

A dramatic sunset over the ocean with silhouettes of pearl fishers on stilts. The sky is a mix of deep blue, purple, and orange, with a bright sun low on the horizon. The water is dark with some ripples. The fishers are silhouetted against the bright sky, and their long wooden stilts are planted in the water. The overall mood is serene and evocative.

BIZET
The Pearl
Fishers

Lyric

2017|18 SEASON

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ELISE BAKKETUN/SEATTLE OPERA



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From the General Director

Quite a few operas have in common the fact that audiences' enthusiasm for them has risen markedly in recent decades, thanks to the popularity of one particular portion of the score that has captured the public's imagination. As a result of that renewed interest, the work becomes a great favorite internationally. In that category is *The Pearl Fishers*, composed by Georges Bizet a dozen years before he gave the world *Carmen*.

Whether in movies or television commercials, the number known worldwide simply as "the *Pearl Fishers* duet" has captivated listeners all over the world. Certainly when it comes to stirring, uplifting expressions of friendship, there are few moments in opera to surpass it. The excitement for opera lovers happens when their enthusiasm for the duet leads them to the opera that includes it. They then discover that *The Pearl Fishers* is a great deal more than that duet – the entire score is irresistible. It boasts breathtaking arias for tenor, soprano, and baritone, stupendous choral scenes, and brilliance from the orchestra that brings this Frenchman's view of ancient Ceylon excitingly to life.

This opera has only a four-person cast, and each singer needs stellar vocalism and stage presence. I'm thrilled to welcome back four artists who are great friends of this company. Marina Rebeka (Leïla) has already exhibited her extraordinary vocal dexterity and theatrical flair in her Lyric portrayals of two signature roles, Violetta in *La traviata* and Donna Anna in *Don Giovanni*. With *The Pearl Fishers*, Ryan Opera Center alumnus Matthew Polenzani (Nadir) – whose Duke of Mantua you enjoyed earlier this season in Lyric's *Rigoletto* – is returning to the French repertoire, to which he has brought unique elegance in Lyric portrayals of Massenet's Werther, Gounod's Roméo, and Offenbach's Hoffmann. Mariusz Kwiecien (Zurga), vividly remembered as our remarkable Don Giovanni and Onegin, triumphed alongside Matthew in the recent new Met production of *The Pearl Fishers*. Like Mariusz and Marina, Andrea Silvestrelli (Nourabad) is singing his first French role with us, after successes in Mozart, Bellini, Verdi, Wagner, and Puccini.

During Sir Andrew Davis's remarkable tenure as Lyric's music director, it's been one of our greatest joys to witness his conducting of French repertoire. From *Les Troyens*, *Carmen*, and *Manon* to *Les Troyens*, *Faust*, *Werther*, *Don Quichotte*, and *Dialogues of the Carmelites*, Andrew has revealed the glory of this repertoire. I'm delighted that he will now be able to add *The Pearl Fishers*, to which we can expect him to bring the thorough stylistic command that has made his French-opera performances here – as well as in other major houses worldwide – so memorable.

The *Pearl Fishers* production we're presenting this season has enchanted audiences throughout the United States. Originating in 2004 at San Diego Opera, it marks the first time fashion icon Zandra Rhodes designed both sets and costumes for an opera production. For more than four decades, Zandra has enlivened the international fashion scene with her breathtaking gift for color and her truly astounding imagination. I'm very pleased that Lyric audiences will at last be able to experience her designs for Bizet's opera.

I know you'll relish the spectacular sights and sounds of *The Pearl Fishers*!



Anthony Freud
General Director, President & CEO
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STEVE LEONARD

Lyric

From the Chairman

On behalf of the Board of Directors, I'm delighted to welcome you to Lyric Opera of Chicago.

This season is a particularly varied and distinctive one, launched by Gluck's exquisite *Orphée et Eurydice* in John Neumeier's historic new production, Verdi's powerfully dramatic *Rigoletto*, and the second installment in Lyric's monumental new production of Wagner's *Ring* cycle with *Die Walküre*. Following *The Pearl Fishers*, our audiences can look forward to two masterpieces of Italian opera, Puccini's spectacular *Turandot* and Bellini's captivating *I Puritani*; a gem of the Mozart repertoire, *Così fan tutte*; and a return to French repertoire with Gounod's romantic *Faust*.

Speaking personally, one of the most rewarding aspects of Lyric – not only as chairman, but as a longtime subscriber and patron – is my joy in introducing family, friends, and business colleagues to the company and the art form. I hope you'll consider doing the same! When I receive out-of-town visitors during the opera season, I always try to include an evening at Lyric. It's inevitably a major highlight of their stay.

A Lyric performance isn't only an opportunity to dress up and go out with your significant other or with close friends for an elegant evening – it's also an unforgettable and rewarding experience of timeless stories set to some of the world's greatest music and performed by many of the top artists of our day.

Lyric's mainstage productions are, of course, the core of every season we present. I also encourage you to explore the unique activities of Lyric Unlimited, our initiative focused on community engagement and education. It is one of the ways that the company stays relevant as a cultural service provider to all of Chicago, whether with newly commissioned works, community-created performances or the special programs presented in dozens of public schools all over Chicago every year. The level of creativity at work in Lyric Unlimited presentations has been truly inspiring, and it has exposed the art form of opera to tens of thousands of students across Chicagoland.

By presenting opera in new and non-traditional ways, Lyric Unlimited helps to grow and expand our audiences. I invite you to join me at one of the Lyric Unlimited performances of *Fellow Travelers* in March or *Family Day at Lyric* on April 7.

At Lyric, we truly cherish our donors and patrons. We consider each one of you as members of the Lyric family. It can sometimes be trite to declare, "Every gift counts," but at Lyric it's true: you're going above and beyond what you're paying for the ticket price. You're investing in Lyric, entrusting that we will turn your gift into great art. We take that responsibility very seriously and are constantly imagining new ways to enhance your personal experience at Lyric, build new audiences for opera, and do it all in the most cost-effective way we can.

Many thanks to all of you who play a vital role in ensuring that our great art form and our great company continue to serve Chicago and the world of opera today and in the years to come.



David T. Ormesher



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Clockwise from top: The Chicago Voices team hit the road in 2016 to capture everyday people singing their favorite songs for the Chicago Voices SING campaign. Staff members were assisted by interns Margaret Lovejoy and Courtney Cintron (far right).

Public-relations intern Shelby Homiston with Lyric creative consultant Renée Fleming.

Public relations intern Amanda Flores meets Manny the Frenchie, a French bulldog and social-media phenomenon who was invited to a performance of Der Rosenkavalier.

Development intern Jessica Burroughs photographed on Lyric's stage.

Interns on Lyric's stage during a backstage tour offered during orientation. From left to right: Majidah Saleem, Daliah Ammar, Yewon Oh.



An Opera-tunity to Remember

Looking behind the scenes at what it takes to be an intern at Lyric

By Kamaria Morris

The first day of work can be intimidating for anyone. You're not quite sure what you'll be doing, or if your new coworkers will like you, or even where to sit and eat for lunch. You're bright-eyed and eager to learn, but filled to the brim with trepidation and anxiety. This feeling – which most of us know quite well – can be even more pronounced when you're an intern, fresh off a semester in college and in an unfamiliar professional work environment for the first time. Will you spend your days running errands? Filling coffee orders? Making endless copies of documents and spreadsheets? Interns can often feel undervalued or underutilized, which is one reason Lyric strives to be different.

While it's difficult to determine officially when Lyric first began its internship program, it's safe to say they've been an important element of the company since at least the early 1980s. The program has grown exponentially since then, as the interest in becoming a coveted intern for one of the most prestigious arts organizations in the country has only increased. Averaging roughly 25 interns per year in a variety of departments, Lyric's internship program strives to offer its participants an enriching learning experience.

"From our perspective, our interns are a valuable part of our teams, pitching in on critical processes and projects across our departments," says Elizabeth Landon, Lyric's vice-president of human resources, "and we value their contributions immensely."

The process of becoming an intern

at Lyric begins with candidates applying online. Internship descriptions are posted on a variety of career search websites, including Glassdoor, Indeed, and LinkedIn. Staff members also visit career and internship fairs at colleges and universities to meet with potential interns face to face for preliminary interviews. All applications include a résumé and cover letter, but depending on the specific internship, they may also be asked to provide a writing sample, links to social media pages, portfolios, or demo reels.

The criteria for acceptance into the program can differ by department as well, but there are a few universal criteria all prospective Lyric interns should possess. Lindsey Raker, a former marketing intern who was hired full-time last year as a marketing associate, is now charged with selecting interns for the marketing and public relations department. She explains

that Lyric is looking for "someone who has done their research about the company, who has a genuine passion for the arts, and who is eager to learn and be a part of the team." And while a general passion for the arts is important, Landon adds, "we recognize that many aspiring singers and performers gravitate to roles anywhere they can find in the performing arts. While we value enthusiasm for the art form, it's a real interest in doing work for a specific department that attracts us to intern candidates." Once the initial screening and interview process is complete, if the hiring manager for the department determines that a particular candidate is a good fit, an offer is made and a start date is determined.

Interns typically begin their first day on the job by meeting with their manager and other team members from the department in which they'll be working.



(left) During technical rehearsals for *The Magic Flute*, interns stand in as the dragon on stage.; (right) public relations intern Delaney Spangler gives a thumbs-up to the technical team while working on *The Magic Flute* set.

From there, they're given a tour of the office tower, which includes common areas such as the kitchen, bathrooms, and lunch cafeteria/canteen space. A backstage tour might follow, where they view the stage, rehearsal spaces, wig/makeup/costume areas, and dressing rooms.

At some point during that day, the new interns visit the human resources office, where they're given an orientation packet – created by a former HR intern, no less! It includes information about the overall internship program, Lyric's history and mission, intern perks, policies, and general building information. While there, each intern has a photo taken for a company badge that gives them access to different spaces throughout the building. Finally, a member from the information technology department meets with them and helps set up their computer credentials. At long last, the workday can begin!

In the same way no one role or department in a company the size of Lyric is the same, it's also true that no internship is the same. Duties and projects can run the gamut, and they're constantly changing and being refined each season. However, the interns all begin by learning the day-to-day operations of their specific department.

For example:

- **Marketing and public relations:** Interns' tasks can include assisting with programs and direct-mail pieces, writing press releases and radio commercials, and assisting on special events or video shoots.
- **Wig and makeup department:** Interns receive hands-on training in styling and application, including the construction of wigs and facial hair, and theatrical makeup skills.
- **Audience engagement:** Interns assist with patron research and the organization of survey data, and work to implement and improve customer service and retention campaigns.

Internships in **ticketing, social media, dramaturgy, Lyric Unlimited, Ryan Opera Center, artistic, human resources, development, graphic design, and information technology** are also options, depending on the needs of each department at the time. "As one of Chicago's premier cultural institutions," Landon says, "we owe it to the community to make a variety of experiences available. It's one of the ways we can welcome young people interested in the performing arts and non-profit careers to get their feet wet."

So what does it take for an intern at Lyric to be successful? According to Raker, interns should be prepared to dive right in from the start. "There are so many opportunities to learn at Lyric – helping with events, seeing shows, going on backstage tours, and working with other departments." She continues, "The interns who get the most out of their time here are the ones who take full advantage of these opportunities, are willing and eager to learn, and who get to know their colleagues and really become part of the team." If the timing is right and interns prove to be a good fit, they are sometimes asked to stay on and join Lyric full-time. "I love it when we can hire an intern into an entry-level role," Landon adds. "Many of our current professionals started as interns."

Josie Campbell is one such case. She has been at Lyric for 33 years and is now the artistic services manager, working closely with renowned singers, directors, and creative teams. While Campbell is a familiar presence around the rehearsal and backstage areas, few know she actually began her career at Lyric in 1984 as an intern. While completing a master's program in arts administration, she was encouraged to apply for an internship at Lyric as a way to learn the ins and outs of an arts organization first-hand. "I assisted



Dramaturgy intern Richie Hoffman giving the pre-opera talk before a performance of Les Troyens.



Dan Novak, vice president and director of the Ryan Opera Center, preparing for the Women's Board Wine Auction during his internship in the development department, 1989.

with a variety of production tasks, and was able to learn how you organize and plan an opera season,” says Campbell. “I fostered relationships with the people who were in charge of the production and artistic departments, which was invaluable to me.”

As a requirement of her graduate program, Campbell was asked to complete a final project. She chose to create a written history of Lyric, which allowed her to learn even more about the storied institution she called home for a few months. Toward the end of Josie’s internship, a colleague in the rehearsal department accepted a job in New York, so she knew a position would be opening soon. “My timing was great!” she says, “and I decided I would go for that job.” To her delight, she was offered the role as an assistant to the operations department and began her career helping coordinate dance, chorus, and child auditions. She was also assigned to manage travel and accommodations for artists, which remains one of her duties today.

Dan Novak, director of the Ryan Opera Center, similarly began as an intern at Lyric in January 1989. “I was a college student at Northwestern University, and I had time in my course work to do a full-time internship in the development department with the Women’s Board,”

Novak says. After his three-month internship concluded, he returned to school to finish his degree. Shortly before graduation, he received a surprise call notifying him of a new vacancy in the very office where he had interned. He was offered the job, and jumped at the chance to return. “I was thrilled! I’d thoroughly enjoyed my internship at Lyric, and was excited to be back.” That was June of 1989. Novak began as assistant to the Women’s Board office, then moved into the role of assistant ticket manager, followed by a return to the development department as assistant director for Chapter activities. In 2000, he joined the Ryan Opera Center as manager, before being named its director in 2013.

