

MASSENET

Cendrillon

Lyric

2018|19 SEASON

Lyric

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JOHAN JACOBS / LA MONNAIE DE MONT



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On the cover: Cinderella illustration by Gustave Doré (1832-1883).

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From the General Director

Charm is a quality in short supply in our society these days. When we encounter it, invariably it strikes us as a breath of fresh air. That's one of the many reasons that I'm so delighted by the long-awaited Lyric premiere of Jules Massenet's *Cendrillon*. This irresistible work exudes charm while making us smile, dazzling our eyes and ears, and enriching our hearts.

The opera was written by a true man of the theater who knew exactly how to please audiences. Given the intensity and sheer grandeur of so many of his operas, it surprised everyone when he turned to a classic fairytale. But Massenet knew precisely what he was about – his music turned out to fit the Cinderella story like a glass slipper.

During the international resurgence of interest in Massenet several decades ago, many of his more unfamiliar operas were rediscovered, only to quickly disappear again. That, fortunately, wasn't the case with *Cendrillon*. It has been hailed in countless major houses for the ravishing music Massenet gave the heroine, her Prince Charming, and her Fairy Godmother; the riotously funny scenes involving *Cendrillon*'s bossy stepmother, Mme. de la Haltière; the immensely touching dialogues between *Cendrillon* and her gentle, put-upon father, Pandolfe; and the delicious court scenes, which feature some exhilarating orchestral showpieces.

All of us at Lyric are thrilled to introduce *Cendrillon* – the first of four Lyric premieres this season – in a particularly memorable production. Inspired by the wonderful tale by Charles Perrault, Laurent Pelly has brought to this unique cocktail of wit and romance every bit of the theatrical wizardry that has made him one of today's great geniuses of French opera. Laurent's direction, his own costume designs, Barbara de Limburg's inventive sets, and Laura Scozzi's witty choreography are perfectly integrated in presenting a marvelous fantasy world.

Lyric's music director, Sir Andrew Davis, is a great champion of Massenet's operas and a superb Massenet interpreter. His success leading *Thaïs* in Chicago during the 2003/04 season initiated an intense interest in this repertoire, confirmed by Andrew's subsequent performances of *Thaïs* internationally, as well as *Werther* and *Don Quichotte* at Lyric. Having fallen in love with *Cendrillon* when he conducted the Pelly production in Barcelona in 2014, he was eager to have us schedule the Lyric premiere. I was delighted about this, since it's a work I've admired myself for several decades.

Andrew and I are both thrilled with our cast. Excepting longtime Lyric favorite Alice Coote, whose Prince Charming is one of her most admired portrayals (recently applauded in the Met's company premiere of *Cendrillon*), the other principals are all making their company debuts. The outstanding young Australian lyric soprano Siobhan Stagg, who is making her American debut at Lyric after rapidly established herself all over Europe, is starring in the title role, with the scintillating French-Canadian coloratura soprano Marie-Eve Munger as the Fairy Godmother, the formidable American mezzo-soprano Elizabeth Bishop as Mme. de la Haltière, and the rich-voiced Australian bass-baritone Derek Welton as Pandolfe.

The eagerly awaited arrival of *Cendrillon* at Lyric is a very special moment for our company, and we're delighted that you're here to share it with us.



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



STEVE LEONARD

Lyric

From the Chairman

Welcome to Lyric’s thrilling 2018/19 season! I know you’ll have a terrific time at this performance, and it’s my great pleasure to welcome you on behalf of the board of directors.

One of my distinct pleasures as chairman is to work with an extraordinary board. It’s really a brain trust of experience and leadership that is fully engaged in helping us confront the challenges, as well as the opportunities, of operating a world-class opera company in the 21st century. Together we work with senior management to consider new ways of thinking about the business of opera.

For the past year, our board meetings have been dominated by the very important work of examining our operations, streamlining our processes, and building a new business model. As technology, social, and entertainment options change all around us, Lyric must continue to evolve. We must work together to develop new strategies to stay relevant while maintaining our high standards of quality.

This is all necessary, of course. It is part of our fiduciary duty as trustees. But it’s also important that we don’t miss the forest for the trees.

Why are we here? Why do we do what we do?

What is special about this art form and this company and why has it captured our minds, our hearts, our passion, our pocketbooks?

We often talk about the “transformative power of opera.” How do you experience this? Personally?

Is it when you witness exciting new rising stars from the Ryan Opera Center making their opera debuts? Or when school children and communities throughout Chicagoland encounter the powerful stories of opera through Lyric Unlimited?

Is it in the Ardis Krainik Theatre, where families come together for the annual musical, and music lovers from all over the world come to experience the brilliance of our orchestra and chorus supporting the best opera singers in the world?

When I was a teenager I used to think it was silly that grown women and men would cry at the opera...until it happened to me for the first time during Act Three of *Madama Butterfly*.

When did you first feel a surge of emotion at the opera? And left with a poignant feeling of resonance or joy? A lasting memory of artistic excellence, of musical athleticism that took your breath away?

Each one of us approaches art, and is impacted by art – whether the visual arts or the performing arts – in very personal ways. And yet there is something special, powerful, transformative even, about opera, with its unique combination of the visual, the musical, the storytelling, the ageless themes of myth and humanity.

If you know what I’m talking about, I want you to join me as ambassadors for Lyric. To spread the word about this unique company, this crown jewel in Chicago’s cultural life, whose reputation extends beyond our city to every musical capital in the world. To invite your neighbors, your colleagues, your family members to come experience Lyric like you do.

It’s only as we roll up our sleeves and work, in every way we can, not simply to produce performances at the top level, but to sell out every one of those performances, that we have a future of which we can be proud. A future that Lyric deserves. A future that Chicago needs. Onward and upward!

I look forward to greeting many of you at performances throughout the season.



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EXPANDING THE



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TODD ROSENBERG

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JACLYN SIMPSON

Moments from memorable Lyric Unlimited events: (center) Charlie Parker's Yardbird with Lawrence Brownlee; (clockwise from top left) a backstage tour; Family Day with clarinetist Susan Warner; audience members at an Opera Insider presentation; Fellow Travelers with Devon Guthrie and Joseph Lattanzi; and the student performers who created Empower.

BOUNDS OF OPERA

An inside look at the impact of Lyric's community engagement efforts

As part of Lyric Unlimited's Chicago Voices initiative, Blu Rhythm Collective performed their music-theater piece honoring the memory of Kevin Ambrose (1994-2013), pictured below left.



By Kamaria Morris

MICHAEL BROSILOW



Kevin Ambrose, (pictured, left), who was flourishing as a theater student at Chicago's Columbia College, was just 19 when he was tragically shot and killed on the city's south side. A naturally gifted performer, Kevin had a knack for dance and stage work from a young age. He was waiting for a friend at a train platform on May 7, 2013, when gunshots rang out,

striking Kevin multiple times in the back. He was an unintended target. This unfathomable loss, felt by all who knew and loved him, inspired a music theater piece seen on the Harris Theater stage on September 10, 2017, as part of Lyric Unlimited's Chicago Voices initiative.

Launched in January 2016, Chicago Voices was a multi-year program that celebrated the city's vibrant and diverse vocal culture and explored the untold stories of its communities. Community Created Performances was a signature element of the initiative, and sought out Chicago-area groups looking to share their unique stories through music. After a rigorous application process and an online public vote, three groups were selected to create an original piece based on their life experiences. Lyric provided them each with a \$10,000 stipend, along with training from some of the city's leading professionals in the areas of dance, acting, scriptwriting, movement, and performance arts.

Blu Rhythm Collective, a high-energy dance troupe based in Chicago's south-side Bronzeville neighborhood, was thrilled to learn they were one of the three groups selected for the program's second year. One of its members, choreographer Tanji Harper, had a personal

connection to Kevin and his mother, Ebony Ambrose. The group collectively decided to use their performance to pay homage to Kevin's story, and shed light on how the city's youth often use the arts to overcome obstacles and deal with grief. "I was honored, appreciative, and a little hesitant," said Ebony Ambrose. "I'm very protective of Kevin's story and image. I liked the idea of seeing his story from the perspective of people in his age group, that are interested in the same things that he was interested in, and that knew him."

After 16 weeks of preparation, the three groups presented their final performances to a packed house at the Harris Theater in downtown Chicago. Ambrose was immediately struck by what Blu Rhythm showcased. "The final performance was amazing," she said. "We brought about 20 people and didn't tell them much, other than that it was a professional production and that one of the performances is inspired by our story." Ambrose recounts that when the curtain went up and the entirety of the set came into view, her family had an instant emotional response. "I had so many emotions," she continued. "I was so proud of them because they did such a wonderful job. The dancing, the singing and rapping, the acting, and the set was amazing. The whole production felt honest, respectful, and mindful."

About a year before this, Marge Nyzaka took part in the first round of Community Created Performances. Her group, Harmony, Hope & Healing, provides music-based programming to homeless and underserved communities, offering emotional and spiritual support to help them prevail over daily struggles they encounter. The group was excited when they learned of the opportunity. "As a small non-profit doing work in the community helping to empower

individuals who are dealing with some really difficult situations, many times the voices of individuals suffering are not heard,” said Nyzaka. To connect with Lyric and be recognized as an organization doing important work in the community “felt like the right partnership, and a wonderful opportunity for us to be recognized on a larger stage,” she said. Their final performance focused on how music can bring healing to those who need it most.

Chicago Voices, which also included citywide participatory events and performances, an all-star, multi-genre gala concert, and expert panels and master classes, was a rousing success. As Lyric Unlimited’s most ambitious project to date, more than 80,000 Chicagoans participated in the program. “The Chicago Voices initiative allowed us to really spread our wings and engage with communities around the city utilizing the building blocks of opera: telling stories through words and music,” said Cayenne Harris, vice president of Lyric Unlimited. The learning imparted from Chicago Voices and Community Created Performances was also used as a guiding force for Lyric Unlimited’s next big undertaking: EmpowerYouth! Igniting Creativity through the Arts.

Collaboratively planned by Lyric Unlimited and the Chicago Urban League, the first-time partnership immersed 31 African-American high-school students in the creation of an original opera. In existence for more than 100 years, the Chicago Urban League is a civil-rights organization that supports and advocates for economic, educational and social progress for African-Americans in the city. The idea for EmpowerYouth! was sparked, in part, by the growing requests from the young people the League served for more arts integration in their daily lives. The partnership proved to be an ideal fit. “A key objective of Lyric Unlimited from its earliest origins has been collaboration,” said Harris. “Collaboration with other organizations can open many doors; it can offer access to populations that wouldn’t otherwise be in Lyric’s orbit.”

Announced in September 2017, the students participating in EmpowerYouth! met weekly at the League’s headquarters to receive training in storytelling, music, drama, and dance. With the assistance of director Jess McLeod, composer Damien Sneed, music supervisor Kedrick Armstrong, and playwright Ike Holter, the students used elements from their own lives to help create their final piece. Entitled Empower, the 40-minute production chronicled a group of students who band together to change their south-side neighborhood, all while

fighting against an overzealous reporter obsessed with corruption and presenting their community in a negative light. Presented on May 31, 2018, the program marked the first time a community group performed publicly on the Lyric stage. “With the resources of a great opera company deployed to support the creation and performance of original works, that impact extends not only to direct participants, but to the facilitators and creatives supporting the process, audiences who attended the performances, and the extended communities whose stories were reflected in what happened on stage,” said Harris.

A key objective of Lyric Unlimited involves exposing young people to the art form of opera and making it relevant in their lives. Lyric Unlimited’s Opera Residencies programs work within schools across the city, sending teaching artists into classrooms. They assist students with the writing, creation, and performance of an original opera. Using music, theater, and movement, they work collaboratively with participating schools to develop a custom residency plan that engages the students in creative storytelling. Elise LaBarge, in her seventh year as a Lyric teaching artist, believes that since “opera includes virtually every art form, each student can find something they like about it.” On the high school level, the program is designed to support and enrich the music learning objectives of choir teachers by providing regular, year-round assistance in the classroom.

Carla Jones, a third-grade teacher at Cook Elementary, hosts a Lyric teaching artist for 12 consecutive weeks throughout the year. “At

Since opera includes virtually every art form, each student can find something they like about it.



Lyric backstage tours can transform young people’s idea of what it takes to produce live opera.



Participants in the Chicago Academy Elementary School’s Opera Residency program preparing for the final performance of the opera they created.



KYLE FLUACKER



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(Left) Smyser Elementary School students in the Opera Residency program, working on their opera with Elise LaBarge, a Lyric teaching artist; (right) final performance of the Opera Residency – the students’ own retelling of the Cinderella story.

my school, my students do not have drama or music classes,” she said. “It’s refreshing to see them engaged in play writing, singing, and acting while they create their opera.” Jones remembers fondly a student in her class who was shy at the start of the program, but after being assigned the role of the narrator in the opera, felt empowered. “She showed me! I had never heard her speak so clearly and loudly...it was like the opera motivated her to work and perform.” After the residency program ended, Jones continued to use that student as the voice for other classroom projects.

Jonathan Zielinski, a teacher at Drummond Montessori Magnet School, echoes Jones’s sentiments. “One of my students who suffered from extreme social anxiety and had so much trouble speaking up, making eye contact, or giving presentations to the class, took one of the largest roles and delivered her lines flawlessly,” he said. Many of his students have “blossomed” during the residency program, and “watching kids grow in

confidence and expression” brings him great joy. Sara Litchfield, a Lyric teaching artist, said her favorite part is “seeing young people discover things about themselves, like strengths and interests, they never knew they had through participation in our program.” She’s found that “kids (and adults!) are often the most receptive to learning when they’re having fun.” Her teaching sessions implement games about “rhythm, tempo and diaphragmatic breathing” that “encourage students to make authentic, creative choices.”

Outside of the classroom, young people are also able to experience the thrill of opera up close and in person through student matinee performances, which are scheduled throughout each season. Educators are encouraged to replace their regular classes with a day at the opera house, with tickets ranging from \$10-20 per student. “Recent research has found that field trips to live theater enhance students’ literary knowledge, tolerance,



TODD ROSENBERG

In May 2018 Lyric Unlimited presented Caribe Clásico, an evening dedicated to the classical sounds of zarzuelas, beloved Puerto Rican melodies, and popular Mexican boleros.

and empathy toward others,” said Todd Snead, Lyric Unlimited’s director of learning programs. “When students experience stories through the different characters on stage, they are better able to recognize and appreciate what other people think and feel.”

