



Lyric

2018|19 SEASON

La Traviata

VERDI

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ROBERT KUSEL

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On the cover: “The Convalescent”
by Edgar Degas (1834-1917).
Painted about 1872-1887, oil
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From the General Director

Romance is the epitome of opera. In the works opera fans love best, it's the romantic element that stays with us the longest. We connect with an opera's central couple, we suffer with them, we rejoice when things work out for them, but more often we cry when they don't. Whatever the opera may be, we revel in the feelings it communicates onstage and instills in us, the audience.

In no opera is that more true than in Giuseppe Verdi's *La traviata*. The attraction of the courtesan Violetta Valéry to the impetuous young Alfredo Germont, previously illuminated in Dumas's *La Dame aux camélias*, inspired Verdi to create what is by some distance the most romantic of his operas. At its heart is the beautiful, warmhearted, nobly self-sacrificing heroine, who reveals her soul in music of heartstopping beauty and sensitivity. Violetta's solo scene in Act One, her two duets with Alfredo, her confrontation with his father – these all belong among the most indelible moments in Verdi.

The Lyric production, premiered during the 2013/14 season, was the first standard-repertoire work directed by Arin Arbus, who comes to opera from the world of the spoken theater. She's a resident artist and former associate artistic director of one of New York's most innovative companies, Theater for a New Audience, with a specialty in Shakespeare. The theatrical world she has created for this, the most immediately appealing and best-loved of all Verdi's operas, is utterly compelling. Arin has memorably brought to life the central character of Violetta, the world that she seduces – and that seduces her – with such tragic consequences.

I am delighted to welcome back to Lyric the Russian soprano Albina Shagimuratova. Audiences at Lyric have previously relished her portrayals of Verdi's Gilda, Donizetti's Lucia, and Bellini's Elvira. Her glorious voice, immaculate technique, and affinity for Italian style make light of the most intimidating vocal challenges. Violetta gives her an ideal vehicle to reveal her prowess not just vocally but as an actress, playing a character that demands absolutely everything of its interpreter.

The role of Giorgio Germont brings the welcome return to our stage of Željko Lučić, the great Serbian baritone, previously Lyric's Rigoletto and Nabucco and internationally acknowledged as one of the great Verdi interpreters of our day. Alongside Željko and Albina, making his Lyric debut as Alfredo, is a wonderful Italian tenor, Giorgio Berrugi. I know Lyric audiences will embrace his rich, ringing sound and his innate gift for Verdi phrasing.

It's always exciting to introduce an exceptional young conductor to Lyric audiences. We have one in Michael Christie, who will bring wonderful conviction and authority to this glorious score.

I know you'll be intrigued, thrilled, and finally deeply touched by the exquisite romance of *La traviata*.



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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Five different types of sopranos in Lyric productions (left to right): Marie-Eve Munger (coloratura) as the Fairy Godmother in *Cendrillon*; Amber Wagner (dramatic) in the title role of *Turandot*; Tatiana Serjan (dramatic coloratura) as Abigail in *Nabucco*; Sondra Radvanovsky (spinto) as Amelia in *Un ballo in maschera*; and Ana María Martínez (lyric) as Tatyana in *Eugene Onegin*.

As a Matter of *Fach*...

Exploring voice types in opera and pop music

By Grace Coberly

We can't all sing like Beyoncé. That's not to say we shouldn't try! After all, there's no better 2000s throwback than "Single Ladies," and no better song to belt in the shower than "Love on Top." However, no two singers sound exactly alike, as every voice has its own traits that make it unique. Beyoncé, for example, is pop music's idea of a dramatic mezzo-soprano; her voice lies near the top of the human singing range and is more powerful than most. If she sang opera, she'd probably be a spectacular Carmen – even better than the Carmen she played on MTV! But can a pop star really use the same label as an opera singer? What goes into a vocal classification?

If you've ever sung in a choir, you're familiar with the four traditional vocal categories: from highest to lowest – soprano, alto, tenor, and bass. Many choirs and choral works also include mezzo-soprano (between soprano and alto) and baritone (between tenor and bass). These six categories, developed in Europe, are commonly used to classify the voices of Western singers, regardless of a singer's preferred genre. All baritones, whether they sing show tunes, opera, jazz, pop, or 16th-century madrigals, tend to have similar ranges. However, they differ drastically in their vocal weight, color, and tessitura – the area of the voice where a piece of music generally "sits."

In the late 19th century, Germans invented the *Fach* system (the word means "compartment" or "subject of study") to help differentiate between specific vocal categories. Since then, opera singers internationally have classified themselves by *Fach*, from *soprano leggero* (more commonly, but incorrectly, referred to as "coloratura soprano," the highest soprano classification) to *basso profondo* (the lowest bass). While pop singers may

not employ the same terminology to describe their vocal abilities, the same categories can be applied with just a little attentive listening.

In pop music, the **tenor** voice is probably the most common vocal classification. In opera, the *Fach* system divides tenors into five subcategories, from lyric to dramatic. **Lyric tenors** have a clear, light, soaring sound and usually play romantic parts, such as the male leads in two operas at Lyric this season, Rodolfo in *La bohème* and Alfredo in *La traviata*. This *Fach* is easily found in pop, especially in music from the '60s and '70s: Billy Joel, Elton John, Paul McCartney, and Simon and Garfunkel are all lyric tenors.

Conversely, **dramatic tenors** are relatively uncommon in pop music (perhaps the best example in recent decades has been the late Freddie Mercury of Queen). Tenors are generally thought to be dramatic if their voices can sail out strongly over a very full orchestra, and if they boast a strong lower foundation for more vehement, heavily declamatory music. These voices are emotive and powerful, and are often cast as opera's most formidable heroes.

One of the smaller subcategories is the **spinto tenor** (from the Italian verb *spingere*, meaning "to push"), exemplified in roles like Manrico in *Il trovatore*. These singers fit snugly between lyric and dramatic tenors and can generally sing both types of roles. A spinto's bright, often metallic upper range is reminiscent of a pop tenor's belt range, particularly in an artist like Michael Jackson or Justin Timberlake.

Surprisingly, both Jackson and Timberlake occasionally slip into a **countertenor** sound, in what is essentially alto range – that is, a falsetto reinforced by strong projection (Frankie Valli's lead in "Sherry" is a

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Azucena in Il trovatore (portrayed here by Jamie Barton at Lyric), one of opera’s most celebrated roles for dramatic mezzo-soprano; and Beyoncé, pop music’s version of a dramatic-mezzo voice.

textbook example of this kind of singing). Many roles sung by countertenors today were originally written for *castrati*, men who were castrated before puberty in order to preserve their angelic treble voices. That practice, fortunately, was outlawed in Italy in 1870, and these roles today are taken by countertenors and female singers.

Finally, there are **Heldentenors**, dramatic tenors generally specializing in German heroic parts, with a sound so dark and intense that no contemporary pop comparison can be made. Wagner’s Siegfried is probably the most famous Heldentenor role of them all. Even in the opera world, these singers have always been very hard to come by.

Also exceedingly rare are genuine **contraltos**, the lowest-voiced female singers. Outside of opera, the term “alto” is used much more frequently, but the two aren’t interchangeable. The “alto” voice dates back to the 16th century when choirs were all male, meaning that all altos were men. The word “contralto,” invented in the 18th century, could also refer to a male castrato. The difference between the terms appears in how they are assigned; “alto” only refers to the range of the singer, while “contralto,” a part of the *Fach* system, takes into account the singer’s natural tessitura, timbre, and other vocal qualities.

Female contraltos can sing castrato roles, but are most frequently cast as mothers; they’re so rare that mezzo-sopranos are often asked to take on these roles as well. However, the contralto voice dominates the non-classical music world with voices as diverse in sound as those of Adele, Amy Winehouse, Cher, Lady Gaga, Judy Garland, Billie Holiday, Joni Mitchell, Stevie Nicks, Pink, Nina Simone, Shania Twain, and Tina Turner.

Most of opera’s important contralto roles are written for grand-voiced **dramatic contraltos** – two this season at Lyric are Erda in *Siegfried* and Klytämnestra in *Elektra*. We don’t generally see the designation “lyric contralto,” but some contralto roles are very much on the lighter side vocally, such as two young women in famous Tchaikovsky operas, Olga in *Eugene Onegin* and Polina in *The Queen of Spades*. **Coloratura contraltos**, able to balance their vocal agility with tonal richness, were especially treasured by Rossini, who wrote Rosina (*The Barber of Seville*), Angelina (*Cinderella*), Isabella (*L’italiana in Algeri*), and Arsace (*Semiramide*) for that type of voice.

Baritone voices tend towards the middle of the male range, overlapping with both tenors and basses. Well-known baritones in non-classical music include Neil Diamond, Frank Sinatra, Louis Armstrong,

and Bruce Springsteen. In opera, these singers can play a wide variety of roles, depending on their particular *Fach*. **Lyric baritones** are the most common, and often play comic roles to match their lighter, mellower sound. Some notable lyric baritone roles include Papageno in *The Magic Flute* and Dr. Malatesta in *Don Pasquale*. **Dramatic baritones** make use of their broader, deeper, more voluminous tone in villainous roles such as Iago in *Otello* and Baron Scarpia in *Tosca*. **Bass-baritones** sing comfortably in a baritone tessitura, but also have a distinctive resonance in the lower end of their ranges. Again, these singers can be split into lyric and dramatic categories, although this is rarely done. The term **Heldenbariton** (heroic baritone) was invented almost exclusively to reference dramatic bass-baritone roles in Wagner operas, such as Wotan in the *Ring* cycle: Wagner himself actually called this voice type **Hoher Baß** (high bass), choosing to think of these singers as basses with high tessituras.

Occupying the center of the female range are **mezzo-sopranos**, who, like their baritone counterparts, play different character types depending on their *Fach* classification. **Lyric mezzos** are ideal for so-called “trouser roles,” meaning male characters played by women. Trousers roles can be adolescent boys, but just as often young men; well-known examples of the latter this season at Lyric are Idamante in *Idomeneo*, Prince Charming in *Cendrillon*, and the title role of *Ariodante*. **Dramatic mezzos**, on the other hand, usually play witches, villains, and goddesses, or “the other woman.” These characters are frequently foils for the leading soprano, and can unite with her in duets to sizzling effect. Verdi was particularly fond of this vocal category, exemplified at Lyric this season by Azucena in *Il trovatore*. And there’s another *Fach* – the **coloratura mezzo**, whose voice lends itself to passages requiring tremendous agility. This category was especially popular in the Baroque period, resulting in a large number of castrato roles that were later claimed by female singers.

Fach classification becomes difficult when taking into consideration the nuances of an individual voice. Even range can be misleading: well-trained singers can often extend far above or below the average range for their *Fach*. For example, Johnny Cash was generally considered a bass and David Bowie a tenor when, in fact, both were baritones. Their ranges were nearly identical, yet the tonal areas where they chose to concentrate their singing – Cash at the bottom, Bowie at the top – were products of years of practice. Decades of performing at these extremes forced their natural voices to adapt.



Clockwise from bottom left: Okka von der Damerau as Erda in *Das Rheingold*, a role meant for dramatic contralto; and three contrasting pop contraltos – Adele, Shania Twain, and Tina Turner.

Similarly, Mariah Carey has a tendency to access the extremes of her voice for musical effect; she has the tessitura of a mezzo, although the notes she can actually reach cover a five-octave range. In opera, Maria Callas makes an interesting comparison; onstage she played soprano roles in at least four different *Fachs*, yet her voice could also take on certain mezzo qualities and she did record one important mezzo role (*Carmen*). These women's vocal fame stems in large part from their ability to extend past their *Fachs* – their refusal to conform makes them doubly exciting to hear.

The lowest male singer, the **bass**, is relatively scarce in pop music. Barry White is perhaps the most famous example, although he, like Cash, Elvis Presley, and Bing Crosby, is arguably a baritone with a strong lower range. The Italian-, French-, German-, and English-language vocal designations each have their own names for the bass subcategories, but they more or less reflect the same groups of singers. The **basso buffo** (*Spielbaß* in German) is a comic singer and therefore must be able to act. These singers should also possess enough technique to take on “patter” songs – fast-paced, rhythmic tongue-twisters, like “The Major General’s Song” in *The Pirates of Penzance* or Bartolo’s aria in *The Barber of Seville*. A somewhat less flexible voice with a wider range is the **basso profondo**

(*Seriöser Baß* in German); with rich low notes and little or no vibrato, these singers can be relied upon to play kings, priests, and old men. Former Pentatonix member Avi Kaplan is well known for his *basso profondo* qualities.