Undoubtedly, Lyric’s internship program will continue to grow and welcome new participants with each passing season. Students receive hands-on work experience within their departments, but perhaps more important, they learn the inner workings of a large-scale cultural institution with all the complexities of opera and the performing arts. “Starting my career as an intern at Lyric was incredible!” says Raker. “Now that I’m on the other side, it’s so rewarding to keep discovering more talented young people, and I hope the program continues for years to come.”

Former interns share their favorite Lyric moments

I was taken aback by the kind of people I’ve been able to meet and rub elbows with. Renée Fleming, Ana María Martínez, Richard E. Grant – all amazing individuals and artists. I’m so glad to have gotten the opportunity to meet them.

— **Jay Gummert**
(Dramaturgy)

I worked on Lyric Unlimited’s Community Created Performance program, which gave three community groups the opportunity to turn their personal stories into a live theater piece. By the end of the summer, the groups had worked so hard to create their show, going from simple icebreakers to a fully scripted production. I felt very proud of their work, and very grateful for the experience I had working with everyone.

— **Sage Pope**
(Lyric Unlimited/Chicago Voices)

I got to meet THE Amber Wagner, who is starring in the title role of *Turandot* this season at Lyric. She was the nicest person – she asked me about what kind of repertoire I was doing, and even congratulated me on my internship. *Amber Wagner*. Congratulating *me*. I still can’t believe it.

— **Lauren Ingebrigtsen**
(Social Media)

Later in my internship, I was given the opportunity to deliver the pre-opera talk for *Les Troyens*, an unforgettable experience!

— **Richie Hoffman**
(Dramaturgy)

My most memorable moment was opening night of *Das Rheingold* and attending the opera ball afterward. It’s not every day you get to be in a dance circle with Eric Owens (and have pictures to prove it).

— **Shelby Homiston**
(Marketing/Public Relations)



Great Ways for Young Adults to Engage with *Lyric*



Students and young professionals looking for ways to support their favorite arts organization, network with other young opera fans, and gain new experiences need look no further! From College Night events to glamorous fundraising galas and board leadership opportunities, there are many ways for young adults to engage with Lyric.

Through the **NEXT** program, full-time college students can unlock \$20 tickets for performances throughout the season. These aren't the nosebleeds seats, either – students are placed in the best available seats at the time of purchase (often up to \$200)!

Students sign up online to receive email notifications when NEXT tickets become available. They may also choose a NEXT Now package with three or more performances, at the same \$20 ticket price, and exclusive access to NEXT events. An example is the *Rigoletto* College Night in November, where students met in the Opera Club before the performance for snacks and a Q&A session with a member of Lyric's creative team.



Students who identify as leaders, social influencers, and Lyric fans can also apply to the **Lyric University Ambassadors** program. This is a great opportunity for anyone who loves promoting events, creating buzz, networking, and working for a cause they believe in. The University Ambassadors elevate awareness of Lyric's NEXT program among their classmates while sharing their excitement about the Lyric season on their favorite social-media platforms. They gain real-world event marketing experience, at the same time making an impact on their campuses, networking with and learning from Lyric staff, and getting free admission to certain Lyric productions and events.

Once students finish college and begin their working lives, they can take advantage of another opportunity at Lyric. A project of the company's Renée Fleming Initiative and named one of the best such groups in Chicago by *Make It Better*, **Lyric Young Professionals (LYP)** isn't just all parties and costumes. LYP is a growing group of opera lovers, ages 21 to 45, dedicated to building the next generation of Lyric supporters.



LYP members pay annual dues from \$150 to \$400. They gain access to exclusive \$35 ticket packages through the **LYP Medley** program. Other exclusive LYP benefits also include invitations to dress rehearsals and backstage tours; events like the annual Halloween Masquerade Gala at the Lyric Opera House – the most fun you can have while supporting the arts; "Cocktails and Conversations," where members can engage with Lyric stars; intermission and post-performance meet-ups in the foyer; and other networking opportunities throughout the season.

There are so many ways younger audiences can engage with Lyric – and the best part is that we're ensuring an enthusiastic future audience for a wondrous art form!

Lyric

Lyric



Costume sketches by Zandra Rhodes

Georges Bizet

The Pearl Fishers

Production Sponsors

SYLVIA NEIL AND

DANIEL FISCHER

with additional support from an Anonymous Donor

The Pearl Fishers *Synopsis*

TIME and PLACE:

19th-century Ceylon

ACT ONE

A beach

ACT TWO

The ruins of an Indian temple

Intermission

ACT THREE

Scene 1 A beach

Scene 2 A wild place near the pearl fishers' encampment

ACT ONE

Fishermen gather and dance on the beach. Zurga interrupts the revels to remind everyone that the time has come for them to choose a king. The group chooses Zurga himself, and all declare their allegiance to him. Everyone is astonished at the arrival of Nadir, Zurga's dear friend, who has returned unexpectedly after years of adventures. There is tension in the air. When he and Zurga are alone, the two recall their last trip together: They had reached the gates of Candi when they saw a beautiful woman at the temple of Brahma. Both of them fell in love with her at first sight, but they swore to forget her for the sake of their friendship. Now they swear again to remain friends.

Nourabad, the high priest of Brahma, and his fellow priests bring a veiled young woman before Zurga. She is about to follow the old custom: Once a year, a veiled virgin is chosen to pray for the protection of the pearl fishers for a day and a night. If she remains faithful to the law and is seen by no one, her reward will be the most beautiful pearl the fishermen can find. If she disobeys, she will die. The young woman is shocked to recognize Nadir, and when he hears her voice, he believes it may well be that of Leila, whom he and Zurga had promised each other to forget. Zurga notices Leila's sudden apprehension, but she recovers her

composure. Everyone leaves for the temple except Nadir, who reflects on his beautiful memory of Leila. He recalls that, even after he and Zurga had made their vow, he saw Leila again and was captivated.

Leila lifts her voice in a prayer to Brahma, mesmerizing Nadir as he watches her from below. As she sings, Nadir realizes that it is Leila and calls to her. Equally rapturous upon recognizing him, she continues to sing, but now her soaring melody is meant for Nadir alone.

ACT TWO

Nourabad informs Leila that the priests will be keeping watch, which will allow her to sleep peacefully. Leila recalls the vow she made years before. She tells the priest that, when she was a child, a fugitive once came to her family's hut begging for help. She hid him there, and in so doing saved his life. His enemies appeared, threatening to kill her, but she said nothing. When night fell, the man fled, but not before giving her his necklace. Nourabad reiterates that riches, glory, and happiness will all be hers if she keeps her vow.

Alone with her thoughts, Leila seems to sense Nadir's presence. As in the past, she can feel him watching over her. She is ecstatic to hear him serenading her in the distance. When Nadir appears, Leila becomes apprehensive, but Nadir, who confesses that he could not keep away from her, ardently declares his love. A storm approaches. They do not notice Nourabad watching them. Upon seeing the two together, the high priest rushes away in a rage.

The lovers promise to see each other the next day. A shot is heard. Nourabad, the other priests, and the pearl fishers appear at the temple. Nadir escapes, only to be captured again. The crowd is about to strike him when Zurga rushes in and orders them to stop, since it is he alone who will decide the pair's fate. He whispers to the two that they should flee immediately. The furious Nourabad tears off Leila's veil, and Zurga instantly

recognizes her. Now his concern turns to fury, and he proclaims that only misfortune will await both Leila and Nadir. When the storm breaks out violently, the pearl fishers kneel and pray to Brahma for protection.

ACT THREE

Scene 1. Alone in his tent, Zurga is unable to sleep, knowing that his former friend and the woman they both love must die at sunrise. He longs for them to forgive the rage that has overwhelmed him.

When Leila is brought in, she asserts her willingness to die if Zurga will spare Nadir's life. Zurga refuses, and, in her anger and frustration, Leila curses him, declaring that she will love Nadir forever. Nourabad announces that the executions must soon take place. Leila is ready, but before she is taken away, she gives a fisherman her necklace and asks that it be taken to her mother when she is dead.

Scene 2. The pearl fishers dance wildly as they prepare for the deaths of Nadir and Leila. The two are about to be executed when a sinister glow appears in the distance. Zurga rushes in, crying out that the encampment has been set on fire. All rush off to save their belongings, leaving Zurga, Leila, and Nadir alone. Zurga – the fugitive whose life Leila once saved – reveals that he lit the fire himself in order to save their lives. The lovers express their joy, but Zurga knows his own fate is sealed. Nadir hurries away with Leila, leaving Zurga alone to face certain death.

THE PEARL FISHERS

Approximate Timings

ACTS ONE and TWO

85 minutes

Intermission 30 minutes

ACT THREE 30 minutes

Total: 2 hours, 25 minutes

Lyric

- Production designed by Zandra Rhodes for San Diego Opera and Michigan Opera Theatre.
- Sets for *The Pearl Fishers* executed by San Diego Opera Scenic Studio.
- Costumes for *The Pearl Fishers* executed by San Diego Opera Costume Shop.
- The Lyric Opera of Chicago Broadcasts are generously sponsored by The Richard P. and Susan Kiphart Family, The Matthew and Kay Bucksbaum Family, and The John and Jacolyn Bucksbaum Foundation.
- Lyric Opera gratefully acknowledges the support of the W. James and Maxine P. Farrell French 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.

New-to-Chicago Production

Georges Bizet

**THE PEARL FISHERS
(LES PÊCHEURS DE PERLES)**

Opera in three acts in French

Libretto by Michel Carré and Eugène Cormon

First performed at the Théâtre-Lyrique, Paris, on September 30, 1863

First performed by Lyric Opera on November 11, 1966

Characters in order of vocal appearance:

Zurga MARIUSZ KWIECIEŃ

Nadir MATTHEW POLENZANI^{oo}

Nourabad ANDREA SILVESTRELLI

Leïla MARINA REBEKA

Dancers: JACOB ASHLEY, NIKOLAS CHEN*, SAM CROUCH*,
MARIAN FAUSTINO*, TOM MATTINGLY, GINNY NGO*, JIMI LOC NGUYEN*,
MICHELLE REID*, TODD RHOADES, JACQUELINE STEWART,
NICHOLAS STRASBURG*, JESSICA WOLFRUM

Conductor SIR ANDREW DAVIS

Director ANDREW SINCLAIR

Set and Costume Designer ZANDRA RHODES*

Lighting Designer RON VODICKA*

Chorus Master MICHAEL BLACK

Choreographer JOHN MALASHOCK*

Assistant Choreographer MICHAEL MIZERANY*

Ballet Mistress AUGUST TYE

Wigmaster and Makeup Designer SARAH HATTEN

Assistant Director JORDAN BRAUN

Stage Manager RACHEL C. HENNEBERRY

Stage Band Conductor FRANCESCO MILIOTO

Musical Preparation JERAD MOSBEY

MADÉLINE SLETTEDAHL*^{oo}

Projected English Titles CAROL BORAH KELLY*

* Lyric debut

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

^{oo} Alumnus, The Patrick G. and Shirley W. Ryan Opera Center



MARINA REBEKA
(*Leïla*)
Previously at Lyric:
Donna Anna/*Don Giovanni* (2014/15);
Violetta/*La traviata*
(2013/14).

The Latvian soprano debuted her portrayal of Bizet's *Leïla* in 2014 at the Zurich Opera House. Since her international breakthrough in Rossini's *Moïse et Pharaon* at the 2009 Salzburg Festival, Rebeka has been a regular guest at the world's most prestigious concert halls and opera houses, including the Metropolitan Opera, Carnegie Hall, La Scala, Covent Garden, Amsterdam's Concertgebouw, the Bavarian State Opera, and the Vienna State Opera. This season marks her return to the Met as Bellini's *Norma*, reprising Violetta/*La traviata* (Opéra National de Paris), her first Amelia/*Simon Boccanegra* (Vienna), and her debut Luisa Miller (Munich's Münchner Rundfunkorchester). Rebeka is also active on the recital and concert stage, having performed at La Scala, Pesaro's Rossini Opera Festival, the Rosenblatt Recital series in London, and Salzburg's Großes Festspielhaus. Other career highlights include Juliet/*Romeo and Juliet* (Vienna), Marguerite/*Faust* (Latvian National Opera), Donna Anna/*Don Giovanni* (Vienna, Munich, Zurich), and *Norma* (Trieste's Teatro Lirico Giuseppe Verdi). Rebeka appears on DVD as Mathilde/Rossini's *Guillaume Tell* (Bologna's Teatro Comunale) and Violetta/*La traviata* (NDR Radiophilharmonie); on CD is her solo recital of Mozart arias. Last summer her latest solo CD *Amor fatale – Rossini Arias* with Marco Armiliato and the Münchner Rundfunkorchester was released.



MATTHEW POLENZANI
(*Nadir*)
Previously at Lyric:
Thirteen roles since
1995/96, most
recently Duke/
Rigoletto (2017/18);
Tamino/*The Magic Flute* (2016/17); title
role/*La clemenza di Tito* (2013/14).

24 | November 19 - December 10, 2017

The Evanston native, a Ryan Opera Center alumnus and one of today's most admired tenors internationally, is particularly renowned for bel canto and French opera. He scored one of his greatest career successes in 2016 starring in the Metropolitan Opera's first production in a century of *The Pearl Fishers*. This season Polenzani will return to Munich's Bavarian State Opera (*La favorite*), the Met (*L'elisir d'amore*), and the Zurich Opera House (*Luisa Miller*). In addition to *The Pearl Fishers*, he has triumphed onstage in recent seasons at the Met in company premieres of *Roberto Devereux* and *Maria Stuarda* (both in new productions seen in HD), as well as in Vienna and Munich as Werther. Polenzani recently made his eagerly awaited role debut as Rodolfo/*La bohème* in Barcelona. Highlights of his concert appearances include *Messiah* (New York Philharmonic) and Mahler's *Des Knaben Wunderhorn* (Carnegie Hall). Among Polenzani's recordings are Brahms's *Liebeslieder Walzer* and three solo discs: live recitals from the Verbier Festival and London's Wigmore Hall, and a studio recording of Liszt songs with his regular recital partner, pianist Julius Drake. The tenor is a past recipient of two of America's most prestigious awards for singers, the Richard Tucker Award (2004) and the Metropolitan Opera's Beverly Sills Artist Award (2008). *Matthew Polenzani is generously sponsored by Patricia A. Kenney and Gregory J. O'Leary.*



MARIUSZ KWIECIEŃ (*Zurga*)
Previously at Lyric:
Four roles since 2002,
most recently title
role/*Eugene Onegin*
(2016/17); title
role/*Don Giovanni*
(2014/15); Count Almaviva/*The Marriage of Figaro* (2009/10).

