

Lyric

2016/17 SEASON

The Magic Flute

Mozart



Table of Contents



IN THIS ISSUE *The Magic Flute* – pp. 20-35



CELEBRATING
CHICAGO'S
VOCAL MUSIC
TRADITIONS
pp. 14-18

6	From the General Director	52	Breaking New Ground
8	From the Chairman	53	Look to the Future
10	Board of Directors	54	Major Contributors – Special Events and Project Support
11	Women’s Board/Guild Board/Chapters’ Executive Board/Young Professionals/ Ryan Opera Center Board	55	Lyric Unlimited Contributors
12	Administration/Administrative Staff/ Production and Technical Staff	57	Ryan Opera Center
14	Celebrating the Sounds of a City	58	Ryan Opera Center Alumni Around the World
20	Tonight’s Performance	59	Ryan Opera Center Contributors
21	Synopsis	60	Planned Giving: The Overture Society
23	Cast	61	Commemorative Gifts
24	Artist Profiles	62	Corporate Partnerships
30	Opera Notes	63	Matching Gifts, Special Thanks and Acknowledgements
34	A Talk with the Director	64	Annual Individual and Foundation Support
35	After the Curtain Falls	70	Facilities and Services/Theater Staff
36	Musical Staff/Orchestra/Chorus		
37	Backstage Life		
38	Artistic Roster		
39	Lyric and Social Media		
40	Patron Salute		
43	Aria Society		

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Lyric



CHICAGO VOICES GALA CONCERT

Civic Opera House
Saturday, February 4
at 7:30pm



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John Prine

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Lyric

From the General Director

The operas of Wolfgang Amadeus Mozart present us with music that makes us glad to be alive. It invigorates, illuminates, excites, moves, and delights. *The Magic Flute* is an opera for all ages and all seasons. The added joy is that it communicates a unique humanity that is its own reward. The connections audiences make to this opera's hero and heroine – and to the emotional journey taken by each of them – become increasingly meaningful to us. When the performance ends, we leave the theater enriched by their triumph and eager to conquer every trial, as they have done.

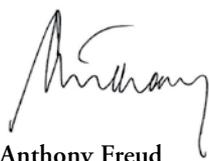
This is a masterpiece that exists on many levels. It is, of course, a highly entertaining, immensely family-friendly fairy story that entrances children of all ages – from nine to ninety! But at the same time, *The Magic Flute* presents us with a profound philosophical account of the Enlightenment. It proclaims both humanity and humanism. Over the more than 225 years of its performance history, this opera has been interpreted in a vast variety of ways. Still, it is essential never to lose sight of its childlike quality. That is what has captivated audiences throughout the world and throughout the last two and a half centuries. Lyric has chosen to present it at holiday time, and you'll find no work more appropriate for bringing joy and uplift to all of us.

For this new production it is a pleasure to welcome back a conductor and director who have done outstanding work previously at Lyric. Rory Macdonald (*A Midsummer Night's Dream*) brings to Mozart's score precisely the degree of elegance, wit, and lyricism that it demands, and Neil Armfield (*Sweeney Todd, A Midsummer Night's Dream*) has staged the opera with enormous imagination in a marvelously unexpected setting.

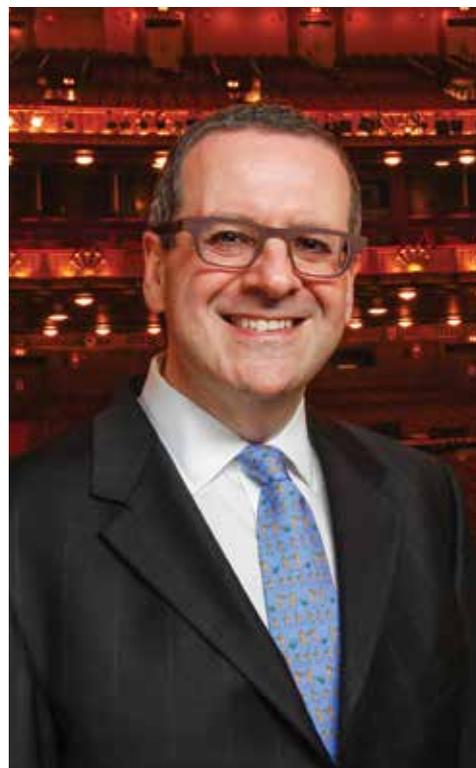
In last season's production of *The Marriage of Figaro*, audiences and critics were deeply impressed by the Lyric debut performances of two exceptional Mozart interpreters, Christiane Karg and Adam Plachetka. I'm thrilled that they're with us again to renew their collaboration on the Lyric stage, this time as Pamina and Papageno, roles in which they have shone in major European houses. Our music director, Sir Andrew Davis, and I have both been impressed by Andrew Staples, our debuting Tamino, whom I heard most recently at the Salzburg Festival. Taking over Tamino for the second half of the run is Ryan Opera Center alumnus Matthew Polenzani, a great favorite at Lyric and the Metropolitan Opera, whose Mozart roles have been a cornerstone of his outstanding international career.

This marvelous cast also includes two artists making auspicious Lyric debuts: Kathryn Lewek, the American soprano who has enjoyed repeated international successes in the fiendishly difficult music of the Queen of the Night; and our Sarastro, German bass Christof Fischesser, whose performances of his native repertoire in major European and American houses have been exceptional in both Mozart and Wagner roles.

To those already familiar with *The Magic Flute* as well as those just becoming acquainted with it, I wish you a truly glorious experience at Lyric!



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



STEVE LEONARD

Lyric

From the Chairman

The 2016-17 season here at Lyric Opera of Chicago is off to a great start, and I predict it will be one of the most exciting in recent memory. My wife and I are looking forward to every production, and I hope you are, too.

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

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

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

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

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



TODD ROSENBERG

A handwritten signature in black ink, appearing to read "D Ormesher". The signature is fluid and cursive, written on a light-colored background.

David T. Ormesher

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Celebrating the Sounds of

A one-night-only, multi-genre concert event honoring the vocal music

By Kamaria Morris



Top, clockwise left to right: blues artist Shemekia Copeland; “King of Soul” Sam Cooke; soprano Mary Garden (pictured as Charpentier’s Louise, the role that made her famous); indie alternative duo The Handsome Family; soprano Renée Fleming, Lyric’s creative consultant; blues guitarist Muddy Waters. Bottom, left to right: The Staple Singers; gospel artist Michelle Williams; tenor Matthew Polenzani; folksinger John Prine.



a City
traditions of Chicago



The music of Chicago is special. From rock & roll to the blues, jazz, and everything in between, a trademark “Chicago sound” has dominated the airwaves and laid the foundation for musical legacies that continue to evolve in new and innovative ways every day. Musicians and singers from a wide variety of genres have long understood the musical importance of Chicago, paying homage to the Windy City through songs and lyrics we’ve come to know and love.

The Blues Brothers’ version of the hit song “Sweet Home Chicago” begins with an unmistakable guitar riff that’s hard to disassociate from their trademark dark glasses and matching black suits. Frank Sinatra crooned about Chicago being his “kind of town,” while artists such as Wilco, Kanye West and Steve Goodman have all created hit records about the city they call home. It makes sense, then, that Lyric’s Civic Opera House, the second-largest opera auditorium in North America and home to the largest stage in downtown Chicago, would be the perfect venue in which to assemble a broad cross-section of musicians for a concert in celebration of Chicago’s tradition of vocal music.

“My whole life and career has been a preparation for this.” So says Doug Peck, musical director for the *Chicago Voices Gala Concert*, who will play a vital role in preparing what is sure to be an extraordinary night of vocal artistry across many genres. This one-night event, taking place Saturday, February 4, will celebrate Chicago and the power of vocal music. Brimming with musical surprises and delights, the concert will honor vocal traditions of the past and present, highlighting some of the signature sounds for

which Chicago is known. Acclaimed for his triumphs as music director for productions at The Goodman Theatre, Court Theatre, Writers Theatre, the Chicago Humanities Festival, and elsewhere, Peck will work with artists from a variety of genres, all of whom have deep ties to Chicago.

World-renowned soprano Renée Fleming, who has served as Lyric’s first-ever creative consultant since December 2010, will curate and perform in the concert. The program will celebrate the city’s diverse musical traditions and will include some of the remarkable singers in blues, jazz, rock, hip-hop, gospel, and classical whose Chicago roots laid the foundation for their successes. Throughout the course of the concert, artists will collaborate across genres, blurring the lines between different styles and highlighting the power of music to remind us of our collective history.

Performers include legendary folk singer/songwriter John Prine, a Grammy Hall of Fame member and Maywood, Illinois, native; “New Queen of Blues” Shemekia Copeland, fresh off her win at the Blues Music Awards for Best Contemporary Blues Female Artist; gospel and Broadway star and Rockford, Illinois native Michelle Williams; internationally celebrated tenor Matthew Polenzani, an

RUSSELL LEE



Tavern on south side of Chicago



Dancers on Chicago's long-running television variety show "Soul Train"

Evanston native and Ryan Opera Center alumnus; and husband-and-wife duo The Handsome Family, an alternative/indie/folk group formed in Chicago, best known for their hit song "Far From Any Road" (theme song for HBO's hit series *True Detective*).

In addition to Fleming's guidance, the concert will also be shaped by an illustrious advisory group, including Copeland, Prine, famed jazz-funk musician Herbie Hancock, jazz vocalist Kurt Elling, and comedienne, cabaret singer and television star Jane Lynch. Fleming says, "I couldn't be more thrilled about collaborating with these top-flight musical artists across the full spectrum of performance styles." She continues, "I know our combined efforts will make the evening an unforgettable celebration of Chicago's dazzling, diverse musical culture."

The evening is an exciting element of *Chicago Voices*, Lyric's groundbreaking, multi-faceted initiative. Spearheaded by Fleming and launched in January 2016, *Chicago Voices* is a celebration of the human voice that highlights individual stories of Chicagoans and explores the diverse vocal culture of the city.

Chicago's musical heritage is one of the city's greatest gifts to the world, and *Chicago Voices* was sparked by the idea that there has never been a more crucial time to invite the whole city to find common ground in our musical riches. Photo exhibits, master classes, expert panels, and performances are just a few of the ways this dynamic program encourages Chicagoans to take part in a citywide celebration that honors and embraces the unique vocal tapestry this city has to offer.

Music that had traditionally been a hallmark of the southern United States often developed a Chicago style as musicians migrated north during the early 1900s. Perhaps the best-known contribution the city has made to music is in the blues. When poor workers from the south began migrating to Chicago in search of better opportunities and to flee crippling Jim Crow racism, they brought with them a harmonica-based blues music that originated from basement clubs in Mississippi. With the addition of instruments such as electric and bass guitars, piano and drums, Chicago blues emerged with a uniquely urban, gritty sound. Musicians and singers like Muddy Waters, Little Walter,

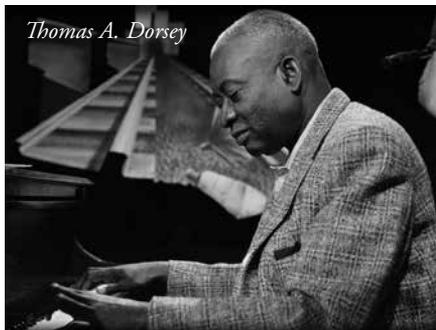
Howlin' Wolf, and Willie Dixon became famous for their trademark style that resonated with music lovers across the world.

Soul music made a name for itself in Chicago in the 1960s and included elements of southern soul and African-American gospel music. Artists like Sam Cooke, Curtis Mayfield, and The Staple Singers made hit records and developed cult followings, particularly with youth who embraced the softer-sounding harmonies and melodies they could dance along to. Chicago would later become the original home of the *Soul Train* television program, an R&B and pop music phenomenon that grooved its way into American living rooms and spawned a nationwide dance craze.

Jazz music has its roots in New Orleans, but with artists like Louis Armstrong and King Oliver, an unmistakable Chicago-style jazz became popular in the 1920s, featuring faster tempos and the string bass and guitar in place of the traditional banjo sound and a slower measure. Famed jazz crooner and pianist Nat King Cole, who grew up on the south side of Chicago, spent the formative years of his career performing



*Hip hop artist
Common*



Thomas A. Dorsey

in local clubs and bars to tiny audiences that fell in love with his smooth baritone voice. He would go on to become one of the most celebrated jazz singers of the day, and the first African-American to host his own musical variety show on NBC in 1956. Chicago continues to host a dynamic jazz scene, with yearly events such as the Chicago Jazz Festival remaining a staple in the city's famous summer festival lineup.

