridges of Madison County*, *Golden Boy*, *Ragtime*, *Les Liaisons Dangereuses*, *Gem of the Ocean*, *A Streetcar Named Desire*, *Movin' Out*, and *Juan Darien*. Additional Broadway credits include *Spiderman-Turn Off The Dark*, *She Loves Me*, *On The 20th Century*, *Promises, Promises*, *Cyrano de Bergerac*, *Thoroughly Modern Millie*, and *The Boy from Oz*. Holder's television successes include both seasons of *Smash* for NBC. A graduate of the Yale School of Drama, he has designed at resident theaters across the United States.



MICHAEL BLACK

(Chorus Master)

Previously at Lyric:

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

Lyric's chorus master's activities in the past nine months included continuing his association with the Grant Park Music Festival by preparing the chorus for Berlioz's *The Damnation of Faust*. Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. He has served in the same capacity on four continents. His work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. Among the distinguished organizations with which he has been associated are the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir. He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black also holds a master's degree in musicology from the University of New South Wales. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



JOSEPHINE LEE

(Children's Chorus Master)

Previously at Lyric:

Seven operas since 2000-01, most recently *Wozzeck* (2015-16); *Tosca* (2014-15); *La bohème* (2012-13).

The president and artistic director of Chicago

Children's Choir has revolutionized youth choral music through cutting-edge performances of diverse repertoire and innovative collaborations with world-class artists. Through her vision and leadership, she has established CCC as one of the city's premier cultural institutions, solidifying partnerships with Lyric, the Chicago Symphony Orchestra, and Ravinia. Recent projects include a revival of the original world musical *Sita Ram* at the Harris Theater (2012) with David Kersnar of Lookingglass Theatre and Natya Dance Theatre, as well as the development of a fully staged theatrical work with the Q Brothers. The Chicago native has led tours nationally and internationally to 20 countries since 1999. In 2015 she founded Vocality, a festival chorus comprising CCC alumni as well as young vocal artists from a wide array of communities within and surrounding Chicago, exemplifying the highest level of choral singing with an emphasis on excellence and diversity. Vocality made its premiere in 2015 at Ravinia Festival in *Porgy and Bess* with the Chicago Symphony Orchestra. Lee was recently featured in "The Transformative Power of Music," a segment on Oprah Winfrey Network's show, *Super Soul Sunday*.



SARAH HATTEN

(Wigmaster and Makeup Designer)

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre, 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, in addition to 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. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*



LOUISA MULLER

(Associate Director)

Previously at Lyric:

Madama Butterfly (2013-14); *La bohème* (2012-13).

In recent seasons the American director has debuted at the Metropolitan Opera, Houston Grand Opera, Grand Théâtre de Genève, Opera Queensland, and Atlanta Opera. She earned considerable critical acclaim for new productions of *The Ghosts of Versailles* and *The Rape of Lucretia* at Wolf Trap Opera. She is in her ninth season on the directing staff of the Metropolitan Opera, where she has directed revivals of *Cavalleria rusticana*/*Pagliacci*,

L'elisir d'amore, and *Don Giovanni* and assisted directors such as Sir David McVicar, Robert Carsen, Bartlett Sher, Michael Grandage, and Stephen Wadsworth. This season she directs the New York Philharmonic's staged concert of *Das Rheingold* and a new production of *Tosca* with the National Symphony at Wolf Trap Opera, returns to the Met to direct *Don Giovanni* and assist Robert Lepage on *L'amour de loin*, and works with young singers at Rice University, London's National Opera Studio, and the Scuola di Belcanto Urbana.



SARAH O'GLEBY

(Associate Choreographer)

Previously at Lyric:

Dance Captain/*Carousel* (2014-15).

Originally from the U. K., the dancer has been living in New York City for eight years. She has performed in more than ten Broadway and West End musicals. Her recent choreography credits include NBC Universal and Univision Upfronts, the Kennedy Center Honors, and Hermes Events. Her associate-choreography credits include *Ted 2*, the Oscars (2009, 2013-15), NBC's *The Sound of Music* and *Peter Pan*, *How to Succeed in Business Without Really Trying* with Daniel Radcliffe, many Tony Awards telecasts, and *A Million Ways to Die in the West*. Her work in opera includes *Die Fledermaus* at the Metropolitan Opera and both *Carousel* and *Carmen* at Houston Grand Opera.



CHUCK COYL

(Fight Director)

Previously at Lyric:

Seven productions since 2006-07, most recently *Don Quixotte*, *Das Rheingold* (both 2016-17); *Tosca* (2014-15).

A professional fight director for more than 30 years, Coyl is vice president of the Society of American Fight Directors. Recent credits include the Broadway production and national tour of *August Osage County*; *The Crucible* and *Superior Donuts* at Steppenwolf Theatre Company; *2666*, *Another Word for Beauty*, and *The Upstairs Concierge* at the Goodman Theatre; and *Sucker Punch* at Victory Gardens Theatre. Coyl is a founding member of the Single Action Theatre Company, and is on the faculty of the Actor's Gymnasium and Roosevelt University in Chicago.

Novel Nomads: How a Fascination with Gypsies Led to Opera's Most Provocative Heroine

By Harry Rose



DAN RIST

Two celebrated *Carmens*, a century apart: French soprano Emma Calvé and American mezzo-soprano Denyce Graves, the latter pictured at Lyric in 2005.

In *Carmen* Georges Bizet vividly depicted sun-soaked Andalusia and its transient, adventurous gypsy inhabitants, yet the composer created this work without ever setting foot in Spain. It seems like a paradox that Bizet produced such an adroit study of a regional culture and how certain personalities worked within its confines without even coming into contact with that culture! On another level, though, *Carmen* is just a result of an artistic fascination with Spain, “exotic” gypsies, and nomadic adventure that permeated contemporary Western Europe.

Yet what makes Bizet’s opera extraordinary is not that it was able to put “authentic” Spanish flair onstage at Paris’s Opéra Comique, but that it took a superficial cultural fascination embodied in Prosper Mérimée’s 1845 novella of the same name, highlighted its best moments, and drew realistic, multi-dimensional characters out of it. Although audiences didn’t immediately appreciate how Bizet brought Carmen herself to life, the opera’s initial shock value and the well-defined female protagonists of the operatic stage who would follow Carmen demonstrate good art’s intrinsic ability to provoke and stimulate change.

Bizet’s chief source material was the novella of Mérimée, the celebrated French author and historian. It appeared in the *Revue des Deux Mondes* in October 1845, with a fourth chapter added in 1846. Mérimée probably first heard the Carmen story from the Countess of Montijo (mother of Eugénie, the future empress of France) while on his visit to Spain in 1830, but he significantly embellished it when he finally put pen to paper. This 1830 visit, Mérimée’s first to the Iberian peninsula, included a venture into the south where he studied the gypsies of Granada. Though the culture fascinated him and served him well when he wrote *Carmen*, Mérimée’s interest in the gypsies lay temporarily dormant.

What apparently reawakened his interest was the continuing publication of the writings of George Borrow, an English author and contemporary of Mérimée who studied the Spanish gypsies intensely. Mérimée himself was familiar with Borrow’s first published book, *Le Zingali: An Account of the Gypsies of Spain* (1841), a comprehensive guide to the language, culture, and customs of the gypsies of southern Spain. These peers didn’t share an especially positive rapport, though. Indeed, Mérimée even

cites Borrow in his fourth chapter of *Carmen* with the exclusive purpose of refuting one of his claims concerning the inherent chastity of the gypsy women. Nevertheless, Borrow's writings confirmed and reawakened Mérimée's own memories.