Finally, on the opposite end of the vocal spectrum, **sopranos** rule the opera stage. They’re the heroines, from ingénues to queens and goddesses. Experts agree on five predominant subcategories, although these voices can sometimes be divided even further. A **soprano leggero** (lit. “light soprano”) is the brightest, most bird-like variety, like the Fairy Godmother in *Cendrillon* or the Queen of the Night in *The Magic Flute*. This voice type is more often referred to as **coloratura soprano**, a nod to the florid music of which an instrument of this kind should be capable. **Soubrette** refers to both a type of singer and a type of role. Most frequently found in comic operas and operettas, soubrettes are usually supporting characters, like Dalinda in *Ariodante*. They’re often mischievous girls, and are written specifically for a light, sweet-toned, uncomplicated voice, with a more compact range than the soprano leggero.

Lyric sopranos are generally more mature in both their vocal and dramatic character than soubrettes. A great many lyric-soprano heroines

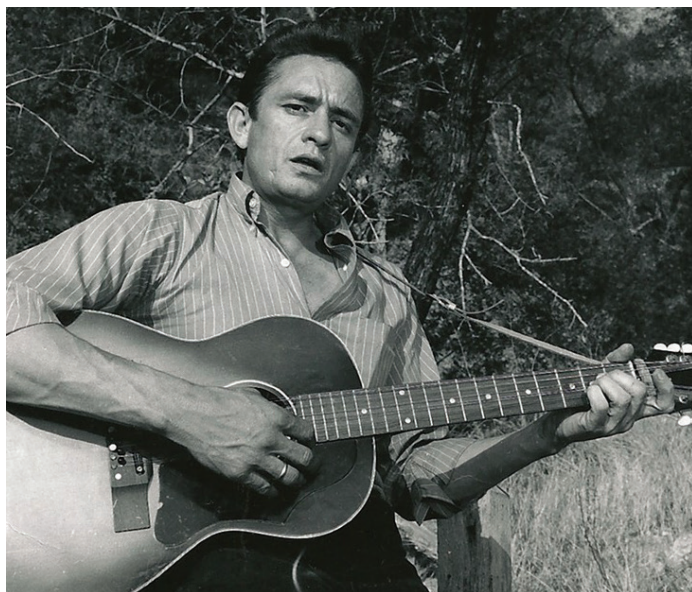
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*Clockwise from top left: Elvis Presley, whose baritone voice covered an easy two-and-a-half octaves, even stretching upward to a tenor's high C; Johnny Cash, whose voice, by nature a baritone, boasted a notably extended lower range; Lyric favorite Eric Owens (pictured as Wotan in *Das Rheingold*), one of today's most prominent bass-baritones; and Bing Crosby, possessor of a uniquely velvety baritone timbre.*

are suffering women, and it's not uncommon for them to die by the end of their respective operas (think of Mimì in *La bohème* and Violetta in *La traviata*.) A lyric singer with a darker, larger sound is called a **spinto soprano**; much like spinto tenors, these singers are able to take on more expansiveness for dramatic climaxes. They share many qualities with **dramatic sopranos**, including their ability to be heard over a large orchestra. However, a spinto singer accomplishes this using projection and *squillo* – the “ringing” quality of her voice – to cut through the accompaniment. Dramatic soprano voices are *naturally* more powerful, and don't need to be bright to be heard.

Soprano voices are plentiful in opera, but why aren't there any in pop music? Since the prime of Peruvian-American exotica singer Yma Sumac in the 1950s, no notable sopranos have emerged outside of opera and musical theater. (Ariana Grande and Christina Aguilera, who at first hearing might seem to be sopranos, are – in terms of their most comfortable natural tessitura – actually mezzos.) We do find sopranos everywhere in folk music, early-career Joan Baez being a perfect example.

The soprano range is actually impractical for most pop singers, as their music tends to highlight rhythm and lyrics rather than compositional

artistry. The higher pitches of a typical soprano line can obscure the percussive components of a musical phrase, even more so considering the volume and air flow that are often required to reach those vocal extremes. Similarly, it's often tough to discern words in the lowest notes of a bass. For this reason, it's not surprising that the vast majority of pop singers are tenors and contraltos.

When the Germans invented the *Fach* system well over a century ago, the lines between styles of music were less specifically drawn than they seem to be today. But while the system was never intended for modern-day pop music, there's no reason why it shouldn't be used in a contemporary context. The human voice is capable of the same extraordinary things in every musical genre – yes, even in the shower.

Grace Coberly was a Lyric intern in the marketing and public relations department during the summer of 2018. Currently a sophomore at Haverford College, she participated two summers ago in the prestigious Iowa Young Writers' Studio at the University of Iowa.

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Giuseppe Verdi

La traviata

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La traviata – Synopsis

TIME: Around 1860 **PLACE:** In and near Paris

ACT ONE

A salon in Violetta's home

Intermission

ACT TWO

Scene 1. A country house near Paris

Scene 2. Flora's mansion

Intermission

ACT THREE

Violetta's bedroom in her Paris home

ACT ONE

A party is in progress at the Paris home of the courtesan Violetta Valéry, who has just recovered from serious illness. Gastone de Letorières introduces her to Alfredo Germont, his friend from the country. Violetta's current lover, Baron Douphol, is irritated with Alfredo because during Violetta's recent illness, Alfredo came to her home each day to express his concern. Gastone encourages Alfredo to lead a drinking song.

The guests move into the next room for dancing, but Violetta, feeling faint, stays behind. She is startled to see Alfredo and gently rebuffs him when he declares his love. Finally she gives him a flower, telling him to return when it has faded. Overjoyed – since this means he will see her the next day – he leaves, followed moments later by the other guests.

Violetta wonders if Alfredo offers the true love she thought would never be hers. She laughs off the idea, declaring that she will live only for pleasure.

ACT TWO

Scene 1. Five months later, Alfredo is blissfully happy living with Violetta in the country. When he learns from the maid, Annina, that Violetta has been selling her possessions to pay their expenses, Alfredo rushes off to Paris to raise the necessary funds. Violetta is perplexed by Alfredo's sudden departure. She receives an invitation to a party to be given by her friend Flora Bervoix that evening in Paris and quickly dismisses it.

Alfredo's father arrives, outraged by his son's liaison with Violetta. He insists that Violetta give up Alfredo for the sake of his family: the relationship would doom Alfredo's sister's chances for a prosperous marriage. Having assumed that Violetta was after his son's money, Germont is surprised to see that she loves Alfredo unselfishly. Violetta is eventually convinced by Germont's appeal and agrees to leave Alfredo, knowing that it will hasten her death. Germont urges her to live, attempting to console her with the thought that heaven will reward her sacrifice. After he departs, Violetta decides to attend Flora's party and writes a farewell note to Alfredo. When he returns, she begs him simply to love her as much as she loves him and runs from the room.

The confused Alfredo is surprised when a messenger delivers the farewell note. He reads only a few lines before despair overwhelms him, but his father appears and offers comfort. Noticing Flora's invitation, Alfredo assumes that Violetta has returned to her old life – and to her old lover. He resolves to seek revenge.

Scene 2. At Flora's home, everyone enjoys some Spanish entertainment. Alfredo startles the guests by arriving without Violetta. She soon appears, escorted by Baron Douphol, who battles Alfredo at the gaming table. Alfredo wins every game and large sums of money. When supper is announced, all adjourn to the dining room, but Violetta soon reappears, having asked to see Alfredo privately. Fearing Douphol's jealousy, she begs Alfredo to leave immediately. He refuses, finally drawing from her a false confession that she loves Douphol. Summoning the guests, Alfredo denounces Violetta and throws his winnings at her feet as payment for her services. She faints, causing all present to castigate Alfredo for his behavior. Germont, who has followed his son to the party, reproaches him for insulting a woman, even in anger. Now revived, Violetta laments that Alfredo will never understand the sacrifice she made for love.

ACT THREE

One month later, Violetta lies dying in her Paris home. Dr. Grenvil encourages her, but admits to Annina that Violetta has only a few hours to live. Violetta asks Annina to distribute her remaining money to the poor. Left alone, she rereads a letter from Germont: Alfredo, having wounded the baron in a duel, is traveling abroad. Germont has written him of Violetta's sacrifice, and Alfredo – accompanied by his father – will soon return to ask her forgiveness. Violetta knows that it is too late.

Annina reappears, asking her mistress if she feels well enough to hear some unexpected, joyous news. Within seconds Violetta is in Alfredo's arms. He convinces her that she will regain her health once they start life again, far from Paris. Violetta wishes to go to church to offer a prayer of thanksgiving. She attempts to dress, but her energy is gone. In anger and despair, she asks how God can let her die so young.

When Germont arrives, he is horrified to see Violetta in such terrible condition. She gives Alfredo a miniature of herself in happier days, and asks that he give it to the woman he will one day marry. Violetta suddenly declares that she has found new strength, but then falls lifeless.

Approximate Timings

ACT ONE 30 minutes

Intermission 20 minutes

ACT TWO 60 minutes

Intermission 25 minutes

ACT THREE 35 minutes

Total timings: 2 hours, 50 minutes

Lyric

- Coproduction of Lyric Opera of Chicago, Houston Grand Opera, and Canadian Opera Company.

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Giuseppe Verdi

LA TRAVIATA

Opera in three acts in Italian

Libretto by Francesco Maria Piave, based on the play
La Dame aux camélias by Alexandre Dumas, *fil*s

First performed at the Teatro La Fenice, Venice, on March 6, 1853

First performed by Lyric Opera on November 8, 1954

Characters in order of vocal appearance:

| | |
|-------------------------|----------------------|
| <i>Violetta Valéry</i> | ALBINA SHAGIMURATOVA |
| <i>Flora Bervoix</i> | ZOIE REAMS* |
| <i>Doctor Grenvil</i> | DAVID WEIGEL° |
| <i>Marquis d'Obigny</i> | CHRISTOPHER KENNEY° |
| <i>Baron Douphol</i> | RICARDO JOSÉ RIVERA° |
| <i>Gastone</i> | MARIO ROJAS° |
| <i>Alfredo</i> | GIORGIO BERRUGI* |
| <i>Annina</i> | LAUREN DECKER° |
| <i>Giuseppe</i> | ERIC FERRING° |
| <i>Giorgio Germont</i> | ŽELJKO LUČIĆ |
| <i>A Messenger</i> | VINCE WALLACE |
| <i>A Servant</i> | MATTHEW CARROLL |

Principal Dancers: JORDAN BEYELER*, ANDREW HARPER*,
DEMETRIUS McCLENDON, MICHELLE REID, BENJAMIN HOLLIDAY WARDELL*

| | |
|--------------------------------------|--------------------------------|
| <i>Conductor</i> | MICHAEL CHRISTIE* |
| <i>Director</i> | ARIN ARBUS |
| <i>Set Designer</i> | RICCARDO HERNANDEZ |
| <i>Costume and Puppet Designer</i> | CAIT O'CONNOR |
| <i>Lighting Designer</i> | MARCUS DOSHI |
| <i>Projection Designer</i> | CHRISTOPHER ASH |
| <i>Chorus Master</i> | MICHAEL BLACK |
| <i>Choreographer</i> | AUSTIN McCORMICK |
| <i>Ballet Mistress</i> | AUGUST TYE |
| <i>Wigmaster and Makeup Designer</i> | SARAH HATTEN |
| <i>Assistant Director</i> | JORDAN LEE BRAUN |
| <i>Stage Manager</i> | JOHN W. COLEMAN |
| <i>Stage Band Conductor</i> | FRANCESCO MILIOTO |
| <i>Musical Preparation</i> | NOAH LINDQUIST JERAD MOSBEY |
| <i>Projected English Titles</i> | FRANCIS RIZZO |

* *Lyric debut*

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



ALBINA SHAGIMURATOVA
(*Violetta Valéry*)
Previously at Lyric:
Elvira/I puritani
(2017/18); title role/
Lucia di Lammermoor
(2016/17); *Gilda/Rigoletto* (2012/13).