Forms of hip hop, rock & roll, and gospel also have roots in Chicago, with artists like rapper Common, pop band The Buckingham, and "Godfather of Gospel" Thomas A. Dorsey all making significant contributions in their respective genres. Chicago was and remains an undeniable hotspot for musical talent and creativity.

With this idea firmly in mind, the *Chicago Voices Gala Concert* will pay tribute to a wide variety of Chicago vocalists of the past, such as opera singer Mary Garden, "Queen of Gospel" Mahalia Jackson, and the aforementioned blues pioneer Muddy Waters, jazz genius Louis Armstrong, soul legend Sam Cooke, the influential Staple Singers, and others. Narrated video segments will be interspersed throughout the

Doug Peck, musical director for the *Chicago Voices Gala Concert*, in conversation



*Doug Peck,
musical director of the
Chicago Voices Gala*

What is your role in the gala concert?

I am the musical director and will be conducting the house band from the piano for the evening, as well as working with each artist to put together their set for the gala. I will be particularly active in the collaborations portion of the evening, in which artists of various genres are combined for unique, one-time-only performances of classic material.

How have you been preparing for it?

I would say that my whole life and career has been a preparation for this gala! I love many styles of music, and, as a theater artist, I have gotten to perform and orchestrate classical, jazz, gospel, pop, and Indian classical music, among other genres. As the artist roster assembles, I have been revisiting the discography of each performer, and have worked with Renée Fleming and the wonderful Lyric team to envision the perfect evening celebrating the musical diversity of our city.

What should the concert's audience be most excited about?

I love debuts. Any time a performer brings their magic into a new space is very exciting. As Lyric opens itself up to other styles of music, great new energy comes into this hallowed space. The multi-genre collaborations will be particularly exciting, as well.

What makes "Chicago music" in particular so special?

Chicago music, like Chicago theater, is honest. We do honest and simple very well. Our music, no matter what genre, always tells a story.

On that same note, in what ways does music impact the city of Chicago? How does the city influence the music, and how does the music influence the city?

I think the toughness and tension of our city has certainly contributed to the feel of our hip hop, R&B, and house music scenes. The size of our city allows for one of the world's greatest jazz clubs and one of the world's greatest opera houses to coexist. The fluidity of our city allows pop-up concerts and one-time-only performances to happen with exciting regularity.

How is it to work with so many talented artists from all different fields?

It's the best feeling in the world! This sentiment has been said many times, but music is truly a universal language that allows us to break down barriers. Now more than ever, our city and our country need its musicians to lead the way.



"Queen of Gospel"
Mahalia Jackson



Blues singer Howlin' Wolf

evening, connecting historic social and political movements with the music of the times.

As part of the performance, the artists will collaborate with one another, crossing genres and blending these iconic musical styles in a performance experience that audiences will surely remember for years to come. As Copeland says, "It's incredible to have the chance to share the stage and work with other artists I admire so much. John Prine? It doesn't get any better than that. I can't wait!"

Peck adds, "I am certain that the *Chicago Voices Gala Concert* will illuminate the musical strength and diversity of Chicago, connecting our storied past with our glorious present." He is particularly excited to be working with artists and musical styles that originated here. With the city's unique contribution to music, Peck looks forward to telling stories through song in a new and fresh way.

The concert has a lofty \$2 million fundraising goal, of which 100% of the proceeds will benefit Lyric Opera and

programs of Lyric Unlimited, the division of the company devoted to education, community engagement and new artistic initiatives. After a successful first year of the *Chicago Voices* initiative highlighting the stories and vocalism of the city, the concert is sure to be a compelling event using music as a binding tie to celebrate our beautiful, toddlin' town of Chicago.

Kamaria Morris is Lyric's public relations specialist.

Chicago Voices Gala Concert and After Party generously made possible by:

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Lyric

Lyric



Costume sketches by Dale Ferguson for Papageno and the children

Wolfgang Amadeus Mozart

The Magic Flute

New Lyric Opera production generously made possible by:

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ROBERT J. WASHLOW**

THE MAGIC FLUTE

Synopsis

SETTING:

A backyard near you

“Legendary times — ancient Egypt”

There will be one intermission.

ACT ONE

Scene 1. Prince Tamino is pursued by a giant dragon and faints. He is rescued by the Queen of the Night’s three ladies-in-waiting. After admiring the prince, they leave to report to the queen. Now awake, Tamino marvels at his rescue. He meets Papageno, the queen’s birdcatcher, and assumes he’s the one who saved him. Papageno plays along until, overhearing his boasting, the ladies seal his lips with a padlock. They give Tamino a portrait of the queen’s daughter, Pamina, who has been abducted by Sarastro. Tamino is instantly enraptured. The queen herself asks Tamino to rescue her daughter, promising him Pamina if he succeeds. The ladies unlock Papageno’s mouth and order him to be Tamino’s travel companion. They give Tamino a magic flute and Papageno magic bells, and inform them that three genii will guide them to Sarastro’s realm.

Scene 2. Having attempted to escape from Sarastro, Pamina is dragged back by his overseer, Monostatos. Surprised by Papageno, Monostatos flees. The birdcatcher tells the astonished Pamina that Tamino loves her. She consoles Papageno, who has no sweetheart.

Scene 3. The genii lead Tamino to Sarastro’s temples, but voices order him to stand back from the first and second portal.

When Tamino approaches the Temple of Wisdom, a priest informs him that Sarastro rules here. The appalled Tamino mentions the queen’s misery and inquires after Pamina. Admitting the abduction but refusing to give further information, the priest advises Tamino not to trust a woman. Tamino rejoices when voices assure him that Pamina is still alive. Hearing Papageno’s bird-whistle in the distance, he rushes off to search for him and Pamina. Those two are about to be captured by Monostatos when the birdcatcher plays his magic bells, at which the overseer and his servants dance blithely away.

Before Sarastro, Pamina confesses that she longed to escape because Monostatos tried to force her to love him. Sarastro declares that he’ll neither punish her nor set her free. Monostatos drags in Tamino, but instead of being rewarded, Sarastro orders that the overseer receive 77 lashes. Tamino and Papageno are led to the Initiation Temple.

ACT TWO

Scene 1. The priests, headed by Sarastro, decide that Tamino may undertake the trials in order to be admitted to their brotherhood. Tamino and Pamina bid each other farewell before his trials begin. The priests pray with Sarastro.

Scene 2. Two priests lead Tamino and Papageno to their first trial. The latter agrees to it once told it’s the only way he can win Papagena, the bride chosen for him. The priests warn both men of women’s wiles and swear them to silence. When the queen’s ladies appear and tempt them to speak, Papageno promptly forgets his vow. The ladies vanish as unseen priests shout that the temple has been desecrated. Tamino and Papageno are led to the next trial.

Scene 3. Monostatos attempts to kiss the sleeping Pamina, but the queen stops him. She orders Pamina to kill Sarastro. Monostatos threatens Pamina and tries to kill her when she refuses to love him. Sarastro intervenes and comforts Pamina.

Scene 4. Still sworn to silence, Papageno forgets his vow again when an old woman appears. She calls him her sweetheart, but when he asks her name, she vanishes. When Tamino plays his flute, Pamina rushes to him. Bound by his vow, he refuses to speak to her, leaving her in despair. Tamino is led to the next trial, as the priests praise his steadfastness. Papageno learns that he won’t be admitted to the brotherhood, but the birdcatcher’s only wish is a sweetheart or wife. The old woman reappears, warning Papageno that he’ll be incarcerated forever if he doesn’t marry her. Once he agrees, she turns into lovely Papagena. When he tries to embrace her, a priest chases her away.

Scene 5. Pamina attempts suicide, but the three genii stop her and reassure her of Tamino’s love.

Scene 6. Tamino is joined by Pamina for his last trial. After conquering both fire and water, they are welcomed to the temple.

Scene 7. Unable to find his beloved, Papageno decides to hang himself, but the genii stop him. When he takes their advice and plays his bells, Papagena magically appears.

Scene 8. The queen, her ladies, and Monostatos attempt to storm the temple, but sink into the earth amidst thunder and lightning. Sarastro proclaims the sun’s victory over darkness, and the priests offer thanks to their gods.

Lyric

- Edited for the *Neue Mozart-Ausgabe* by Gernot Gruber and Alfred Orel.
- Scenery built by Cardiff Theatrical Services.
- Costumes provided by Seams Unlimited, Major League Baseball with Sports Studio, Cyclona Designs, Elizabeth Flauto, and Corinne Niessner.
- Dragon puppet designed and fabricated by Blair Thomas.
- Projected English titles © by Lyric Opera of Chicago, 2016.
- Lyric Opera of Chicago Broadcasts are generously sponsored by the Caerus Foundation, 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 Regenstein Foundation Mozart Endowed Chair in memory of Ruth Regenstein and the Irma Parker German 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.

Lyric Opera of Chicago

Wolfgang Amadeus Mozart

**THE MAGIC FLUTE
(DIE ZAUBERFLÖTE)**

Singspiel in two acts in German

Libretto by Emanuel Schikaneder and Carl Ludwig Giesecke

First performed in Vienna on September 30, 1791

First performed by Lyric on November 18, 1966

Characters in order of vocal appearance:

<i>Tamino</i>	ANDREW STAPLES* (Dec. 10-Jan. 8) MATTHEW POLENZANI ^{oo} (Jan. 12-27)
<i>First Lady</i>	ANN TOOMEY* ^o
<i>Second Lady</i>	ANNIE ROSEN ^o
<i>Third Lady</i>	LAUREN DECKER* ^o
<i>Papageno</i>	ADAM PLACHETKA
<i>The Queen of the Night</i>	KATHRYN LEWEK*
<i>First Slave</i>	RONALD WATKINS
<i>Second Slave</i>	WILLIAM COMBS
<i>Third Slave</i>	MATTHEW CARROLL
<i>Monostatos</i>	RODELL ROSEL ^{oo}
<i>Pamina</i>	CHRISTIANE KARG
<i>Three Genii</i>	CASEY LYONS* PARKER SCRIBNER* ASHER ALCANTARA*
<i>The Speaker</i>	DAVID GOVERTSEN ^{oo}
<i>Sarastro</i>	CHRISTOF FISCHESSE*
<i>First Priest</i>	ALEC CARLSON ^o
<i>Second Priest</i>	EMMETT O'HANLON ^o
<i>Speaking Priest</i>	CHRISTOPHER FILIPOWICZ*
<i>Papagena</i>	DIANA NEWMAN ^o
<i>First Armored Man</i>	JESSE DONNER ^o
<i>Second Armored Man</i>	PATRICK GUETTI ^o

Actors: Lucas Vergara as The Young Director; Hudson Ford, KyLee Hennes, Meguire Hennes, Lev Kaplan

<i>Conductor</i>	RORY MACDONALD
<i>Director</i>	NEIL ARMFIELD
<i>Set and Costume Designer</i>	DALE FERGUSON
<i>Lighting Designer</i>	DAMIEN COOPER
<i>Chorus Master</i>	MICHAEL BLACK
<i>Choreographer</i>	DENNI SAYERS
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Projection Content Designer</i>	CHRIS MARAVICH
<i>Assistant Director</i>	JODI GAGE
<i>Stage Manager</i>	RACHEL A. TOBIAS
<i>Stage Band Conductor</i>	FRANCESCO MILIOTO
<i>Musical Preparation</i>	NOAH LINDQUIST* GRANT LOEHNIG
<i>Projected English Titles</i>	COLIN URE

* Lyric debut
^o Current member, Ryan Opera Center
^{oo} Alumnus, Ryan Opera Center



CHRISTIANE KARG

(*Pamina*)

Previously at Lyric:

Susanna/*The Marriage of Figaro* (2015-16).

