

VERDI

IL TROVATORE



Lyric

2018|19 SEASON

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MICHAEL BROSILOW



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On the cover: “Because she was susceptible” (1799), aquatint by Francisco José de Goya y Lucientes. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.67.06.32. Photography by Michael Bodycomb.

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From the General Director

Giuseppe Verdi's *Il trovatore* has a distinguished history at Lyric Opera of Chicago, beginning with the production in 1955 that paired Maria Callas and Jussi Björling. Those legendary artists, and any number of great Verdians since then, have demonstrated to our audiences that it takes exceptional vocal prowess to do justice to this glorious work.

In any great performance of *Il trovatore*, we can savor a limitless sequence of extraordinary melodies that are incomparably beautiful, but also emotional, sometimes even demonic, and always uniquely invigorating. Verdi moves from the soaring, lovestruck arias of Leonora to the stupendously exciting call to arms of Manrico, while also bringing spellbinding intensity and psychological insight to Azucena, and overwhelming passion to Count di Luna. Each of these characters truly lives through Verdi's music.

Il trovatore is a wonderful choral opera as well. I'm referring not only to the gypsies' "Anvil Chorus" that opens Act Two – justifiably celebrated as one of the greatest hits of Italian opera – but also the marvelous music for the groups of soldiers, nuns, and monks. Verdi's choral writing equals what he gave his soloists, with all the originality, the vigor, and the dramatic color that make him unique.

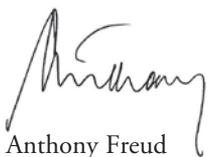
This work gives us opera at its most essential, its most fundamental. The plot of *Il trovatore* has been criticized by some as impossibly convoluted, but onstage it works when presented to audiences with the degree of conviction that it will have at Lyric. Sir David McVicar's production gives us a truly memorable vision of the piece, imbued with all the darkness and the sinister dimension that so memorably distinguish the works of the painter Francisco Goya, the production's inspiration. Lyric originated this production, co-produced with the Metropolitan Opera and San Francisco Opera. It's been a great success in all three companies.

We're enormously fortunate to have a cast and conductor who can present *Il trovatore* with all the stylistic flair and dramatic excitement it demands. In the title role is Russell Thomas, who is now recognized internationally as one of the finest spinto tenors this country has produced in many decades. Opposite him as Leonora, in a very important Lyric debut, is the marvelous American soprano Tamara Wilson, who has made an impressive name for herself as one of today's few genuine Verdian voices. Jamie Barton, the thrilling American mezzo-soprano who has been moving into Verdi repertoire to great acclaim, is returning to us in the spectacular role of Azucena.

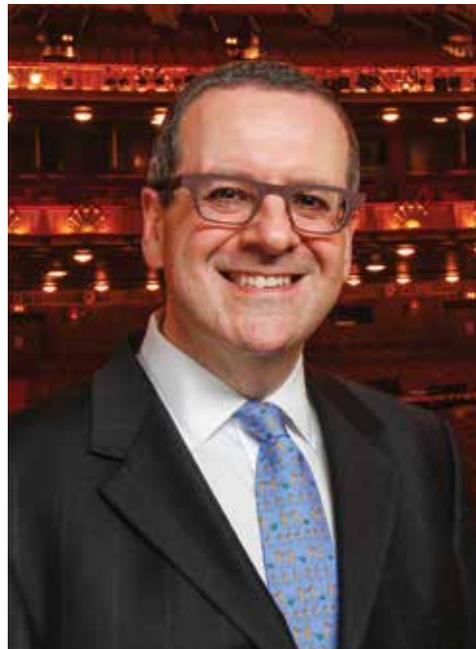
We have two other exciting Lyric debuts: the dashing Polish baritone Artur Ruciński (Count di Luna), who has made Verdi a specialty in major international houses, including those of London, Vienna, Milan, and Venice; and Italian bass Roberto Tagliavini (Ferrando), an emerging star now embarked on an important career, who deeply impressed me at the 2017 Salzburg Festival.

Il trovatore can't take wing without a conductor who possesses a thorough command of "middle-period" Verdi – those extraordinary operas that balance the greatest virtues of bel canto opera with the dramatic power and grandeur of scale that are Verdi's own. Marco Armiliato comes to this repertoire not simply with a native Italian's connection to it, but with the stylistic authority that has brought him one success after another at the Vienna State Opera, the Met, and many other prestigious houses.

Welcome to what promises to be an unforgettable production of *Il trovatore*!



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



STEVE LEONARD

Lyric

From the Chairman

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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MYTHBUSTERS

OPERA EDITION

Debunking some of opera's most persistent (and frustrating!) myths

By Grace Coberly and Kamaria Morris

What do you picture when you hear the word *opera*? Maybe you envision a horned, metal helmet atop a pair of flowing braids, or an elaborate red dress weighed down with sparkling jewels. You might imagine the audience dressed in tuxedos and evening gowns, sitting in box seats. Or maybe you hear the music: a single soprano with a vibrato so powerful your champagne glass splinters into pieces.

All of these are myths, and while not entirely unfounded, they're far from reflecting the whole truth! Thanks to some iconic operatic moments in popular culture (the 1990 film *Pretty Woman*, the 1950s Warner Brothers-Merrie Melodies musical short *What's Opera, Doc?*, starring Bugs Bunny), the general public holds many preconceptions about the etiquette, technical elements, and cultural value involved with live opera performance. So what's true and what's not? Let's take a look at some of the most persistent opera myths, beginning with...

There is a strict black-tie dress code.

Now that you're actually at the opera, you've probably realized this isn't true. Look around – everyone has chosen to dress differently. Some people are wearing their best jewelry, some are more casual, many are wearing whatever they wore to work. Years ago, when live theater was a luxury only the rich could afford, opera was a much more formal affair. Maureen Reilly, Lyric's costume director, recalls, "When I first started working at Lyric in the 1980s, people really dressed up for the performances. Opening Night of the season was like watching the Oscars. Long gowns with trains, tiaras, tail suits and top hats. One year a couple arrived in a horse-drawn carriage!" Opening Night was and continues to be formal and fancy; for regular performances, business attire and even more relaxed is acceptable.



CHERI HEISBERG



TODD RONSEBERG

**FORMAL...
...OR NOT**

Reilly notes that “just like most other places today, opera attire is diverse. I’ve seen formal, business casual, and even people in costume to emulate whatever the production is.” Reilly’s experienced advice on what every operagoer should consider when it comes to what to wear? “Be comfortable and bring a sweater or jacket, just in case you get cold.”

So while this myth does have a bit of truth to it, no one will eject you from the opera house for wearing a more casual ensemble.

All operas are long.

It’s commonly believed that operas are not known for their brevity. The *Guinness World Records* lists Robert Wilson’s seven-act *The Life and Times of Joseph Stalin* as the longest opera of all time, taking roughly 13.5 hours to perform. But most operas actually clock in somewhere between 2.5 and 3.5 hours. And many of the most frequently performed operas are no longer than the average film, although running times can vary significantly based on the preferred tempos of the conductor.

On the other end of the spectrum, many operas seemingly conclude in the blink of an eye. Strauss’s *Elektra* (scheduled at Lyric later this season) is just one act and wraps up in an hour and 40 minutes. Puccini’s *Gianni Schicchi* (1:00), Strauss’s *Salome* (1:40), Berg’s *Wozzeck* (1:40), and Wagner’s *Das Rheingold* (2:40), are also one-act pieces with shorter run times. And if you still have worries about sitting through a full-length opera, try Peter Reynolds’s *The Sands of Time* – clocking in at just over three and a half minutes, it begins and ends in the time it takes to boil an egg!

To sum it up, operas aren’t necessarily brief endeavors, but they still clock in around the same time as most sporting events, movies, and live concerts. Most even have at least one intermission break, so you can grab a nice ice-cold beverage!