Beyond opportunities for youth to experience operas that are a part of Lyric’s mainstage season, Lyric Unlimited commissions, co-commissions, and presents operas that are geared specifically towards children and their families on a yearly basis. These recent works included *Second Nature*, *Jason and the Argonauts*, *The Scorpion’s Sting*, and this season’s *Rhoda and the Fossil Hunt*. “A major goal of Lyric Unlimited is to present opera in fresh and exciting ways to communities throughout the Chicago area,” said Harris. When programming operas for children, Harris considers “what stories and messages are relevant for kids today.” In addition to the public performances, these children-friendly operas typically hit the road each fall to be presented for student groups in and around Chicago as part of the Opera in the Neighborhoods program. In existence since 1996, the program presents the operas to nearly 20,000 elementary-school students each season.

Lyric Unlimited also has programming for adult audiences. With a dedication to new artistic initiatives, recent seasons have seen the emergence of compelling smaller-scale works that deal with timely issues. *Charlie Parker’s YARBIRD*, starring internationally celebrated tenor Lawrence Brownlee, was presented at the Harris Theater in 2017 and followed the highs and lows of 20th century jazz great Charlie Parker. *Fellow Travelers*, based on the 2007 landmark novel of the same name and presented at the Athenaeum Theatre this past spring, told the story of two men who fall in love during the height of the McCarthy era in 1950s Washington D.C. Drawing from real events, the opera was inspired by the Lavender Scare, which saw hundreds of LGBTQ citizens harassed and fired en masse due to their real or perceived sexual orientation. *An American Dream*, which will have its Chicago premiere in two performances this March at the Harris Theater, chronicles the horrors two women face during World War II. “When programming for adults, I’m considering how the message of the opera will speak to a specific cultural community or the broader Chicago community on issues that matter now,” said Harris. Her goal is for the audience to be “wowed by the artistry and to leave the theater thinking deeply about what they’ve just experienced.”



TODD ROSENBERG

Lyric Unlimited’s broad programming and initiatives also include:

- **Youth Opera Council**, which allows high school students with a passion for the arts to become familiar with Lyric’s inner workings and learn to advocate for opera with their peers.
- **Caminos a la Ópera**, which develops and expands Lyric’s commitment to Chicago’s Latinx communities through partnership, engagement, and collaboration. The initiative presents new and culturally relevant works, hosts events with partner organizations in community venues, and fosters enduring relationships with Latinx audiences.
- **Opera Insider Series** presents sessions in a classroom setting for people looking to learn more about the operas presented during Lyric’s season. Participants discuss a work’s creation, its composer, its musical and dramatic highlights, and hear from a special guest from Lyric’s creative team who share insights into set and costume design, interpretation, stagecraft, and more.
- **Backstage Tours** are an hour in length and priced at \$15 per person. Visitors get to see the inside of the art-deco Ardis Krainik Theatre up close and personal. Stops include the orchestra pit, wardrobe areas, and wig/makeup rooms.
- **Family Day** at Lyric is an annual event that will take place this season on Saturday, April 6, 2019, at Lyric from 11am – 3pm. Geared toward young people and their families, the exploratory day includes a tour of the orchestra pit, opportunities to sing and dance and design, hands-on demonstrations of operatic stagecraft, and costume try-ons.

In the coming years, Lyric Unlimited will continue to focus on youth development, expanding access to opera for anyone who experiences barriers to participation, utilizing collaborative relationships that develop and sustain community engagement. The commitment to commissioning and presenting new works remains at the forefront, with the goal of bringing stories with strong social messages and relevant content to audiences across the Chicago area. Lyric Unlimited will also continue championing the importance of members of the community sharing their unique narratives and experiences through music, with Harris believing “there is great power in telling your own story.”

For Ebony Ambrose, even though the curtain has gone down on Blu Rhythm’s compelling performance, she still carries the memory of her son Kevin with her at all times. “Five years later and I still feel like he should be here. I think about him multiple times a day,” Ambrose shares. “Kevin was a funny, fun-loving, artistic, and caring person. He was a wonderful young man whose story deserves to be told over and over again. Especially if telling his story makes room for the stories of others to be told.” Lyric Unlimited plans to keep doing just that.



TODD ROSENBERG

Chamber operas produced by Lyric Unlimited include Charlie Parker’s *Yardbird* (left) at the Harris Theater, with Lawrence Brownlee and Angela Brown, and *Fellow Travelers* (right) at the Athenaeum, with Jonas Hacker and Joseph Lattanzi.

Lyric

Lyric



Jules Massenet

Cendrillon

Production Sponsors



Cendrillon – Synopsis

Pandolfe, a country gentleman, has married Mme. de la Haltière, an imperious countess. She and her daughters, Noémie and Dorothée, bully Pandolfe's daughter from his first marriage, Lucette (known as Cendrillon). Pandolfe loves Cendrillon but is too frightened of his wife to help her.

ACT ONE

The home of Pandolfe and his family

The household is preparing for a ball to be given at the court that evening. Pandolfe bemoans his lot, married to a nagging wife who ill-treats his daughter. Mme. de la Haltière instructs her two daughters on how to behave at the ball. She refuses to let Cendrillon go to the ball, or to let her father say goodbye to her.

After her family has left, she dreams about the ball and falls asleep. Cendrillon's fairy godmother enters and conjures up a coach, horses, a stunning gown, and glass slippers for Cendrillon. She tells Cendrillon that she can go to the ball, but must leave before midnight. The glass slippers will prevent Cendrillon's family from recognizing her.

ACT TWO

The royal palace

The ball is in full swing, but Prince Charming is in a melancholy mood. The king orders his son to find a wife, and several princesses dance for the prince. An unknown beauty (Cendrillon) enters the room to general surprise. The whole court (except Mme. de la Haltière and her daughters) are charmed by the stranger, and the prince immediately falls in love with her. Left alone with Cendrillon, he tells her of his feelings. Cendrillon is equally taken with the prince, but at the first stroke of midnight she hurries away, remembering the fairy godmother's words.

ACT THREE

Scene 1: The home of Pandolfe and his family

Cendrillon has returned home, mourning the loss of Prince Charming. She remembers her frightening journey from the royal palace, and how she lost one of her glass slippers as she left the ball. Mme. de la Haltière and her daughters enter, abusing Pandolfe. Mme. de la Haltière then describes to Cendrillon the "unknown stranger" who appeared at the king's ball, telling her that the prince spoke contemptuously of the girl, and that the court regarded her with disdain. When Pandolfe tells his wife to be quiet, she turns on him again. Pandolfe has finally had enough, and sends Mme. de la Haltière, Noémie, and Dorothée out of the room. He suggests to Cendrillon that they leave the town and return together to his country estate. Cendrillon agrees, and Pandolfe goes to prepare for their journey. Alone, Cendrillon decides that she is too sad to continue living. She says farewell to her home, remembers her mother fondly and leaves, determined to go to the forest and die there.

Scene 2: The enchanted forest

Spirits are dancing in the forest. Prince Charming and Cendrillon enter, looking for each other. They pray to the fairy godmother to ease their pain. Hearing each other's voices, they reaffirm their love, and Cendrillon tells Prince Charming her true name, Lucette. The fairy godmother allows the pair to see each other. They embrace, and fall into an enchanted sleep.

ACT FOUR

Scene 1: The home of Pandolfe and his family

Pandolfe found Cendrillon in the forest, very ill, and has been caring for her at home. She is now recovering. Pandolfe tells her that she has been talking during her illness of her adventures at the ball and of Prince Charming. Cendrillon begins to believe that the whole episode was a dream. Trying to be brave, she greets the spring with her father.

Mme. de la Haltière, Noémie, and Dorothée enter excitedly. The king has summoned princesses from all over the land in the hope that one of them is the unknown beauty the prince met at the ball. Mme. de la Haltière is sure that the prince must mean one of her daughters and is determined to go to the palace. A herald announces that the prince is insisting that all the women visiting the court must try on the glass slipper that the "unknown beauty" left behind at the ball; only the correct girl will be able to wear it. Cendrillon decides to go to the palace.

Scene 2: The royal palace

Prince Charming is desperately searching for his "unknown beauty" among the princesses summoned to the palace. He is almost on the point of death when Cendrillon and the fairy godmother arrive. The prince immediately recognizes Cendrillon and the pair declare their love to the court. Pandolfe and the rest of Cendrillon's family enter, and everyone rejoices and hails Cendrillon as their future queen.

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Approximate Timings

ACTS ONE and TWO: 70 minutes

Intermission: 25 minutes

ACTS THREE and FOUR: 70 minutes

Total: 2 hours, 45 minutes

Lyric

- By arrangement with G. Schirmer, Inc. publisher and copyright owner.
- Produced in association with the Royal Opera House Covent Garden, London, Gran Teatre del Liceu, Barcelona, Théâtre Royal de la Monnaie, Brussels, and Opéra de Lille. This production was first performed at The Santa Fe Opera.
- Additional costumes by Seams Unlimited.
- Costume Supervisor: Timmy Church.
- Lyric Opera of Chicago 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.
- Projected English titles by Kenneth Chalmers © 2011 Royal Opera House Covent Garden.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.

Lyric Premiere

Jules Massenet

CENDRILLON

A fairytale in four acts in French

Libretto by Henri Cain, based on Charles Perrault's fairytale of the same name (published in *Contes de ma mère l'oye*, 1698)

First performed at the Opéra Comique (Salle Favart), Paris, May 24, 1899

First performed by Lyric on December 1, 2018

Cast in order of vocal appearance:

<i>Pandolfè</i>	DEREK WELTON***
<i>Mme. de la Haltière</i>	ELIZABETH BISHOP*
<i>Noémie</i>	EMILY POGORELC*°
<i>Dorothée</i>	KAYLEIGH DECKER°
<i>Lucette (Cendrillon)</i>	SIOBHAN STAGG**
<i>Fairy Godmother</i>	MARIE-EVE MUNGER*
<i>Master of Ceremonies</i>	CHRISTOPHER KENNEY*°
<i>Dean of the Faculty</i>	JOSH LOVELL°
<i>First Minister</i>	DAVID WEIGEL°
<i>Prince Charming</i>	ALICE COOTE
<i>The King</i>	ALAN HIGGS°
<i>Royal Herald</i>	HOSS BROCK
<i>Spirits</i>	DESIRÉE HASSLER, RACHAEL HOLZHAUSEN, KIMBERLY McCORD, MAIA SURACE, LAURIE VASSALLI, CORINNE WALLACE-CRANE

Solo Dancers: DJANGO ALLEGRETTI*, JAIME BORKAN*, KRISTIAN BROOKS, JOSEPH A. HERNANDEZ*, ANTONIO LUIS MONTALVO*, JIMI LOC NGUYEN, ELA OLARTE*, ANDREA PUGLIESE*, JACQUELINE STEWART, LUIZ VAZQUEZ*

Actors: PHILLIP CHRISTIAN, JACK DECESARE, BOBBY DUNCALF, IAN MICHAEL MINH, MICHAEL TURRENTINE

<i>Conductor</i>	SIR ANDREW DAVIS FRANCESCO MILIOTO* (January 11)
<i>Director</i>	LAURENT PELLY*
<i>Set Designer</i>	BARBARA DE LIMBURG*
<i>Costume Designer</i>	LAURENT PELLY
<i>Lighting Designer</i>	DUANE SCHULER
<i>Chorus Master</i>	MICHAEL BLACK
<i>Original Choreographer</i>	LAURA SCOZZI*
<i>Revival Choreographer</i>	KARINE GIRARD*
<i>Ballet Mistress</i>	AUGUST TYE
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Associate Director</i>	BENOÎT DE LEERSNYDER*
<i>Assistant Director</i>	MO ZHOU*
<i>Stage Manager</i>	JOHN W. COLEMAN
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM ARAM DEMIRJIAN*°° JERAD MOSBEY
<i>Prompter</i>	SUSAN MILLER HULT
<i>Projected English Titles</i>	KENNETH CHALMERS

* Lyric debut

** American debut

*** American operatic debut

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

°° Solisti Fellow



SIOBHAN STAGG
(*Lucette/Cendrillon*)
American debut

One of the most outstanding Australian artists to emerge in recent years, the soprano began her career at the Salzburg Festival (2013) and the Deutsche Oper Berlin (2013/15) before undertaking debuts at the Hamburg State Opera, the Berlin Philharmonic, the Grand Théâtre de Genève, the Dutch National Opera, and the BBC Proms. She won great acclaim opening the 2017/18 season of London's Royal Opera in her house debut as Pamina/*The Magic Flute*. Stagg is currently a principal soloist at the Deutsche Oper Berlin. Recent Berlin highlights include her highly praised first performances of two formidable roles, Marguerite de Valois/*Les Huguenots* and the Countess de Folleville/*Il viaggio a Reims* (both in new productions), as well as her role debuts as Zerlina/*Don Giovanni* and Musetta/*La bohème*. Stagg has also recently starred in a gala with Rolando Villazón for the Salzburg Mozart Week, Gilda/*Rigoletto* in Hamburg, Najade/*Ariadne auf Naxos* (house debut) at the Bavarian State Opera, and her first Mélisande at Melbourne's Victorian Opera, her debut with that company. Following Lyric's Cendrillon she will sing her first Micaëla/*Carmen* in Berlin, make her debut in Aix-en-Provence in staged performances of Mozart's *Requiem*, and return to Covent Garden as Susanna/*The Marriage of Figaro*.



ALICE COOTE
(*Prince Charming*)
Previously at Lyric:
Five roles since 2001/02, most recently Octavian/*Der Rosenkavalier* (2015/16); Composer/*Ariadne auf Naxos* (2011/12); Dejanira/*Hercules* (2010/11).

