

Lyric

2018|19 SEASON

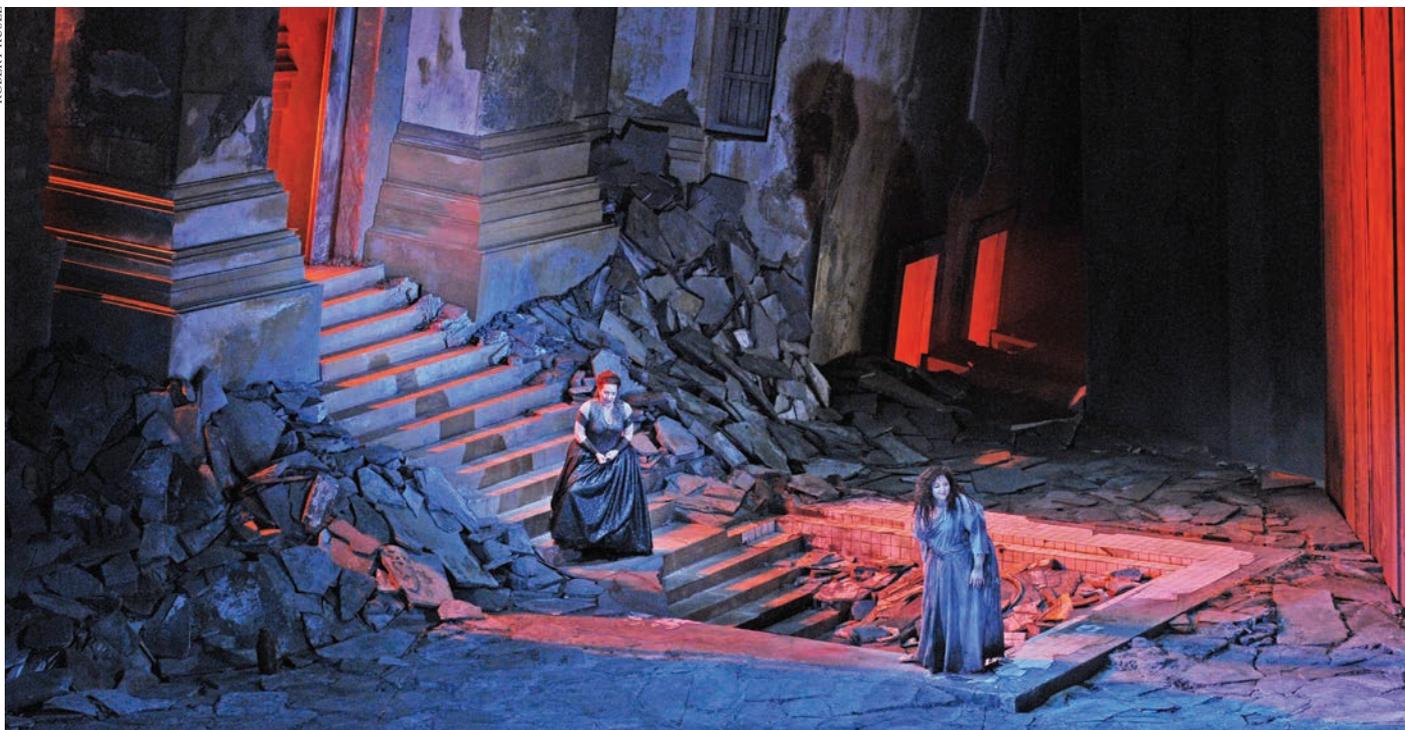
R. STRAUSS

ELEKTRA



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ROBERT KUSEL



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LYRIC'S FUNDRAISING TEAM – pp. 14-18

On the cover: Klytämnestra in Elektra, painted by John Macfarlane, set and costume designer for the Lyric production.

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From the General Director

Certain works are impossible to present onstage unless the right protagonist is on hand. One of those operas is Richard Strauss's *Elektra*, which presents dramatic sopranos with their most awe-inspiring challenge. The title role is a veritable Matterhorn, replete with stupendous heights and depths of emotion requiring the ultimate in vocal, musical, and dramatic excellence.

This isn't a one-woman opera. Remarkable artistry is required of the artists portraying the other principals in this drama: warm, womanly, desperate Chrysothemis, terrified and terrifying Klytämnestra, mysterious Orest, and arrogant Aegisth. Each role offers extraordinary opportunities to its interpreter, including a confrontation with the heroine that can produce some of the most vivid moments of any *Elektra* performance.

A few seasons ago Swedish soprano Nina Stemme, already a celebrated Brünnhilde and Isolde, made her eagerly awaited role debut as *Elektra*. At the Metropolitan Opera and the major houses of Vienna, Berlin, and Munich, ecstatic praise from press and public alike has confirmed Nina's stature as a truly exceptional exponent of this role. She brings to it a uniquely warm, voluminous, deeply expressive voice, to which she adds incomparable musicality and extraordinary gifts as an actress. The power of her emotional communication will most certainly ensure an experience in the opera house that our audiences will long remember.

It's exciting to welcome back to Lyric a recent Met Chrysothemis, the marvelous South African soprano Elza van den Heever, who dazzled Lyric earlier in her career as the sorceress Armida in Handel's *Rinaldo*; and the riveting American mezzo-soprano Michaela Martens, whose Klytämnestra was recently a great success at San Francisco Opera. Our two debuting male principals are the grand-voiced Scottish bass-baritone Iain Paterson (Orest) and one of America's most gifted singing actors, tenor Robert Brubaker (Aegisth).

Elektra is also a magnificent showpiece for a great orchestra. Strauss was one of the most brilliantly skilled orchestrators of his time – indeed, of any time. With this opera he created a panoply of astonishing colors, moving effortlessly from passages of the most exquisite intimacy to outbursts boasting unparalleled intensity. This score deserves a great Straussian on the podium, which we have in Donald Runnicles, in his Lyric debut. For years Donald has been one of my favorite conductors. He conducts an enormously varied repertoire, but at its heart is German romantic music. He and Nina Stemme have a longstanding professional association, and I know how excited they are to be working together at Lyric.

Sir David McVicar's *Elektra* production delivers a punch to the solar plexus like no other *Elektra* I've seen. The world that set and costume designer John Macfarlane and lighting designer Jennifer Tipton have created with David is extraordinarily oppressive, threatening, and terrifying, in which the tragedy of the central characters comes devastatingly to life.

This will be an *Elektra* of truly epic proportions. We hope you'll relish the beauty, the horror, the savagery – all the qualities that make this work one of the summits of opera.



STEVE LEONARD

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

Lyric

From the Chairman

Welcome to the second half of 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 an exciting new rising star from the Ryan Opera Center making their opera debut? 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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Lyric music director Sir Andrew Davis with donors at a Ryan Opera Center master class.

Joining The Lyric Family

By Roger Pines

There's no getting around it – opera is a very expensive business. You might be surprised to learn that ticket sales cover less than 50 percent of the operating costs for Lyric Opera of Chicago. The rest must be raised through contributions from individuals, corporations, and foundations. Lyric's fundraising is managed by its development department, recognized in Chicago and, indeed, throughout the national performing-arts scene, as one of the leaders in the field.

The department's extraordinary track record was maintained for 22 years by former chief development officer Mary Ladish Selander. While under her leadership, Lyric completed three very successful capital campaigns and tripled its endowment, but it is an ongoing effort to secure Lyric's future.

The department has been headed since March 2018 by chief development officer Elizabeth Hurley. She arrived at Lyric after a

“People in the Chicago community and in this region want access to grand opera ... they believe a great city deserves a great opera company.”

— Elizabeth Hurley

thirty-year career in American philanthropy, following key positions at the Art Institute of Chicago, the Grant Park Music Festival, the Chicago Symphony Orchestra, the Metropolitan Opera, and most recently as vice president of development and public affairs for The Juilliard School in New York.

Although there have been changes in leadership in the development department, one thing that remains the same is Lyric's admiration for and gratitude towards its donors. “Philanthropy is a uniquely American pastime,” says Hurley. “Citizens come together to create the organizations and services that make our communities vibrant places to raise families and do business. Great institutions are created by and for the communities they serve.”

Lyric is very much a reflection of this American philanthropic drive and was founded because “people in the Chicago community

JEFF ELLIS



Stefan Edlis, a member of the Board of Directors and a production sponsor, visits with Elizabeth Hurley, Lyric's chief development officer.

DAN REST



Meaghan Stainback (second from right), philanthropy officer, with Ryan Opera Center Board member Tanja Chevalier (far left) and two longtime Lyric donors and volunteers, Jorge and Beatriz Iorgulescu.

and in this region want access to grand opera, and because they believe a great city deserves a great opera company," Hurley notes. "Our patrons make it all possible through their philanthropic investment in the company. Lyric exists in collaboration with our audiences and our donors, and it is an honor and a privilege to serve this incredible community."

Philanthropy in the performing arts is the result of relationship building, whether the source of the contribution is a corporation, a foundation, or an individual family. Lyric's reputation for innovative, personalized fundraising continues to be noted by donors city-wide. That reputation, says Lawrence DelPilar, senior director of development, has much to do with "our desire to customize the donor experience so that the outcome is sincerely memorable and meaningful for each individual."

As donors become more invested in the company, their relationship with Lyric deepens. Meaghan Stainback, philanthropy officer for The Patrick G. and Shirley W. Ryan Opera Center, frequently sees this process in action: "I find that Ryan Opera Center donors truly become fans of the artists they support and follow them all over the world. Our donors get to watch them grow as performers while they're here, and it's a mutual relationship when they leave. The artists understand that the patrons make it all possible."

Gifts of all sizes matter to Lyric "because it's the collective power of individual donors who share a passion all acting together that transforms an organization," says Angela Larson, director of annual giving. "Without our donors," Larson asserts, "it would be

"Any investment in Lyric indicates a patron's realization that ticket purchases alone don't cover the entire cost of producing grand opera."

— Meaghan Stainback

categorically impossible to present grand opera on the scale we do at Lyric."

However, Larson also emphasizes that Lyric's mission goes beyond what the audience sees on-stage. "When patrons contribute to Lyric, they aren't just supporting the beautiful performances they see on-stage. They're supporting emerging artists through the Ryan Opera

Center. They're supporting arts education in schools. And they are helping ensure that Lyric remains embedded in the community through our Lyric Unlimited efforts."

Lyric is deeply grateful for all gifts it receives. "Just as it takes an army of artists and artisans to put on an opera, it takes an army of supporters to make the season a success — and to pay for it," says Stainback. "Any investment in Lyric indicates a patron's realization that ticket purchases alone don't cover the entire cost of producing grand opera. It also shows that he or she trusts that Lyric will use his or her donation for the enjoyment of everyone. That donor trust is something we have to earn every day."

How important is Lyric to some of our patrons? Larson recently met a couple who had their first date at Lyric and have been donors ever since: "Because being in the opera house meant so much to them and their relationship, he brought her back to the same seats they sat in for their first date to propose. And of course, she said 'Yes!' Now, the young couple is eagerly planning their very own 'happily ever after' and is looking forward to bringing their first child to the opera, although they agreed that it would be a few years from now."