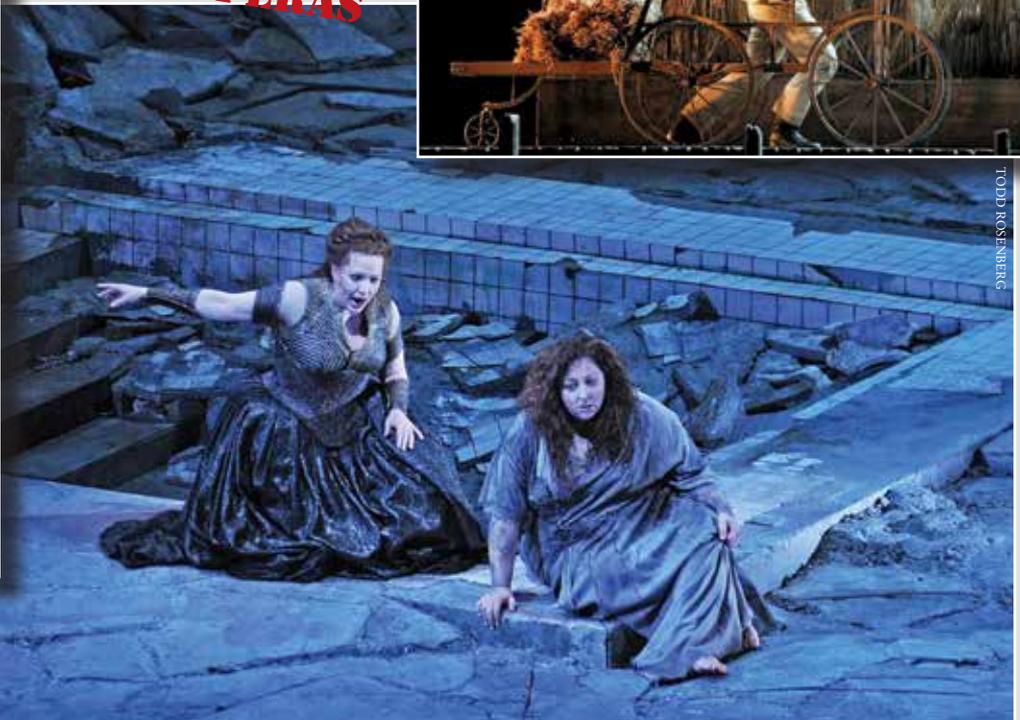
I need to sit close up to have a good opera experience.

While some seats in the Lyric Opera House may seem more desirable than others, there are surprising benefits to every option. Lyric has four available seating levels: main floor, mezzanine boxes, first balcony, and upper balcony. The main floor contains about 2,000 of the theater’s 3,500 seats. The upper levels of the main floor are sloped, which allow for optimal sightlines even over the heads of taller audience members. Because the opera house is shaped like a megaphone, the sound radiates up and out, meaning some of the most glorious sound can actually be found in the balconies. But no matter where your seat is, you’ll always be able to see and hear what’s happening onstage.

According to Drew Smith, Lyric’s learning programs manager who oversees Backstage Tours, “it’s always hard to answer the question, ‘What is the best seat in the opera house?’ Fortunately, due to the importance placed on excellent sight lines and premium acoustics when it was designed – every seat is a fantastic way to experience the opera.”

Whether it’s being as close to the action as possible or enjoying the glorious sound (and views) of the singers and orchestra from the balcony, there’s no wrong choice when choosing a seat at Lyric.

THREE SHORT OPERAS



There are a great many popular short operas in the repertoire. Three that have triumphed at Lyric are (left to right) *Leoncavallo’s Pagliacci* (with Ana María Martínez and Vladimir Galouzine); *Richard Strauss’s Elektra* (with Emily Magee and Christine Goerke); and *Berg’s Wozzeck* (with Tomasz Konieczny).

Operatic music is boring.

Remember that single soprano mentioned previously? She may be a powerful singer, but there's far more to operatic music than that singer alone. There are eight main vocal categories – soprano, mezzo-soprano, contralto, countertenor, tenor, baritone, bass-baritone, and bass – and approximately 20 more specific classifications called *Fächer* (singular: *Fach*) that are used exclusively in opera. These *Fächer* are based on both a singer's vocal size, vocal color, and where the voice most comfortably "sits" in terms of range.

Musical variety in opera doesn't stop at the singers; every composer has an individual style, just as every novelist has a unique writing voice. The soaring aria of Rodolfo in Puccini's *La bohème* sounds immensely different from the intense, sword-forging aria sung by the hero of Wagner's *Siegfried*, yet both are equally effective. Contemporary operatic composers are taking even more risks sonically than their predecessors: Thomas Adès's *The Exterminating Angel*, for example, features several instruments not usually heard in an orchestra, including 1/32-size violins, an ondes, a small door, a salad bowl, and a set of pitched saucepans.

There is certainly no shortage of musical variety and innovation where opera is concerned!



DIREKTOR GOOL



TODD ROSENBERG



ROBERT KUSEL

DEFINITELY NOT BORING...

...AND SOMETIMES PRETTY FUNNY!



DAN REST

Operas always end tragically.

Operas with happy endings aren't rare or unloved either. In fact, some of the most popular operas of all time fit into this category: *The Marriage of Figaro* is an *opera buffa*, *The Magic Flute* a *Singspiel*. A great many celebrated operas don't deal with tragedy at all, such as Handel's *Ariodante* (at Lyric this season) or Strauss's *Capriccio* (a triumph at Lyric in 2014). "*Capriccio* is virtually all talk," says Lyric dramaturg Roger Pines, "but that doesn't bother me at all, since the whole thing is so incredibly witty – and in the last 20 minutes, the Countess has a scene all to herself that gives us some of the most glorious music Strauss ever wrote."

There is certainly no shortage of operas that leave audience members reaching for tissues, but a fair amount are jovial and light-hearted in nature.

The opera repertoire is full of hilariously funny comic operas. Four favorites at Lyric are (from top to bottom) Rossini's Cinderella (with Annie Rosen and Diana Newman); Mozart's The Marriage of Figaro (with Christiane Karg and Adam Plachetka); Rossini's The Barber of Seville (with Isabel Leonard, Alessandro Corbelli, and Nathan Gunn); and Don Pasquale (with Corey Crider and Marlis Petersen).

I won't understand what they're singing.

Unless you're fluent in Italian, French, or German, no one expects you to understand all the words of even some of the world's most popular operas. Located above the stage and below the proscenium arch at Lyric is a long rectangular screen. During opera performances, that screen is the audience's language guide. Lyric uses projected titles for every mainstage opera production, including operas presented in English.

Canadian Opera Company in Toronto began using projected titles in 1983, and since then, the practice has been adopted in almost all major opera houses worldwide. The technology is constantly being updated: in 1995, the Metropolitan Opera introduced its own patented "Met Titles," which are displayed on the backs of chairs. A handful of other companies have recently introduced new systems that send titles through a radio signal to a hand-held Braille keyboard, allowing blind or low-vision patrons to read titles.

At Lyric, much care goes to ensuring the titles go off without a hitch. Amy Thompson, an assistant stage manager, is responsible for "calling" the titles cues during most productions: "Titles are not automated – you don't just hit a button and the titles appear and keep their own time. I keep the titles in time with the music, and ensure that the formatting is consistent from production to production." In addition to translating foreign-language productions, these titles help hearing-impaired audience members understand and enjoy performances.

Projected titles are another step opera companies have taken to make opera accessible in every possible way.



This photo shows Lyric's production of Tosca (2009/10 season) with projected titles, which have been conquering opera's language barrier in theaters large and small for the past 35 years.

Opera is only for older audiences.

Art is just as impactful for young people as for adults. According to Todd Snead, director of learning programs at Lyric, "When you bring young audiences to the opera, you're engaging them with music, drama, grand sets and costumes, dance, and the strong emotions and excitement that accompany excellent storytelling." Through Lyric Unlimited, the branch of Lyric Opera devoted to education, community engagement, and new artistic initiatives, several programs have been developed to encourage young people to engage with opera:

Operas adapted or created specifically for young people have been presented through *Opera in the Neighborhoods* since 1996. These touring productions bring youth-centric productions to nearly 20,000 students each season.

Opera Residencies work with schools across the city to send Lyric teaching artists into classrooms to teach students about their work and eventually assist them with writing an original opera.

Youth Opera Council allows high school students with a passion for the arts to become familiar with Lyric's inner workings while also organizing events for other teens.