The world-renowned English mezzo-soprano has triumphed as Prince Charming at London's Royal Opera (DVD), with Sir Andrew Davis at Barcelona's Gran Teatre del Liceu, and most recently at the Metropolitan Opera (company premiere, HD). Coote's repertoire encompasses not only trouser roles of Monteverdi, Gluck, Mozart, Massenet, and Strauss, but also such diverse female roles as Poppa, Carmen, Charlotte, Donizetti's Léonor, and Berlioz's Marguerite. A major Handel interpreter, she is celebrated for *Alcina* (Stuttgart, Edinburgh, San Francisco, Paris, Vienna), *Giulio Cesare* (Metropolitan Opera, Paris), *Ariodante* (London, Toronto, Vienna, European tour with The English Concert), *Orlando* (London), and *Hercules* (London, Vienna, Paris, Toronto). During the past two seasons she has made acclaimed role debuts as Leonora/Adès's *The Exterminating Angel* (Met), Vitellia/*La clemenza di Tito* (Glyndebourne), and Saral Roberto *Devereux* (Frankfurt). Later this season she returns to Lyric's stage as Ariodante and will sing the title role/Handel's *Agrippina* (Munich), another role debut. A sought-after recitalist worldwide, Coote has also earned great successes with the major orchestras of London, Boston, New York, and Amsterdam. Her discography includes a Handel recital, numerous song recitals, and major works of Monteverdi, Brahms, Mahler, and Elgar. DVD appearances include *Alcina*, *L'incoronazione di Poppea*, *Lucrezia Borgia*, and *Hansel and Gretel*.



MARIE-EVE MUNGER
(*Fairy Godmother*)
Lyric debut

The French-Canadian coloratura soprano first attracted attention winning the 2007 Marmande International Competition. She was immediately engaged by Paris's Théâtre du Châtelet, Opéra de Tours, and Opéra-Théâtre de Metz. Appointed an associate artist of Paris's Opéra-Comique in 2017, she was recently featured there as Musetta/*La bohème* and Princess Elisabeth/Offenbach's *Fantasio*. In addition to celebrated French roles – Ophélie/*Hamlet* (St. Paul, Metz, Göteborg), Juliet (Montreal, Charlotte, Toledo), Lakmé (St-Étienne, Munich), Fire, Princess, and Nightingale/*L'enfant et les sortilèges* (in concert in Chicago and Munich with Esa-Pekka Salonen), Isabelle/*Le Pré aux Clercs* (Wexford) – Munger's repertoire has also encompassed Mozart (Costanza/*Il sogno di Scipione*, New York; Ilia/*Idomeneo*, Milwaukee); Verdi (Gilda/*Rigoletto*, St. Paul, Saratoga; Nannetta/*Falstaff*, Metz); Handel (Michal/*Saul*, New York); Villa-Lobos (Maria/*Magdalena*, Paris). Munger appeared in Elektra at the BBC Proms with Semyon Bychkov, and in Patrice Chéreau's celebrated production at Aix-en-Provence, La Scala, and Barcelona's Gran Teatre del Liceu. She sang the world premieres of Régis Campo's *Paradis Perdu* (commissioned for her by the Montreal Symphony Orchestra), Frédéric Verrières's *The Second Woman* (Théâtre des Bouffes du Nord, Paris), and Philippe Boesmans's Pinocchio (Aix-en-Provence, Brussels, Dijon). Following Lyric's *Cendrillon* she will portray Strauss's Zerbinetta in Lausanne and return to the Opéra-Comique's *Bobème* production for performances in Paris, Corsica, and Versailles.



ELIZABETH BISHOP
(*Mme. de la Haultière*)
Lyric debut

The American mezzo-soprano has performed in a remarkable diversity of styles with many important American opera companies and orchestras. She began the 2018/19 season with Beethoven's *Symphony No. 9* with the New Jersey Symphony and will return to the Metropolitan Opera later this season as the Second Norn/*Götterdämmerung*. Bishop's close relationship with the Met has encompassed such major roles as the title role/*Iphigénie en Tauride* (broadcast), Venus/*Tannhäuser*, Mother Marie/*Dialogues of the Carmelites*, and Fenaal/*Nabucco*, among others. Elsewhere she has recently been featured as Judith/*Bluebeard's Castle* (Portland Symphony), Herodias/*Salome* (Florida Grand Opera), Marcellina/*The Marriage of Figaro* (Palm Beach Opera, Washington National Opera), and Mary/*The Flying Dutchman* (Cincinnati Opera). A frequent presence in Washington, she has sung more than ten roles at WNO (among them Mother Marie, Fricka, Sieglinde, Brangäne, Eboli, and the Marquise/*The Dangerous Liaisons*), and has starred at Washington Concert Opera in *Adriana Lecouvreur*, *Cavalleria rusticana*, and *Roberto Devereux*. An alumna of San Francisco Opera's young-artist programs, she has appeared in more than 20 roles at SFO, most recently Fricka/*Ring* cycle. The mezzo has also been heard with the major companies of Los Angeles, Pittsburgh, Atlanta, Dallas, and Minnesota, and with the Boston Symphony, Atlanta Symphony, and Philadelphia Orchestra.



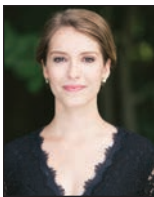
DEREK WELTON
(*Pandolfe*)
American operatic debut

The Australian-born bass-baritone, a soloist at the Deutsche Oper Berlin since 2015, has been featured in many major roles there, highlights of which include Prus/*The Makropulos Case*, Forester/*The Cunning Little Vixen*, Mr. Flint/*Billy Budd*, Saint-Bris/*Les Huguenots*, Peter/*Hänsel und Gretel*, and Klingsor/*Parsifal*, a role he will sing in his debut at the Bavarian State Opera in Munich later this season. Guest engagements have included Aribert Reimann's *Lear* (Salzburg Festival, Franz Welser-Möst conducting), York Höller's *Der Meister und Margarita* and Escamillo/*Carmen* (both at the Hamburg State Opera), and Mozart's Figaro (Glyndebourne). One of the most promising Wagner interpreters of the younger generation, Welton has appeared in that repertoire at Opera North (Donner/*Das Rheingold*), the Beijing Music Festival (Klingsor/*Parsifal*), and Dresden's Semperoper (Herald/*Lohengrin*, Christian Thielemann conducting). These successes led to his role debut as Wotan/*Das Rheingold* at the Deutsche Oper Berlin under Donald Runnicles and his debut at the Bayreuth Festival as Klingsor, both of which received widespread critical acclaim. Welton has performed in concerts worldwide, with recent highlights including Martinů's *Epic of Gilgamesh* (Czech Philharmonic), Tippett's *A Child of Our Time* (Leipzig Gewandhaus), Bach's *St. Matthew Passion* (Rotterdam Philharmonic), and Bruckner's *Mass in F minor* (BBC Proms).



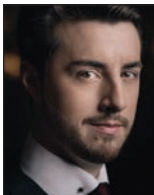
EMILY POGORELC
(*Noémie*)
Lyric debut

In 2018 the soprano, a Milwaukee native and first-year Ryan Opera Center member, graduated from the Curtis Institute of Music; earned the Ginette Theano Prize for Most Promising Talent at the inaugural Glyndebourne Opera Cup; debuted at Washington National Opera as Cunegonde/*Candide*; and participated in the prestigious Mozart Academy at the Aix-en-Provence Festival. Later this season she returns to the Lyric stage (*Elektra*) and to the Madison Symphony Orchestra (Mahler's *Symphony No. 8*). Among other previous successes are Romilda/Xerxes, Berenice/Rossini's *L'occasione fa il ladro*, and Johanna Sweeney *Todd* (Glimmerglass Festival); Chan Parker/*Charlie Parker's Yardbird* (New York's Apollo Theater); and Musetta/*La bohème*, Fire/*L'enfant et les sortilèges*, and Lucia/*The Rape of Lucretia* (all at Curtis). She has also appeared at Carnegie Hall (Berio's *Sinfonia*) and with the Bel Canto Chorus of Milwaukee and the New Jersey Symphony Orchestra. She has received first prize in numerous competitions, including The Carolyn Bailey and Dominick Argento Vocal Competition, the Hal Leonard Art Song Competition and the *Classical Singer Magazine* Competition. *Emily Pogorelc* is sponsored by *Sally and Michael Feder, Ms. Gay K. Staneck, and Ms. Jennifer L. Stone*.



KAYLEIGH DECKER
(*Dorothee*)
Previously at Lyric:
Second Cretan Woman/
Idomeneo (2018/19).

A first-year Ryan Opera Center member, the mezzo-soprano is an alumna of the University of Cincinnati College-Conservatory of Music and the Oberlin Conservatory. At CCM Opera she sang such leading roles as Idamante/*Idomeneo*, Prince Charming/*Cendrillon*, and the Fox/*The Cunning Little Vixen*. Decker has also performed at The Glimmerglass Festival, San Diego's Opera Neo, Cincinnati Chamber Opera, Queen City Opera, and Oberlin Opera Theatre, as well as in world premieres of Ben Moore's *Robin Hood* and Paul Davies's *Carlota*. A former Gardine Young Artist at Opera Theatre of Saint Louis and former participant in the Houston Grand Opera Young Artists Vocal Academy, she has appeared in concert with the Northeastern Pennsylvania Philharmonic and the St. Louis Symphony. Among Decker's honors are first place in the Three Arts Scholarship Fund Competition, second place in the Great Lakes Region Metropolitan Opera National Council Auditions, and the Corbett Award in CCM's Corbett Competition. *Kayleigh Decker is sponsored by The C.G. Pinnell Family.*



JOSH LOVELL
(*Dean of the Faculty*)
Previously at Lyric:
First Trojan Man/*Idomeneo*
(2018/19); Jazz Trio
Member/*Trouble in Tahiti*,
Emperor Altoum/*Turandot*
(both 2017/18).

The Canadian tenor, a second-year Ryan Opera Center member, was recently named the Grand Prize and Opera Prize winner at the 52nd Annual International Vocal Competition in s'Hertogenbosch. In summer 2018 he performed Count Almaviva/*The Barber of Seville* (Aspen Music Festival) and Don Ottavio/*Don Giovanni* (Italy's New Generation Festival). Past performances include Ferrando/*Così fan tutte* (Ryan Opera Center, also the University of Michigan, of which he is an alumnus) Lysander/*A Midsummer Night's Dream*, Rinuccio/*Gianni Schicchi* (University of Michigan); and Normanno/*Lucia di Lammermoor* and Bardolfo/*Falstaff* (Pacific Opera Victoria). Lovell has participated in the Britten-Pears Young Artist Programme and San Francisco Opera's Merola Opera Program. He will debut this season with Music of the Baroque, the International Music Foundation, Apollo Chorus, and I Musici de Montréal. Among his many awards are 2nd place in the Dallas Opera Vocal Competition and national semifinalist in the 2017 Metropolitan Opera National Council Auditions. In 2019 he will join the ensemble of the Vienna State Opera. *Josh Lovell is sponsored by Maurice J. and Patricia Frank.*



CHRISTOPHER KENNEY
(*Master of Ceremonies*)
Lyric debut

A Minnesota native and a first-year Ryan Opera Center member, the baritone recently made his Grant Park Music Festival debut as Bob/Menotti's *The Old Maid and the Thief*. Kenney was most recently a member of Washington National Opera's Domingo-Cafritz Young Artist Program. While there, he was heard in the title role/*The Barber of Seville* and also portrayed the Businessman/*The Little Prince*, Pa Zegner/Missy Mazzoli's *Proving Up* (world premiere), and the Officer/*The Barber of Seville* for WNO's mainstage season at the Kennedy Center. Additionally, he was a featured soloist in Bernstein's *Songfest* with the National Symphony Orchestra. A former Santa Fe Opera apprentice artist, Kenney is a three-time winner of the Metropolitan Opera National Council District Auditions and winner of the 2014 Alltech Vocal Scholarship Competition.

The baritone is an alumnus of Concordia College, the University of Kentucky, and Philadelphia's Academy of Vocal Arts. Kenney returns to the Lyric stage later this season as the Marquis d'Obigny/*La traviata*. *Christopher Kenney is sponsored by an Anonymous Donor.*



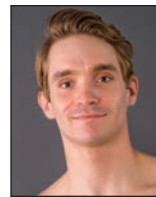
ALAN HIGGS
(*The King*)
Previously at Lyric:
Second Trojan Man/*Idomeneo*
(2018/19); Gualtiero/
I puritani, Count Ceprano/
Rigoletto (both 2017/18).

The bass-baritone, a Florida native and second-year Ryan Opera Center member, recently opened the Beyond the Aria series to great acclaim with Erin Wall, David Portillo, and Craig Terry. Higgs graduated from Florida State University before becoming a studio artist at Atlanta Opera. His roles there included the Imperial Commissioner/*Madame Butterfly* (professional debut), Antonio/*The Marriage of Figaro*, Benoit and Alcindoro/*La bohème*, the British Major/Kevin Puts's *Silent Night*, the Mandarin/*Turandot*, and Don Pasquale (student performances). Higgs has also spent a summer at the Santa Fe Opera (José Castro/*La fanciulla del West*). He has earned recognition from the Metropolitan Opera National Council Auditions, winning twice in the Georgia District and once in the Southeast Region, as well as participating as a semifinalist in the national-level competition (2017). He has also won the American Opera Society Scholarship, the Santa Fe Opera Katherine Mayer Award, and a Sullivan Foundation Award. During the summer of 2018 he participated in the Solti Academy in Italy, where he received a Solti Foundation Scholarship. *Alan Higgs is sponsored by Heidi Heutel Bohn, Lawrence O. Corry, and Robert C. Marks.*



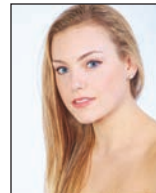
DAVID WEIGEL
(*First Minister*)
Previously at Lyric:
Voice of Neptune/*Idomeneo*
(2018/19).

