



*Lucia  
di Lammermoor*

*Donizetti*

*Lyric*

2016|17 SEASON

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ALBINA SHAGIMURATOVA AS LUCIA. PHOTO BY PAVEL VAAK & LEONID SEMENYUK

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JACQUYN SIMPSON

On the cover: “The Bride of Lammermoor,” oil painting by William Powell Frith, ca. 1852. © Victoria and Albert Museum, London.

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# Lyric

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## From the General Director

I have been a devoted admirer of the bel canto repertoire for all of my operagoing life. In introducing the two bel canto operas on Lyric's schedule this season, an anecdote comes to mind.

When I was in my early teens, in Harrod's record department in London, I was wandering around and was suddenly transfixed by an amazing voice. I knew I'd never heard anything like this. It was Dame Joan Sutherland singing the heroine's aria from Rossini's *Semiramide*. That performance led me to investigate all the great works of the bel canto repertoire, which remains to this day one of my greatest enthusiasms in opera.

For that reason, it is a particularly great pleasure for me that Lyric is presenting Donizetti's *Lucia di Lammermoor* and Bellini's *Norma* this season (coincidentally, two works closely associated with Dame Joan, who had so much to do with shaping my love of bel canto singing). These are arguably the greatest operas of both of these composers, each a supreme master of this style. The two operas celebrate the glory of great singing, uniting extraordinarily memorable melodies with vocal virtuosity within an intense romantic narrative.

The two heroines are superbly contrasting examples of what makes bel canto repertoire so exciting. Each requires the ultimate in vocal technique, but also the ultimate in emotional investment. Lucia is the more lyrical of the two roles. Her music is crowned by the famous mad scene, one of the great vocal tours de force in all of opera – a high-wire act of vocal acrobatics and searing emotional impact. The role of Norma combines the requirement of stupendous vocal agility with a dramatic grandeur that makes her among the most challenging characters to sing and act in the entire operatic repertoire.

Of course, these operas are not one-woman shows; each needs an exceptionally strong team of principal artists to fulfill the vocal and dramatic demands. *Lucia's* Edgardo is one of bel canto's most passionate and hot-blooded heroes, while *Norma's* Pollione requires a heroic machismo that makes him unique in this repertoire. Adalgisa in *Norma* has much ravishing music to sing (including three of bel canto's most rewarding duets), and the powerful dramatic thrust in music for Lucia's nasty brother Enrico can raise the roof with excitement. For the two bass roles – Raimondo in *Lucia*, Oroveso in *Norma* – a singer of innate majesty is required.

The two casts are both made up of very important artists, from whom you can expect sensational singing. Our leading ladies – Albina Shagimuratova (*Lucia*) and Sondra Radvanovsky (*Norma*), both previously triumphant at Lyric – have made a stupendous impact internationally in their roles. The return to Lyric of our Edgardo, Piotr Beczala, and the debuts of our Raimondo, Adrian Sâmpetean, and our Pollione, Russell Thomas, are awaited with equal anticipation, as are two remarkable Ryan Opera Center alumni – Quinn Kelsey (Enrico) and Elizabeth DeShong (Adalgisa) and – and the return of longtime Lyric favorite Andrea Silvestrelli (Oroveso).

Of course, neither of these operas can succeed without brilliance from the pit and from the production team. Our two debuting Italian conductors, Enrique Mazzola (*Lucia*) and Riccardo Frizza (*Norma*), have made bel canto a specialty in many major international houses. We can fully expect the performances to boast an authenticity of style that will hugely enhance our audiences' experience of these pieces. Lyric is presenting them in productions by Graham Vick (*Lucia*) and Kevin Newbury (*Norma*) that will each bring provocative and illuminating new insights to these justly beloved masterpieces.



STEVE LEONARD

**Anthony Freud**  
The Women's Board Endowed Chair

# From the President

The 2016-17 season here at Lyric Opera of Chicago is going to be one of the most exciting in recent memory, and my wife and I are looking forward to every production. I expect you are, too.

I'm particularly excited about the launch of the new *Ring* cycle with *Das Rheingold*. The first time I experienced the complete *Ring*, I wondered, as with many *Ring* neophytes, if this was just going to be four very long nights in a dark room! But I found that it is spellbinding, and that the longest of the operas seems to slip away in minutes. It's a profound, transformative experience, and the fact that we're creating a brand-new expression of the *Ring* makes me very proud of the artistic choices we've made at Lyric.

It's likely that the production you're enjoying tonight is benefiting from an 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 (individual motorized lines that can lift sets or people in the air) are enabling us to present *Das Rheingold*, *Les Troyens*, and *The Magic Flute*. None of those new 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 technical capabilities. This 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.

Along with our investments backstage to enable these amazing productions, we are also investing in the front of the house to enhance your experience at Lyric. New concierge greeters in the lobby, additional ticket scanners to improve traffic flow, and better signage for our first-time guests are just a few of the changes you'll be experiencing this season. We are looking for fresh ways to make your total Lyric experience a delight, from the moment you purchase your ticket until you depart after a wonderful performance.

The future of opera and of Lyric is dependent not only on the loyalty of our longtime audience members, but also on our ability to cultivate the next generation. 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 embraced the types of 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 banner and post it on my Facebook page!

This season has so much to offer, from the *Ring* and *Les Troyens* to a new *Magic Flute* and star-studded productions of *Carmen* and *Eugene Onegin*. The richness and diversity of opera and the world-class quality of our orchestra, chorus, and artists remind us how valuable and exciting the Lyric experience is and how fortunate we are to have an opera company of this caliber in the city of Chicago.



David T. Ormesher



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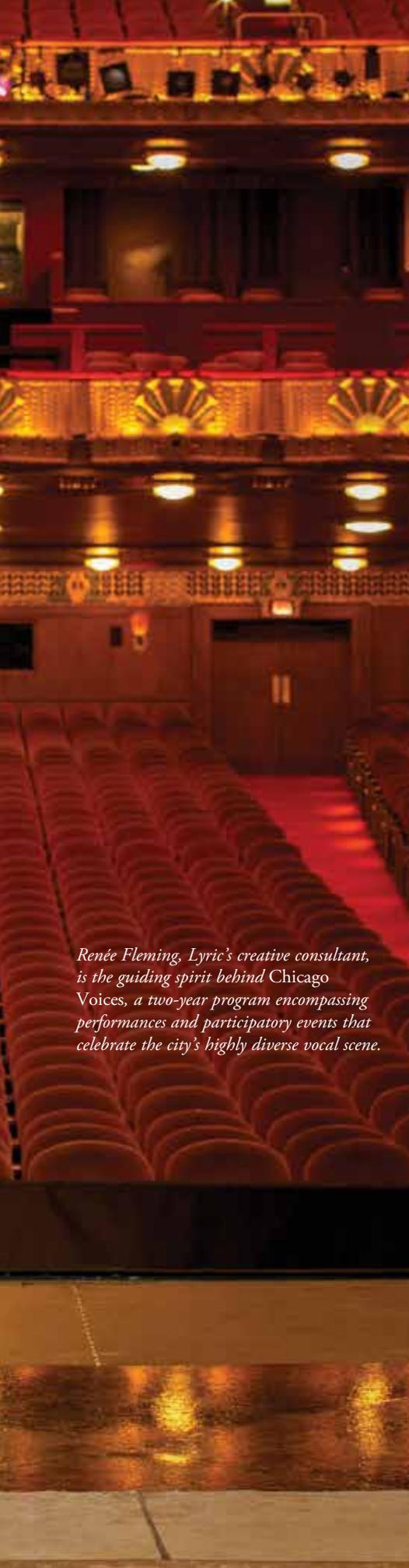
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# BRINGING UNTOLD STORIES TO LIFE

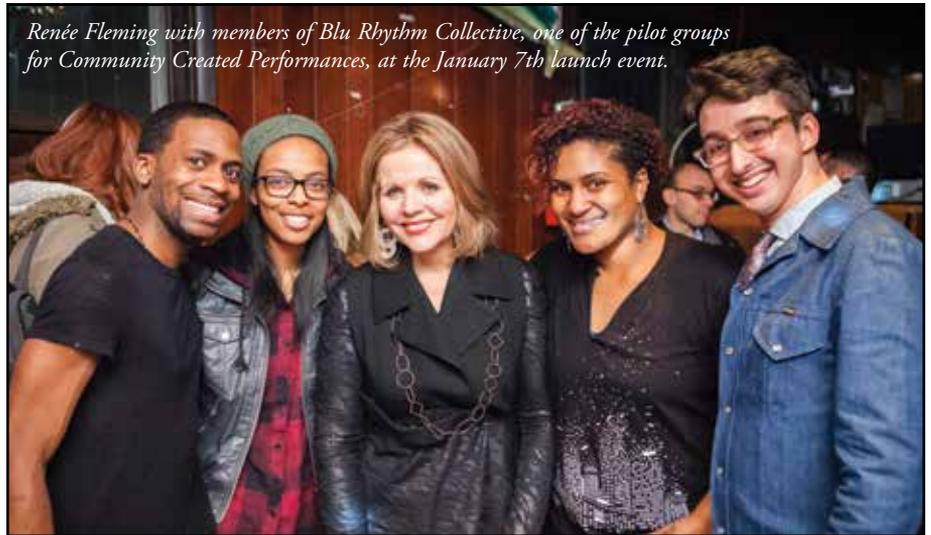
Lyric's groundbreaking  
*Chicago Voices* initiative

By Kamaria Morris





*Renée Fleming, Lyric's creative consultant, is the guiding spirit behind Chicago Voices, a two-year program encompassing performances and participatory events that celebrate the city's highly diverse vocal scene.*



*Renée Fleming with members of Blu Rhythm Collective, one of the pilot groups for Community Created Performances, at the January 7th launch event.*

KYLE FLORACKER

Chicago is renowned worldwide for its diverse and influential musical life. It's the home of Lyric Opera of Chicago and the Chicago Symphony Orchestra, but it's also, as noted by *Rolling Stone* magazine, a "central player in the history of American music, from the advent of blues, which was arguably the start of rock & roll."

Beginning in 1950, the legendary Chess Records (now the Blues Heaven Foundation) was making history here, with such spectacular musicians as Willie Dixon, Howlin' Wolf, and Chuck Berry creating their distinctive, pioneering interpretations of the blues. Artists as varied as Benny Goodman and Kanye West, Chaka Khan and Ramsay Lewis, Tom Paxton and Mavis Staples, were all born in Chicago. It's the birthplace of house music and gospel, soul and jazz, each with an unmistakable "Chicago style" of its own.