The fact that Mérimée's novella is the result of so much similar academic study comes as no surprise. Mérimée was a scholar and an administrator at heart who made his name in France not only as an author, but also as his country's inspector-general of historical monuments. It was through this work that he applied his expertise in architecture, the arts, and history towards protecting the architectural patrimony of France. Mérimée always had a certain discomfort with fictional writing, and that prompted him to often include extraneous, distracting third-person narrators and *noms de plume* in his attempts to curtail criticism by his peers, maintain anonymity, and denigrate fictional writing, a genre that, in his view, was built on banalities and falsities. This unevenness of intent produced his *Carmen* – was it conceived as a freestanding work of fiction, or a long-ruminated-upon academic treatise about the gypsies? The answer is both.

The story Mérimée follows is more or less maintained in Bizet's opera, but the radical differences come in narrative structure. The first half of the novella is told by Mérimée himself, reflecting on his fictitious encounter with a man whom he later learns is "José Navarro, the most notorious bandit in Andalusia." Mérimée and Don José then encounter Carmen in Seville, though she and Don José appear to have had a past. Flash forward to the days preceding Don José's execution for an as-yet-unrevealed crime, when the narrative voice switches from Mérimée himself to José, who recounts the story of his involvement with Carmen. Here, Carmen is realized in her fullest detail, justly becomes the novella's best-defined character, and emerges as an archetype for the Gypsies. Much like the Carmen of Bizet's opera, she's uniquely beautiful, resourceful, feisty, resolute, and intelligent, despite having no formal education.

From the third chapter on, the opera and the novella follow similar plots. Carmen is still an independent *bohémienne* who cannot be tamed; Mérimée even ascribes animal-like characteristics to her, comparing her swaying hips to "some filly out of the Córdoba stud." She still manages to land herself in prison after an altercation in the cigarette factory, but seduces Don José into letting her escape. When José is taken to jail himself, Carmen helps him break out and he joins her and her band of smugglers. José then marries Carmen, but before long she tires of him. All the while, Carmen has continued to attract the attention of various wealthy sponsors, including the picador Lucas, the character who plays a small part in Mérimée's story and is developed into the toreador Escamillo in Bizet's opera. After she leaves José for Lucas, the story reaches its violent culmination in a confrontation in which the jilted, unhinged José stabs Carmen, buries her, and surrenders to the police – the crime for which he is being executed at the end of Chapter Two.

Almost taking precedence over the events and characters, gypsy culture is interspersed throughout the novella. Peppered with gypsy sayings, folk songs, and cultural asides, *Carmen* seems



Carmen in trouble with the law after wounding another girl at the cigarette factory: an illustration by Eugène Decisy from an early edition of Prosper Mérimée's novella.



A 1970 stamp commemorated the 100th anniversary of Prosper Mérimée's death.

a paean to an exotic culture contrasting with contemporary France. In fact, the novella's oft-maligned final chapter is entirely a description of gypsy ways, attitudes, and language culled from Mérimée's research. But here Mérimée's story loses gravitas; this later-date addition of the fourth chapter is a complete departure from the plot line or characters – not once in the chapter is Carmen herself even mentioned! A compelling resolution to the novella is lost to Mérimée's preoccupation with history. Fortunately, though, this left Bizet and his team with a strong skeleton upon which to build their opera.

"Mérimée's 'Carmen'? Is she not killed by her lover? And that background of thieves, gypsies, cigar-makers? At the Opéra Comique, a family theatre!...You will frighten off our audience. It is impossible," exclaimed Camille du Locle, director of the Opéra Comique, when *Carmen* librettist Ludovic Halévy brought forward the joint project he was preparing with his co-librettist, Henri Meilhac, and Bizet. Programming *Carmen* represented a significant shift for the Opéra Comique. For one thing, a murder had never been seen on its stage. The Opéra Comique thrived presenting wholly French works to a



NANCY SORESEN



NANCY SORESEN



TONY ROMANO

Among Lyric's *Carmens* have been (clockwise) the captivating Giulietta Simionato, the ebullient Jean Madeira, the fiery Alicia Nafé, the mesmerizing Teresa Berganza, and the intense Grace Bumbry (pictured with Franco Corelli).



DAVID H. FISHMAN



TONY ROMANO

bourgeois family audience. Stories with a moral, enhanced by light, pleasant music, were the norm. The Opéra also structured all the works it commissioned similarly, which, with spoken dialogue in between set-pieces of music, almost resembles modern musical theater structure more than it does traditional opera. Later revisions to *Carmen* included sung recitative in the place of dialogue, but Lyric audiences will see the Opéra Comique version that Bizet and his librettists devised.

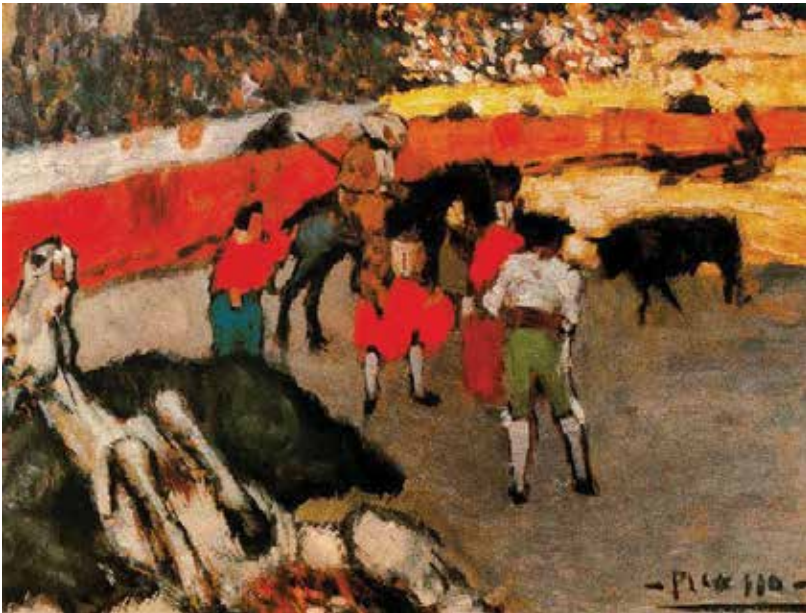
Bearing all this in mind, the creative team for *Carmen* made some concessions. The characters of Micaëla, Don José's virginal fiancée, and Frasquita and Mercédès, Carmen's lively friends, were added. The librettists even considered turning the smugglers, Dancaïre and Remendado, into something approaching comic figures. But as the opera's evolution progressed towards opening night, Bizet became increasingly resolute about certain unconventional details—he considered the onstage murder absolutely indispensable to the plot and the no-holds-barred acting of the first Carmen, Célestine Galli-Marié, adequately ferocious. Additionally, he

insisted that the chorus, which previously performed fixed on the sides of the stage, move and act. The sensationalized media coverage, plus the unapologetic onstage depiction of a social class the elites saw as dirty and lesser, contributed to one of the biggest opening-night fiascos in operatic history.