The bass-baritone, a North Carolina native and a first-year Ryan Opera Center member, is an alumnus of Furman University (Greenville, South Carolina) and the University of North Carolina at Greensboro. Weigel received a professional artist certificate from the A.J. Fletcher Opera Institute at the University of North Carolina School of the Arts. A winner of the 2016 Metropolitan Opera National Council Auditions (Michigan District), he is currently a D.M.A. candidate at the University of Michigan. Weigel performed with San Francisco Opera's Merola Opera Program in 2017 (Death/*Saviri*) and 2013 (Collatinus/*The Rape of Lucretia*). Other recent engagements have included Bottom/*A Midsummer Night's Dream* and the title role/*The Marriage of Figaro* at the University of Michigan, as well as both the title role and Masetto/*Don Giovanni*. Concert appearances include the *Requiem*s of Verdi, Mozart, and Brahms. Later this season, Weigel will return to the Lyric stage as Dr. Grenvil/*La traviata*. *David Weigel is sponsored by Lois B. Siegel, Michael and Salme Harju Steinberg, and Mrs. J. W. Van Gorkom.*



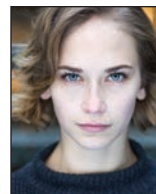
DJANGO ALLEGRETTI
Lyric debut

The dancer appears regularly with Chicago Repertory Ballet, where he debuted in 2017. He was featured from 2014 to 2016 with Manassas Ballet Theatre (Peter/*Peter and the Wolf*; Hilarion/*Giselle*, roles in *Cinderella* and *The Nutcracker*) and from 2010 to 2014 with Ballet Theatre of Maryland (Prince/*Swan Lake*, Cavalier and other roles/*The Nutcracker*, Darien/*Dancing Princesses*, Basilio/*Don Quixote Wedding Pas de Deux*, Antony Tudor's *Continuo*). Allegretti studied for a decade at the San Francisco Ballet School, appearing in its productions of *Stars and Stripes*, *Yondering*, and *Etudes*, as well as with the parent company in Helgi Tomasson's *The Nutcracker* and Yuri Possokhov's *Damned*.



JAIME BORKAN
Lyric debut

The dancer has appeared since 2017 with the Chicago-based dance choreography/aerial acrobatics company, C5 Create With No Limits. She is also a company member of Chicago Repertory Ballet. During 2015 and 2016 she was an aerialist and dancer with Royal Caribbean International. In 2018 she performed in Odyssey Dance Theater's season of *Thriller*. Borkan has also been seen with Peridance Contemporary Dance Company, Dance for Life, the Going Dutch Festival, and various concerts and showcases produced by the Alvin Ailey School. In 2017 she participated in both the Gaga Summer Intensive in Tel Aviv and the B12 Berlin Workshop Festival. She is an alumna of the Fordham University/Ailey School program.



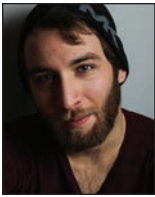
KRISTIAN BROOKS
Previously at Lyric:
My Fair Lady (2016/17).

The dancer was seen in the national tour of the NETworks production of *Dirty Dancing*. She was seen as Helga/*Cabaret* at Aurora's Paramount Theatre and has been a featured aerialist with both Luminosity and Aerial Dance Chicago. Brooks has also worked as a dancer, aerialist, and aerial captain for Royal Caribbean Cruise Lines. She was a team member and international competitor with the USA Rhythmic Gymnastics National Team for the World Championship competition. Brooks, who earned a B.A. in English language, media, and communications at the University of Rochester, trained at Bohaty's School of Dance, Sports Club of Novi, and North Shore Rhythmics.



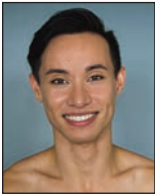
JOSEPH A. HERNANDEZ
Lyric debut

In New York the dancer has appeared with the Metropolitan Opera Ballet, Dušan Týnek Dance Theatre, and the Kate Weare Company. Since 2017 he has been a company dancer of LED (Boise, Idaho). He has also appeared in Chicago with River North Dance Chicago, in San Francisco with ODC/Dance and Opera Parallèle, and in Kalamazoo, Michigan, with Wellspring Cori Terry/Dancers. Hernandez earned a B.F.A. degree with *cum laude* honors at Western Michigan University. He has participated in many summer dance programs, including those of San Francisco Conservatory of Dance, River North Dance Chicago, Luna Negra Dance Theater, and Giordano Dance Center.



ANTONIO LUIS MONTALVO
Lyric debut

For three seasons the dancer was a member of New Dialect, a contemporary company in Nashville, Tennessee, where his appearances included five world premieres. He has also been seen with Joffrey Ballet Chicago (highlighted by the world premiere of Gerald Arpino's *IDNA*), Nashville Ballet (*The Ben Folds Project* world premiere, *Peter Pan* world premiere, *Ballet Ball*, *Peter and the Wolf*, *Anne Frank*), Chicago Opera Theater, and Civic Ballet of Chicago. His choreography (for Bacardi Halloween 2017 and the Millennium Dance Complex) has been seen in Beijing and Shanghai. A Young Arts Merit winner, Montalvo graduated from the Interlochen Arts Academy, where he was a scholarship recipient.



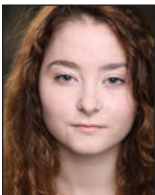
JIMI LOC NGUYEN
Previously at Lyric:
The Pearl Fishers (2017/18).

The Michigan native began his training at the University of Michigan. Prior to graduating with a B.F.A. in dance, he performed in works of Bill T. Jones, Lucinda Childs, Jessica Fogel, and Robin Wilson. He represented UM Dance in the 2014 "Promising Artist Concert" in Costa Rica. 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 Austin-based ARCOS Dance. He performed with DanceWorks Chicago from 2015 to 2017 and toured nationally and internationally with the company. Nguyen has also been seen with Bundesjugendballett in Hamburg.



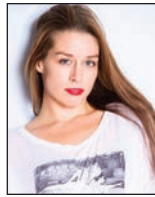
ELA OLARTE
Lyric debut

The dancer has been seen with Jessica Miller Tomlinson Choreography, Hanna Britson and Dancers, Cocodaco Dance Project, Thodos Dance Chicago's New Dances, Alexis Crump Dance Films, and Visceral Dance Chicago's Within. She has created her own choreography for performances with Cocodaco Dance Project, the College of DuPage Choreography Competition (first place award for Nocturnal Detail, also seen at DanceWorks Chicago's Dance Chance), the Chicago History Museum, and Detroit Dance City Festival, among other venues. In Chicago, Olarte trained on scholarship at Visceral Dance Center and earned a B. F. A. in dance/choreography at Columbia College.



ANDREA PUGLIESE
Lyric debut

The dancer was previously seen in Laura Scozzi's choreography for Laurent Pelly's production of *Cendrillon* for the work's company premiere at the Metropolitan Opera. She also danced in Seán Curran's choreography for Ned Canty's production of *Die Fledermaus* in 2017 at The Santa Fe Opera. Other New York credits include performances for Lincoln Center's White Light Festival 2015, the JCC Manhattan, and NYU's Tisch School of the Arts' Second Avenue Dance Company (B.F.A. *summa cum laude*, 2017). She also trained at Adelphi University, the Salzburg Experimental Academy of Dance (Salzburg), and at ImPulsTanz Festival (Vienna).



JACQUELINE STEWART
Previously at Lyric: Four productions since 2016/17, most recently *The Pearl Fishers* (2017/18); *My Fair Lady*, *Eugene Onegin* (both 2016/17).

The dancer, who debuted at Lyric in *Les Troyens* (2016/17), has been seen locally as a full-company member of Chicago Repertory Ballet (2012/18); with ThodosDance Chicago, The Seldoms, Dance Chicago, and Dance for Life; and in *Anastasia* (pre-Broadway) and performance with New York's Artisan Dance Company (*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 Joyce Theatre Foundation's A.W.A.R.D. Show.



LUIS VAZQUEZ
Lyric debut

The dancer, who earned a B.F.A. degree at the University of Illinois at Urbana-Champaign, is currently a company member of Chicago Repertory Ballet. He has previously been seen with Thodos Dance Chicago, where he performed a varied repertoire by numerous important choreographers, among them Bella Lewitzky, Bob Fosse, and Melissa Thodos. He trained with Hubbard Street Dance, Visceral Dance Chicago, DanceWorks Chicago, Deeply Rooted Dance Theatre, and the Alonzo King LINES Ballet Summer Intensive. Vazquez has created his own choreography for the Joffrey Ballet's Winning Works (*Sea of Comets*, 2018) and Thodos Dance Chicago New Dances (*Siren*, 2017).



SIR ANDREW DAVIS
(Conductor)
Previously at Lyric: 58 operas since 1987, most recently *Siegfried*, *Idomeneo* (both 2018/19); *Turandot* (2017/18).

Lyric Opera of Chicago's renowned music director began this season conducting the Last Night of the BBC Proms at London's Royal Albert Hall and concerts with the Toronto Symphony Orchestra. 2018/19 highlights include a Mozart/Durufle program with the Royal Liverpool Philharmonic and Act One of *Die Walküre* with the Melbourne Symphony Orchestra (where Sir Andrew is currently chief conductor). The complete *Walküre* was a triumph for Sir Andrew at the 2017 Edinburgh International Festival. He has also earned acclaim for recent appearances with the Philharmonia Orchestra and the Detroit and Frankfurt Radio symphony orchestras. Former music director of Glyndebourne Festival Opera, Davis is also conductor laureate of the BBC Symphony Orchestra and the Toronto Symphony Orchestra (of which he is currently interim artistic director). Operatic successes include productions at many major international companies, from the Metropolitan Opera, 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 his artistry, with recent releases including programs of Berlioz and Ives, as well as Handel's *Messiah* in Sir Andrew's recent orchestration. Sir Andrew's recording of Elgar's *Falstaff/Songs* with the BBC Philharmonic is a winner of France's highly prestigious Diapason d'Or award for 2018. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Music Director Endowed Chair.*



FRANCESCO MILLIOTO
(Conductor – January 11)
Lyric conducting debut
Previously at Lyric: Assistant conductor since 2013/14.

The Italian-Canadian conductor enjoys relationships with a wide variety of ensembles. He has recently debuted with Opera San Antonio (*La traviata*), Arizona Opera (*The Barber of Seville*), and The Dallas Opera (Mozart's *Bastien und Bastienne*). During his 16 years in the Chicago area, he was music director of the Highland Park Strings, Skokie Valley Symphony, New Millennium Orchestra (which he co-founded in 2005), the Chicago Cultural Center Summer Opera and was also artistic director/conductor of Access Contemporary Music. As a guest conductor he has led several critically acclaimed productions with Chicago Opera Theater (most recently last season's Donizetti double bill), and has collaborated with many local professional orchestras, including the Illinois Philharmonic. His work with both the New Millennium Orchestra and Chicago Opera Theater has been cited among the "10 Best Performances of the Year" by the *Chicago Sun-Times*. He has also led productions with Opera Santa Barbara, Opera Southwest, Elgin Opera, and Opera on the James. In addition to Lyric, Millioto currently serves on the music staffs of The Santa Fe Opera, and Dallas Opera. He has also worked with the Ravinia Festival (ten seasons), LA Opera, Portland Opera, and the Canadian Opera Company.



LAURENT PELLY (*Director and Costume Designer*)
Lyric debut

The French director's *Cendrillon* production has triumphed in Santa Fe (premiere), London, Brussels, Lille, Barcelona, and most recently at the Metropolitan Opera. Pelly is particularly renowned for French repertoire and regarded as a specialist in the works of Offenbach. Thirteen Pelly productions will be seen this season, among them new productions of *Lucia di Lammermoor* (Philadelphia, Vienna), *Falstaff* (Madrid), and *Barbe Bleue* (Lyon). Named Best Director at the 2016 International Opera Awards, Pelly also won in the Best Rediscovered Work category for Offenbach's *Le Roi Carotte* (Opéra de Lyon). In 2016/17 *Le Coq d'Or* (Brussels, Madrid, Nancy) was awarded the French Critics Prix de l'Europe Francophone. New productions last season included *The Barber of Seville* (Paris) and *Candide* (Santa Fe). Other recent successes include *Viva la mamma!* (Lyon), *Béatrice et Bénédict* (Glyndebourne), *Le médecin malgré lui* (Geneva), *Don Pasquale* (Santa Fe, San Francisco, Brussels), *L'elisir d'amore* (London, Paris, St. Petersburg), and *La fille du régiment* (London, Vienna, New York, Paris, Madrid, Barcelona). As director of Théâtre National de Toulouse (2008-18), Pelly directed and designed Gozzi's *L'oiseau vert* (French critics' 2015 Best Scenic Elements award, which transferred last spring to Paris's Théâtre de la Porte Saint-Martin), as well as works by Aristophanes, Ionesco, Shakespeare, and Hugo. *Laurent Pelly is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*



BARBARA DE LIMBURG
(Set Designer)
Lyric debut

The Brussels native studied set design at La Cambre, École Nationale Supérieure des Arts Visuels in Brussels, and initially worked in theater and dance, before expanding into opera. Laurent Pelly's production of *Cendrillon* at Santa Fe in 2006, de Limburg's debut operatic set design, later triumphed in London, Brussels, Barcelona, Lille, and most recently at the Metropolitan Opera. The designer's ongoing collaboration with Pelly include this season's new *Falstaff* at the Teatro Real in Madrid (coproduc-

tion with Brussels, Bordeaux, and Nikkikai Opera Foundation (Tokyo). Other titles together include *Béatrice et Bénédict* (Glyndebourne), *Le Coq d'Or* (Brussels, Madrid, Nancy), *L'enfant et les sortilèges* (Glyndebourne, Saito Kinen Matsumoto, La Scala), *Rise and Fall of the City of Mahagonny* (Toulouse), *Don Quichotte* (Brussels), *The Cunning Little Vixen* (Saito Kinen Matsumoto, Maggio Musicale Fiorentino), *Hansel and Gretel* (Glyndebourne, Lyon, Madrid, Seattle) and *La finta semplice* (Vienna). Work with other directors includes *La traviata* (Nantes), *Hansel and Gretel* (Nantes, Nancy), *Idomeneo* (Strasbourg), and *Benvenuto Cellini* and *Il viaggio a Reims* (Nuremberg). Theatrical work includes *Sous la ceinture* for Théâtre Varia, Brussels, and Théâtre National de Bordeaux (Delphine Salkin); and several titles with Agathe Mélinand, most recently *Vers Santeuil*, a work based on Marcel Proust's *Jean Santeuil*.