The celebrated German soprano's successes onstage have recently included Mozart's *Susanna* (Dutch National Opera), Strauss's *Sophie* (La Scala), and Poulenc's *Blanche* (Bavarian State Opera). Later this season she will portray *Ginevra/Ariodante* at both Paris's Théâtre des Champs-Élysées and Vienna's Theater an der Wien. Roles in works of Mozart, Cavalli, Puccini, Debussy, and Strauss have made Karg a favorite at the Frankfurt Opera, where she is a regular guest artist. She has earned great acclaim at Covent Garden (*The Magic Flute*), Glyndebourne (*Hippolyte et Aricie*, DVD), and the major houses of Dresden (*Der Rosenkavalier*), Vienna (*Castor and Pollux*, *Béatrice et Bénédicte*), Munich (*Palestrina*, DVD), Berlin (*La bohème*, *Don Pasquale*), and Lille (*The Rake's Progress*). A sought-after concert artist and recitalist, Karg has recently appeared with the London Symphony Orchestra (Mahler's *Symphony No. 4*), Orchestre de Paris (Schumann's *Das Paradies und die Peri*), the Berlin Philharmonic (Mozart arias), the Chicago Symphony Orchestra (Brahms's *A German Requiem*), and in triumphs at the Edinburgh Festival and major venues of London, Vienna, Amsterdam, Frankfurt, and Stuttgart. Winner of two Echo Klassik awards (2010 for her first CD of lieder, 2016 for a program of concert arias), she has recorded Schumann's *Faustszenen*, Mendelssohn's *Lobgesang*, and six solo discs.



ANDREW STAPLES

(*Tamino* – Dec. 10-Jan. 8)

Lyric debut

The British tenor has exhibited his remarkable versatility in recent portrayals of Froh/*Das Rheingold* (Berlin State Opera), Quint/*The Turn of the Screw* (London's Barbican Hall), Narraboth/*Salome* (Bournemouth Symphony Orchestra), and Tom Rakewell/*The Rake's Progress* (Edinburgh International Festival). Among his many triumphs onstage in Mozart have been *Tamino* (London's

Royal Opera House, Chile's Teatro del Lago), Ferrando/*Così fan tutte* (London's Opera Holland Park), and Don Ottavio/*Don Giovanni* (Salzburg Festival). Staples's credits in contemporary opera include Adams's *A Flowering Tree* (Opera Omaha). During the current season, the tenor will be heard in concert in *St. John Passion* (Rome's Accademia Nazionale di Santa Cecilia), *The Creation* (Melbourne Symphony Orchestra), and *The Damnation of Faust* (New Zealand Symphony Orchestra). Staples's close association with London's Royal Opera has encompassed portrayals of Artabanes/*Arne's Artaxerxes* (a role he has also recorded), Jacquinò/*Fidelio*, and Flamand/*Capriccio* (Sir Andrew Davis conducting). Staples sang in the American premiere of John Tavener's *The Veil of the Temple* (Lincoln Center) and has performed in many important festivals, including those of Beijing, Bremen, and the BBC Proms. His varied discography includes *Messiah*, *Billy Budd*, and such rarities as Schumann's *Das Paradies und die Peri*, Elgar's *Apostles*, and Walford Davies's *Everyman* (world-premiere recording).



MATTHEW POLENZANI

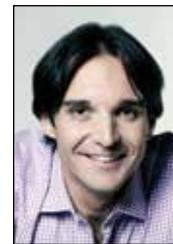
(*Tamino* – Jan. 12-27)

Previously at Lyric:

Eleven roles since 1995-96, most recently *Titol La clemenza di Tito* (2013-14); title role/*Werther* (2012-13); title role/*Les contes d'Hoffmann* (2011-12).

The Evanston native and Ryan Opera Center alumnus, one of today's most admired tenors internationally, is reprising a portrayal previously heard at the Metropolitan Opera, Munich's Bavarian State Opera, and LA Opera. Mozart figures prominently in Polenzani's 2016-17 schedule, with appearances as both *Tamino* (Munich) and *Idomeneo* (Met). Also renowned for bel canto and French repertoire, he has triumphed onstage in recent seasons at the Met as *Nadir/Les pêcheurs de perles*, *Roberto Devereux*, and *Leicester/Maria Stuarda* (all in new productions seen worldwide in HD), as well as *Werther* (Vienna State Opera, Bavarian State Opera) and *Fernand/La favorite* (Bavarian State Opera). Polenzani recently made his eagerly awaited role debut as Puccini's *Rodolfo* in Barcelona, later reprising the role in Munich. Concert

appearances this season include *Messiah* (New York Philharmonic) and Mahler's *Des Knaben Wunderhorn* (Carnegie Hall). Among the tenor's recordings are recent releases of Brahms's *Liebeslieder Walzer* and three solo discs with pianist Julius Drake – a studio recording of Liszt songs and solo recitals from the Verbier Festival and London's Wigmore Hall. Polenzani can be seen in several DVDs, including the Met's *Magic Flute*, *Meistersinger*, and *Don Pasquale*. He is a past recipient of the Richard Tucker Award (2004) and the Metropolitan Opera's Beverly Sills Artist Award (2008).



ADAM PLACHETKA

(*Papageno*)

Previously at Lyric:

Figaro/The Marriage of Figaro (2015-16).

The Prague native, now embarked on a major career internationally, made his professional debut at his hometown's National Theatre, where he has sung the Mozart/da Ponte operas, as well as *La finta giardiniera* and *Rinaldo*. He has recently portrayed *Dulcamara/L'elisir d'amore* (Vienna), *Masetto and Leporello/Don Giovanni* (Met), and the title role/*The Marriage of Figaro* (Prague). Since 2010 the bass-baritone has been an ensemble member of the Vienna State Opera where, following his debut as Puccini's *Schaunard*, he has been acclaimed in Mozart (including *Guglielmo/Così fan tutte* and the title roles/*The Marriage of Figaro* and *Don Giovanni*), *Handel*, *Rossini*, and *Donizetti*. He returns to Vienna this season to portray *Don Giovanni* (also at the Met) and *Mustafa/The Italian Girl in Algiers*, while also singing *Belcore/L'elisir d'amore* (London) and *Publio/La clemenza di Tito* (Baden-Baden). Plachetka's successes also include Mozart's *Figaro* in Salzburg and at Glyndebourne, and performances at other prestigious venues such as La Scala, the Théâtre Royal de la Monnaie, Covent Garden, the Deutsche Oper Berlin, the Berlin State Opera, and Munich's Bavarian State Opera. Renowned conductors with whom Plachetka has collaborated include *Barenboim*, *Gergiev*, *Muti*, *Nézet-Séguin*, and *Welser-Möst*. Prominent in his discography are *Così* under *Nézet-Séguin* and a solo recital of *Handel* arias.



KATHRYN LEWEK
(*Queen of the Night*)
Lyric debut

The American coloratura soprano has established herself internationally in some of the most vocally challenging roles in the repertoire. Her interpretation of the Queen of the Night has garnered critical acclaim in debuts at 14 prestigious venues in more than 100 performances, among them the Metropolitan Opera, Vienna State Opera, Deutsche Oper Berlin, Washington National Opera, Madrid's Teatro Real, Bregenz and Aix-en-Provence festivals, and the major houses of Leipzig, Copenhagen, and Houston. Notable current engagements include a return to the Met as the Queen of the Night and role debuts as Ginevra/*Ariodante* (Salzburg Festival) and Rosina/*The Barber of Seville* (Toledo Opera and Opera Carolina). Among Lewek's recent successes are role debuts as Teresa/*Benvenuto Cellini* (Barcelona's Gran Teatre del Liceu); Konstanze/*The Abduction from the Seraglio* (Deutsche Oper Berlin); and the title roles/*Maria Stuarda* (Edmonton Opera) and *Lucia di Lammermoor* (Opera Carolina, reprised at Toledo Opera). Other notable portrayals include Angelica/Handel's *Orlando* with The Hobart Baroque in Tasmania, for which Lewek won Australia's coveted Helpmann Award, and Cunegonde/*Candide* in Francesca Zambello's production, marking Lewek's Glimmerglass Festival debut. The soprano recently made her operatic CD debut singing major roles in two German rarities, Carl Orff's *Gisei – Das Opfer* and Felix Weingartner's *Die Dorfschule*.



CHRISTOF FISCHESSER (*Sarastro*)
Lyric debut

The German bass studied voice with Prof. Martin Gründler at Frankfurt's Hochschule für Musik und darstellende Kunst, and won first prize at Berlin's German national contest for singing. From 2012 until 2015 he was a permanent member of the Zurich Opera House, and he retains a close association with the company today. Fischesser has been a guest artist at the Vienna State Opera, Covent Garden, the

Opéra National de Paris, the Bavarian State Opera, and the major houses of Madrid, Berlin, Dresden, Lyon, Toulouse, and Houston, among many others. He is established worldwide in a wide range of leading roles in the operas of Mozart, Beethoven, Weber, Rossini, Bellini, Bizet, Gounod, Verdi, and Wagner. Highlights of his current season include appearances in Lyon (*Elektra*, *Tristan und Isolde*), Baden-Baden (*Das Rheingold*), and Zurich (*Lohengrin*). A much-sought-after soloist on international concert stages, Fischesser regularly performs at major festivals including those of Salzburg, Lucerne, and Aix-en-Provence. His wide spectrum of concert repertoire has earned him repeated collaborations with renowned conductors such as Bernard Haitink, Kent Nagano, Antonio Pappano, Philippe Jordan, and Kirill Petrenko. The bass appears on numerous CDs and DVDs, among them *Fidelio* under Abbado, *Lohengrin* under Nagano, and *Manon* under Barenboim.



DAVID GOVERTSEN
(*The Speaker*)
Previously at Lyric:
Nine roles since 2011-12, most recently Priam/*Les Troyens* (2016-17); Duke of Verona/*Romeo and Juliet* (2015-16); La Roche and Major-Domo/*Capriccio* (2014-15).

The Illinois-born bass-baritone, a Ryan Opera Center alumnus, attracted attention at Chicago Opera Theater two seasons ago as Death/Ullmann's *The Emperor of Atlantis* and the Peasant/Orff's *Die Kluge*. He also recently appeared in the Lyric Unlimted world premiere of Matthew Aucoin's *Second Nature*, as Arkel/*Pelléas et Mélisande* (Chicago Symphony Orchestra) and as soloist in James MacMillan's *Quickenings* (Grant Park Orchestra). Among his other Chicago appearances are Don Giovanni (American Chamber Opera), Gianni Schicchi (Main Street Opera), Collatinus/*The Rape of Lucretia* (Chicago Fringe Opera), Matthias Pintscher's *Songs from Solomon's Garden* (International Beethoven Festival), and Britten's *Songs and Proverbs of William Blake* (College of DuPage). A former apprentice artist at Central City Opera and The Santa Fe Opera (where he created King Basilio/Lewis Spratlan's *Life*

Is a Dream), Govertsen was featured last summer in Santa Fe as La Roche/*Capriccio*, having also appeared there as Eiler/Mozart's *The Impresario* and the Bonze/Stravinsky's *The Nightingale*. His concert engagements include *Messiah* (Metropolis Chamber Orchestra) and Bach cantatas (Madison Bach Musicians, Bach Week Festival). He debuted at Carnegie Hall in *Otello*, Riccardo Muti conducting.



RODELL ROSEL
(*Monostatos*)
Previously at Lyric:
21 roles since 2005-06, most recently Mime/*Das Rheingold* (2016-17); Valzacchi/*Der Rosenkavalier* (2015-16); Spoletta/*Tosca* (2014-15).

A Ryan Opera Center alumnus, the Filipino-American tenor will reprise his portrayal of Monostatos later this season at Seattle Opera (company debut), and will return to LA Opera as First Jew/*Salome* and Spalanzani/*Les contes d'Hoffmann*. He recently sang his first Don José/*Carmen* (Los Angeles County's Center Stage Opera), created the role of Anthony Candolino/Jake Heggie's *Great Scott* (The Dallas Opera), and sang the role of Mime in Houston Grand Opera's *Siegfried*. Other career highlights include appearances in Houston (*Ariadne auf Naxos*, *Madama Butterfly*) and at the Metropolitan Opera (*Les contes d'Hoffmann*, *Der Rosenkavalier*, both in HD), LA Opera (*The Magic Flute*, *Tosca*, *Bardolfo/Falstaff*), The Santa Fe Opera (Ong Chi Seng/Paul Moravec's *The Letter*, world premiere), Pittsburgh Opera (*Madama Butterfly*), Wolf Trap Opera Company (John Musto's *Volpone*, nominated for a Grammy on CD), Florentine Opera (title role/*Albert Herring*), the Cleveland Orchestra (*Salome*), and Ravinia (*The Marriage of Figaro*, *The Magic Flute*, *Idomeneo*). Rosel was a Metropolitan Opera National Council Auditions Grand Prize winner, and has received awards from the Palm Beach Opera Vocal Competition and the Lotte Lenya Vocal Competition.