The initial acts were positively received, but the audience became increasingly hostile. "They did not seem to want to enjoy themselves," remarked the singer Barnolt, who sang Remendado. By the end, there were only a handful of people left in the house when the singers took their bows, and most of the audience had dismissed the work entirely. However, it wasn't so much Carmen's outward sexuality or immoral deeds that offended operagoers; it was that the work represented a step

forward in entertainment at the time—a step away from the customs that distinguished French opera from what was happening contemporaneously in Italy (Verdi's *Aida* and *Simon Boccanegra*) and Germany (Wagner's *Ring* cycle and *Parsifal*). In those countries, the medium was arguably growing in a faster, more innovative way towards Italy's *verismo* and Wagner's *Gesamtkunstwerk*. Maybe Giacomo Puccini framed it best when he contrasted his *Manon Lescaut* (1893) with the quintessential opéra comique, *Manon* (1884), by Bizet's contemporary Jules Massenet: "Massenet feels it as a Frenchman, with powder and minuets. I shall feel it as an Italian, with a desperate passion." *Carmen* embodied that transition.

If anything, Bizet's *Carmen* is a softer, more sentimental creation than Mérimée's



"Corrida" (1901), one of many memorable bullfight scenes painted by Pablo Picasso.



Gypsies in Spain in the 1930s



MTV's contemporary take on the story, Carmen: A Hip Hopera (2001), starred Beyoncé in her film acting debut.

animal-like temptress. An example of this comes in the opera's famed Act Three, in which Carmen, reading cards, foresees death for herself and for José:

If in the book of fate
your happiness is written,
then deal and have no fear,
for every card you turn,
to look into your future,
will show good fortune there.
But if you are to die,
the terrifying sentence
is written there on high [...]
the cards will show no mercy –
they still repeat: Death!

When Carmen comes to this realization, beneath her the violins start a plodding, dreadful rhythm that they maintain for several measures. Additionally, the orchestration of Carmen's premonition of death, with its repetitive motions in the violins and crescendo in the trombones, evokes the Fate theme – a leitmotif in the Wagnerian vein – that is first quoted in the overture. The consistency of the underlying orchestral gestures reveals a hidden turmoil inside Carmen, something deep and

persistent. This underlying distress communicated through Bizet's music finds no equivalent in Mérimée's Carmen who, in her final confrontation with José, asserts, "You want to kill me, I can see that, it is fated, but you shall not make me submit." Mérimée's Carmen has a tough interior and exterior, even in dire moments. It's what builds her characterization as a femme fatale, but Bizet's interpretation gives Carmen more complexity. This is just one example of how Bizet leveraged an aspect of Mérimée's novella, the theme of fate, and incorporated it into his opera.

While the novella expounds a steely seductress, the opera's heroine is more enigmatic and three-dimensional. It was Carmen who broke the mold and paved the way for other psychologically layered operatic heroines in the near future and beyond. Massenet's *Thaïs* (1881), the story of a decadent Egyptian prostitute transformed by her encounter with a monk, comes to mind, as do the title characters in Strauss's *Salome* and Berg's *Lulu* as equally complex heroines with powerful sexual stigmas attached to each of them.

Though on its own, Mérimée's historically grounded novella hasn't equaled the success of Bizet's passionate opera, it's only because Bizet's work is an extraordinary piece of music drama. Bizet transformed an uneven pre-existing source and imbued it with an augmented dramatic intensity and an enchanting, evocative melodic freshness. *Carmen* has endured as the consummate operatic masterpiece because its drama is as memorable as its music.

Harry Rose has been writing critically about opera and classical music since 2012 on his blog, Opera Teen (operateen.wordpress.com). He is also a blogger at the Huffington Post and has had his writing published by The Washington Post, in addition to receiving mentions in The New York Times, The Christian Science Monitor, and on 105.9 WQXR. He is currently a freshman studying Italian at Georgetown University.

A Talk with the Director

Rob Ashford, director and choreographer of this season's Carmen, spoke with Lyric's dramaturg, Roger Pines.

What most excited you when the opportunity to direct Carmen was presented to you?

I know the music so well (it was one of the first operas I ever listened to). For some reason, it's become a part of the soundtrack of many people's lives. I love the element of dance in it as well, and how important that is in the piece. Carmen dances as a seduction and as a release. It's rare in opera that dance is central to a leading character. Having started out as a choreographer, I'm excited by that.

Can we talk about the updating of the opera?

We moved it to 1936-37, during the Spanish Civil War. One of my first fascinations when approached about *Carmen* was the bullfighting element in it. The most symbolic bull I could recall was in Picasso's "Guernica," created as a reaction to the German bombing of a small town during the war. There's a wonderful image in the upper left-hand corner of a figure holding a dead child or young woman in his arms, in total grief and despair, and overlooking all of that is this bull, just staring down at it. It reminded me of the end of the opera, with Carmen in the arms of Don José, with him in such pain and so tortured, and the idea of this bull and the victorious Escamillo lurking above that whole scene. I couldn't get that image from "Guernica" out of my mind.

I went to Madrid to see the painting, and it became a jumping-off point for the production. There was also the idea of making the smugglers revolutionaries in Act Three, with a cause they were fighting for. That war was often described as Fascism vs. Democracy – so it seemed a good parallel for the opera.

At Lyric we have two different Carmens bringing their own strengths to the role, but what kind of characterization are you most interested in seeing them create onstage?

I'm hoping both ladies will see her psychological and emotional journey from the inside. She's powerless within society, yet completely empowered by men's reactions to her. She works in a cigarette factory, so she's quite low in social standing. It's an interesting dance she does between devotion and freedom, between the possibility of true love and striving for status – this is all fascinating to present onstage.

What's most intriguing to you about the Don José/Carmen relationship?

I think it's intriguing because he's a "good boy" who does what his mother and society want him to do. Even his profession as a soldier is to protect and do good, but he's fighting something inside himself. There is a transference of his lust for Carmen to his love for Carmen. He leaves Micaëla, the good girl, and goes for the baddest girl possible, and does it with the same conviction that he courted

Micaëla! We have to examine exactly how that conflict inside him drives him to do what he does.

You're both director and choreographer. This opera gives you crucial dance sequences that open Act Two and Act Four. What style of movement should the audience expect?

There is a lot of partnering in this show, and that's intentional, because of the intense relationship between Don José and Carmen. They seem to dance around each other through the entire opera, and I thought we should mirror that in the couples dancing onstage.

In Houston you used the recitatives, but Lyric's production will use the spoken dialogue. How was the decision made to go in that direction?

Anthony Freud felt strongly about using the spoken dialogue, and [Houston Grand Opera artistic director] Patrick Summers felt equally as strongly about the recitatives. I see the advantages to both. How great that we get to try it a different way, to see what that does to the story – that's exciting to me.



Picasso's "Guernica" (1937), an important influence on director-choreographer Rob Ashford's response to Carmen.

MUSEO REINA SOFIA (MADRID)

Carmen: After the Curtain Falls

When the performance is over, try discussing it with your companions and any other opera lovers you know! You can continue your pleasure in *Carmen* for hours – even days – by exchanging ideas about it. Here are some topics we can suggest:

DAN REST



Katharine Goeldner and Yonghoon Lee in the final scene of *Carmen*, 2010-11 season.

- Bizet's *Carmen* tells a dramatic and realistic story about life in Seville in the 1820s (updated by a century in Lyric's production). How is the opera's realism similar to and different from that in other operas you might have seen?
- Discuss the role of fate in *Carmen*. Do you think the story could have ended any other way?
- Compare the central female characters of Carmen and Micaëla, and also the central male characters of Don José and Escamillo. How does the music Bizet has written for these characters, respectively, showcase their distinct attributes?
- How does Bizet's music evoke the landscape and culture of Spain? What other elements of the production – set, costumes, choreography – transported you?
- Why do you think the opera's early audiences were scandalized, even outraged, by *Carmen*? Does opera still have the power to shock us today?
- Perhaps no other French opera has achieved the same popular status as *Carmen*. What elements do you think make this opera such an enduring classic?