DUANE SCHULER

(Lighting Designer)

Previously at Lyric:

More than 130 productions since 1977, most recently *Faust* (2017/18); *Norma* (2016/17); *Der Rosenkavalier* (2015/16).

Former resident lighting designer for Lyric, the Wisconsin native has earned acclaim for *Cendrillon* in Santa Fe, London, Brussels, Lille, and at the Metropolitan Opera. He began 2018/19 with *Lucia di Lammermoor* (Opera Philadelphia) and *Mefistofele* (Met). Highlights later in the season include *Pelléas et Mélisande* (Met), *Don Pasquale* (Brussels), and *Jenifa* (Santa Fe). Schuler has created lighting for many other major opera companies, from San Francisco Opera to La Scala, Covent Garden, and the Opéra National de Lyon. He has designed more than 25 productions at the Met, ranging stylistically from *Orello* and *Boris Godunov* to *La rondine* and *The Great Gatsby*. Further opera credits include such prestigious venues as Glyndebourne (*Béatrice et Bénédict*), the Salzburg Festival (*Benvenuto Cellini*, *Elektra*), Dutch National Opera (*Tannhäuser*, *Die Bassariden*, *Turandot*), and the major houses of Barcelona (*Parsifal*), Paris (*La fanciulla del West*), Berlin (*Manon*, *Der Rosenkavalier*), Dresden (*Dead Man Walking*), Santa Fe (*Candide*, *Katya Kabanova*, *The Letter*, *Don Pasquale*), Seattle (*Don Giovanni*, *Porgy and Bess*), and Japan's Saito Kinen Festival (*Falstaff*). Schuler has also designed lighting for Broadway, New York's American Ballet Theatre, and earlier this season Ragtime at Seattle's 5th Avenue Theatre. He is a founding partner of Schuler Shook, a theatre planning and architectural lighting design firm. *Duane Schuler is supported by the Mary-Louise and James S. Aargard Lighting Director Endowed Chair.*



MICHAEL BLACK

(Chorus Master)

Previously at Lyric:

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

Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. He has served in this 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), 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.*



LAURA SCOZZI

(Choreographer)

Lyric debut

The choreographer, who lives in France, studied in Rome and Paris before founding her company, Opinioni in Movimento, in 1994. As a guest choreographer, she created *The Seven Deadly Sins* for the ballet of the Opéra de Paris and *My Relationships With Men Were Never Very Clear* for the Junior Ballet de Cannes. In 1999, she started using Hip-Hop style in *Étant donné la conjoncture actuelle* and continued in 2000 in Boris Vian's musical *A chacun son serpent*. Other creations include *Sol à sol avec poids*, *Quelque part par là* and her latest creation, *Barbe Noire et les 7 petits cochons au bois dormant*, currently enjoying a great public and critical success on tour. Scozzi collaborates regularly with Laurent Pelly and has worked with many other major directors in opera, theater, and film, among them Jean-Louis Grinda, Emmanuelle Bastet, Coline Serreau, Jean-Michel Ribes, Matthieu Poirot-Delpech. In 2008, Scozzi directed her first opera, *Benvenuto Cellini* (Nürnberg). The following year she directed *The Magic Flute* (Nürnberg, Bordeaux) and in 2011 *Il viaggio a Reims* (Nürnberg). Other productions include *Orpheus in the Underworld* (Bern, Bordeaux, Nürnberg, Marseille), *Les Indes Galantes* (Toulouse, Bordeaux, Nürnberg) *L'italiana in Algeri* (Toulouse, Nürnberg), and *Akhmaten* (Bonn).



KARINE GIRARD

(Revival Choreographer)

Lyric debut

After completing her dance education at the Sorbonne, the French choreographer performed for several European dance companies and has also collaborated on several premieres with the Balafiori and L4-L5 dance-theater companies. In 2003 she danced for the company directed by Laura Scozzi, Opinioni in Movimento, in the show *F.E.I.R. : désir-dégout*. She is Scozzi's artistic assistant in theater, movies, special events, and opera, in particular for Laurent Pelly's productions of *La Périchole* (Marseille, 2005 and on tour), *La fille du régiment* (San Francisco, Paris, Madrid, Barcelona, Seville), and *Cendrillon* (London, Brussels, Lille, Barcelona, New York). She has also collaborated with directors Jean-Louis Grinda (*Die Fledermaus*, Toulouse and on tour) and Emmanuelle Bastet (*L'étoile*, Nancy). Since 2009, she has danced for such companies as COD, collaborating with director/choreographer Olivier Dubois. She has choreographed for shows directed by Guy Freixe (*Après la pluie*), Laurence Sendrowicz (*Que d'espoir*), and Agathe Melinand (*Eric Satie-Memoires d'un anniversaire*). In 2016, she choreographed Christophe Gayral's production of *Idomeneo* for the Opéra National du Rhin, and staged and choreographed with Sandra Savin the show *Storm* for the students of ENACR (France's National School of Circus Arts). In 2019, she will perform with choreographer Taoufik Izzeddoui in *Botero en Orient* (premiere in Paris).



AUGUST TYE

(Ballet Mistress)

Previously at Lyric:

37 productions since 1993/94 as dancer, choreographer, or ballet mistress, most recently *The Pearl Fishers*, *Orphée et Eurydice* (both 2017/18); *Les Troyens* (2016/17).

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



SARAH HATTEN

(Wigmaster and

Makeup Designer)

Previously at Lyric:

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.*



BENOÎT DE LEERSNYDER

(Associate Director)

Lyric debut

The Belgian director, who began his professional career as a baritone, has created several productions for the Flanders Opera Studio's International Opera Academy: Bizet's *Melodies*, *Winterreise*, *The Magic Flute*, *Grido d'Amore!* (music by both Bononcini and Handel), and *Entebhren sollst du, sollst entebhren* (Hugo Wolf's songs). Other projects include co-adapting Dukas's *Sorcerer's Apprentice* and John Williams's score of *Harry Potter and the Sorcerer's Stone* for L'Orchestre à la Portée des Enfants and directing *Hänsel und Gretel* for Junge Kammeroper Köln, British composer Howard Moody's *Brussels Requiem* (world premiere) at the Théâtre Royal de la la Monnaie, *Così fan tutte* for Bang-up! Opera (Ghent), and *The Merry Widow* in Hua Hin, Thailand. For Flanders Opera, Leersnyder created the libretto for two operas, *Heart 2 Get!* and *Babel*. He has assisted numerous directors, among them Laurent Pelly, Michael Hanneke, Ivo Van Hove, and Guy Cassiers, for productions including Pelly's *Cendrillon* (Lille, Brussels) and *Le Coq d'or* (Madrid). Future projects include Howard Moody's *PUSH* at La Monnaie; Britten's *Albert Herring* for the conservatory of Artesis Hogeschool (Antwerp); and his Opéra National du Rhin debut directing *La Princesse arabe*, based on music by Juan Crisóstomo de Arriaga.

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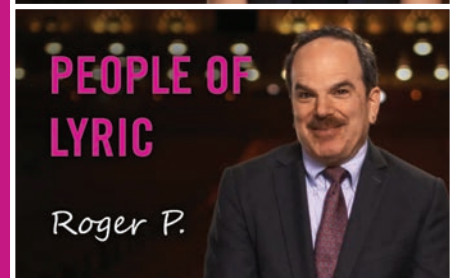


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A Fairytale to Love: Introducing Massenet's *Cendrillon*

By Roger Pines



*Karine Deshayes as Cendrillon in
Laurent Pelly's production,
Gran Teatre del Liceu (Barcelona).*

Certain composers have needed a champion to draw attention to their excellence and create an enduring audience for them in the opera house. Jules Massenet is a good example.

Arguably his country's most commercially successful opera composer in the last quarter of the 19th century, Massenet knew how to please the public. But by the 1930s, outside France, the majority of his works were severely neglected. One could still find *Manon*, *Werther*, occasionally *Thaïs* and *Don Quichotte*, but not much else.

In the 1970s, the international operatic scene did experience something of a Massenet revival. Nowadays, though, it's comparatively rare to find a lesser-known Massenet work in a major theater. But one of those pieces brought back into circulation four decades ago has entered the repertoire worldwide, and that is *Cendrillon*.

This opera's appeal stems above all from its quite extraordinary heart, which emerges in the enchanting characterization of the heroine. She's surrounded by four other principal participants in the story who sustain our attention throughout: her father, Pandolfe; her stepmother, Mme. de la Haltière; "le Prince Charmant" – a.k.a. Prince Charming; and the character known in the opera simply as "La Fée", "the Fairy," more often referred to (in America, at least) as the Fairy Godmother. The music through the entire piece is wonderfully varied, the text very much in the spirit of the opera's literary source: Charles Perrault's *Cendrillon, ou la petite pantoufle de verre* (*Cinderella, or the Little Glass Slipper*).

Perrault (1628-1703), a lifelong Parisian, wrote beautiful prose and poetry, the excellence of which was recognized officially with his appointment to the prestigious Académie Française. He came from a wealthy family and studied law, after which he embarked on a successful career as a government administrator, supervising the management of royal buildings. It wasn't until his mid-sixties that his writing career took off. The vehicle was the fairytale, of which he was a pioneer – the first truly great writer to create this sort of story. His greatest contribution was a collection he called *Histoires ou contes du temps passés* (*Stories or Tales of the Past*, subtitled *Les contes de ma mère l'oye* – *Tales of Mother Goose*). Children

Film versions of the Cinderella story include (from left to right) The Slipper and the Rose (1976), Pretty Woman (1990), and A Cinderella Story (2004).



will be forever grateful to Perrault for that collection, given that it included several of the most beloved stories ever written: *Little Red Riding Hood*, *Puss in Boots*, *Sleeping Beauty*, and of course, *Cinderella*.

Perrault, by the way, is very much a part of the production to be seen at Lyric. The director, Laurent Pelly, has mentioned on many occasions that as a child, when visiting his grandmother, he read *Cendrillon* in a volume of Perrault's fairytales with illustrations by the great Gustave Doré (1832-1883), a book long cherished all over France. Pelly's production is, in a way, an homage to the book and to his joyful experiences reading it. The

story is actually written out on the walls of the set for his production.

Cinderella has always figured in popular culture. The earliest version of the story goes back to the first century B.C.: the tale of Rhodopis, a Greek courtesan to whom the King of Egypt proposes marriage. The basic elements of *Cinderella* have been adapted endlessly in literature, including *Aschenputtel*, a much darker version than Perrault's, written by the Brothers Grimm. Children are invariably horrified by the stepsisters in Grimm; at their mother's urging, each takes drastic action (one cutting off her toe, the other a portion of her heel) in an attempt to fit her foot into the glass slipper.

Onstage we've seen *Cinderella* in British pantomimes, as well as in the full-length ballet gloriously composed by the great Serge Prokofiev. Musical theater got into the act delightfully in 1957 with a *Cinderella* by Richard Rodgers and Oscar Hammerstein II, seen in black-and-white by an astoundingly large audience nationwide – 107 million television viewers. It was remounted successfully (1965, 1997) and adapted for Broadway (2013). Imdb.com reveals no fewer than 200

listings for various versions of the story created for film and television, including the two Disney versions (animated in 1950, live action 65 years later). There have been film versions, such as *The Slipper and the Rose* and *Ever After*. *Pretty Woman* certainly has its Cinderella-ish elements, and – in 1960 – there was even *Cinderfella*, with Jerry Lewis in the title role entranced by Anna Maria Alberghetti as Princess Charming.

Opera, of course, has been an important part of this story's evolution, beginning in the mid-18th

century with a two-act *Cendrillon* by Jean-Louis Larnette, produced by Paris's Opéra

Comique. There have been innumerable other versions, including Rossini's *La Cenerentola* in 1816; also works of Nicolas Isouard, Ermanno Wolf-Ferrari, and even one composed by one of the most illustrious singers of the 19th century, mezzo-soprano Pauline Viardot.

In *Cendrillon*, Massenet and his librettist, Henri Cain, departed from Perrault in some interesting ways. Most important was the significant expansion of the roles of the Fairy Godmother, Cinderella's father, and Prince Charming to give them much greater appeal. Massenet also knew that his audience would appreciate the sheer *variety* of the piece – the total integration of sung dialogue with arias, duets, ensembles, choruses, and dance music – and the sheer *charm* of the entire work.

The commission for *Cendrillon* from the Opéra Comique had originated with its famously enterprising director, Léon Carvalho, but the premiere kept getting postponed, leaving Massenet in despair. Carvalho died in late 1897 and was succeeded by Albert Carré, who would do much for the propagation of new French operas during the next three decades. He made it his aim to produce an absolutely smashing premiere of *Cendrillon*, with an opulence that even the much grander-scale Opéra de Paris would envy.

After those frustrating delays, one can imagine how gratified Massenet must have been when the Opéra Comique finally introduced *Cendrillon* in 1899. The composer never attended the premieres of his operas, but a telegram from the theater (sent by the great comic baritone Lucien Fugère, who created the role of Pandolfe) brought him word of the opera's success. Just three years after that first



The ball scene, as drawn by the celebrated Gustave Doré, whose illustrations for Charles Perrault's fairytales were an inspiration for the Laurent Pelly production of Cendrillon.

performance – following successes in Brussels, Geneva, and the Hague – audiences in New Orleans applauded the American premiere.

Looking at *Cendrillon*'s Italian counterpart, *La Cenerentola*, reveals some differences in the story, although one attribute the Italian and the French heroines share is that each of them has a nickname: Cenerentola and Cendrillon both can be translated as “little girl of the cinders.” (Each also has a *real* name – Rossini's character is Angelina, while Massenet's is Lucette). In both, the girl's father is an important character; Pandolfe is sweet and gentle, very unlike Cenerentola's father. Perhaps Pandolfe is too meek for his own good. Certainly he seriously regrets his marriage to Cendrillon's stepmother, a character who doesn't appear in Rossini at all: Mme. de la Haltière, quite incorrigibly bossy and outrageously self-important. In the hands of another composer she might seem excessively nasty, but Massenet and Cain draw a good deal of humor from the character. Her daughters, Cendrillon's stepsisters Noémie and Dorothée, eclipse their counterparts in Rossini as simply the silliest, giddiest young ladies in opera.