The internationally celebrated Polish baritone triumphed as Bizet's *Zurga* two seasons ago at the Metropolitan Opera (new production, HD). Kwiecień appears this season at London's Royal Opera House as Marcello/*La bohème* and *Don Giovanni*, while also starring in the title role/*Eugene Onegin* at the Vienna State Opera. He has

portrayed *Onegin* to great acclaim at Lyric, the Metropolitan Opera (new production, HD), the Bolshoi Theatre, the Polish National Opera, Bavarian State Opera, and other major houses. Another signature role, *Don Giovanni*, has been a triumph for Kwiecień in nearly 20 productions worldwide, including those of the Met (new production, HD), San Francisco Opera, the Los Angeles Philharmonic, Tanglewood, the Vienna State Opera, Covent Garden, and Munich's Bavarian State Opera. Among his other acclaimed portrayals have been Rodrigo/*Don Carlo* (San Francisco, London), and the Duke of Nottingham/*Roberto Devereux* (Met – company premiere, HD). Major successes in his native repertoire include the title role/*Szymanowski's Król Roger* (Opéra National de Paris, The Santa Fe Opera, Covent Garden, Bilbao's ABAO) and his first solo CD, *Slavic Heroes*. In addition to the Bolshoi's *Onegin* and the Met's *Don Pasquale* and *Lucia di Lammermoor*, Kwiecień can be seen on DVD in the Brahms *Requiem* with the Rotterdam Philharmonic.



ANDREA SILVESTRELLI
(*Nourabad*)
Previously at Lyric:
Eleven roles since
2000/01, most
recently Oroveso/
Norma (2016/17);

Ferrando/*Il trovatore*, Commendatore/*Don Giovanni* (both 2014/15).

The Italian bass, who has made a specialty of German repertoire in recent years, recently performed in the *Ring* cycle, marking his return to the Tyrolean Festival in Erl, Austria (his fourth *Ring* with the company). He will be heard as both Fasolt and Hagen in San Francisco Opera's *Ring* later this season. Silvestrelli is a favorite at these venues, having also portrayed King Marke/*Tristan and Isolde* and King Henry/*Lohengrin* in Erl, and the Nightwatchman/*Die Meistersinger von Nürnberg*, Wurm/*Luisa Miller*, Pistol/*Falstaff*, the Grand Inquisitor/*Don Carlo*, Don Basilio/*The Barber of Seville*, and Sparafucile/*Rigoletto* in San Francisco. The bass's achievements in Wagner and Verdi are mirrored by his successes in Mozart, including performances

as the Commendatore/*Don Giovanni* (Lyric, La Scala, London, Bologna, Parma, Paris, Los Angeles, among many other companies), Sarastro (Philadelphia, Tel Aviv, Santa Fe), and Osmin (Lyric, San Francisco, Houston, Munich). Silvestrelli has recorded Donizetti's rarely heard *Adelia* (CD, Haydn Orchestra), as well as *Don Carlo* (CD, La Scala Orchestra, Riccardo Muti conducting) and *Rigoletto* (DVD, Toscanini Foundation Orchestra). Among his previous successes in concert have been Verdi's *Requiem* (Siena, Sydney, Munich), Rossini's *Stabat Mater* (Berlin), Mahler's *Symphony No. 8* (Amsterdam's Concertgebouw), and Puccini's *Messa di Gloria* (Hamburg).

DANCERS



JACOB ASHLEY
Previously at Lyric:
Four productions since 2011/12, most recently *Eugene Onegin* (2016/17); *Tannhäuser* (2014/15); *La clemenza di Tito* (2013/14).

A Chicago native, the dancer began his ballet studies at the Chicago Academy of the Arts under Shell Benjamin, Randy Duncan, Guillermo Leyva, and the late Anna Paskevka. Brooks has been a featured performer and guest artist with RPM Productions, Houston Grand Opera (*Show Boat*), San Diego Opera (*Samson et Dalila*, *Tannhäuser*, *Aida*, *Rigoletto*), The Dallas Opera (*Aida*), Madison Ballet, Ballet Chicago, Chicago Festival Ballet, Giordano Jazz Dance Chicago, Luna Negra Dance Theater, and The Joffrey Ballet. Brooks is a recipient of the Afro-Academic, Cultural, Technological and Scientific Olympics Dance Award from the NAACP.



NIKOLAS CHEN
Lyric debut
A major highlight of the dancer's experience in opera has been Huang Ro's *Dr. Sun Yat-sen* (world premiere) at

The Santa Fe Opera. He has also appeared at Brooklyn's Atelier Roquette in Mary John Frank's production of *Debutaunt*, with Alvin Ailey Dance Theater at the Ikada International Dance Festival, at the prestigious Association of Arts Professionals Annual Conference (2015), at New York's Symphony Space as the Prince/*The Nutcracker*, and in several roles at the Yifu Theatre in Beijing, including Shakespeare's Hamlet. Chen is an alumnus of New York University, China's Central Academy of Drama, and the Beijing Dance Academy.



SAM CROUCH
Lyric debut

The dancer earned his B. F. A. degree last year from Western Michigan University, where he performed in works by Lew Christensen, Antony Tudor, Gerald Arpino, and many other choreographers. While at WMU, Crouch also was seen with the university's traveling dance ensemble, the Western Dance Project, and with another company in Kalamazoo, Wellspring Cori Terry and Dancers (*Only in Passing*, *Day Dream for 36 Limbs*). He has also appeared with Aerial Dance Chicago (*Aerial Dance RAW*, *Ghost Stories*, Harvest Chicago Contemporary Dance Festival), and The Conservatory of Dance in South Bend, Indiana (*Sleeping Beauty*, *The Contemporary Nutcracker*).



MARIAN FAUSTINO
Lyric debut

The dancer began her career with Ballet Manila (2002 to 2007, including extensive international tours) and Ballet Philippines (2008 to 2010). As a dancer for Ballet Nouveau Colorado (2010 to 2016), she was featured in many original contemporary works and has been featured as a guest artist with Central City Opera. Recent freelance work in Denver includes *Farewell, My Lovely*, choreographed by Kevin Jenkins, dance film collaborations with Paper Bird Band and CoreCommunities, as well as creative consulting for the Denver Art

Museum, where Faustino was recently a finalist for their Creative-in-Residence position.



TOM MATTINGLY
Previously at Lyric:
The Merry Widow (2015/16).

The California native trained at Virginia School of the Arts, where he received the Dame Margot Fonteyn Award for artistic excellence. He has been seen at Cincinnati Opera, Richmond Ballet, Cincinnati Ballet, Ballet West, and Visceral Dance Chicago, and most recently in the first national tour of *An American in Paris* (Broadway production). Among other numerous appearances are George Balanchine's *Prodigal Son*, Frederick Ashton's *The Dream*, and Adam Sklute's *Swan Lake*. Mattingly has choreographed works for Ballet West, Honolulu Classical Ballet, Utah Arts Festival, World Ballet Competition, Youth America Grand Prix, the Beijing International Ballet Competition, and many other companies.



GINNY NGO
Lyric debut

The dancer began her training in Alhambra, California, with a concentration in classical Chinese folk dance and ballet. She continued her dance education at the University of California, Irvine, earning a B. F. A. in performing arts with a minor in biological sciences. After graduating, Ngo spent two years with DanceWorks Chicago under the artistic guidance of Julie Nakagawa. As a company member, she was given the opportunity to perform with organizations such as the Milwaukee Symphony Orchestra and Bundes Jugend Ballet of Germany. She is currently working as a freelance artist while pursuing her career in physical therapy.



JIMI LOC NGUYEN
Lyric debut

The Michigan native began his training with the University of Michigan Department of Dance. Prior to graduating with a B.F.A. in dance, Nguyen performed in works of Bill T. Jones, Lucinda Child, Jessica Fogel, and Robin Wilson. He represented UM Dance in the 2014 “Promising Artist Concert” in Costa Rica, performing works by Sandra Torijano DeYoung. That summer, Nguyen was honored to appear in the “Spirit of the Fringe” award-winning presentation of *The Warriors: A Love Story* in Edinburgh, Scotland, with ARCOS Dance. Nguyen joined DanceWorks Chicago in October 2015 and has since toured nationally and internationally with the company.



MICHELLE REID
Lyric debut

The dancer, a B. F. A. graduate of The Ohio State University, furthered her training with several companies with which she has also performed: AerialDance Chicago (*Aerial Dance Raw*, Spring to Dance Festival, 2017, *Ghost Stories*, 2016), Joel Hall Dancers (most recently *Anja: The Unexpected*, 2015), and Emerald City Theatre (*Dragons Love Tacos*, Apollo Theatre, 2016). She has also performed with the Alvin Ailey American Dance Theater (summer intensive) and Potecorvo Ballet Studios. A jazz instructor for the 2017 Alvin Ailey Camp, Reid has also taught at Joel Hall Dancers & Center, the Chicago Multicultural Dance Center, and Asian Youth Services.



TODD RHOADES
Previously at Lyric:
Eleven productions, most recently *My Fair Lady*, *Carmen* (both 2016/17); *Die Fledermaus* (2013/14).

The dancer received his B.F.A. degree

from Point Park University (Pittsburgh) and also trained at Boston Ballet School, Joffrey Ballet School, and The Taylor School. He has performed as a guest artist with Pittsburgh Ballet Theatre; as a company member with Ballet Austin and Luna Negra Dance Theatre. Rhoades has been seen onstage at Drury Lane Theatre, Paramount Theatre, Marriott Theatre, Goodman Theatre, St. Louis’s MUNY, and Provincetown’s Tennessee Williams Festival. He has created choreography for New Orleans Opera, Des Moines Metro Opera, Finger Lakes Opera, and Chicago Folks Operetta, as well as regional theater and dance companies.



JACQUELINE STEWART
Previously at Lyric:
My Fair Lady, *Eugene Oegin*, *Les Troyens* (all 2016/17).

The dancer has been seen locally as a full-company member of Chicago Repertory Ballet (2012 through 2017), as well as with ThodosDance Chicago, The Seldoms, Dance Chicago, and Dance for Life. Other credits include performances in New York in *Anastasia* (pre-Broadway) and Artisan Dance Company’s *The Nutcracker*. Stewart has choreographed for numerous companies and special events such as Joffrey Studios’ “RedDress Event” and The Dance Gallery New York. Company commissions include Madison Ballet and Chicago Repertory Ballet. Stewart is the founder/artistic director of Jaxon Movement Arts and Grand Prize recipient of the choreographic award from the Joyce Theatre Foundation’s A. W. A. R. D. Show.



NICHOLAS STRASBURG
Lyric debut

The dancer began his training at Cornish College of the Arts where he was fortunate to have the opportunity to perform great works by Martha Graham, Bebe Miller, Bill Evans, and Amy O’Neal. While living in Seattle he performed as a

principal dancer with Seattle Jazz Dance Co., and was also a resident member of Interweave Dance Theater in Boulder, Colorado. His professional career has included performances with Jean Isaacs Dance Theater, Compulsion Dance Theater, Blythe Barton Dance, and Malashock Dance in San Diego, California. Strasburg also appeared with Opera Colorado in their production of *The Pearl Fishers*.



JESSICA WOLFRUM
Previously at Lyric:
My Fair Lady, *Carmen* (both 2016/17).

The dancer was recently seen in the ensemble of *Honeymoon in Vegas* and *Singin’ in the Rain* (Marriott Theatre). Prior to that, she danced for 14 years with River North Dance Chicago, where she performed works by Frank Chaves, Robert Battle, Ivan Perez, and Nejla Yatkin, among others. Wolfrum has appeared in the TV series *Hot Date* ep.106, the PBS special *Every Dancer Has a Story*, and commercials for the national tours of *The Producers*, *The Wedding Singer*, and *Memphis*. A graduate of the University of Buffalo, Wolfrum is also on faculty teaching ballet at Hubbard Street Dance Chicago.



SIR ANDREW DAVIS (Conductor)
Previously at Lyric:
56 operas since 1987, most recently *Die Walküre* (2017/18); *Don Quichotte*, *Les Troyens* (both 2016/17).

Lyric Opera of Chicago’s internationally renowned music director returns to the company later this season to conduct *Turandot*. The conductor’s summer activities included his return to the Melbourne Symphony Orchestra (of which he is chief conductor), the BBC Symphony Orchestra (at the BBC Proms), and the Edinburgh International Festival (*Die Walküre* with the Scottish Chamber Orchestra, Elgar’s *King Olaf* with the Philharmonia Orchestra).

Recent appearances have also included concerts with the Detroit, Frankfurt Radio, Toronto, and Royal Liverpool symphony orchestras. Former music director of Glyndebourne Festival Opera, Davis is also conductor laureate of the BBC Symphony Orchestra and the Toronto Symphony Orchestra (which he is currently serving as interim artistic director). Operatic successes include productions at many major international companies, from the Metropolitan, Covent Garden, and La Scala to the Bayreuth Festival and the leading houses of San Francisco, Munich, and Santa Fe. Davis has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, London, Berlin, Amsterdam, and Rotterdam. A vast discography documents Davis's artistry, with recent releases including programs of Berlioz and Ives, as well as Handel's *Messiah* in Davis's own orchestration. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Endowed Chair.*



ANDREW SINCLAIR
(Director)

Previously at Lyric:
Lohengrin (2010/11).