DIANA NEWMAN

(*Papagena*)

Previously at Lyric:

Five roles since 2015-16, most recently *Pedro/Don Quichotte*, *Woglinde/Das Rheingold* (both 2016-17); *Milliner/Der Rosenkavalier* (2015-16).

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



ANN TOOMEY

(*First Lady*)

Lyric debut

Hailing from Shelby Township, Michigan, the first-year Ryan Opera Center soprano recently completed her master's degree at the University of Cincinnati College-Conservatory of Music. Her performances there have included *Fiordiligi/Così fan tutte*, *Boonyi/Jack Perla's new opera Shalimar the Clown* (studio production), and soprano soloist/*Brahms's German Requiem*. Toomey was recently heard in the Stars of Lyric Opera at Millennium

Park concert, singing *Madame Larina* in a scene from *Eugene Onegin*. Previously she was a member of the *Gerline Young Artist* program at *Opera Theatre of Saint Louis*, appearing as *Gabrielle/La rondine*. The soprano holds a bachelor of music degree in vocal performance and music education from *Oakland University* in *Rochester, Michigan*, where she was heard as *Despina/Così fan tutte*, *Nella/Gianni Schicchi*, and as the soprano soloist in *Beethoven's Symphony No. 9*. Toomey was a 2016 national semifinalist in the *Metropolitan Opera National Council Auditions* and an award recipient in the 2015 *Corbett Opera Scholarship Competition* at *UCC-CM*. *Ann Toomey is sponsored by Richard O. Ryan and Richard W. Shepro and Lindsay E. Roberts.*



ANNIE ROSEN

(*Second Lady*)

Previously at Lyric:

Ascanius/Les Troyens, *Wellgunde/Das Rheingold* (both 2016-17); *Noble Orphan/Der Rosenkavalier* (2015-16).

The mezzo-soprano is a native of *New Haven, Connecticut*, and a second-year *Ryan Opera Center* member. She joined the *Metropolitan Opera* roster during the 2013-14 season for *Die Frau ohne Schatten* before returning to the apprentice program of the *Santa Fe Opera*. *Rosen* has appeared at the *Caramoor Festival* and as an emerging artist with the *New York Festival of Song*. As the 2012 recipient of the *Opera Foundation's American Berlin Scholarship*, she performed 12 roles at the *Deutsche Oper Berlin* (among them *Second Lady/The Magic Flute*, *Mercédès/Carmen*, *Flora* and *Annina/La traviata*, *Frantik/The Cunning Little Vixen*, and *Sméraldine/The Love of Three Oranges*). She also sang *Giannetta/L'elisir d'amore* at *Turin's Teatro Regio*. A highlight of her non-operatic appearances includes a fully staged *New York City* production of *György Kurtág's Kafka Fragments*. A *Yale University* and *Mannes College* graduate, *Rosen* holds awards from the *Gerda Lissner Foundation*, *The Santa Fe Opera*, *Central City Opera*, the *Connecticut Opera Guild*, and the *Shoshana Foundation*. *Annie Rosen is sponsored by Friends of Oliver Dragon.*



LAUREN DECKER

(*Third Lady*)

Lyric debut

The contralto is a first-year *Ryan Opera Center* member and will be heard at *Lyric* later this season as *Annina/La traviata* (for *Celebrating Plácido*). She recently received the *Encouragement Award* at the *Upper Midwest Regional Finals of the Metropolitan Opera National Council Auditions* for the second consecutive year. A *Wisconsin* native, *Decker* holds a *B.F.A. degree* in vocal performance from the *University of Wisconsin-Milwaukee* and has been heard in opera scenes with *Milwaukee's Kalliope Vocal Arts*. She sang *Sally/Barber's A Hand of Bridge* at the *Up North Vocal Institute* in *Boyer Falls, Michigan*, where she trained in 2013. *Decker* spent two summers at the *Institute for Young Dramatic Voices* working under the tutelage of *Dolora Zajick*. She has also trained at the *American Wagner Project* (*Washington, D.C.*), where she was a featured artist for recitals in both 2015 and 2016. *Decker* took third place in the *Senior Women Division of the Wisconsin National Association of Teachers of Singing Competition* (2011). *Lauren Decker is sponsored by an Anonymous Donor and the Thierer Family Foundation.*



JESSE DONNER

(*First Armored Man*)

Previously at Lyric:

Six roles since 2014-15, most recently *Froh/Das Rheingold* (2016-17); *Waiter/Der Rosenkavalier*, *Abdallo/Nabucco* (both 2015-16).

A third-year *Ryan Opera Center* member and native of *Des Moines, Iowa*, the tenor will return to the *Lyric* stage later this season as *Flavio/Norma*. He was featured in *May* with soprano *Christine Brewer* and mezzo-soprano *Annie Rosen* in a program for the *Harris Theater's "Beyond the Aria"* series. *Donner* holds a master's degree from the *University of Michigan* (where he was heard as both *Bacchus/Ariadne auf Naxos* and the title role/*Viktor Ullmann's The Emperor of Atlantis*) and a bachelor's degree from *Iowa State University*. In 2015 he won the coveted *Luminarts Fellowship*

for Men's Voice and was awarded the Grand Prize in the Bel Canto competition. Formerly, he received the 2014 George Shirley Award for Opera Performance and a special Encouragement Award from the 2014 Metropolitan Opera National Council Regional Auditions. Other performing credits include his debut with Opera in the Ozarks as Pinkerton/*Madama Butterfly*, as well as concert appearances with the Grant Park Orchestra Civic Orchestra of Chicago, the Toledo Symphony, Adrian Symphony, and University of Michigan Symphony Orchestra. *Jesse Donner is sponsored by Robert C. Marks and Susan M. Miller.*



PATRICK GUETTI

(Second Armored Man)

Previously at Lyric:

Greek Captain/*Les Troyens* (2016-17); Police Commissioner/*Der Rosenkavalier* (2015-16).

A second-year Ryan Opera Center bass, the New Jersey native was a first-place winner of the 2015 Gerda Lissner Foundation Competition and a grand-prize winner of the 2014 Metropolitan Opera National Council Auditions. Among his upcoming engagements at Lyric are Zaretsky/*Eugene Onegin* and Dr. Grenvil/*La traviata* (for *Celebrating Plácido*). Highlights of Guetti's recent seasons include the Nightwatchman/*Die Meistersinger von Nurnberg* (Glyndebourne), the Fifth Jew/*Salome* (The Dallas Opera), and José Tripaldi/Osvaldo Golijov's *Ainadamar* (Opera Philadelphia). The bass is a former apprentice artist at The Santa Fe Opera, having appeared there in *Carmen*, *Fidelio*, Huang Ruo's *Dr. Sun Yat-Sen* (American premiere), *The Impresario/Le Rossignol*, and Theodore Morrison's *Oscar* (world premiere). Other credits include Don Quichotte, Don Basilio/*The Barber of Seville*, Tom/*Un ballo in maschera*, and Crespel and Wilhelm/*Les contes d'Hoffmann*, all at Philadelphia's Academy of Vocal Arts. Among Guetti's numerous awards are a 2014 Sara Tucker Study Grant and the first prize in the Premio Verdi competition. *Patrick Guetti is sponsored by The C. G. Pinnell Family.*



ALEC CARLSON

(First Priest)

Previously at Lyric:

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

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



EMMETT O'HANLON

(Second Priest)

Previously at Lyric:

Second Servant/*Don Quichotte* (2016-17).

The New York native is a first-year Ryan Opera Center member, and will be heard as Dancaire/*Carmen* at Lyric later this season. The baritone earned a master of music degree from The Juilliard School (Traveler/*Curlew River*, Bartley/*Riders to the Sea*), and a bachelor of music degree from the University of Cincinnati College-Conservatory of Music (Arsamene/*Xerxes*, Achilla/*Giulio Cesare*, Harašal/*The Cunning Little Vixen*). In a workshop recently produced by the Metropolitan Opera, O'Hanlon sang the Soldier/Scott Wheeler's *The Sorrows of Frederick the Great*.

His concert activities have included Bach cantatas and Fauré's *Requiem*, all with St. Thomas Episcopal Church (Cincinnati). O'Hanlon has been a prize-winner in the Altamura/Caruso, Gerda Lissner, Opera Index, Inc., Palm Beach Opera, and Dayton Opera competitions. He participated in the singer-training programs at Caramoor, La Musica Lirica (Novafeltria, Italy), Oberlin in Italy, and the "Juilliard in Paris" project. O'Hanlon is a principal vocalist with the celebrated Irish singing group Celtic Thunder, both for concerts internationally and on CD. *Emmett O'Hanlon is sponsored by Lois B. Siegel and Drs. Joan and Russ Zajtcuk.*



CASEY LYONS

(First Genie)

Lyric debut

This season the young actor portrayed Peter Dennis/*Mame* with Evanston's Light Opera Works. Other recent theater credits include Harold Baxter/*Hazel* (Drury Lane Theatre) and two holiday productions, playing Hero Boy for the Polar Express Train Ride (Union Station) and Tiny Tim/*A Christmas Carol* (Drury Lane). He has also portrayed the title role/*Oliver!* (Woodstock Musical Theatre) and King Rudolph/*Spell of Sleeping Beauty* (Cary Park District). Casey has appeared as a guest soloist with the Chicago Artists Choral and in the ensemble of the Barrington Children's Choir. Along with training in voice and acting, he studies ballet and tap at Dance Center North.



PARKER SCRIBNER

(Second Genie)

Lyric debut

Highlights among the boy soprano's recent performances include *The Nutcracker* with the Joffrey Ballet, Handel's *Judas Maccabaeus* with the Music of the Baroque Chorus and Orchestra (Jane Glover conducting), and Ravel's *L'enfant et les sortilèges* with the Chicago Symphony Orchestra (Esa-Pekka Salonen conducting). A seventh-grader at Hadley Junior High School in Glen Ellyn, Parker joined Anima-Glen Ellyn Children's Chorus in 2013. He performed

in 2015 with both the DuPage Youth Symphony and the Elmhurst Symphony Orchestra as part of Anima's 50th-anniversary season. In addition to singing, Parker also plays percussion and xylophone.



ASHER ALCANTARA
(*Third Genie*)
Lyric debut

This season the actor portrays the title role/*Billy Elliot* with Highland Park Players. Other recent theater credits include the

Artful Dodger/*Oliver!* at Citadel Theatre, *Gavroche/Les Misérables* with Lake Zurich Productions, and *Little Jake/Annie Get Your Gun* at Starlight Theatre. Asher created the role of Asher Simmons in Northwestern University's Waa-Mu Show, the original production *Another Way West*. He has also appeared in a commercial for Lunchables. Asher has studied at Wilmette's Actors Training Center, Oakbrook's Regarding Actors, Dance Center Evanston, the Music Institute of Chicago, and the Northfield School of Music.



RORY MACDONALD
(*Conductor*)
Previously at Lyric:
A Midsummer Night's Dream (2010-11).

The Scotland native returns to Lyric this season to reprise a work he has previously led at San Francisco Opera, Copenhagen's Royal Danish Opera, and Opera Australia in Sydney. After studying music at Cambridge University, Macdonald worked as assistant conductor to Iván Fischer (Budapest Festival Orchestra), Sir Mark Elder (Hallé Orchestra), and Antonio Pappano (London's Royal Opera House, as a member of the Jette Parker Young Artist Program). Among his most important engagements since then have been appearances at Glyndebourne (*Idomeneo*, *Così fan tutte*, *Albert Herring*), London's English National Opera (*L'elisir d'amore*, *The Pearl Fishers*, *The Barber of Seville*), Toronto's Canadian Opera Company (*Carmen*, *The Barber of Seville*), Houston Grand Opera (*The Rape of Lucretia*, *Carmen*), The Santa Fe Opera (*Carmen*), Bergen

National Opera (*The Cunning Little Vixen*), Wexford Festival Opera (Delius's *A Village Romeo and Juliet*), Vienna Konzerthaus (The Turn of the Screw) and works of Rossini, Humperdinck, Wagner, Beethoven and Britten at the Royal Opera House. Highlights of the current season include *Carmen* (Lisbon) and *Die Fledermaus* (Santa Fe). Macdonald's orchestral appearances include performances with all the major British ensembles, as well as the leading orchestras of Oslo, Bergen, Copenhagen, Toulouse, Adelaide, Stuttgart, Nagoya, and Amsterdam, among many others.