"Corporations and foundations contribute to Lyric because we

ROBERT KUSEL



Lang Lang with Lyric Board of Directors member Robert McCullen, wife Evelyn, and guests.

help match their philanthropic vision to our programs,” says Daniel Moss, senior director of institutional partnerships. “Some may be new to opera and curious to learn, while others truly love and understand this complex art form. Institutions may be interested in recognition and/or employee engagement, but they contribute primarily because they believe in supporting a major Chicago arts organization. They also appreciate our work in the Chicago Public Schools, and in our community, and they want to help make this possible. There is definitely a sense of civic pride when corporations and foundations support major cultural institutions. They want to know what Lyric is doing onstage and in the community, and how they can make a difference. We’re thrilled to have these institutions as an important part of the Lyric family.”

“There is definitely a sense of civic pride when corporations and foundations support major cultural institutions. They want to know what Lyric is doing onstage, and in the community, and how they can make a difference.”

— Daniel Moss

It’s wonderful when Lyric provides a donor with an opportunity to have a special experience with an artist, or a journey behind the scenes. “It’s taking that next step from sitting in the theater watching the show to dipping your toe in the water of what goes into making the production happen,” says DelPilar. “Frequently they’re impressed by the complexity, the grandeur of the art form. But also, they’re astonished by the down-to-earth, accessible personalities of artists like Matthew Polenzani and Ana María Martínez. They can see them onstage in costume and under the lights, and there’s a magic there, but then they go backstage and see them as real people.”

Lyric’s special events are a marvelous way to not only attract new donors by introducing them to the spirit of the Lyric family, but also celebrate existing donors and thank them for their support

DAN REST



Lawrence DelPilar, senior director, development, with Lyric Board of Directors member Sylvia Neil.

DAN REST



Kate Later, senior director of special events and Women's Board, with Women's Board member Caroline Huebner.

of the company.

“Each event, whether a gala or a master class by Renée Fleming, provides special access to the company,” says Kate Later, senior director of special events and Women’s Board. There are important occasions spearheaded by the company’s Women’s Board, including the Opening Night Opera Ball, the Spring Musical Gala, the triennial Wine Auction, and numerous stewardship events. For example, “at the musical gala, patrons dine in the box tier of the Lyric Opera House, which is a unique experience. After enjoying the performance, they dance onstage with the cast. That has happened at every musical since *The Sound of Music* in 2014. The exception was last season’s *Jesus Christ Superstar*: the gala wasn’t onstage – it was at The Murphy, and Jesus himself came to the after-party!”

It’s not just the chance to mingle with artists that make these

“You don’t want to miss your chance to celebrate Renée Fleming in an intimate setting on March 23!”

— Kate Later

events so important. Many of Lyric’s most high-profile events are also successful fundraisers. “The Wine Auction is one of our most significant fundraising events,” notes Later. “This is the only event where patrons can eat dinner onstage. Our production team works their amazing magic on the décor for the evening, so it is a true company-wide effort.” This year the Women’s Board is hosting a gala following the concert celebrating the 25th anniversary

of Renée Fleming’s Lyric debut. Tickets are available now, and Later declares, “you don’t want to miss your chance to celebrate Renée in an intimate setting on March 23!”

Gift planning (which includes naming Lyric in estate plans, insurance policies, IRAs, or trusts) is exceptionally vital at Lyric. “We rely on planned gifts as an important element to be able to plan for the company’s future,” explains Jon Siner, senior director of gift

planning. “We have about 600 planned givers – members of our Overture Society – who have loved Lyric over the years. They want to give back and make sure future generations have the same enjoyment in the company that they do. Opera gets more and more expensive, and we need these funding sources to do major projects. Planned gifts helped us produce *Les Troyens* and the current *Ring* cycle.”

There is no minimum planned gift, and gift planning can also mean strategic giving during your lifetime, explains Mike Biver, director of gift planning: “Often donations come in the form of cash (credit card or check), but there are many other opportunities for donors to be more strategic with their giving, and we try to make sure they are aware of all options such as transferring appreciated stock directly to Lyric and avoiding capital gains tax. Likewise, if you have an IRA and you’re of a certain age, you can transfer your required distribution directly to Lyric and avoid it being counted towards income taxes.”

You don’t have to be a millionaire to create a gift plan that includes Lyric. “A few thousand dollars is a very meaningful gift,” says Biver. “I think of gift planning as being the democratization of donating. It’s a way of allowing all Lyric patrons to engage with supporting Lyric in profound, meaningful ways. We recently had a donor who sat in the upper balcony and gave a modest gift each year for decades who was able to leave a bequest to Lyric through her

“I think of gift planning as being the democratization of donating. It’s a way of allowing all Lyric patrons to engage with supporting Lyric in profound, meaningful ways.”

— Mike Biver

estate that will help ensure Lyric’s future for the next generation of opera lovers.”

Lyric’s donors become part of Lyric’s legacy through their generosity, and their contributions are not only a gift to Lyric today, but also to the future of opera. At Lyric, our generous donors who are passionate believers in the arts “can say ‘I helped put that onstage and helped share that amazing performance with others,’” says DelPilar. “This is

what a career in development is all about,” states Hurley. “My colleagues and I are called to create a connection between Lyric, the field of opera, and our audience—and we believe in this call deeply and personally.” Whether it is at a performance in the theater, at a gala in the opera house, or at a Lyric Unlimited activity in the greater Chicago community, a member of Lyric’s development team is probably there. Start up a conversation and learn how you can become further connected. Yes, opera is expensive, but it is also inspiring, all-encompassing, and life-changing, so very much worth the effort. The work of Lyric’s development department and the incredible generosity of Lyric’s donors strengthens the arts in Chicago and secures Lyric’s future for generations to come.

Roger Pines, Lyric’s dramaturg, is a regular contributor to opera-company programs and music publications internationally. He has appeared annually as a panelist on the Metropolitan Opera broadcasts’ Opera Quiz since 2006.

DAN REST



At a 2018 donor reception entitled “Costumes and Canapés,” Ring cycle costume designer Marie-Jeanne Lecca (right) explained the details of her costumes for *Wotan*.

Lyric

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Richard Strauss

Elektra

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MAZZA FOUNDATION



Elektra – Synopsis

The Trojan War began after Helen, sister-in-law of Mycenae's King Agamemnon, eloped with Paris, Prince of Troy. Agamemnon, commander of the Greek forces, set off to reclaim Helen, sacrificing his daughter Iphigenia to ensure favorable winds for the journey. His traumatized wife Klytämnestra sought comfort in the arms of Agamemnon's nephew, Aegisth (himself a child of incest). When Agamemnon returned, Klytämnestra and Aegisth murdered him and usurped his throne, to the horror and despair of Elektra, daughter of Klytämnestra and Agamemnon. Elektra was able to ensure that her brother Orest was sent away to safety before his mother and her lover could harm him.

In the courtyard of Agamemnon's palace, five maids discuss the erratic behavior of Elektra, who has lost her rightful place in the royal household and been condemned to a menial existence. One of the maids unleashes the hostility of her companions by declaring her loyalty to Elektra who, despite her strange ways, is still a royal princess and daughter of the late king. The overseer, who shares in the censure of Elektra, sends the maids inside, where they continue to abuse their companion.

Elektra enters the courtyard, brooding on the murder of her father and upon his unpunished assassins. She swears that she and her siblings, Orest and Chrysothemis, will dance at Agamemnon's tomb when their vengeance will have set his soul at peace. Chrysothemis comes to warn Elektra that Klytämnestra and Aegisth are plotting to imprison her. She begs Elektra to flee with her from the tortured existence they must endure in the palace. Chrysothemis longs for a happier life – above all, to bear children. She advises her sister to avoid Klytämnestra, who the night before had been plagued by terrifying dreams. Elektra replies that she must speak to Klytämnestra, and Chrysothemis leaves as their mother approaches.

The sight of Elektra inspires fear in Klytämnestra and elicits hostile remarks from the queen's confidante and trainbearer, who are sent away. Klytämnestra asks her daughter if she knows a remedy for the nightmares and the suffering they provoke. Elektra suggests that the sacrifice of an appropriate victim would end her mother's torment. When Klytämnestra presses her for details, Elektra exultantly reveals that the queen herself must be the victim whose blood is to be offered by the exiled Orest. Servants rush in to whisper news to Klytämnestra, who begins to laugh as if in triumph.

After the queen has left the courtyard, Elektra learns from Chrysothemis that the news inspiring such joy in Klytämnestra was the death of Orest. His legitimate claim to his father's throne had threatened the power and lives of his mother and her paramour. Elektra refuses to believe her brother is dead, yet a young servant seems to confirm the news when he asks an older colleague for a horse to rush the tidings to Aegisth.

Elektra reveals to Chrysothemis that she has kept the axe that was used to murder their father. She had intended to give it to Orest so he could seek vengeance on Klytämnestra and Aegisth. Now there is no alternative but immediate action. Elektra's request for help in the double murder horrifies Chrysothemis, who rushes away, leaving Elektra resolved to exact her revenge unaided.

A stranger enters, explaining that he is waiting to give Klytämnestra an eyewitness account of Orest's death. This new confirmation of the awful news releases a torrent of grief in Elektra, who discloses her identity. The stranger – Orest himself, who had not previously recognized her – wonders that the dogs at the gate knew him, but his sister does not. Now aware that the man before her is her own brother, she is ecstatic.

Orest informs Elektra that he is on a mission of vengeance. His tutor appears, chiding the siblings for recklessly discussing their plans where they can be overheard. He tells Orest that Klytämnestra awaits, and the two men enter the palace. Almost immediately Klytämnestra's shrieks ring out. The courtyard quickly fills with terrified servants, who flee to avoid fatal reprisals from Aegisth when he hears that Klytämnestra has been murdered.

When Aegisth reaches the courtyard, he finds no one there but Elektra. Although disturbed by her suddenly gentler and sweeter demeanor, he allows her to light his way across the threshold. Once inside, he is heard desperately calling for help. To his shouts of "Can no one hear me?" Elektra cries, "Agamemnon hears you!" Only a moment after Aegisth is killed, Chrysothemis and the maids run out to tell Elektra that Orest has avenged the murder of Agamemnon. Elektra performs a triumphal dance and then falls senseless to the ground. Chrysothemis rushes to the palace door, frantically calling for Orest.

Approximate Timing:

1 hour, 40 minutes

No Intermission

Lyric

- Costumes constructed by the San Francisco Opera Association.

- Scenery constructed by Bay Productions Limited, Cardiff, Wales, U. K.

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- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.