The Australian director has been closely associated with London's Royal Opera House for many years. Among the productions he has staged at the ROH are *Tosca*, *Werther*, *Katya Kabanova*, *Turandot*, *Peter Grimes*, *Lohengrin*, *Werther*, *Ariadne auf Naxos*, and *Der Rosenkavalier*. Other London credits include a semi-staging of the *Ring* cycle at the Royal Albert Hall. Sinclair made his U. S. debut directing *The Marriage of Figaro* for Seattle Opera. His production of *The Pearl Fishers* premiered in San Diego in 2004 and has since been revived by many companies in North America, among them San Francisco Opera, New York City Opera, Seattle Opera, and L'Opéra de Montréal. Sinclair has also directed Italian works in San Diego, *Norma* in San Francisco, *La bohème* in Denver, and *Lohengrin* at the Teatro Colón in Buenos Aires. He was guest director at Indiana University in 2007. He is former principal resident director of The

Australian Opera (now Opera Australia), where his varied repertoire included works by Puccini (Sinclair's *La bohème* production won a 1989 Emmy Award), Britten, Mascagni, Leoncavallo, Verdi and Menotti. He has also directed for the opera companies in Christchurch and Wellington, New Zealand. (See *Director's Note*, p. 34.)



ZANDRA RHODES
(Set and Costume Designer)
Lyric debut

The world-renowned British fashion designer made her operatic debut at San Diego Opera in 2000 with costumes for *The Magic Flute*. She returned to SDO in 2004 to create sets and costumes for *The Pearl Fishers*, which has traveled to San Francisco, New York, Washington, and Montreal. Most recently she designed costumes for *Aida*, seen in Houston (premiere), London, San Francisco, and San Diego. Rhodes launched her fashion career in the late 1960s, and attracted significant attention when she first took her collection to New York. In 1975 she founded her own London shop and a boutique area in Chicago's Marshall Field's. Rhodes was one of the new wave of British designers who put London at the forefront of the international fashion scene in the 1970s. Her collections are sold in the top stores and boutiques worldwide, including dresses, printed textiles, jewelry, wrapping paper, china, and furs. In 2016, she collaborated with Valentino's creative director, Pierpaolo Piccioli, on prints for their SS17 collection, and also launched her "Archive Collection" online, recreating some of her most iconic designs. Rhodes set up London's Fashion and Textile Museum, which opened in 2003. She was made Commander of the British Empire in 1997 and Dame Commander in 2014. (See *Opera Notes*, p. 32.)



RON VODICKA
(Lighting Designer)
Lyric debut

The American designer's work for *The Pearl Fishers* has

previously been seen at New York City Opera, San Francisco Opera, and San Diego Opera. Other design credits at SDO include *Tosca*, *Maria Stuarda*, *Lohengrin*, *The Marriage of Figaro*, and *Cinderella*. Vodicka designed *La bohème*, *Cinderella*, and *Lucia di Lammermoor* at Palm Beach Opera. His designs also include *The Countess*, *Old Wicked Songs*, and *Blues for an Alabama Sky* (all for San Diego's Old Globe Theatre); *Angels in America* (Swine Palace in Baton Rouge); *Man of La Mancha* and *Sweeney Todd* (Moonlight Amphitheatre in Vista, California); *South of Heaven* and *Sincerity Forever* (both for San Diego's Sledgehammer Theatre); and *The Nutcracker* (San Diego City Ballet), among other productions. Vodicka has been associate designer for Peter Kaczorowski (*La bohème*, SDO) and Gregory Allen Hirsch (*Man of La Mancha* national tour), and lighting supervisor for The Santa Fe Opera (1995 season), *A Tuna Christmas/Red, White, and Tuna* (national tour, for which he served as production manager), and *Tap Dogs* (national tour). Currently production stage manager for *The Lion King* on Broadway, he has worked on national tours of *Hairspray: The Musical*, *Saturday Night Fever: The Musical*, *Evita*, and *Man of La Mancha*.



MICHAEL BLACK
(Chorus Master)
Chorus master since 2013/14; interim chorus master, 2011/12.

Chorus master from to 2001 to 2013 at Opera Australia in Sydney, during his tenure Black prepared the OA chorus for more than 90 operas and many concert works. He has served in that capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and the Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has also worked with the Melbourne Symphony Orchestra in Australia with Sir Andrew Davis. His recent activities include preparing the *Damnation of Faust* chorus,

continuing his association with the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs), he has served as chorus master on four continents, and 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. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



JOHN MALASHOCK
(Choreographer)
Lyric debut

The American choreographer brings 35 years of experience in dance, theater, and film to his current role as artistic director of Malashock Dance in San Diego, one of California's premier dance companies. He founded it in 1988, after a distinguished performing career with Twyla Tharp's company, with whom he performed in New York and worldwide. He also appeared in the Oscar-winning film *Amadeus*, was featured in numerous television specials, and performed in numerous concerts with Mikhail Baryshnikov. Malashock's work has been presented throughout the United States, Central America, Japan, and Central Europe. He has choreographed productions at the La Jolla Playhouse and the Old Globe Theatre, and his work has been commissioned by the San Diego Symphony, La Jolla Music Society, and San Diego Opera. He holds six Emmy Awards for his dance films, aired on many PBS stations nationwide. Malashock has served as guest faculty for the American Dance Festival, Cal State Long Beach, Dance Space New York, ADF/Tokyo, Connecticut College, and University of Utah. He has served on the Board of Trustees for Dance

USA, and took the leadership role in conceiving, developing, and establishing Dance Place San Diego at Liberty Station, where he teaches classes and workshops.



MICHAEL MIZERANY
(Assistant
Choreographer)
Lyric debut

The American choreographer is artistic director for Compulsion Dance & Theater and former associate artistic director of Malashock Dance in San Diego. He conceived and directed both the popular dance series *Hot Guys Dancing* and *Malashock/RAW*. Recently he premiered a new cabaret series, *In The VaVaVoom Room*, at San Diego's Diversionary Theatre. He has choreographed extensively for Diversionary Theatre, Ion Theatre, the Coronado Playhouse, Cygnet Theatre, and New Village Arts, among many other companies in southern California. Mizerany holds numerous awards and honors, including the LA Stage Scene Award for Outstanding Choreography (*Altar Boyz*, *Bare: A Pop Opera*, *A New Brain*, *Shockheaded Peter*); The Blue Ribbon Choreography Award (*Suds*); and the Bravo San Diego Award for Outstanding Choreographer of 2012 (*Desperate Love*, *Altar Boyz*). He was nominated for a Craig Noel Theater Award for Outstanding Choreography (*Dooley*, 2011; *Altar Boyz*, 2012; *Spring Awakening* and *Bare: A Pop Opera*, 2014). Most recently, he was nominated for a National Youth Arts Award for Outstanding Achievement in Choreography (*West Side Story*). Mizerany's one-act play, *20 Minutes and Counting*, received a staged reading at San Diego's Old Globe Theatre.



AUGUST TYE
(Ballet Mistress)
Previously at Lyric:
36 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *Orphée et Eurydice* (2017/18); *Les Troyens* (2016/17).

The American dancer-choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* (San Francisco Opera, Covent Garden) and *Salome* (Saito Kinen Festival in Matsumoto, Japan). Tye has choreographed for Chicago Folks Operetta and will choreograph her second production at DePaul University, *The Merry Widow*, in March. She is currently finishing a two-year training program with the Royal Academy of Dance, London, to become a Registered Teacher of the RAD. Tye teaches ballet exclusively at the Hyde Park School of Dance, which she founded in 1993. She is a past recipient of Regional Dance America's Best Young Choreographer Award and a two-time recipient of the Monticello Young Choreographer's Award. In addition to Lyric and Joel Hall Dancers, she has performed in Chicago with Salt Creek Ballet and Second City Ballet. In 1997 she founded Tyego Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.



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

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre, 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.*

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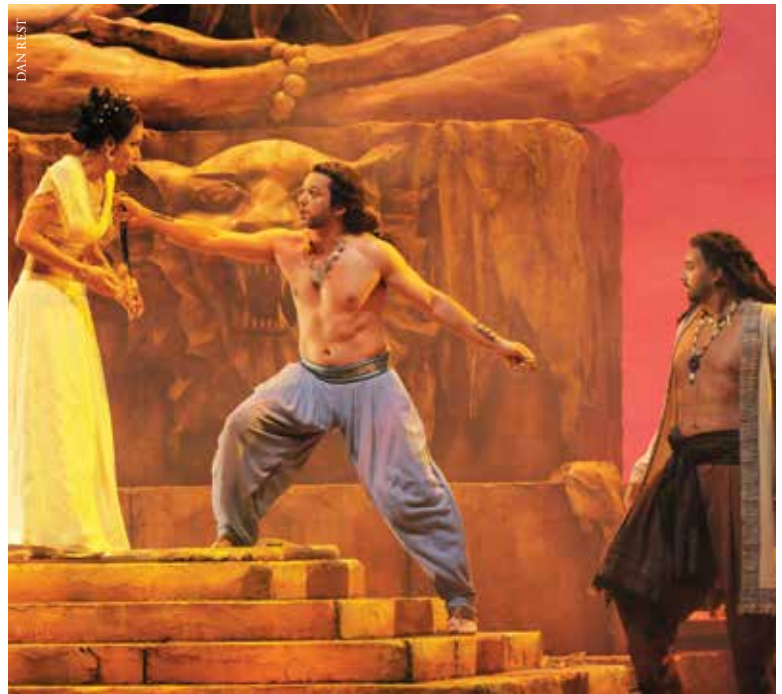
Les pêcheurs de perles – Bizet’s Enchanting Late Bloomer

By Mark Thomas Ketterson

METROPOLITAN OPERA ARCHIVES



DAN REST



How times have changed: (left) Giuseppe De Luca, Frieda Hempel, and Enrico Caruso in *The Pearl Fishers* at the Metropolitan Opera, 1916; (right) Nicole Cabell, Nathan Gunn, and Eric Cutler at Lyric, 2008/09.

There is a delightful photograph in the archives of the Metropolitan Opera revealing tenor Enrico Caruso, soprano Frieda Hempel, and baritone Giuseppe De Luca costumed for the 1916 Met premiere of Georges Bizet’s *Les pêcheurs de perles* (*The Pearl Fishers*). It’s a quaintly old-fashioned shot. A modestly veiled Hempel looks every inch a sturdy little hausfrau, while the men are decorously swathed in sumptuous fabrics that virtually cover them from head to toe. The opera ran three performances and, according to the *Evening Sun*, “brought the house down.” Then it vanished from the Met for a full century.

That was a typical course for *Pêcheurs*, a work that has consistently delighted audiences, confounded critics, and only hovered on the fringes of the repertory – until the twenty-first century, when it became a bona-fide hit.

In 1863, the 24-year-old Bizet was an unproven commodity. His defining masterpiece, *Carmen*, was 12 years in the future. Bizet had demonstrated unusual promise, however, and at the tender age of 18, while still a student at the Conservatoire de Paris, his one-act opera *Le docteur Miracle* had won an important competition. The following year, the young composer was awarded the esteemed Prix de Rome and spent three years honing his craft in Italy.

The prestige earned by the Prix de Rome was ultimately to provide Bizet an entrée into the Parisian operatic scene. Léon Carvalho, the impresario of the Théâtre-Lyrique, had been

conferred a sizable endowment by Count Alexandre Colonna-Walewski. Count Walewski’s only stipulation was that Carvalho was to stage a new work by a Prix de Rome winner each season. Carvalho offered Bizet a libretto; a tale of a love triangle in colorful Ceylon entitled *Les pêcheurs de perles*.

The libretto had been hastily cobbled together by the team of Eugène Cormon and Michel Carré, neither of whom was particularly enthusiastic about the assignment. For inspiration, the pair turned to a recently published novel by Octave Sacht, *L’île de Ceylan et ses curiosités naturelles*, and also lifted several elements from Spontini’s 1807 opera *La Vestale*. The result was an admittedly contrived bit of sentimental exotica, but was deemed serviceable enough for the task, especially when the composer seemed to them little more than a boy.

Les pêcheurs de perles premiered at the Théâtre-Lyrique on September 30, 1863. Audiences took to Bizet’s music immediately, and the opera was enthusiastically applauded. Critical consensus was far less kind. Bizet was accused of having fallen under the influence of the “new Italian style” during his sojourn in Italy. Worse, he was accused of “Wagnerism” – a popular epithet hurled at young composers at the time, and a questionable one. Beyond the French version of *Tannhäuser* that played at the Opéra in 1861 and a handful of instrumental concerts, Paris had been given precious little opportunity to experience Wagner’s music.

One of the few complimentary voices was a markedly interesting one; Hector Berlioz, who was notorious for decrying the “mediocrities” foisted upon the French public by fledgling composers, found the work “full of fire” and wrote, “The score does M. Bizet the greatest honor.” Otherwise, the critical reception can be summed up in the words of Benjamin Jouvin of *Le Figaro*, who in one of the most famous snarky reviews in opera history opined, “There were neither fisherman in the libretto, nor pearls in the music.”

Although the failure of *Pêcheurs* is recounted in many a reference book, the reasons behind it remain a trifle murky, particularly given the enormous popularity the work has gained in the current century. The fault is generally laid at the feet of the libretto, and indeed it is dramatically thin stuff. In later years, Eugène Cormon admitted that had he realized what a melodic genius he was writing for, he would have made better work of it. That doesn’t really answer the question, however – many beloved works have prevailed in spite of weak dramaturgy.