The internationally celebrated Russian soprano's 2018/19 season began with *La traviata* at the Vienna State Opera, followed by *Il viaggio a Reims* at the Bolshoi and *Rigoletto* at the Mariinsky Theatre. Iconic coloratura roles in 19th-century Italian opera have been central to Shagimuratova's career. In addition to Violetta (Houston, Moscow), she has triumphed as Lucia (Metropolitan Opera, La Scala, San Francisco, Los Angeles, Berlin, Moscow, St. Petersburg, role debut in Houston), and Gilda/*Rigoletto* (San Francisco, Berlin). Among her most acclaimed recent roles is Rossini's Semiramide (Munich's Bavarian State Opera, the BBC Proms, and on CD with Sir Mark Elder). After winning Moscow's 2007 Tchaikovsky Competition, Shagimuratova debuted in Europe as the Queen of the Night (Salzburg Festival). She has reprised the role at 12 other venues, among them La Scala (DVD), Covent Garden, the Bolshoi, and the leading houses of San Francisco, Los Angeles, and Houston. Recent successes onstage also include Konstanze (Met, role debut; Houston) and Lyudmila/*Ruslan and Lyudmila* (Bolshoi, DVD). Concert works have brought Shagimuratova to the Boston Symphony Orchestra, Houston Symphony, the Maggio Musicale Fiorentino, and the Danish National Symphony. The soprano is a proud alumna of the Houston Grand Opera Studio.



GIORGIO BERRUGI
(*Alfredo Germont*)
Lyric debut

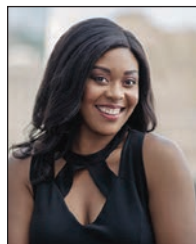
The Italian tenor has risen rapidly to international prominence. Recent seasons have been highlighted by *La bohème* (Teatro Regio di Torino), commemorating the work's 120th anniversary; *Romeo and Juliet* (Arena di Verona); *Simon Boccanegra* (La Scala); and *Der Rosenkavalier* (Covent Garden). Berrugi has also sung the Verdi *Requiem* in ten cities: New York with the London Symphony Orchestra; Milan with the Filarmonica della Scala; Paris at the Théâtre des Champs-Élysées; Rome at the Accademia Nazionale di Santa Cecilia; and Lucerne, Hong Kong, Manchester, Dallas, Valencia and Riga. Earlier this season Berrugi was heard as Nemorino (Turin), Cavaradossi (Rome), and Rodolfo (Naples). Following Lyric's *Traviata* he will travel to Frankfurt to sing the title role/*La damnation de Faust* and to Vienna for Mahler's *Symphony No. 8* with the Vienna Philharmonic. Before becoming a singer, Berrugi held the first-clarinete position in the Orchestra Sinfonica di Roma before beginning his vocal training in 2007. He debuted in opera as Rodolfo at Venice's Teatro La Fenice

and built his repertoire of leading roles during three seasons as an ensemble member of the Semperoper in Dresden. The tenor starred there in *Carmen*, *Un ballo in maschera*, *Tosca*, *L'elisir d'amore*, *Rigoletto*, and Hans Werner Henze's *Gisela* (world premiere).



ŽELJKO LUČIĆ
(*Giorgio Germont*)
Previously at Lyric:
Title role/*Nabucco*
(2015/16); Title role/
Rigoletto (2012/13).

One of today's leading exponents of dramatic Italian repertoire internationally, the Serbian baritone began the season with his return to the Metropolitan Opera to portray both Jack Rance/*La fanciulla del West* (HD) and Iago/*Otello*. In between those two productions, he traveled to Oper Frankfurt to add Seid/*Il corsaro* to his gallery of Verdi portrayals. The rest of the season brings two roles at the Opéra National de Paris – Scarpia/*Tosca* and Don Carlo di Vargas/*La forza del destino* – as well as Carlo Gérard/*Andrea Chénier* (Munich Opera Festival). Lučić is a great favorite at many other houses, among them the Vienna State Opera, where he returned last season for *Macbeth* and *Salome*, and the Bavarian State Opera, where he was a recent Scarpia and Simon Boccanegra. He has also starred at the Royal Opera House Covent Garden (Gérard, Count di Luna, Iago, Macbeth, all since 2014), La Scala, the Semperoper Dresden, the Deutsche Oper Berlin, and the Salzburg Festival. He has also appeared with many major orchestras, including the Hessischer Radio Symphony Orchestra, Belgrade Philharmonic, the RTB Symphony Orchestra, and the Boston Symphony Orchestra. Lučić stars on DVD in *Macbeth*, *Rigoletto*, *La traviata*, *Il trovatore*, and *Andrea Chénier*.



ZOIE REAMS
(*Flora Bervoix*)
Lyric debut

Highlights of the American mezzo-soprano's current season include the title role/*Carmen* (Opera Louisiana), *Margret/Wozzeck* (Des Moines Metro Opera), and Bernstein's *First Symphony: Jeremiah* (Staatstheater Cottbus Philharmonic Orchestra). She has recently been heard as Maddalena/*Rigoletto* (Wolf Trap Opera), in Beethoven's *Ninth Symphony* (National Symphony Orchestra), and in Handel's *Messiah* (Las Vegas Philharmonic). An alumna of the Houston Grand Opera Studio, she has been heard in HGO productions of *La traviata*, *Elektra*, *West Side Story*, *Nixon in China*, Jake Heggie's *It's a Wonderful Life* (world premiere), and Laura Kaminsky's *Some Light Emerges* (world premiere). Other operatic achievements include the leading role of Clarice/Rossini's *La pietra del paragone* (Wolf Trap Opera), Tituba/Robert Ward's *The Crucible* (Glimmerglass Festival), the Sandman/*Hansel and Gretel* (Opera Louisiana), and on the concert stage, Bruckner's *Te Deum* (Houston Symphony Orchestra). Her awards include second place at Houston Grand Opera's Eleanor McCollum Competition (2016), first place in the Emerging Artist division of the *Classical Singer* Competition (2015), and second place of the Gulf Coast Region of the Metropolitan Opera National Council Auditions (2016). Reams is an alumna of Louisiana State University and Lawrence University.

The contralto, a third-year member of the Ryan Opera Center, has been featured at the Grant Park Music Festival in Menotti's *The Old Maid and the Thief*, and in the Harris Theater's "Beyond the Aria" series both last season and this season. 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 (Grosseto, 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). She is the winner of the 2018 Lola Fletcher Scholarship in voice with the American Opera Society of Chicago. *Lauren Decker is sponsored by an Anonymous Donor, Susan M. Miller, and the Thierer Family Foundation.*



LAUREN DECKER
(*Annina*)
Previously at Lyric:
Six roles since 2016/17, most recently *First Maid/Elektra*, *Inez/Il trovatore* (both 2018/19); *Enrichetta/I puritani*, (2017/18).

MARIO ROJAS
(*Gastone de Letorières*)
Previously at Lyric:
Parpignol/La bohème
Ruiz/*Il trovatore*
(both 2018/19);
Borsala/Rigoletto
(2017/18).



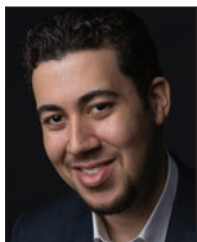
The Mexican tenor, a second-year Ryan Opera Center member, has portrayed Rodolfo/*La bohème* at Mexico City's Palacio de Bellas Artes. Rojas is an alumnus of the San Francisco Conservatory of Music (Don José/*La tragédie de Carmen*, Nemorino/*L'elisir d'amore*). He has also appeared at the SFCM Gala with renowned pianist/coach Warren Jones. One of the youngest singers ever to receive the Plácido Domingo Scholarship from SIVAM (Mexico's

most prominent young-artist program), he has sung elsewhere in Mexico as Don Ottavio/*Don Giovanni* and Julian/Tomás Brèton's *La verbena de la Paloma*. Among the honors Rojas has received are third place in the 2018 Dallas Opera Vocal Competition, winner of the 2018 Metropolitan Opera National Council District Auditions, second place in the East Bay Opera League Competition, and, in 2015, the Marta Eggerth Kiepura Award in the Licia Albanese-Puccini Foundation International Vocal Competition, third place in the Palm Springs Opera Guild Competition, and the Emerging Singers Award in the Opera Index Vocal Competition. He has been heard with soprano Nicole Cabell and pianist Craig Terry at the Harris Theater's "Beyond the Aria" recital series and Kentucky Opera's Sidecar cabaret series. *Mario Rojas is sponsored by the Elizabeth F. Cheney Foundation.*



CHRISTOPHER KENNEY
(*Marquis d'Obigny*)
Previously at Lyric:
Master of Ceremonies/
Cendrillon (2018/19).

A Minnesota native and a first-year Ryan Opera Center member, the baritone made his Grant Park Music Festival debut in 2018 as Bob/Menotti's *The Old Maid and the Thief*. Kenney was most recently a member of Washington National Opera's Domingo-Cafritz Young Artist Program. While there, he was heard in the title role/*The Barber of Seville* and also portrayed the Businessman/*The Little Prince*, Pa Zegner/Missy Mazzoli's *Proving Up* (world premiere), and the Officer/*The Barber of Seville* for WNO's mainstage season at the Kennedy Center. Additionally, he was a featured soloist in Bernstein's *Songfest* with the National Symphony Orchestra. A former Santa Fe Opera apprentice artist, Kenney is a three-time winner of the Metropolitan Opera National Council District Auditions and winner of the 2014 Alltech Vocal Scholarship Competition. The baritone is an alumnus of Concordia College, the University of Kentucky, and Philadelphia's Academy of Vocal Arts. *Christopher Kenney is sponsored by an Anonymous Donor.*



RICARDO JOSÉ RIVERA
(*Baron Douphol*)
Previously at Lyric:
Schaunard/La bohème
(2018/19).

The Puerto Rican baritone, a first-year member of Lyric's Ryan Opera Center, has portrayed Guglielmo/*Così fan tutte* at the International Vocal Academy of Rome; sung several recitals with the American Masters of Opera Academy in Moscow; and performed in scene and concert presentations as a participant in Tel-Aviv's International Vocal Arts Institute. He has had repeat engagements at the Performing Arts Center of San Juan and at the University of Puerto Rico Theater, including Don Pasquale, Gianni Schicchi,

and Don Quixote/Ravel's *Master Peter's Puppet Show* (part of the 2016 Casals Festival). He recently earned his master's degree at Rice University's Shepherd School of Music, where his appearances included Fiorello/*The Barber of Seville*, Starveling/*A Midsummer Night's Dream*, and Marcol Gianni Schicchi. He has also participated in numerous summer programs, including VOICEexperience in Savannah and the Aspen Music Festival, where he has appeared as Claudio/*Beatrice et Bénédicte* and Angel 7 in Luke Bedford's opera *Seven Angels*. *Ricardo José Rivera is sponsored by Dr. David H. Whitney and Dr. Juliana Chyu, and Drs. Joan and Russ Zajtcbuk.*



DAVID WEIGEL
(*Doctor Grenvil*)
Previously at Lyric:
First Minister/*Cendrillon*,
Voice of Neptune/
Idomeneo (both 2018/19).

The bass-baritone, a North Carolina native and a first-year Ryan Opera Center member, is an alumnus of Furman University, the University of North Carolina at Greensboro, the University of North Carolina at Greensboro, the A. J. Fletcher Opera Institute at the University of North Carolina School of the Arts, and the University of Michigan (where he is completing his doctoral degree). A winner of the 2016 Metropolitan Opera National Council Auditions (Michigan District), he is a D.M.A. candidate at the University of Michigan. Weigel performed with San Francisco Opera's Merola Opera Program in 2017 (*Death/Savitri*) and 2013 (*Collatinus/The Rape of Lucretia*). Other recent engagements have included Bottom/*A Midsummer Night's Dream* and the title role/*The Marriage of Figaro* at the University of Michigan, as well as both the title role and Masetto/*Don Giovanni*. Concert appearances include the Requiems of Verdi, Mozart, and Brahms. *David Weigel is sponsored by Lois B. Siegel, Michael and Salme Harju Steinberg, and Mrs. J. W. Van Gorkom.*

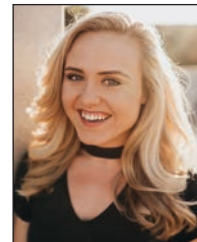


ERIC FERRING
(*Giuseppe*)
Previously at Lyric:
Young Servant/*Elektra*
(2018/19).