Richard Strauss

ELEKTRA

Opera in one act in German

Libretto by Hugo von Hofmannsthal, after Sophocles's tragedy

First performed at the Sächsische Staatsoper, Dresden, on January 25, 1909

First performed by Lyric Opera of Chicago on October 10, 1975

Characters in order of vocal appearance:

<i>Five Maids</i>	LAUREN DECKER°
	MARY PHILLIPS*
	KRYSTY SWANN
	ALEXANDRA LoBIANCO
	ANN TOOMEY°
<i>Overseer</i>	SUSAN FOSTER°°
<i>Elektra</i>	NINA STEMME*
<i>Chrysothemis</i>	ELZA VAN DEN HEEVER
<i>Klytämnestra</i>	MICHAELA MARTENS
<i>Confidante</i>	WHITNEY MORRISON°
<i>Trainbearer</i>	EMILY POGORELC°
<i>Young Servant</i>	ERIC FERRING*°
<i>Old Servant</i>	KENNETH NICHOLS
<i>Orest</i>	IAIN PATERSON*
<i>Orest's Tutor</i>	PHILIP HORST
<i>Aegisth</i>	ROBERT BRUBAKER*

Actors: TYLER GABRIELLE BROWN*, KATHERINE COYL, MARK LANCASTER, JOSHUA MOANEY, MAGGIE CLENNON REBERG, DANIELLA RUKIN, MICHAEL SAUBERT, JR., CHELSEA SHEPHARD, PHILIP SOULIDES, CLAUDIA URBANO*, KAREN ANNE YATES

<i>Conductor</i>	DONALD RUNNICLES*
<i>Original Director</i>	SIR DAVID McVICAR
<i>Revival Director</i>	NICK SANDYS**
<i>Set and Costume Designer</i>	JOHN MACFARLANE
<i>Lighting Designer</i>	JENNIFER TIPTON
<i>Chorus Master</i>	MICHAEL BLACK
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	DAVID CARL TOULSON
<i>Stage Manager</i>	RACHEL A. TOBIAS
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM
	MATTHEW PIATT
<i>Prompter</i>	SUSAN MILLER HULT
<i>Projected English Titles</i>	COLIN URE

* Lyric debut

**Lyric directorial debut

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

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



NINA STEMME
(*Elektra*)
Lyric debut

Winner of the 2018 Birgit Nilsson Prize, the internationally celebrated Swedish soprano debuts at Lyric with a portrayal that previously earned unanimous acclaim at the Metropolitan Opera, the major houses of Vienna, Berlin, and Munich, and in a Paris concert with the orchestra of Radio France. Stemme began the current season as Brünnhilde/*Ring* cycle at London's Royal Opera House Covent Garden, before returning to the Italian repertoire as Turandot (Madrid) and Tosca (Vienna). The season also includes both Kundry/*Parsifal* and Turandot in Munich and the Dyer's Wife/*Die Frau ohne Schatten* in Vienna. In addition to solo discs of Wagner and Strauss, Stemme can heard on CD as Isolde (twice), Leonore/*Fidelio*, and the Walküre *Brünnhilde*. Her Isolde is also available on DVD (Glyndebourne), as are the heroines of *Siegfried* (La Scala), *Aida* and *Der Rosenkavalier* (both from Zurich), *La forza del destino* and *La fanciulla del West* (both from Vienna). Stemme first attracted international attention as the winner of Plácido Domingo's 1993 Operalia competition. Engagements followed at the Met, La Scala, the Bayreuth Festival, the Vienna State Opera, and Covent Garden. The soprano, appointed a Swedish Court Singer and an Austrian "Kammersängerin," is a past recipient of the "Premio Abbiati" critics' award, Olivier Award, International Opera Award, and *Opera News* Award. (See "How They Handle Elektra," pp. 30-32.)



ELZA VAN DEN HEEVER
(*Chrysothemis*)
Previously at Lyric:
Armida/Rinaldo
(2011/12).

The much-acclaimed South African soprano scored a triumph as Chrysothemis last season at the Metropolitan Opera, where she has also earned similarly lavish praise as Elettra/*Idomeneo*, Elisabetta/*Maria Stuarda* (company premiere, HD), and Donna Anna/*Don Giovanni*. She began the current season at the Vienna State Opera as Elsa/*Lohengrin* (a portrayal previously heard in Zurich and Munich). Following Lyric's *Elektra* she will return to the Met as Vitellia/*La clemenza di Tito* and to Oper Frankfurt as Norma (which she has also sung in Toronto, Dallas, and Bordeaux). Van den Heever has scored successes in an astonishingly varied repertoire, including operas of Mozart (*Così fan tutte*, Paris, Dallas); Beethoven (*Fidelio*, Zurich); Britten (*Peter Grimes*, Vienna, London); Verdi (*I Lombardi*, Hamburg; *Ernani*, Frankfurt; *Il trovatore*, Bordeaux; *Otello*, Frankfurt; *Don Carlo*, Bordeaux, Strasbourg); and Puccini (*Il trittico*, Frankfurt). At San Francisco Opera, where she participated in the company's Merola Opera and Adler Fellowship programs, she appeared in the world premiere of Philip Glass's *Appomattox*. Among her

successes in concert have been Britten's *War Requiem* with the Kölner Philharmonie under Semyon Bychkov, and Strauss's *Four Last Songs* and Mahler's *Symphony No. 8* (Grammy-winning CD) with Michael Tilson Thomas and the San Francisco Symphony.



MICHAELA MARTENS
(*Klytämnestra*)
Previously at Lyric:
Nurse/Die Frau ohne Schatten (2007/08).

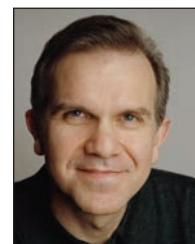
The American mezzo-soprano is renowned internationally for portrayals of some of the most memorably dramatic roles in the repertoire. In addition to Klytämnestra (San Francisco, Houston) and the Nurse/*Die Frau ohne Schatten* (Oper Graz), her other successes in Strauss include Adelaide/*Arabella* (San Francisco earlier this season) and Herodias/*Salome* (The Santa Fe Opera, Pittsburgh Opera). Among her other German roles are Kundry/*Parsifal* (Metropolitan Opera), Gertrud/*Hansel and Gretel* (Bavarian State Opera, Met, English National Opera) and Fricka/*Das Rheingold* (North Carolina Opera). Martens has taken on works of composers as varied as Berlioz (*Cassandra/Les Troyens*, San Francisco, Geneva), Massenet (title role/*Hérodiade*, Washington), Giordano (Countess/*Andrea Chénier*, Met), Bartók (*Judith/Bluebeard's Castle*, New Japan Philharmonic, ENO), Janáček (*Kostelníčka/Jenůfa*, ENO), Virgil Thomson (Susan B. Anthony/*The Mother of Us All*, New York's Hudson Opera House), and John Adams (Marilyn Klinghoffer/*The Death of Klinghoffer*, Met, ENO, St. Louis Symphony). She debuted at Carnegie Hall with the American Symphony Orchestra in the title role of Magnard's rarely heard *Bérénice*. Additional recent concert engagements include Beethoven's *Symphony No. 9* (Cleveland Orchestra, Indianapolis Symphony) and the Verdi *Requiem* (Grant Park Music Festival, Spoleto Festival USA).



IAIN PATERSON
(*Orest*)
Lyric debut

One of today's leading interpreters of heroic bass-baritone repertoire, the Scottish artist began the season with performances at the Berlin State Opera as Creonte/*Medea*. Following Lyric's *Elektra* he will sing Wotan/*Ring* cycle (Oper Leipzig, where he starred in the complete *Ring* last season) and in the title role/*The Flying Dutchman* (Deutsche Oper Berlin). Recent Wagner successes include Gunther/*Götterdämmerung* (company debut, Semperoper Dresden) as well as Kurwenal/*Tristan and Isolde* (Bayreuth Festival, Dutch National Opera, Bavarian State Opera, Deutsche Oper Berlin, Royal Opera House Covent Garden), the Dutchman (Flanders Opera, Oper Frankfurt, Accademia di Santa Cecilia). Wotan/*Das Rheingold* (Bayreuth, Hallé Orchestra - CD), Wotan/*Die Walküre* (Houston Grand Opera), Wotan/*Siegfried* (Edinburgh International Festival), and Hans Sachs/*Die Meistersinger von Nürnberg* (English National Opera, Hallé Orchestra), among

other prestigious engagements. Paterson is equally celebrated for Strauss, with successes including *Elektra* (Vienna), Peneios/*Daphne* (Brussels), and Jochanaan/*Salome* (Stuttgart). In 2017 he created the central role of Leontes/Ryan Wigglesworth's *The Winter's Tale* at English National Opera. He has appeared with many major orchestras and has collaborated with such distinguished conductors as Daniel Barenboim, Christian Thielemann, Antonio Pappano, Sir Simon Rattle, and Christoph von Dóhnyai. Paterson can be seen on DVD in *Aida* (Bregenz Festival) and *Gloriana* (Opera North).



ROBERT BRUBAKER
(*Aegisth*)
Lyric debut

The American tenor is established internationally as a formidable singing actor, singing an immensely varied repertoire. Prominent among his numerous Metropolitan Opera roles have been Mime/*Das Rheingold* and *Siegfried*, the Witch/*Hansel and Gretel*, Golitsyn/*Khovanshchina*, Mephistopheles/*Doktor Faust* (company premiere), and Chairman Mao/*Nixon in China* (company premiere, DVD). His many exceptionally challenging roles in 20th- and 21st-century repertoire have ranged from the Captain/Berg's *Wozzeck* (Santa Fe), Alviano/Schreker's *Die Gezeichneten* (Los Angeles, Salzburg, CD, DVD), and the title role/*Zemlinsky's Der König Kandaules* (Vienna, Salzburg, CD) to Pierre/Prokofiev's *War and Peace* (Paris, DVD), the Jailer and Inquisitor/Dallapiccola's *Il prigioniero* (Barcelona), Bégears/Corigliano's *The Ghosts of Versailles* (Los Angeles, CD), Old Man Marshall/Turnage's *Anna Nicole* (Brooklyn Academy of Music), Don Ignacio/Eötvös's *Of Love and Other Demons* (Strasbourg), and Wilmer McLean and J. Edgar Hoover/Glass's *Appomattox* (Washington). Brubaker has triumphed as Peter Grimes at the Canadian Opera Company, the Aldeburgh Festival, and English National Opera. Another British success was Bacchus/*Ariadne auf Naxos* at Covent Garden (opening night of Antonio Pappano's first season as music director). Following Lyric's *Elektra*, the tenor will portray Dr. Caius/*Falstaff* at Dallas Opera. Last season brought him to San Francisco (*Turandot*, *Elektra*, *Manon*) and to Turin's Teatro Regio (*Salome*).



SUSAN FOSTER
(*Overseer*)
Previously at Lyric:
Seven roles since 1989/90, most recently Third Maid/*Elektra* (1992/93); Gaudy Lady/*The Gambler*, Peasant Girl/*The Marriage of Figaro* (both 1991/92).

The American soprano, an alumna of the Ryan Opera Center (formerly the Lyric Opera Center for American Artists), has been widely acclaimed in dramatic repertoire, such as Puccini's Turandot (Opera Australia/DVD, San Francisco Opera, Hawaii Opera Theater, Finland's Savonlinna Opera Festival, Greek National Opera). Foster debuted at

the Bavarian State Opera as *Helmwigel/Die Walküre*, which she has reprised with the Berlin Philharmonic, LA Opera, the Berlin State Opera, La Scala (DVD), and the BBC Proms. Among her other successes are *Isolde* (Metropolitan Opera, LA Opera, Russia's Stars of the White Nights Festival) *Sieglinde* (Festspiel Baden-Baden), and *Leonore/Fidelio* (Opera Roanoke). Foster has collaborated with such distinguished conductors as Barenboim, Conlon, Gergiev, Rattle, Petrenko, and Nagano. Among the other companies with which she has performed are Washington National Opera, Florida Grand Opera, Vancouver Opera, Pittsburgh Opera, New York City Opera, and Chautauqua Opera, in addition to appearances with the Chicago Symphony Orchestra, Chautauqua Symphony Orchestra, Youngstown Symphony Orchestra, and West Virginia Symphony. She can be heard on CD in the Lyric Opera Center recording of Hugo Weisgall's *Six Characters in Search of an Author*.