Student matinee performances are scheduled throughout each season, where educators are encouraged to replace their regular classes with a day at the opera house.

Lyric also strives to get young adults in the door:

Lyric Young Professionals (LYP) is a growing group of opera supporters determined to bring the art form into the next generation. Opera lovers between the ages of 21-45 can join LYP at one of four subscription levels to participate in a variety of exclusive events and ticket deals.

College Nights have also become a popular Lyric offering: about four times per season, Lyric hosts university students for a pre-show reception, a \$20 opera ticket, and a Q&A with a member of Lyric's creative team.

Lisa Middleton, vice president of marketing and communications, says the company "is committed to fostering programs for children, students, and young professionals to encourage a lifelong love of opera."



Opera has always appealed to young audiences, now more than ever. Pictured (top) are a budding cellist, learning about the instrument from the Lyric Opera Orchestra's Bill Cernota; (middle) Lyric Unlimited's presentation of Empower, an opera written and performed by students at the Lyric Opera House; and (bottom) members of the Lyric Young Professionals, pictured at a "Stars of Lyric Opera at Millennium Park" concert with Lyric creative consultant Renée Fleming.

It is prohibitively expensive to visit the opera.

Lyric has created countless ways for patrons to save money on visits to the opera.

Subscriptions are the best-known option for discounted performances and provide flexible programming, pricing, and date options. **One of the most popular subscription packages allows patrons to see four opera productions for just \$100.**

While regularly-priced tickets usually begin at \$29, several programs exist to offer even steeper discounts, often in the main floor seating level.

The **NEXT Program** gives full-time college and graduate students access to \$20 tickets to select performances.

The **DEAL Program** offers Chicago-area educators and administrators reduced ticket prices.

Rush Tickets are available online or in person at the box office starting about two hours before select performances, and cut the ticket price in half.

“Lyric offers a large range of ticket prices to ensure the widest possible audience can attend our performances,” says Middleton. “We never want price to be a barrier to attendance.”

Operas are all old and dated.

Opera may have its roots in the 17th century, but it continues to flourish and change as an art form. “In recent decades,” observes Pines, “the whole idea of what opera is has broadened. There are rap operas, mariachi operas, rock operas, and so on. Onstage singers are capable of more astounding feats of technical prowess than ever

before, and composers are responding to that by writing music that tests singers to their absolute limits.”

Lyric is just one of many world-class opera houses constantly working to bring new work to public audiences. This includes the 2015 world-premiere presentation of Jimmy López’s *Bel Canto*, which focused on the 1996 hostage crisis in Lima, Peru; and Lyric Unlimited’s production of Jack Perla’s *An American Dream* later this season, a work that chronicles the challenges two women endure in the midst of World War II. Huang Ruo’s *An American Soldier*, an opera based on the harassment and eventual suicide of U.S. Army soldier Danny Chen, premiered at the Kennedy Center’s Terrace Theater in 2014 just three years after the events that inspired it.

This trend also allows directors and designers to create modern, innovative productions of classic operas while maintaining their artistic impact. Thanks to this quick response time from writers, opera is more timely now than ever.

The art form of opera, and the perception of who can enjoy it, is constantly evolving. Opera was originally a popular entertainment for the masses, like going to the movies, before becoming a diversion for the elite. The community today strives to be far more welcoming, inclusive, and diverse. And while the biggest myth of them all might be that opera just “simply isn’t for me,” consider that opera is for anyone who wants to experience emotion on a grand scale, to hear some of the most talented artists the world has to offer, and to share a musical tradition that has survived the test of time.

NEW AND RELEVANT!



Operas with particularly timely subjects include (left) Bel Canto (with Danielle de Niese and John Irvin), which premiered at Lyric during the 2015/16 season; (top right) An American Dream (with Jae Ji Chang), premiered in Seattle and will be presented by Lyric later this season; and (bottom right) Fellow Travelers (with Vanessa Becerra, Jonas Hacker, and Joseph Lattanzi), which premiered in Cincinnati and was seen at Lyric last season.

Lyric

Lyric



Show curtain created by Charles Edwards

Giuseppe Verdi
Il trovatore

Production Sponsors

HENRY M. AND GILDA R. BUCHBINDER

EARL AND BRENDA SHAPIRO FOUNDATION

Il trovatore *Synopsis*

TIME: 19th century

PLACE: Spain

ACT ONE – The Duel

Scene 1 A hall in Aljafería Palace

Scene 2 The ramparts of the palace

ACT TWO – The Gypsy

Scene 1 A gypsy camp

Scene 2 A convent

Intermission

ACT THREE – The Gypsy’s Son

Scene 1 The Count’s camp

Scene 2 Manrico’s fortress

ACT FOUR – The Punishment

Scene 1 The Count’s castle

Scene 2 A prison cell

ACT ONE

Scene 1. Ferrando, captain of the guard, rouses the soldiers resting in the guardroom. They are under orders of Count di Luna to keep watch for a troubadour who serenades Leonora, the queen’s lady-in-waiting, with whom the Count is also in love. Ferrando keeps the men awake by telling them the story of a baby, the Count’s brother: many years before, a gypsy had been burned at the stake for supposedly casting a spell on the baby. In revenge, the gypsy’s daughter stole the child. Later an infant’s bones – presumably those of the Count’s brother – were found in the ashes. Legend has it that the gypsy’s ghost still haunts the castle.

Scene 2. As she awaits the troubadour, Leonora tells her companion Inez how she fell in love with an unknown knight. When civil war broke out, she heard nothing from him until one evening when she heard his voice serenading her. Faced with Inez’s disapproval, Leonora nevertheless swears that she would die for the troubadour. The Count is about to force his attention on Leonora, but the troubadour’s voice stops him. Leonora mistakes the Count for her lover and is, in turn, accused by the troubadour of infidelity. Challenged, Manrico identifies himself. The Count’s jealousy boils over at a rebel leader daring to enter the royal palace. The two men rush off to fight a duel.

ACT TWO

Scene 1. As dawn breaks over the gypsy camp, the usual work goes on. Azucena broods on her mother’s death. Manrico, who is recovering from wounds received in battle, fails to understand his mother’s words. Once alone with Azucena, he asks her to tell him the old story. She ironically comments that his ambition had led him far away so that he never learned the story of his grandmother’s death. Telling the story, her emotions overpower her. Azucena lets slip that, after stealing the Count’s child, in her delirium she threw her own child into the flames. When Manrico asks who he really is, Azucena insists that she was hallucinating and that he is indeed her son. She wonders why he spared the Count when given the chance to kill him in their duel. Manrico answers that a voice from heaven restrained him. Azucena orders him to swear to avenge her. A messenger informs Manrico that he must take command of Castellor, adding that Leonora, assuming he is dead, will enter a convent that evening. Azucena pleads with him not to leave, but he ignores her and rushes away.

Scene 2. The Count arrives at the convent with his men. Tormented by his love for Leonora, he determines to abduct her before she can take her vows. Manrico arrives in time to stop him.

ACT THREE

Scene 1. The Count’s soldiers are relaxing before the assault on Castellor. A patron brings in a gypsy suspected of spying. Azucena protests that she is only searching for her son, who has abandoned her. When she says that she comes from Biscay, the Count questions her about his brother’s disappearance. Ferrando recognizes her, and when she calls out to the absent Manrico for help, the Count exults at his chance for revenge. Azucena curses the Count before she is dragged away.

Scene 2. Manrico, about to be married to Leonora, assures her that love will unite them even in death should he be killed in the upcoming battle. When Ruiz brings news of Azucena’s capture and ensuing execution, Manrico vows to save her.

ACT FOUR

Scene 1. Ruiz accompanies Leonora to the Count’s castle, where Manrico has been imprisoned following his failed rescue attempt. Determined to save his life, Leonora hopes that thoughts of her love will comfort Manrico in his despair. Hearing the monks’ prayer for the condemned and Manrico’s voice raised in farewell, Leonora again swears to save Manrico, even if she must die. When the Count appears, lamenting Leonora’s disappearance, she pleads for Manrico’s life, offering herself to the Count instead. While he gives orders to free the prisoner, she takes poison.