As a self-proclaimed "music fanatic," Renée Fleming is attracted to every type of music that audiences can enjoy in Chicago. The internationally celebrated soprano is well aware of both the city's rich musical heritage and Chicago's continuing emergence as a vocal hotspot. It's been the ideal city for Fleming to explore musical genres and the human voice over the past six years, in her extraordinary work as Lyric's creative consultant. In 2013, Fleming developed and hosted *American Voices*, a week-long music festival for the Kennedy Center in Washington, D.C., later seen as a documentary on the PBS series

*Great Performances*. From that project came Fleming's desire to take it another step, focusing the activities and lens exclusively on the vibrant musical life of Chicago.

Lyric's general director, Anthony Freud, had been a participant in one of the *American Voices* seminars. Fleming asked him, "Do you think we can do something like this in Chicago?" The idea appealed immediately to Freud, who was intrigued by its potential to accelerate Lyric's engagement with communities across the city. "We were all really excited about this new idea, one that would prove to be the most ambitious community-engagement program we have ever taken on," he says. After numerous discussions, much preliminary research, and two successful pilot programs, a plan materialized with Lyric Unlimited, Lyric's education/community engagement division, providing the perfect launchpad for *Chicago Voices*.

In January 2016 at The Hideout, a funky northside music venue tucked into Chicago's Noble Square neighborhood, *Chicago Voices* was introduced, with Fleming as its guiding spirit. This is a multi-year program, celebrating the city's vibrant, diverse vocal culture and exploring the untold stories of Chicago communities. There are four signature elements:

- **Community Created Performances;**
- **a citywide celebration encompassing participatory events and performances;**
- **an all-star, multi-genre gala concert;**
- **expert panels and master classes.**



*A major project of Chicago Voices was Chicago SING!, which toured the city last summer to record Chicagoans singing their favorite songs!*

To connect *Chicago Voices* with communities throughout the city, Lyric is partnering with Chicago Public Library, Chicago History Museum, and Columbia College on the initiative.

It was important to both Fleming and Freud that *Chicago Voices* invite audiences to connect with the musical genres and styles that speak to them. Every aspect of the initiative is meant to celebrate the human voice, while also highlighting and amplifying the narratives of everyday Chicagoans.

With those goals firmly in mind, Community Created Performances became *Chicago Voices*' first major venture. Shortly after the launch, groups of Chicagoans were

invited to submit stories based on their unique communities and what they've experienced within those communities. Specifically, Lyric hoped to bring to light parts of life in Chicago that may not appear on the news or in the papers. "We really wanted groups to apply from all backgrounds and skill levels," says Cayenne Harris, director of Lyric Unlimited. "It was important for us that community members were able to share the stories that were significant and powerful to them."

The application process encouraged groups to define what community they were a part of, and what story their group hoped to tell. Applicants were also asked to utilize the Chicago Public Library 2016 One Book, One Chicago theme, "Chicago: The City That Gives," to help frame the stories of their communities.

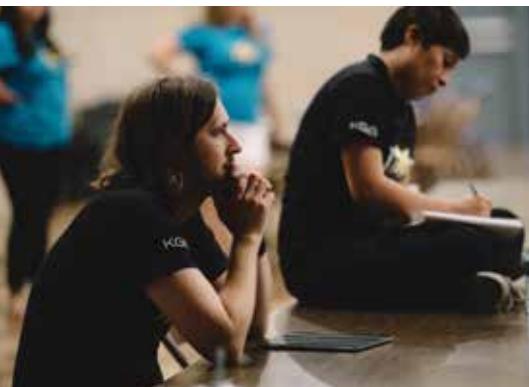
From the applicant groups, semifinalists were chosen, after which the public had the opportunity to vote for the stories they found most compelling. The three groups receiving the largest number of votes went through a 16-week creative process to develop an original music-theater work, with the support of a Lyric-hired professional team and a \$10,000 stipend. Groups turned their stories into fully-realized productions, which were presented to the public on September 24 in a free performance at the Harris Theater.

As a world-class opera company, Lyric presents mainstage performances that are planned years in advance, cast with renowned artists, and rehearsed meticulously from top to bottom, controlled completely by a rigorous and well-travelled path from rehearsal room to stage. When it comes to presenting any production, no detail is overlooked. In contrast, Community Created Performances turns this model on its ear. "We wanted to put the creative control into the hands of communities to tell their own stories through song," says Freud. "This is exciting for us, as we want to cast a spotlight on the untold stories of Chicagoans and the tremendous creativity that exists in our city."

In an ever-changing digital climate, technology shaped the Community Created Performances in numerous ways. Chicago Public Library (CPL), which in 2015 provided over 2.5 million free internet sessions to Chicago residents in their 80 branches citywide, played a vital role in introducing community members to *Chicago Voices*. Information sessions were held at 11 neighborhood branches to spread the word about the program, encourage participation, and address any lingering questions community members might have. Groups were able to utilize the library's computers to apply for the program online. "The Chicago Public Library's network



*Harmony, Hope & Healing participants work with amateur Cheryl Coons to define their community's story; HH&H community lead Marge Nykaza participating in a group story development activity; and Marcia Berry (left) and Wes Cline (right), Harmony, Hope & Healing participants, work together to create the story of A Circle of Hope. (Photos by Jaclyn Simpson.)*



*Members of Kirin-Gornick Band, one of the three winning groups in the Community Created Performances program: (top left) Julie Hughes playing the prim as part of KGB's work, Kumovi; (top right) participants in KGB read through their original work for friends and family; (bottom left) songwriter Mike Przygoda and director Jess McLeod, members of the artistic team, collaborating with KGB to create their work. (Photos by Jaclyn Simpson.)*

Visit the *Chicago Voices* Community Created Performances photo exhibit in the downstairs Opera Club at the Civic Opera House!

of branches and deep roots in every Chicago neighborhood, along with the free internet access they provide to the public, is invaluable to the success of *Chicago Voices*," says Cayenne Harris.

Once the application period was officially opened on January 7, many groups applied to tell their story, much to Fleming's delight. "An amazing range of ensembles applied to be a part of the Community Created Performances," she recalls. "The diversity and originality was fantastic, and so characteristic of Chicago." Groups ranged from a spoken-word poetry slam team to a senior-citizen writing circle and an LGBTQ residential community, among others.

With the help of a panel comprised of CPL employees, each applicant group's

submission was diligently reviewed and scored based on predetermined criteria, such as the group's interest in creating a new work and performing it, their community's story, and the connection to the One Book, One Chicago theme. Eight wonderfully gifted and imaginative groups were selected as semifinalists. Lyric created video profiles for all eight, and featured the profiles online for public voting. More than 16,000 votes were cast before the top three finalist groups emerged: Harmony, Hope & Healing; Kirin-Gornick Band; and Tellin' Tales Theatre.

Harmony, Hope & Healing (HHH) provides music-based programming to homeless and underserved communities, offering emotional and spiritual support to help them prevail daily over their struggles to achieve better lives. HHH works throughout many neighborhoods in south and west Chicago, training their more than 800 participants in holistic healing methods through music and the arts. Using the curative power of music, HHH offers participants the means to develop the inner resources to break the cycles of poverty, addiction, and abuse.

The story of the Kirin-Gornick Band (KGB) follows the lifelong collaboration of the group members, revealing how the rich history of traditional Eastern European *tambura* music impacts people's lives in Chicago. This music is deeply integrated in the culture and community of the former Yugoslavia and has

long been responsible for helping bring together people from disputing backgrounds. The band members have continued that pattern by maintaining their lifelong connections to both their Chicagoan and Croatian roots. They bring these connections to life by performing at many cultural events and celebrations across the city.

Tellin' Tales Theatre (TTT) provides unique opportunities for members, both with and without physical and mental disabilities, to perform together. Their group shares personal stories of their company members about the daily struggles of life, pointing out the ways in which our differences make us the same. TTT has successfully created a sense of community for its performers, while encouraging them to express their personal stories with the world in a theatrical setting.

Starting in June 2016, the three groups embarked on the journey to bring their stories to the stage. "For the finalists, the creative process began the most exciting period, making their ideas come to life with professional support from Lyric," says Fleming. "And it was thrilling for us, too, seeing authentic voices of Chicago's communities take shape onstage." Each group was supported in the process by an artistic team, including *animateurs* (facilitators), scriptwriters, songwriters, directors, and a production and costume designer.

Groups met with their teams beginning in June for 4-6 hours per week in unique



*Tellin' Tales Theatre community lead Tekki Lomnicki and participant Alexa Wohlfort create original music for FREEDOM out of order; songwriter Megan Elk leads a songwriting session with participants of Tellin' Tales Theatre; Michael Herzovi and Molly Wiesman work on developing music for TTT's work. (Photos by Jaclyn Simpson.)*

rehearsal settings that worked best for the participants. The three groups' locations represent the southwest (KGB), west (HHH), and north (TTT) regions of Chicago. The groups, ranging from 10-25 individuals, including their creative teams, met in large spaces that allowed for group activities, such as theaters, churches, and community centers.

During the first five weeks, each group utilized story-building exercises and activities, such as improvisation techniques and group storytelling. This helped the *animateur* and scriptwriter develop the group's chosen story and assist them in producing an appropriate script. After the story's building blocks were securely in place, the songwriter, with significant input from the group's participants, helped turn elements of that story into a score accompanying the script. Once script and songwriting were complete, staging of each show began, led by the director, and the stories of each group began to emerge.

"All of the HHH participants involved in this program have truly enjoyed the process of preparing to craft and perform the HHH Story," says the group's community lead, Marge Nykaza. "It has been a time of great introspection for individuals and a time of great joy for our community." Sophie Wingland, who serves as *animateur* for KGB notes, "This

project has the potential to build so many bridges between never-before-connected groups of people." For scriptwriter Erin Austin of TTT, "My personal goal as scriptwriter is to help shape the group's story in a way that conveys the issues and themes that are important to them, while celebrating the ideas of each member of the ensemble in one way or another." Austin heard a TTT group member comment during the creative process, "Don't assume if you don't have a voice, you can't speak. And if you can't move, that doesn't mean you can't dance. Don't ask if someone can or can't do something. Instead, ask how they can do it."

The artistic teams worked with the groups to develop their stories into original songs and scripts that would become the performance presented to the public on September 24 as *Chicago Voices Presents: Stories and Songs of Chicago* at the Harris Theater. Before this final performance, the groups each presented portions of their work for public readings at venues in their own communities.

The Community Created Performances program (which will be offered again in 2017) and the broader *Chicago Voices* initiative were created out of a desire for Lyric to expand the traditional role of an opera company within the community. In January and February of 2017, *Chicago Voices* will present a series of

events geared to further highlight the city's vocal culture. A planned set of talks and performances at the Chicago History Museum will explore musical styles with Chicago ties such as gospel, classical, and hip-hop.