LAUREN DECKER

(*First Maid*)

Previously at Lyric:

Five roles since 2016/17, most recently *Inez/Il trovatore* (2018/19); *Enrichetta/I puritani* *Schwertleite/Die Walküre*, (both 2017/18).

The contralto, a third-year member of the Ryan Opera Center, was featured last season alongside Christine Goerke and Eric Owens in the Harris Theater's "Beyond the Aria" series. She was a national semifinalist in the 2018 Metropolitan Opera National Council Auditions, having previously been a two-time recipient of an Encouragement Award in the MONCA's Upper Midwest Region. The Wisconsin native holds a B.F.A. in vocal performance from the University of Wisconsin-Milwaukee, and has performed in opera scenes with Milwaukee's Kalliope Vocal Arts. She also participated in Dolora Zajick's Institute for Young Dramatic Voices, the American Wagner Project (Washington, D.C.) and the Georg Solti Accademia di Bel Canto (Italy). Decker portrayed Sally/Samuel Barber's *A Hand of Bridge* at the Up North Vocal Institute (Boyer Falls, Michigan) and has performed in concert with the Apollo Chorus/Elmhurst Symphony (*Verdi Requiem*), Civic Orchestra of Chicago, and the Harare International Festival of the Arts (Zimbabwe). Winner of the 2018 Lola Fletcher scholarship in voice from the American Opera Society of Chicago, she returns to the Lyric stage later this season in *La traviata*. *Lauren Decker is sponsored by an Anonymous Donor, Susan M. Miller, and The Thierer Family Foundation.*



MARY PHILLIPS

(*Second Maid*)

Lyric debut

The American mezzo-soprano has been widely heard in Wagner, including *Brangäne/Tristan und Isolde* (Dallas, Winnipeg), *Erda/Das Ringgold* (Scottish Opera), *Frickal/Das Rheingold* (Pittsburgh Festival Opera), and in full *Ring* cycles with Canadian Opera Company, Scottish Opera, and Seattle Opera. With

the Metropolitan Opera she has portrayed both *Rossweisse* and *Schwertleite/Die Walküre*, *Ježibaba/Rusalka*, and Mrs. Alexander/Philip Glass's *Satyagraha* (company premiere). She sings *Rossweisse* again this spring with the Met. Her many successes encompass such varied repertoire *Azucena/Il trovatore* (Seattle, Phoenix), *Eboli/Don Carlo* (Austin, Sarasota, Toronto, Vancouver), *Herodias/Salome* (Edmonton), *Gertrude/Hamlet* (Birmingham), *Madame Larina/Eugene Onegin* (Spoleto, USA), *Eduige/Rodelinda* (Dallas), and *Sister Helen Prejean/Dead Man Walking* (Austin). Phillips's facility with contemporary works led to her New York Philharmonic debut in Michael Torke's *Four Seasons* and Aaron Jay Kernis's *Garden of Light* (both world premieres) and Jake Heggie's song cycle *The Starry Night* at Ravinia, Carnegie Hall's Zankel Hall, and the Library of Congress. Concert engagements include Mahler's *Symphony No. 8* (New York Philharmonic) and *Symphony No. 2* (Los Angeles Philharmonic, Atlanta Symphony), and performances with the Boston Symphony, Philadelphia Orchestra, and Philharmonia Baroque.



KRYSTY SWANN

(*Third Maid*)

Previously at Lyric:

Grimgerde/Die Walküre (2017/18); *Rebecca Parker/Charlie Parker's Yardbird* (2016/17).

This season the Philadelphia-born mezzo-soprano returned to the Metropolitan Opera for Nico Muhly's *Marnie* (world premiere), *Die Walküre*, and *Il tabarro*. Highlights during the 2017/18 season included *Grimgerde/Die Walküre* (Dallas Symphony Orchestra), *Grandma/Douglas Tappin's I Dream* (Opera Carolina and Toledo Opera), and *Irina/Kurt Weill's Lost in the Stars* (Union Avenue Opera in St. Louis). Among other important achievements have been *Amneris/Aida* (Bucharest National Opera); *Maddalena/Rigoletto* (Atlanta Opera); *Rebecca Parker/Daniel Schnyder's Charlie Parker's Yardbird* (Madison Opera); and her Milan debut with the Laverdi Orchestra. Swann's New York credits include *Lola/Cavalleria rusticana* (Opera Orchestra of New York), *Suzuki/Madama Butterfly* (New York City Opera), *Emilia/Weill's The Firebrand of Florence* (Alice Tully Hall), the *Mozart Requiem* (Carnegie Hall), and the *Verdi Requiem* (Lincoln Center). She has also appeared with the major orchestras of Boston, Baltimore, and Rochester. Swann is a winner of the 2013 Marcello Giordani International Vocal Competition in Italy and the Intermezzo Foundation Award (Elardo International Opera Competition), as well as a two-time winner of the coveted Richard F. Gold Career Grant.



ALEXANDRA LOBIANCO

(*Fourth Maid*)

Previously at Lyric:

Helmwigel/Die Walküre (2017/18).

Recent highlights in the American soprano's burgeoning career include acclaimed performances in four formidable roles: *Aida* (Seattle

Opera, Opera Colorado), *Ariadne* (Austin Lyric Opera debut), *Turandot* (Des Moines Metro Opera), and *Leonore/Fidelio* (Vienna State Opera, European debut). She debuted at Munich's Bavarian State Opera as *Gerhilde/Die Walküre*, and has portrayed *Helmwigel* in that work for a tour of Japan with the Vienna State Opera. Other major successes include the title role/*La fanciulla del West* (Des Moines), *Amelia/Un ballo in maschera* (Miami), *Miss Jessel/The Turn of the Screw* (Dallas), *Tosca* (Grand Rapids, St. Paul), *Donna Anna/Don Giovanni* (Seattle), and *Magda Sorel/The Consul* (Santa Barbara). LoBianco has performed the complete role of *Brünnhilde* with St. Louis's Union Avenue Opera, and joined the roster of the Metropolitan Opera for its production of *Il trovatore*. Later this season the soprano brings her portrayal of *Tosca* to North Carolina Opera. She will also star as *Senta/The Flying Dutchman* with Baltimore Concert Opera and will return to the Madison Symphony Orchestra (where she was previously heard in *Rachmaninoff's The Bells*) for Mahler's *Symphony No. 8*.



ANN TOOMEY

(*Fifth Maid*)

Previously at Lyric:

Musetta/La bohème (2018/19); *First Lady/The Magic Flute* (2016/17).

A Michigan native and third-year Ryan Opera Center member, the soprano appeared last season at the Grant Park Music Festival as *Lactitia/Menotti's The Old Maid and the Thief* and alongside tenor Lawrence Brownlee in the Harris Theater's "Beyond the Aria" series. Toomey has also been heard with the Civic Orchestra of Chicago. She holds a master's degree from the University of Cincinnati College Conservatory of Music (*Fiordiligi/Così fan tutte*, *Boonyi/Jack Perla's new opera Shalimar the Clown*—studio production, soprano soloist/*Brahms's German Requiem*). She earned her bachelor of music degree at Oakland University in Rochester, Michigan (*Despina/Così fan tutte*, *Nella/Gianni Schicchi*, soprano soloist/*Beethoven's Symphony No. 9* and *Haydn's Lord Nelson Mass*). Toomey portrayed *Gabrielle/La rondine* at Opera Theatre of Saint Louis while participating in the 2015 Gerdine Young Artist program. She was a 2016 Metropolitan Opera National Council Auditions national semifinalist and an award recipient in the 2015 Corbett Opera Scholarship Competition at UCC-CM. *Ann Toomey is sponsored by The Susan and Richard P. Kiphart Family, Richard O. Ryan, and Richard W. Shepro and Lindsay E. Roberts.*



PHILIP HORST

(*Orest's Tutor*)

Previously at Lyric:

Pantheus/Les Troyens (2016/17); *Count Capulet/Roméo et Juliette* (2015/16); *Gamekeeper/Rusalka* (2013/14).

The American bass-baritone returned to San Francisco Opera earlier this season in one of his Lyric roles, the *Gamekeeper/Rusalka*. He has previously been featured at San Francisco as *Pantheus/Les Troyens*, *Fritz Kothner/Die Meistersinger*

von Nürnberg and Leporello/*Don Giovanni*. Among his other major successes are performances at Seattle Opera (Scarpia/*Tosca*), London's English National Opera (Don Pizarro/*Fidelio*), and Des Moines Metro Opera (Orest/*Elektra*). Important Metropolitan Opera credits include *The Gambler* (company debut), *Francesca da Rimini*, and *The Nose*, which he also sang in Aix-en-Provence. He has premiered roles in many productions – among them Tortsheiner/Ben Moore's *Enemies, A Love Story* (Palm Beach Opera, world premiere), Lieutenant Horstmayer/Kevin Puts's *Silent Night* (Wexford Opera Festival, European premiere), and Doctor/Nicholas Maw's *Sophie's Choice* (Washington National Opera, American premiere). His international presence extends from the New Israeli Opera (title role/*Wozzeck*) and Komische Oper Berlin (Tomsky/*Pique Dame*) to Theater St. Gallen and Oper Frankfurt (both as Mandryka/*Arabella*). Horst is a past winner of the Liederkrantz Competition's Wagner division, the Metropolitan Opera National Council Auditions, and the Marian Anderson Prize for Emerging Classical Artists.



WHITNEY MORRISON
(*Confidante*)
Previously at Lyric:
First Cretan Woman/*Idomeneo* (2018/19);
Gerhilde/*Die Walküre*,
Countess Ceprano/*Rigoletto* (both 2017/18).

The soprano, a Chicago native and second-year Ryan Opera Center member, is an alumna of Alabama's Oakwood University, the Eastman School of Music, Germany's Neil Semer Vocal Institute, and the 2018 Georg Solti Accademia di Bel Canto. Among her operatic roles are Donna Anna/*Don Giovanni* (Chicago's Floating Opera) and Miss Pinkerton/*The Old Maid and the Thief* (Grant Park Music Festival.) Morrison has appeared in concert with the Eastman Wind Ensemble and the Rochester Philharmonic Orchestra. She also performed the National Anthem at the 2016 Bank of America Chicago Marathon. In addition to winning the Minnesota District Metropolitan Opera National Council Auditions, Morrison has earned top prizes in the National *Classical Singer* University Competition, the R. Nathaniel Dett Club NANM Scholarship Competition, and the Musicians Club of Women Competition. She is a two-time recipient of the UNCF John Lennon Endowed Scholarship and a former finalist in the Luminarts Classical Music Competition. *Whitney Morrison is sponsored by J. Thomas Hurvis.*



EMILY POGORELC
(*Trainbearer*)
Previously at Lyric:
Noémie/*Cendrillon*
(2018/19).