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/*The Long Walk*, Flask/*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

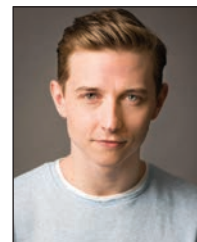
Richard Tucker Foundation, a Career Grant from The Sullivan Foundation, and Third Prize in the Gerda Lissner Foundation International Voice Competition. In 2015, Opera Theatre of Saint Louis presented Ferring with a career award from the Richard Gaddes Fund for Young Artists. *Eric Ferring is sponsored by Richard O. Ryan, Stepan Company, and Cynthia Vablkamp and Robert Kenyon.*

Dancers



JORDAN BEYELER
Lyric debut

The Chicago-based dancer has appeared as both a dancer and singer with Norwegian Cruise Lines; as a principal dancer with Cerqua Rivera Dance Theatre and Deeply Rooted Dance Theater; and as a featured dancer with Visceral Dance WITHIN and Inside Chicago Dance CSE. Recently she made her musical theater debut as Kristine/*A Chorus Line* at Metropolis Performing Arts Center. She graduated from Columbia College in Chicago with a B. F. A. in dance.



ANDREW HARPER
Lyric debut

The dancer has appeared in three productions directed by Francesca Zambello at Washington National Opera: *Candide*, *The Flying Dutchman*, and *Madama Butterfly*. He danced in both *Carousel* (Charles Newell's production, in which he played the Carnival Boy) and *The Magic Flute* (directed by Madeline Sayet) at the Glimmerglass Festival, and he was seen in Terrence Mann's production of *Oklahoma!* featuring the celebrated Agnes de Mille choreography, at the University of North Carolina School of the Arts, of which Harper is an alumnus. He has been an ensemble dancer with the Ashley Boudier Project and a soloist with numerous ensembles, among them Merce Cunningham Trust, Daniel Gwartzman Dance, and the Exit 12 Dance Company.



DEMETRIUS MCCLENDON
Previously at Lyric:
Les Troyens (2016/17);
La clemenza di Tito,
Parsifal (both 2013/14).

Born and raised on the south side of Chicago, Demetrius McClendon began dancing street hip-hop at age 15. He began his formal training at Northern Illinois University under the tutelage of Randall Newsom and Judith Chitwood. Since graduating in 2011, he has danced professionally with DanceWorks Chicago, TU Dance, Owen/Cox Dance Group, and as a guest artist with Deeply Rooted Dance Theater, Wylliams/Henny Contemporary Dance, Twin

Cities Ballet, and The Minnesota Opera, among numerous other companies. He embraces dance as a spiritual practice and uses the arts, in conjunction with his passion for social justice, to inspire revolutionary change.



MICHELLE REID
Previously at Lyric:
The Pearl Fishers
(2017/18).

The dancer is an Ohio native currently residing in Chicago after receiving her B. F. A. in dance from The Ohio State University. She is an artist with focus in dance, photography and the circus arts. She has performed with Aerial Dance Chicago (*Aerial Dance RAW, Spring To Dance Festival*, 2017, *Ghost Stories*, 2016), Joel Hall Dancers (*Nuts and Bolts*, 2014, *Anja: the unexpected*, 2017), Emerald City Theatre (*Dragons Love Tacos*, 2015), and Banks Performance Project (winter showcase 2018). Reid is also a dance educator who has taught and choreographed for outreach programs such as the Alvin Ailey Camp, Asian Youth Services, and is currently a faculty member at Joel Hall Dancers & Center.



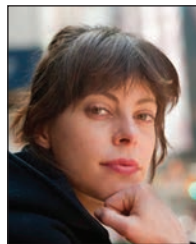
BENJAMIN HOLLIDAY WARDELL
Lyric debut

Founder and creative director of The Cambrians, the Chicago-based dancer began his career with The Cincinnati Ballet and was seen extensively with Alonzo King's LINES (San Francisco) and Hubbard Street Dance Chicago before turning freelance. He performs with the Lar Lubovitch Dance Company, has toured internationally with Azure Barton and Artists, and has created work with Ron de Jesus Dance. In Miami he recently performed a full-act solo that he co-created with conductor Michael Tilson Thomas and choreographer Pat Birch. He also collaborates frequently with opera director James Darrah. Wardell received a 2014 Illinois Arts Council Fellowship Award and a 2015 Lab Artist Award from Chicago Dancemakers Forum.



MICHAEL CHRISTIE
(Conductor)
Lyric debut

The American conductor is equally at home in the symphonic and opera worlds, and is focused on making the audience experience entertaining, enlightening, and enriching. Christie was featured in *Opera News* in August 2012 as one of 25 people expected to “break out and become major forces in the field in the coming decade.” At The Minnesota Opera, Christie led 24 productions over eight years, six seasons as its first-ever music director (2012 to 2018). Recent world-premiere performances include *An American Soldier* by Huang Ruo with Opera Theatre of Saint Louis in 2018 and *The (R)evolution of Steve Jobs* by Mason Bates with The Santa Fe Opera in 2017. Christie has served as music director of the Phoenix Symphony, Brooklyn Philharmonic, the Colorado Music Festival, and as chief conductor of the Queensland Orchestra in Australia, as well as making guest appearances around the world. He first came to international attention in 1995 when he was awarded a special prize for “Outstanding Potential” at the First International Sibelius Conductors’ Competition in Helsinki. Following the competition, he was invited to become an apprentice conductor with the Chicago Symphony Orchestra where he subsequently worked with Daniel Barenboim, as well as at the Berlin State Opera during the 1996/97 season.



ARIN ARBUS
(Director)
Previously at Lyric:
La traviata (2013/14).

For over a decade Arin Arbus served as the associate artistic director of Theatre for a New Audience, where she directed *The Winter’s Tale*, *The Skin of Our Teeth* (Obie Award), repertory productions of Strindberg’s *The Father* and Ibsen’s *A Doll’s House*, as well as *King Lear*, *Much Ado About Nothing*, *The Taming of the Shrew*, *Macbeth*, *Measure for Measure*, and *Othello*. She staged Britten’s *The Rape of Lucretia* at Houston Grand Opera and *La traviata* at Canadian Opera Company (8 Dora Award nominations), Lyric Opera of Chicago, and Houston Grand Opera. She was a Drama League Directing Fellow, a Princess Grace Award Recipient, a Samuel H. Scripps Award Recipient, and spent several years making theatre with prisoners at a medium security prison in upstate New York in association with Rehabilitation Through the Arts. Last summer she directed an adaptation of *The Tempest* in a refugee camp in Greece for The Campfire Project. (See page 34 for a conversation with the director.)



RICCARDO HERNANDEZ
(Set Designer)
Previously at Lyric:
La traviata (2013/14);
Anthony Davis’s *Amistad*
(world premiere,
1997/98).

The renowned designer’s work has been seen in more than 250 productions at leading regional theaters and opera companies across America and internationally. In addition to *La traviata* (Lyric, Houston Grand Opera, Canadian Opera Company), his operatic credits include *Don Giovanni* (Chicago Opera Theater, The Santa Fe Opera), *La bohème* and *Sweeney Todd* (both for Opera Theatre of Saint Louis), and the world premieres of Ricky Ian Gordon’s *A Coffin in Egypt* (Houston), Philip Glass’s *Appomattox* (San Francisco), Charles Wuorinen’s *Haroun* (New York City Opera), and *The Gershwins’ Porgy and Bess* (Broadway), among many other productions. His close association with the New York Shakespeare Festival includes most recently *Cymbeline* and *The Tempest*. In New York Hernandez has also designed for Theatre for a New Audience, Studio 54, the Brooklyn Academy of Music, Lincoln Center, the Atlantic Theater, Second Stage, the Manhattan Theatre Club, and Playwrights Horizons. Regionally his work has been seen at American Repertory Theater, the Guthrie, the Goodman, Huntington Theater Company, Mark Taper Forum, La Jolla Playhouse, Steppenwolf, McCarter Theater, Yale Repertory Theater, and London’s National Theatre (*Caroline or Change*, winner of the Olivier and Evening Standard Awards). Hernandez is an assistant professor adjunct of design at Yale School of Drama.



CAIT O’CONNOR
(Costume and Puppet Designer)
Previously at Lyric:
La traviata (2013/14).

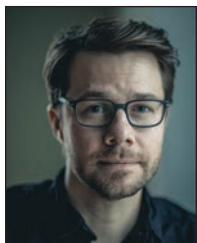
The New York-based illustrator and painter, who also works as a costume designer for opera, dance, theater, and film, received the prestigious Dora Mavor Moore Award (Outstanding Costume Design) for *La traviata*, which has also been seen at Houston Grand Opera. She recently designed *Hamlet* for The Old Globe in San Diego. Among her other major projects have been *Le rossignol* (Canadian Opera Company); *Inspiré* (Cirque du Soleil); *The Seagull* (Anton’s Week LLC); *Lie of the Mind*, *Romeo and Juliet*, and *Parade* (all for Trinity Repertory Theater); *Titus Andronicus* (Public Theater); *Balm in Gilead* (Solo Foundation); *The Witch of Edmonton* (Red Bull Theater); and other productions for Rattlestick Playwrights Theater, Free Play Festival, The Wooster Group, and Shakespeare in the Park, among many other venues. With Michael Curry, O’Connor designed large-scale puppets and interactive costumes for the Opéra National de Paris. She has exhibited work in New York galleries (including the Monique Goldstrom Gallery in Soho) and has participated in the group exhibition “Wildly Different

Things: New York and Dublin,” organized by BlueLeaf Gallery, Dublin, and Contaminate NYC. O’Connor holds an M. F. A. degree from the Department of Design for Stage and Film at New York University. *Cait O’Connor is supported by the Richard P. and Susan Kipbart Costume Designer Endowed Chair.*



MARCUS DOSHI
(Lighting Designer)
Previously at Lyric:
La traviata (2013/14).

The Connecticut-born lighting and set designer is a frequent collaborator with New York’s Theatre for a New Audience, where his work has been seen in 11 plays, including *Orhella* (2009 – Lucille Lortel Award) and *Hamlet* (2011 – Drama Desk Award). Other New York credits include productions for Juilliard Opera (*Les mamelles de Tirésias*, *Der Kaiser von Atlantis*, *La Calisto*), Lincoln Center Theatre, the Public Theater, the Vineyard Theatre, and New York Theatre Workshop. His work has been seen at virtually every important regional theater nationwide, including in Chicago at Steppenwolf (*Linda Vista* and *Mary Page Marlowe* in their premieres, also *BLKS*, *You Got Older*, *Visiting Edna*, *Familjar*, and *Pass Over*), the Goodman Theatre, Chicago Shakespeare Theater, and Court Theatre. Internationally he has designed for Paris’s Comédie Française (the first American to do so), the Festival d’Aix-en-Provence, Les Théâtres de la Ville de Luxembourg, La Monnaie in Brussels, the Royal Opera House Linbury Studio, the National Theater of Sarajevo, the Sydney Festival, and the festivals of Edinburgh, Venice, Cairo, and Amsterdam, among many other venues. He has also designed exhibition lighting for many major American museums. Doshi is a tenured associate professor of theater at Northwestern University. *Marcus Doshi is supported by the Mary-Louise and James S. Aagard Lighting Director Endowed Chair.*



CHRISTOPHER ASH
(Projection Designer)
Previously at Lyric:
La traviata (2013/14).

The American projection designer’s work was seen on Broadway last year in *Saint Joan*. He has been associate projection designer for several other Broadway productions, including *Prince of Broadway*, *The Crucible*, *An Act of God*, and most recently *Network*. The latter two productions were directed by Ivo van Hove, for whom Ash was also associate projection designer for productions at London’s Barbican Centre, King’s Cross Theatre, and National Theatre. He worked in the same capacity on Thomas Adès’s *The Exterminating Angel* (Salzburg world premiere, Covent Garden, Metropolitan Opera). Among the many other productions he worked on in 2018 alone were *In the Heights* (Engerman Theater), *A Walk on the Moon* (American Conservatory Theater), *An Octoroon* (Chautauqua Theater Company), *The Little Mermaid* (Kimmel Center), and *Mission Hamlet* (Public Theater). This

summer he will be projection designer for Ivo van Hove’s *Don Giovanni* production at the Opéra National de Paris. He has been Riccardo Hernandez’s associate scenic designer for numerous productions, including the world premieres of *A Coffin in Egypt* (Houston Grand Opera) and *Charlie Parker’s Yardbird* (Opera Philadelphia), as well as plays produced at LaMaMa, the Public Theater, George Street Playhouse, and Westport Playhouse, among other companies. His work has been seen in many Chicago theaters, and he received Chicago’s After Dark Award for *Sweet Smell of Success* (Circle Theater).