On the weekend of February 2-4, 2017, a multi-day series of expert panels and master classes will be presented in partnership with Columbia College Chicago. These events will coincide with the *Chicago Voices* Gala Concert, a special, one-night-only musical celebration featuring superstar artists from a variety of genres at Lyric's legendary Civic Opera House on the evening of February 4, 2017. Performers include Fleming, John Prine, Matthew Polenzani, Shemekia Copeland, The Handsome Family, and others. "I believe that we've created something for everyone," says Renée Fleming. "I'm truly fascinated by the many voices that make Chicago the city that it is. Whether you are an opera singer or someone who just sings in the shower, singing is a vital part of every culture. The voice is the musical instrument that each of us is born with – possibly our most elemental, personal form of artistic expression – and I believe it can help bring us together."

*Kamaria Morris is Lyric's public relations specialist.*

*Chicago Voices* is made possible by major support from J. Thomas Hurvis and Parent Power Chicago, The Andrew W. Mellon Foundation, and the Ford Foundation. This project is partially supported by The Chicago Community Trust, an IncentOvate Grant from the City of Chicago Department of Cultural Affairs & Special Events, and the Eisen Family Foundation. Additional support for *Chicago Voices* Fest is provided by Bank of America.

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TERRENCE MCARTHYSAN FRANCISCO OPERA

*New-to-Chicago Production*

Gaetano Donizetti

## Lucia di Lammermoor

### PRODUCTION SPONSORS



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# LUCIA DI LAMMERMOOR

## Synopsis

**TIME:** Early 18th century  
**PLACE:** Scotland

### ACT ONE

*Scene 1.* The vicinity of Ravenswood Castle

*Scene 2.* The grounds at Lammermoor Castle

### ACT TWO

*Scene 1.* Enrico's chambers

*Scene 2.* The Great Hall of Lammermoor Castle

### Intermission

### ACT THREE

*Scene 1.* The castle tower at Ravenswood

*Scene 2.* The Great Hall of Lammermoor Castle

*Scene 3.* The Ravenswood cemetery

*In a feud between the Scottish families of Ravenswood and Lammermoor, Enrico Ashton of Lammermoor wrongfully holds the estates of Edgardo of Ravenswood. In addition, Enrico's political activity against the king has placed him in a perilous situation, and he has resolved to reestablish his family's position by marrying his sister Lucia to Lord Arturo Bucklaw.*

### ACT ONE

*Scene 1.* Normanno orders his henchmen to discover the identity of the man whom Lucia is secretly meeting each day before dawn. Enrico is frustrated because he cannot persuade his sister to accept a marriage that will save him politically, and Normanno tells him his suspicions concerning Lucia's lover. Enrico's outburst is interrupted by the return of his men confirming that Lucia's lover is in fact his enemy Edgardo.

*Scene 2.* Lucia awaits Edgardo in the woods by a fountain whose legend of a bloody phantom alternately fascinates and repels her. Edgardo arrives with the news that he must leave for

France. He tells Lucia that before departing he wishes to ask Enrico for her hand in marriage. Terrified of her brother's reaction, Lucia begs him not to. She tries to calm him when he renews his vows of vengeance upon her family. They solemnly pledge their troth by exchanging rings and vows of eternal fidelity, promising to write during their separation.

### ACT TWO

*Scene 1.* In his fury at his sister's betrayal, Enrico has concluded marriage preparations for the union of his sister with Arturo. Despite his insistence, Enrico has failed to secure Lucia's consent to this arranged marriage. Lucia remains obstinate even when presented with a letter, forged in Edgardo's handwriting, announcing his marriage to another woman. Enrico explodes in rage against his sister. At Raimondo's fervent pleading, the exhausted Lucia finally gives in.

*Scene 2.* The wedding party has assembled and Lucia has scarcely signed the marriage contract when Edgardo bursts into the castle demanding an explanation. Upon seeing the contract with Lucia's signature, he curses her and her family forever. Enrico finally places his sister's hand in Arturo's.

### ACT THREE

*Scene 1.* In a tower of Edgardo's gloomy castle, Enrico arrives at night to challenge him to a duel the next morning.

*Scene 2.* The wedding celebration is in progress when Raimondo brings the terrible news that Lucia has slain her bridegroom and has gone mad. In her delirium, Lucia wanders into the hall and imagines a wedding ceremony with her beloved Edgardo. Enrico returns and finds his sister insane. He suffers remorse as she loses all reason while begging Edgardo to pray at her tomb.

*Scene 3.* Unaware of all that has happened, Edgardo imagines Lucia's happiness with Arturo and berates her for her infidelity. A party of mourners leaving the castle brings word of Lucia's misfortune. As Edgardo sets off to see her one last time, Raimondo stops him with the news of Lucia's death. In his grief, Edgardo stabs himself, hoping to be reunited with Lucia in heaven.

*Reprinted by permission of San Francisco Opera.*



*Enrico (Ashley Holland) forces Lucia (Natalie Dessay) to sign the marriage contract: a tense moment from Act Two of Lyric's 2003-04 production.*

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*Lyric*

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*New-to-Chicago Production*

*Gaetano Donizetti*

## LUCIA DI LAMMERMOOR

Opera in three acts in Italian

Libretto by Salvatore Cammarano, after Sir Walter Scott's novel,  
*The Bride of Lammermoor* (1819)

First performed at the Teatro San Carlo, Naples, on September 26, 1835

First performed by Lyric Opera on November 15, 1954

Characters in order of vocal appearance:

<i>Normanno</i>	MATTHEW DiBATTISTA
<i>Lord Enrico Ashton</i>	QUINN KELSEY <sup>oo</sup>
<i>Raimondo Bidebent</i>	ADRIAN SÂMPETREAN*
<i>Lucia Ashton</i>	ALBINA SHAGIMURATOVA
<i>Alisa</i>	LINDSAY METZGER <sup>o</sup>
<i>Sir Edgardo of Ravenswood</i>	PIOTR BECZAŁA
<i>Lord Arturo Bucklaw</i>	JONATHAN JOHNSON <sup>o</sup>

*Conductor* ENRIQUE MAZZOLA\*

*Director* GRAHAM VICK

*Set and Costume Designer* PAUL BROWN

*Revival Production Designer* ELENA CICORELLA\*

*Lighting Designer* CHRIS MARAVICH

*Chorus Master* MICHAEL BLACK

*Wigmaster and Makeup Designer* SARAH HATTEN

*Associate Director* MARINA BIANCHI\*

*Assistant Director* DANIEL ELLIS

*Stage Manager* RACHEL A. TOBIAS

*Stage Band Conductor* STEVEN MOSTELLER\*

*Musical Preparation* KEUN-A LEE

MARIO ANTONIO MARRA<sup>o</sup>

STEVEN MOSTELLER\*

*Fight Director* CHUCK COYL

*Projected English Titles* FRANCIS RIZZO

\* *Lyric debut*

<sup>o</sup> *Current member, Ryan Opera Center*

<sup>oo</sup> *Alumnus, Ryan Opera Center*

- Scenery realized by the Foundation of the Teatro del Maggio Musicale Fiorentino and the Grand Théâtre de Genève.
- Additional costumes by Seams Unlimited.
- Projected English titles © 2003 by Francis Rizzo.
- Lyric Opera of Chicago Broadcasts are generously sponsored by the Caerus Foundation, Inc., with matching funding provided by The Matthew and Kay Bucksbaum Family, The John and Jacolyn Bucksbaum Foundation, and The Richard P. and Susan Kiphart Family.
- Lyric Opera of Chicago gratefully acknowledges the support of the NIB Foundation Italian Opera Endowed Chair.
- 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.
- The performance will last approximately three hours.



**ALBINA SHAGIMURATOVA**

(Lucia Ashton)

**Previously at Lyric:**

Gilda/*Rigoletto* (2012-13).

Iconic coloratura roles in 19th-century Italian opera have been central to the career of the internationally celebrated Russian soprano. She has triumphed as Lucia (Metropolitan Opera, La Scala, San Francisco, Los Angeles, Berlin, Moscow, St. Petersburg, role debut in Houston), Violetta (Houston, Moscow), and Gilda (Lyric, San Francisco). This season Shagimuratova marks her return to Houston Grand Opera as Konstanze (she is a proud alumna of the Houston Grand Opera Studio), the Vienna State Opera as Donna Anna, and Covent Garden as Aspasia/Mozart's *Mitridate, re di Ponto*. Having attracted international attention as Gold Medal winner of Moscow's 2007 Tchaikovsky Competition, Shagimuratova debuted in Europe under Riccardo Muti as the Queen of the Night (Salzburg Festival). Closely identified with that role, she has sung it at the Met, the Lucerne Festival, the Bolshoi, La Scala (DVD), Covent Garden, and the leading houses of Vienna, Munich, Berlin, Hamburg, San Francisco, Los Angeles, and Houston. Recent successes onstage also include Konstanze (Met, role debut), Lyudmila/*Ruslan and Lyudmila* (Bolshoi), Donna Anna (Glyndebourne, also in Covent Garden's production in London and for Japan tour), and Violetta (Bolshoi). Concert works have brought Shagimuratova to the Boston Symphony Orchestra, Houston Symphony, the Maggio Musicale Fiorentino, and the Danish National Symphony.



**PIOTR BECZAŁA**

(Edgardo of Ravenswood)

**Previously at Lyric:**

Title role/*Faust* (2009-10).

One of today's most sought-after artists, the Polish tenor has triumphed as Edgardo at the Metropolitan Opera and in San Francisco, Vienna, and Zurich. Other starring roles at the Met include the Duke of Mantua (debut, 2006), Lensky, the Prince/*Rusalka*, Rodolfo, Romeo, Faust, and Des Grieux. In 2013 Beczala premiered the Met's new *Rigoletto*, earning the ECHO Klassik "Singer of the Year" Award for its DVD release. Closely associated with the Zurich Opera House, Beczala is also a great favorite at the Salzburg Festival, and the state operas of Munich and Vienna. He has also starred with the major companies of Hamburg, Amsterdam, Berlin, Geneva, Bologna, Warsaw, and St. Petersburg. Among Beczala's stage successes last season were his

first Lohengrin (Dresden's Semperoper) and a new production of *Werther* (Opéra National de Paris). Highlights this season include Beczala's return to Zurich (*The Land of Smiles*), Barcelona (*Werther*), and Vienna (*Un ballo in maschera*). Beczala celebrated his 20th stage anniversary in 2012 with a concert at Warsaw's famous Teatr Wielki. The tenor has documented his artistry in an exceptionally varied discography and videography, with new releases including *Rusalka* (DVD, Met) and his fifth solo album, entitled "The French Collection."