Scene 2. Awaiting execution, Azucena is troubled by visions of her mother’s death. She and Manrico long to return to their life in the mountains. Azucena has just fallen asleep when Leonora appears, telling Manrico he is free. When she refuses to leave with him, he accuses her of giving herself to his rival. As he curses her, Leonora begins to feel faint. Manrico is horrified when she reveals her sacrifice for him. Witnessing her death, the Count orders Manrico’s immediate execution. Manrico’s farewell awakens Azucena. She turns on the Count, revealing that he has killed his own brother before crying out, “You are avenged, oh, mother!”

Approximate Timings

ACTS ONE and TWO 70 minutes

Intermission 25 minutes

ACTS THREE and FOUR 65 minutes

Total 2 hours, 40 minutes

Lyric

- Additional costumes provided by Seams Unlimited.

- Scenery constructed and painted in Wales by Cardiff Theatrical Services, Ellen Street, Cardiff, Wales, U. K.

- Lyric Opera of Chicago gratefully acknowledges the support of the NIB Foundation Italian Opera Endowed Chair and the Guild Board of Directors Verdi Endowed Chair.

- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.

- Projected English titles © 1993 by Francis Rizzo.

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

Giuseppe Verdi

IL TROVATORE

Libretto by Salvatore Cammarano (with additions by Leone Emanuele Bardare),
after Antonio García Gutiérrez's play *El trovador*

First performed at the Teatro Apollo, Rome, on January 19, 1853

First performed by Lyric Opera on November 5, 1955

Characters in order of vocal appearance:

<i>Ferrando</i>	ROBERTO TAGLIAVINI*
<i>Inez</i>	LAUREN DECKER°
<i>Leonora</i>	TAMARA WILSON*
<i>Count di Luna</i>	ARTUR RUCIŃSKI*
<i>Manrico</i>	RUSSELL THOMAS
<i>Azucena</i>	JAMIE BARTON
<i>An Old Gypsy</i>	KENNETH NICHOLS
<i>A Messenger</i>	TYLER SAMUEL LEE*
<i>Ruiz</i>	MARIO ROJAS°

Actors: BRIAN BARBER, JACOB BARNES, JACOB BATES, JON BEAL,
THOMAS BOETTCHER, CHUCK COYL, WESLEY DANIEL,
KEITH DUTTON, DAVID GONZALEZ, MARCKARTHUR JOHNSON,
MATTHEW KUHLMAN, MARK LANCASTER, KURT MERRILL,
JOSHUA MOANEY, MICHAEL SAUBERT, JR., STEPHAN SCALABRINO,
PHILIP SOULIDES, KAI YOUNG

<i>Conductor</i>	MARCO ARMILIATO
<i>Original Director</i>	SIR DAVID McVICAR
<i>Revival Director</i>	ROY RALLO*
<i>Set Designer</i>	CHARLES EDWARDS
<i>Costume Designer</i>	BRIGITTE REIFFENSTUEL
<i>Original Lighting Designer</i>	JENNIFER TIPTON
<i>Revival Lighting Designer</i>	CHRIS MARAVICH
<i>Chorus Master</i>	MICHAEL BLACK
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	JORDAN LEE BRAUN
<i>Stage Manager</i>	RACHEL C. HENNEBERRY
<i>Stage Band Conductor</i>	STEFANO SARZANI
<i>Musical Preparation</i>	GRANT LOEHNIG MATTHEW PIATT
<i>Fight Director</i>	NICK SANDYS
<i>Projected English Titles</i>	FRANCIS RIZZO

* Lyric debut

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



RUSSELL THOMAS
(*Manrico*)
Previously at Lyric:
Pollione/*Norma*
(2016/17).

The internationally acclaimed American tenor began the 2018/19 season at San Francisco Opera singing the title role/*Roberto Devereux* (role debut). This season also includes Mozart's Tito (Los Angeles) and Verdi's Otello (Thomas's first staged performances of the role in Toronto, with further performances in Berlin). He triumphed as Otello in concert performances with the Los Angeles Philharmonic and the Atlanta Symphony Orchestra. Previous successes encompass leading roles in operas of Mozart (*La clemenza di Tito*, Salzburg); Beethoven (*Fidelio*, Cincinnati); Bellini (*Norma*, Chicago, San Francisco, Los Angeles, Toronto, Valencia); Verdi (*Nabucco*, Met, Seattle; *Don Carlo*, Washington, Berlin; *Simon Boccanegra*, London; *Stiffelio*, Frankfurt); Mascagni (*Cavalleria rusticana*, Berlin); and Puccini (*Tosca*, Los Angeles). Thomas created Lazarus/John Adams's *The Gospel According to the Other Mary* and has performed the work at English National Opera, Ravinia, and the Los Angeles Philharmonic, which commissioned it. Among many other notable engagements have been Loge/*Das Rheingold*, *Das Lied von der Erde*, the Verdi *Requiem* with the New York Philharmonic, and Beethoven's *Symphony No. 9* with the Boston Symphony at Tanglewood. An alumnus of the Metropolitan Opera's young-artist program, Thomas received the Grand Prize, Audience Prize, and Tenor Prize in Barcelona's highly prestigious Francisco Viñas Competition in 2010.



TAMARA WILSON
(*Leonora*)
Lyric debut

Winner of the highly prestigious Richard Tucker Award, the Arizona-born dramatic soprano has rapidly gained international recognition, particularly as the heroines of Verdi and Strauss. She has previously triumphed in *Il trovatore* in Barcelona, Houston, Toulouse, and Mallorca. Among the ten other Verdi operas in her stage repertoire are *I due Foscari* (Toulouse, Santiago, Amsterdam), *La forza del destino* (London – Olivier Award nomination), *Don Carlos* (Houston, Munich, Zurich, Frankfurt), and *Un ballo in maschera* (Berlin, Washington). Highlights of Wilson's 2018/19 season include her return to the Metropolitan Opera (*Aida*) and the Zurich Opera House (Chrysothemis/*Elektra*), as well as her mainstage debut at La Scala (the Prima Donna and Ariadne/*Ariadne auf Naxos*, after appearing with the company in the Verdi *Requiem* in Pavia, Paris, and Hamburg). Her versatility extends to *Don Giovanni* (Chicago Symphony Orchestra, Milwaukee Symphony Orchestra), *Norma* (Barcelona's Gran Teatre del Liceu), *Die Walküre* (BBC National Orchestra of Wales, Royal Concertgebouw Orchestra), and *Die Fledermaus* (in Japan under Ozawa). In demand for concert works,

Wilson has made greatly acclaimed appearances with the major orchestras of New York, Washington, Cleveland, Chicago, London, and Amsterdam, among many others. She appears on CD in the Frankfurt production of *Die Frau ohne Schatten*.



JAMIE BARTON
(*Azucena*)
Previously at Lyric:
Five roles since
2011/12, most recently
Giovanna/*Anna Bolena*
(2014/15); Magdalene/
Die Meistersinger von
Nürnberg (2012/13);
Dryade/*Ariadne auf Naxos*
(2011/12).

Earlier this season the American mezzo-soprano, greatly acclaimed at Cincinnati Opera for her first Azucena, reprised the role in Munich and sang Sara/*Roberto Devereux* in San Francisco. Following Lyric's *Trovatore*, she portrays Sister Helen Prejean/*Dead Man Walking* (Atlanta Opera) and Fricka/*Ring cycle* (Metropolitan Opera) before returning to San Francisco as Ježibaba/*Rusalka*, a role she debuted in the Met's new production. Recent operatic highlights include *La favorite* (Madrid's Teatro Real), *Norma* (Metropolitan Opera, Houston Grand Opera, LA Opera, San Francisco Opera), *Don Carlo* (Washington National Opera, Deutsche Oper Berlin), and the *Ring cycle* (San Francisco Opera, Washington National Opera, Houston Grand Opera). Among Barton's prestigious orchestral and recital engagements have been Jake Heggie's *The Work at Hand* (world premiere) at Carnegie Hall, a Wigmore Hall debut, and appearances with London Symphony Orchestra and Philadelphia Orchestra. Her debut solo album, *All Who Wander*, featuring songs by Mahler, Dvořák, and Sibelius, was named winner of the 2018 BBC Music Magazine Vocal Award. Barton is also winner of the Beverly Sills Artist Award, Richard Tucker Award, International Opera Award, Marian Anderson Award, Metropolitan Opera National Council Auditions, and both Main and Song Prizes at the BBC Cardiff Singer of the World Competition.