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

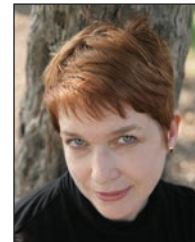
Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. He has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney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



AUSTIN McCORMICK
(Choreographer)
Previously at Lyric:
La traviata (2013/14).

The American choreographer’s work on *La traviata* has also been seen at both Houston Grand Opera and the Canadian Opera Company in Toronto. In 2006 McCormick created COMPANY XIV, which has made an indelible impression on critics and audiences with a unique blend of circus, Baroque dance, ballet, opera, live music, and lavish design. Recent credits also include choreography for the Metropolitan Opera’s new productions of *Rusalka* and *Samson et Dalila*, as well as *Orphée et Eurydice* at Opera Columbus, Cavalli’s *Eliogabalo* at Gotham Chamber Opera, and productions for The Juilliard School, Guggenheim Works in Process, the Carnegie Hall La Serenissima Festival, and

the Kennedy Center. McCormick has received nominations for a Drama Desk Award for Best Choreography (*Rococo Rouge*, 2015) and Unique Theatrical Experience (*Nutcracker Rouge*, 2014); a Bessie Award for Best Lighting, Set, and Costume Design (*Snow White*, 2011); and the Grand Jury Prize for Dance on Camera Lincoln Center (2007). He received a 2011 Robert L. B. Tobin Director-Designer Grant from OPERA America and the 2009 Innovative Theater Award for Outstanding Choreography/Movement. McCormick received a Bachelor of Fine Arts degree from The Juilliard School and also trained at the Conservatory of Baroque Dance.



AUGUST TYE
(Ballet Mistress)
Previously at Lyric:
38 productions since 1993/94 as dancer, choreographer, or ballet mistress, most recently *Cendrillon* (2018/19); *The Pearl Fishers*, *Orphée et Eurydice* (both 2017/18).

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



SARAH HATTEN
(Wigmaster and Makeup Designer)
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 Opera Columbus, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin’s American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B.A. in music at Simpson College. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*

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Engaging Verdi's *La traviata* Today

By Naomi André

Verdi's opera *La traviata* helps us see ourselves. We all have something to strive for as we negotiate the social codes that we were born into. Some of us are able to live comfortably within the conventions of society and are grateful for what we have. While we hold charitable ideas towards others who are less fortunate, who we are comes down to our reputation; no one will argue against the honor in protecting our families. Yet some of us are born with fewer opportunities and work hard with the limited resources we have. We make the best choices we can, even when they are not ideal. Here, when we have a chance at happiness, and it fits within society's mores, we believe that we have found success. This is the world of *La traviata*.

The opera's heroine, Violetta Valéry, has risen to prominent society through her ability to fit within the patriarchal codes of the time (both of Verdi's time and the original setting of the opera, Paris in 1700s) by charming and delighting men. Giorgio Germont is not adverse to socializing with Violetta; they attend the same parties and frequently enjoy the same lifestyle. When his son Alfredo falls in love with Violetta (and she returns that love), desire, respectability, and reputation clash together. Violetta invests her hard-earned life's savings into a new beginning with Alfredo, hoping for a few months of happiness before her sickness overtakes her. Giorgio Germont sees a young, beautiful courtesan sully the standing of his family; he follows his instincts to put his family's reputation first and uphold the code that prevents incongruous social pairings, despite his son's feelings and Violetta's reality.

Within Verdi's lifetime, we see that the model of 19th-century womanhood presents unfair stakes for Violetta; it isn't an evenhanded game for her, as she lives outside of having access to social respectability. An unusual element for this Verdi opera is that all the women we meet in *La traviata* are outside of royal, aristocratic, and reputable bourgeois society. Violetta associates with the upper classes through the exchange of money and protection for her services. There's nothing to indicate that her friend Flora Bervoix occupies a different social position. Annina is Violetta's faithful servant, and the other women in the opera are either the guests of the parties that Violetta and Flora host for upper-class gentlemen (hardly a place their wives would appear), or the exotic fortunetellers in the chorus who entertain at Flora's party.

The ideal model of womanhood for *La traviata* exists only in an ethereal sense: through Alfredo's nameless sister, who presents the flawless foil to Violetta, the fallen woman. We first hear of this sister strategically in Act Two, when Giorgio Germont accuses Violetta of bewitching his son and demands that she leave him immediately. Violetta's response is poised and spot-on; she lets him know that she's a dignified woman in her own house. She quickly reveals that she's been supporting them on her money, and that she loves Alfredo in a sincere way that she believes



Russian-born Esther Pauline Lachmann, known to mid-19th-century Parisians as the city's most irresistible courtesan, "La Païva."

makes up for her past. Germont realizes that Violetta has a noble self-possession, and he searches for another argument to persuade Violetta to leave. Up to this moment, Germont and Violetta have been singing in a free-style type of verse with very sparse orchestral accompaniment; at this point the usual operatic conventions (*la solita forma*) for the formal tempo and verse forms of duets haven't yet taken hold.

However, when Germont sings of his daughter – "pure as an angel" – who isn't able to marry (due to her brother's liaison with Violetta), the rules of *la solita forma* set in. Verdi scripts Germont's patriarchal stance in a way that ensnares Violetta formally in the music and thrusts the two characters into the standard duet convention. Musically, Verdi had allowed Violetta to stand up to Germont in a way that was outside of traditional duets – to speak her mind in a way not bound by predictable versification and rhyme schemes. But as Germont gets his way, the conventions set in. Nonetheless, Violetta doesn't give up easily, fighting back with her refusal to sing Germont's melodies or follow his lead, as she attempts to negotiate to leave Alfredo

for only a short time, until his sister marries. She tells him that leaving Alfredo will destroy both of them, but Germont thinks she's being overly dramatic and insists that she leave Alfredo permanently, while trying to reassure her that she'll meet someone else one day. Yet by this time, the crux of Germont's argument – that Violetta is *not* "pure as an angel" – has sunken into her psyche. She no longer feels worthy or deserving of happiness with Alfredo, especially at the expense of his virtuous sister. As the duet progresses within the familiar conventions, Germont offers Violetta a proposition she accepts – to "be the consoling angel of my family."

That duet is the opera's backbone, as it reveals a fundamental tension within the patriarchal codes of behavior. When Violetta wants to settle down and devote herself to Alfredo, she is not allowed to do so. The opera sits squarely in the era of the Victorian ethic, with women's respectability centered primarily in the domestic sphere. Though Italy can't uncritically be conflated with cultural and political movements in the rest of Europe and the United States, it seems fitting that Coventry Patmore's wildly successful narrative poem, "The Angel in the House" – about a feminine ideal for women as wife and mother safely ensconced within domesticity – appeared in 1854, the year after *La traviata* premiered. Violetta achieves neither of these identities and her interaction with Germont illuminates the potency of this model from Alfredo's pure angelic sister to Violetta's own acceptance of her invisible role as the banished consoling angel to the Germont family.

Verdi gives keen attention to form and characterization in *La traviata*. The title takes the past participle of the Italian verb *traviare* (to lead astray), and turns it into a noun frequently translated as "The Fallen



“Une soirée chez La Paiva,” painted by Aldophe Joseph Thomas Monticelli, shows that Paris’s famous courtesan clearly gave parties worthy of Verdi’s Violetta.

son has been led astray. However, in the opera’s second half, we see a different side of the story, as Violetta herself seems more the victim of having been betrayed as she suffers and slowly expires, nearly alone and feeling abandoned in Paris.

Verdi wrote *La traviata* for the Teatro La Fenice in Venice, a critical place for developing his operatic style; it was the house during the 1840s-1850s for which he wrote most frequently. *La traviata* was one of five operas he created for La Fenice (the others were *Ernani*, 1844; *Attila*, 1846; *Rigoletto*, 1851; and *Simon Boccanegra*, 1857). Named for the mythological Phoenix who rose out of the ashes, the house has been destroyed by fire three times (in 1792, 1836, and 1996) only to be rebuilt and remain a leading international performing venue up through today. The libretto for *La traviata*, written by Francesco Maria Piave (Verdi’s most frequent librettist), was based on *La Dame aux camélias* by Alexandre Dumas, *filis*. Verdi and Giuseppina Strepponi – his life partner who later became his wife – both read the novel (1848) and saw the play (1852) together in Paris. Strepponi, previously his leading soprano at the triumphant premiere of his first hit, *Nabucco* (1841), became his trusted advisor from her extensive experience in the opera industry. Though it pushed society’s norms for them to live together unmarried (they didn’t officially become husband and wife until 1859), they remained devoted to each other for the rest of their lives. Their life together provides one of the background contexts for Verdi as he was writing *La traviata*.

Although one of Verdi’s most beloved and often-performed operas,



*From left, J’Nai Bridges as Flora and Adam Bonanni as Gastone with members of the Lyric Opera Chorus in *La traviata* (2013/14 season).*

La traviata had a much bumpier beginning than one might anticipate. The word “fiasco” came up several times in Verdi’s own words about the work, and the initial reception was generally cool. After only nine performances, the opera was withdrawn. Once Verdi had revised it, the new version premiered a year later at the smaller Teatro San Benedetto, also in Venice. From the singers cast in the two productions and specific elements in the music (though Verdi downplayed the revisions, scholars suggest that some were quite substantial), in 1854 the opera fulfilled the potential Verdi always believed it had. This time, the reception was much stronger and Verdi now referred to it as a “*furor*” and an unmitigated success.

The topic of women’s positions in society that weren’t rooted in the domestic sphere was bold in the 1850s and remains relevant today. We live in an era where gender dynamics are even more complicated; the growing identities around trans people and the #MeToo movement have uncovered much inequity between the ways all kinds of women are treated in a social system architecturally designed by and for men. Yet in this biased atmosphere of *La traviata*, the audience also witnesses how Giorgio Germont is affected by Violetta. He sees and acknowledges her dignity. While ultimately he still holds the upper hand regarding societal power in their duet, Violetta emerges as the more sympathetic, human, and fully developed character.

Many recent interpretations have focused on Violetta as a surrogate for Giuseppina Strepponi living with Verdi as an unmarried woman, a victim for pity and shame. A different emphasis reveals how much independence and self-assurance Violetta asserts as she stands up to the elder Germont in Act Two, only to be maligned and not taken seriously. She emerges as the truly decent and upright character as she forgives both father and son at the end. In the audience, we understand that onstage this opera’s heroine can’t get what she deserves at the end – fair treatment and a sanguine, respectable life with Alfredo. Yet the larger picture, off-stage with the complementing story of Verdi in real life choosing to be with Strepponi, a strong, honorable woman, feels especially powerful today as it approaches more equitable goals within a long-term committed relationship.

Naomi André is Associate Professor in Women’s Studies, the Department of Afro-American and African Studies, and the Associate Director for Faculty at the Residential College at the University of Michigan.

Modern Match – *La traviata*

In *La traviata*, Violetta Valéry is a contradictory, polarizing character. She’s spirited, independent, and socially savvy, but she invites others’ judgment due to her profession. She inspires admiration and scorn, pity and distaste. Some find her threatening; to others, she’s enchanting. Characters like Violetta endure due to their ability to capture the imagination of many generations. We see this, too, in another, more recent, beautiful and tragic figure: Diana, Princess of Wales.

In the beginning, Violetta is the life of the party. She desires love and freedom, but she sees these things as conflicting with one another. Though Alfredo intrigues her, she initially rejects him because she values independence, but eventually realizes that he’s the lover she’d always longed for. Lady Diana Spencer was introduced to the world as a young, sweet girl searching for love, thinking she’d found it. She quickly became known for her sense of style and surprising capacity to garner media attention. But as life in the public eye went on, her desire for freedom became more apparent. As both heroines realize, freedom is difficult to achieve once they become entangled in a prominent family.