To continue enjoying *Carmen*, Lyric dramaturg Roger Pines suggests the following performances:

- CD – Solange Michel, Raoul Jobin, Marthe Angelici, Michel Dens; Orchestra and Chorus of the Opéra Comique, cond. André Cluytens (EMI – *with spoken dialogue*)
- CD – Victoria de los Angeles, Nicolai Gedda, Janine Micheau, Ernest Blanc; National Orchestra and Chorus of Radio France, cond. Sir Thomas Beecham (EMI)
- CD – Tatiana Troyanos, Plácido Domingo, Dame Kiri Te Kanawa, José Van Dam; Orchestra and Chorus of the Royal Opera House, Covent Garden, cond. Sir Georg Solti (Decca – *with spoken dialogue*)
- CD – Leontyne Price, Franco Corelli, Mirella Freni, Robert Merrill; Vienna Philharmonic, Chorus of the Vienna State Opera, cond. Herbert von Karajan (RCA Opera Treasury)
- DVD – Anne Sofie von Otter, Marcus Haddock, Lisa Milne, Laurent Naouri; London Philharmonic Orchestra, Glyndebourne Chorus, cond. Philippe Jordan, dir. Sir David McVicar (Opus Arte – *with spoken dialogue*)
- DVD – Anna Caterina Antonacci, Jonas Kaufmann, Norah Amsellem, Ildebrando D'Arcangelo; Orchestra and Chorus of the Royal Opera House, Covent Garden, cond. Antonio Pappano, dir. Francesca Zambello (Decca – *with spoken dialogue*)
- DVD – Elina Garanča, Roberto Alagna, Barbara Frittoli, Teddy Tahu Rhodes; Metropolitan Opera Orchestra and Chorus, cond. Yannick Nézet-Séguin, dir. Richard Eyre (Deutsche Grammophon)
- DVD – Julia Migenes, Plácido Domingo, Faith Esham, Ruggero Raimondi; National Orchestra of France, Chorus of Radio France, cond. Lorin Maazel, dir. Francesco Rosi (Sony Pictures – *with spoken dialogue*)

Music Staff

William C. Billingham
Susan Miller Hult
Matthew Piatt
Noah Lindquist
Jerad Mosbey
Eric Weimer
Keun-A Lee
Grant Loehning
Mario Antonio Marra
Francesco Milioto
Steven Mosteller
Robert Tweten

Orchestra

Violin I

Robert Hanford, *Concertmaster*
Mrs. R. Robert Funderburg
Concertmaster Endowed Chair
Sharon Polifrone,
Assistant Concertmaster
Alexander Belavsky
Kathleen Brauer
Laura Park Chen**
Pauli Ewing
Bing Y. Grant
David Hildner
Ellen Hildner
Laura Miller
Liba Shacht
Heather Wittels

Violin II

Yin Shen, *Principal*
John Macfarlane,
Assistant Principal
Bonita Di Bello
Diane Durafourg-Robinson
Teresa Kay Fream
Peter Labella
Ann Palen

Irene Radetzky
John D. Robinson
David Volfé
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

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
Ian Hallas
Gregory Sarchet
Timothy Shaffer**
Collins R. Trier

Flute

Marie Tachouet, *Principal*
Dionne Jackson,
Assistant Principal
Alyce Johnson

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,
Acting Principal
Preman Tilson
Acting Assistant Principal
John Gaudette**

Contrabassoon

Lewis Kirk

Horn

Jonathan Boen, *Principal*
Fritz Foss, *Assistant Principal*

Utility Horn

Robert E. Johnson, *Third Horn*
Samuel Hamzem
Neil Kimel

Trumpet

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

Channing Philbrick,
Co-Assistant Principal

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*
David R. Becker**

Bass Trombone

David R. Becker**
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

Stageband Musicians

Kevin Hartman, *trumpet*
Dave Inmon, *trumpet*
Reed Capshaw, *trombone*
Adam Moen, *trombone*
Mark Fry, *trombone*

Librarian

John Rosenkrans, *Principal*

Personnel Manager and

Stageband Contractor
Christine Janicki

* On leave, 2016-17 season

** Season substitute

Chicago Children's Choir

Josephine Lee,
President & Artistic Director
Lisa Roth,
Assistant Conductor
Elisabeth Van Schoonhoven,
Assistant Conductor
John Goodwin,
Rehearsal Accompanist

Katie Baffa
Kyla Cisneros
Amber Cloud
Triniti Cole
Lauren Cusick
Julia Donato
Nicoletta Dowd
Hana Freidheim-Javed
Poppy Gelman
Emerson Good
Sean Harres
Theo Hinerfeld
Avonlea Hong
Lydia Kuhr
Evan Kuzukas
Mabel Lopez
Alessandra Mafriaci
Gretchen Matzke
Kate Mueller
Colin Nelsen
Abbey Noback
Wyatt Parr
Olivia Roman
Nina Sharda
Varun Shriram
Avahn Tellis-Nayak
Ellora Tellis-Nayak
Aaliyah Torres
Laelia van der Bijl
Gael Yagcier-Rodriguez

Chorus Master

Michael Black
Howard A. Stotler *Chorus Master Endowed Chair*

Regular Chorus

Soprano

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

Mezzo

Claudia A. Kerski-Nienow
Marianna Kulikova
Colleen Lovinello
Lynn Lundgren
Yvette Smith
Marie Sokolova
Maia Surace
Laurie Seely Vassalli
Pamela Williams
Corinne Wallace-Crane

Tenor

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

Bass

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

Core Supplementary Chorus

Soprano

Jill Dewsnup
Carla Janzen
Suzanne M. Kszastowski
Kaileen Erin Miller

Mezzo

Sarah Ponder
Michelle K. Wrighte

Tenor

Jared V. Esguerra
Joe Shadday
Dane Thomas

Bass

Claude Cassion
Christopher Filipowicz
Nicolai Janitzky

Supplementary Chorus

Soprano

Elena Batman
Katy Compton
Joelle Lamarre
Katelyn Lee
Rosalind Lee
Susan Nelson
Brooklyn Snow
Christine Steyer
Kelsea Webb

Mezzo

Katie Ruth Bieber
Robin Bradley

Amy Anderson de Jong
Hillary Grobe
Adrienne Price
Emily Price
Amanda Runge
Carolyn J. Stein

Tenor

Curtis Bannister
Matthew Daniel
Joseph Diehl
Klaus Georg
Tyler Samuel Lee
Brett J. Potts
Peder Reiff
Chase Taylor

Bass

Michael Cavalieri
Carl Frank
Kirk Greiner
John E. Orduña
Wilbur Pauley
Douglas Peters
Martin Lowen Pooock
Dan Richardson
Vincent P. Wallace, Jr.

BACKSTAGE LIFE: John W. Coleman

What is your role here at Lyric, and how long have you held the position?

My role is stage manager and this is my 27th season. I essentially act as project manager for a show, helping to create an environment where people can do their best work. I meet with the director and the creative teams and determine their needs for the production and how I can best accomplish their vision during their time here at Lyric. I work with a show from its initial technical process, through the opening performance, and throughout its run on the stage.