NEIL ARMFIELD
(*Director*)
Previously at Lyric:
A Midsummer Night's Dream (2010-11);
Sweeney Todd (2002-03).

The Australian director has created productions for many opera companies internationally, including Welsh National Opera (*Ariadne auf Naxos*, *Billy Budd*, *The Marriage of Figaro*), Canadian Opera Company (*Peter Grimes*), the Royal Opera House, Covent Garden (*Sweeney Todd*), English National Opera (*Billy Budd*, *Il prigioniero*), Washington National Opera (*Tristan und Isolde*), Houston Grand Opera (Britten cycle) and Opera Australia (*Ring* cycle, Britten and Janáček cycles). Also a celebrated director of theater, Armfield was cofounder and for 17 years inaugural artistic director of Sydney's acclaimed Belvoir Theatre, working regularly with many of Australia's greatest actors, including Geoffrey Rush, Cate Blanchett, and Hugo Weaving (*Hamlet*, *The Alchemist*, *Waiting for Godot*, *Cloudstreet*, *The Tempest*, *The Seagull*, *Exit the King* – the latter also on Broadway, earning Geoffrey Rush the 2009 Tony Award). Among the films he has directed are *Holding the Man* (2015) and *Candy* (2006, starring Heath Ledger, Abbie Cornish, and Geoffrey Rush). An officer of the Order of Australia for his service to the arts, Armfield is the recipient of ten prestigious Helpmann Awards for Best Director, and honorary doctorates in literature from the universities of Sydney and New South Wales. Armfield is co-artistic director of the Adelaide Festival, 2017-19. (See *A Talk with the Director*, p. 32.)



DALE FERGUSON
(*Set and Costume Designer*)
Previously at Lyric:
A Midsummer Night's Dream (2010-11).

The Australian designer's most recent opera work has been with Perth's West Australian Opera (Iain Grandage's *The Riders*) and Opera Australia (*Anything Goes*). Previous credits include Welsh National Opera, Canadian Opera Company, Boston Lyric Opera (*Ariadne auf Naxos*), Opera Australia (*Eugene Onegin*), Cape Town Opera (*Otello*), and Houston Grand Opera (*A Midsummer Night's Dream*). He has also worked extensively for Australian theater companies: Melbourne Theatre Company (*25th Annual Putnam County Spelling Bee*, *The Drowsy Chaperone*, *The Weir*, *Skylight*, *The Crucible*, *Top Girls*), Belvoir Theatre (*The Blind Giant is Dancing*, *Brothers Wreck*, *Measure for Measure*, *Neighbourhood Watch*, *The Power of Yes*), Sydney Theatre Company (*Les Liaisons Dangereuses*, *Summer Rain*, *The Convicts Opera*), and Bell Shakespeare Company (*King Lear*). Ferguson has worked closely with director Neil Armfield, collaborating on such productions as *The Marriage of Figaro* (Opera Australia, DVD); Ionesco's *Exit the King* (Belvoir Theatre, subsequently on Broadway – Tony nomination for Best Costume Design and Best Scenic Design, Drama Desk Award nomination for Outstanding Set Design); and David Hare's *The Judas Kiss* (Toronto, London, Brooklyn Academy of Music). Ferguson received four Green Room Awards and a Helpmann Award for Best Set Design for Melbourne Theatre Company's *August: Osage County*.



DAMIEN COOPER
(*Lighting Designer*)
Previously at Lyric:
A Midsummer Night's Dream (2010-11).

Among the Australian lighting designer's most recent operatic engagements have been *Peter Grimes* (Toronto's Canadian Opera Company), *Aida* (Opera Australia in Melbourne and Sydney), *Così fan tutte* (Sydney), *Chorus* (Houston Grand Opera) and Neil Armfield's produc-

tion of the *Ring* cycle (Opera Australia). Cooper's design for Britten's *A Midsummer Night's Dream* was seen on the major stages of Houston and Toronto in addition to Lyric. Theater credits include *Exit the King* (Broadway revival), *Spring Awakening* (Australian Theatre for Young People), *The Tempest* (Bell Shakespeare), *The Lost Echo* and *The Women of Troy*, directed by Barrie Kosky (Sydney Theatre Company) and many works directed by Neil Armfield at Belvoir St Theatre, including *Summer of the Seventeenth Doll*, *Gethsemane*, *Stuff Happens*, and *Toy Symphony*. Cooper has also designed for many major Australian dance companies, among them the Australian Ballet (*Swan Lake*, with tours in New York, London, Paris, and Tokyo; *Firebird*, *The Narrative of Nothing*), Australian Dance Theatre (*Birdbrain*, *Be Your Self*, *Habitus* for the Adelaide Festival), and Shaun Parker Company (*Am I*). The recipient of the inaugural Australian Production Designers Guild Award for Lighting Design for his work on Opera Australia's *Ring* cycle.



MICHAEL BLACK
(Chorus Master)

Previously at Lyric:
Chorus master since 2013-14; interim chorus master, 2011-12.

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

lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black also holds a master's degree in musicology from the University of New South Wales. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



DENNI SAYERS
(Choreographer)

Previously at Lyric:
Six productions since 2000-01, most recently *Das Rheingold* (2016-17); *Porgy and Bess* (2014-15, 2008-09); *A Midsummer Night's Dream* (2010-11).

The British choreographer and director will return later this season to Glyndebourne for a production of *Hamlet*. Other future projects include *The Cunning Little Vixen* (Brussels's Théâtre Royal de la Monnaie) and directing *The Pearl Fishers* (Tulsa Opera). In addition to numerous productions at Covent Garden (most recently *Manon Lescaut*), Sayers has recently collaborated with directors Francesca Zambello (*Ring* cycle/Washington); the late Nikolaus Lehnhoff (*Turandot*/La Scala, *Elektra*/Salzburg, *Parsifal*/English National Opera, *The Flying Dutchman*/Los Angeles, *La fanciulla del West*/Paris, *Salome*/Baden-Baden); Neil Armfield (*Ariadne auf Naxos*/Toronto, *Peter Grimes*/Sydney, Houston, Toronto); Jonathan Kent (*Don Giovanni*/Glyndebourne, Ibsen's *Emperor and Galilean*/Royal National Theatre, *Sweeney Todd*/Chichester Festival, London's Adelphi Theatre – Olivier Award winner, *The Flying Dutchman*/ENO, *Private Lives*/Chichester, London); John Caird (*Don Carlos*/Houston); David Freeman (*Sweeney Todd*/Royal Festival Hall); and Adrian Noble (*Hansel and Gretel* (Vienna). Sayers was revival director of Zambello's ROH production of *Carmen*, and has also directed revivals of *Of Mice and Men* (Washington) and *Ariadne auf Naxos* (Boston); new productions of *Tosca* (Toronto) and *West Side Story* (Tel Aviv); and Rachel Portman's *The Water Diviner's Tale* and two Doctor Who concerts (all for the BBC Proms). Her work has also been seen at the Bregenz Festival and the leading opera houses of Amsterdam, Berlin, and San Francisco.



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 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.*

Supernumeraries (*The Magic Flute*)

Children

Jaqueline Dasilva	Mia Rehwaldt
Sean Roman	India Rose Renteria*
Escamilla-Zielinski	Liliana Renteria*
Weston "Bruiser" Ford*	Gabriel Robert
Michael Goto*	Alex Staley
Amelia Hoerr	Lucas Staley
Tova Love Kaplan	
Kayla McGovern*	

Men

James Edward Dauphin	Joshua Lee
Matt Goto*	Henry L. Mandziara
Robert Grist*	Ronald Milnarik*
Jeffrey Hall*	Roberto Renteria
Charles Eric Hessler	William "Doc"
Royce Jade	Syverson*
Bill Kavanagh*	Christopher Vaughn*

Women

Angela Allyn	Hallie Metzger
Lily Cox	Renee Mumford*
Katherine Coyl*	Mia Rehwaldt
Nyketa Di Cesare*	Fiona Renteria
Veronica George	Cynthia Santoyo
Irina Goltsman	
Michiko Goto	
Jenny Hale*	

*Regular supernumerary

The Music of Brotherhood and Love: Mozart's *The Magic Flute* By Martha C. Nussbaum



"Let's Make a Family," a collage by contemporary German artist Catrin Welz-Stein (and an image that surely would have delighted Papageno and Papagena).

The *Magic Flute* is an enchanting fairy tale that also contains some of Mozart's most serious ideas about reason, mercy, and human brotherhood. It owes its enduring popularity to the way in which it expresses the serious ideas in glorious music and through captivating fantasy. Although the overcoming of resentment by love is a recurrent theme in virtually all of Mozart's operas, *The Magic Flute* gives this idea particular depth and detail, connecting it to the Enlightenment commitments of the Masonic movement that was so dear to Mozart throughout his adult life. The opera has obvious stumbling blocks for the modern viewer in its apparently clumsy treatment of issues of race and gender. Nonetheless, as we'll see, the treatment of race is much more complex than it might initially seem. And in the treatment of gender, the obvious criticisms are simply

misplaced: Mozart takes a daring position in favor of women's full equality. Women can take the lead because they understand that the true foundation of lasting love is in friendship and that music is the key to the sympathies of the heart.

The opera was commissioned by Emanuel Schikaneder, impresario of a successful theater in Vienna that performed both plays and lighter operas. Schikaneder wrote most of the libretto and sang the role of Papageno. As was common in Vienna, the opera has the form of a traditional *Singspiel*, or opera with spoken dialogue. A savvy man of the theater, Schikaneder insisted on a work that would use all theatrical media to please the public, and Mozart eagerly agreed. The two men collaborated closely on the opera's fairy-tale elements and spectacular effects. Mozart conducted at the premiere on September 30, 1791. When

he became ill he continued, friends said, to think constantly and lovingly about the opera. He died on December 5.

Both Schikaneder and Mozart were Freemasons, and they agreed from the start that *The Magic Flute* would be the first overtly Masonic opera. Mozart was a central member of the "Crowned Hope" lodge in Vienna, and he had written a lot of music for specific lodge occasions. Freemasons believed that music had a key role in producing human brotherhood and overcoming hierarchy and animosity. They also had very specific ideas about music, preferring sequences of three everywhere, favoring the key of E-flat major (which has three flats), and having detailed views about favored rhythms – all of which Mozart adopted, albeit with genius and not by rote.

But what exactly was Freemasonry in Vienna? The Masonic movement, which

had enormous influence in late eighteenth-century Europe and North America, was a form of humanist rationalism that favored brotherhood, the equality of all people (Tamino is “more” than a prince, “he is a human being”), and an end to blind superstition. It was primarily a bourgeois movement, though some of its members favored a more radical egalitarianism. Masonry was compatible with some form of Christian (and, indeed, Jewish) affiliation, but Masons tended to be anti-Catholic, linking that church to superstition and priestly authority. Masonic views occupied a spectrum, with the so-called Illuminati at the radical anti-clerical end. Mozart was influenced by the radicals, but his lodge survived the persecutions of Freemasonry that began after the death of Joseph II (friendly to the movement), so it must have been somewhat less radical than those that were shuttered.

It may help Americans here to think about American Freemasons of the same era, of whom George Washington was the most ardent and famous. Washington was a pious man in his own way, but his piety had a distinctly egalitarian flavor, and the choice of the simple abstract Masonic obelisk for his monument was appropriate to the man: it eschews traditional religious and heroic symbols. Nobody would have called Washington a radical, but the ceremony of laying the foundation for the Capitol, at which Washington used the traditional Masonic apron and trowel, expressed an idea of equality and the dignity of human fellowship.

Even if Mozart and Schikaneder were not Masons of the most radical sort, their determination to present a work attacking superstition and defending “Nature, Reason, and Wisdom” (the three temples) took considerable courage in the Vienna of that time. They also risked the disapproval of their fellow Masons for the way in which they allude rather openly to elements of the Masonic initiation ritual that were supposed to be top secret. But they were trying not to be passive followers of tradition: indeed, they seem determined to criticize some elements of the movement itself, as we shall see.