The expectation of an aristocratic family in Violetta’s era is that women must remain “pure” or else they tarnish the family reputation. Germont explains that Violetta’s previous life as a courtesan presents problems for Alfredo, and that the only way to protect him is to leave him. Once again, Violetta’s previous life of freedom conflicts with her desire for love.

When Diana married Prince Charles, she was expected to behave in a manner befitting the royal family. But as the rift in her marriage and the media attention on her grew, she found it challenging to navigate her competing desires. What followed was a drama of operatic proportions. Diana’s life became the story of divorce and attempts to co-parent two young sons. Diana stayed politically active, using her media entourage to illuminate issues like land mines and the AIDS epidemic. She began highly scrutinized relationships. Her attempts to find a new life mirror Violetta’s public attempts to move on to new parties and new lovers after her relationship with Alfredo ends.

In 1997, Diana was killed in a car crash as she fled the paparazzi in the middle of the night. This shocked and dismayed people around the world who were captivated by her spirit. Her passing caused many to reflect on the untenable expectations perpetuated by royalty and media. Diana touched the hearts of the British public, and she can be credited with helping to usher the royal family into a more modern era.

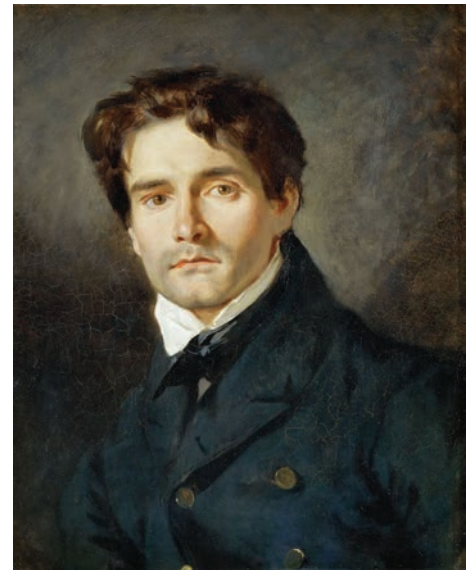
Violetta, too, leaves behind a kind of legacy. She reflects the wishes of everyone to reconcile their own competing desires and navigate contradictory emotions. As a result, Violetta stands out as one of the most prominent – and most frequently portrayed – characters in operatic history. As long as there are strong, passionate women, they will continue capturing our imaginations, and we will continue telling their stories.

— Meg Huskin

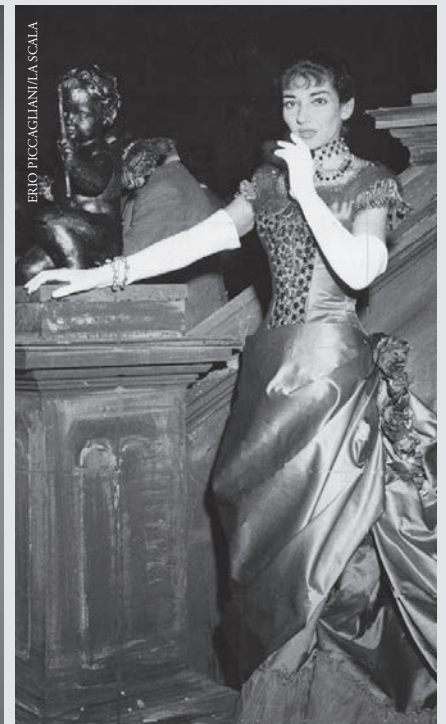
The writer, an intern in Lyric’s marketing and communications department in spring 2018, is currently the relationship marketing associate at the Chicago Symphony Orchestra.



Verdi’s Giorgio Germont could well have resembled Count James Alexandre de Pourtalès-Gogier, painted in 1846 by Paul Delaroche.



The painter Léon Riesener seems very much like Verdi’s Alfredo Germont in this 1835 portrait by Riesener’s cousin, the illustrious Eugène Delacroix.



*Tragic heroines: Diana, Princess of Wales, and Violetta Valéry, as portrayed by Maria Callas, for whom *La traviata*’s courtesan was a signature role.*

A Conversation with the Director

Prior to the premiere of Arin Arbus's production of La traviata in 2013, she spoke with Lyric's director of media relations, Magda Krance. (Edited by Lyric dramaturg Roger Pines.)

How have you immersed yourself in the story, the music, and the backstory of La traviata?

I read the Dumas *filis* novel and play to understand the source material. I also read about Marie Duplessis, the courtesan Dumas *filis* fell in love with, who was the inspiration for his novel. Because the opera rests so deeply upon 19th-century bourgeois concepts of morality, it's important to gain an understanding of the values of the world that Verdi is depicting, as well as the life and trade of a Parisian courtesan of the period. There really isn't an equivalent in our time – certainly it's very different from our contemporary understanding of prostitution.

What draws you to this opera?

I'm drawn to the incredible music. I love Violetta's fierce thirst for life in the face of death, her self-loathing, her loneliness, the wild parties. I'm also interested in the politics the opera contains. One must remember *La traviata* scandalized the censors when it was written. Verdi wrote about the hypocrisies of the society in which he was living. As much as the opera is a deeply drawn psychological portrait of a woman struggling to love and survive, it's a social critique. The story depicts a woman destroyed by a brutal and petty world. The love which Violetta and Alfredo create together is a kind of rebellion against that world.

How do you keep the opera's timeliness/timeliness without transposing it into a current setting?

For me, it's not the setting that makes something relevant. I've seen many plays, operas, films set in our contemporary world that have little relevance or power, just as I have seen many period pieces that speak to me directly and feel of the moment. The period is just the surface. In this case, the immediacy of the music, the characters, their situations and the passion expressed within the opera remain vital and relevant. The opera exists in its own time, but speaks to us of now.

We have set this production in the 19th-century because the dramaturgy rests so deeply upon 19th-century bourgeois concepts of morality. And because the life and trade of a Parisian courtesan were so specific. Violetta's shame and her precarious financial situation are rooted in the values of her time and sit at the crux of the tragedy.



The enraged Alfredo (Joseph Calleja) throws his winnings from gambling at Violetta (Marina Rebeka) in Arin Arbus's production of La traviata at Lyric, 2013/14 season.

How do you envision the chorus's role?

In a certain sense *La traviata* is a story about profane love. Germont reveals the values of the world Alfredo rebels against, while the chorus represents the society from which Violetta attempts to escape.

Germont has conventional, rigid ideas about right and wrong. He values appearances and reputation more than love or happiness. This is a world which Verdi knew well.

Years after his wife and children had died, Verdi endured admonishments for living outside of marriage with the renowned soprano Giuseppina Strepponi. In an extraordinary letter to his former father-in-law, Verdi wrote what Violetta does not say to Germont: "I am not accustomed to interfere in other people's business, because I demand that no one interfere in mine.... In my house there lives a free, independent lady who loves seclusion as I do.... Neither she nor I owe any account of our action to anyone. Who knows whether she is my wife or not? And who knows in this special case what our thoughts and reasons are for not making it public? Who knows whether this is good or bad? Why might it not be a good thing? And even if it were bad, who has the right to hurl the ban against us?"

The chorus embodies the "teeming desert of Paris." It's a stratified and monied sphere,

filled with courtesans who are briefly kept by upper class and aristocratic patrons until they are discarded, often to destitution.

In *The Lady of the Camellias*, upon which the opera is based, Dumas *filis* writes: "[Courtesans of Paris] are suns which set as they rose, unobserved. Their death, when they die young, is heard of by all their lovers at the same moment, for in Paris almost all the lovers of a well-known woman are friends. A few recollections are exchanged, and everybody's life goes on as if the incident had never occurred, without so much as a tear.... one has friends only when one is perfectly well."

What are the inspirations for the visual world you're creating with your collaborators?

Here are some images that come to mind: a frail girl putting on a big dress, damask wallpaper, a man in a woman's wig, bulls, skeletons, Spanish lace, iridescent bird wings, matadors, colored paper lanterns, dancing shadows, Ingmar Bergman's figures on the horizon from *The Seventh Seal*, pastel colored cakes, carnival parades, 19th-century Parisian interiors, daguerreotypes, white plaster walls, confetti....

Lyric

La traviata: After the Curtain Falls

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



*Alfredo (Joseph Calleja) woos Violetta (Elizabeth Futral):
La traviata at Lyric, 2007/08 season.*

- What was your favorite scene in the opera musically? And what moment of the drama did you find the most compelling?
- What appealed to you the most in the set and costume designs of this production?
- What choices did a young woman like Violetta have in life? Do you see connections between her situation in mid-19th-century Paris and what many young women are up against today?
- Vocally speaking, by far the most florid vocal lines happen in Violetta's outburst that ends Act One, "Sempre libera," in which she dismisses the idea of love and proclaims that she'll live only for pleasure. Why do you think Verdi chose to give Violetta such an incredibly flamboyant aria to sing at this point in the opera?
- Do you understand the thinking of Alfredo's father in his scene with Violetta? What would you have done if you were in his position?
- What dramatic function do you think is served by the ballet performed at Flora's party?
- Why do you think Verdi chose to have Violetta speak the words of Germont's letter instead of singing them?

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

CD

Ileana Cotrubas, Plácido Domingo, Sherrill Milnes; Bavarian State Opera Chorus, Bavarian State Orchestra, cond. Carlos Kleiber. (Deutsche Grammophon)

Maria Callas, Alfredo Kraus, Mario Zanasi; Chorus and Orchestra of the Teatro Nacional de São Carlos, cond. Franco Ghione (Warner Classics)

Maria Callas, Giuseppe di Stefano, Ettore Bastianini; Chorus and Orchestra of La Scala, cond. Carlo Maria Giulini (EMI Classics)

Renata Scotto, Gianni Raimondi, Ettore Bastianini; Chorus and Orchestra of La Scala, cond. Antonino Votto (Deutsche Grammophon)

Anna Moffo, Renato Cioni, Mario Sereni; Chorus and Orchestra of La Scala, cond. Herbert von Karajan (IDIS)

Rosanna Carteri, Cesare Valletti, Leonard Warren; Chorus and Orchestra of the Rome Opera, cond. Pierre Monteux (Sony Classical)

DVD

Renée Fleming, Rolando Villazon, Renato Bruson; Chorus and Orchestra of LA Opera, cond. James Conlon, dir. Marta Domingo (Decca)

Renée Fleming, Joseph Calleja, Thomas Hampson; Chorus and Orchestra of the Royal Opera House Covent Garden, cond. Antonio Pappano, dir. Sir Richard Eyre (Opus Arte)

Teresa Stratas, Plácido Domingo, Cornell MacNeil; Metropolitan Opera Chorus and Orchestra, cond. James Levine, dir. Franco Zeffirelli (Deutsche Grammophon)

Stefania Bonfadelli, Scott Piper, Renato Bruson; Chorus and Orchestra of the Fondazione Arturo Toscanini, cond. Plácido Domingo, dir. Franco Zeffirelli (TDK)

Marie McLaughlin, Walter MacNeil, Brent Ellis; Glyndebourne Chorus, London Philharmonic, cond. Bernard Haitink, dir. Sir Peter Hall (Image Entertainment)

Natalie Dessay, Charles Castronovo, Ludovic Tézier; Estonian Philharmonic Chamber Choir, London Symphony Orchestra, cond. Louis Langrée, dir. Jean-François Sivadier (Erato)

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Hanna Sterba*

Contrabassoon

Lewis Kirk

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Utility Horn
Robert E. Johnson, *Third Horn*
Samuel Hamzem
Neil Kimel

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Matthew Comerford,
Co-Assistant Principal
Channing Philbrick,
Co-Assistant Principal

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*
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Janet Marie Farr
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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:

Ken Donovan

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

I am a tenor in the regular chorus. I've been in that position since 1993 and I'm currently in my 26th season with Lyric. I sing all the chorus music in any opera that requires chorus, and I've also done some small roles as understudy, and chorus bit roles.

What led you to work at Lyric?

That's a great story! I'd just finished my master's degree in vocal performance at University of North Carolina-Greensboro and I heard on an auditions hotline that Lyric was looking for ushers for opening night. So I found myself in the upper balcony on opening night of the 1991/92 season. It was the spectacular Robert Carsen production of *Mefistofele*, with Sam Ramey in the title role and Aprile Millo making her house debut. It was also the first season for [chorus master] Donald Palumbo. Hearing the heavenly chorus at the end – I remember being so emotional about it – the sound was so spectacular, I wanted to be part of it.