What led you to work at Lyric?

I'm from the Chicago area and I'd done a lot of freelance work around the country in stage management. I love the "City of Big Shoulders"; Chicago is vibrant and amazing, and no matter where I go, it's always been home. Lyric was and continues to be an incredible company doing some truly groundbreaking work. The musical standards here are unmatched and I knew I wanted to be a part of it.

What's a typical day like for you?

We arrive well before the day's rehearsals begin. Our team follows up on any notes from the day before with the technical department and crews, checks the rehearsal space to make sure it's ready for rehearsal or performance, and double-checks scheduling with the rehearsal department. Once rehearsals begin in the morning, we take attendance, keep track of notes for the various departments, track all staging, coordinate scene shifts with stage hands, cue entrances, act as timekeepers, and make sure the information is communicated in a timely manner. At the end of the day, we produce written notes and reports from the rehearsals and performances. During performances and onstage rehearsals, we're responsible for calling the technical and lighting cues and ensuring everything is running smoothly with the production.

What's the most challenging aspect of your job?

Each show brings its own unique set of challenges, but I try to view them as opportunities for success. A production might be technologically difficult to pull off, or it might be an opera that has



highly complex musical elements. Fortunately, we have tremendous resources here and amazingly talented people on staff whose breadth of experience and sincere desire to produce high quality work is what gets us through the challenging times.

What keeps you committed to the work you do?

Being a part of a production that is musically, dramatically, and artistically spectacular is fantastic. The work is exciting, there's always a new challenge, and you're only as good as your last show. We're all here because we think the work

is important, and we love to create these works for the public and share the experience with them.

What's something about your job that people might not know?

That stage managers spend more time with the creative team and artists in a production than just about anyone else in the company. We're at every rehearsal and performance, and really learn the ins and outs of every show.

Favorite Lyric moment?

I came home after a challenging day of rehearsals during the 1993 season and I had a message on my answering machine from Ardis Krainik (Lyric's general director from 1982 to 1997). The first thing I heard was, "Hello dearie! This is Ardis – surprise!" She was very kind and said she knew it had been a rough day and how much she appreciated my hard work. It was incredible and a moment I'll never forget.

Beyond opera, what are your other passions?

I love going to the other cultural institutions around the city like theaters, the symphony, and the Art Institute. I enjoy traveling, but I also love being at home and relaxing with family. When I have vacation time towards the end of the season, something small like pulling weeds in my garden and spending time outside is really fulfilling.

— Kamaria Morris
Public Relations Specialist

Artistic Roster

Sopranos

Eleonora Buratto
Jennifer Check
Christine Goerke
Nicole Haslett
Jeni Houser
Christiane Karg
Kathryn Lewek
Ana María Martínez
Hlengiwe Mkhwanazi
Chelsea Morris
Diana Newman
Ailyn Pérez
Sondra Radvanovsky
Albina Shagimuratova
Kara Shay Thomson
Ann Toomey
Melinda Whittington
Laura Wilde

Mezzo-sopranos

Lindsay Ammann
Jenni Bank
Tanja Ariane Baumgartner
Elizabeth DeShong
Eve Gigliotti
Katharine Goeldner
Susan Graham
Jill Grove
Ekaterina Gubanova
Suzanne Hendrix
Alisa Kolosova
Beth Lytwynec
Clémentine Margaine
Catherine Martin
Lindsay Metzger
Anita Rachvelishvili
Aleksandra Romano
Annie Rosen
Zanda Švēde
Okka von der Damerau

Contralto

Lauren Decker

Trebles

Asher Alcantara
Alex Becker
Ian Brown
Casey Lyons
Tyler Martin
Patrick Scribner

Tenors

Piotr Beczała
Corey Bix
Michael Brandenburg
Lawrence Brownlee
Robert Brubaker
Joseph Calleja
Alec Carlson
Charles Castronovo
Matthew DiBattista
Plácido Domingo
Jesse Donner
Allan Glassman
David Guzman
Keith Jameson
Jonathan Johnson

Brandon Jovanovich
Mingjie Lei
Stefan Margita
Dennis Petersen
John Pickle
Matthew Polenzani
Rodell Rosel
Michael Spyres
Andrew Staples
Russell Thomas

Baritones

Nicola Alaimo
Kyle Albertson
Quinn Kelsey
Mariusz Kwiecień
Lucas Meachem
Zachary Nelson
Emmett O'Hanlon
Takaoki Onishi
Daniel Sutin

Bass-baritones

David Govertsen
Philip Horst
Daniel Mobbs
Richard Ollarsaba
Eric Owens
Adam Plachetka
Bradley Smoak
Christian Van Horn
Samuel Youn

Basses

Dmitry Belosselskiy
Christof Fischesser
Ferruccio Furlanetto
Patrick Guetti
Tobias Kehrer
Adrian Sâmpetean
Wilhelm Schwinghammer
Andrea Silvestrelli

Dancers

Shannon Alvis
Jacob Ashley
Leah Barsky
Miranda Borkan
Liam Burke
Holly Curran
Judson Emery
Alejandro Fonseca
Ashley Elizabeth Hale
Randy Herrera
Shanna Heverly
Marissa Lynn Horton
Jeffery B. Hover, Jr.
Ethan R. Kirschbaum
Weston Krukow
Demetrius McClendon
Hayley Meier
Jessica Wolfrum Raun
Todd Rhoades
Abigail Simon
Malachi Squires
Jacqueline Stewart
J.P. Tenuta
Maleek Washington

Conductors

Harry Bicket
Sir Andrew Davis
Riccardo Frizza
Eugene Kohn
Rory Macdonald
Enrique Mazzola
Alejo Pérez
Ainārs Rubiķis

Directors

Tim Albery
Neil Armfield
Rob Ashford
Robert Carsen
Kevin Newbury
Matthew Ozawa
David Pountney
Paula Suozzi
Graham Vick

Associate Directors

Marina Bianchi
Rob Kearley
Louisa Muller

Set and Costume Designers

Paul Brown
Johan Engels
Dale Ferguson
Ralph Funicello
Tobias Hoheisel
Robert Innes Hopkins
Jessica Jahn
David Korins
Marie-Jeanne Lecca
Michael Levine
David Rockwell
Missy West

Assistant Set Designer

Matt Rees

Lighting Designers

Christine Binder
Damien Cooper
David Finn
Donald Holder

Fabrice Kebour
Chris Maravich
Duane Schuler

Projection Designer

Illuminos

Chorus Master

Michael Black

Choreographers

Rob Ashford
Serge Bennathan
Helen Pickett
Denni Sayers
August Tye

Associate Choreographer

Sarah O'Gleby

Ballet Mistresses

Ashley Elizabeth Hale
August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

Translators for English Titles

Christopher Bergen
Ian D. Campbell
Scott F. Heumann
Paul Hopper
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.



Viktoria Vizin (center) sings the Habanera in Act One of Carmen at Lyric, 2005-06 season.

ROBERT KUSSEL



See yourself at *Lyric*

Share your picture-perfect moments on social media with the hashtag **#LongLivePassion** for the chance to have your photos printed in an upcoming program book and be entered to win a pair of tickets to Lyric's 2016/17 season and other exciting prizes!



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For full contest rules and additional information, visit lyricopera.org/social

Do you have opera questions?

Roger Pines — Lyric's dramaturg and resident opera answer man — is here to help. Submit your opera questions using our form, email askroger@lyricopera.org, or tweet #LyricRoger!