Act Two, at the ball, shows us Cinderella sporting glass slippers, as in Perrault (Rossini's heroine leaves behind a bracelet). At home in Act Three, we have a major departure from both Perrault and Rossini: Devastated to have left the prince, Cendrillon decides to hide her misery from her father by running away. But she falls asleep, and her dream appears before us: she's in the Fairy Godmother's enchanted forest, and she's with the prince, although initially they can't see each other. In Laurent Pelly's production at Lyric, rather than a forest, set designer Barbara de Limburg places the scene in a very different but similarly mysterious realm – the dark rooftops of Paris.

The score's wonderful combination of styles gives us grandly romantic episodes, but also an intimacy that seems sweet, never cloying. Thanks to the indomitable Mme. de la Haltière, there's also a pomposity worthy of Perrault, who described the stepmother as “the proudest and most haughty woman who ever was seen.” As envisioned by Massenet and his librettist, this character's scenes wouldn't be out of place in comic operettas by Offenbach. At one point in Act Three, after coming home from the ball, she pooh-poohs the qualities of the unknown princess and sings a hilarious aria, giving all the details of her *own* magnificent family pedigree.

The ballet music recalls Baroque minuets; and in contrast, Massenet gives us the vigorous march of the princesses when they're presented to the prince at the ball. Most captivating of all,

however, is the tenderness of the love music, which also takes wing in magnificently soaring climactic phrases. Those scenes, in which the two singers truly can *connect* vocally, musically, and emotionally, also offer moments of melancholy that truly touch the heart.

Perrault calls Cendrillon “the best creature in the world.” That's also the impression she gives onstage; this is one of the most unselfish, most loving of all operatic heroines, whose loneliness, rejection, and sadness all come through vividly in her music. But it's clear how much *hope* she has, and how much she believes in love and goodness. We see her capacity for love not just in her scenes with the prince, but in her scenes with her father – their relationship is perhaps the single most endearing element of the opera.

Massenet dedicated *Cendrillon* to the singer who created the title role, Julie Guiraudon, by all accounts an adorable artist. She clearly enraptured both Massenet, who called her Cendrillon “exquisite,” and Cain, who later married her. Guiraudon was actually a soprano; today the role is more frequently sung by a mezzo, but it's absolutely true that a lyric soprano who complements a gleaming top with a strong lower octave can easily master Cendrillon's challenges.

Prince Charming is much more interesting – more complex emotionally – than in Rossini's opera or, for that matter, in Perrault's tale. He's given a real emotional journey, basically moving from inexperienced and petulant boy to loving man. His music is as passionately soulful as the Fairy



Rodgers and Hammerstein's musical of the story, written for television, has been seen onscreen in productions with, top, Julie Andrews (premiere, 1957), above left, Lesley Ann Warren (1966), and, above right, Brandy (1997).



Cendrillon (Rinat Shabam) and her family, pictured in Laurent Pelly's production at the Théâtre Royal de la Monnaie in Brussels.

Modern Match – Cendrillon

What makes Cinderella's tale a captivating story for so many? Is it the magic and glamour of fairy godmothers and pumpkin carriages? Is it the rags-to-riches premise that everyone secretly wishes they could live themselves? Indeed the most admirable trait of Cinderella – a. k. a. Cendrillon in Massenet's opera – is her maintenance of her values even as she finds fantastical new worlds. Celebrities who remain true to their humble beginnings are called Cinderella stories. These days, the public is witnessing the rise of Chicago's own "Cinderfella," Chance the Rapper.

Before he was a Lollapalooza headliner, Chance grew up in a middle-class home on Chicago's South Side. His Grammy-winning album, *Coloring Book*, conveys his experiences using Chicago-based artists. In his own words, the album explores the themes of "God, love, Chicago, and dance." Cendrillon's values were also formed during her upbringing. Though her father is loving and supportive, Cendrillon endured an often-hostile environment in her stepmother's home. Through it all, she found kindness, love, and hope within herself, values that serve her throughout the story.

But where would Cendrillon be without her fairy godmother? Despite her strength of character, Cendrillon does not rise to the top on her own – she benefits from divine intervention. Chance received a little divine intervention of his own from self-proclaimed god Kanye West. West, who also hails from Chicago, was already a successful hip-hop artist and producer by the time he met up-and-comer Chance. Recognizing his talent, West invited Chance to collaborate on his new album, *The Life of Pablo*, introducing Chance to a wider audience. Just like the moment Cendrillon walks into the prince's ball, Chance had arrived wearing a snapback cap in place of glass slippers.

Cendrillon's moment in the spotlight is brief: at midnight, she rushes home. She doesn't let her whirlwind experience at the ball compromise her central values of love and kindness. She sees that her father struggles, finding his daughter's treatment at the hands of his new wife very painful. Not wanting to see her father in pain, Cendrillon feels compelled to act by going out on her own rather than cause more grief. Seeing the struggles of his hometown, Chance feels that same compulsion. On his track "Angels," he discusses Chicago's rate of gun deaths, saying "It's too many young angels on the southside / Got us scared to let our grandmommamas outside." Chance uses his platform and understanding of Chicago to promote campaigns against gun violence, many of which have had a measurable impact on the community. Chance has also made major financial contributions – for example, donating \$1,000,000 to Chicago Public Schools in 2017.

Cinderella stories have captivated audiences for centuries; everyone can see themselves in the character. Cendrillon and Chance the Rapper remind audiences of the ability of everyday people to overcome enormous odds, achieve success with a little help from friends, and still retain the values that they found in their humble beginnings. They are role models for communities and for audiences.

— Meg Huskin

The writer, an intern in Lyric's marketing and communications department in spring 2018, is currently the relationship marketing associate at the Chicago Symphony Orchestra.

Godmother's is shimmering. Massenet justifies the latter's added prominence in the tale by giving her utterly bewitching music, requiring real quicksilver in the voice and stupendous technique.

A fairytale come to life with matchless elegance, wit, and sheer imagination, *Cendrillon* is simply a joy. We can expect the long-awaited Lyric premiere to be one of the great highlights of Chicago operagoing this season.

Roger Pines, dramaturg of Lyric Opera of Chicago, has appeared annually on the Metropolitan Opera broadcasts' "Opera Quiz" for the past 12 years and also contributes regularly to opera-related publications and recording companies internationally. He taught a seminar, "The Glory of Great Singing," last spring at Chicago's renowned Newberry Library.



Cendrillon (Joyce DiDonato) goes to the ball in Laurent Pelly's production at the Royal Opera House Covent Garden.

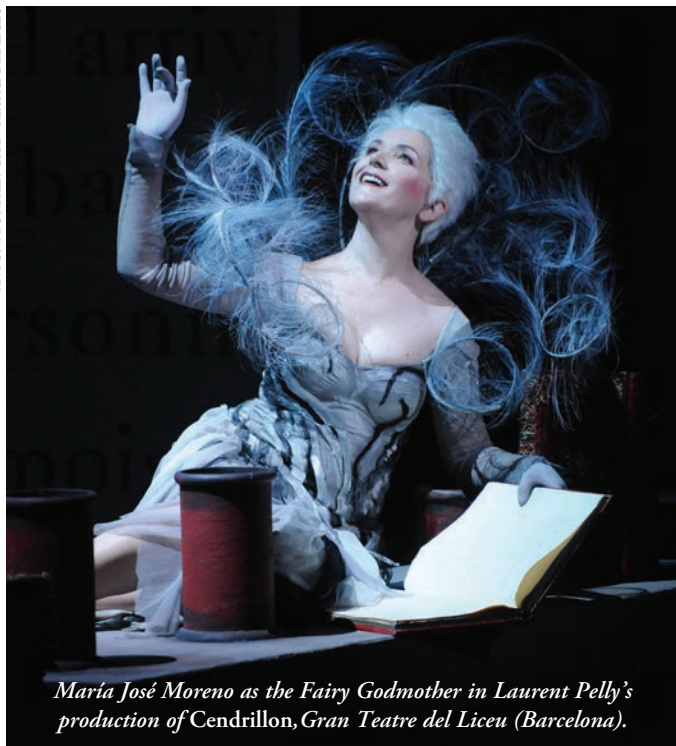


Isabel Leonard as Rossini's Cinderella (Lyric, 2015/16); and a modern-day Cinderfella, "Chance the Rapper."

Cendrillon: After the Curtain Falls

Your opera experience doesn't have to end here!
When the performance is over, you can continue your exploration of *Cendrillon* in conversation with your companions.

ANTONI BONFILL / GRAN TEATRE DEL LICEU



Maria José Moreno as the Fairy Godmother in Laurent Pelly's production of Cendrillon, Gran Teatre del Liceu (Barcelona).

Here are some topics to consider:

- Why do you think the story of Cinderella lends itself so well to opera?
- What did you enjoy most about the performance?
- How does your response to Massenet's version of this famous fairytale compare to other versions you've experienced, whether in literature, dance, theater, musical-theater, or opera?
- How do you view the stepmother's treatment of Cendrillon, as opposed to the way the character is treated by her father Don Magnifico in Rossini's *La Cenerentola*?
- What struck you as the most memorable aspect of the visual side of this production?
- What was most fun to you about the distinctive characterization the production gives the character of the Fairy Godmother?
- Is this an opera you'd like to see again?

To continue enjoying *Cendrillon*, Lyric dramaturg and program editor Roger Pines suggests the following performances:

DVD – Joyce DiDonato, Alice Cooté, Eglise Gutiérrez, Ewa Podles, Jean-Philippe Lafont; Orchestra and Chorus of the Royal Opera House, Covent Garden, cond. Bertrand de Billy, dir. Laurent Pelly (Virgin Classics)

CD – Frederica von Stade, Nicolai Gedda (tenor as Prince Charming instead of mezzo-soprano), Ruth Welting, Jane Berbié, Jules Bastin; Philharmonia Orchestra, Ambrosian Opera Chorus, cond. Julius Rudel (CBS Masterworks)

CD – *Cendrillon* Suite (disc also includes Massenet's *Esclarmonde* Suite); Hong Kong Philharmonic, cond. Kenneth Jean (Naxos)

ALSO OF INTEREST: Other operas by Jules Massenet

DVD – *Thaïs*: Renée Fleming, Thomas Hampson, Michael Schade; Metropolitan Opera Orchestra and Chorus, cond. Jesús López Cobos, dir. John Cox (Decca)

CD – *Thaïs*: Renée Fleming, Thomas Hampson, Giuseppe Sabbatini; Orchestre National Bordeaux Aquitaine, Chorus of L'Opéra de Bordeaux, cond. Yves Abel (Decca)

DVD – *Manon*: Natalie Dessay, Rolando Villazón, Manuel Lanza, Samuel Ramey; Orchestra and Chorus of the Gran Teatre del Liceu, cond. Victor Pablo Pérez, dir. Sir David McVicar (Virgin Classics)

CD – *Manon*: Beverly Sills, Nicolai Gedda, Gérard Souzay, Gabriel Bacquier; New Philharmonia Orchestra, Ambrosian Opera Chorus, cond. Julius Rudel (Deutsche Grammophon)

DVD – *Werther*: Jonas Kaufmann, Sophie Koch, Anne-Catherine Gillet, Ludovic Tézier; Orchestra of the Opéra National de Paris, cond. Michel Plasson, dir. Benoît Jacquot (Decca)

CD – *Werther*: Nicolai Gedda, Victoria de los Angeles, Mady Mesplé, Roger Soyer; Orchestre de Paris, cond. Georges Prêtre (EMI Classics)

CD – *La Navarraise*: Lucia Popp, Alain Vanzo, Gérard Souzay; London Symphony Orchestra, Ambrosian Opera Chorus, cond. Antonio de Almeida (Sony Classical)

CD – *Chérubin*: Frederica von Stade, June Anderson, Dawn Upshaw, Samuel Ramey; Munich Radio Orchestra, Chorus of the Bavarian State Opera, cond. Pinchas Steinberg (RCA)

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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
Aurélien Fort Pederzoli*

Cello

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

Bass

Ian Hallas,
Acting Principal
Andrew L. W. Anderson
Jeremy Attanaseo*
Andrew J. Keller*
Gregory Sarchet
Collins R. Trier

Flute

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

Piccolo

Alyce Johnson

Oboe

Judith Kulb, *Principal*
Judith Zunamon Lewis
Acting Assistant Principal
Anne Bach*

English Horn

Judith Zunamon Lewis

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

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

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

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

Trombone

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

Bass Trombone

Mark Fry*
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

Extra Musicians

Alison Attar, *harp*
Andrea Swan, *celeste*

Stageband Musicians

Dave Inmon, *trumpet*
Kevin Hartman, *trumpet*
Joel Cohen, *timpani/percussion*

Librarian

John Rosenkrans, *Principal*

Personnel Manager

and Stageband Contractor
Christine Janicki

*Season substitute

**Sabbatical

Chorus Master

Michael Black
Chorus Master
The Howard A. Stotler
Endowed Chair

Regular Chorus

Soprano

Elisa Billy 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. Wrighte

Tenor

Geoffrey Agpalo
Timothy Bradley
Hoss Brock
William M. Combs
John J. Conception
Kenneth Donovan
Joseph A. Fosselman
Tyler Samuel Lee
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

Carla Janzen
Suzanne M. Kszastowski
Kelsea Webb

Mezzo

Katie Ruth Bieber
Sarah Ponder
Stephanie Schoenhofer

Tenor

Jared V. Esguerra
Cameo T. Humes
Joe Shadday

Bass

Claude Cassion
Nicolai Janitzky
Vince Wallace

Supplementary Chorus

Tenor

Humberto Borboa Beltran
Matthew Daniel
Klaus Georg
Luther Lewis

Bass

Michael Cavalieri
Kirk Greiner
Dorian McCall
John E. Orduña
Douglas Peters
William Roberts
Scott Tomlinson
Todd von Felker

BACKSTAGE LIFE: *Lucy Lindquist*

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

I am the wardrobe mistress and this is my 39th season at Lyric. My job is to organize and assign the costumes, and oversee the fitting and alteration process for each production. I manage the costumes for the principal artists, as well as the chorus members, dancers, and supernumeraries. I collaborate with the directors, designers, and singers one-on-one to ensure I understand their vision for the wardrobe, and work with them throughout the rehearsal process to create a final product that everyone is happy with.