Much of the problem probably lay in the fact that French theatrical music was approaching a conceptual crossroad at that time. French opera had primarily existed in two forms, *grand opéra* and *opéra comique*, both of which were becoming mired in their own conventions. There was great devotion to tradition, but also a gnawing awareness that French opera was seriously in need of a reboot. The rigid structural formulas of *grand opéra* were beginning to lose their appeal, which would continue to wane in ensuing decades. *Pêcheurs* fielded the easy accessibility of *opéra comique*, but it was through-composed, without the spoken dialogue that was a defining feature of the genre. Moreover, Bizet’s orchestrations had a new density and lushness – a far cry from the delicate confections of Boieldieu or Auber, two masters of the *comique* form. *Les pêcheurs de perles* was an *opéra lyrique*, a newly emerging hybrid to be further developed by Ambroise Thomas and Jules Massenet.

Moreover, some among the press had decried what was seen as a novice composer’s presumption before hearing a note of the music. “For the nearly four months since this work was announced, it has been spoken of as an event,” complained *L’Europe artiste*,



The pearl fishermen of Ceylon, depicted in 1887 for the British weekly illustrated newspaper The Graphic (top) and today (bottom).

“its beauties are extolled; these are discussed neither more nor less than if this had been the work of a proven master.” Bizet was also rebuked for taking a bow at the premiere. “This may be the custom in Italy,” sneered Gustave Bertrand, “but we are in France, and M. Bizet is French. We here do not permit such exhibitions except for an absolutely exceptional success.” Even his appearance was raked over the coals, as no fewer than five newspapers reported that he tastelessly sported a grey *paletot* (topcoat) over his black suit. One senses a critical community whose slavish adherence to tradition felt threatened by a young upstart who was bucking the system.

Pêcheurs ran for 18 performances and was never mounted again in Bizet’s short lifetime. The composer carefully adopted a withering public stance on his youthful creation, calling it a work of no value. When caught off guard, however, he could wistfully

acknowledge being “pleased to have been able to write a few of its passages at so young an age.”

The opera was finally revived at La Scala in 1886. It progressed through many of the world’s musical centers in the next few years, no doubt aided by the recent popularity of *Carmen* (1875). Sadly, the autograph score had been lost, which led to considerable tampering. Milan employed the services of a second-rank French composer, Benjamin Godard, to write a grand trio to conclude the piece (an obvious appropriation from Gounod’s *Faust*). Various journeymen created alternate endings, including one in which Leïla commits suicide! Fortunately, restorative work began in the 1970s; musicologist Arthur Hammond worked from Bizet’s piano score, and later, conductor Brad Cohen fortuitously secured the original conductor’s score from 1863. *Pêcheurs* achieved a reasonable European presence throughout the twentieth century at the Comique, and in Vienna and Berlin. American mountings were exceedingly rare, though Lyric presented the opera in 1966 and 1998, and New York City Opera gave it a go.

After 2001, a fascinating trend emerged. *Pêcheurs* began popping up on season brochures with a frequency that would have astonished Bizet himself, and has probably clocked in more North American performances in the last twenty years than in the entire

preceding century. Lyric revived it 2008, and in 2015 even the Met joined the party with a new production. What, one might query, accounts for the opera’s extraordinary reversal of fortune?

Some credit is due to the delectable production by iconic fashion and textile designer Zandra Rhodes, which Lyric is presenting this season. First mounted in San Diego in 2004, Rhodes’s kaleidoscopic, exotic imagery based upon Sri Lankan art and architecture has delighted audiences at many companies, and was dubbed the “essential production” of the piece by *Opera News*.

But then, opera production has evolved to meet contemporary tastes. There is no question that visual concerns have come to rival musical matters in importance, and singers are expected to look their roles. One wonders what Caruso, Hempel, and De Luca would have thought about the parade of shirtless Zurgas and provocatively clad Leïlas that have graced contemporary stages. In a society obsessed with fitness and physical beauty, *Pêcheurs* seems an ideal vehicle; that the work’s popular ascension has coincided with the “barihunk” phenomenon is no mere coincidence.

There is a cyclical nature to musical interest. In the early twentieth century, Baroque opera and the bulk of bel canto was largely swept aside by public preference for the grittier appeal of Puccini and the verismo school. The delicately perfumed French

Zandra Rhodes on Designing *The Pearl Fishers*

I was asked if I’d ever designed opera by Ian Campbell, who was running San Diego Opera at the time. I did *The Magic Flute* there, and after that he said, “There’s this very small opera that Bizet put together that never got anywhere in his lifetime. It was supposed to be set in Mexico and then they changed their minds. The sky’s the limit – just be very Zandra Rhodes about it! It doesn’t have to be very real.” So it’s got magical turquoise and orange and pink palm trees. I’d been to India a lot, so it’s also got Zandra Rhodes Indian saris.

I was actually very lucky: just before I started designing the production, I was invited to go to India to judge the Miss India contest with an audience of something like 50 million. I asked, “Is there a fee?” “There isn’t a fee,” they said, “but we’ll fly you business class to Hyderabad.” I said that in that case, I wanted to go on to Ceylon – that is, Sri Lanka – to see

whether it was enough like India. I took a side trip there with my sketching partner, and I had my sketch book with me. I got the patterns of the wonderful ladies swimming for pearls at an ancient monument. I just wanted to see if I could be slightly authentic initially before ‘Zandrafying’ everything! We found saris with the wonderful borders and pallus (that’s the bit that hangs in the back). Once we were back in London and brought them to my print room, we printed over them with Zandra Rhodes seashells and Zandra Rhodes wiggles.

The production’s color palette includes all the religious people in vibrant, “singing” orange with shocking pink. All the villagers representing the sea are in pale blues and turquoises and seashells, but with flowing saris – it’s an ethereal, magical world. The leading lady is in a beautiful pink and yellow sari with a magical floral headdress, and we hand-painted the veil she wears in her entrance scene.

When I began designing *The Pearl Fishers*, I was so thrilled and got so into the music. I never even imagined the production would eventually travel all over America! It’s been quite wonderful seeing it in different performances. I feel so fortunate to be able to watch it from the wings, seeing the singers giving their own interpretations, and hearing how magical the voices are. In opera you’ve got all your senses being attacked, with the voices, the music, combining with the visual element – it’s far deeper than one even realizes.



repertory barely stood a chance. But just as those repertoires have subsequently re-emerged, French opera has begun to win back listeners. After decades of compositional dissonance, and innovations of the minimalist school, audiences have understandably become eager to be caressed with melody again. Who better to turn to than Bizet, that master tunesmith who gave us *Carmen*?

It's difficult to imagine a score more luxuriously melodic than *Pêcheurs*. The tenor/baritone duet "Au fond du temple saint" remains one of the most beautiful blendings of male voices ever composed (Bizet thought so, too – the piece was even sung at his funeral). The repeats of the duet's initial theme that conclude it and later appear in the opera's final moments were not in Bizet's original score – that is a matter of tradition – but in any form, it has long been a concert favorite. Interest in the opera has been fanned by the duet's entry into pop culture, significantly after its use in Peter Weir's film *Gallipoli* to underscore the devotion between two ill-fated soldiers. The often overlooked Leïla/Zurga duet in Act Three is also a marvelous interlude of music drama when interpreters approach it seriously. Then we have the ineffable lyricism of Nadir's "Je crois entendre encore," the shimmering coloratura flourishes of Leïla's "Comme autrefois," and Zurga's remorseful "O Nadir, tendre ami" – not to mention splendid choral opportunities.

Debates over *Les pêcheurs de perles* are endless. Some operagoers regard the piece as a guilty pleasure, and there are those who disregard it entirely (though one suspects even they hum along when nobody's looking). But for those of us who value romance, and yearn to be spirited away on an escapist journey of glorious melody, Bizet's late bloomer is just the ticket.

Mark Thomas Ketterson is the Chicago correspondent for Opera News. He has also written for Playbill, the Chicago Tribune, Chicago magazine, Chicago on the Aisle, and the publications of Houston Grand Opera, the Ravinia Festival, and the Kennedy Center.

Modern Match – *The Pearl Fishers*

"Bromance" is an idea that's swept the nation, referring to two males' close, non-romantic friendship. From Chandler and Joey in *Friends* to *Sesame Street*'s Bert and Ernie, audiences adore watching bromances blossom. But when love and jealousy get in the way, will these bromances survive? That question arises in *The Pearl Fishers*, as Nadir and Zurga must work through their love for the same woman in order to save their own friendship.

Zurga and Nadir are long-lost friends, both from the city of Candi. It was there that they both fell in love with a young priestess, Leïla, causing strife between them. They swore to choose friendship over love, and when reunited in Ceylon after years apart, they once again make this pledge. However, love and jealousy prove to be powerful counters to their bromance.

Leïla is the foil to their friendship, not unlike Andy in Pixar's *Toy Story* series. While Leïla is a beautiful woman who has two friends fall in love with her, Andy is a child whose toys adore him and want to be his favorite. Woody, the cowboy, and Buzz, the space ranger, are thought of as the ideal best friends, but it wasn't always like that. Think back to the original *Toy Story*, where Woody became so jealous of Andy favoring Buzz, his new toy, that Woody pushed Buzz out a window! That's not unlike Zurga's rage at discovering Nadir and Leïla's hidden love and sentencing the two to death. Jealousy is a commanding emotion that can seemingly break the strongest of friendships.

As Leïla and Nadir prepare for death, so, too, does Buzz begin to accept that he's "just a toy." Realizing that jealousy has made a monster out of them, both Zurga and Woody have a change of heart. Zurga sets fire to the village as a plot to distract the fishermen and allow his friend to escape. Woody restores Buzz's confidence and comes up with a plan to return them both to Andy's loving arms. In the end, jealousy is overruled by the deep connection and love that the two feel for each other. Zurga and Nadir's friendship may have some bumps along the way – as do Woody and Buzz's – but nothing can stop their bromance.

— Margaret Rogers

The author, Lyric's dramaturgy intern earlier in the year, is in her senior year at the University of Minnesota.



DAVID H. FISHMAN

"Bromance" on film (Buzz Lightyear and Woody in *Toy Story*) and in opera (Alfredo Kraus as Nadir and Sesto Bruscantini as Zurga in the Lyric premiere of *The Pearl Fishers*, 1966).

Director's Note – *The Pearl Fishers*

KEN HOWARD/SAN DIEGO OPERA



Zandra Rhodes's design for the opening of Act Two of *The Pearl Fishers*.

When Ian Campbell, then San Diego Opera's general and artistic director, asked me to direct a new production of *The Pearl Fishers* in 2004 with designs by Zandra Rhodes, little did I think that the production would have such an interesting life.

I approached the opera with some trepidation, as its pitfalls are well known. For example, there is little dramatic interest in a one-dimensional "Hail fellow, well met" scene that precedes one of the most famous duets in the operatic repertoire. And not only that – the plot is rather far-fetched. From the beginning, I set out to try to make the characters three-dimensional, so we needed to establish some conflict. Discussions with designer and choreographer prior to rehearsal provided many thoughts as to how this might be brought off, and in rehearsal we developed them further.

It is the day when the village elects a new chief. Nourabad, the High Priest, represents the old order and is concerned that if Zurga is elected, he will be a liberal leader and village life will deteriorate. From the outset, therefore, there is "political" confrontation. And this is complicated by a layer of personal conflict. Zurga has always lived in the shadow of his friend Nadir, who has been absent from the village for some time after the atmosphere between them became intolerable when they both fell in love with a mysterious priestess in Candi. Without Nadir overshadowing him, Zurga has become popular with the people in his own right. But at the moment of his election, Nadir returns

and Zurga's moment of glory is mitigated as the focus shifts to the village's favorite, and Zurga's former friend. While at first there is awkwardness, there is finally some sort of reconciliation.

But reconciliation between the friends is short-lived. A strange twist of fate brings the priestess from the temple at Candi to preside over the pearl-diving that follows Zurga's election. Since she is veiled, Zurga remains ignorant of the fact, but Nadir and Leïla recognize each other and the die is cast. In a paradise of wildly colorful palm trees and painted silk drops created by Zandra Rhodes, a story of sexual and political passion and betrayal is now played out, rushing headlong to an inevitable conclusion.

Dance has always been an important element in the French operatic repertoire. But if we were to emphasize the conflicts in this production, we knew it was essential to avoid dance in a classical and balletic form, which would work against the primitive society in which the opera takes place. John Malashock, artistic director of Malashock Dance in San Diego, had choreographed a production of *Aida* for me, and his inventive and unusual style, which evoked Egypt for that opera, seemed ideal for this, too. Consequently, choreography is a significant part of this production and, where many interpretations shorten the extended finale to Act Two, John's powerful and aggressive choreography allows the punishment of Leïla and Nadir to be played out in full.

— Andrew Sinclair

The Pearl Fishers 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 Pearl Fishers* for hours – even days – by exchanging ideas about it.

Here are some topics we can suggest:



Nicole Cabell (*Leïla*) and Eric Cutler (*Nadir*)
in *The Pearl Fishers* at Lyric, 2008/09 season.

- How did the music and drama of this production catch your interest?
- When Zurga and Nadir are reunited, they speak of how they were once torn apart by fighting over a woman and how in the end, they pledged allegiance to each other and their friendship over the love of the woman. What would you sacrifice for the friendships you have?
- The duet “Au fond du temple saint” from the first act is one of the most famous duets in opera. How does this duet show the friendship between the two fishers?
- Zurga is the leader of the community of fishermen in Ceylon. What communities or friend groups are you a part of that have unofficial leaders? What qualities do these “leaders” possess that make them a good fit for the role?
- Nadir betrays his friend by having been with Leïla without Zurga’s knowledge, both now and in the past. Is the love he has for her worth the friendship? Why – or why not?
- Leïla struggles between her love of Nadir and her devotion to the god Brahma, and she chooses love even in the face of death. How, in the end, does love prove to be the right choice? And why does Zurga sacrifice himself for the lovers?