Some Freemasons were racists. However, Angelo Soliman, an African brought to Vienna as a slave and later freed, was a member of Mozart’s lodge. So Mozart would have associated with at least one African on the basis of equality. As for women, they were very active in the movement, attended general social events, wore Masonic jewelry, and so forth; but they were not admitted as lodge members in Vienna, although they were in France. There was much controversy about this, and Mozart’s radical friend Franz Heinrich Ziegenhagen favored the completely equal



An engraving showing Masonic symbols from the original publication of the libretto of The Magic Flute in 1791.

education – and lodge membership – of women. (Even Joseph II had feminist tendencies, banning the wearing of corsets on health grounds.)

But let’s turn now to the opera itself. The libretto was prepared in haste and has puzzling inconsistencies, particularly in the portrayal of Sarastro. He is a slave master who makes his first appearance riding in a chariot drawn by lions – and yet he is shortly to become the defender of human brotherhood and equality. These inconsistencies cannot be altogether resolved. Nonetheless, on the two issues most likely to trouble audiences,

race and gender, there is more than initially meets the eye. Monostatos in Schikaneder’s libretto is indeed a repellent figure, attempting to rape Pamina because (he says) his other-ness prevents him from finding love. But the opera shows that things are more complex: Monostatos is cruel above all in his tyranny over other slaves, and it is one of those same slaves who first objects to his “pitiless” cruelty to Pamina. So Monostatos is portrayed as an individual warped by envy and resentment. In his egoism he is a kindred spirit of the Queen of the Night, whose side he ultimately takes.

We see, further, that any suggestion of biological racism is totally repudiated by Mozart in his demonstration that all human beings respond similarly to the influence of the magic bells, ceasing retribution and cultivating brotherhood. All the slaves, including Monostatos, are amazed and transformed by these sounds that surprise them, since they have never heard such things before. Culture, including racism itself, has produced envy and bad conduct; but even these settled habits can be overcome and transformed by the power of music. And of course, although in the fairy tale the flute is a magical flute, in the theater the magic is all Mozart’s, and the references to music’s power express the Masonic view that instrumental and vocal music have power to change the heart.

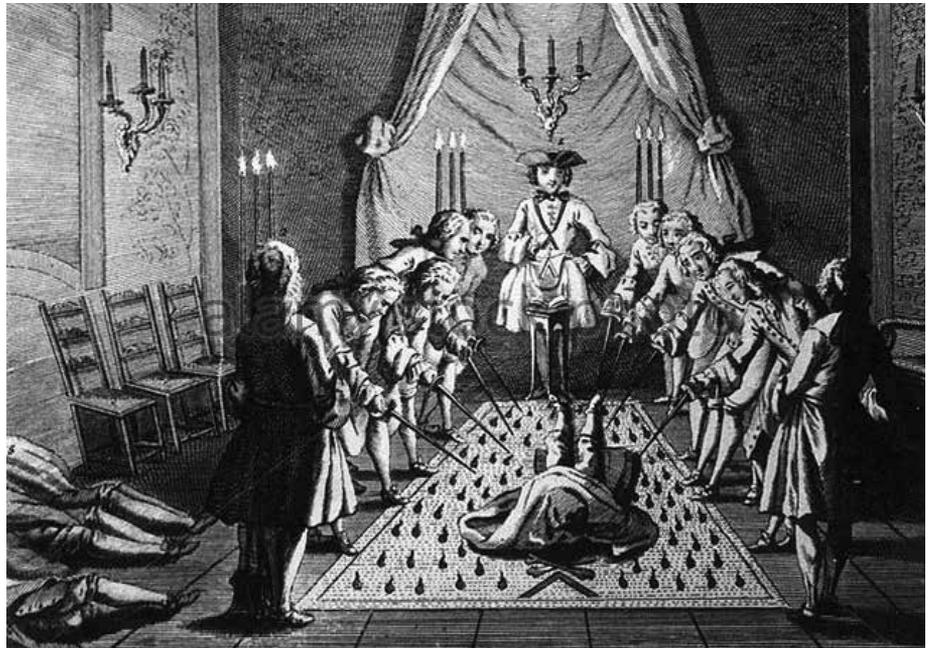
As for gender, there certainly are clunky remarks scattered throughout (“She is a woman and has a woman’s mind,” “Beware of woman’s tricks”). And it does appear that Pamina had to be rescued from a patriarchy in order to learn from a patriarchal ruler. However, if we look more closely – and in particular if we listen to Mozart’s music – this reading cannot survive. The Queen of the Night is not “Woman”: she is the power of superstition, the power of egoistic eroticism, and, above all, the power of revenge. Mozart gives her music that is dazzling, but its fervor is driven entirely by the spirit of possessive egoism. (Like the Three Ladies, she is all about “Me,” “Me,” “Me.”) She plots revenge not just against Sarastro, but “against humanity.” And her

aria, “Der Hölle Rache” (“The revenge of Hell”), makes it clear to the listener that, dazzling though her ornamentation is, there is no tenderness in it, no human sympathy. Rather than bringing “death and despair” to others, she herself, in her inability to love, exemplifies death and despair.

By contrast Pamina, even before she exchanges a word with Sarastro, is shown to have the true spirit of Freemasonry. In the duet with Papageno, “Bei Männern welche Liebe fühlen” (“All people who can feel love”), in which she takes the lead, she announces that love must be built – not on superficial romance (as Tamino thinks, rapturously loving her portrait) – but on the goodness of the heart, and a spirit of friendship that opens onto universal brotherhood. Only in that way could a partnership of two people possibly “reach toward the divine.”

By contrasting her approach to love with Tamino’s initially more superficial vision, Mozart even suggests that young men are unfortunately prone to equate love with romantic attraction to beauty, responding to a picture rather than a whole person, whereas women more easily understand that lasting love must be grounded in sympathy. A little later, it is Pamina who introduces the opera’s other key Masonic theme: the overcoming of enmity through the spirit of brotherhood, promoted by music. “Without this sympathy, there is no happiness on earth.” In Act Two, she announces that she “cannot hate” Tamino, even when she believes he has abandoned her. She is definitely not her mother’s daughter.

In short, Pamina tells us everything we need to know about the opera’s key themes well before Sarastro gets around to singing his famous aria, which begins “In diesen heil’gen Hallen kennt man die Rache nicht” (“In these sacred halls revenge is unknown”). A 1794 essay on the opera by another Viennese Mason said that Pamina represents Enlightenment, which ought to be understood as the child of Superstition and Patriarchal Reason. Although Mozart creates complicated people, not allegories, this judgment is basically on target.



An initiation ceremony of French Freemasons in the 18th century.

Furthermore, Mozart and Schikaneder emphasize very strongly that at the key ritual moment within the initiation, Pamina, not Tamino, must take the lead. We have had earlier indications that women are fully equal parts of the Masonic community. The chorus at the end of Act One clearly includes them, and when Tamino presents himself for initiation he is in the company not of another man, as was the custom in the Masonic lodges of Vienna, but in the company of Pamina. Moreover, even the Act Two chorus of priests, which is traditionally sung by male voices exclusively, is actually scored, it seems, for both women and men, and some musicologists believe it was originally performed that way. A drawing of the original production may show female priests among the males. At any rate, during the initiation itself, at its most difficult moment, it is Pamina who advises Tamino to play the magic flute, saying, “I shall be at your side everywhere. I myself will lead you, and love leads me.” The text is unambiguous – and so, even more, is the glorious music Mozart gives Pamina to sing at this point. Musicologist Volkmar Braunbehrens remarks, “It is as if Mozart and Schikaneder wrote a private

memorandum to Freemasons, admonishing them to...fight authoritarianism in their own ranks, pursue freedom, equality, and brotherhood, and maintain their goal of ‘enlightenment,’ which brings with it reason, justice, and humanity.”

At the opera’s conclusion, the stage directions tell us that both Tamino and Pamina are “dressed in priestly garments.” And both are hailed by the (mixed-sex) chorus as “initiates.”

The opera had immediate and lasting success. And though we will no doubt continue to debate its meaning, all our difficulties and quarrels are always overcome by the magic of its music – thus proving Mozart’s point.

Martha C. Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics at The University of Chicago, has also taught at Harvard, Brown, and Oxford universities. The latest of her more than 20 books, Anger and Forgiveness, appeared in 2016 and is based upon the John Locke Lectures she recently delivered at Oxford. Also in 2016 she received the Kyoto Prize in Arts and Philosophy.

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A Talk with the Director

Neil Armfield spoke with Lyric's dramaturg, Roger Pines.

What attracts you to the piece?

I've had a lifelong attraction to *The Magic Flute*, the first opera I had contact with when I was in high school. I was in the chorus of slaves and priests! I then asked for the recording as a Christmas present. It was my first box set – Otto Klemperer's performance – so I grew up with that. I also saw it at Opera Australia, but I've actually never seen a really wonderful production. I think it's a terribly hard work.

This is your first time directing Flute. Where are the major challenges?

One difficulty is the mixture of popular theater and high Masonic idealism contained within it, as well as period attitudes to women and race. Of course, in its originality, the opera itself challenges these attitudes: at its heart are such generosity, such love of music, such a sense of play. Still, it's kind of a shaggy-dog tale, and you need to find a production structure that can give essential unity to the theatrical experience. It was a matter of creating a very strong frame, against which the fringes and details of plot would be allowed to happen without seeming wrong, strange, or ahistorical in some way.

Did any previous Flute influence you?

I'd been very influenced in my early years by Ingmar Bergman's film – I think that *was* a great production! It took the fable very simply on its own terms, while investing each character with great humanity. Also – and I think this was the key – experiencing the opera was framed through the eyes of children. Think of that amazing series of shots during the overture of kids *and* adults together. By framing so much of the opera from offstage, it's a film about making theater as much as the *ideas* of *The Magic Flute*.

What was your takeoff point for this production?

My family went to a Christmas party where there was a gift for the kids – a performance given in an area that had been cleared in this big house. That triggered a thought: what if *The Magic Flute* were a performance being created by the three boys, with one of them directing it? I started to imagine what the production might be if it were directed in the house of his parents by a kid of 14, my age when I first encountered the work. There's an element of exploring my own innocent sense of theater.

So your own childhood interested you as a sort of background for the piece?

Yes! Being a child of the '60s, of course I grew up with Disney's *Fantasia*, *101 Dalmatians*, and *Snow White*. The '50s and '60s are a rich period for Disney iconography and the reinterpretation of fairy tales into that classic Disney look. What has grown from there is

a production in which the means of achieving the magic would be somehow framed by children's imagination. What often becomes an elaborate, expensive way of archiving the piece's magic might be achieved through simpler means – sleight of hand, a delightful naiveté without being too sweet or too clichéd.

And the fact that you were creating this production for a Chicago company entered into it as well.

We wanted an American point of reference. We knew we were doing it in German, so we wanted a sense of the reality of what that was. Perhaps too literally, we came up with an expatriate/Austrian community in the Chicago suburbs. We were thinking Oak Park, with its postwar American architecture – what I grew up with in Australia through reference to sitcoms such as *My Three Sons* and *Leave It to Beaver*.

How does your production work?

The idea is that the kids are putting on this production of the opera. They've created all the effects themselves, going to extremely talented people to help them achieve those effects. The work is being performed in the backyard of a house – it has three doors, so that Masonic feel (with the significance of the number three) remains. The parents arriving to watch the show are required to become the chorus and various animals later on.

It begins as a kind of community experience...

...but it becomes both very playful and transcendent. There are, of course, certain things that go without comment – the presence of an orchestra, for example. But beyond the line of grass which is the front yard, the edge of the yard, the rest belongs to the theater. *Their* world is the house. There's a double reality – that it's happening in an opera theater with an orchestra. The kids are the three genii, and they're giving live production support for the whole unfolding of the work. As far as the principals are concerned – well, the kids have lucked out and found some very fine performers!

What do you want the production to leave with the audience?

Potentially this work can leave you with an experience of love, music, and the pleasure of creating a story in a theater that is ennobling and enriching. The focus on innocence and this frame of the children's imaginations is, I think, one way of releasing the pure delight that sits at the heart of *The Magic Flute*.

And I'm fascinated by Papageno's advice to Pamina, "Fix your mind on love, and suspicion disappears," and the beautiful comment of the three boys at the end: "You only live once: that should be enough." In the profound simplicity of its truths, *The Magic Flute* is one of the greatest works of art.