What led you to work at Lyric?

I grew up in Poland and came to America looking for a career that would fulfill my passion. I interviewed and was hired to help with the wardrobe department during the 1980 season, so that was the beginning of my journey with Lyric. I had majored in history and had experience working with theaters in school, but it was my first professional job assisting with costume fittings and alterations. I went through a lot of training here over the years, learning skills in every aspect of the wardrobe department, and have been with the company ever since.

What's a typical day like for you?

Before I get to work, I'm already organizing the day in my mind. Once I arrive, I start by talking to my crew, explaining who we have coming in for fittings and what costumes we will need to be working on. Often we have 3-5 fittings in a day, and are working on four or five shows at the same time. My team might be fitting chorus members, making or testing alterations, meeting with principle artists, or fixing any problems that come up with the costumes. Throughout the fitting process until the time the show opens, every single garment goes through my hands at least 3-4 times. I want to make sure everything is perfect, and I always say if I'm not giving 100 percent, that's when it's time for me to stop working.

What's the most challenging aspect of your job?

Changes to the schedule can happen at the last minute, such as principal artists not arriving on time, or a cast member unexpectedly getting sick. When that happens, we have to quickly fit the costume to the artist taking over the role. Two days before a show has to be on the stage, we might have a situation where we have to make a whole new costume, which can be very time consuming. I always want to make sure everybody is happy with their final look, and you know this is the case when they put the costume on and immediately start smiling. As long as I've worked at Lyric, I've always had costumes on stage in time for the piano run-through, but it can be a challenge sometimes!



What keeps you committed to the work you do?

I love working with people who come to Lyric from all over the world. It almost feels like they are coming to see me when they arrive at the opera house! It's rewarding to create a final product they are satisfied with; that's what makes all the hard work worth it. When I'm sitting in the theater for the piano run through and the lights go up and the artists come out in full costume, wig, and makeup, I think to myself 'did I put those costumes on all those people?!' It's wonderful to see the whole process finally come together and realize the results of our hard work.

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

When it comes to costumes, our team handles everything in a look, even the smallest detail. We provide the undergarments, shoes, and accessories to create the full package. People also might not realize that some costumes are very heavy; they can weigh up to 25 pounds.

Favorite Lyric moment?

In 1997, I had the opportunity to work with director John Copley on his production of *Peter Grimes*. He wanted to be involved in the costuming for the show, so he sought me out and asked for my assistance. I explained the visual aesthetic of the wardrobe, and we worked together for a few days to put people in groups, assign them pieces, and create a beautiful final product. I remember this moment vividly; I learned so much from working with him and the moment I finally saw the show on stage was remarkable. I also very much enjoy working with Polish artists and singers, especially when I have the opportunity to meet them early in their career. I follow their work, see their progression, and love catching up with them when they come back to Chicago to perform. They all feel like my family.

Beyond opera, what are your other passions?

I love to travel to very unique destinations and learn about that place's history, culture, and people. I've visited Tibet and Machu Picchu, and have gone hiking in Alaska for example. Just give me my backpack and I'm ready to go! I can sit around a campfire with a group of friends and have a great time. I also love gardening and spending time in my beautiful rose garden. Lastly, I am an advocate for mental health awareness and having open conversations to remove the stigma around it. That is so incredibly important to me.

— *Kamaria Morris*

Artistic Roster

Sopranos

Maria Agresta
Emily Birsan
Janai Brugger
Tracy Cox
Adrienne Danrich
Danielle de Niese
Renée Fleming
Susan Foster
Christine Goerke
Alexandra LoBianco
Anya Matanovic
Jana McIntyre
Whitney Morrison
Marie-Eve Munger
Anna Netrebko
Diana Newman
Emily Pogorelec
Brenda Rae
Albina Shagimuratova
Siobhan Stagg
Nina Stemme
Heidi Stober
Ann Toomey
Elza van den Heever
Erin Wall
Tamara Wilson

Mezzo-Sopranos

Jamie Barton
Elizabeth Bishop
Angela Brower
Ariana Chris
Alice Coote
Kayleigh Decker
Michaela Martens
Julie Miller
Ronnita Miller
Deborah Nansteel
Mary Phillips
Zoie Reams
Annie Rosen
Krysty Swann

Contralto

Lauren Decker

Countertenors

Aryeh Nussbaum Cohen
Iestyn Davies

Tenors

Noah Baetge
Giorgio Berrugi
Robert Brubaker
Jonathan Burton
Michael Fabiano
Eric Ferring
Burkhard Fritz
Allan Glassman
Clay Hilley

Jonathan Johnson
Matthias Klink
Josh Lovell
Matthew Polenzani
David Portillo
Mario Rojas
Russell Thomas

Baritones

Weston Hurt
Christopher Kenney
Zeljko Lučić
Andrew Manea
Zachary Nelson
Ricardo José Rivera
Artur Ruciński
Reginald Smith, Jr.
Daniel Sutin

Bass-Baritones

Kyle Albertson
Jake Gardner
Alan Higgs
Philip Horst
Kyle Ketelsen
Eric Owens
Iain Paterson
David Weigel
Derek Welton
Samuel Youn

Basses

Patrick Guetti
Adrian Sâmpetean
Roberto Tagliavini

Conductors

Marco Armiliato
Harry Bicket
Michael Christie
Sir Andrew Davis
Domingo Hindoyan
Francesco Miliotto
Donald Runnicles

Dancers

Django Allegretti
Jaime Borkan
Kristian Brooks
Jourdan Epstein
Andrew Harper
Joseph A. Hernandez
Demetrius McClendon
Antonio Luis Montalvo
Jimi Loc Nguyen
Ela Olarte
Andrea Pugliese
Michelle Reid
Jacqueline Stewart
Luis Vazquez
Benjamin Holliday
Wardell

Directors

Arin Arbus
Benjamin Davis
Richard Jones
David Kneuss
Sir David McVicar
Laurent Pelly
Jean-Pierre Ponnelle
David Pountney
Roy Rallo
Nick Sandys

Associate Directors

Benoît De Leersnyder
Simon Iorio
Rob Kearley

Set and Costume Designers

Barbara de Limburg
Charles Edwards
Johan Engels
Riccardo Hernandez
Robert Innes Hopkins
Stewart Laing
Marie-Jeanne Lecca
John Macfarlane
Cait O'Connor
Jean-Pierre Ponnelle
Brigitte Reiffenstuel
ULTZ

Lighting Designers

Marcus Doshi
Fabrice Kebour
Chris Maravich
Duane Schuler
Mimi Jordan Sherin
Jennifer Tipton

Projection Designer

Christopher Ash

Puppetry Director

Finn Caldwell

Puppet Designers

Nick Barnes
Finn Caldwell

Chorus Master

Michael Black

Children's Chorus

Master
Josephine Lee

Choreographers and Movement Directors

Lucy Burge
Sarah Fahie
Karine Girard
Austin McCormick
Denni Sayers
Laura Scozzi
Danielle Urbas

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

Translators for Projected English Titles

Kenneth Chalmers
Roger Pines
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.



TODD ROSENBERG

Prior to Cendrillon, the Massenet opera heard most recently at Lyric was Don Quichotte during the 2016/17 season. Pictured is Clémentine Margaine as Dulcinée, surrounded by (clockwise from bottom left) Diana Newman as Pedro, Alec Carlson as Juan, Jonathan Johnson as Rodriguez, and Lindsay Metzger as Garcias.

Lyric

Franco Tedeschi and American Airlines: “Transcending Cultural Borders”

Opera companies and commercial airlines have more in common than one might think, and Lyric Opera of Chicago and American Airlines are one such example. From its first flight from St. Louis to Chicago in 1926, just three years before the Civic Opera House opened, to today, American has been transporting passengers from this great city to magical lands far and wide. “We as an airline bring continents and countries closer together, and a lot of them are culturally very different,” says Franco Tedeschi, Vice President of American Airlines in Chicago. “Opera as an art form is an opportunity to embrace that as well, where we can allow people to cross borders and cross countries and find themselves in some common place.”

Born in Italy and raised in a traditional Italian home, Franco’s early exposure to opera came via the vast canon of Italian composers, and those who delivered it. “I loved listening to the great Italian tenors like Luciano Pavarotti and Carlo Bergonzi. I had a collection of tapes that I got by subscribing to a magazine, so I had all the greatest hits from the Italian repertoire. I also remember a commercial where the whole background soundtrack was music from *Le nozze di Figaro*, and I still have that commercial playing in my mind when I think of what opera means to me.”

Franco joined American Airlines in 1990, and has relocated nine times with the airline. He’s lived all over the world, and has experienced many different cultures. His most recent appointment was in Milan, where he had the opportunity to attend performances at La Scala, one of the world’s great opera houses. In 2011, Franco was offered the top job in Chicago, and moved once again, this time to the cultural hub of the Midwest.

As the Official Airline and a longstanding corporate partner of 37 years, American Airlines has been represented on Lyric’s Board of Directors almost continuously since 1988. When Franco arrived in Chicago, it was natural that he follow in his predecessors’ footsteps. “It’s with a lot of pride that I’m able to represent our airline and Lyric, but also my personal commitment. I look forward to attending everything with eagerness and excitement, and from a board perspective, I hope to make a meaningful difference and



Franco and Tina Tedeschi at Opening Night, 2018

participate where we can move ahead with the success that we’re looking to realize.”

An opera fan from a young age, Franco has taken quickly to his role on Lyric’s Board of Directors. He has a special penchant for building opera audiences, and supports Lyric’s efforts to reach future opera goers. “One of the things I think Lyric has done tremendously well has been the Musical Theater Initiative, especially with *Jesus Christ Superstar*, which I thought was fantastic. I think there’s an opportunity to build on that, but I’m also a keen supporter of bringing opera to the next generation, and I feel we are doing that in refreshing productions to make them appeal to new audiences, not just remounting ones that have been around forever.”

His participation on the Lyric Unlimited Committee affords him the opportunity to see firsthand what Lyric is doing to introduce opera to young audiences. “My experience on the Lyric Unlimited Committee has been very rewarding because I see that Lyric is going out into the classrooms of those who will ultimately become the next generation

of opera supporters. We’re advertising to families that operas are friendly, that Lyric is accessible. There’s this false sense that opera is out of reach, not something they’d want to do, is too expensive, or only for a certain type of person by way of age and stature. What Lyric Unlimited has done is find ways to diversify and appeal to that broader audience that we’re targeting. We are delivering productions that are simple, fun, and appealing to very young audiences, and that is sending a great message to not only the kids, but the families.”

Franco’s passion for Lyric’s work directly mimics his company’s longstanding investment. For decades, American Airlines has provided significant in-kind support of AAdvantage miles to fly artists and designers from around the world to work and perform at Lyric. These donated miles have also been used for special events like Wine Auction to create unforgettable packages for bidders looking to support Lyric and its programming. 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.

“I see Lyric as being iconic to the city of Chicago, and we treasure our relationship. We find a lot of reward in giving back to the communities which we occupy, and we are proud that we have done that successfully for nearly four decades in Chicago through our partnership with Lyric. We continue to build on that relationship to remind the rest of the company what we can accomplish and achieve.” Lyric could not achieve its status as a world class opera company without the generosity of our globetrotting partner, American Airlines. Thank you for bringing the world to Lyric.

— Meaghan Stainback

Lyric

Lyric is grateful for our 2018/19 Season Production Sponsors

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THE MICHAEL AND SUSAN
AVRAMOVICH CHARITABLE TRUST

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THE NEGAUNEE FOUNDATION

THE RING CYCLE 2016-2020

ANONYMOUS DONOR

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Miles D. White

ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 24 Lyric productions, including this season's new coproduction of *La bohème*. Abbott has championed Lyric's achievements by making a leadership commitment to the Breaking New Ground Campaign. "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 *Siegfried*. 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

and Executive Committee



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 37 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera of Chicago. 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.



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 ten anonymous contributors during the 2018/19 season.



AVRAMOVICH CHARITABLE TRUST

Michael and Susan Avramovich were ardent supporters of theater, opera, and classical music in Chicago. Longtime subscribers, the Lyric was a special favorite. Michael had deep roots in Italy, and his mother, Margherita, was from Rome. In a salute to that heritage and to many years of Lyric, the Trust is pleased to cosponsor *La bohème* and *La traviata* this season.



JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than four 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 *Rigoletto* and this season's *Elektra*. 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.



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 two of Lyric's new *Ring* cycle productions including *Das Rheingold* (2016/17) and next season's *Götterdämmerung*.



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 *Così fan tutte* and this season's *West Side Story*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



Richard Pomeroy

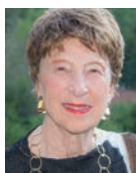
BMO HARRIS BANK

For over 200 years, BMO has been financing economic expansion and supporting the communities it serves. BMO Harris is proud to support the Lyric Opera through the Lyric's Annual Campaign and join the production sponsorship family for this season's *La traviata*. Lyric is honored to have Richard Pomeroy, Senior Managing Director, BMO Wealth Management U.S., 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."



HENRY M. and GILDA R. BUCHBINDER FAMILY FOUNDATION

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 production of *Il trovatore*. "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 made possible The Lyric Opera Broadcasts from 2006-18. "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."



BULLEY & ANDREWS

Founded in 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full range of construction services including general contracting, construction management, design/build, and masonry and concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's *Performances for Students* program, and is a cosponsor of Lyric's *Ring* cycle, including this season's *Siegfried*. Lyric is pleased to have Allan E. Bulley, III as a member of its Board of Directors.

Allan E. Bulley, III



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.

John and Alice Butler



DAVID and ORIT CARPENTER

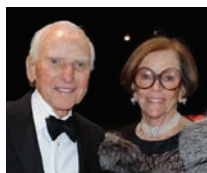
David and Orit Carpenter have been staunch supporters of Lyric for many years and made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David has helped secure eight production cosponsorships, including this season's company premiere of *Ariodante*, through Sidley Austin LLP, where he was a Partner for more than 30 years. Orit is a valuable resource for the Ryan Opera Center, working with the artists on performance psychology. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



ELIZABETH F. CHENEY FOUNDATION

Lyric 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 a multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2018/19 season, the Cheney Foundation is supporting the Director of Vocal Studies faculty position; the singer sponsorship of tenor Mario Rojas, and Guest Master Teacher and Artist residencies. Lyric is honored to have foundation director Allan Drebin serve on its Board of Directors, and the Ryan Opera Center Board.