To continue enjoying *The Pearl Fishers*, Lyric dramaturg Roger Pines suggests the following performances:

- DVD – Matthew Polenzani, Diana Damrau, Mariusz Kwiecień, Nicolas Testé; Metropolitan Opera Chorus and Orchestra, cond. Gianandrea Noseda, dir. Penny Woolcock (Erato)
- CD – Nicolai Gedda, Janine Micheau, Ernest Blanc, Jacques Mars; Chorus and Orchestra of the Théâtre National de l’Opéra-Comique, cond. Pierre Dervaux (Erato)
- CD – John Aler, Barbara Hendricks, Gino Quilico, Jean-Philippe Courtis; Chorus and Orchestra of the Théâtre du Capitole de Toulouse, cond. Michel Plasson (EMI Classics)
- CD – Léopold Simoneau, Pierrette Alarie, René Bianco, Xavier Depraz; Elisabeth Brasseur Chorus, Lamoureux Concert Association Orchestra, cond. Jean Fournet (Philips)
- CD – Alain Vanzo, Ileana Cotrubas, Guillermo Sarabia, Roger Soyer; Chorus and Orchestra of the Opéra de Paris, cond. Georges Prêtre (Warner Classics)

LYRIC OPERA OF CHICAGO

Music Staff

William C. Billingham
 Scott Ellaway
 Susan Miller Hult
 Keun-A Lee
 Noah Lindquist
 Mario Antonio Marra
 Francesco Milioto
 Jerad Mosbey
 Steven Mosteller
 Matthew Piatt
 Stefano Sarzani
 Madeline Slettedahl
 Robert Tweten
 Eric Weimer

Orchestra

Violin I

Robert Hanford,
Concertmaster
The Mrs. R. Robert
Funderburg
Endowed Chair
 Sharon Polifrone,
Assistant Concertmaster
 Alexander Belavsky
 Kathleen Brauer
 Pauli Ewing
 Laura Ha
 David Hildner
 Ellen Hildner
 Laura Miller
 Liba Shacht
 Heather Wittels
 Bing Jing Yu

Violin II

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

Viola

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

Cello

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

Bass

Michael Geller, *Principal*
 Ian Hallas,
Acting Assistant Principal
 Andrew L. W. Anderson
 Gregory Sarchet
 Timothy Shaffer*
 Collins R. Trier

Flute

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

Piccolo

Alyce Johnson

Oboe

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

English Horn

Robert E. Morgan

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

Lewis Kirk,
Acting Principal
 Preman Tilson,
Acting Assistant Principal
 Hanna Sterba*

Contrabassoon

Hanna Sterba*

Horn

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

Trumpet

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

Trombone

Jeremy Moeller, *Principal*
 Mark Fisher, *Assistant Principal*
 Graeme Mutchler

Bass Trombone

Graeme Mutchler

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Stageband Musicians

Karin Ursin, *piccolo*
 Julia Richter, *piccolo*
 Julie Spring, *harp*
 Rich Janicki, *percussion*

Librarian

John Rosenkrans, *Principal*

Personnel Manager

Stageband Contractor
 Christine Janicki

*Season substitute

Chorus Master

Michael Black
Chorus Master
The Howard A. Stotler
Endowed Chair

Regular Chorus

Soprano

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

Mezzo

Claudia A. Kerski-Nienow
 Marianna Kulikova
 Colleen Lovinello
 Yvette Smith
 Marie Sokolova

Maia Surace
 Laurie Seely Vassalli
 Corinne Wallace-Crane
 Pamela Williams
 Michelle K. Wright

Tenor

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

Bass

Matthew Carroll
 David DuBois
 Robert Morrissey
 Kenneth Nichols
 Steven Pierce
 Robert J. Prindle
 Thomas Sillitti
 Craig Springer

Jeffrey W. Taylor
 Ronald Watkins
 Nikolas Wenzel

Core Supplementary Chorus

Soprano

Jill Dewsnup
 Carla Janzen
 Suzanne M. Kszastowski
 Kaileen Erin Miller

Mezzo

Katie Ruth Bieber
 Amanda Tarver

Tenor

Jared V. Esguerra
 Tyler Samuel Lee
 Joe Shadday

Bass

Claude Cassion
 Nicolai Janitzky
 Wilbur Pauley

Supplementary Chorus

Soprano

Joelle Lamarre
 Katelyn Lee
 Rosalind Lee
 Susan Nelson
 Christine Steyer
 Kelsea Webb
 Boya Wei

Mezzo

Robin Bradley
 Sarah Ponder
 Emily Price
 Amanda Runge
 Stephanie Schoenhofer
 Ashley Sipka

Tenor

Humberto Borboa Beltran
 Matthew Daniel
 Klaus Georg
 Cameo Humes
 Luther Lewis
 Brett J. Potts

BACKSTAGE LIFE: Charlie Reilly

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

I am the property master, which means I oversee a prop crew of 15 in obtaining or creating all of the props for Lyric's productions. I actually started my career at Lyric in the electrics department, followed by the carpentry department, and transitioned to working with the small props team creating items such as table settings, food, and other hand-held objects. I've been the property master for five years now, and I've been at Lyric for a total of 36 years.

What led you to work at Lyric?

My father worked as a stagehand here (since the 1954 inaugural season) and really seemed to enjoy it. I was going to school for business to become a stockbroker, but decided to do an apprenticeship at Lyric over the summer while I had a break from school. I never knew I would end up falling in love with it. Once the apprenticeship was over, they offered me a job, and I've been here ever since. My father was here for Lyric's first 16 seasons, and my wife Maureen is Lyric's costume director, so there's been a Reilly here for every curtain!

What's a typical day like for you?

I come in between 6 and 7 a.m. most mornings. My prop crew usually has a show onstage from the night before that we need to take down, and then we might have to set up the stage for a rehearsal. Separate from the main stage, we also have three rehearsal rooms at Lyric that may need to be set up with props.

What's the most challenging aspect of your job?

Time. Our rehearsal periods are so short, and especially in the case of new shows, a production might have six pages of props that are needed. These are items that



either have to be bought, upholstered, painted, or even built from scratch completely. The time constraints are really tough, but somehow we make it work!

What keeps you committed to the work you do?

The quality of work and the amazing collaboration that takes place within my team. It's really great when I can go to the opening of a new opera and see the props my staff has created. Seeing something that began as an idea transformed into reality is very rewarding.

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

The long hours. My crew arrives early in the morning and can be here until 11 p.m. some nights. There can be periods of 30-40 days of straight work without a day off and that requires dedication like you wouldn't believe. We spend more time here than at our homes, so we've created our own family of sorts. I respect them so much for that. It's a commitment, and it says something about who they are. It's more than a paycheck for them; it's a way of life.

Favorite Lyric moment?

Meeting my wife Maureen here. I certainly wouldn't be who I am if I hadn't met her. I was doing a cue for a show and she was doing a wardrobe change for one of the cast members. We would always talk backstage, but when I asked her to go on a date with me, she said no. Finally, she begrudgingly agreed, and three years later we were married. It's been 23 years!

Beyond opera, what are your other passions?

In my spare time, my wife and I volunteer for an organization called Park Lawn. It was created for the developmentally disabled, and it's really our passion. We help organize fundraising events every year, including motorcycle runs, 5K marathons, and golf outings, which help fund homes specially made for the developmentally disabled. It provides them with a full care center and 24/7 medical treatment. It's truly a fantastic cause.

— Kamaria Morris

Artistic Roster

Sopranos

Maria Agresta
Kate Baldwin
Emily Birsan
Janai Brugger
Andriana Chuchman
Rosa Feola
Christine Goerke
Pureum Jo
Alexandra LoBianco
Ana María Martínez
Whitney Morrison
Diana Newman
Marina Rebeka
Albina Shagimuratova
Lauren Snouffer
Marcy Stonikas
Elisabet Strid
Ann Toomey
Elena Tsallagova
Amber Wagner
Erin Wall
Laura Wilde

Mezzo-Sopranos

Tanja Ariane Baumgartner
Marianne Crebassa
Susan Graham
Jill Grove
Catherine Martin
Lindsay Metzger
Julie Miller
Deborah Nansteel
Annie Rosen
Zanda Švėde
Kristy Swann

Contraltos

Lindsay Ammann
Lauren Decker

Tenors

Thor Abjornsson
Piotr Beczala
Benjamin Bernheim
Michael Brandenburg
Lawrence Brownlee
Alec Carlson
Rafael Davila
Keith Jameson
Jonathan Johnson
Brandon Jovanovich
Dmitry Korchak
Stefano La Colla
Josh Lovell
Matthew Polenzani
Mario Rojas
Rodell Rosel
Issachah Savage
Andrew Stenson

Baritones

Alessandro Corbelli
Anthony Clark Evans
Nathan Gunn
Joshua Hopkins
Quinn Kelsey
Mariusz Kwiecień
Zachary Nelson
Emmett O'Hanlon
Takaoki Onishi
Edward Parks
Hugh Russell
Todd Thomas

Bass-Baritones

Alan Higgs
Philip Horst
Eric Owens
Christian Van Horn

Basses

Ain Anger
Scott Conner
Patrick Guetti
Adrian Sâmpetretan
Andrea Silvestrelli
Alexander Tsymbalyuk

Dancers

The Joffrey Ballet

Matthew Adamczyk
Derrick Agnoletti
Yoshihisa Arai
Amanda Assucena
Edson Barbosa
Miguel Angel Blanco
Anais Bueno
Fabrice Calmels
Raúl Casasola
Valerii Chaykina
Nicole Ciapponi
Lucia Connolly
April Daly
Fernando Duarte
Olivia Duryea
Cara Marie Gary
Stefan Goncalvez
Luis Eduardo Gonzalez
Dylan Gutierrez
Rory Hohenstein
Dara Holmes
Riley Horton
Yuka Iwai
Victoria Jaiani
Hansol Jeong
Gayeon Jung
Yumi Kanazawa
Brooke Linford
Greig Matthew

Graham Maverick
Jeraldine Mendoza
Jacqueline Moscicke
Aaron Renteria
Christine Rocas
Paulo Rodrigues
Chloé Sherman
Temur Suluashvili
Olivia Tang-Mifsud
Alonso Tepetzi
Elivelton Tomazi
Alberto Velazquez
Joanna Wozniak
Joan Sebastián Zamora

Jacob Ashley
Nikolas Chen
Sam Crouch
Marian Faustino
Tom Mattingly
Ginny Ngo
Jimi Loc Nguyen
Michelle Reid
Todd Rhoades
Jacqueline Stewart
Nicholas Strasburg
Jessica Wolfrum

Conductors

Marco Armiliato
Harry Bicket
David Chase
Sir Andrew Davis
James Gaffigan
Enrique Mazzola
Robert Tweten
Emmanuel Villaume

Directors

John Cox
Eric Einhorn
Rob Kearley
E. Loren Meeker
John Neumeier
Kevin Newbury
David Pountney
Andrew Sinclair

Associate Directors

Rob Kearley
Bruno Ravella

Set and Costume Designers

Johan Engels
John Frame
Peter J. Hall
Constance Hoffman
Robert Innes Hopkins
Allen Charles Klein

Marie-Jeanne Lecca
Ming Cho Lee
John Neumeier
Robert Perdziola
Zandra Rhodes
Vita Tzykun
Michael Yeargan

Associate Set Designer

Heinrich Tröger

Assistant Set Designer

Matt Rees

Lighting Designers

Fabrice Kebour
Chris Maravich
John Neumeier
Duane Schuler
Ron Vodicka

Projection Designer

David Adam Moore

Chorus Master

Michael Black

Choreographers and Movement Directors

John Malashock
John Neumeier
Denni Sayers
August Tye

Assistant Choreographer
Michael Mizerany

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

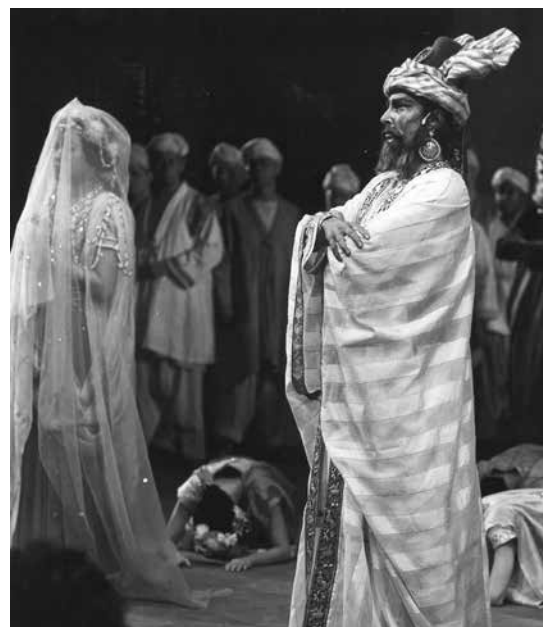
Translators for Projected English Titles

Carol Borah Kelly
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.



American debuts were made by Martiniquaise soprano Christiane Eda-Pierre (Leila, left) and Bulgarian bass Nicola Ghiuselev (Nourabad, right) in the 1966 Lyric premiere of The Pearl Fishers.

DAVID H. FISHMAN



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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](https://twitter.com/LyricRoger)

Ask Roger



Scott and Nancy Santi: *A Night on the Town at Lyric*

Scott and Nancy Santi have music in their blood. The son of the box office manager at Ravinia Festival, Scott grew up attending concerts at the iconic Highland Park venue, as well as listening to classical music and opera records around the house. A native of Cincinnati, Nancy had access to all the wonderful culture that the city had to offer, including the University of Cincinnati College-Conservatory of Music, where her grandmother studied music and served as president of Mu Phi Epsilon, a music fraternity founded there in 1903.