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 Madison Symphony Orchestra for 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). Pogorelc 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. Stanek, and Jennifer L. Stone.*



ERIC FERRING
(*Young Servant*)
Lyric debut

The Iowa-born tenor, a first-year Ryan Opera Center member, is an alumnus of Drake University and Boston Conservatory. As a Resident Artist at Pittsburgh Opera (2016/17, 2017/18), he appeared as Spoletta/*Tosca*, Basilio and Curzio/*The Marriage of Figaro*, Ricky/ Jeremy Howard Beck's *The Long Walk*, Flask/ Jake Heggie's *Moby Dick*, Nemorino/*L'elisir d'amore*, and The Protagonist/ Douglas J. Cuomo's one-man opera *Ashes and Snow* (world premiere, based on Wilhelm Müller's *Winterreise* poetry). Ferring was a 2017 apprentice singer at The Santa Fe Opera, where he received the Richard Tucker Memorial Award. He has also been seen at Opera Theatre of Saint Louis, Wolf Trap Opera, and Seagle Music Colony. In 2017/18 he received a Sara Tucker Study Grant from The Richard Tucker Foundation, a Career Grant from The Sullivan Foundation, and Third Prize in the Gerda Lissner Foundation International Voice Competition. In 2015, Opera Theatre of Saint Louis presented Ferring with a career award from the Richard Gaddes Fund for Young Artists. *Eric Ferring is sponsored by Richard O. Ryan, Stepan Company, and Cynthia Vahlkamp and Robert Kenyon.*



KENNETH NICHOLS
(*Old Servant*)
Previously at Lyric:
Chorus member since 2000; ten solo roles since 2002/03, most recently Old Gypsy/*Il trovatore* (2018/19, 2014/15); Undertaker/*Porgy and Bess*, Fourth Servant/*Capriccio* (both 2014/15).

Among the American bass-baritone's roles in Chicago have been the King and the Herald/*The Love for Three Oranges* (Chicago Cultural Center) and Leporello/

Don Giovanni (DuPage Opera Theatre). He was an ensemble member and sang many performances of the featured role of Joe in Harold Prince's production of *Show Boat* (1993-98) in New York, Toronto, Chicago, and London. Since 1998 Nichols has made seven appearances with "Night of 1,000 Voices," the annual charity concert at London's Royal Albert Hall. His concert activities have also included "An Evening of Gershwin" earlier this year with Sarasota's Artist Series. Nichols is an alumnus of the Crane School of Music/ State University of New York at Potsdam.



DONALD RUNNICLES
(*Conductor*)
Lyric debut

The Scottish conductor is general music director of the Deutsche Oper Berlin, music director of the Grand Teton Music Festival, and principal guest conductor of the Atlanta Symphony Orchestra. He is also conductor emeritus of the BBC Scottish Symphony Orchestra, having served as chief conductor from 2009 to 2016. Highlights of his 2018/19 season include conducting the world premiere of Detlev Glanert's opera *Oceane* at the Deutsche Oper Berlin and guest engagements at the Tonhalle Orchester, and the Cincinnati, Dallas, and Toronto symphony orchestras. Maestro Runnicles's former posts include music director of San Francisco Opera (1992 to 2008), principal conductor of the Orchestra of St. Luke's (2001 to 2007), and general music director of the Theater Freiburg and Orchestra (1989 to 1993). His recording of Wagner arias with Jonas Kaufmann and the Orchestra of the Deutsche Oper Berlin won the 2013 *Gramophone* Award for Best Vocal Recording, and his recording of Janáček's *Jenůfa* with the Orchestra and Chorus of the Deutsche Oper Berlin was nominated for a 2016 Grammy Award for Best Opera Recording. Born in Edinburgh, Runnicles was appointed OBE in 2004, and holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music. (*See "How They Handle Elektra," pp. 30-32.*)



SIR DAVID McVICAR
(*Original Director*)
Previously at Lyric:
Nine productions since 2001/02, most recently *Il trovatore* (2018/19, 2014/15, 2006/07); *Wozzeck* (2015/16); *La clemenza di Tito* (2013/14).

The 2018/19 season includes 16 productions internationally by the renowned Scottish director, among them new productions of *Les Troyens* at the Vienna State Opera, *Adriana Lecouvreur* at the Metropolitan Opera, and *I masnadieri* at La Scala. McVicar began his association with the Royal Opera House in 2001. His achievements there have encompassed ten productions, ranging stylistically from *The Marriage of Figaro* to *Salome*. The Met has produced his Donizetti "Three Queens" trilogy,

Giulio Cesare, Il trovatore, Tosca, and Cavalleria rusticana/Pagliacci. His international career has also encompassed other works of Handel (*Agrippina*, Barcelona, Brussels, Paris, Frankfurt; *Semele*, Paris; *Giulio Cesare*, Glyndebourne, Chicago; *Alcina*, English National Opera/London) and Mozart (*Così fan tutte*, Strasbourg, Scottish Opera; *La clemenza di Tito*, Aix-en-Provence; *The Marriage of Figaro, Don Giovanni*, Sydney), as well as Cherubini (*Medea*, ENO); Verdi (*Macbeth*, St. Petersburg; *Don Carlo*, Tokyo; *Falstaff*, Vienna); Wagner (*Ring* cycle, Strasbourg; *Tristan und Isolde*, Tokyo, Vienna; *Die Meistersinger von Nürnberg*, Glyndebourne, Chicago); Offenbach (*Les contes d'Hoffmann*, Salzburg); Strauss (*Der Rosenkavalier*, Scottish Opera, Opera North, ENO); and Britten (*Billy Budd*, Lyric; *The Turn of the Screw*, ENO). In 2012 McVicar received a knighthood and was made a Chevalier de l'Ordre des Arts et des Lettres.



NICK SANDYS
(Revival Director)
Lyric directorial debut
Previously at Lyric:
Fight choreographer for 48 productions since 1995/96, most recently *Il trovatore* (2018/19, 2014/15); *Jesus Christ Superstar*, *Faust* (both 2017/18).

A resident fight director at Lyric for over 20 years, Sandys directed the McVicar *Elektra* production in Houston last January, having worked on the violence and movement for the Lyric premiere. Sandys has been an artistic associate at Chicago's Remy Bumppo Theatre Company since 2002 and artistic director since 2012. For Remy Bumppo, he has directed *Puff! Believe It Or Not* (world-premiere adaptation), *Great Expectations* (U. S. premiere), Pirandello's *Henry IV*, *Life of Galileo*, *Travesties* (2015 Jeff Award nominations for direction, production), *Our Class* (2014 Jeff nominations for direction, production, ensemble), *Seascape*, and *Fiction*, among others. He has performed in many shows for the company, most recently *Frankenstein* and *Pygmalion*. Sandys has also directed for First Folio, Eclipse Theatre, Chamber Opera Chicago, Fort Worth Shakespeare in the Park, and Stage West, among others. His Jeff-winning fight direction has been seen throughout Chicagoland, on Broadway, and at the Metropolitan Opera (*Il trovatore, Giulio Cesare, Prince Igor*). Adjunct faculty at The Theatre School at DePaul University since 1995, Sandys has received 15 Jeff nominations (winning once for combat choreography), an After Dark Award, a Dallas Critics Circle Award, and a 2011 Achievement Award from The Meier Foundation for the Arts.



JOHN MACFARLANE
(Set and Costume Designer)
Previously at Lyric:
Rusalka (2013/14);
Hansel and Gretel
(2012/13, 2001/02);
Elektra (2012/13).

The Scottish designer, who studied at the Glasgow School of Art, works extensively in opera and dance. His frequent collaborators in opera include directors Sir David McVicar, Willy Decker, Richard Jones, and Francesca Zambello. Among his opera credits internationally are *Tosca* (Metropolitan Opera), *Benvenuto Cellini* (Geneva), *Hansel and Gretel* (Welsh National Opera, Met), *The Queen of Spades* (WNO), *War and Peace* and *La clemenza di Tito* (Paris), *Agrippina* (Brussels), *Boris Godunov* (Amsterdam), *Euryanthe* (Glyndebourne), *A Midsummer Night's Dream* (Cologne), *Les Troyens* (English National Opera), *Don Giovanni* (Brussels, San Francisco), *Idomeneo* (Vienna), and *Maria Stuarda* (Met). Macfarlane made his Royal Ballet debut in 1985 with *Giselle*. He has since returned regularly to the Royal Opera House, designing Glen Tetley's *La Ronde* and Liam Scarlett's *Asphodel Meadows, Sweet Violets, The Age of Anxiety, Frankenstein*, and *Swan Lake* for The Royal Ballet, and *Erwartung/Bluebeard's Castle, Peter Grimes, The Magic Flute, Lady Macbeth of Mtsensk, Gianni Schicchi*, and *L'heure espagnole*. His many other designs include *The Nutcracker, Le Baiser de la fée* and *Cinderella* for Birmingham Royal Ballet. Macfarlane's painting and printmaking are widely exhibited across the U.K. and Europe. He was created a Chevalier de l'Ordre des Arts et des Lettres in 2006. *John Macfarlane is supported by the Richard P. and Susan Kipbart Costume Designer Endowed Chair.*



JENNIFER TIPTON
(Lighting Designer)
Previously at Lyric:
Eight productions since 1988/89, most recently *Il trovatore* (2018/19, 2014/15, 2006/07); *Romeo and Juliet* (2015/16); *La clemenza di Tito* (2013/14).

The American lighting designer is well known for her work in theater, dance, and opera. Her designs for *La traviata* were seen in seven cities throughout Britain earlier this season in Welsh National Opera's production. Other projects this season include David Lang's *The Loser* at LA Opera. Tipton's most recent opera productions include *L'elisir d'amore* and *Maria Stuarda* (the latter in its company premiere) at the Metropolitan Opera, David Lang's *Love Fail* at the Brooklyn Academy of Music, and Bartlett Sher's production of *Romeo and Juliet* at both the Met and La Scala. Her recent work in dance includes *The Age of Anxiety* for the Royal Ballet, and, in theater, Harold Pinter's *The Room* for the Wooster Group. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in April 2004 the Mayor's Award for Arts and Culture in New York City. In 2008 she was made a United States Artists

"Gracie" Fellow and a MacArthur Fellow. *Jennifer Tipton is supported by the Mary-Louise and James S. Aagard Lighting Director Endowed Chair.*



MICHAEL BLACK
(Chorus Master)
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.*



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

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B.A. in music at Simpson College. *Sarah Hatten is the Marllys Beider Wigmaster and Makeup Designer Endowed Chair.*

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Lyric

How They Handle *Elektra*

By Eric Myers

MARTY SOHL/METROPOLITAN OPERA



Nina Stemme in *Elektra* at the Metropolitan Opera.

GRAND TETON MUSIC FESTIVAL



Donald Runnicles

In its tight hour and forty minutes – the length of the average feature film – Richard Strauss and Hugo von Hofmannsthal’s *Elektra* manages to pack in enough terror, tension, and unexpected beauty to leave an audience weak at the knees. It was the sheer genius and creative synergy of Strauss and Hofmannsthal in this, their first collaboration, that spawned a work whose savage brilliance remains unique in the operatic canon.