Elizabeth F. Cheney



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 Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. Lyric was very fortunate to have Jack Crowe serve as an esteemed member of the Executive Committee of Lyric's Board of Directors.



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 and is this season's Renée Fleming 25th Anniversary Gala Chair. 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.

Lester and Renée Crown

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 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 *West Side Story*.



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 cosponsored six mainstage operas, including last season's *Faust* and this season's *Siegfried*. 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 *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon is generously cosponsoring Lyric's production of *Elektra*. Lyric is fortunate to have Exelon as an outstanding corporate partner.





Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera of Chicago) and a Lyric 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 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. This season, the Julius Frankel Foundation is a generous cosponsor of Lyric's new coproduction of *La bohème*.



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. 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. 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 sponsors of Lyric Unlimited's youth opera, *The Scorpion's Sting*, and Lyric's 30th Anniversary Wine Auction. 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 members of Lyric's Production Sponsorship family, most recently cosponsoring Lyric's new production of *Faust* last 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 L. GOTTLIEB and BARBARA G. 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 *La bohème*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. In 2018, Mr. Gottlieb was given Lyric's highest honor, the Carol Fox Award, for his many years of generous service. 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 28 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, continuing with *Siegfried* 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. Karen and John joined the production sponsor family with their generous support of *Carmen* and last 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 24 Lyric productions since 1987/88, including last season's *Die Walküre* and this season's *Siegfried*. 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

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.



Caryn and King Harris of the Harris Family Foundation

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Pam Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Faust* and this season's *Siegfried*. 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 Women's Board and has held many leadership positions, most recently as Co-Chair of Opening Night/Opera Ball in 2015.



J. THOMAS HURVIS and ANN ANDERSEN

Tom Hurvis and Ann Andersen are avid opera fans and longtime Lyric subscribers. Tom and Ann sponsor the Renée Fleming Initiative and made a generous leadership gift in support of Lyric's Chicago Voices initiative during the 2016/17 season. Most recently, they have given a generous gift to the Ryan Opera Center, endowing a singer in perpetuity in memory of dear friend Dick Kiphart. 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. 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. "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, Lyric Labs, and Lyric Unlimited Committees.

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Dan Draper

INVESCO QQQ

Invesco QQQ, represented by Dan Draper, Managing Director and Head of Global Exchange Traded Funds, is proud to sponsor the arts as a corporate partner of Lyric Opera. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet* (2015/16), *The Magic Flute* (2016/17), and *Turandot* (2017/18). This season Invesco QQQ is a generous cosponsor of Lyric's premiere of *Cendrillon*. Invesco QQQ global network recognizes the value in helping

investors around the world, but with headquarters in Downers Grove, "We are proud supporters both of Lyric's innovative programming and community engagement, and we laud their efforts to foster a rich artist culture locally."



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, last season's new production of *Faust* and this season's production of *La traviata*. 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 support of 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.



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. Greg serves on the Ryan Opera Center Board on its Fundraising Committee, and Greg and Pat have cosponsored the season-culminating Rising Stars in Concert for six consecutive years. Greg was recently

elected to the Lyric Board of Directors. Pat and Greg joined the Aria Society last season with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in *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 a member of Lyric's Board of Directors and 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 have given major support for Lyric's radio programming as members of the broadcast consortium, sponsorship of Ryan Opera Center Ensemble members, and have been generous sponsors of the Renee 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

Linda K. Myers

Sponsor of the Chicago Voices Gala Benefit (2016/17). 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 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*. Last season they joined the production sponsorship family with their generous support of *Così fan tutte*, and enjoyed the

experience so much they are cosponsors of this season's *La traviata*. "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." Lyric is honored to have Sanfred serve on the Board of Directors.



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 season's *Orphée et Eurydice* and this season's new coproduction of *Ariodante*. 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.



NIX LAURIDSEN and VIRGINIA CROSKERY LAURIDSEN

Nix Lauridsen and Virginia Croskery Lauridsen of Des Moines, Iowa, join the Aria Society this year with special gifts to The Patrick G. and Shirley W. Ryan Opera Center, including cosponsorship of Rising Stars in Concert and Lead Sponsorship of the 2018 Ryan Opera Center Final Auditions. As an alumna of the Ryan Opera Center,

Virginia is thrilled that she and her husband Nix are able to support these incredible emerging artists. Nix is the chairman of LGI (Lauridsen Group Inc.) and a recent inductee into the Iowa Business Hall of Fame. He is a relative newcomer to the opera world but loves the excitement of the genre. The Lauridsens are pleased to be part of the Lyric family and look forward to an exciting new season.

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 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, was a fervent fan of opera and music, and Lyric was 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 played a leadership role as a Life Director of Lyric's Board of Directors.



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

MAZZA FOUNDATION

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



Fred and Nancy McDougal

LAUTER McDOUGAL CHARITABLE FUND

Nancy and her late husband Alfred have provided longstanding, vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center, including Rising Stars in Concert. This season, Nancy generously gave additional support as a cosponsor of *La traviata*, and Lyric Unlimited's second year of the Chicago Urban League arts immersion partnership *Empower Youth!* and *An American Dream*.

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 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 Lyric'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* (2013/14) and cosponsored *Anna Bolena* (2014/15), *Wozzeck* (2015/16), *The Magic Flute* (2016/17), and *Orphée et Eurydice* (2017/18). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new coproduction of *Ariodante* this season.



MR. and MRS. ROBERT S. MORRISON

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

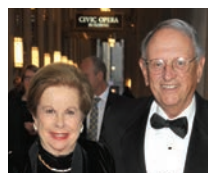
Breaking New Ground Campaign and were cosponsors of Lyric's production of *Turandot* last season. Proud supporters of Lyric's Musical Theatre Initiative, Susan and Bob have cosponsored many of Lyric's musicals including this season's *West Side Story*. "Lyric reaches patrons at every level. People are 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. The Elizabeth Morse Charitable Trust, along with its sister trust, the Elizabeth Morse Genius Charitable Trust, has cosponsored many mainstage productions. 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.



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 *I Puritani*, and this season's *Siegfried*.



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 *Così fan tutte* and *Jesus Christ Superstar*. This season the foundation is the lead sponsor of both *Idomeneo* and *West Side Story*. 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 benefiting 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 *The Pearl Fishers* and this season's *Elektra*. 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 and Elaine Nerenberg

Jerry Nerenberg and his wife Elaine passed away in 2005 and 2007, respectively. In their wills, they established The Jerome and Elaine Nerenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.



NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and 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 *Cendrillon* and Anna Netrebko in recital, and made a major commitment to the

Sonia Florian

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. They have also provided a generous gift endowing Lyric's Music Director position, the John D. and Alexandra C. Nichols Endowed Chair, currently held by Sir Andrew Davis. 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 a deeply rewarding experience for both of us", John said. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



NORTHERN TRUST

Lyric is honored to have Jana R. Schreuder, retired 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 longstanding and significant relationship with Lyric.

Jana R. Schreuder

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 this season's *West Side Story*. "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."



OGILVY

Ogilvy is one doorway to a creative network, re-founded to make brands matter in a complex, noisy, hyper-connected world. Lyric is grateful for the significant in-kind contribution in 2018 to launch a new marketing campaign "Are You Opera Enough?". The Ogilvy Chicago team was tasked with changing the perception of Lyric to make it more appealing and accessible to millennials. They needed to highlight the "all too human" core of opera in a different, more compelling, and contemporary way. The resulting series of print, poster, and billboard adverts illustrated the interesting cultural and historical aspects of opera. Ogilvy Chicago's informative and humorous execution of the campaign provided prospective opera goers with a large set of tools to not be intimidated by their first experience, and to better understand any aspect of the opera art form.



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 seven 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 all 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.



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



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, and she is the Co-Chair of the Development Committee. Chris is an esteemed past member of the Board of

Directors. Together they have made important contributions to Lyric as cosponsors of several mainstage productions, including last 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.



CANDY AND GARY RIDGWAY

Candy and Gary Ridgway are devoted members of the Lyric family. They have provided continued support of the Annual Campaign for many years and made a significant gift to the Breaking New Ground Campaign. Candy and Gary recently joined Lyric's Production Sponsorship family with their sponsorship of Verdi's *Rigoletto* last season. Candy's love for opera came from her mother, Mary Sue. They shared a mutual love for

their favorite art form here at Lyric. In talking about Candy and Gary's sponsorship of *Rigoletto*, Candy stated, "this one's for mom."



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 was the Honoree in 2018), 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 Lyric Labs 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 and tenor Eric Ferring, as well as the Ryan Opera Center fundraiser. 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.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees.

Each year, these widely accessible performances at 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.



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, including this season's *Il trovatore*. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.

SHURE INCORPORATED

Founded in 1925, Shure Incorporated is widely acknowledged as the world's leading manufacturer of microphones and audio electronics. Over the years, the Company has designed and produced many high-quality professional and consumer audio products that have become legendary for performance, reliability, and value. Shure's diverse product line includes world-class wired microphones, wireless microphone systems, in-ear personal monitoring systems, conferencing and discussion systems, networked audio systems, award-winning earphones and headphones, and top-rated phonograph cartridges. Today, Shure products are the first choice whenever audio performance is a top priority. Lyric is honored to have partnered with Shure Incorporated for many years. Shure Incorporated generously provided major in-kind audio support for last season's Broadway at Lyric premiere of *Jesus Christ Superstar* and will again for this season's premiere of *West Side Story*.



Larry Barden

SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), *The Passenger* (2014/15), and *Les Troyens* (2016/17). This season, Sidley Austin LLP generously cosponsors

Lyric's company premiere of *Ariodante*. Lyric is proud to have Larry Barden, Chairman of the firm's Management Committee, on its Board of Directors and Compensation Committee.



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has cosponsored many mainstage productions, most recently last season's new production of *Orphée et Eurydice*, *Faust* and the *Celebrating 100 Years of Bernstein* concert. This season Liz has generously sponsored the new coproduction of *La bohème* and is a sponsor of

the Renée Fleming 25th Anniversary Concert & Gala. 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."



Carol and William Vance

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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, including this season's *West Side Story*. 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

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), last season's production of *I Puritani*, and this season's *La traviata*. 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 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 audiences, and will reveal ways in which Lyric can maximize its reach in the community. Lyric's work will inform lessons that will be shared with the broader field.



The Wallace Foundation®



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than 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 *La bohème*, their eleventh 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 all four installments of Lyric's new *Ring* cycle, including this season's *Siegfried* and next season's *Götterdämmerung*.

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Lyric

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As a perpetual fund, annually distributing a designated portion of earnings and investment income, endowments provide a steady source of funding so Lyric can be a leader in the opera world – now and into the future.

This list includes endowments that have received partial funding and endowments that will be funded with a future commitment - to learn more about contributing to an existing endowment or establishing your own endowment please contact Lyric's Gift Planning Office at 312. 827.5654 or email gift_planning@lyricopera.org.

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General Director	The Women's Board, in loving memory of Ardis Krainik
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Generous endowment gifts help to make possible productions such as Gounod's Romeo and Juliet.

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Planned giving is a meaningful way to help Lyric continue to produce grand opera at the highest possible level and ensure that opera will be enjoyed for years to come. All planned givers are invited to join The Overture Society, and enjoy exclusive benefits of membership.

For more information, please contact Jonathan Siner, Lyric's Senior Director of Planned Giving, at **312.827.5677** or jsiner@lyricopera.org, or Mike Biver, Director of Planned Giving, at **312.827.5655** or mbiver@lyricopera.org.

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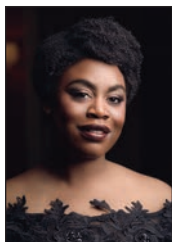
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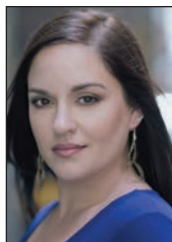
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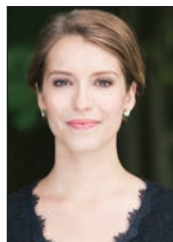
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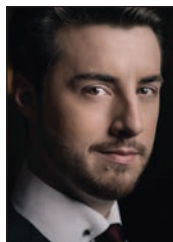
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(Elettra/*Idomeneo*)

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CORIN WEAVER

Last season, during the second of his two years with the Ryan Opera Center, baritone Emmett O'Hanlon (left) played Wagner in Faust with bass-baritone Christian Van Horn (right), an alumnus of the program, as Méphistophélès.

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Joanne Storm
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Mr. John Strasswimmer
Gary L. Strawn
Mrs. Kelly J. Sullivan Soley
Charles Sullivan
John B. Sullivan
Mary W. Sullivan and
Coleman S. Kendall
Katherine Abbott and Jerry Szatan
Mr. Robert Tanaka
Bradley L. and
Simone Himbeault Taylor

Lyric is very grateful to the thousands of donors who give gifts of less than \$500 to our annual campaign. Due to space limitations, we are unable to list the names of these donors, but their generosity is sincerely appreciated.

Facilities and Services



Welcome to the Lyric Opera House! Here are a few guidelines designed to ensure all of our audience members have the best experience possible.

- Please remain silent during the performance.
- As a gesture of respect for other audience members and the performing artists, please remain seated until intermission or the end of the show. If you need to leave the auditorium, you may not be readmitted while the performance is in progress.
- Program and artists are subject to change without notice.
- Please turn off or silence all electronic and personal devices and refrain from using any device with a glowing screen at any time during the performance.

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



Front of House Managers: Sheila Matthews, Chuck Tucker
Food & Beverage Manager: Geri LaGiglio
Box Office Manager: Gregg Brody

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!



Photos by Jaclyn Simpson and Todd Rosenberg.

Box Office Assistant Treasurers: John Thor Sandquist and Joseph Dunn
Restaurant Manager: David Adelsperger
Usher Supervisors: Lena Reynolds-Sneed, Nate Tuttle

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