ARTUR RUCIŃSKI
(*Count di Luna*)
Lyric debut

The Warsaw-born baritone belongs to a select group of Polish opera singers who have risen to international fame in recent years. He built his repertoire at the Polish National Opera, beginning with his 2002 debut in the title role/*Eugene Onegin*. His career breakthrough came with that role under Daniel Barenboim at the Berlin State Opera, and he has since triumphed as Onegin in Valencia (DVD), London, Munich, Bologna, and Warsaw. Ruciński has made Verdi a specialty, with successes including *Il trovatore* (Vienna Festival, Salzburg Festival, Venice, Verona, Barcelona), *Simon Boccanegra* (La Scala), *Attila* (Warsaw), *I masnadieri* (Venice,

Parma, Rome), *La traviata* (Berlin, London, Verona, San Francisco), and *Falstaff* (Frankfurt). The baritone is also a noted interpreter of Mozart's *Don Giovanni* (Paris); Donizetti (*Don Pasquale*, Valencia; *Lucia di Lammermoor*, Hamburg, Zurich, Paris, London, Tokyo, Madrid); and Puccini (*La bobème*, Paris, Los Angeles - American debut, Paris; *Madama Butterfly*, Metropolitan Opera debut; *Gianni Schicchi*, Paris). Highlights later this season include his Opéra de Monte Carlo debut (*Luisa Miller*) and his return to both the Met (*La traviata*) and the Opéra National de Paris (*Iolanta*). Ruciński has appeared in concert at the Warsaw Festival and in Paris, Oslo, Dresden, Vienna, and Berlin.



ROBERTO TAGLIAVINI
(*Ferrando*)
Lyric debut

The Italian bass, a Parma native, made his professional debut in 2005 in his hometown's Teatro Regio in Gluck's *Alceste*. During the past decade he has been heard in all the major Italian houses, including La Scala (*Il viaggio a Reims*, *Le comte Ory*, *Aida*, *Il trovatore*), the Verona Arena (*Attila*, *Aida*, *Il trovatore*), the Teatro dell'Opera in Rome (*Turandot*, *Maometto II*), Turin's Teatro Regio (*Don Carlo*, *La Cenerentola*), and Florence's Maggio Musicale (*Aida*), among others. Tagliavini has also been applauded in France (*Les contes d'Hoffmann*, *Carmen*, *La bobème*, *La Cenerentola*, *Il trovatore*, Paris), Germany (*Attila*, *Nabucco*, Berlin), Spain (*I puritani*, *Lucia di Lammermoor*, *Romeo and Juliet*, Rossini's *Stabat Mater*, Madrid; *Il viaggio a Reims*, Barcelona), China and Russia (*Attila*, Shanghai and St. Petersburg), and Austria (*Nabucco*, *I due Foscari*, Vienna). He has appeared in the U.S. in Los Angeles (*The Marriage of Figaro*, *Macbeth*) and at the Metropolitan Opera (*La bobème*). Since his 2007 debut in *Benvenuto Cellini*, he has been heard at the Salzburg Festival with roles including Talbot/*Giovanna d'Arco*, Loredano/*I due Foscari*, and the King/*Aida*. Highlights of his busy 2018/19 season include *Faust* (Deutsche Oper Berlin), *Nabucco* (Bavarian State Opera), and *Carmen* (Opéra National de Paris).



LAUREN DECKER
(*Inez*)
Previously at Lyric:
Four roles since
2016/17, most recently
Enrichetta/*I puritani*,
Schwertleite/*Die Walküre*,
Giovanna/*Rigoletto*
(all 2017/18).

The contralto, a third-year member of the Ryan Opera Center, was featured last season at the Grant Park Music Festival in Menotti's *The Old Maid and the Thief*; and with Christine Goerke and Eric Owens in the Harris Theater's Beyond the Aria series. She was a national semifinalist in the 2018 Metropolitan Opera National Council Auditions, having previously been a two-time recipient of an Encouragement Award in the MONCA's Upper Midwest Region. The

Wisconsin native holds a B.F.A. in vocal performance from the University of Wisconsin-Milwaukee, and has performed in opera scenes with Milwaukee's Kalliope Vocal Arts. She also participated in Dolora Zajick's Institute for Young Dramatic Voices, the American Wagner Project (Washington, D.C.) and the Georg Solti Accademia di Bel Canto (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). Winner of the 2018 Lola Fletcher Scholarship in voice with the American Opera Society of Chicago, she returns to the Lyric stage later this season in *Elektra* and *La traviata*. *Lauren Decker is sponsored by an Anonymous Donor, Susan M. Miller, and the Thierer Family Foundation.*



MARIO ROJAS (*Ruiz*)
Previously at Lyric:
Parpignol/*La bohème*
(2018/19); Borsal
Rigoletto (2017/18).

The Mexican tenor, a second-year Ryan Opera Center ensemble member, who returns to Lyric's mainstage

later this season as Gastone/*La traviata*, 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 Bretón'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 Central 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 Sidacab cabaret series. *Mario Rojas is sponsored by the Elizabeth F. Cheney Foundation.*



MARCO ARMILIATO
(*Conductor*)
Previously at Lyric:
Rigoletto (2017/18);
Madama Butterfly (2013/14).

The Italian conductor is greatly sought after by many of the world's most prestigious opera houses. Following Lyric's *Il trovatore*, he will travel to the Vienna State Opera (*Andrea Chénier*), La Scala in Milan (*La traviata*), and the Zurich Opera House (new production of *Manon*). Armiliato began the current

season in Vienna (*La traviata*, *L'elisir d'amore*) and at the Metropolitan Opera (*La fanciulla del West*). The conductor has led nine works at San Francisco Opera and more than 25 at the Met, the latter highlighted by company premieres of Wolf-Ferrari's *Sly* and Donizetti's *Anna Bolena*. During the past two seasons he has earned acclaim for seven works in Vienna and four at the Met, as well as *La fanciulla del West* (Zurich Opera House) and *Andrea Chénier* and *Tosca* (Bavarian State Opera). His artistry has also been applauded at Madrid's Teatro Real, Barcelona's Gran Teatre del Liceu, and the Salzburg Festival. Armiliato's discography includes projects with Renée Fleming, Angela Gheorghiu, Anna Netrebko, Plácido Domingo, Jonas Kaufmann, and Rolando Villazón, among many other distinguished artists. In 2010 his CD *Verismo* with Renée Fleming won a Grammy Award. Among his extensive performances on DVD are the Met's productions of *Il trovatore*, *La fille du régiment*, *Lucia di Lammermoor*, and *La rondine*.



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

The renowned Scottish director's productions will be seen this season in eight major companies, highlighted by new productions of *Adriana Lecouvreur* (Metropolitan Opera), *Médée* (Geneva's Grand Théâtre), and *I masnadieri* (La Scala). McVicar has created nine new productions for London's Royal Opera House, ranging stylistically from *The Marriage of Figaro* to *Les Troyens* and *Salome*. His seven new Met productions include most recently *Tosca*, *Norma*, and *Roberto Devereux*. He has also directed at La Scala (*Les Troyens*), Opera Australia (*Don Giovanni*, *The Marriage of Figaro*), the Vienna Staatsoper (*Tristan und Isolde*, *Falstaff*), English National Opera (*The Turn of the Screw*, *Medea*, *Alcina*, *Tosca*), Glyndebourne (*The Abduction from the Seraglio*, *Die Meistersinger von Nürnberg*, *Giulio Cesare*), Scottish Opera (*The Rake's Progress*, *Madama Butterfly*, *La traviata*, *Idomeneo*), the Salzburg Festival (*Les contes d'Hoffmann*), Mariinsky Theatre (*The Turn of the Screw*, *Macbeth*), and other major companies. McVicar was knighted in the 2012 Diamond Jubilee Birthday Honours List for Services to Opera and was made Chevalier de L'Ordre des Arts et des Lettres by the French government. He has also been nominated for an Olivier Award in the category of the Outstanding Achievement in Opera.