It almost didn’t happen. Following the success of *Salome*, with its libretto based on Oscar Wilde’s scandalous play, Strauss was drifting toward other tales out of history and the Bible. Hofmannsthal had been pursuing a collaboration with the elusive Strauss for years, during which time he successfully steered him away from taking on the Borgias, Semiramis, Saul and David, and even a comedy. (That would come later, with *Der Rosenkavalier*.) Finally, in 1905, Strauss saw Hofmannsthal’s stage version of Sophocles’s *Elektra* in Berlin, and knew that it should be his next opera. Hofmannsthal had, of course, made the ancient Greek drama newly relevant to a German-speaking world that was now embracing the revolutionary psychological theories of Sigmund Freud. Opera was ready to grow beyond the more broadly drawn protagonists of the nineteenth century and face the challenge of infusing itself with a new level of sexual and psychological insight. *Salome* had already been a harbinger of this trend, which would soon be taken up by other German and Austrian composers such as Franz Schreker, Erich Wolfgang Korngold, and Alexander von Zemlinsky.

To Hofmannsthal’s visceral emotional poetry, Strauss brought a score that hit with the force of a sledgehammer. Audiences were stunned, and they remain so over a hundred years later. This uncompromising, cathartic work still has detractors among operagoers who would rather hear *L’elisir d’amore* or *La bohème*. Strauss pushed musical violence and brutality to its limits in *Elektra*, so much

so that he never again composed another work so steeped in horror. Only in certain passages of *Die Frau ohne Schatten* would he again make use of such a nightmarish tonal palette. It was as if he had completely wrung out that aspect of himself – and then moved on. As director Rudolf Hartmann put it in *Richard Strauss: The Staging of His Operas and Ballets*, “*Salome* and *Elektra* – no matter how contrasted they may be – constitute an impressive foundation to Strauss’s dramatic work; they represent a chapter complete in itself, with no sequel.”

But what does *Elektra* require from those who actually perform it – and what does it take out of them? Nina Stemme, this season’s *Elektra* at Lyric, has sailed through the score and its huge orchestration numerous times with her full-scaled dramatic soprano voice. Yet a performance of *Elektra* always leaves its mark. “It’s all about how you *learn* the part,” she says. “You have to be very careful to savor the softer moments, and pace your voice so that it’s still in the best of shape for the key scene which, for me, is the Recognition Scene with Orest. It’s the most emotional one, but the scene with Klytämnestra is the most dramatically challenging one. So if you scream your vocal cords out of your throat, you are in deep trouble. Also, when you are singing *Elektra*, you are, at every moment, in the here and now. I remember the first time I sang it, and I was thinking, ‘Oh! I can’t believe she has this other big scene coming up!’”

Solitude is Stemme’s way of preparing herself for this taxing role. “On the day of the performance, I do tend to go into my own mental corridor, to

WIENER STAATSOBER/MICHAEL POEHN



Nina Stemme in *Elektra* at the Vienna State Opera.

focus on who I am for that performance. I want things to be as normal as possible. I only want my family around. Because it's such a long day before *Elektra* starts. Once, the day of an *Elektra* performance in New York, I wanted to hide a bit, and so I went to an exhibition, but I was recognized. And for *Elektra*, I really want to stay in my bubble before I go onstage that night."

It's not an easy role to shake. Stemme says that "all the emotions of the opera, particularly the emotional climaxes, stay with me for a long time after each performance. The character of *Elektra* may be gone, but not the emotions of hers that I have sung. I try to just keep on and not do too much about it – otherwise, I don't think my own family would be very happy! There are times when I have to tell myself, 'Stop acting like *Elektra*! And don't go for that axe!'"

For Lyric's debuting conductor, Donald Runnicles, a night spent with *Elektra* is, if anything, invigorating. "I don't ever feel exhaustion after conducting *Elektra*," he says. "I feel elation. Certainly it's a complex work to conduct and to keep together. But it doesn't lead to exhaustion. If it did, that would mean there was something I hadn't done right. Certainly, there is some emotional exhaustion, due to the roller-coaster you've just been on for 100 minutes. But it's really not until a couple of hours later, or even the next morning, that I realize – 'Hmmm...I conducted *Elektra* last night.' It's the same way with the *Ring*. At the end of any of the *Ring* operas, yes, I'm emotionally quite tired. But I could probably physically conduct another act!"

Runnicles and Stemme are close friends and colleagues, and they have done numerous performances of *Elektra* in Berlin together. Because

BETTINA STORSS



Donald Runnicles in rehearsal at the Deutsche Oper Berlin.

of Strauss's heavy orchestration, it's essential for a conductor – and his orchestra – to be alert to the demands this opera makes on singers. "I think it's primarily a matter of sensitizing the orchestra to the fact that there are people singing," explains Runnicles. "You want them to be able to listen to the singers, to hear them from the pit. If it's played really meticulously, and if the orchestra takes the dynamics seriously, there are very few places where you'll have to reduce the dynamics. But that's a conductor's job – to make it very clear to the players that what they have in front of them is what they should be playing, and that they should not gravitate to the strongest dynamic. If the dynamics are played exactly as printed, there should be no huge balance problems with the sound between the pit and the stage. Of course, every opera house has a different acoustic, and this will be my first time at Lyric – so I plan to get out of the pit at some point during rehearsals and into the house to see how the balance is being maintained. The work is phenomenally orchestrated and phenomenally composed, and that's what rehearsals are for – context, context, context."

A role like *Elektra* demands such vocal weight and interpretive authority that a dramatic soprano must grow into it. It cannot be taken on in the early stages of a career. "I had heard that *Elektra* was so dramatic," says Stemme, "and so difficult, that I waited as long as I could to sing it. Somehow my schedule took care of that by itself, once I had said yes to Isolde and Brünnhilde. And I tried to sing the Italian repertoire as long as possible. You know, Verdi doesn't make it as easy to know the layers and emotions of his characters as a playwright like Hoffmannsthal does. It's all there in the text. And Strauss responds to this text in the most fantastic way. Now I'm starting the Dyer's Wife [in *Die Frau ohne Schatten*]. I don't know if she's exploding or imploding her emotions, but she can't express them. *Elektra* is perfectly able to express them, but the Dyer's Wife needs an entire opera to learn how to express herself!"

It's said that Strauss's own advice to *Elektra* conductors was that it should be conducted like "fairy-tale music." Realistically, that can only be applied to one or two sections of the score, but it gives us an idea of how a conductor can harness his enormous orchestra and allow the voices to come through. "I think what he was getting at," says Runnicles, "is that there are moments of heavy articulation, but there are also moments that should be played lightly. I think he's also implying that the orchestra players need to be aware of their specific role in the melodic line, and the need to keep it in a Mendelssohnian vein. In movie footage of Strauss conducting his music – and he was a master conductor – you can see that



©WILHELM HOSIENRERSCHKE STAATSOOPER

Nina Stemme in *Elektra* at the Bavarian State Opera in Munich.

he uses very minimal gestures. The smaller the gesture, the more lightly the orchestra will play. The horse doesn't need to be flogged all the time."

Following *Elektra's* premiere, Strauss made a few pages of cuts in the score, totaling under a minute of music, to the scenes with Klytämnestra and with Orest. These cuts have now become standard practice, and will be observed in Lyric's performances. "They were made largely to accommodate the stamina of the singers," says Runnicles, "and I think the singers are grateful for them. Frankly, it's not the best music in the score. Strauss realized that less was more. And I don't think the cuts distort the structure, or interfere with the drama or the tension. We're already impatient to get to the dénouement; the feeling is that you want to keep things moving, and the audience is eager to get to the climax. When this opera is done well, it just races by."

Although *Elektra* flows smoothly, its structure is divided into four distinct major scenes, each with its own climax, and each building upon the previous one until the opera reaches its gruesomely celebratory conclusion. One of the many concerns for an *Elektra* conductor is to maintain the opera's framework as an organic whole.

Runnicles does not see that as a problem. "In any given moment while I'm conducting," he says, "I'm not thinking about structure, or about what's going to happen a half an hour later. The score itself is so brilliantly paced that the biggest challenge is just doing what's there. Just trying to realize what Strauss wants. If you can achieve what Strauss has written, then that's really something. Don't mess with it! If anybody is wondering what Runnicles's *Elektra* is going to be like – well, I'll be perfectly happy if what they hear is Strauss's *Elektra*."

Eric Myers has written for Opera News, Opera (U.K.), Time Out New York, Variety, and The New York Times. He is also the author of *Uncle Mame: The Life of Patrick Dennis* (St. Martin's Press, 2000).

Modern Match – *Elektra*

Spend enough time watching Netflix and, soon enough, it starts to recommend content using what can only be described as mind-reading. Television shows featuring a strong female lead? Sign me up! Political/revenge dramas? I'm hooked! But to binge-watch something – to invest time and emotions in a story – it must have the greatest actors, thrilling plot twists, and an undercurrent of psychological sizzle that keeps viewers watching. In short, it must follow the formula that Richard Strauss used more than a century ago in *Elektra*.

What makes *Elektra* so compelling? The title character, to start. Elektra is opera's antihero, one who elicits horror and pity in equal measure; horror due to her all-consuming desire for revenge, and pity due to...well, who wouldn't be driven to extremes by history's most dysfunctional family? The antihero is a trope that modern audiences are familiar with. Elektra has the ruthlessness of Robin Wright's Claire Underwood in *House of Cards*, the lethal love of Emily VanCamp's Emily Thorne in *Revenge*, and the inner intensity of Viola Davis's Annalise Keating in *How to Get Away with Murder*. Just as these shows need top-tier actresses to pull off these characters, Strauss's opera requires a singer at the height of her musical and acting talent.

Just as in the opera, these kinds of shows are adept at mining the characters' relationships to heighten the drama. Family members often find themselves on opposite sides of a moral disagreement, such as on *Scandal*, *Empire*, or *The Good Wife*. They seem to suggest that love among parents, siblings, and spouses is more conditional than we'd imagined. In the opera, Elektra's mother Klytämnestra presumably loves her children (that is, until they plot to kill her), and the love between siblings is strained as they disagree over the best course of action. Through this, audiences discover what happens when family is not the comfort it's supposed to be, but a source of stress, anxiety, drama.

All of this leads to the final tier of the *Elektra* formula: intensely emotional writing. The best dramas employ writers who weave a character's inner thoughts naturally into dialogue. In television they rely on longstanding themes to unify the show over many seasons. It's not an easy task, but when done well, the show becomes electric. This is why writers like Shonda Rhimes and Ryan Murphy are household names; their dramas don't shy away from honest, emotional confrontation or artistic risks. The same is true of Hofmannsthal's libretto and Strauss's music. The composer delves into his characters' psychology using *leitmotifs* and colorful dissonance. He associates Elektra's character with harmonies that can't quite resolve, just as Elektra's mind cannot resolve as she is consumed by revenge. It's no wonder that while some adore this opera, others find its music off-putting and exceptionally modern despite its age; just as Elektra makes no effort to please her audience, neither does Strauss. He captures the gritty, sizzling drama that makes the *Elektra* formula so enduring.

— 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.



(Top to bottom) Robin Wright as Claire Underwood in *House of Cards*; Viola Davis as Annalise Keating in *How to Get Away with Murder*; Emily VanCamp as Emily Thorne in *Revenge*.