**QUINN KELSEY**

(Enrico Ashton)

**Previously at Lyric:**

15 roles since 2003-04, most recently Count di Luna/*Il trovatore* (2014-15); Germont/*La traviata* (2013-14); Paolo/*Simon Boccanegra* (2012-13).

The Hawaiian baritone's Enrico has earned acclaim at the Deutsche Oper Berlin and Oper Frankfurt. A Ryan Opera Center alumnus and 2015 winner of the Metropolitan Opera's Beverly Sills Award, Kelsey is in demand for Verdi, Puccini, and French roles internationally. Recent successes include debuts at Covent Garden (*La traviata* – he returns this season for *Il trovatore*) and the Opéra National de Paris (*Rigoletto*, new Claus Guth production). Last season Kelsey returned to the Met as Marcello/*La bohème*, previously heard at Lyric and in San Francisco (where he returns as Rigoletto next spring). In addition to his celebrated *Rigoletto* (Toronto, London, new productions in Zurich, Oslo, Santa Fe), Kelsey's achievements in Verdi include Falstaff (Saito Kinen Festival), Ezio/*Attila* (San Francisco), Paolo/*Simon Boccanegra* (Rome), Amonasro (Bregenz, San Francisco), Count di Luna (Dresden, San Francisco), and Montfort/*Les vêpres siciliennes* (new Oper Frankfurt production). His operatic repertoire also encompasses Sancho/*Don Quichotte* (Toronto), Zurga/*The Pearl Fishers* (English National Opera), Athanaël/*Thaïs* (Edinburgh Festival), and the Forester/*The Cunning Little Vixen* (Saito Kinen Festival, Florence's Teatro Comunale). Kelsey has presented recitals at Carnegie Hall's Weill Recital Hall and London's Wigmore Hall, and has performed Mahler's *Symphony No. 8* with the San Francisco Symphony (CD, Grammy winner).



**ADRIAN SÂMPETREAN**

(Raimondo Bidebent)

**Lyric debut**

The Romanian bass, a native of Cluj-Napoca, studied at the Gheorghe Dima Music Academy in his home city under his

father, bass Mircea Sâmpetorean. After earning awards in numerous major competitions, Sâmpetorean made his stage debut as Colline/*La bohème* in his hometown's National Opera, where he sang Donizetti's Raimondo in 2007. That year Sâmpetorean joined the Opera Studio of Munich's Bavarian State Opera. Guest engagements followed in Bologna, Monte Carlo, and with the Deutsche Oper am Rhein in Düsseldorf-Duisburg. The bass continues to return frequently to the latter company, where he has sung such major roles as Raimondo, Don Basilio/*The Barber of Seville*, Sparafucile/*Rigoletto*, Oroveso/*Norma*, King Philip/*Don Carlo*, and Ramfis/*Aida*. In his still-young career Sâmpetorean has already earned successes at La Scala (title role/Verdi's *Oberto* and Banco/*Macbeth*), the Salzburg Festival (Ferrando/*Il trovatore*, Leporello/*Don Giovanni* – he has also sung the latter role at Moscow's Bolshoi Theatre and in Amsterdam), the Aix-en-Provence Festival (Selim/*Il turco in Italia*), and the state operas of Hamburg (Raimondo) and Berlin (Ferrando/*Il trovatore*). Sâmpetorean returned to Salzburg in August for concert performances of a rarely performed work, Otto Nicolai's *Il Templario*. Highlights this season include return engagements at the Deutsche Oper am Rhein in *Aida*, *Lucia di Lammermoor*, and *Don Carlo*.



**JONATHAN JOHNSON**

(Lord Arturo Bucklaw)

**Previously at Lyric:** Six roles since 2014-15, most recently Innkeeper/*Der Rosenkavalier*, Raoul de St. Briche/*The Merry Widow*, Don Curzio/*The Marriage of Figaro* (all 2015-16).

A third-year Ryan Opera Center member and a native of Macon, Georgia, the tenor first appeared in Chicago in Poulenc's *Les mamelles de Tirésias* with the Civic Orchestra, before debuting at Lyric in *Capriccio*. His upcoming performances in the current season include Rodriguez/*Don Quichotte* (Lyric), Fenton/*Falstaff* (San Diego Opera), and Frederic/*The Pirates of Penzance* (Lyric Opera of Kansas City). He recently debuted at Portland Opera as Lindoro/*L'italiana in Algeri*, with the Jacksonville Symphony Orchestra (Beethoven's *Symphony No. 9*), the Atlanta Symphony Orchestra and the New York Philharmonic (with Grammy-winning trumpet player Chris Botti). His leading roles at the University of North Carolina School of the Arts, where he received a master's degree and a Professional Artist Certificate, included Ruggero/*La rondine*, Lechmere/*Owen Wingrave*, Azaël/Debussy's *L'enfant prodigue*, and Fenton/*The Merry Wives of Windsor*. Other major performance credits include the "Beyond the Aria" series (Chicago's Harris Theater), Ezekiel Cheever/*The Crucible* (Piedmont Opera), and the title role/*Candide*

and Rev. Horace Adams/*Peter Grimes* (both at the Aspen Summer Music Institute). *Jonathan Johnson is sponsored by Mr. and Mrs. William C. Vance.*



**LINDSAY METZGER**

(Alisa)

**Previously at Lyric:**

Second Noble Orphan/*Der Rosenkavalier*, Second Peasant Girl/*The Marriage of Figaro* (both 2015-16).

The Mundelein, Illinois native, a mezzo-soprano in her second year with the Ryan Opera Center, returns to the Lyric stage later this season as *Garcias/Don Quichotte* and *Mercédès/Carmen*. 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/*Cinderella* (Lyric Unlimited's community engagement program "Opera in the Neighborhoods"), *Daphne/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), the title role/*Ariodante*, *Béatrice/Béatrice et Bénédicte*, and *Beppe/L'amico Fritz* (all at the 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 Paul Collins Fellowship from University of Wisconsin-Madison and the Virginia Cooper Meier Award from the Musician's Club of Women. *Lindsay Metzger is sponsored by an Anonymous Donor.*



**MATTHEW**

**DIBATTISTA** (*Normanno*)

**Previously at Lyric:**

Faninal's Majordomo/*Der Rosenkavalier* (2015-16); *Servant/Capriccio* (2014-15); *Third Esquire/Parsifal* (2013-14).

The Boston-born tenor earned critical acclaim last summer as the Dancing Master/*Ariadne auf Naxos*, his eighth role at Opera Theatre of Saint Louis. Other recent career highlights include the four Valet Tenors/*Les contes d'Hoffmann* (Florida Grand Opera, Boston Lyric Opera, Opera Colorado, Palm Beach Opera), *Flute/A Midsummer Night's Dream* (Boston Lyric Opera), *Camille Raquin/Tobias Picker's Thérèse Raquin* (Long Beach Opera, Chicago Opera Theater), *Curley/Carlisle Floyd's Of Mice and Men* (Tulsa Opera), and *Flavio/Norma* (Boston Symphony Orchestra

at Tanglewood). The tenor recently joined the Metropolitan Opera roster for *Romeo and Juliet*. His repertoire at the Glimmerglass Festival has included *Falstaff*, *Of Mice and Men*, *Central Park*, and *The Mother of Us All*. Among his many other successes have been contemporary roles – *Louis/Angels in America* (Opera Boston), *Steve Hubble/A Streetcar Named Desire* (Virginia Opera), *Jasper Vanderbilt/The Rivals* (Skylight Opera Theatre, world premiere), the title role/*The Good Soldier Schweik* (Long Beach Opera), *Eddie Fisinger/Elmer Gantry* (Tulsa Opera) – and more familiar works including *Tosca* (Denver) and *Pagliacci* (New Orleans).



**ENRIQUE MAZZOLA**

(Conductor)

**Lyric debut**

The Italian conductor is artistic and music director of the Orchestre National d'Île de France, resident orchestra of the Philharmonie, Paris's newest concert hall. Greatly admired internationally in bel canto, Mazzola has conducted that repertoire at the Metropolitan Opera (*L'elisir d'amore*), Glyndebourne (last season's company premiere of *Poliuto*, this season's new production of *The Barber of Seville*), La Scala (*Don Pasquale*), the Teatro del Maggio Musicale Fiorentino (*L'italiana in Algeri*), the Bolshoi Theatre (*La sonnambula*), and the major houses of Strasbourg, Berlin, and Tokyo. Bel canto also highlights Mazzola's operatic work this season, including performances at Paris's Théâtre des Champs-Élysées (Rossini's *Il Signor Brusolino*) and the Zurich Opera House (*I puritani*, *The Barber of Seville*). Mazzola has inaugurated a Meyerbeer cycle at the Deutsche Oper Berlin, beginning with *Dinorah* (2014) and continuing with *Vasco da Gama/L'afriqueine* (2015). Other recent highlights include many highly successful orchestral debuts, notably the Vienna Symphony, Orchestra of the Age of Enlightenment, Oslo Philharmonic, London Philharmonic, Brussels Philharmonic, and Swedish Radio Symphony Orchestra. Mazzola has earned acclaim at major European festivals, including those of Munich, Aix-en-Provence, Pesaro (Rossini Opera Festival), and Venice (Biennale), among others. The conductor is former artistic and music director of Montepulciano's Cantieri Internazionale d'Arte.



**GRAHAM VICK**

(Director)

**Previously at Lyric:**

*The Queen of Spades* (2000-01); *Un re in ascolto* (1997-98); *The Rake's Progress* (1994-95).

Artistic director of Birmingham Opera Company, the British director has repeatedly undertaken pioneering work there that has consistently attracted extraordinary international attention. New productions directed by Vick this season include *Rise and Fall of the City of Mahagonny* (Royal Danish Opera), *Death in Venice* (Deutsche Oper Berlin), and *Idomeneo* (Göteborg Opera). His career has encompassed productions of Wagner works at the Royal Opera House, Chausson in Paris, Verdi at La Scala and Vienna, Mozart at the Salzburg Festival, Monteverdi in Bologna, Schoenberg and Shostakovich at the Metropolitan Opera, Mussorgsky and Prokofiev at the Mariinsky Theatre, zarzuela repertoire in Madrid, and Rossini in Pesaro. In addition to major stage works of Ravi Shankar, Jonathan Dove, and Karlheinz Stockhausen in Birmingham, Vick's collaborations with living composers include operas by Luciano Berio (*Un re in ascolto*, London, Paris, Chicago; *Outis*, La Scala), Stephen Oliver (*Timon Of Athens*, English National Opera), and most recently Georg Friedrich Haas (*Morgen und Abend*, Royal Opera House). A past winner of the Italian music critics' Abbiati Prize (six times), Britain's South Bank Show Award for Opera (twice), and Spain's Campoamor Prize, Vick is also a Chevalier de l'Ordre des Arts et des Lettres and was awarded the CBE in the Queen's 2009 Birthday Honours List. (See *Director's Note*, page 37.)