ROY RALLO
(*Revival Director*)
Lyric debut

The American director began his career as artistic administrator of Long Beach Opera, where he has directed *Lucio Silla*, *Bluebeard's Castle*, and *Elektra*. He made his German solo directing debut with *Don Pasquale* at Weimar's Nationaltheater, where he later created an original music-theater

piece. He has directed a new *Ariadne auf Naxos* in Bordeaux, and his production of *Der Rosenkavalier* for De Jyske Opera in Aarhus was nominated for Denmark's prestigious Reumert Prize. Rallo's collaboration with Christopher Alden includes co-directing Gluck's *L'isle de Merlin* (Spoleto USA), *Aida* (Berlin), and *Carmen* (Mannheim). As staff director for San Francisco Opera, Rallo remounted Richard Jones's *The Queen of Spades* and Johannes Schaaß's *The Barber of Seville*. As revival director he has taken charge of productions by Nicolas Brieger (*Idomeneo*, Barcelona, Hamburg), Jossi Wieler (*Alcina*, Lyon), and Christopher Alden (*Turandot*, New Zealand). Among his own recent productions have been *Così fan tutte* (Portland), *The Rake's Progress* (Pittsburgh, Salt Lake City), and *Carmina Burana/Pagliacci* (Honolulu). He directed a new *Barber of Seville* for the San Francisco Opera Center, and in Oakland, California, he has been responsible for creating a series of operas produced by The Crucible, the largest nonprofit industrial arts education facility in the United States.



CHARLES EDWARDS
(*Set Designer*)
Previously at Lyric:
Five operas since 1993/94, most recently *Il trovatore* (2014/15, 2006/07); *Billy Budd* (2001/02); *Macbeth* (1999/00).

Both a designer and a director, Charles Edwards has earned acclaim in a wide variety of repertoire internationally. Among his designs in the U.K. are, for the Royal Opera House, *Adriana Lecouvreur* (also Paris, Barcelona, Vienna, San Francisco, and Paris), *Faust* (also Monte Carlo, Lille, Trieste, and Australia), *Elektra*, and *Werther* (also Paris); and for English National Opera, *Norma* (also Bordeaux), *A Midsummer Night's Dream* (also Moscow), *Lucia di Lammermoor* (Göteborg, Washington, Toronto), *Jenifa*, and *Makropulos Affair* (also Prague). His designs have also been seen at the Metropolitan Opera and the major companies of Lisbon, Bonn, Vienna, Hamburg, Houston, San Francisco, and Dallas, among many others. This season Edwards's designs will be seen at 11 international companies, including new productions of *Kiss Me, Kate* (Graz), *Adriana Lecouvreur* (Met), and *I masnadieri* (La Scala). He most recently directed *Pagliacci* for Opera North for the company's "Little Greats" season, designing and lighting all six productions. In 2016 he directed the prologue of *Les contes d'Hoffmann*, in a composite production by four directors for Wuppertaler Bühnen and Sinfonieorchester. Other directing includes *Elektra* (Covent Garden), *Don Quichotte* and *Idomeneo* (Grange Park), *Joshua*, *Rigoletto*, and *Oedipus Rex* (Opera North), *Così fan tutte* (Mid-Wales Opera), and *Maria di Rohan* (Wexford).



BRIGITTE REIFFENSTUEL
(Costume Designer)
Previously at Lyric:
Il trovatore (2014/15, 2006/07); *Giulio Cesare* (2007/08); *Billy Budd* (2001/02).

The German costume designer was born in Munich and studied in London. She made her debut at London's Royal Opera in 2003 with Charles Edwards's production of *Elektra* and has since returned for Sir David McVicar's productions of *Faust* and *Adriana Lecouvreur*, and Robert Carsen's productions of *Falstaff* and *Der Rosenkavalier*. Her work has been seen at opera and theater companies worldwide, with productions including *Falstaff* (Canadian Opera Company, La Scala, Metropolitan Opera, Dutch National Opera), *Faust* (Opéra de Lille, Opéra de Monte Carlo, Teatro Verdi Trieste, Valencia's Palau de les Arts Reina Sofia, Opera Australia), *Peter Grimes* (London's English National Opera, Ópera de Oviedo, De Vlaamse Opera, Deutsche Oper Berlin) and *Giulio Cesare* (Lyric, Glyndebourne, Metropolitan Opera, Opéra de Lille). In Europe she has designed costumes for companies including Theater Bonn, the Zurich Opera House, Paris's Théâtre du Châtelet, Madrid's Teatro Real, La Scala, the Théâtre des Champs-Élysées, Stuttgart State Theatre, Komische Oper Berlin, Frankfurt Opera, and Deutsche Oper am Rhein. Among the companies where Reiffenstuel's work will be seen this season are the Met (*Adriana Lecouvreur*), the Deutsche Oper Berlin (*La rondine*), and the Santa Fe Opera (*The Pearl Fishers*).



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

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



CHRIS MARAVICH
(Revival Lighting Designer)
Previously at Lyric:
Nine productions since 2014/15, most recently *Idomeneo* (2018/19); *Così fan tutte*, *I puritani* (both 2017/18).

Currently Lyric's lighting director, Maravich served in the same position from 2006 to 2012 at San Francisco Opera, where he created lighting for many of the company productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il trittico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. Maravich has collaborated on the lighting designs for *Doktor Faust* at Staatsoper Stuttgart, *Tannhäuser* for the Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. He has also designed lighting for Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances and Opera San José.



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 that capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), the Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has also worked with the Melbourne Symphony Orchestra in Australia with Sir Andrew Davis. His recent activities include preparing the chorus of *The Damnation of Faust*, continuing his association with Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



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

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



NICK SANDYS
(Fight Director)
Previously at Lyric:
47 productions since 1995/96, most recently *Jesus Christ Superstar*, *Faust*, *Rigoletto* (all 2017/18).

A certified teacher and fight director with The Society of American Fight Directors, Sandys has created fight choreography throughout the Chicago area, including for the Goodman (more than 25 productions), Steppenwolf, Lookingglass, Northlight, First Folio, Shattered Globe, Victory Gardens, Remy Bumppo, Timeline, Light Opera Works, Silk Road Rising, and The Theatre School at DePaul University (adjunct since 1995). His work outside Chicago includes the Metropolitan Opera, Houston Grand Opera, Portland Opera, Florentine Opera and Dallas Opera, as well as many major theater companies nationwide. Sandys's fight choreography has received four Joseph Jefferson Award nominations, winning in 2008 (*Requiem for a Heavyweight*). He is also producing artistic director of Remy Bumppo Theatre Company. As an actor he has appeared with numerous Chicago theaters, receiving another nine Jeff nominations for acting and two for directing. He holds a 2011 Meier Foundation Award for Artistic Achievement and is a 2018 APA Audie Award Finalist.

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The Peak of Excitement: Verdi's Stupendous *Il trovatore*