Lyric

Director's Note

Shortly before Lyric's production of *Elektra* premiered in 2012, its original director, Sir David McVicar, responded to Sir David McVicar responded to questions from the company's director of media relations, Magda Krance. (Edited by the company's dramaturg, Roger Pines.)

What makes *Elektra* a great opera?

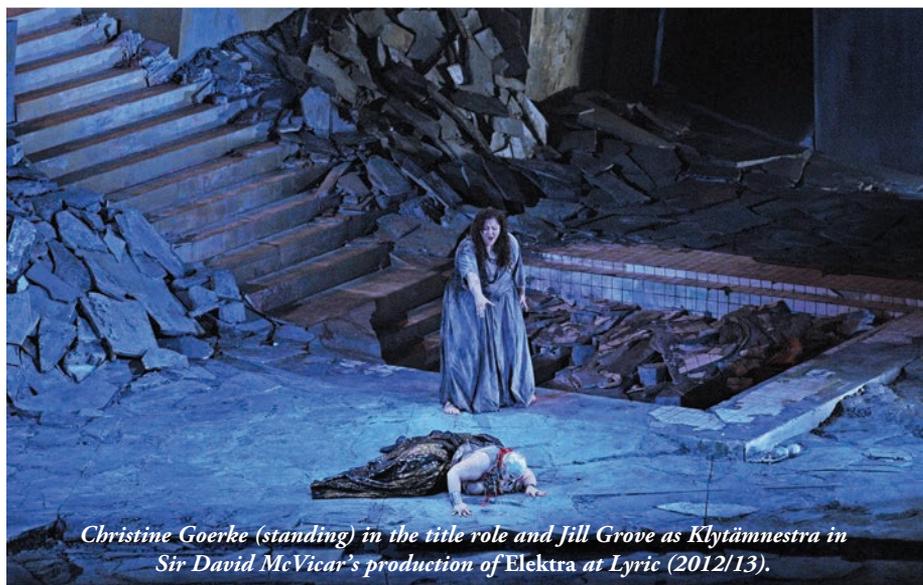
The score – it's a combination of libretto and music that is simply a marriage made in heaven. This was Hugo von Hofmannsthal's first collaboration with Richard Strauss, a turning point in both their lives. It was Hofmannsthal who made the relationship happen, having recognized something in the *Salome* score – Strauss's music is, after all, so reflective of the time in which he lived. In *Salome* he was exploring his characters' inner psychology, and Hofmannsthal knew Strauss could do the same with *Elektra*. This piece is really a wonderful meeting of minds, and on every level, it absolutely works. *Elektra* has been compared to a hunk of black granite: where *Salome* is shimmering and exotic, *Elektra* is brutal and uncompromising.

The era in which it was written is rather significant, isn't it?

Yes, 1909 – think of Russia, with revolution happening initially in 1905-06, then 1911-14, then 1917-24. There's a strong political element here that's very interesting, in that we're dealing with a closed society that needs to change – the old order is massacred. You can compare *Elektra* to a freedom-fighter! In Strauss's closing bars you have one of the most chilling things in the opera: as *Elektra* dies, Chrysothemis turns and calls for Orest's help, but the doors are barred shut. There is no explanation for that in Hofmannsthal's text, but it's very telling. And think about it – a regime change hardly ever solves anyone's problems. This is a 20th-century political sensibility that Hofmannsthal brings to Greek myth, still very resonant for us now.

Is *Elektra* a piece that you wanted to stage for some time?

For a long, long, long time. I finally did *Salome* at Covent Garden five years ago, and that was also the fulfillment of a long-held ambition. Once I got it under my belt, I knew *Elektra* was the next one. It's just so damned visceral. Even if we ignore the psychology and mythology, it's totally gripping drama – I don't think there's anything in opera to compare with it. It's kind of like an opera written by Quentin Tarantino in the way it notches up the tension. You know the explosion of violence has to come, and it's incredibly shocking and cathartic when it does.



Christine Goerke (standing) in the title role and Jill Grove as Klytämnestra in Sir David McVicar's production of *Elektra* at Lyric (2012/13).

ROBERT KUSEL

Elektra is the third Strauss opera you've directed. Chronologically speaking, you've zigzagged from the later with *Der Rosenkavalier* to the earlier, *Salome*, before arriving at *Elektra*.

Yes, working through Strauss's musical language, experiencing him in a non-linear way – it's certainly an interesting way of looking at Strauss's music, from the most popular to the most controversial of his scores. When it premiered, *Elektra* was really shock-horror-shock-horror. This was the most arduous score ever written. Even Ernestine Schumann-Heink, who created the role of Klytämnestra, said it was insanity – screaming like the Furies, absolute chaos and anarchy. There were strikes by the orchestra, with people saying it wasn't singable or playable or listenable. No one had ever heard such large orchestration, and the psychological density of it was difficult for the Austro-Hungarian-German public. Everything about the piece was disturbing.

And it's still as difficult to perform as it was in that first performance.

But it's such a well-written score! If the cast is true to the drama, they'll find a way to sing it. Of course, it's an opera for herculean, Olympically athletic singers. They have to be dramatic rather than careful. At the same time, they must have the stamina to get from A to Z – that's a prerequisite. And they have to throw themselves into the drama, especially the three principal women. In singing and acting any role in the piece, you have to inhabit it 100 percent and simply lose yourself in it.

It's a short, intense opera – shorter than a lot of films. Consider the Klytämnestra-*Elektra* scene: that's a pretty complicated relationship. How do you flesh it out in barely 20 minutes?

I don't have to, it's all been done for me in the score. If it were any longer, it would be too long. *Salome* and *Elektra* are both short, yet not a bar too long – perfect pieces, both of them.

Our designer, John Macfarlane, was inspired by North African tribal traditions, and the set design is inspired by the bombed-out institutional buildings from the Bosnian-Croatian conflict.

We've actually made a decision to root the piece in an environment that's mythological. I wanted to buck the trend of being too specific regarding placement of the story in our time, and to root it in an environment that is freer, avoiding the reductive clichés. We are dealing with resonant images of war, but also with mythology.

In speaking about *Elektra*, Anthony Freud has described it as an excellent introduction to opera for first-timers, especially those who appreciate powerful theater and film experiences.

I would agree, especially teenagers – it will blow their minds! Think of the anger expressed in this piece. It's about rage, matricide, disempowerment between generations. It's also about revolution and not accepting the status quo. The music will also grab young people – the sheer loudness of it. (You think a rock concert is loud?) This score screams from a very primal part of the psyche. In the end, that's what is fundamentally gripping about the music and the story – they speak about primal impulses and family relationships that are not always healthy. Its Freudian connection speaks about rites of passage, psychological needs for children to supplant their parents. Very, very few people in the audience will find nothing to relate to in experiencing this opera.

Elektra: After the Curtain Falls

*Your opera experience doesn't have to end here!
When the performance is over, you can continue your exploration of Elektra in
conversation with your companions. Here are some topics to consider:*



Vienna favorite Anna Babr-Mildenburg (1872-1947), although a soprano, was one of the first great interpreters of the contralto role of Klytämnestra.

- What were the most exciting moments of the performance for you musically, dramatically, and visually?
- Do you agree that, for a story that definitely has its horrific side, *Elektra* has a surprising amount of breathtakingly beautiful music? If you agree, which passage in the score seemed most beautiful to you?
- Have you ever known anyone who had an obsession as consuming as Elektra's?
- Have you read any newspaper accounts of contemporary stories that you find are somewhat similar to *Elektra*?
- Chrysothemis is desperately unhappy and powerless to change her situation. What would you have done in her position? And what do you think happens to her after the opera is over?
- The Elektra-Klytämnestra confrontation is one of the most fascinating scenes in opera. Although Klytämnestra has done something horrible, did ever you find yourself sympathizing with her in the course of the scene?
- How did you respond to the production team's decision to move this ancient Greek story away from that traditional setting? If you were going to set *Elektra* in a totally contemporary milieu, where would you place it?

To continue exploring Elektra, Lyric dramaturg and program editor Roger Pines suggests the following performances:

CD

Birgit Nilsson, Leonie Rysanek, Regina Resnik, Eberhard Waechter, Wolfgang Windgassen; Orchestra of the Vienna State Opera, cond. Karl Böhm (Orfeo)

Eva Marton, Cheryl Studer, Marjana Lipovšek, Bernd Weikl, Hermann Winkler; Bavarian Radio Orchestra, cond. Wolfgang Sawallisch (EMI Classics)

Inge Borkh, Marianne Schech, Jean Madeira, Dietrich Fischer-Dieskau, Fritz Uhl; Staatskapelle Dresden, cond. Karl Böhm (DG)

DVD

Leonie Rysanek, Catarina Ligendza, Astrid Varnay, Dietrich Fischer-Dieskau, Hans Beirer; Vienna Philharmonic, cond. Karl Böhm, dir. Götz Friedrich

Birgit Nilsson, Leonie Rysanek, Mignon Dunn, Sir Donald McIntyre, Robert Nagy; Metropolitan Opera Orchestra, cond. James Levine, prod. Herbert Graf, dir. Paul Mills (DG)

Eva Marton, Cheryl Studer, Brigitte Fassbaender, Franz Grundheber, James King; Orchestra of the Vienna State Opera, cond. Claudio Abbado, dir. Harry Kupfer (Arthaus Musik)

Irène Theorin, Eva-Maria Westbroek, Waltraud Meier, René Pape, Robert Gambill; Vienna Philharmonic, cond. Daniele Gatti, dir. Nikolaus Lehnhoff (Arthaus Musik)

Music Staff

William C. Billingham
Jennifer Condon
Aram Demirjian
Susan Miller Hult
Keun-A Lee
Noah Lindquist
Grant Loehning
Francesco Milioto
Jerad Mosbey
Matthew Piatt
Stefano Sarzani
Madeline Slettedahl
Eric Weimer
Maureen Zoltek

Orchestra

Violin I

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

Violin II

Yin Shen, *Principal*
John Macfarlane,
Assistant Principal
Injoo Choi*
Bonita Di Bello

Diane Duraffourg-Robinson
Teresa Kay Fream
Renée-Paule Gauthier*
Peter Labella
Ann Palen
Irene Radetzky
John D. Robinson
David Volfé
Albert Wang

Viola

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

Ying Chai, *Violin*
Paula Kosower, *Cello*
Tim Shaffer, *Bass*
Luke Fitzpatrick, *Flute*
Margaret Butler Padilla, *Oboe*
Andrea DiOrio, *Clarinet*
Leslie Grimm, *Clarinet*
Erika Shrauger, *Clarinet*
Gene Collerd, *Bassett Horn*
David Tuttle, *Bassett Horn*
Vincent Disantis, *Bassoon*
Gabby Webster, *Horn/Wagner*
Tuba
Ben Wulfman, *Horn/Wagner*
Tuba
Devin Gossett, *Horn/Wagner*
Tuba
Kelsey Williams, *Horn*
Kevin Hartman, *Trumpet*
Matt Lee, *Trumpet*
Margaret Philbrick, *Trumpet*
Reed Capshaw, *Bass Trumpet*
David Becker, *Contrabass*
Trombone
Matt Kibort, *Timpani*
Percussion
Michael Kozakis, *Percussion*
Katie Ventura, *Harp*
Andrea Swan, *Celeste*

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:

Rachel Tobias

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

I am a stage manager and this is my 18th season. I work with directors and creative teams during the rehearsal process to establish they have everything they need for their vision to be realized on stage. I also run the rehearsals for a handful of productions each season. In that capacity, I make sure everyone is in attendance, I monitor the scenes to track if the singers have the props they need, I mark the performers' entrances and exits from the stage for followspot purposes, and I take notes from the directors and designers on what they might want changed or adjusted. I distribute those notes to the necessary parties, all the while ensuring the production is on track to be ready for its opening performance.