**PAUL BROWN**

(Set and Costume Designer)

**Previously at Lyric:**

*Thaïs* (2002-03).

The Welsh designer is closely associated with the Royal Opera House, Covent Garden, where he debuted in 1991 with Mozart's *Mitridate, re di Ponto* directed by Graham Vick. Other ROH productions include collaborations with Vick (*King Arthur*, *The Midsummer Marriage*, *Falstaff*), Elijah Moshinsky (*I masnadieri*), and Jonathan Kent (*Tosca*, *Manon Lescaut*). Brown's work has also been hailed at Glyndebourne (*Lulu*, *Pelléas et Mélisande*, *The Turn of the Screw*, *The Fairy Queen*, *Don Giovanni*, *Hippolyte et Aricie*) and English National Opera (*The Flying Dutchman*). Among his extensive European credits are *Peter Grimes* and *Parsifal* (Paris), *Guillaume Tell*

(Pesaro), *Mefistofele* (Amsterdam), *Tristan und Isolde* (Berlin), and *War and Peace, Elektra*, and *Die Frau ohne Schatten* (St. Petersburg). This season he designs Vick's new productions of *Idomeneo* (Göteborg) and *Rise and Fall of the City of Mahagonny* (Copenhagen). American credits include *Lady Macbeth of Mtsensk* and *Moses und Aron* (Metropolitan Opera) and *Katya Kabanova* and *The Tempest* (The Santa Fe Opera). He has worked with Jonathan Kent on many productions at the Almeida Theatre, including *Coriolanus*, *Richard II*, *King Lear*, *The Tempest*, and *Platonov*. Other designs include *Man of La Mancha* (Broadway) and Philip Haas's films *Angels and Insects* and *Up at the Villa*.



**ELENA CICORELLA**  
(Revival Production Designer)  
*Lyric debut*

The Italian designer has been associated with many Italian companies, most recently for *L'italiana in Algeri* (revival production designer, Florence), the *Ring* cycle (costume design supervisor, Palermo), and *Les contes d'Hoffmann* (costume designer, Novara). She has worked with such acclaimed directors as Graham Vick (*Lucia di Lammermoor*, *Anna Bolena*, *Ring* cycle, *Die Gezeichneten*), Giorgio Marini (*Lady in the Dark*, *The Turn of the Screw*, *Morte dell'aria*, *Il Cordovano*, *The Bear*, *Iolanta*, *L'Olimpiade*, *Orfeo*), Marco Gandini (*La traviata*, *Tancredi*, *Le due contesse*, *Il duello*), Francesco Micheli (*Il trovatore*), Walter Sutcliffe (*Otello*), and film director Terry Gilliam (*The Damnation of Faust*), for such prestigious theaters as La Scala, Teatro Massimo, Teatro Real, and Teatro Regio Turin and Parma. Cicorella has designed for La Scala (*Carillon*), and non-operatic venues in Milan – among them the Verdi Theatre (*Histoire du Soldat/Il violino, il soldato, il diavolo*), CRT Theatre (*Lo zero trasparente*), and Paolo Grassi Theater (*La calandria*). In the United States, Cicorella was revival production designer for *Lucia di Lammermoor* (San Francisco), and costume designer and head of costume department for *Terra incognita* in the Contemporary World Drama Festival. Other international experience includes Beijing (*Samson et Dalila*), Croatia (*Tosca*), Korea (*Aida*), Serbia, and Portugal (both *Carmen*).



**CHRIS MARAVICH**  
(Lighting Designer)  
*Previously at Lyric:*  
*The Merry Widow* (2015-16); Pepe Martínez and Leonard Foglia's *El Pasado Nunca Se Termina* (world premiere, 2014-15).

Currently Lyric's lighting director, Maravich served in the same position from 2006 to 2012 at San Francisco Opera, where he has created lighting for many of the company's productions, including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il trittico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. Maravich has collaborated on the lighting designs for *Doktor Faust* at Oper Stuttgart, *Tannhäuser* for the Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. He has also designed lighting for Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances, and Opera San José. *Chris Maravich is the Mary-Louis and James S. Aagaard Endowed Chair.*



**MICHAEL BLACK**  
(Chorus Master)  
*Previously at Lyric:*

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

Lyric's chorus master's activities earlier this year, following the opera season, 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, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir. 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.



**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, as well as at 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.*



**MARINA BIANCHI**  
(Associate Director)  
*Lyric debut*

The director's productions of a highly varied repertoire have been seen in many major houses throughout her native Italy. Among her most important credits are *The Marriage of Figaro* (La Scala), *Falstaff* (Teatro Regio in Parma, Teatro San Carlo in Naples), *Carmen* (Teatro Lirico in Cagliari), Hans Krása's *Brundibar* (Opera di Firenze), and both *Cavalleria rusticana* and a rarity of French opera, Adolphe Adam's *Le Toréador* (Palermo's Teatro Massimo). Highlights this season include a revival of the director's *Dido and Aeneas* production at the Teatro Filarmonico in Verona and *Falstaff* at Genoa's Teatro Carlo Felice. Last season Bianchi served as assistant director for the highly successful new production of *La traviata* at Rome's Teatro dell'Opera (to be revived at Valencia's Palau de les Arts this season) that marked film director Sofia Coppola's operatic directorial debut.

## Supernumeraries (*Lucia di Lammermoor*)

Dennis Delavara\*  
Kenneth Giambrone\*  
Michael C. Goode  
Ed Husayko\*  
Joshua Lee  
Michael Lieberman\*  
Henry "Hank" Mandziara  
Jeff Mariola  
Michael Ortyl\*  
Kayhon Safavi\*  
John Cameron Sharrock  
Mario Solis\*  
James Stanis\*  
William "Doc" Syverson  
Theo Vlahopoulos\*  
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## From Lucy to Lucia

By Jesse Rosenberg

Gaetano Donizetti's *Lucia di Lammermoor*, based on the novel *The Bride of Lammermoor* by Sir Walter Scott (1819), is the only opera still regularly performed among the dozens derived from Scott's popular tales. Scott was a master of plot development and characterization informed by psychological insight and broad human sympathies. He generally avoided contemporary settings, preferring adventures set against historical backdrops such as the Crusades, the Norman conquest of England, and Highlander rebellions in Scotland. The popular appeal of his novels, amounting almost to a mania across much of 19th-century Europe, is easily understood.

But to turn even the most appealing novel into an opera is a challenging enterprise. Why are so many more operas derived from plays (*The Marriage of Figaro*, *The Barber of Seville*, *Norma*, *Ernani*, *Rigoletto*, *La forza del destino*, *Don Carlos*, *Otello*, *Falstaff*, *Tosca*, *Madama Butterfly*) than from narrative fiction (*Carmen*, *La bohème*, *Manon Lescaut*)? A play doesn't need to be dramatized, rendering adaptation vastly simpler. By contrast, a novel (Prosper Mérimée's *Carmen*), short story (Thomas Mann's *Death in Venice*), or narrative poem (Alexander Pushkin's *Eugene Onegin*) demands a more elaborate reworking of the material to provide a suitable structure for opera.

When drawing a libretto from a lengthy novel such as *The Bride of Lammermoor* or Cervantes's *Don Quixote*, there is the additional requirement of extreme condensation: numerous episodes and characters, as well as long stretches of narration without dialogue, must be ruthlessly pared down to reach the librettist's goal: a skeletal frame that will be brought to flesh-and-blood life by music. In this respect, the achievement of *Lucia* librettist Salvatore Cammarano is monumental.

Cammarano directly addressed the difficulties in his preface to *Lucia's* first



Sir Walter Scott's demure heroine, Lucy Ashton, depicted in an early edition of Scott's novel.



June Anderson in the mad scene at Lyric, 1990-91 season.

published libretto. There he noted that in converting the novel from narrative to libretto, he had to surmount "numerous obstacles" by effecting changes to the story, including the omission of several important characters and

altering Edgar Ravenswood's death. These changes, Cammarano insisted, shouldn't be seen as impertinent meddling with a great literary work, but as decisions made necessary by restrictions of the dramatic medium. In fact, there's rather more to it: also involved are formal conventions of opera and the practical considerations of a busy theatrical season in 1830s Naples. Several episodes from the novel will illustrate these points.

Edgar's shocking arrival during Lucy's wedding is presented in the third-to-last chapter of Scott's novel. Having been deceived into believing that Edgar has broken his vow and abandoned her, Lucy reluctantly signs the marriage contract binding her to Arthur Bucklaw. Immediately after she places her signature on the document, Edgar intrudes, to everyone's amazement, and demands an account of the goings-on. Up to this point, Cammarano's libretto follows Scott to the letter, but then comes a striking divergence: in the novel a lengthy discussion ensues, with many characters taking part. Lucy's brother insists on his right to challenge the intruder to a duel, and Arthur Bucklaw responds by insisting that it is he, Lucy's husband, who should demand an accounting from Edgar. Then the officiating cleric cites a biblical passage (Numbers 30:5-6) to support the contention that Lucy's previous vows to Edgar are not binding. Throughout this part of the conversation, Edgar insists that Lucy alone provide the explanation he seeks, but she contributes just five faltering words. Once Edgar examines the contract and is convinced that Lucy has willingly reneged on her vows to him, he seizes the gold piece he had given her as a pledge – along with the written counterpart to that pledge that Lucy's mother had secured – and throws both items into the chimney fire before taking his leave.