Ask Roger



BMO Harris Bank: *Alexandra Dousmanis-Curtis*

"When I was five years old, I had to beg my father to let me take piano lessons. I had just returned from seeing *A Funny Thing Happened on the Way to the Forum* in New York City with my mom, and I had decided that I wanted to be a musician. It was such a thrilling night. I'll never forget the feeling of it, getting all dressed up, and the excitement of falling in love with music and performing. My father was not for it at first, but I eventually won the argument."

Alex Dousmanis-Curtis is Group Head for U.S. Retail and Business Banking for BMO Harris Bank, the eighth-largest bank in North America. Alex is responsible for driving strategy, customer loyalty and customer relationships, and is honored to represent the bank's longstanding partnership with Lyric by serving on Lyric's Board of Directors and Investment Committee. "Being involved at Lyric keeps me personally connected with a lifelong passion: the music itself. I studied piano and oboe all through grade school, and I planned to become a concert pianist. In the end, life got in the way and I ended up in banking, which I also love, but I've always thought that when I retire I might like to take up the oboe again."

After studying voice at Westminster Choir College, Alex's professional career began at BMO Harris Bank, and aside from a jaunt to a competing bank in Canada, she's been with the company ever since. "I ended up marrying a Canadian, so I've lived in Toronto my entire adult life. Even though my family stayed in Toronto after I was transferred here two years ago, Chicago is starting to feel like home now too. Lyric has been a big part of that for me. Not only has it allowed me to reconnect with music, but the people are fantastic. When you're in a new city, it's very helpful to have people who welcome you. Additionally, my banking background allows me to approach my time on the Investment Committee with an energy that is purposeful. I work to help keep Lyric strong, and I find real satisfaction in the professional dimension of my board service."



*Alex Dousmanis-Curtis and Dave Curtis
with Lyric's general director, Anthony Freud*

Alex's involvement hasn't only benefited her and Lyric – her husband Dave has caught the opera bug as well. "My husband knew nothing about opera. He never went with me in Canada; I would go with my girlfriends. But for opening night of *The Marriage of Figaro* last year, he got hold of the libretto and a few recordings, and learned every part. I'm not kidding, he was singing along to the music when I came home one night, and I thought, I can't believe this has happened, I am so happy! He did the same thing with *Das Rheingold*. We were in the car with our guests on the way to the Opening Night Gala, and he was explaining the plot, when Wotan arrives, what this theme means, and so on. That has been my favorite side benefit of being involved with Lyric, that opera has a new fan."

BMO Harris Bank's tremendous support – and that of its predecessors – has spanned five decades, most recently as exclusive sponsor of Lyric's annual star-studded, one-night-only concerts. Lang Lang, Renée Fleming, Susan Graham, and Ana María Martínez are among the featured soloists whose Lyric appearances have been made possible by BMO Harris Bank's sponsorship, and the bank is the

exclusive sponsor of Plácido Domingo's triumphant return this season for the second year in a row. "These concerts are really special for our clients. They love the 'rock star' moment of getting to spend time with big-name stars like Plácido. Sponsoring these concerts gives us an opportunity to thank them in a meaningful way."

Alex also believes that star power is what keeps Lyric relevant to a broader audience. "When people who might not normally be interested in opera recognize Plácido's name, it may increase their perception of Lyric. I think that's another reason why BMO likes the celebrity concerts. It creates a buzz that is contagious, and makes us feel proud that Lyric is admired as well by that kind of world-class talent."

BMO Harris Bank delivers services across 600 branches in eight states, and has almost 14,300 employees. One of BMO's core values is giving back to the communities in which it operates. To that end, Alex appreciates the diverse audiences Lyric is able to reach through a variety of programs, ranging in scope from newly-commissioned operas for children like *Jason and the Argonauts* to Lyric's Backstage Tours. "Diversity is important to us as a bank, and Lyric brings all kinds of people together. Looking around in the audience, you see people you may have never been able to meet before. Innovative programming can touch children of all backgrounds and make them consider learning more about opera. Giving a peek behind the curtain demystifies the art form and invites participation. The key is exposure, and opera is the gift of a lifetime."

"BMO is coming up on a milestone in 2017 as we celebrate our bicentennial as a company. Two hundred years is a long time. We have learned a lot about who we are and what we stand for. Supporting the arts is part of our community commitment, and the BMO Harris Bank partnership with Lyric is an exciting example. We're all stronger together, and we are thrilled to have Lyric by our side."

—Meaghan Stainback

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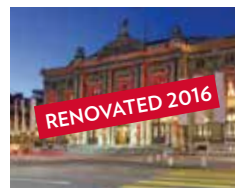
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The San Francisco Opera



Gran Teatre del Liceu



Le Grand Théâtre de Genève



Lyric Opera of Chicago

The age and state of Lyric's stage infrastructure and equipment make it incompatible with other great opera companies with whom we wish to collaborate. Lyric's last stage improvements, which happened almost 25 years ago, were only interim fixes. We *must* invest in proper projection equipment, stage lifts, point hoist motors and a fully-automated counterweight flying system, all to the tune of \$16 million. You can help make this happen with a donation of any size. A few dollars to a few thousand will add up to ensuring our ability to create and coproduce innovative productions for Chicago audiences for years to come.

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My Fair Lady CELEBRATION

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Civic Opera House

Join the Women's Board and the Guild Board of Directors to celebrate Lerner & Loewe's classic musical, *My Fair Lady*. More than 400 guests will gather for a festive themed evening of theater, cocktails, dinner, and dancing.



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Suzette Bulley and Meredith Wood-Prince, Women's Board
Minka Bosco and Daria Lewicky, Guild Board

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A man and a woman are smiling and posing for a photo. The man is wearing a white dress shirt, a white bow tie, and a black vest. The woman is wearing a light-colored, possibly white or cream, dress with a ruffled neckline and a gold necklace. They are both looking towards the camera. The background is dark and out of focus, suggesting a theater or event space.

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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 22 Lyric productions, including this season's *Das Rheingold*, *The Marriage of Figaro* (2015/16) and *Don Giovanni* (2014/15). 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.



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. Last season they cosponsored Lyric's world premiere of *Bel Canto*, and have committed a generous leadership gift in support of Lyric's new *Ring* cycle, which begins this season with *Das Rheingold*. Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 35 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 and Lyric Unlimited Committee.



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 Magic Victrola* (2014/15) and *The Family Barber* (2013/14).

ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from five anonymous contributors during the 2016/17 season.



JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera Center activities as previous cosponsors of Rising Stars in Concert, and currently underwrite 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), *Romeo and Juliet* (2015/16), and this season's *Norma*. 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 and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a 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. This season, Jim and Laurie generously cosponsor Lyric's production of *Carmen*. 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), *Parisfal* (2013/14) and *Tosca* (2014/15), and cosponsored last season's Stars of Lyric Opera at Millennium Park concert. Marlys has committed generous leadership gifts to cosponsor Lyric's new productions of this season's *Das Rheingold* and *Götterdämmerung* (2019/20), part of Lyric's new *Ring* cycle.



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 have made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy have cosponsored several productions including last season's new production of *The Marriage of Figaro*, and generously cosponsor this season's new production of *The Magic Flute*. 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), Lang Lang in Recital (2013), and last season's Plácido Domingo and Ana María Martínez Concert. This season, BMO Harris Bank is the Exclusive Sponsor of Lyric's Celebrating Plácido 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 *Boris Godunov* (2011/12) and this season's production of *Eugene Onegin*. Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship 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 JACOLYN BUCKSBAUM FOUNDATION

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.