What's a typical day like for you?

That depends on where we are in the season. During the first month (August) we have daily music rehearsals. A few weeks prior to opening night, we start staging the first two operas. During the opera season, it's not uncommon for us to be performing two operas while rehearsing a third. On a performance day we may also rehearse up to three hours, and on non-performance days we may rehearse up to six hours. In room rehearsals we outline the blocking and establish character relationships. When we move to the stage, we adjust everything according to the size of the set. Costumes aren't added till the PRT [piano run-through] rehearsal, after which we have stage-orchestra rehearsals – the chorus is not in costume, but the principals are. For dress rehearsal we're all in full costumes, wigs, and makeup. Before we get ready for an evening show, there might be an 11am-2pm or 2-5pm rehearsal, and sometimes we even have music or staging rehearsals after matinee performances.

What's the most challenging aspect of your job?

The chorus sings everything, from Handel and Mozart to Verdi, Puccini, and Wagner – and occasionally, Berg. Because of that, it's really important to stay on top of your vocal technique. For me, that means having regular lessons with my voice teacher, Karen Brunssen. During the season I see her monthly; during the off-season I see her weekly. Memorizing multiple languages and various musical styles simultaneously is also challenging. And just staying healthy!



What keeps you committed to the work you do?

It's all about the music and bringing to life what the composer intended. The music rehearsal process is my favorite part of the job. Singing in a world-class opera chorus requires great attention to detail and precision. I find working that into our voices and our bodies very fulfilling. I've got some pretty amazing colleagues, and to work as a group on an art form that we're all so passionate about is very exciting and rewarding.

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

Some people might not know what a sitzprobe rehearsal is, which is my very favorite. It's the rehearsal where the entire cast and orchestra perform the score for the first time together. It usually happens when staging rehearsals finish, but before we start tech rehearsals onstage. There are no lights, sets, costumes, or staging – just the music. It's absolutely magical. The music comes to life for the first time. We sit onstage with

scores and stands. The opera house is empty and we're creating this music. It gets me every time.

A favorite Lyric moment?

Over 26 years there are so many! Some of my favorite productions: the 1994 Graham Vick *Rake's Progress*, because of the detailed staging of that magnificent production; the 1997 John Copley production of *Peter Grimes*; and the 2008 [David] McVicar production of *Manon*. What it felt like performing those shows every night – that was very special.

Vocal moments – I'll never forget Renée Fleming's debut in *Susannah*. Most of the chorus stood in the wings when she sang "The Trees on the Mountain." Also, I remember the sitzprobe of *Aida* with Aprile Millo and Dolora Zajick – that was some of the greatest singing I'd heard. In 1997/98, Mirella Freni singing her final performances of Mimì – I'd grown up listening to her recording with Pavarotti. I stayed until the end of every performance to hear her sing, even though the chorus was already done. More recently, facing upstage ten feet away from Sondra Radvanovsky singing "Casta diva" in *Norma*. I love any time we get to sing *Turandot* – having Amber Wagner come back to sing that iconic role, I'll carry that with me forever.

Beyond opera, what are your other passions?

As most of my colleagues know, I love to bake – especially large, special-occasion cakes! One of the first was a *Carmen* cake for Denyce Graves's birthday. I've done several for Ana María Martínez's birthdays, most recently a three-tiered Baroque-frame cake during *Così fan tutte*. I always try to learn something new when I'm creating a cake. I recreated the opera house for Bill Mason's retirement [as general director], and for [chorus master] Michael Black's 50th birthday I did a multitiered cake with the Sydney Opera House on the bottom and Lyric on top!

— Magda Krance

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
Cait O'Connor

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. FISHMAN

Two great favorites of Lyric audiences were Italian mezzo-soprano Elena Zilio and Spanish tenor Alfredo Kraus, each of whom sang 17 roles with the company. They are pictured as Flora and Alfredo in La traviata (1966 season).

Lyric

Lyric is grateful for our 2018/19 Season Production Sponsors

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BARBARA G. GREIS
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Miles D. White

ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 24 Lyric productions, including this season's new coproduction of *La bohème*. Abbott has championed Lyric's achievements by making a leadership commitment to the Breaking New Ground Campaign. "Lyric is one of the treasures that make Chicago the world-class city that it is. We're proud to be associated with it," says Miles D. White, Abbott's Chairman and Chief Executive Officer and a valued member of Lyric's Board of Directors.



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*.



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 37 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera of Chicago. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.



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.



Richard Pomeroy

BMO HARRIS BANK

For over 200 years, BMO has been financing economic expansion and supporting the communities it serves. BMO Harris is proud to support the Lyric Opera through the Lyric's Annual Campaign and join the production sponsorship family for this season's *La traviata*. Lyric is honored to have Richard Pomeroy, Senior Managing Director, BMO Wealth Management U.S., serve on its Board of Directors and Investment Committee. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."



ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from ten anonymous contributors during the 2018/19 season.



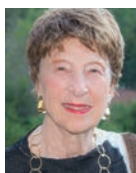
AVRAMOVICH CHARITABLE TRUST

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."



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.



Allan E. Bulley, III



THE BUTLER FAMILY FOUNDATION

Longtime subscribers from Dubuque, Iowa, John and Alice Butler recently made a leadership gift to Lyric's Breaking New Ground Campaign's stage improvement project. John says, "When Alice and I heard that Lyric was unable to share productions with other houses due to our outdated and unreliable stage technology, we understood that to be a serious problem that needed to be addressed. We believe in Lyric's mission to be the best opera company in North America, and in order to be the best, we must have access the best productions." Lyric Opera is honored to have John Butler serve on its Board of Directors and Investment Committee.

John and Alice Butler



DAVID and ORIT CARPENTER

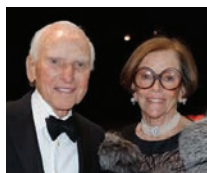
David and Orit Carpenter have been staunch supporters of Lyric for many years and made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign,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



ELIZABETH F. CHENEY FOUNDATION

Lyric remains deeply grateful for the long-term generosity of the Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made a multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2018/19 season, the Cheney Foundation is supporting the Director of Vocal Studies faculty position; the singer sponsorship of tenor Mario Rojas, and Guest Master Teacher and Artist residencies. Lyric is honored to have foundation director Allan Drebin serve on its Board of Directors, and the Ryan Opera Center Board.

Elizabeth F. Cheney



MRS. JOHN V. CROWE

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. Lyric was very fortunate to have Jack Crowe serve as an esteemed member of the Executive Committee of Lyric's Board of Directors.



THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. Mrs. Crown is a past President of the Women's Board and is this season's Renée Fleming 25th Anniversary Gala Chair. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

Lester and Renée Crown

THE DAVEE FOUNDATION

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. The Davee Foundation provided critical preliminary support to enhance amplification and sound systems used in the Musical Theater Initiative, and has generously cosponsored each production in the initiative, including this season's *West Side Story*.



STEFAN T. EDLIS and GAELE NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have cosponsored six mainstage operas, including last season's *Faust* and this season's *Siegfried*. Stefan and Gael also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.

EXELON

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago's cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric's education and community engagement programs. Exelon's many cosponsorships have included *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon is generously cosponsoring Lyric's production of *Elektra*. Lyric is fortunate to have Exelon as an outstanding corporate partner.





Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera of Chicago) and a Lyric Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric does." Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign. This season, the Julius Frankel Foundation is a generous cosponsor of Lyric's new coproduction of *La bohème*.



Elizabeth Morse Genius

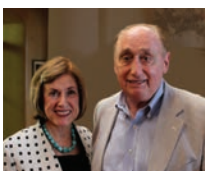
ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards and preserve Lyric's history through support of its Archives project. Most recently, Lyric named one of its key meeting rooms in its executive offices as the Elizabeth Morse Genius Conference Room in order to show its grateful appreciation for the Trust's significant gift to the Breaking New Ground Campaign, as well as to recognize the Trust's commitment over many years to helping build the company's core capacities and institutional infrastructure.



BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. Last season, Brent and Katie were sponsors of Lyric Unlimited's youth opera, *The Scorpion's Sting*, and Lyric's 30th Anniversary Wine Auction. Brent Gledhill is the Global Head of Investment Banking at William Blair & Company, and a member of the firm's Executive Committee. Lyric is honored to have Brent serve on its Board of Directors, Executive Committee, and Audit Committee.



WILLIAM and ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and are members of Lyric's Production Sponsorship family, most recently cosponsoring Lyric's new production of *Faust* last season. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



HOWARD L. GOTTLIEB and BARBARA G. GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *La bohème*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. In 2018, Mr. Gottlieb was given Lyric's highest honor, the Carol Fox Award, for his many years of generous service. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of more than 28 new Lyric productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring* cycle, continuing with *Siegfried* this season. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



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

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. A devoted member of the Women's Board, Karen has served on several committees, most recently as the 2016 Board of Directors' Annual Meeting Chair. In addition, she contributed a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company. Karen and John joined the production sponsor family with their generous support of *Carmen* and last season made a leadership gift to Wine Auction 2018.



MR. & MRS. DIETRICH M. GROSS

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 24 Lyric productions since 1987/88, including last season's *Die Walküre* and this season's *Siegfried*. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by granting him the Carol Fox Award, Lyric's most prestigious honor.



John R. Halligan

JOHN R. HALLIGAN CHARITABLE FUND

John R. Halligan was a devoted subscriber and patron of Lyric for many years until his death in 2001. With support from his Charitable Fund under the direction of the Fund's President, Norman J. Gantz, Mr. Halligan's philanthropic legacy continues through very generous annual contributions to Lyric. The Halligan Fund is proud to support numerous artistic, cultural, and civic organizations which enhance our lifestyles, preserve our sense of history and heritage, instill knowledge, and advance our appreciation of nature. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.



Caryn and King Harris of the Harris Family Foundation

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Pam Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Faust* and this season's *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.



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.



Dan Draper

INVESCO QQQ

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

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



Scott Santi

ITW

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign and the Breaking New Ground Campaign, and since 2002, has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored many productions, last season's new production of *Faust* and this season's production of *La traviata*. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer.



EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding support of Ned Jannotta and his beloved late wife Debby. A lifelong opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received a leadership gift from the Jannottas for the Breaking New Ground Campaign to create the Ryan Opera Center Music Director Endowed Chair, in addition to their generous gifts to the Annual Campaign.



Craig C. Martin

JENNER & BLOCK

Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign and the Annual Campaign. Lyric is fortunate to have Craig C. Martin, Partner and Chair of Jenner & Block's Litigation Department, as a valued member of its Board of Directors, Nominating/Governance, and Executive Committees.



PATRICIA A. KENNEY and GREGORY J. O'LEARY

Pat Kenney and Greg O'Leary are longtime subscribers and generous donors to Lyric, with a particular passion for supporting the emerging artists of The Patrick G. and Shirley W. Ryan Opera Center. Greg serves on the Ryan Opera Center Board on its Fundraising Committee, and Greg and Pat have cosponsored the season-culminating Rising Stars in Concert for six consecutive years. Greg was recently elected to the Lyric Board of Directors. Pat and Greg joined the Aria Society last season with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in *The Pearl Fishers*. Lyric is grateful for their longstanding friendship. "We are thrilled to help Lyric Opera and the Ryan Opera Center with their mission of providing world class opera and training for singers, respectively. Every time we think they hit the high plateau, they ascend to another."



THE RICHARD P. and SUSAN KIPHART FAMILY

Susie Kiphart is an esteemed member of the Lyric Opera family. She is a member of Lyric's Board of Directors and immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating Committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They have given major support for Lyric's radio programming as members of the broadcast consortium, sponsorship of Ryan Opera Center Ensemble members, and have been generous sponsors of the Renee Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



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. 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.

Linda K. Myers

KIRKLAND & ELLIS



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.



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.

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.



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.



Robert H. Malott

MALOTT FAMILY FOUNDATION

Robert H. Malott, Retired Chairman and CEO of FMC Corporation, was a fervent fan of opera and music, and Lyric was delighted to call him a longtime friend, staunch leader, and generous supporter. The Malott Room was named in his family's honor in recognition of their gift to the Building on Greatness Capital Campaign, and in recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera. He also played a leadership role as a Life Director of Lyric's Board of Directors.