What led you to work at Lyric?

Music has always been a big part of my life. My parents put a guitar in my hand when I was five! I was a Lyric season subscriber during college and would sit in the last row of the upper balcony thinking, I need to be a part of this somehow. I loved the spectacle of opera and the way that even in such a vast theater, directors could create an intimate moment for 3,600 people. I majored in piano and vocal performance and was working at the Chicago Symphony Orchestra when I was put in touch with Marina Vecci, who works in Lyric's rehearsal department. I was eventually hired as a rehearsal assistant and learned all about the company, and how I could contribute with my interest and abilities. That led to me becoming an assistant stage manager, and then a stage manager a few years later.

What's a typical day like for you?

No day is the same for me. In the morning, I might be rehearsing a huge scene with 90 people on stage, and then running an intimate scene with two principals later that same day. I could be overseeing a sitzprobe (seated onstage rehearsal) with a full orchestra and chorus, and afterwards finalizing paperwork and notes that need to be disseminated to different members of the company.

What's the most challenging aspect of your job?

Communication. It's the job of the stage managers to synthesize the notes we receive during the rehearsals and get those notes to the correct people. If a director or designer decides to change even a tiny detail, that change can affect four or five different departments. I have to make sure those notes are being communicated accurately

and on deadline, and that everything is progressing at the same rate.

What keeps you committed to the work you do?

I see opera as a team sport. Working backstage at Lyric, I'm surrounded by so many unsung heroes that are incredibly talented and passionate about their craft. Their commitment and integrity to creating the best possible work keeps me moving forward and doing my best work. Even though we're not on stage singing or in the orchestra pit playing an instrument, that's still our work up there and that's amazing to see.

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

As stage managers, we know everyone in the company because that's a necessity. We're familiar with the stagehands, dressers, wig and makeup crew,

chorus and orchestra members, plus most of the administrative staff. My job is one of the few at Lyric that touches every single department. We also are the ones who work most closely with the designers, directors, and creative teams, because we are the liaison between them and the rest of the company.

A favorite Lyric moment?

After 18 seasons, I have a lot of favorites! My most recent happened during a student matinee performance of *Jesus Christ Superstar*. The show began with the fire curtain down, and the bright light would slowly start to seep underneath the curtain as it went up. When the music started and the electric bass began to swell, the entire audience just erupted in applause and screams. In those moments, you realize how much of an impact music has on people's lives. It was such a diverse audience, and for them to be able to look at the stage and see an equally diverse cast, with people who looked like them, I think that made them love it even more. They felt represented in the piece and that was an amazing moment.

Beyond opera, what are your other passions?

Because I spend so much time in a dark theater, I enjoy being outside as much as possible outside of work. My husband and I have two sons and a rescue dog, and we love being active. Anything from hiking to swimming to basketball, and everything in between. Spending time together around a firepit at night is our idea of fun. We're an extremely energetic bunch!

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 Pogorelc
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 Milioto
Donald Runnicles
Stefano Sarzani

Dancers

Django Allegretti
Jordan Beyeler
Jaime Borkan
Kristian Brooks
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
Francis Rizzo
Colin Ure



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



DAVID H. FISHERMAN

American mezzo-soprano Mignon Dunn was a remarkable Klytämnestra in Lyric's 1976 production of Elektra.

Lyric

Kip Kelley Family: *Together Onstage and Off*

Hands together, seated in the same seats that held over 60 years of memories, Kip Kelley shared a performance of *The Sound of Music* with his granddaughter, Ferrill. As the story unfolded onstage, Kip also shared the story of his family with her, a story intertwined and weaved into the life of Lyric. Timeless as the operas presented onstage, the Kelley family's relationship with Lyric has seen the passing of decades, milestones come and gone, and memories forged in the walls of this great place.

In 1955, Kip Kelley began coming to Lyric. Single, young, and intellectually driven, he came to the opera to try to expand his horizons. Soon he started to bring a date, Sherry Ferrill, and the couple quickly thereafter fell in love, not only with each other, but also with opera. They spent their honeymoon in the birthplace of opera, Italy, seeing as many performances as they could at the Teatro alla Scala in Milan. As the couple became a family with the birth of Kimberly and then Kip II, they became a part of a bigger family, the Lyric family.

"I remember the first opera my dad took me to," Kimberly recalls, "it was *I puritani*, and although I slept through Act Two, I was wide awake for Acts One and Three." Kimberly, who now works on Broadway as a company manager, came to her first opera at the age of seven. "My parents would have Kip and me study up before the opera so that we would appreciate it more. We would sit at the kitchen table and learn about the plot and the music with our parents."

In 1973, Kimberly and Kip II became supernumeraries, playing the parts of pageboys, altar boys, and many other characters as needed. Their father soon joined them and was often put in scenes with his children. Kip II, who now serves on Lyric's Board of Directors and is Chief Executive Officer of Aon Affinity US, smiles as he talks about sharing the stage with his parents. "We were put into the procession scene as altar boys in the first act of *Tosca*," Kip II recalls. "My dad was all of a sudden in the procession with us, and he told us after rehearsal, 'I am going to be in



Kip Kelley (far right, in red robe) onstage at Lyric in one of his many performances as the Cardinal in Tosca.

this scene with you guys because they need some one to drive you there and back home." Sherry also joined the supernumeraries, and often audiences would see the entire Kelley family onstage. Kip became best known for his role as the Cardinal in *Tosca*, which he first played in the mid-'80s and for many years thereafter.

In the fall of 1996, Sherry Kelley died of cancer. "When Ardis Krainik died shortly after my mom's death," Kimberly remembers, "my dad and I attended Miss Krainik's celebration concert in the opera house and it seemed that in life or death, Lyric was always there." Kip passed away 20 years later in the fall of 2017.

Over their time at Lyric, Kip and Sherry gave back in many ways, joining the Guild Board in 1959, and subsequently each serving as president, lecturing through Lyric's Lecture Corps, and joining the Ryan Opera Center Board where they sponsored a singer every year. If the doors were open, chances were good that Kip and Sherry were in the house. Kip was a subscriber for 62 years, and he was Lyric's greatest cheerleader.

The Kelley family's heart was at Lyric. It still is today.

"I came back because of Aon's relationship with Lyric. It created an opportunity for me to become involved again," Kip II states. "Aon has been a supporter of Lyric's Opening Night for 34 years, and my wife, Sarah, and I have attended the last 10 openings to wave the Aon flag. When

Greg Case (Aon's CEO) and I had a chat about the possibility of my joining the Lyric board, I jumped at the opportunity. I forgot how much I love opera. I loved it as a kid through my parents' passion for opera, but I was away from opera for about 25 years."

Lyric is honored to have Kip Kelley II serve on its Board of Directors and the Nominating and Governance Committee. "I'm proud that my dad was able to see me join the Lyric Board. Every time we got together he'd ask, 'So, son, what's the latest Lyric Board news?' It became another point of connection between my dad and me. I was able to share in his lifelong passion. I started with an

appreciation and a good understanding of the art form, and now I have an appreciation for the business side as well. This is where it ties together for me. I so admire the leadership of Anthony Freud, David Ormesher, and the entire Lyric team."

For Kimberly, she attributes her growing up backstage at Lyric to her becoming a company manager on Broadway. "I learned to love the theater here," Kimberly says. When they were finished onstage, Kimberly and Kip II would walk through Peacock Alley and join their parents in their row AA subscription seats to watch the rest of the show the way Kip and Sherry wanted it, as a family.

Kip II says, "Lyric is something that has run through my life in different ways, starting as a kid, moving into my involvement on the Board, and now bringing my daughter to the opera. It's more than just something that I enjoy, it has become a part of me."

In honor of the Kip Kelley Family's great generosity and years of support, Lyric is proud to name Peacock Alley the Kip Kelley Family Peacock Alley. Kimberly and Kip II can now walk through the hallway named for their family and sit in the same row AA seats and know that the legacy of their parents lives on.

— Zachary Vanderburg

Lyric

Lyric is grateful for our 2018/19 Season Production Sponsors

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ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 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.

Miles D. White



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.



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.



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*.



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.

Franco Tedeschi



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.

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.



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."

Richard Pomeroy



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.



HENRY and GILDA 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."



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.



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* programs, 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.



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 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

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*.



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.



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.



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



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 *Stiefried*. 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.



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.



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.



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.



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."



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."



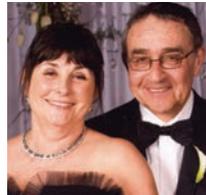
THE RICHARD P. and SUSAN KIPHART FAMILY
Susie Kiphart is an esteemed member of the Lyric Opera family. She is a member of Lyric's Board of Directors and immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating Committee, and serves on the Lyric Unlimited Committee. 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.



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.



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.

Linda K. Myers

Kirkland & Ellis LLP has cosponsored several operas, most recently *The Merry Widow* (2015/16), and was Lead Corporate Sponsor of the Chicago Voices Gala Benefit (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.

KIRKLAND & ELLIS



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.



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.



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 Schmedwind

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 Schmedwind, 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 Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the

Breaking New Ground Campaign and 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.

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Operathon, and the Stars of Lyric Opera at Millennium Park concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

NATIONAL ENDOWMENT for the ARTS

Our support from the National Endowment for the Arts: Grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric's programming and expansion of the operatic repertoire, 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

A leading global financial services provider, Northern Trust has enjoyed a longstanding and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including this season's *West Side Story*. Lyric is honored to have William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. "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 Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry since 1987. closerlook has given generously to Lyric Opera for many years, sponsoring *Fantasy of the Opera* from 2009 to 2014 and the *Stars of Lyric Opera* at Millennium Park concert for 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. Ormesher 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.



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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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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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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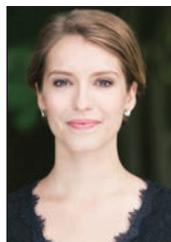
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ERIN WALL

(Elettra/*Idomeneo*)

My time in the Ryan Opera Center was completely transformative. I arrived for my first year straight out of graduate school, never having set foot on a professional opera stage. I needed intensive stage training, and the program provided me with exactly that — working with world-class directors, conductors, and teachers. It also gave me baptism by fire, singing roles on the Lyric mainstage, beginning with Second Nursemaid in *Street Scene* and ending with Marguerite in *Faust!* Being fully immersed in the art form for three years was a life-changing experience, for which I'll always be grateful.



ELIZABETH DESHONG

LA Opera
La clemenza di Tito



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Mezzo-soprano Kayleigh Decker (left, as Dorothee) and soprano Emily Pogorelc (right, as Noémie), both first-year Ryan Opera Center members, are pictured with mezzo-soprano Elizabeth Bishop (as Mme. de la Haltière) in this season's Lyric premiere of Massenet's *Cendrillon*.

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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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