“Classical music was my grandmother’s first love,” Nancy recalls. “Every time I’m at the opera, I think of her and how proud she would be that I have the immense pleasure of being involved at Lyric.” Nancy’s exposure certainly didn’t stop at classical music. “Music was always playing in my house on my parents’ old LP stereo. They would play everything from Sinatra to Schubert, but I especially remember dancing around the house to their record of *Carmen*. They had just taken me to see a performance of it at the Summer Opera Pavilion at the Cincinnati Zoo, and I was obsessed.”

Although they were both raised in the Midwest, Nancy and Scott met as young adults in Texas, where Scott was starting his career with Illinois Tool Works and Nancy was visiting a friend the summer after graduating from college. “I was having so much fun being in a new place that I decided to stay for a year as a teacher before moving back to Cincinnati. I thought it would be fun to meet a Southern boy,” she jokes, “but instead I met a screw salesman from Chicago!”

After they were married, Scott’s career at ITW brought him back to the Midwest, and eventually to Cincinnati to lead a recently-acquired company. “The timing couldn’t have been more perfect. Two of our children were born while we were there, and my family was close by to help out when needed.” Scott was later called back to ITW’s headquarters in Chicago, and the young family finally settled on the north shore.

Raising their kids and climbing the corporate ladder kept Nancy and Scott plenty



DAN RIST

busy, but they occasionally made time for a night out on the town. They started coming regularly to Lyric about five years ago when their children were old enough to attend with them. “It’s become really important for us to bring our kids,” Nancy says. “As young adults, Scott and I were enamored with the idea of going to the opera as the perfect night out. Our kids have grown to see it the same way. They love knowing they will have a magical evening whenever they come to the Lyric Opera House, and our involvement here has allowed them to experience so many wonderful events and performances.”

Nancy was asked to join Lyric’s illustrious Women’s Board in 2015, and Scott was shortly thereafter nominated to the Board of Directors, where he now serves on the Executive Committee. Last February, the couple co-chaired the wildly successful and utterly unique Chicago Voices Gala, a multi-genre concert and fundraiser which raised net proceeds of \$2 million for Lyric Unlimited.

“Chicago Voices was incredible, and Lyric is really on the cutting edge by presenting programs like that. The evening brought people with different backgrounds and different tastes in music under one roof to celebrate the power of the human

voice, which is a language we all speak. It was thrilling to see fans of rapper Lupe Fiasco be blown away by Renée Fleming’s powerful soprano, or Kurt Elling’s jazz loyalists appreciate the Handsome Family’s storytelling through folk music. Opera can have a reputation of being intimidating, so by showcasing varied musical styles on the Lyric Opera stage, Lyric demonstrated its diversity while showing people that opera is accessible, too.”

As a former teacher, Nancy is particularly passionate about exposing the next generation to classical music and opera. “Opera is an amazing tool to reinforce what is being taught in the classroom. There are so many elements to it, so it allows them to utilize skills such as reading, writing, and creative storytelling, and to discuss and think about different topics and themes. When I was teaching in Glenview, my classroom was fortunate enough to participate in Lyric’s Opera Residencies program. We spent several sessions learning the story of *Madama Butterfly* with assistance from Lyric’s teaching artists. The residency culminated in a performance of the opera by Lyric artists for the whole school. The kids were so invested in the story and the music, and my hope is that it planted a seed which may one day develop into a love of the art form.”

Scott and Nancy are thrilled that their children, nieces, and nephews all appreciate the opportunity to experience world-class performances at Lyric, and they are especially delighted that their youngest son has demonstrated a passion for opera. “Each element of the production appeals to a different audience, and together they create a multi-sensory experience that this generation thrives on. I think the key to attracting new audiences is to create a night out that they will never forget. I feel that Lyric succeeds in providing this each time I step into the magnificent Art Deco theater, and we are so proud to be associated with the cultural crown jewel that is Lyric Opera of Chicago.” Lyric, in turn, is immensely grateful to Scott and Nancy, along with their family, for choosing to spend many nights on the town at Lyric.

—Meaghan Stainback

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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 23 Lyric productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet. Abbott has championed Lyric's achievements by making a leadership commitment to the

Miles D. White

Breaking New Ground Campaign. "The Lyric is one of the treasures that make Chicago the world-class city that it is. We're proud to be associated with it." says Miles D. White, Abbott's Chairman and Chief Executive Officer and a valued member of Lyric's Board of Directors.



ADA and WHITNEY ADDINGTON

Ada and Whitney Addington are dedicated Lyric subscribers and donors. They have contributed generously to the Annual Campaign and the Breaking New Ground Campaign, and have made a leadership gift in support of Lyric's new *Ring* cycle, including this season's *Die Walküre*. The Addingtons have also invested in the company's future through their planned gift to Lyric.

Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



AMERICAN AIRLINES

This season we celebrate 36 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 Lyric 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.

Franco Tedeschi



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 loyal supporter of Lyric's Annual Campaign and Lyric Unlimited programming and has generously committed to a high level of multi-year support.

ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from six anonymous contributors during the 2017/18 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, last season's *Norma* and this season's *Rigoletto*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera.

Lyric is honored to have Julie Baskes serve on its Board of Directors and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



JAMES N. and LAURIE V. BAY

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. Generous donors to Lyric Opera, they have supported Lyric's past Wine Auctions, Annual Campaigns, and education programs.

They made a leadership gift to the Breaking New Ground Campaign and were sponsors of Lyric's 60th Anniversary Gala and Stars of Lyric Opera at Millennium Park in 2013. Jim and Laurie have generously cosponsored Lyric productions of *Madama Butterfly* in 2014 and last season's *Carmen*. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



MARLYS A. BEIDER

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15), and has committed generous leadership gifts to cosponsor Lyric's new productions of last season's *Das Rheingold* and *Götterdämmerung* (2019/20), part of Lyric's new *Ring* cycle.



RANDY L. and MELVIN R. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," says Melvin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy

have cosponsored several productions including last season's *The Magic Flute* and this season's *Così fan tutte*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



BMO HARRIS BANK

BMO Harris Bank is a proud supporter of Lyric Opera. BMO, which is celebrating its bicentennial this year, has demonstrated its strong commitment to supporting the communities it serves for the past 200 years. BMO has generously supported special projects through Lyric's Annual Campaign, most recently as the Exclusive Sponsor of both the Plácido Domingo and Ana María Martínez Concert (2015/16) and the Celebrating Plácido Concert (2016/17). 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. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."

Alexandra Dousmanis-Curtis



BOSTON CONSULTING GROUP

The Boston Consulting Group (BCG) is the world's leading advisor on business strategy. Lyric Opera is extremely grateful for their support and dedication this season in offering their pro bono services to help Lyric to better understand our financial model, and to identify creative and promising paths to growth. Lyric Opera is honored to have Dan Grossman, Partner & Managing Director, on the Lyric Board of Directors and Finance Committee.

Dan Grossman





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, and are cosponsors of this season's new production of *Faust*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



CAROLYN S. BUCKSBAUM

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



John and Jackie Bucksbaum

THE JOHN and JACOLYN BUCKSBAUM FOUNDATION

Passionate philanthropists in the Chicago community, John and Jackie Bucksbaum are major supporters of the arts. John Bucksbaum is founder and CEO of Bucksbaum Retail Properties, LLC, a fully-integrated owner and developer of retail real estate. John and Jackie, with their family, generously provide matching funding for The Lyric Opera Broadcasts, which air on

98.7WFMT live during each opening night performance.



Allan E. Bulley, III

BULLEY & ANDREWS

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

season's *Das Rheingold* and this season's *Die Walküre*. Lyric Opera is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



John and Alice Butler

THE BUTLER FAMILY FOUNDATION

Longtime subscribers from Dubuque, Iowa, John and Alice Butler recently made a leadership gift to Lyric's Breaking New Ground Campaign's stage improvement project. John says, "When Alice and I heard that Lyric was unable to share productions with other houses due to our outdated and unreliable stage technology, we understood that to be a serious problem that needed to be addressed. We believe in Lyric's mission to be the best

opera company in North America, and in order to be the best, we must have access the best productions." Lyric Opera is honored to have John Butler serve on its Board of Directors and Investment Committee.



MARION A. CAMERON

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for more than 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, and her many production cosponsorships, including this season's *Così fan tutte*. 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.

CENTENE CHARITABLE FOUNDATION

Charitable outreach is an important part of Centene Corporation's business philosophy. Since 2004, Centene Charitable Foundation has contributed a substantial amount to initiatives that improve the quality of life and health in our communities. Through our donations to organizations in the arts, we are not only sustaining the ongoing cultural traditions, but also paving the way for future generations to experience the arts. This season, Centene Charitable Foundation is providing leadership support for *EmpowerYouth! Igniting Creativity through the Arts*, a groundbreaking multi-disciplinary afterschool program offered in partnership between Lyric Unlimited and the Chicago Urban League that will culminate in the presentation of a fully staged, youth-centric opera based on participants' real-life experiences.



Elizabeth F. Cheney

ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the long-term 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 2017/18 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 fifth year; and singer sponsorship of tenor Mario Rojas. Lyric Opera is honored to have foundation director Allan Drebin serve on its Board of Directors, Ryan Opera Center Board and Audit Committee.



MRS. JOHN V. CROWE

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renee 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. Lyric was very fortunate to have Jack Crowe serve 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 generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. 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. The Davee Foundation provided critical preliminary support to enhance amplification and sound systems used in the Musical Theater Initiative, and has generously cosponsored each production in the initiative, including this season's *Jesus Christ Superstar*.

MARIANNE DESON-HERSTEIN

Marianne Deson-Herstein was a long-time supporter and lover of Lyric Opera until her death in 2015. Her Trust left a substantial bequest to the Lyric Opera Production Endowment Fund for designers and scenery expenses, in memory of her parents, Samuel and Sarah Deson. To fulfill her intentions, Marianne's bequest is being used to cosponsor Lyric's production of Wagner's *Die Walküre* this opera season. Her gift will help support the designer and scenery expenses for this new Lyric Opera production. Lyric is greatly appreciative of Marianne's thoughtfulness in making this very generous planned gift to endow these essential mainstage opera production expenses.



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 five mainstage operas, including last season's *Lucia di Lammermoor* and this season's *Faust*. Stefan and Gael 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). Last season, Exelon cosponsored Lyric's production of *Carmen*. Lyric Opera is fortunate to have Exelon as an outstanding corporate partner.



ELAINE FRANK

A member of the Lyric family since its calling card performance of *Don Giovanni* in 1954, Elaine Frank has generously supported Lyric's education programs by underwriting the NEXT Student Discount tickets since 2014. Elaine and her family named the Elaine and Zollie Frank Rehearsal Room as part of their major contribution toward the Building on Greatness capital campaign. Most recently, Elaine gave generously to the Breaking New Ground Campaign's stage renovation project to ensure Lyric's technology is competitive with its sister institutions. "Opera has been a part of my life since I was a young girl and still is as I am turning 100. I am grateful for all the wonderful memories my involvement at Lyric has afforded me." Lyric is grateful for the decades-long friendship of Elaine, her family, and her late husband and former Board of Directors member, Zollie Frank.



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. 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. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric Opera does." 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 Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and was most recently one of the cosponsors of last 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. Most recently, Lyric named one of its key meeting rooms in its executive offices as the Elizabeth Morse Genius Conference Room in order to show its grateful appreciation for the Trust's significant gift to the Breaking New Ground Campaign, as well as to recognize the Trust's commitment over many years to helping build the company's core capacities and institutional infrastructure.



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. Last season, Brent and Katie were 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 Brent serve on its Board of Directors, Executive Committee, and Audit 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 are cosponsoring Lyric's new production of *Faust* this season. 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.



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 Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *Rigoletto*. 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 27 new Lyric 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, which began with *Das Rheingold* last season and will continue with *Die Walküre* this season. 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.



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 several committees, most recently as the 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. Last season, Karen and John joined the production sponsor family with their generous support of *Carmen* and this season made a leadership gift to Wine Auction 2018.



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 23 Lyric productions since 1987/88, including last season's *Das Rheingold* and this season's *Die Walküre*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. 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 granting 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.



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 last season's *Carmen* and this season's *Faust*. 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 Co-Chair of Opening Night/Opera Ball in 2015.



Alyce H. DeCosta

WALTER E. HELLER FOUNDATION

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a National Director of Lyric's Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic foundation named after her late husband, the founder and past Chairman of Walter E. Heller Co. The Walter E. Heller Foundation has generously funded many Lyric productions, most recently Lyric's world premiere of *Bel Canto* (2015/16) and *Don Quichotte* (2016/17).



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. Tom Hurvis sponsors the Renée Fleming Initiative, and 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 several production sponsorships, as well as their support of The Lyric Opera Broadcasts. Most recently, Tom has given a generous gift to the Ryan Opera Center, endowing a singer in perpetuity in memory of dear friend Dick Kiphart. "Opera enriches lives. That is why it is so important to introduce young people to opera, and for them to experience productions done by the best in their fields. How fortunate we are to have all this right here in Chicago." 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 and the Breaking New Ground Campaign, and since 2002, has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored many productions, including this season's new production of *Faust*. 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 a leadership gift from the Jannottas for 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 and the Annual Campaign. 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/Governance, and Executive Committees.



JPMORGAN CHASE & CO.

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, Lyric Unlimited, and Wine Auction. The bank has also cosponsored many mainstage productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet.



THE ANNE and BURT KAPLAN FUND

The Kaplan Fund is a longstanding supporter of numerous arts organizations throughout Chicago, fostering a vibrant visual and performing arts environment. They are joining the Lyric production sponsorship family this season with their generous sponsorship of *Orphée et Eurydice*, Lyric's historic collaboration with The Joffrey Ballet.