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees for many years, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of the production sponsorship family, most recently cosponsoring last season's 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."

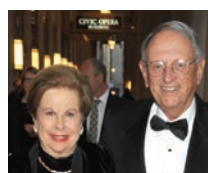


Elizabeth Morse Genius

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.

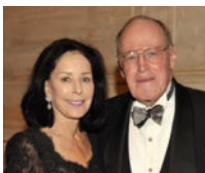


NIB FOUNDATION

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 Ormsher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry since 1987. closerlook has given generously to Lyric Opera for many years, sponsoring *Fantasy of the Opera* from 2009 to 2014 and the *Stars of Lyric Opera* at Millennium Park concert for seven consecutive years. Most recently, David and Sheila generously provided an Operathon Challenge Grant, supported the Opera Ball, and made a leadership gift towards the Breaking New Ground Campaign. Lyric is proud to have David T. Ormsher serving as its Chairman of the Board of Directors, on the Executive Committee, and on all sub-committees of the Board.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign and the Breaking New Ground Campaign.

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



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



J. CHRISTOPHER and ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. A past President of Lyric's Women's Board, Anne was recently elected to serve on Lyric's Board of Directors, Executive and Lyric Unlimited Committees, and she is the Co-Chair of the Development Committee. Chris is an esteemed past member of the Board of Directors. Together they have made important

contributions to Lyric as cosponsors of several mainstage productions, including last season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.



CANDY AND GARY RIDGWAY

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



PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, Wine Auctions (which Mrs. Ryan initiated in 1988 and was the Honoree in 2018), and the Breaking

New Ground Campaign in support of the Innovation Initiative. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative and Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, and Lyric Labs of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2007 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the company.



RICHARD O. RYAN

A passionate supporter of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist-development program, Richard cosponsors Ryan Opera Center soprano Ann Toomey and tenor Eric Ferring, as well as the Ryan Opera Center fundraiser. An ardent opera lover, Richard has been a Lyric subscriber for more than 45 years. He recently made a generous

leadership commitment to Lyric's Breaking New Ground Campaign for the stage improvement project. Richard proudly serves as a member of the Ryan Opera Center Board, and was formerly a Guild Board member. Lyric is grateful for the munificent support of Richard Ryan.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at Lyric Opera of Chicago reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

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

SHURE INCORPORATED

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



Larry Barden

SIDLEY AUSTIN LLP

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

This season, Sidley Austin LLP generously cosponsors Lyric's company premiere of *Ariodante*. Lyric is proud to have Larry Barden, Chairman of the firm's Management Committee, on its Board of Directors and Compensation Committee.



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has cosponsored many mainstage productions, most recently last season's new production of *Orphée et Eurydice*, *Faust* and the *Celebrating 100 Years of Bernstein* concert. This season Liz has generously sponsored the new coproduction of *La bohème* and is a sponsor of the Renée Fleming 25th Anniversary Concert & Gala. Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. Liz Stiffel was awarded the 2017 Carol Fox Award, Lyric's most prestigious honor, in recognition of her continuing dedication to Lyric. "I believe that Lyric and all art forms are beacons of light that shine as examples of the best that mankind has to offer to our children, our nation, and ourselves."



Carol and William Vance

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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, including this season's *West Side Story*. For many years, the Vances have supported emerging singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is Vice President and an esteemed member of Lyric's Board of Directors and Executive Committee. He also serves as a life member of the Ryan Opera Center Board, of which he is a past President. Bill Vance was awarded the 2016 Carol Fox Award, Lyric's most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists as Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT discount tickets for college students, and Opera in the Neighborhoods. The Donna Van Eekeren Foundation has cosponsored several mainstage productions including Lyric's premiere of *Les Troyens* (2016/17), last season's production of *I Puritani*, and this season's *La traviata*. Donna also made a leadership gift to the Breaking New Ground Campaign to help secure Lyric's future. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Finance Committees, and on the Ryan Opera Center Board.

THE WALLACE FOUNDATION

The Wallace Foundation is a national philanthropy that seeks to improve learning and enrichment for disadvantaged children and foster the vitality of the arts for everyone. Wallace has an unusual approach: funding projects to test innovative ideas for solving important social problems, conducting research to find out what works and what doesn't and to fill key knowledge gaps – and then communicating the results to help others. Lyric is the recipient of a multi-phase grant as part of the Foundation's Building Audiences for Sustainability initiative; the grant is funding research and analysis of Lyric audiences, and will reveal ways in which Lyric can maximize its reach in the community. Lyric's work will inform lessons that will be shared with the broader field.



The Wallace Foundation®



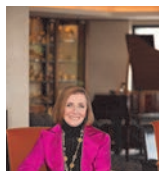
ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than four decades, they have enjoyed attending Lyric performances and special events, and have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Errant Families together sponsored more than 20 Lyric productions. The Washlows made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. Roberta and Bob have annually remained valued members of the production sponsorship family, and generously cosponsor this season's production of *La bohème*, their eleventh opera cosponsorship, continuing a beloved family tradition. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee. "Opera has always touched me," Roberta once said. "I love the drama, passion, music, and excitement of a live performance at Lyric. Nothing can replace it, and I hope this beautiful art form will continue for generations."



HELEN and SAM ZELL

Helen and Sam Zell are passionate supporters of Chicago's vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign for many years. Helen and Sam have cosponsored several new productions, most recently all four installments of Lyric's new *Ring* cycle, including this season's *Siegfried* and next season's *Götterdämmerung*.



ANN ZIFF

Ann Ziff is one of the country's leading arts supporters, serving as Chairman of the Metropolitan Opera, Vice Chair of Lincoln Center for the Performing Arts, and a member of the board of the Los Angeles Opera and Los Angeles County Museum of Art. Previously at Lyric, Ann sponsored Dmitri Hvorostovsky in Recital, and in honor of her close friendship with Renée Fleming, Ms. Ziff co-sponsored her Lyric appearances in concert with Dmitri Hvorostovsky in 2012 and Jonas Kaufmann in 2014. This season, she is a Platinum Sponsor of the Renée Fleming 25th Anniversary Concert Gala. Lyric is a grateful beneficiary of Ann Ziff's munificent generosity and friendship.

DRINK AND DINE AT LYRIC

Make your outing even more delicious with some of Lyric's on-site dining and refreshment options.

- Cheers!* Champagne Bar
- Sarah and Peer Pedersen Room
- Sunday Afternoon Tea
- The William B. and Catherine Graham Room
- Florian Opera Bistro

For more information, visit lyricopera.org/dining.



Candy and Gary Ridgway: *This One's for Mom*

For many opera fans, the excitement and thrill of a live performance is electric. Experiencing a connection with singers' voices as they navigate the superhuman demands of operatic repertoire can be intoxicating for the audience. It is truly something that only live opera can deliver as the vibrations of the music travel through the opera house, intertwining with the emotions of the human spirit, and resonating in the hearts of those who are lucky enough to take it all in. For Candy and Gary Ridgway, this resonance with an operatic experience is infectious.

As Gary describes his first time seeing his favorite opera, Verdi's *Nabucco*, with a tear in his eye as he talks about the chorus singing "Va, pensiero," or as Candy excitedly shares her love for Lyric and the moments she has enjoyed in the Lyric Opera House, one truly understands their passion for this art form. Candy says heartily, "Opera just gets all in amongst me."

The experience of live opera was a gift for Candy and Gary from Candy's late beloved mother, Mary Sue. Early in the couple's relationship, a Christmas gift of tickets to Mozart's *Abduction from the Seraglio* at the Kennedy Center in Washington, D.C., began a tradition that the couple has kept for years. Candy's newfound love of live opera was something that she could also share with her mother, creating a very special bond between them.

"My mother instilled in my siblings and me a love of storytelling, theater, and music through opera," Candy fondly recalls. "It was important to her that we



(Left to right) Gary Ridgway, soprano Rosa Feola, baritone Quinn Kelsey, and Candy Ridgway, after opening night of *Rigoletto* (2017/18 season).

were exposed to the cultural gems that she loved so dearly. I remember her listening to the Met Opera broadcasts, filling the house with music every Saturday afternoon. She would often pull from her collection of recordings, and she even made her selections to match the weather, playing Gounod's *Faust* during a storm outside, with flashes of lightning electrifying the drama of the music." As the family was often stationed in remote places with the Coast Guard, Mary Sue was not able to take her children to see the shows she loved, but she shared what she could with them – in Candy's case, imparting a love of opera. Candy shared much with her mother in return, including trips to Chicago to see performances at Lyric.

Candy and Gary began traveling to places like the Metropolitan Opera in New York and Lyric Opera of Chicago. They visited Lyric first in 2005 with Candy's mother to see Samuel Ramey perform Scarpia in *Tosca*, an experience the couple says, "we'll never forget." They have been coming to Lyric since then and have been

subscribers since 2009, often leaving their home in Washington, D.C., for a performance at Lyric. What started as just a subscription to a few operas became a full 8-opera subscription, including a tradition of coming to the opening night of each Lyric season with Candy's sister. Candy says, "Lyric feels like home. There's a sense of family here."

Candy and Gary's love for Lyric has grown so much that they recently became members of Lyric's Production Sponsor family by sponsoring

last season's *Rigoletto*. When asked what inspired them to take this step, they said, "We love Lyric so much, we just wanted to do more."

On the opening night of *Rigoletto*, Candy and Gary shared their experience with their family, and the emotion was palpable during intermission having just heard a thrilling performance of "Caro nome" by star soprano Rosa Feola. As the vibrations of Gilda's aria circled around the opera house, the love of opera that Mary Sue had imparted to her children all those years ago and the memories that Candy and her sister share of her were relived and reinvigorated in that moment. Lyric is honored to provide a platform for moments like these and is immensely grateful for the support of Candy and Gary Ridgway which makes it all possible. At the end of the evening, with tears in her eyes, Candy said, "this one's for mom."

— Zachary Vanderburg

Supporting Our Future – Endowments at Lyric

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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Generous endowment gifts help to make possible productions such as Bartlett Sher's of Gounod's Romeo and Juliet.

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Lyric is grateful to the following generous donors for their support of special events and projects. Listings include contributors whose gifts of \$5,000 and above were received by December 31st, 2018.

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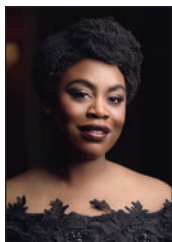
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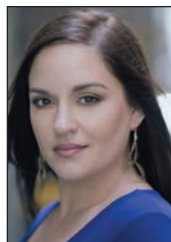
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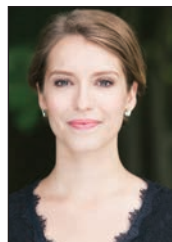
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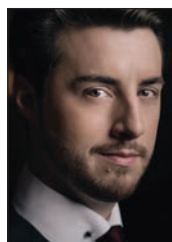
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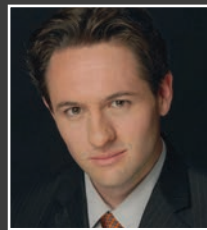
(Fafner/*Siegfried*, 2018/19; pictured as the Mandarin/*Turandot*, 2017/18)

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Mezzo-soprano Kayleigh Decker (left, as Dorothee) and soprano Emily Pogorelc (right, as Noemie), 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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Welcome to the Lyric Opera House! Here are a few guidelines designed to ensure all of our audience members have the best experience possible.

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

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



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

Patrons with Disabilities:

The Lyric Opera House is accessible to persons with physical disabilities, with elevator service to all floors except the Opera Club. The Ardis Krainik Theatre contains seating that is accessible to persons in wheelchairs, as well as seats with removable armrests. The Lyric Opera House has automatic door-openers on exterior doors, and accessible drinking fountains and public telephones. A TTY phone is available in the Box Office for outgoing calls only.



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

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

Large print and Braille programs may be available at the Main Floor coat check.

Audio description, touch tours, and American Sign Language interpretation is available for select performances; please see www.lyricopera.org/accessibility for dates and details.

Lost and Found:

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

Other important policies:

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

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

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



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

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



Photos by Jaclyn Simpson and Todd Rosenberg.

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