This is the source from which Cammarano devised the text for one of Donizetti's most

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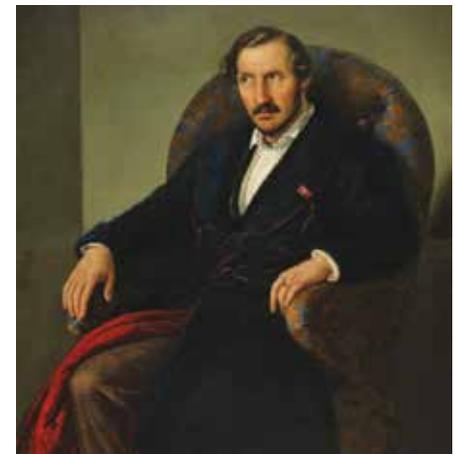
# Lyric



SCOTTISH NATIONAL GALLERY



*Sir Walter Scott, a portrait painted by Sir Henry Raeburn, dating most probably from the early 1820s.*



*Gaetano Donizetti (who went mad from the effects of syphilis), one of numerous portraits of the composer painted by a fellow Bergamo native, Giuseppe Rillosi.*



MUSEE NATIONAL EUGENE DELACROIX

*The greatest of all French Romantic artists, Eugène Delacroix, in a portrait of himself attired as Scott's Edgar Ravenswood.*

*Scotland's Fast Castle, considered by many the model for Wolf's Crag, home of Edgar Ravenswood in both Scott's novel and Donizetti's opera. Painted by John Thomson of Duddingston (1778-1840), a minister who was also an accomplished landscape artist.*

glorious musical accomplishments: the so-called “sextet” (Donizetti and Cammarano designated it a *finale*, and it’s actually laid out as a *quartet* with chorus, with two further solo roles merely doubling certain lines present in the ensemble). Cammarano realized that the prima donna’s part in this crucial scene couldn’t be limited to the five words she pronounces in the novel. Although Scott’s Lucy is too stunned to say more, she’s obviously *feeling* a great deal here. This scene naturally calls for a prominent vocal presence for Donizetti’s heroine, which in turn calls for *words* – that is, additional text. Given that the text is sung by the star soprano, it naturally dominates the musical texture.

Cammarano also understood that while the novel’s various characters express their reactions in succession, Donizetti’s music could unite them simultaneously, gathering them into an imposing sonic mass to create maximum excitement. With this in mind, Cammarano crafted equivalent-length stanzas for each soloist as well as the chorus, guaranteeing that all parts could work together as a cohesive musical climax.

It doesn’t detract from Donizetti’s genius to point out how dependent he was on the

framework provided by Cammarano. To be sure, Donizetti took the ball, ran with it, scoring a touchdown – but he couldn’t have taken the ball in the first place had Cammarano not expertly passed it to him. The librettist’s savvy departure from Scott should be seen as the necessary precondition for one of the composer’s undisputed greatest hits.

The mad scene likewise presents a notably expanded textual and vocal part for the operatic Lucia, in comparison with the corresponding passage in Scott’s novel. His Lucia barely articulates anything before the horrified onlookers: she merely “gibbered, made mouths, and pointed at them with her bloody fingers, with the frantic gestures of an exulting demoniac” – impressive enough in narrative fiction, but hopelessly inadequate for the final number of an operatic protagonist!

Among the many new lines of text that Cammarano introduces at this point, several have clear musical implications. For example, Lucia refers to *sounds* that she imagines she is hearing. Although she has emerged from the room where she murdered her husband, she now claims that she has just been listening to “the sweet sound” of Edgardo’s voice – and Donizetti complies, brilliantly, by supplying a



*“Begone, you wretch,” declare the wedding guests to the despairing Edgardo (Giuseppe Filianoti, kneeling, center) in the 2011-12 Lyric production.*

reminiscence of the music she sang in Act One when describing the “muffled cry” of the ghost she had once come upon by a haunted well. The heroine’s disconnect from reality is thus brought home with shocking effectiveness. She then imagines that the ghost is before her once more, but this is followed by another musical reminiscence from Act One: the melody of farewell by which Lucia and Edgardo pledged eternal faithfulness, a musico-dramatic non sequitur that further underscores her madness.

Throughout the mad scene, librettist and composer are working at such a deep level of reciprocal understanding that it becomes pointless to argue which one follows the lead of the other. For this scene, Cammarano needed something that Sir Walter Scott did not provide: extensive text for Lucia to sing to render her madness directly audible. Cammarano did this through lines indicating the disintegration of her grasp on reality, as she flies from one distorted memory to another without any logical connection between them. Through a combination of vocal and orchestral reminiscences, Donizetti fully realized the madness of Lucia which Cammarano had mapped out so astutely.

Death is handled quite differently in the novel and the opera. Cammarano’s Arturo is killed by the mad Lucia, whom he has just married, whereas Scott’s Arthur recovers from his wounds and relocates abroad (a simple desire for greater shock value probably accounts for this modification). Another death, that of Edgar/Edgardo, happens in both the novel and opera, but in a radically different manner. Having agreed to fight a duel with Lucy’s brother, Edgar chooses a sword, mounts his horse, and races impetuously to the assigned location – so impetuously that he neglects to attend to the terrain. As a result, he and his horse fall into quicksand and thus meet their untimely end. There is shock value to spare here, but while the opera’s creators must have appreciated this episode, the impossibility of *staging* it convincingly was obvious. Edgardo would die, and what better way than suicide – the perfect expression of the despair that makes his life unbearable?

These are a few aspects of Scott’s novel that, when compared with Donizetti, can illuminate the nature of opera itself. Two others should be mentioned. In the novel, Lucy’s formidable mother pressures her into

a loveless marriage, a cruel function carried out in the opera by Lucia’s brother Enrico. Why the difference? The company of singers available during the autumn 1835 season at the Teatro San Carlo in Naples, which had commissioned the opera, included only one female singer capable of a major role: the soprano Fanny Tacchinardi. There was, however, an outstanding baritone on the roster, Domenico Cosselli, whom Donizetti greatly admired – and this was enough to settle the matter. The primary villain whose machinations sabotage young love, leading to the tragic conclusion, had to be converted from a female role to a male one.

*Lucia’s* plot involves the time-honored “star-crossed lovers” theme known though *Romeo and Juliet* and a hundred other stories: in the context of some ongoing conflict between families, countries, classes, or religions, a young man and a young woman, belonging respectively to the opposing sides, fall in love. But *why* are the Ashtons and the Ravenswoods such implacable enemies to each other? On this point, Cammarano’s libretto is mystifying; we learn virtually nothing about family history. Scott, in contrast, includes much background



NANCY SORINSEN (Callas); DAVID H. FISHMAN (Sutherland); DAN REST (Dessay)

Three sopranos who made an indelible impression at Lyric as Donizetti's heroine: (left to right) Maria Callas, the company's first Lucia in 1954; Joan Sutherland, who debuted here in the role in 1961 and reprised it in 1975 (pictured here); and Natalie Dessay, who sang it in 2003-04.

information regarding the rapid evolution of Scottish political society in the 17th and 18th centuries, and the strained relations between two religious currents (Presbyterianism, now gaining ascendancy and tactically supported by the Ashtons, and the Anglican rite still practiced by Edgar Ravenswood). Scott also devises several episodes presenting individual family members in personal conflicts that reflect these broader adversarial dynamics.

In reading the novel, then, we understand why the families are enemies, and how unlikely it is that Lucy and Edgar will marry and live happily ever after. But in the opera, we know no more about the reasons behind the conflict than we know what the Montagues have against the Capulets. We hear only a few fleeting lines from Edgardo about the persecution and "usurpation" his family has suffered at the Ashtons' hands. In short, we're left with the bare fact of enmity, seemingly fixed and eternal, in the face of which the devotion of two young lovers doesn't stand a chance.

Why did Cammarano and Donizetti feel that the *reasons* for the enmity could be dispensed with? This may well be another case where practical decisions were paramount: in an opera, designed for performance onstage in a single evening, we lack the leisure time for an exposition of the many interesting historical details found in Scott's novel. The only truly practical solution was to omit the backstory, but it may also be that the slashing of expository detail reflects a basic insight into enmity. It would be interesting to know why the Ashtons hate Edgardo, but *it doesn't matter*. Once hatred takes root, nursed over the years through resentment and oaths of revenge, it becomes its own *raison d'être*. In *Lucia di Lammermoor*, the enmity between two families becomes something that it never was in *The Bride of Lammermoor*: the existential backdrop to a tragic destiny.

*Jesse Rosenberg, Clinical Associate Professor of Musicology at Northwestern University, is a specialist in 19th and 20th century Italian opera.*

It was 20 years ago in Florence when I directed this *Lucia* for my friend Mariella Devia. We had recently done *I Puritani* together in Venice, and the clarity of her sound and musicality had revealed to me how bel canto was completely rooted in classicism. So I approached this *Lucia* as a late-classical work, rather than the stirrings of *melodramma italiana* – although they are undoubtedly there. I chose to restore the period of the novel with all its 18th-century political calculation – emotion through the prism of the third eye. For all its wild remote setting and tale of doomed love, *Lucia* is not Romantic – we are not yet defying nature nor the gods – just each other.

– **Graham Vick**  
*Director*

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## *Lucia di Lammermoor:* After the Curtain Falls

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When the performance is over, you'll want to discuss it with your companions and any other opera lovers you know! Continue your enjoyment of *Lucia di Lammermoor* for hours – even days – by exploring these topics:

- What elements of the production, and what episodes in the music and drama, engaged you the most?
- Do you think Lucia ever had a fair chance? Given the time period and circumstances, is there any way that the odds could have ended up in her favor?
- Do you think anyone can be labeled the villain in this opera, if everyone was only following the obvious paths of action set by precedents of the time and place?
- What similarities do you see between *Lucia* and *Romeo and Juliet*, or any another “rivaling families” stories?