The Magic Flute: After the Curtain Falls

When the performance is over, try discussing it with your companions and any other opera lovers you know!

You can continue your pleasure in *The Magic Flute* for hours – even days – by exchanging ideas about it.

Here are some topics we can suggest:



WIENBIBLIOTHEK IM RATHHAUS

In addition to serving as the opera's librettist, Emanuel Schikaneder also created the role of Papageno. He is depicted here in an engraving by Ignaz Alberti from 1791, at the time of the opera's premiere.

- Even though they seem at first like types – hero, villain, damsel – the characters in *The Magic Flute* are pretty complex. In what ways does this opera challenge our notions of who is “good” and who is “evil”?
- *The Magic Flute* employs singers with ranges all over the vocal spectrum. The Queen of the Night, a coloratura soprano, sings very high notes, while Sarastro, a bass, sings very low ones. Why do you think Mozart assigns these roles to the specific voice parts? How do different vocal types suggest attributes of a character?
- Papageno, the birdcatcher, is very lovable, but he does seem to be something of a troublemaker, always getting in the way. How does he actually help Tamino achieve the goals of his quest? What do you think Papageno learns from being a part of the opera's journey?
- Lyric's new production of *The Magic Flute* celebrates the power of childhood make-believe. What memories did this production evoke for you? What elements of the design, music, or staging ignited your imagination?
- Many musical moments in *The Magic Flute* are heard and performed outside of the opera house. If you've heard any of this music before, what was it like hearing it within the context of *The Magic Flute*? Were you surprised by how the music reinforced and advanced the story?
- What moral lessons do you think Mozart hopes to teach us in *The Magic Flute*? Why do you think he chose such a fantastical setting to convey them? Can you think of other works that use magical elements to tell a story?

To continue enjoying *The Magic Flute*, Lyric dramaturg Roger Pines suggests the following performances:

- CD – Anneliese Rothenberger, Peter Schreier, Walter Berry, Edda Moser, Kurt Moll; Bavarian State Opera Orchestra and Chorus, cond. Wolfgang Sawallisch (EMI Classics)
- CD – Gundula Janowitz, Nicolai Gedda, Walter Berry, Lucia Popp, Gottlob Frick; Philharmonia Orchestra and Chorus, cond. Otto Klemperer (Warner Classics)
- CD – Dawn Upshaw, Anthony Rolfe Johnson, Andreas Schmidt, Beverly Hoch, Cornelius Hauptmann; London Heinrich Schütz Choir, London Classical Players, cond. Sir Roger Norrington (Virgin Classics Special Import)
- DVD – Irma Urrila, Josef Köstlinger, Håkan Hagegård, Birgit Nordin, Ulrik Cold; Swedish Radio Chorus and Orchestra, cond. Eric Ericson, dir. Ingmar Bergman; *sung in Swedish* (Criterion)
- DVD – Dorothea Röschmann, Will Hartmann, Simon Keenlyside, Diana Damrau, Franz-Josef Selig; Orchestra and Chorus of the Royal Opera House, Covent Garden, cond. Sir Colin Davis, dir. Sir David McVicar (Opus Arte)
- DVD – Saimir Pirgu, Genia Kühmeier, Alex Esposito, Albina Shagimuratova, Günther Groissböck; Orchestra and Chorus of Teatro alla Scala (Milan), cond. Roland Böer, dir. William Kentridge (Opus Arte)

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

Violin II

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John Macfarlane,
Assistant Principal

Bonita Di Bello
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Teresa Kay Fream
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Piccolo

Alyce Johnson

Oboe

Judith Kulb, *Principal*
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Assistant Principal
Judith Zunamon Lewis

English Horn

Robert E. Morgan

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

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

Contrabassoon

Lewis Kirk

Horn

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Fritz Foss, *Assistant Principal*
Utility Horn
Robert E. Johnson, *Third Horn*
Samuel Hamzem
Neil Kimel

Trumpet

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

Trombone

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

Bass Trombone

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John Schwalm*

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
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Timpani

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Sharon Garvey Cohen
Desirée Hassler
Rachael Holzhausen
Laureen Janeczek-Wysocki
Kimberly McCord
Heidi Spoor
Stephani Springer
Elizabeth Anne Taylor
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Matthew Carroll
David DuBois

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

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Soprano

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Carla Janzen
Suzanne M. Kszastowski
Kaileen Erin Miller

Mezzo

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Michelle K. Wrighte

Tenor

Jared V. Esguerra
Joe Shadday
Dane Thomas

Bass

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Christopher Filipowicz
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Supplementary Chorus

Soprano

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

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

Tenor

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

Bass

Michael Cavaliere
Carl Frank
Kirk Greiner
John E. Orduña
Wilbur Pauley
Douglas Peters
Martin Lowen Pooch
Dan Richardson
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BACKSTAGE LIFE: Cory Lippiello

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

I am the deputy director of artistic planning and I've been here for a year and a half. I cast the principal artists for the spring musical and Lyric Unlimited productions, and I work with our director of artistic planning, Andy Melinat, to cast the supporting roles and understudies for the mainstage productions.

What led you to work at Lyric?

I spent 20 years working in New York – freelancing off-Broadway, working in artist management, and eventually working for many years in casting at New York City Opera. A few years ago, I realized I was ready for a big change of scenery. Working at Lyric is a dream – I adore Chicago, and being at Lyric is an incredible opportunity to work on repertory that I've never done before. It's time for Baby's first *Ring* cycle!

What's a typical day like for you?

Much of casting is about gathering information, staying aware of who is singing what and how well. It's a lot of list-making. I usually start my day reading current reviews and I can often be found on the phone with agents, colleagues from other companies, or casting consultants. The day could involve negotiating contracts, or spending time working on a budget, or watching rehearsals. I also try to set aside time to research upcoming repertory by studying the scores and listening to recordings.

What's the most challenging aspect of your job?

The logistics of coordinating auditions can be tough. Lyric is a large opera house with a lot of things happening on any given day, so a lot of work goes into scheduling just ten minutes to hear someone – let alone when the audition is in New York or Europe. However, the challenge of scheduling is nothing compared to the challenge of barring your artistic soul to strangers for ten minutes. After growing up as a performer, I can say I much prefer being on this side of the table!



What keeps you committed to the work you do?

The fact that there's always more to learn about this art form – and there are always new voices to hear. I love working with young singers at the early stage of their careers, helping them navigate some of the elements of the business that they don't often talk about in school.

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

Everyone loves to play armchair casting director, even if we're just imagining what actor would play a character in a book, or watching audition shows like *American Idol* or *The Voice*. In actuality, we can make the most perfect lists

but there are dozens of factors beyond talent that help determine who walks across that stage. Chances are there's more to the story behind almost every casting choice you see on stage and screen.

Do you have a favorite Lyric moment?

Last year, my birthday fell on the day of the run-through for the understudies in *Nabucco*. That might seem sad, to spend a birthday evening working late, but hearing these amazing singers performing Verdi four feet in front of me...I felt so honored. A great birthday affirmation of why I love what I do.

Beyond opera, what are your other passions?

You'll see me in technical rehearsals knitting in the back of the theater. Knitting something simple in the dark and watching the stage at the same time is meditative and keeps me in the moment. And I'm always amazed that one can make something warm to wear by tying the right knots in a fancy piece of string!

— Kamaria Morris
Lyric Public Relations Specialist

Artistic Roster

Sopranos

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

Mezzo-sopranos

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

Contralto

Lauren Decker

Trebles

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

Tenors

Piotr Beczala
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

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

Bass-baritones

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

Basses

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

Dancers

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

Conductors

Harry Bicket
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

Sarah O'Gleby

Ballet Mistress

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 Ure



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



(Left to right) Stéphane Degout, Katherine Lerner, Charles Castronovo, Elisabeth Meister, and Cecelia Hall in the Act One quintet from Lyric's production of 'The Magic Flute, 2011-12.



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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, or tweet #LyricRoger!

Ask Roger



Susan M. Miller: *An Extraordinary Passion for Opera*

Sue Miller has a lifelong association with Act One of Puccini's *Madama Butterfly*, having grown up listening to her mother hum "Ancora un passo," Butterfly's ascent up the hill to meet her betrothed. This music, along with another favorite, "Ah! Sweet Mystery of Life" from Victor Herbert's popular early 1900s operetta, *Naughty Marietta*, punctuates fond memories of her mother sitting at the kitchen table or moving about the house, exuding happiness to which Sue attributes the contentment exemplified by her parents. "I think it was a result of the loving relationship she had with my dad that the music just came out of her in that way. I remember as a child my mother sitting in the kitchen singing; how could I have known hearing her humming that scene from *Butterfly* that I would fall in love with opera?"

Fall in love she did, and with self-proclaimed passion that keeps Sue coming back for more. "People always tell me that they don't feel the need to see *The Magic Flute* or *Carmen* again, but I have never felt that way. I see most operas twice each season, and have always enjoyed different interpretations. I am especially intrigued by each artist's portrayal of roles I am familiar with, and the constant learning that goes along with viewing each of their take on a character or story line. When I started attending operas, I of course liked *Madama Butterfly* and *Cavalleria rusticana*, but I've grown to appreciate the operas which are more complex. Something happens within when you are exposed to different sounds and themes, and I love the growth that comes with discovering new things."

Lifelong learning is one of the things Sue values most, an attribute she inherited from her father. Although he never went to college – Sue was the first in her family to complete an advanced degree – he held education to a high merit. Sue earned a business degree from Northwestern and was in banking before she decided she wanted to change directions. She went back to school for a Master's of Divinity from Loyola University, and now works for the Archdiocese of Chicago as a case manager and

program developer for field delegates in Lake and Cook counties.

According to her father, music was also a component of a well-rounded education, so Sue and one of her sisters studied piano and accordion in grade school. "My dad would



Susan Miller with Lyric music director Sir Andrew Davis

interrupt his workday to drive us to lessons. In the evenings at dinner, he would sometimes sit at the table reading, and I specifically remember the subject matter of his books to be education-related. He was a man of immense dignity, and it influenced me greatly."

Another virtue passed on by his example was volunteerism, a concept Sue has exemplified through decades of involvement at Lyric. A member of the Near North Chapter since the '80s, Sue has been very engaged with the Chapters' annual radio fundraiser, Operathon, which is broadcast each fall on 98.7WFMT. She co-chaired the event for its 25th anniversary in 2004, and has been a regular fixture at the tabulation table for many years, keeping track of the incoming pledges and providing important updates throughout the 16-hour radiothon on the progress toward

the fundraising goal. In addition to garnering national exposure for Lyric, Operathon raises up to \$500,000 for education and community engagement initiatives each year.

As Sue's relationships at Lyric grew, she was exposed to new ways to be involved.

Soon after she made a commitment to Lyric in her estate plan, Sue was asked to cosponsor the Overture Society luncheons, a series of appreciation events for Lyric's large planned giving community. In recent years, Sue has taken a particular interest in the Ryan Opera Center, and currently cosponsors third-year tenor Jesse Donner.

"I've watched members of the Ryan Opera Center grow and have gotten to interact with them at events. I remember meeting Jim Cornelison [the fulltime National Anthem singer for the Chicago Blackhawks] when he was in the program, and getting to talk to him about what a singer's life was like as they were trying to develop the gift that they have. It has always been of interest to me. People are always going to have voices; that's part of the God-given composition of a human person, so there are constantly going to be those voices that yearn to be developed. Classical music does it best, and the voice shows emo-

tion that nothing else can.

"Being involved at Lyric has absolutely inspired my philanthropy. To me, just going to the opera isn't all there is. I yearn to be a part of it in a broader way. When you are involved, you are able to experience some of what goes on behind the scenes, whether at a master class or cocktail party where you talk to some of the artists. Those are things that inspire people to play a bigger part, and if you're in a position to do so, to donate money.

"I'm just an ordinary person, and I think it is important for people to know that opera is accessible to all. Opera has been a huge passion of mine, and I am grateful that the city of Chicago has one of the best opera companies in the world."

— Meaghan Stainback

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Lyric Opera of Chicago

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

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Bel Canto was created with funds from the **Prince Prize for Commissioning Original Work**, which was awarded to Jimmy López and Lyric Opera of Chicago in 2013.