PATRICIA A. KENNEY and GREGORY J. O'LEARY

Pat Kenney and Greg O'Leary are longtime subscribers and generous donors to Lyric, with a particular passion for supporting the emerging artists of The Patrick G. and Shirley W. Ryan Opera Center. They have generously cosponsored the season-culminating Rising Stars in Concert for six consecutive years, and Greg was recently elected to the Ryan Opera Center Board

and serves on its Fundraising Committee. Pat and Greg join the Aria Society this year with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in this season's production of *The Pearl Fishers*. Lyric is grateful for their longstanding friendship. "We are thrilled to help Lyric Opera and the Ryan Opera Center with their mission of providing world class opera and training for singers, respectively. Every time we think they hit the high plateau, they ascend to another."



THE RICHARD P. and SUSAN KIPHART FAMILY

Susie Kiphart 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. 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, sponsorship of Ryan Opera Center Ensemble members, 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. Kirkland & Ellis LLP has cosponsored several operas, most recently *The Merry Widow* (2015/16), and was Lead Corporate Sponsor of the *Chicago*

Voices Gala Benefit last season. 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.



NANCY W. KNOWLES

Opera always played an important role in the life of the late 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 recalled, "so classical music was always in my home." Nancy Knowles generously invested 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. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances fund. Ms. Knowles generously underwrote the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances on January 13, 2017, and had previously cosponsored several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Lyric will forever be grateful for Nancy's extraordinary generosity.



NANCY and SANFRED KOLTUN

Close members of the Lyric family as longtime subscribers and generous supporters, Nancy and Sanfred were Ryan Opera Center Singer Cosponsors for many years and cosponsored the Lyric Unlimited family opera *The Magic Victrola*. This season, they join the production sponsorship family with their generous support of *Così fan tutte*.

"In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric Opera and have always supported one of the most cherished cultural institutions of Chicago. It is our hope that our children, grandchildren and those beyond will be able to attend the Lyric and appreciate what a gem is in their midst."



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 Wine Auction, the Annual Campaign, 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 a significant gift to the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Eugene Onegin* and this season's *Orphée et Eurydice*. 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 creativity in Chicago through its arts and culture grantmaking. The Foundation's support helps create powerful performances and exhibitions, educate young people, and engage communities, while providing arts and culture organizations the flexibility to innovate and experiment. Lyric Opera is very grateful for the ongoing support of the MacArthur Foundation.





Robert H. Malott

MALOTT FAMILY FOUNDATION

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



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees for many years, 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 last season's *Carmen* and this season's new production of *Die Walküre*.



Fred and Nancy McDougal

LAUTER McDOUGAL CHARITABLE FUND

Nancy and her late husband Alfred have provided vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center. In addition, Nancy generously sponsored Lawrence Brownlee and Eric Owens in Recital, Lyric Unlimited's *Charlie Parker's YARDBIRD*, and Rising Stars in Concert last season. This season, Nancy continues this support as a cosponsor of Piotr Beczala in Recital, Lyric Unlimited's *Fellow Travelers, EmpowerYouth!*, Rising Stars in Concert, and the Ryan Opera Center fundraising event *Ladies' Choice*.

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. 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, specifically focused on the Community Created Performances component, which plays 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), *Wozzeck* (2015/16), and *The Magic Flute* (2016/17). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new production of *Orphée et Eurydice* this season.



MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Breaking New Ground Campaign, and have previously cosponsored Lyric's Musical Theatre Initiative, including *My Fair Lady* last season. This season the Morrises are generously sponsoring Lyric's production of *Turandot*. "Lyric reaches patrons at every level. People are here because they love it. They're welcomed, embraced, and made to feel part of a family."



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. The Elizabeth Morse Charitable Trust most recently cosponsored last season's company premiere of *Les Troyens* as well as many past productions, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. To show its grateful appreciation for The Trust's generous gift to the Breaking New Ground Campaign, as well as to recognize The Trust's commitment for more than fifteen years to helping build the company's core capacities and institutional infrastructure, Lyric named one of its key meeting rooms in its executive offices the Elizabeth Morse Conference Room.

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, 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

Our support from the National Endowment for the Arts: 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 repertory, serving the public good by fostering creativity and artistic excellence in America. 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 last season's *Les Troyens* and this season's *I Puritani*.



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 last season's productions of *The Magic Flute* and *My Fair Lady*. This season The Negaunee Foundation is of the lead sponsor of both *Così fan tutte* and *Jesus Christ Superstar*. 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, and have cosponsored several mainstage opera productions, including last season's *Lucia di Lammermoor* and this year's *The Pearl Fishers*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give

back to a place that has given us so much pleasure. There have been many moments for both Dan and me when we have said, tonight is incredible, it is one of the memorable performances of our lifetime. Lyric Opera of Chicago is an international star and it is evidenced by the people who choose to be involved here." Lyric is honored to have Sylvia Neil serve on its Board of Directors, Executive, Production Sponsorship, and Lyric Unlimited Committees.



THE NERENBERG FOUNDATION

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

Jerry and Elaine Nerenberg



NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having subscribed to Lyric for more than four decades. The NIB Foundation continues to cosponsor many mainstage productions including this season's production of *Orphée et Eurydice*, and made a major commitment to 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 Lyric 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. 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. "Our involvement with the opera company is truly a deeply rewarding experience for both of us." Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



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 and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including last season's *My Fair Lady*. "Being a good corporate citizen is very important," William Osborn once said. "It allows us to do our part to help keep the City of Chicago strong and viable and, in the end, this is beneficial to everyone."



NUVEEN INVESTMENTS

Nuveen Investments, represented by Lyric Board of Directors and Finance committee member John P. Amboian, has been an enthusiastic supporter for more than three decades. "Lyric Opera is one of the gems of Chicago; a world-class endeavor in every aspect of its operation" proudly says John. Dedicated to developing the next generation of opera lovers, Nuveen Investments 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 and has committed a leadership gift to the Breaking New Ground Campaign.



MR. and MRS. DAVID T. ORMESHER

Lyric is sincerely grateful for the devotion of David and Sheila Ormsher. 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 six consecutive years. Most recently, David and Sheila generously provided an Operathon Challenge Grant, supported the Opera Ball, and made a leadership gift towards the Breaking New Ground Campaign. Lyric is proud to have David T. Ormsher serving as its Chairman of the Board of Directors, on the Executive Committee, and on seven sub-committees of the Board.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over 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 and the Breaking New Ground Campaign. Cathy Osborn, a valued member of Lyric's

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



POWERSHARES QQQ

PowerShares 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. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they generously cosponsored Lyric's new production of *The Magic Flute* last season. During the 2017/18 season, PowerShares QQQ generously cosponsors *Turandot*.

Dan Draper

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."



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.

Mr. and Mrs. Jay A. Pritzker



J. CHRISTOPHER and ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. A 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, including this season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.

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. The Rigler-Deutsch Foundation also generously cosponsored Lyric's company premiere of *Les Troyens* last season and is cosponsoring *Die Walküre* this season.



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, Wine Auctions (which Mrs. Ryan initiated

in 1988), and the Breaking New Ground Campaign in support of the Innovation Initiative. 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 Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, 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 2007 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the company.



RICHARD O. RYAN

A passionate supporter of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist development program, Richard cosponsors Ryan Opera Center soprano Ann Toomey. An ardent opera lover, Richard has been a Lyric subscriber for more than 45 years. He recently made a generous leadership commitment to Lyric's Breaking New Ground Campaign for the stage improvement project. Richard proudly serves as a member of the Ryan Opera Center Board, and was formerly a Guild Board member. Lyric is grateful for the munificent support of Richard Ryan.



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 Lyric Opera of Chicago reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. 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.

Jack and Catherine Scholl



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 and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently last 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.

Brenda Shapiro



WILLIAM and ARLENE STALEY

Loyal subscribers for more than four decades, Bill and Orli Staley have contributed to the Annual Campaign as well as provided vital support for the Ryan Opera Center. Recently, they have enabled hundreds of students to see mainstage Lyric productions by supporting Lyric Unlimited's Performances for Students initiative. Lyric is honored to have Orli Staley serve as a life member of

the Ryan Opera Center Board. The Staleys join the production sponsor family this season with their generous cosponsorship of Lyric's new production of *Orphée et Eurydice*.



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric’s Women’s Board and a longstanding member of the Guild Board of Directors. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), *Das Rheingold* and *My Fair Lady* (both 2016/17), and this season’s new production of *Orphée et Eurydice*. Lyric has named Mezzanine

Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. Liz Stiffel was awarded the 2017 Carol Fox Award, Lyric’s most prestigious honor, in recognition of her continuing dedication to Lyric. “I believe that Lyric and all art forms are beacons of light that shine as examples of the best that mankind has to offer to our children, our nation, and ourselves.”



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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently last season’s *My Fair Lady*. For many years, the Vances have supported emerging singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to 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 and Executive Committee. He also serves as a life member of the Ryan Opera Center Board, of which he is a past President. Bill Vance was awarded the 2016 Carol Fox Award, Lyric’s most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.




DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists as 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. The Donna

Van Eekeren Foundation has cosponsored several mainstage productions including Lyric’s premiere of *Les Troyens* (2016/17) and this season’s production of *I Puritani*. Donna also made a leadership gift to the Breaking New Ground Campaign to help 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 Finance 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  **The Wallace Foundation**® broader field.



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than four 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 together sponsored more than 20

Lyric productions. The Washlows made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. Roberta and Bob have annually remained valued members of the production sponsorship family, and generously cosponsor this season’s production of *Rigoletto*, their tenth opera cosponsorship, continuing a beloved family tradition. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee. “Opera has always touched me,” Roberta once said. “I love the drama, passion, music, and excitement of a live performance at Lyric. Nothing can replace it, and I hope this beautiful art form will continue for generations.”



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. Helen and Sam have cosponsored several new productions, most recently the first two installments of Lyric’s new *Ring* cycle, *Das Rheingold* (2016/17) and this season’s *Die Walküre*.

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 end, 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 312.827.5675.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of July 1, 2017.

Anonymous
Caerus Foundation, Inc.
The Monument Trust (UK)
The Negaunee Foundation
John D. and Alexandra C. Nichols
J. Christopher and Anne N. Reyes Foundation
Patrick G. Ryan and Shirley Welsh Ryan

Julie and Roger Baskes
Christopher Carlo and Robert Chaney
David and Orit Carpenter
Mr. & Mrs. Dietrich M. Gross*
Nancy W. Knowles
Earl and Brenda Shapiro Foundation

Anonymous
Abbott and Abbott Fund
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MATTHEW POLENZANI

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I am so grateful to Lyric Opera of Chicago for giving me the chance to learn and grow in an amazing environment where beautiful art, made at the highest level, is a daily experience. I was blessed to have made my debut under the baton of Maestro Bruno Bartoletti, with Kiri Te Kanawa, Michael Sylvester, Robert Lloyd, and Alexandru Agache in *Simon Boccanegra*. I will never forget walking down to the front center of the stage and delivering my line after a trumpet fanfare. It was heady and exciting stuff for a 27-year-old who'd not grown up listening to opera, but had come to love it with a deep and abiding passion.

The voice lessons the Center provided, the classes in language and stage deportment, the opportunity to share the stage with great singers like Sam Ramey, Kurt Moll, Catherine Malfitano, and Ben Heppner among so many others — these experiences are priceless! Without the training, planning, and work done in my years in the Ryan Opera Center, and the help and leadership of the staff helping me grow, I would not be where I am today. I am now about to celebrate my 20th consecutive season with the Metropolitan Opera, where I have given more than 350 performances.

I want to give a big thank you to the donors who continue to support the Ryan Opera Center, allowing it to remain one of the best training programs for singers in the world. Your love and care for this beautiful art form helps ensure its survival, and your support means the world to me and the emerging artists you are helping today.



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(Left to right) Ann Toomey, Lauren Decker and alumna Annie Rosen as the Three Ladies in *The Magic Flute*, pictured with Adam Plachetka as Papageno.

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- Program and artists are subject to change without notice.
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Your understanding and cooperation are appreciated. Please let a member of Lyric's house staff know if you have any questions.



Patrons with Disabilities:

The Lyric 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 Lyric 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.



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

Assistive listening devices for persons desiring amplification are available at no cost at the Main Floor coat check. A valid driver's license or state identification 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.

Lost and Found:

Please call 312.827.5768 for lost items. Unclaimed articles are held for 30 days.

Other important policies:

Photography and/or audio and video recording of any kind are prohibited during the performance. You are encouraged to take photographs and share your experience on social

media from the lobby and other parts of the public, non-performance spaces in the house, as well as the house itself, but not during the performance.

Lyric, for safety reasons, has the right to inspect any large bags or packages and insist that all large backpacks, bags, luggage, etc. be stored at coat check.



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

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



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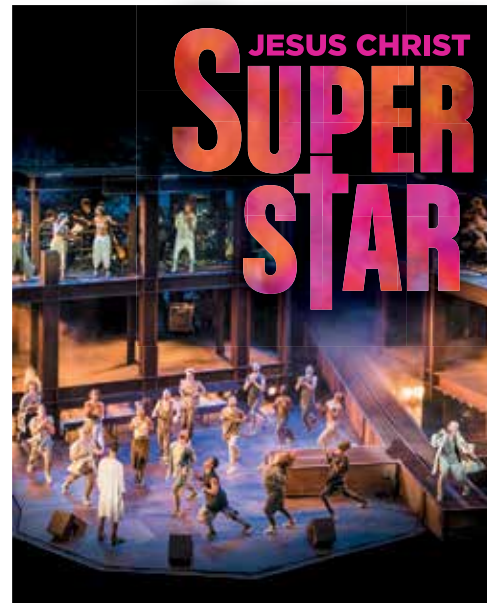
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