Allan E. Bulley, III

BULLEY & ANDREWS

Founded 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full-range of construction services including general contracting, construction management, design/build, and masonry and concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's *Performances for Students* program and this season serves as cosponsor of *Das Rheingold*.

Lyric Opera is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



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 *Tannhäuser* (2014/15). This season she generously cosponsors Lyric's production of *Eugene Onegin*. Ms. Cameron

is the CEO of Sipi Metals Corp., which continues to support the widely popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, Executive and Finance Committees, and Chair of the Investment Committee.



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

numerous production cosponsorships, including this season's company premiere of *Les Troyens*, through Sidley Austin LLP, where he was a Partner for more than 30 years. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



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 2016/17 season, The Cheney Foundation is supporting Guest Master Teacher and Artist residencies; 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 fourth 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. His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors the Lyric premiere of *Les Troyens*. 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 and 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. This season,

the Crown Family is a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. 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), *Carousel* (2014/15), *The King and I* (2015/16), and this season's *My Fair Lady*.



STEFAN T. EDLIS and GAELE NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named their seats through the Your Name Here program. Stefan and Gael have previously cosponsored five mainstage operas, and are generously cosponsoring this season's *Lucia di Lammermoor*. 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), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon cosponsors Lyric's production of *Carmen*. Lyric Opera is fortunate to have Exelon as an outstanding corporate partner.



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.



Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. In past seasons, Julius Frankel sponsored Lyric productions of *Andrea Chénier* (1979) and *Lohengrin* (1980) in memory of Betty Frankel. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and

John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. The Julius Frankel Foundation has generously sponsored/cosponsored many celebrated new productions at Lyric, including *Die Fledermaus* (1989/90), *Xerxes* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainik, *Cavalleria rusticana/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius. Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign.



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 its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and will be one of the cosponsors of this season's company premiere of *Les Troyens*. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards, and preserve Lyric's history through support of its Archives project.



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 served on Lyric's Board of Directors from 1988-2015.



BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. This season Brent and Katie are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. 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, Executive Committee 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. The Gofens generously cosponsored 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 and Lyric Unlimited Committee.



KAREN Z. GRAY-KREHBIEL and JOHN H. KREHBIEL, JR.

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. A devoted member of the Women's Board, Karen has served on its Executive Committee as Vice President – Education, 2011 Opera Ball Chair and 2016 Board of Directors' Annual Meeting Chair. In addition, she contributed

a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company; this season, Karen and John join the production sponsor family with their generous support of *Carmen*.



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* (2013/14), *Il Trovatore* (2014/15), *The Merry Widow* (2015/16), and this season's *Don Quichotte*. Mr. Gottlieb and Ms. Greis are also the exclusive sponsors of this season's Itzhak Perlman in Recital. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of more than 26 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 this season's *Das Rheingold* and concluding with the complete cycle 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 Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's 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 22 Lyric productions since 1987/88, including last season's *Der Rosenkavalier* and this season's *Das Rheingold*. 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 Pam and Joe Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring *Tosca* (2014/15), *Nabucco* (2015/16), and this season's *Carmen*. The Harris Family Foundation also supports 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 last 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 foundation named after her late husband, the founder and past Chairman of Walter E. Heller Co. The Walter E. Heller

Foundation has generously funded many Lyric productions, most recently *Madama Butterfly* (2013/14). The Walter E. Heller Foundation cosponsored Lyric's world premiere of *Bel Canto*, and is proudly underwriting its appearance on PBS Great Performances. This season, the Foundation cosponsors *Don Quichotte*.



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, and Ms. Fleming's role as a creative consultant. Tom has also made a generous leadership gift in support of Lyric's Chicago Voices initiative during the 2016/17 season. 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 four mainstage productions, including last season's *The Merry Widow* starring Renée Fleming. This season, Tom Hurvis is providing leadership support for many aspects of the Chicago Voices initiative. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, Innovation Committee, and Lyric Unlimited Committee.



Scott Santi

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 has cosponsored *The Pearl Fishers* (1997/98 and 2008/09), *The Barber of Seville* (2000/01), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and *Tosca* (2014/15), and generously cosponsors this season's production of *Carmen* and the *Chicago Voices* Gala Benefit Concert. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer.



EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A lifelong 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 Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign to create the Ryan Opera Center Music Director Endowed Chair, in addition to their generous gifts to the Annual Campaign.



Craig C. Martin

JENNER & BLOCK

Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign, the Annual Campaign, the Campaign for Excellence, Fantasy of the Opera, Opera Ball, the Spring Musical Celebration, and Wine Auction. Lyric is fortunate to have Craig C. Martin, Partner and Chair of Jenner & Block's Litigation Department, as a valued member of its Board of Directors, Nominating, and **JENNER & BLOCK** Executive Committees.

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 last season's new production of *The Marriage of Figaro*.

J.P.Morgan



THE RICHARD P. AND SUSAN KIPHART FAMILY

Susie is an esteemed member of the Lyric Opera family. She is immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. Dick and Susie 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. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. 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), *A Streetcar Named Desire* (2012/13), and *The Merry Widow* (2015/16), and was Lead Sponsor of Lyric's 60th Anniversary Concert and Diamond Ball. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship Committees. This season, Kirkland & Ellis LLP is the Lead Corporate sponsor of

Linda K. Myers

the *Chicago Voices* Gala Benefit.

KIRKLAND & ELLIS



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. Most recently, Ms. Knowles is generously underwriting 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.

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 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 *Cinderella* and this season's *Eugene Onegin*. The CEO of LSV Asset Management, Josef Lakonishok is a

dedicated member of Lyric's Board of Directors, serving on the Executive, Finance, and Investment Committees.

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world. MacArthur is placing a few big bets that truly significant progress is possible on some of the world's most pressing social challenges, including over-incarceration, global climate change, nuclear risk, and significantly increasing financial capital for the social sector. In addition to the MacArthur Fellows Program, the Foundation supports arts and culture organizations in Chicago and the region as an expression of its civic commitment to where the Foundation has its headquarters and where John D. and Catherine T. MacArthur made their home. Grants are designed to sustain the cultural life of the city and region. Lyric Opera is very grateful for the ongoing support of the 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 Malott 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. In recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera of Chicago through the Malott Family Foundation.



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation 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), *Il Trovatore* (2014/15), and *The Merry Widow* (2015/16). This season, the Mazza Foundation generously cosponsors *Carmen*.

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 repertoire 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 Lyric's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continued its unparalleled legacy by cosponsoring last season's world premiere of mainstage production *Bel Canto*. Most recently, the Mellon Foundation has provided generous leadership funding for Lyric's Chicago Voices initiative, playing a vital role in bringing together Chicago's diverse communities and vocal traditions in celebration of the human voice.



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 *Anna Bolena* (2014/15) and *Wozzeck* (2015/16). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors *The Magic Flute* this season.



MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrisons have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Campaign for Excellence and Breaking New Ground

Campaign, and have cosponsored each installment of Lyric's American Music Theatre Initiative, including *My Fair Lady* 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 supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric Opera, where the Trust will support this season's company premiere of *Les Troyens*. 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, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. From 2000-2008, the Morse Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park.