TODD ROSENBERG



TODD ROSENBERG

To continue enjoying *Lucia di Lammermoor*, Lyric dramaturg Roger Pines suggests the following performances:

- CD – Joan Sutherland, Luciano Pavarotti, Sherrill Milnes, Nicolai Ghiaurov; Royal Opera House, Covent Garden, cond. Richard Bonyngé (Decca)
- CD – Maria Callas, Giuseppe di Stefano, Rolando Panerai, Nicola Zaccaria; Berlin RIAS Symphony Orchestra, cond. Herbert von Karajan (EMI)
- CD – Anna Moffo, Carlo Bergonzi, Mario Sereni, Ezio Flagello; RCA Italian Opera Orchestra, cond. George Prêtre (RCA)
- DVD – Anna Netrebko, Piotr Beczala, Mariusz Kwiecień, Ildar Abdrazakov; Metropolitan Opera, cond. Marco Armiliato, dir. Mary Zimmerman (Deutsche Grammophon)
- DVD – Mariella Devia, Vincenzo La Scola, Renato Bruson, Carlo Colombara; La Scala, cond. Stefano Ranzani, dir. Pier’Alli (Opus Arte)

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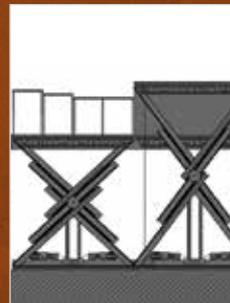
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Eric Weimer  
Keun-A Lee  
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Mario Antonio Marra  
Francesco Milioto  
Steven Mosteller  
Robert Tweten

*Violin II*  
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John Macfarlane,  
*Assistant Principal*  
Bonita Di Bello  
Diane Duraffourg-Robinson  
Teresa Kay Fream  
Peter Labella  
Ann Palen  
Irene Radetzky  
John D. Robinson  
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Carol Cook, *Principal*  
Terri Van Valkinburgh,  
*Assistant Principal*  
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Karl Davies  
Amy Hess  
Melissa Trier Kirk  
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Laura Deming  
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Dionne Jackson,  
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Alyce Johnson  
*Piccolo*  
Alyce Johnson

*Oboe*  
Judith Kulb, *Principal*  
Robert E. Morgan,  
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*Co-Assistant Principal*  
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*Bass Trombone*  
David R. Becker\*\*  
John Schwalm\*

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*Harp*  
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*Timpani*  
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*Assistant Principal*  
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*Extra Musician*  
Reed Capshaw, *trombone*

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Brian Goodwin, *horn*  
Jena Gardner, *horn*  
Adam Moen, *trombone*  
Terry Leahy, *trombone*  
Mark Fry, *trombone*  
Joel Cohen, *percussion*

*Librarian*  
John Rosenkrans, *Principal*  
  
*Personnel Manager and*  
*Stageband Contractor*  
Christine Janicki

\*On leave, 2016-17 season  
\*\*Season substitute

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*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  
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Rachael Holzhausen  
Lauren Janeczek-Wysocki  
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Stephani Springer  
Elizabeth Anne Taylor  
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Marianna Kulikova

Colleen Lovinello  
Lynn Lundgren  
Yvette Smith  
Marie Sokolova  
Maia Surace  
Laurie Seely Vassalli  
Pamela Williams  
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Jason Balla  
Timothy Bradley  
Hoss Brock  
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Kenneth Donovan  
Joseph A. Fosselman  
Lawrence Montgomery  
Mark Nienow  
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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*  
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Carla Janzen  
Suzanne M. Kszatowski  
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**

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Katy Compton  
Joelle Lamarre  
Katelyn Lee  
Rosalind Lee  
Susan Nelson  
Brooklyn Snow  
Christine Steyer  
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*Mezzo*  
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Robin Bradley  
Amy Anderson de Jong  
Hillary Grobe  
Adrienne Price  
Emily Price  
Amanda Runge  
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Klaus Georg  
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Peder Reiff  
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## BACKSTAGE LIFE: Up close and personal at Lyric

*Amy C. Thompson*

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

I've been at Lyric for nine years and I am an assistant stage manager specializing in supertitles, which are the English translations of foreign-language lyrics. I keep the titles in time with the music, and ensure the formatting is consistent from production to production. I do a lot of preparation with the text so that I can "call" the show on performance nights, meaning I manage the titles in live time.

***What led you to work at Lyric?***

I went for coffee with the head of the stage-management department at the time. We talked about everything under the sun and at the end, she mentioned she had an open position in her department. At the time, I was moving around from city to city doing freelance stage management work for various opera and theater companies.

I ended up applying for the position and I got it! I didn't start off doing titles, but I had the opportunity to call them for one show and I completely fell in love! When I was asked if I wanted to keep doing them, it was a dream come true.

***What's a typical day like for you?***

I review scores for upcoming operas or concerts, complete edits from our designers, and ensure things are in order for the pre-opera talks (spotlights, audio selections, etc.). On a performance night, I'm calling titles for the operas.

***What's the most challenging aspect of your job?***

Keeping all the balls in the air! With eight operas and several concerts, it's a lot of juggling.



***What keeps you committed to the work you do?***

The adrenaline rush of calling a performance. Thousands of people watch my every move (even if they don't know it!) while I'm at work. That might not sound thrilling to most, but it is for me. I'm adding to the audience's enjoyment and understanding, which is very important and fulfilling.

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

That titles are not automated. You don't just hit a button and the titles appear and keep their own time. Opera is a live event; anything can happen and you have to have a measure of control. That means that every ten seconds, I'm telling an operator to bring up a title at a specific speed, or I'm telling him to cross fade it to another title, or to black out. Of all the stage managers at Lyric, I call the

most cues from the supertitles booth!

***A favorite Lyric moment?***

Seeing Lawrence Brownlee in our production of *Cinderella* last season. He was having so much fun, and he has the voice of an angel. It's not uncommon for people to feel transported and enlightened by opera, and of course, they feel respect and admiration for our singers. But to see the audience members literally losing their composure during his performance was an entirely different experience and it was magical.

***Beyond opera, what are your other passions?***

My infant daughter, Avery Nicole. She's so spunky and full of personality; she loves to dance. My husband and I like to sit with her in cafés and talk about our day or maybe our work week, and she'll just look around and find things to think about. Sometimes people come up to us and say they can't believe she sits quietly. I guess we're pretty spoiled!

—Kamaria Morris

*Lyric Public Relations Specialist*

## Artistic Roster

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Christine Goerke  
Nicole Haslett  
Jeni Houser  
Christiane Karg  
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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*

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

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### *Trebles*

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Alex Becker  
Ian Brown  
Casey Lyons  
Tyler Martin  
Parker Scribner

### *Tenors*

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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  
Štefan Margita  
Dennis Petersen  
John Pickle  
Matthew Polenzani  
Rodell Rosel  
Michael Spyres  
Andrew Staples  
Russell Thomas

### *Baritones*

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

### *Bass-baritones*

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

### *Basses*

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Christof Fischesser  
Ferruccio Furlanetto  
Patrick Guetti  
Tobias Kehrer  
Adrian Sâmpetrea  
Wilhelm Schwinghammer  
Andrea Silvestrelli

### *Dancers*

Shannon Alvis  
Jacob Ashley  
Leah Barsky  
Miranda Borkan  
Liam Burke  
Holly Curran  
Alejandro Fonseca  
Randy Herrera  
Marissa Lynn Horton  
Jeffery B. Hover, Jr.  
Ethan R. Kirschbaum  
Weston Krukow  
Demetrius McClendon  
Hayley Meier  
Sarah O'Gleby  
Todd Rhoades  
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Malachi Squires  
Jacqueline Stewart  
J.P. Tenuta  
Maleek Washington  
Jessica Wolfrum

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Sir Andrew Davis  
Riccardo Frizza  
Eugene Kohn

Rory Macdonald  
Enrique Mazzola  
Alejo Pérez  
Ainars Rubikis

### *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*

Chris Bailey

### *Assistant Choreographer*

Sarah O'Gleby

### *Ballet Mistresses*

Sarah O'Gleby  
August Tye

### *Wigmaster and Makeup Designer*

Sarah Hatten

### *Fight Choreographers*

Chuck Coyl  
Nick Sandys

### *Translators for English Titles*

Christopher Bergen  
Ian D. Campbell  
Roger Pines  
Francis Rizzo  
Colin Rize

*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.*



*Alisa (Bonita Hyman, right) warns Lucia (Edita Gruberova) to avoid bad omens by abandoning her love for Edgardo: Lucia di Lammermoor at Lyric, 1986.*

TONY ROMANO



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### 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](mailto:askroger@lyricopera.org), or tweet #LyricRoger!

# Ask Roger





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Join Lyric's dramaturg Roger Pines and WFMT's midday program host, Lisa Flynn, as they co-anchor this season's broadcasts. Tune in for opera live from Lyric, plus commentary and special features. Listeners will have access to line-by-line translations in real time online at [lyricoperalive.org](http://lyricoperalive.org).

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Daniel Goldberg is the producer for The Lyric Opera of Chicago Broadcasts. David Polk is the executive producer.

### OPENING-PERFORMANCE LIVE-BROADCAST DATES AND TIMES

**Stars of Lyric Opera at Millennium Park**  
Fri., Sept. 9 at 7:15pm

**Das Rheingold** | Wagner  
Sat., Oct. 1 at 5:45pm

**Lucia di Lammermoor** | Donizetti  
Sat., Oct. 15 at 7:15pm

**Les Troyens** | Berlioz  
Tues., Nov. 15 at 7:15 p.m.\* (taped from 11/13)

**Don Quichotte** | Massenet  
Sat., Nov. 19 at 7:15pm

**The Magic Flute** | Mozart  
Sat., Dec. 10 at 7:15pm

**Norma** | Bellini  
Sat., Jan. 28 at 7:15pm

**Carmen** | Bizet  
Sat., Feb. 11 at 7:15pm

**Eugene Onegin** | Tchaikovsky  
Sun., Feb. 26 at 1:45pm

\*this will be a delayed broadcast of the live opening from 11/13

# LYRIC'S 2016/17 SEASON

**DAS RHEINGOLD** Wagner

Oct 1 – 22

**LUCIA DI LAMMERMOOR** Donizetti

Oct 15 – Nov 6

**LES TROYENS (THE TROJANS)** Berlioz

Nov 13 – Dec 3

**DON QUICHOTTE** Massenet

Nov 19 – Dec 7

**THE MAGIC FLUTE** Mozart

Dec 10 – Jan 27

**NORMA** Bellini

Jan 28 – Feb 24

**CARMEN** Bizet

Feb 11 – Mar 25

**EUGENE ONEGIN** Tchaikovsky

Feb 26 – Mar 20

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# Christopher Carlo and Robert Chaney: *For the Love of the Show*

“Opera as a whole should be – and is – an overwhelming theatrical experience. Sound, sight, dance and drama are presented in one melded art form; that it is the one musical theater presentation that does not have a ‘click track’ or amplification adds to its purity and power. In a city that is becoming a national theater center, Lyric is still the Grand Dame in town.”

This is high praise coming from Chicago cultural moguls Chris Carlo and Bob Chaney, former owners of the iconic Music Box Theatre in the Lakeview neighborhood and lifelong opera and musical theater fans. Both Chris and Bob were raised in the San Francisco area and had access to that city’s incredible cultural institutions growing up, influences of which are certainly apparent today.

Bob came to appreciate stage productions as an usher at the War Memorial Opera House, the Curran Theatre, the Geary Theatre, and the Masonic Auditorium while still in high school. “I think it is fair to say that musical theater seeped into my DNA.” Chris, on the other hand, had his musical fixes courtesy of his Uncle Frank, a first-generation Italian who had reel-to-reel tapes of *Carmen*, *Tosca*, *Aida* and *Madama Butterfly* as well as posters from La Scala lining his walls. “I remember breaking his *Aida* tape when I was four years old, but he wanted to get a new reel-to-reel player anyway, so I was lucky not to be punished.”