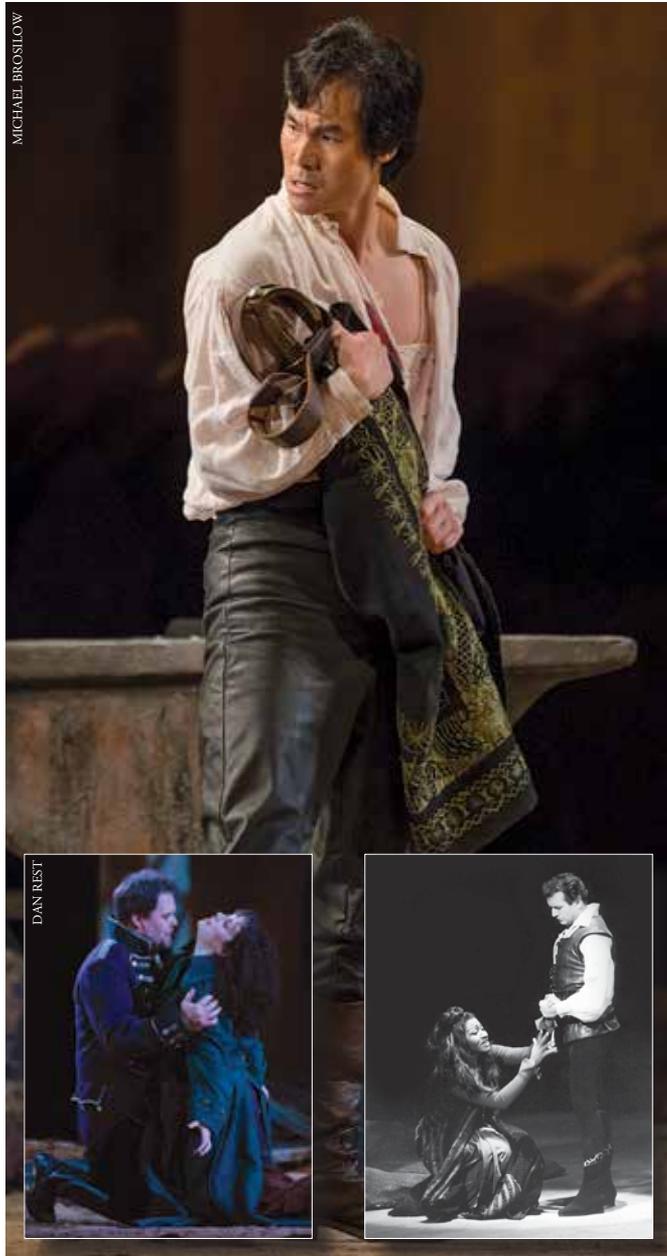
By Gordon Williams

On occasion, Giuseppe Verdi would stress to his librettists that the opera they were working on could be summed up with one word. For *Il trovatore*, it was “vengeance,” highlighting the task entrusted to the gypsy woman Azucena by her dying mother (burned at the stake before the opera begins).

From the audience’s point of view, however, another word sums up *Il trovatore* – “exciting.” Verdi’s eighteenth opera has been acclaimed for this quality since its premiere in 1853, even by those who criticize the plot.

It may seem tasteless to describe an opera that involves vengeance, executions, and child-abduction as “exciting.” But the opera calls for thrilling singing from its principals, not just vocal pyrotechnics but immense emotional contrasts. Leonora, the heroine, must convey everything from emotional warmth and dulcet grace to penetrating determination. Azucena ranges from maternal love for Manrico, whom she has raised, to chilling resolve to avenge her executed mother. And the male leads must combine their testosterone-fueled competitiveness with gentler qualities, such as the tenderness in the Count’s aria “Il balen del suo sorriso” (comparing Leonora’s smile to the gleaming of stars), or Manrico’s “Ah sì, ben mio, coll’essere” (reassuring Leonora of their loving future even if death claims him).

Il trovatore is an action-packed melodrama covering huge emotional territory against a colorful historical background. And there is spectacle. The “Miserere” scene in Act Four was much acclaimed in the 19th century. All at once on separate parts of the stage, Leonora bemoans the fate of her beloved Manrico as he bids farewell to life in a nostalgic-sounding song, against the murmuring of a chorus of monks praying for



MICHAEL BROSILOW

DAN REST

Il trovatore at Lyric: (top) Manrico (Yonghoon Lee) is ready to rush to Leonora’s rescue; (bottom left) Leonora (Sondra Radvanovsky) offers herself to Count di Luna (Mark Delavan) in exchange for Manrico’s life; (bottom right) Manrico (Franco Corelli) hears Azucena (Grace Bumbry) retell the narrative of her mother’s death.

his soul. The 19th-century piano-virtuoso Franz Liszt honored this *coup de théâtre* in one of his famous concert “paraphrases,” a staple of the recital hall.

Verdi consciously aimed for excitement in this opera. He suggested Antonio García Gutiérrez’s play *El trovador* (1836) as a subject because, as he wrote his librettist Salvatore Cammarano in April 1851, “it seemed to me to offer fine theatrical effects and above all something original and out of the ordinary.”¹ He could have mentioned all the different settings – palace, convent, gypsy- and military-camps, and a dungeon. And there are battlefields (offstage).

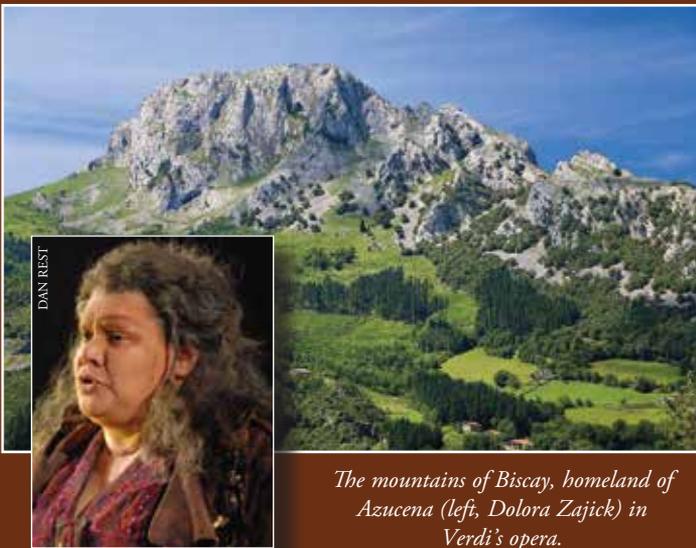
Gutiérrez’s play is set against dramatic true events – the struggle between Ferdinand, Prince of Castile, and James, Count of Urgel, for the throne of Aragon in the early 1400s. But over and above this political drama, Gutiérrez’s play was in part romance (political rivals Manrico and the Count vying for Leonora’s love) as well as vengeance tale. It entranced contemporary Spanish audiences.

Life events probably made Verdi susceptible to the play’s emotional darkness. His mother died in the summer of 1851. Cammarano’s death in July 1852 (although when the libretto was substantially completed) may have exacerbated his morbidity. But Verdi was no doubt also drawn to Azucena with her conflicting instincts for vengeance and for protection of Manrico, and to the play’s political dimension. And he certainly set out, intentionally, to create something innovative.

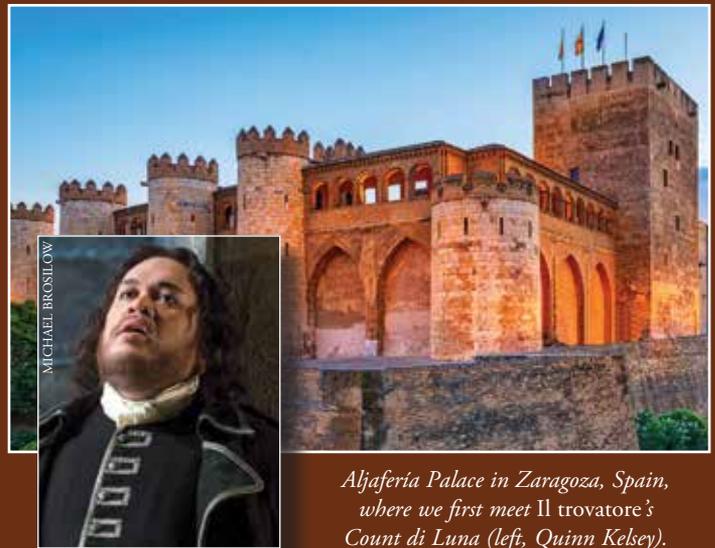
As Verdi made clear to Cammarano in 1851, he wouldn’t mind dispensing with the usual subdivisions of Italian opera “and the whole work consisted, let’s say, of a single number.”² What Cammarano came up with, though, was fairly

1 Quoted in Budden, Julian, *The Operas of Verdi*, London 1978, p.61

2 Budden, again p. 61.



The mountains of Biscay, homeland of Azucena (left, Dolora Zajick) in Verdi's opera.



Aljafería Palace in Zaragoza, Spain, where we first meet Il trovatore's Count di Luna (left, Quinn Kelsey).

conservative – the traditional string of four-part arias, duets and finales that the composer had tried to avoid. Verdi would manipulate these four-part structures searching for greater immediacy in their impact. And what does the audience notice – the structure or the exhilarating experience?