Major support for the PBS Great Performances television presentation of *Bel Canto* is provided by **Ethel and William Gofen, Nancy W. Knowles, Dr. David G. Knott and Ms. Françoise Girard, and Liz Stiffel**, with additional support from the **Walter E. Heller Foundation** and **Jim and Kay Mabie**.



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LYRIC OPERA OF CHICAGO ARIA SPOTLIGHT | 2016 - 2017 SEASON



Miles D. White

ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of 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.



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.



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.



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.



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 35 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Civic Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.



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.

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.



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.

John and Jackie Bucksbaum



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*.

Allan E. Bulley, III

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 Orin 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.

Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



Elizabeth F. Cheney

THE ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2016/17 season, The Cheney Foundation is supporting Guest Master Teacher and Artist residencies; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the fourth year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.



NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND

Nelson Cornelius was a longtime subscriber and supporter of Lyric Opera and a cherished friend of legendary former Lyric Opera General Director Ardis Krainik, with whom he shared his passion for opera and for making sure that Lyric would keep Chicago on the world's opera map. That passion was also shared by Julius Frankel, and as a trustee of the Julius Frankel

Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel's wishes by directing significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign. His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors the Lyric premiere of *Les Troyens*. Lyric is honored to remember its close friend Nelson Cornelius.



MR. and MRS. JOHN V. CROWE

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of *Turandot* (2006/07) and *Tosca* (2009/10) and major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe

Foyer on the fifth floor in memory of Jack Crowe's mother. The Crowes were leading contributors to the Campaign for Excellence and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

THE CROWN FAMILY

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

the Crown Family is a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. Mrs. Crown is a past President of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

THE DAVEE FOUNDATION

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), *The King and I* (2015/16), and this season's *My Fair Lady*.



STEFAN T. EDLIS and 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

JULIUS FRANKEL FOUNDATION

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

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



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens.

In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and will be one of the cosponsors of this season's company premiere of *Les Troyens*. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards, and preserve Lyric's history through support of its Archives project.



ANN and GORDON GETTY FOUNDATION

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



BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. This season Brent and Katie are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. Brent Gledhill is the Global Head of Investment Banking at William Blair & Company, and a member of the firm's Executive Committee.

Lyric is honored to have him serve on its Board of Directors, Executive Committee and Audit Committee, and as Chairman of the Innovation Committee.



WILLIAM and ETHEL GOFEN

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



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

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

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



HOWARD GOTTLIEB and BARBARA GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Building on Greatness Capital Campaign, Campaign for Excellence, Breaking New Ground Campaign, and Annual Campaign. They have cosponsored many productions, most recently *Otello* (2013/14), *Il Trovatore* (2014/15), *The Merry Widow* (2015/16), and this season's *Don Quichotte*. Mr. Gottlieb and Ms. Greis are also the exclusive sponsors of this season's Itzhak Perlman in Recital. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of more than 26 Lyric new productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring* cycle, starting with this season's *Das Rheingold* and concluding with the complete cycle in 2019/20. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



MR. & MRS. DIETRICH M. GROSS

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 22 Lyric productions since 1987/88, including last season's *Der Rosenkavalier* and this season's *Das Rheingold*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual

fundraising broadcast heard live on 98.7WFMT. They made a leadership gift to the Breaking New Ground Campaign in support of Lyric's future. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by awarding him the Carol Fox Award, Lyric's most prestigious honor.



JOHN R. HALLIGAN 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*.



J. THOMAS HURVIS

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. In an effort to help keep Chicago a haven for the cultural arts, Tom Hurvis sponsors the Renée Fleming Initiative, and Ms. Fleming's role as a creative

consultant. Tom has also made a generous leadership gift in support of Lyric's Chicago Voices initiative during the 2016/17 season. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including support for The Lyric Opera Broadcasts. The Hurvises previously sponsored four mainstage productions, including last season's *The Merry Widow* starring Renée Fleming. This season, Tom Hurvis is providing leadership support for many aspects of the Chicago Voices initiative. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, Innovation Committee, and Lyric Unlimited Committee.



Scott Santi

ITW

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign, the Breaking New Ground Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, 60th Anniversary Concert and Diamond Ball, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored *The Pearl Fishers* (1997/98 and 2008/09), *The Barber of Seville* (2000/01), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and *Tosca* (2014/15), and generously cosponsors this season's production of *Carmen* and the *Chicago Voices* Gala Benefit Concert. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs

W. James Farrell, John Nichols, and the late David Speer.



EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A lifelong opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received leadership gifts from the Jannottas for the Building on Greatness

Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign to create the Ryan Opera Center Music Director Endowed Chair, in addition to their generous gifts to the Annual Campaign.



Craig C. Martin

JENNER & BLOCK

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

Annual Campaign, the Campaign for Excellence, Fantasy of the Opera, Opera Ball, the Spring Musical Celebration, and Wine Auction. Lyric is fortunate to have Craig C. Martin, Partner and Chair of Jenner & Block's Litigation Department, as a valued member of its

Board of Directors, Nominating, and **JENNER & BLOCK** Executive Committees.

JPMORGAN CHASE & CO.

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored many mainstage productions, including last season's new production of *The Marriage of Figaro*.





THE RICHARD P. AND SUSAN KIPHART FAMILY

Susie is an esteemed member of the Lyric Opera family. She is immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. Dick and Susie generously cosponsored several Lyric productions,

most recently *The Passenger* (2014/15). In honor of Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. For many years, Kirkland & Ellis LLP sponsored Lyric Opera's Board of Directors Annual Meeting. More recently, Kirkland & Ellis LLP cosponsored *Boris Godunov* (2011/12), *A Streetcar Named Desire* (2012/13), and *The Merry Widow* (2015/16), and was Lead Sponsor of Lyric's 60th Anniversary Concert and Diamond Ball. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship Committees. This season, Kirkland & Ellis LLP is the Lead Corporate sponsor of

Linda K. Myers

the *Chicago Voices* Gala Benefit.

KIRKLAND & ELLIS



NANCY W. KNOWLES

Opera has always played an important role in the life of Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests her time, talents, and leadership abilities to advance

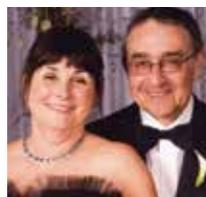
Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Most recently, Ms. Knowles is generously underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



MR. and MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Kay Krehbiel is a leading and cherished member of

Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF and MARGOT LAKONISHOK

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

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

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



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

Robert H. Malott

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.



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*.

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

THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation’s long and tremendous history of support. Through a multi-year commitment to Lyric’s American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres; the centerpiece of the initiative was Lyric’s mainstage world premiere of Bolcom’s *A Wedding*. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. During the 2012/13 season, the Mellon Foundation provided leadership funding to launch Lyric’s visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world’s first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for Lyric’s world premiere mariachi opera *El Pasado Nunca Se Termina*, and continued its unparalleled legacy by cosponsoring last season’s world premiere of mainstage production *Bel Canto*. Most recently, the Mellon Foundation has provided generous leadership funding for Lyric’s Chicago Voices initiative, playing a vital role in bringing together Chicago’s diverse communities and vocal traditions in celebration of the human voice.



THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14 and cosponsored *Anna Bolena* (2014/15) and *Wozzeck* (2015/16). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors *The Magic Flute* this season.



MR. and MRS. ROBERT S. MORRISON

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

Campaign, and have cosponsored each installment of Lyric’s American Music Theatre Initiative, including *My Fair Lady* this season.



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust’s Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric Opera, where the Trust will support this season’s company premiere of *Les Troyens*. After providing cosponsorship support of *The Cunning Little Vixen* (2004/05) in honor of Lyric’s Golden Jubilee, The Elizabeth Morse Charitable Trust raised challenge grant support for *Orfeo ed Euridice* (2005/06), and continued on to cosponsor many more productions, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. From 2000-2008, the Morse Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park.

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Fantasy of the Opera, Operathon, and the

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

NATIONAL ENDOWMENT for the ARTS

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

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



THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric’s mainstage. The Negaunee Foundation has cosponsored many productions, most recently *Don Giovanni* and *Carousel* (both 2014/15), *The Marriage of Figaro* and *The King and I* (both 2015/16), and cosponsors Lyric’s productions of *The Magic Flute* and *My Fair Lady* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation’s leadership and financial commitment. Lyric is honored to have The Negaunee Foundation’s president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposiums for Lyric productions of *Hercules* (2010/11) and *Show Boat* (2011/12), and have cosponsored several mainstage opera productions, including this season’s production of *Lucia di Lammermoor*. They made a generous gift to the Breaking New Ground Campaign

to help secure Lyric’s future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Dan is President, Chairman and Co-Founder of the Compass Lexecon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.



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 will,

Jerry and Elaine Nerenberg

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



Sonia Florian

NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15), *Romeo and Juliet* (2015/16), and this season's production of *Lucia di Lammermoor*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia is a vital member of Lyric's Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.



JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. This season John and Alexandra are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. By providing major support to Lyric's endowment, Mr. and Mrs.

Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



Jana R. Schreuder

NORTHERN TRUST

Lyric is honored to have Jana R. Schreuder, chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive and Finance committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of our wine auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and as cosponsor of the Opera Ball (annually since 1998.) In addition, Northern Trust cosponsored *Faust* (2009/10), *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *The King and I* (2015/16) and this season's *My Fair Lady*.



John P. Amboian

NUVEEN INVESTMENTS

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

Nuveen Investments has also cosponsored several mainstage opera productions, Lyric's Radio Broadcasts, and has recently committed a leadership gift to the Breaking New Ground Campaign.



NUVEEN
Investments



MR. and MRS. DAVID T. ORMESHER

Lyric Opera is sincerely grateful for the devotion of David and Sheila Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry since 1987. closerlook has given generously to Lyric Opera for many years, sponsoring *Fantasy of the Opera* from 2009 to 2014 and the *Stars of Lyric Opera* at Millennium Park

concert for five consecutive years. Most recently, David and Sheila generously provided an Operathon Challenge Grant and supported the Opera Ball. Lyric is proud to have David T. Ormesher serving as its Chairman of the Board of Directors, on the Executive Committee, and on seven sub-committees of the Board of Directors.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, the

Breaking New Ground Campaign, and Wine Auctions. Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



Seymour H. Persky

SEYMOUR H. PERSKY CHARITABLE TRUST

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

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



Dan Draper

POWERSHARES QQQ

PowerShares QQQ, represented by Dan Draper, Managing Director and Head of Global ETFs, PowerShares by Invesco, is proud to sponsor the arts as a corporate partner of Lyric Opera. Last season, they cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they are generously cosponsoring Lyric's new production of *The Magic Flute* this season. PowerShares global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, we also

support Lyric Opera's deep engagement with the local community to foster a rich culture of arts right here in Chicago.





Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



John Oleniczak



Vinay Couto

PwC

A world-wide leader in professional services, PwC is a prominent member of Lyric Opera of Chicago's Business Ensemble. PwC has staunchly supported Lyric's Annual Campaign for over three decades, underwriting such special projects as production sponsorship, the Board of Directors, Annual Meeting, and Lyric Signature Events. PwC has provided a leadership gift to the Breaking New

Ground Campaign, having previously supported the Campaign for Excellence. Lyric is fortunate to receive generous in-kind consulting services from Strategy&, part of the PwC network. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive, and Finance Committees, and as Chairman of the Audit Committee; Vinay Couto, Principal, Strategy&, part of the PwC network, serves on Lyric's Board of Directors and Lyric Unlimited Committee; Maggie Rock Adams, Director and Client Relationship Executive, is a dedicated member of Lyric's Guild Board; and Tamara Conway, Director at Strategy&, part of the PwC network (formerly Booz & Company), is a committed member of the Ryan Opera Center Board.



Joe Tarantino



Tom Andreesen

PROTIVITI

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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.

Carol and William Vance



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.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of September 15, 2016.

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

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Ryan Opera Center mezzo-soprano Annie Rosen (left) and soprano Diana Newman (right) portrayed two of the Rhinemaidens in the season-opening production of *Das Rheingold*.

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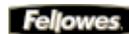
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Lyric Opera of Chicago welcomes you to this performance. We are very glad you are here. In order to ensure maximum enjoyment for all guests during a performance, we ask for your compliance with some simple house rules:

- 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.

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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.



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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 for dates and details.

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Public Phones:

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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

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