As former theater owners, Chris and Bob empathize with the increasingly urgent enterprise of growing new audiences, but feel that Lyric is already steps ahead in reaching the next generation of opera lovers. “We love seeing young people at the opera. They even dress better than we do! Congratulations to Lyric for recognizing the college campuses in the area and making affordable tickets available to that ready audience.” They have also noticed the enhanced community engagement and education initiatives under the Lyric Unlimited

umbrella, applauding Lyric for introducing opera and theater to students, especially high school students who may decide to pursue higher education in music. “Even I took singing lessons and learned Nadir’s aria from *The Pearl Fishers* when I was in high school,” Chris says. “I wasn’t very good, but one of my high school friends actually went on to sing with the San Francisco Opera Company.”

None can better appreciate Lyric’s expanded programming than the gentlemen who scheduled black and white classics in

on in the astoundingly beautiful building.” As someone who once broke into the shuttered Orpheum Theatre in Oakland just to look at the interior design, Bob certainly recognizes the lasting effect a building’s architecture can have on a first-time theatergoer, a feature Lyric regulars have been able to appreciate for years.

As grand theater enthusiasts, Chris and Bob also understand the value of production. While recently revising their wills to include Lyric, they found out about the Breaking New Ground Campaign, currently in its final

phase of raising funds for much-needed improvements backstage. Although their planned gift will presumably not materialize for many years, Lyric can purchase new stage machinery immediately based on their commitment. Thrilled to be able to enjoy their future investment now, Chris and Bob hope that new technology might entice more producers to work with Lyric, an attractive prospect for lovers of a spectacular show.

Chris and Bob’s professional background also allows them to value Lyric for what they were never able to fully embrace at their own venue: a blissfully unencumbered and fully engaging theatrical experience. “In 22 years we

were never able to sit down for a movie in the Music Box Theatre; we were working. If we did take a short rest in the last corner seat in the auditorium, we counted burned-out light bulbs, focus problems, restoration and maintenance needs, temperature comfort, and patron protection. We quickly learned that the business of glamour is not a glamorous business. The patrons, of course, must never know this. Don’t tell anyone that we told you.”

If you had poured your heart and soul into restoring the classic 1929 movie house Gene Siskel once dubbed his favorite Chicago theater, surely you would worry about every burned-out light bulb, too.

—Meaghan Stainback



*Bob Chaney and Chris Carlo*

the matinee slot, obscure foreign films as the evening feature, and a midnight showing of *Rocky Horror Picture Show*, complete with props for audience interaction, all in one day. “We certainly understand from a business standpoint and are excited to see Lyric making the venue available to presentations other than grand opera. Getting people into the theater makes the opera house accessible to more people. Concert bookings such as Joe Rogan and Straight No Chaser as well as Lyric presentations of Rodgers and Hammerstein, Jane Lynch, and this season’s Lerner and Loewe *My Fair Lady* bring in patrons who may not be interested in [Berg’s] *Wozzeck*. Mixed use is a method of attraction rather than promotion and it works to get people into the venue who may then take a look at what else goes

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Set model from *Das Rheingold*. Illustrations courtesy of Marie-Jeanne Lecca

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# LYRIC OPERA OF CHICAGO ARIA SPOTLIGHT | 2016 - 2017 SEASON



## 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.



## 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), *Parsifal* (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."



**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.



**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. 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 GAEL NEESON**

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named their seats through the Your Name Here program. Stefan and Gael have previously cosponsored 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 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 The Elizabeth Morse Charitable Trust, the Trust sponsors mainstage productions each season, including this season's *Les Troyens*. The Trust funds Lyric's ongoing board diversity efforts, and helped preserve Lyric's history through support of the Archives project. James L. Alexander is a Vice President of Lyric's Board of Directors, and serves on the Executive, Finance and Production Sponsorship Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.



**ANN and GORDON GETTY FOUNDATION**

Lyric is extremely grateful for the longstanding support of the Ann and Gordon Getty Foundation. The Foundation has made vital contributions to the Annual Campaign, providing essential general operating support to foster Lyric's achievements. Gordon Getty served on Lyric's Board of Directors from 1988-2015.



**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 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.



**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*.

Alyce H. DeCosta



**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 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*.





**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 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 continues its legacy as production cosponsors by supporting 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. From 2000-2008, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park. James L. Alexander is a Vice President of Lyric's Board of Directors, and serves on the Executive, Finance, and Production Sponsorship Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.

**The Elizabeth Morse Charitable Trust**



**ALLAN and ELAINE MUCHIN**

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Fantasy of the Opera, 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 21<sup>st</sup> Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently *A Streetcar Named Desire* (2012/13), *Rusalka* (2013/14), *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.



**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.

*Jerry and Elaine Nerenberg*



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. 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 Operathon Challenge Grant and supported the Opera Ball. Lyric is proud to have David T. Ormesher serving as its President and CEO, on the Executive Committee, and on seven sub-committees of the Board of Directors.



**MR. and MRS. WILLIAM A. OSBORN**

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, the Breaking New Ground Campaign, and Wine Auctions. Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



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, Invesco PowerShares Global ETFs, 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*. The PowerShares global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, we also support Lyric Opera's deep engagement with the local community to foster a rich culture of arts right here in Chicago.





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

**PROTIVITI**

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. 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.



**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.



**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 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.



**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.

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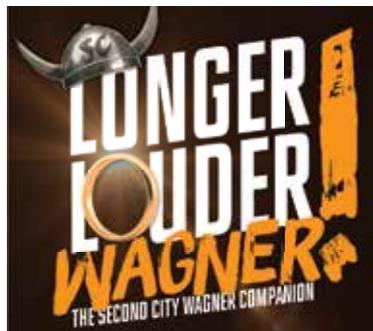
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# Facilities and Services



## Welcome!

Lyric Opera of Chicago welcomes you to this performance. We are very glad you are here. In order to ensure maximum enjoyment for all guests during a performance, we ask for your compliance with some simple house rules:

- Please remain silent during the performance.
- As a gesture of respect for other audience members and the performing artists, please remain seated until an act or the opera is completely over. If you need to leave the auditorium, you may not be readmitted while the performance is in progress. The usher staff will help you understand when you can be reseated.
- Do note that the program and artists are subject to change without notice.
- Please silence all electronic devices and double check that phones, pagers, watches and other personal devices are switched off before the performance begins.
- Please don't use any device with a glowing screen at any time during a performance. It is always more disruptive and distracting than you think it is.
- Noises from the lobby may disturb patrons in the auditorium during a performance.

*Your understanding and cooperation are appreciated. Please let any member of Lyric's house staff know if you have any questions.*

## Tickets:

Buy tickets online any time via Lyric's website:

[www.lyricopera.org](http://www.lyricopera.org)

## Pre-opera talks:

All ticketed guests are invited to attend a free pre-performance talk in the auditorium, beginning one hour before curtain time and lasting for 30 minutes. This is a great opportunity to learn more about the performance you are about to experience. Doors open for the pre-opera talks 75 minutes before the performance begins. You can feel free to choose your seat for the talk. The auditorium will be cleared after the pre-opera talk concludes.



## If you arrive late:

Lyric has a tradition of starting performances right on time, and the doors to the house are closed promptly at curtain time. We realize situations arise that can delay your arrival, and we will try to accommodate latecomers in an available section of the house or at a predetermined break, which may be intermission. A video screen is available in the lobby, so you won't miss a moment of the performance. Please be aware that patrons who must leave their seats during a performance will not be readmitted until intermission or a suitable break.



## Attention, Box Seat Holders:

Lyric encourages guests in box seats to share the front-of-box seating by switching seats within your box at an appropriate time during an intermission. You can make this plan, prior to the performance, if you know the others in your box. Please remember that you may need to adjust your seating plans to include patrons who do not regularly sit in your box and would be unaware of any previous seating arrangements.

## Please Note:

The use of a ticket acknowledges that you have granted permission to appear in photographs, video capture and capture by other media, in all of the public spaces in the house and theater to be used by Lyric for any promotional purpose. This blanket permission releases Lyric Opera of Chicago from liability resulting from the use of such images in any medium.

## First Aid:

In case of illness or injury, please inform an usher, who will call the house manager and house EMT for assistance.



**Dining:**

Options are available before, during (intermission), and after most Lyric performances on the main and third floors of the Civic Opera House. The Pedersen Room on the main floor accepts dining reservations while the Florian Opera Bistro on the third floor is available for walk-in dining for first seating of dinner, 4:45PM. Reservations required for matinees, second seating, and intermission walk-in. Refreshments are also available throughout most lobby areas on each floor and on the Opera Club level. Visit [lyricopera.org/dine](http://lyricopera.org/dine) for complete details.

**Patrons with Disabilities:**

The Opera House is accessible to persons with physical disabilities, with elevator service to all floors except the Opera Club. The Ardis Krainik Theatre contains seating that is accessible to persons in wheelchairs, as well as seats

with removable armrests. The Opera House has automatic door-openers on exterior doors, and accessible drinking fountains and public telephones. A TTY phone is available in the Box office for outgoing calls only.



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

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

**Large print and Braille programs** may be available at the main floor coat check.

**Audio description, touch tours, and American Sign Language** interpretation is available for select performances; please see [www.lyricopera.org/accessibility](http://www.lyricopera.org/accessibility) for dates and details.

**No Smoking Policy:** In compliance with the City of Chicago ordinance, Lyric Opera of Chicago enforces a no-smoking policy throughout the Opera House and within 15 feet of our theater entrance. Thank you for your cooperation.

**Public Phones:**

As a courtesy to our patrons, complimentary phone service is available in the Vaughan Family Hospitality Foyer.

**Lost and Found:**

Please telephone (312) 827-5768 for lost items. Unclaimed articles are held for 30 days.

**Other important policies:**

Photography and/or audio and video recording of any kind is prohibited during the performance. You are encouraged to take photographs and share your experience on social media from the lobby and other parts of the public, non-performance spaces in the house, as well as in the house itself, but not during the performance.

Lyric, for safety reasons, has the right to inspect any large bags or packages and insist that all large backpacks, bags, luggage, etc. be checked at one of the Civic Opera House checkrooms.

Outside food and beverages may not be brought into the Civic Opera House. Refreshments may be purchased inside the opera House and limited items may be brought in with you to the performance.

Thank you again for joining us at Lyric Opera of Chicago!



*Front of House Manager:* Laura LoChirco  
*Food & Beverage Manager:* Geri LaGiglio

*Box Office Assistant Treasurers:* John Thor Sandquist and Joseph Dunn  
*Restaurant Manager:* Mark Foley  
*Usher Supervisor:* Dolores Abreu

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*Lyric*

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