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, Operathon, and the

Stars of Lyric Opera at Millennium Park concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

NATIONAL ENDOWMENT for the ARTS

Serving the public good by fostering creativity and artistic excellence in America, grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric's programming and expansion of the operatic repertoire. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric's world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21st Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently *A Streetcar Named Desire* (2012/13), *Rusalka* (2013/14), *Porgy and Bess* (2014/15), and *Bel Canto* (2015/16).

This season, the National Endowment for the Arts is supporting Lyric's company premiere of *Les Troyens*.



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), *The Marriage of Figaro* and *The King and I* (both 2015/16), and cosponsors Lyric's productions of *The Magic Flute* and *My Fair Lady* 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 Symposiums for Lyric productions of *Hercules* (2010/11) and *Show Boat* (2011/12), and have cosponsored several mainstage opera productions, including this season's production of *Lucia di Lammermoor*. 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.



Jerry and Elaine Nerenberg

THE NERENBERG FOUNDATION

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera. Jerry Nerenberg and his wife Elaine passed away in 2005 and 2007, respectively. In their wills,

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



Sonia Florian

NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15), *Romeo and Juliet* (2015/16), and this season's production of *Lucia di Lammermoor*. 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 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 Renée Fleming Initiative. This season John and Alexandra are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. 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

Lyric is honored to have Jana R. Schreuder, chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive and Finance committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of our wine auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and as 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), *The King and I* (2015/16) and this season's *My Fair Lady*.



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 for 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



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 five consecutive years. Most recently, David and Sheila generously provided an Operation Challenge Grant and supported the Opera Ball. Lyric is proud to have David T. Ormesher serving as its Chairman of the Board of Directors, 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.



Seymour H. Persky

SEYMOUR H. PERSKY CHARITABLE TRUST

The late Seymour H. Persky was an avid supporter of Lyric Opera since its inception in 1954. Seymour was introduced to Lyric through his lifelong friend and Lyric's beloved public relations director Danny Newman. In addition to his regular annual support, Seymour made a special gift in support of Lyric Unlimited's Klezmer commission *The Property* in 2015, combining his love of Klezmer music with his passion for Lyric.

Among his favorite Lyric memories, according to his family, were arriving to Lyric's Opening Night celebrations in antique cars from his collection. Seymour's favorite operas were *Carmen*, *La bohème*, and *Tosca*. His Charitable Trust fittingly cosponsors this season's production of *Carmen* in his memory.



Dan Draper

POWERSHARES QQQ

PowerShares QQQ, represented by Dan Draper, Managing Director and Head of Global ETFs, PowerShares by Invesco, is proud to sponsor the arts as a corporate partner of Lyric Opera. Last season, they cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they are generously cosponsoring Lyric's new production of *The Magic Flute* this season. 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.





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 professional services, 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 from Strategy&, part of the PwC network. 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, and Finance Committees, and as Chairman of the Audit Committee; Vinay Couto, Principal, Strategy&, part of the PwC network, serves on Lyric's Board of Directors and Lyric Unlimited Committee; Maggie Rock Adams, Director and Client Relationship Executive, is a dedicated member of Lyric's Guild Board; and Tamara Conway, Director at Strategy&, part of the PwC network (formerly Booz & Company), is a committed member of the Ryan Opera Center Board.



Joe Tarantino



Tom Andreesen

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Protiviti, represented by Managing Director Tom Andreesen and President and CEO Joe Tarantino, is a global business consulting and internal audit firm composed of experts specializing in risk, advisory and transaction services. They help solve problems in finance and transactions, operations, technology, litigation, governance, risk, and compliance. Their highly trained, results-oriented

professionals provide a unique perspective on a wide range of critical business issues for clients in the Americas, Asia-Pacific, Europe and the Middle East. Protiviti and its independently owned Member Firms serve clients through a network of more than 70 locations in over 20 countries. The company's more than 3,800 professionals provide a host of consulting and internal audit solutions to over 60 percent of FORTUNE 1000® and 35 percent of FORTUNE Global 500 companies. Protiviti is proud to provide in-kind consulting services to Lyric Opera of Chicago this season.



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 and Finance Committees. Together they

have made important contributions to Lyric as cosponsors of several mainstage productions, most recently *Carousel* (2014/15) and this season's *My Fair Lady*. They have staunchly supported Wine Auctions 2009, 2012, and 2015, Lyric'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. Chris and Anne Reyes provided leadership support for Lyric Unlimited's world premiere of *Second Nature* (2015/16), and Lyric deeply appreciates their leadership gift for this season's new opera for youth, *Jason and the Argonauts*.

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 the 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 late 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. This season, the Rigler-Deutsch Foundation also generously cosponsors the Lyric's company premiere of *Les Troyens*.



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 many 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. This season they are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. 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. Pat and Shirley serve as Honorary Co-Chairs of the 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, Nominating, 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) and this season's presentation of *Norma*. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.



Larry A. Barden

SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), and *The Passenger* (2014/15). Additionally, Sidley Austin has supported Operathon, Fantasy of the Opera, and the Annual Campaign. This season, Sidley Austin LLP generously cosponsors Lyric's company premiere of *Les Troyens*. Lyric is proud to have Larry A. Barden, chair of the firm's Management Committee and member of the firm's Executive Committee since 1999, on its Board of Directors and Compensation Committee.



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. Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11), the Stars of Lyric Opera at Millennium Park concert (2013/14), and last season's *See Jane Sing*, and she is generously underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances. 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. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), and this season's productions of *Das Rheingold* and *My Fair Lady*. Liz Stiffel has also committed a generous leadership gift in support of Lyric's *Chicago Voices* Gala.



Carol and William Vance

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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric's most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), *The King and I* (2015/16), and this season's *My Fair Lady*. 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 Vice President and 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. Mr. Vance was awarded the 2016 Carol Fox Award, Lyric's most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists in her roles as a Ryan Opera Center Distinguished Benefactor and Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT discount tickets for college students, and Opera in the Neighborhoods, as well as Fantasy of the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors the Lyric premiere of *Les Troyens*, 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 is funding research and analysis of Lyric Opera audiences, and will 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.



The Wallace Foundation®



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 new production of *The Magic Flute*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee.



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 for many years. They were essential in bringing new work to Lyric last season, underwriting the world premiere of *Bel Canto*. Helen and Sam Zell have previously cosponsored several new productions, most recently *La Traviata* (2013/14), *The Passenger* (2014/15), and *Bel Canto* (2015/16), and this season are generous cosponsors of Lyric's new production of *Das Rheingold*.

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC



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. This Campaign allows Lyric to continue to produce major productions of the highest caliber, update media, marketing, and audience development programs, and fortify Lyric's endowment. The current focus of the Campaign is to modernize the stage of the Ardis Krainik Theatre with state-of-the-art equipment.

To that extent, we have established a new Insull Society comprised of loyal patrons who are contributing \$10,000 or more for this critically important stage project. To join the Insull Society, please call (312) 827-5723.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of January 16, 2017.

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Lyric Opera is extremely 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.

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Sunday, April 23, 3:00pm
Itzhak Perlman in Recital

FEATURING

ROHAN DE SILVA pianist

Program to include works by
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Itzhak Perlman's Lyric Opera debut was a sensation — and he returns to Lyric for his only Chicago appearance of the season. You'll be able to savor every stunning note as his Stradivarius sings, thanks to large-screen video enhancement of his performance.

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*Jonathan Johnson (left) as Rodriguez and
Alec Carlson as Juan in this season's production of
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Carmen | Bizet
Sat., Feb. 11 at 7:15pm

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