Cammarano's libretto begins in a way that must have pleased a composer trying to flee convention. No overture (just the briefest of orchestral introductions) before the old soldier Ferrando launches into a narrative about the gypsy woman's execution and the present-day Count's obsession with finding his brother who was abducted by Azucena (setting up a twist). The four-part structure is marked by Ferrando's summons to his soldiers to stay awake ("All'erta"); his narrative; his soldiers' eagerness for an update on the story's history; and Ferrando's account of the executed woman's continued hovering presence as a witch. Creepily, the scene ends at the stroke of midnight. Verdi asked for a really large bell, the first of many prominent, real-life sound effects that enhance the emotional immediacy of this piece of theater. Later, in Act Two, we'll hear the anvil-hammering chorus, an effect not easily forgotten.

It's Act One, Scene 2, that gives us the most obvious example of a traditional 19th-century structure. In an opening dialogue, delivered in the speech-like vocal lines known as recitative, Inez, Leonora's confidante, asks her about the passion that disturbs her. Leonora tells of the knight (Manrico) who caught her eye but disappeared on the eve of civil war. She then, in "Tacea la notte" – which represents the form's customary slow initial melodic section or *cantabile* – relates how he has returned disguised as a troubadour. Inez expresses misgivings about this mysterious man in another dialogue-like section. Known as a *tempo di mezzo*, this sort of passage typically introduced new information (or even new characters and incidents) and engendered new resolve in the principal singer that would be expressed in a final, fast section known as the "cabaletta" (here Leonora's "Di tale amor"). The Count then enters followed by Manrico, and with the Manrico-Leonora-Count love-triangle we are into the next four-part structure, though it may be harder to detect.

In fact, throughout *Il trovatore* 10 of the 14 numbers are in this four-part form – even the "Miserere" is an expanded *tempo di mezzo* between Leonora's *cantabile* expressing undying love for Manrico, and her

cabaletta, expressing a love that will defy the Count.

But Verdi wanted to drive the drama. True, many of the opera's most exciting moments are traditional cabalettas – for example, Manrico's thrilling ululations in "Di quella pira" as he resolves to mount a rescue operation³ upon learning (in a *tempo di mezzo*) that Azucena has been captured. But there are moments when Verdi cuts to the chase in a way that would have surprised a 19th-century audience, accustomed to traditional opera's tendency to stop for reflection.

Verdi and Cammarano struggled with the second-act finale, where Leonora, thinking Manrico is dead, is about to enter a convent and both Manrico and the Count arrive to stop her. At first Verdi wanted something trimmer than Cammarano had originally written. The revision was too short, but Cammarano, in the last stages of his final illness, was unable to try another option, so Verdi made his own revisions, musically. He sped up the "customary slow initial melodic section" so that when new information is presented – when Manrico's men surround the Count's men so as to whisk Leonora away – all that is needed for a final, fast section is a reprise of Leonora's line, "Sei tu dal ciel disceso/ o in ciel son io con te?" No Grand Opera formalities. The act hurtles to its conclusion, a two-line expression of her emotion, but what a melodic arc for the soprano – her "most transcendent flight," to borrow a phrase from the late Verdi scholar Julian Budden.

But much of the excitement of the opera resides in the singing. Tenor Enrico Caruso, himself a celebrated Manrico, once said that all it takes for *Il trovatore* to succeed is the four greatest singers in the world. Verdi, no doubt, knew it. Who might get the principal roles was a factor in determining which opera house would get the premiere. Perhaps Naples? If Rita Gabussi was there and available for Azucena. Rome's Teatro Apollo actually ended up hosting the opening night, but not with Gabussi, with Emilia Goggi, of whom Verdi had received good reports. He asked Count Poniatowski, who had vouched for her, to provide him with "a musical scale, an abstract of her voice, writing under each note *good, bad, weak, strong*, etc..."⁴ Perhaps this would have been enough for Verdi to ascertain her suitability, but he needed to: he was creating arguably the first great mezzo-soprano role. Azucena must make our hair stand on our heads as she sings her bitter monologues, "Stride la vampa!"

3 The expression is Roger Parker's in the *New Grove Dictionary of Opera* entry on *Il trovatore*.

4 Quoted in Chusid, Martin, *Verdi's 'Il trovatore: the quintessential Italian melodrama*, pp. 28-9.

and “Condotta ell’era in ceppi,” and our hearts melt later in the opera when she longs to return home to the mountains.

At first, Verdi intended *Il trovatore* to be a three-person drama – mezzo-soprano, tenor, baritone. But many of the changes made to the work during composition related to adjusting the various roles. After Cammarano died, the young Leone Emanuele Bardare came on board. With him Verdi expanded Leonora’s role, but Bardare also supplied Verdi with the words “Il balen del suo sorriso,” which gave the baritone his show-stopping solo – one that fleshed out his humanity.



Italian tenor Franco Corelli in the role that made his name internationally, Manrico in *Il trovatore*

Other changes came about via singers. Manrico’s high Cs, so thrilling at the end of “Di quella pira,” were apparently interpolated by Italian tenor Enrico Tamberlik in a later production. Verdi’s attitude was typically practical: if the public likes them, fine, but make sure they’re good.

Il trovatore is one of the most exciting operas in the repertoire, but it may also be the opera most satirized by opera’s detractors. And there are substantial criticisms to make of the plot. An opera company has to hope that audiences are prepared to plug some holes, assuming, for example, that Manrico lost the effort to free Azucena and that’s why he’s in a dungeon at the beginning of Act Four. But that said, all the non-sequiturs and jumps are made good by the sweep of Verdi’s music.

In the last scene, Verdi seems to escape the constraints of Italian “number opera” and move forward freely. Both Manrico and Azucena are in prison. Leonora finds them in their cell. She has offered herself to the Count in exchange for Manrico’s life and Manrico condemns her for it, until he realizes she has taken poison and is dying. The Count, thinking he can still triumph with Manrico’s death orders Manrico to be taken out for beheading. But when Azucena is dragged to the window to witness Manrico’s death, she tells the Count, “He was your brother” (that is: the boy she abducted). The axe falls and she exults, “Mother, you are avenged.” Verdi resisted the suggestion of extra lines and a reminder of Azucena’s filial vow. It would “cool things down”, he said. Only one concept mattered now: ‘vengeance’.

Some critics find this ending precipitate, but an audience probably feels too excited to care. *Il trovatore* is evidence that plot is important, but that opera succeeds mostly because of what the music and singers can do. *Il trovatore* certainly does.

Gordon Williams is an Australian librettist and writer on music based in Los Angeles.

Modern Match - *Il trovatore*

The hero of *Il trovatore*, Manrico, is introduced in the opera as an adult, but the mystery of his character can only be unlocked when we understand what occurred during his infancy. In this and other ways, he’s similar to another boy we know well: Harry Potter.

Manrico was raised never knowing his true family, including Count di Luna, who turns out to be his brother. As a result, the two men are unable to recognize each other in adulthood, yet Manrico seems to understand implicitly that their destinies are linked. In his duel with di Luna, he couldn’t bring himself to harm him when given the chance.

Harry, too, was raised as an orphan, but discovers throughout the book series that his destiny is inextricably linked with Voldemort’s.

Though the two are not true brothers, J.K. Rowling kins the two thematically. For example, Harry and Voldemort use magic wands made out of the same material, called “brother wands,” which recognize and refuse to do the other harm during an important duel. Harry and Voldemort share other curious similarities – such as a hereditary ability to speak to snakes – that elevate their relationship to being almost fraternal. In both the opera and the Potter novels, the brother-figure is one of rival or foil, a reflection of what the other could be had circumstances been different. In their similarities, their differences stand out in stark contrast and give insight into the characters.

But brotherhood isn’t the only family role that takes on twisted significance in both stories. In each case, a mother rescues her young son and makes it possible for that son to grow into the hero he was always meant to be. In Harry Potter, it’s Harry’s mother Lily who, by sacrificing herself, casts the spell that saves the infant Harry from Voldemort. Manrico’s life is saved by Azucena, who unwittingly sacrifices her

own child and consequently becomes his adopted mother. As a result, Manrico is fiercely loyal to her, just as Harry is loyal to his own surrogate mother-figures, Mrs. Weasley and Professor McGonagall.

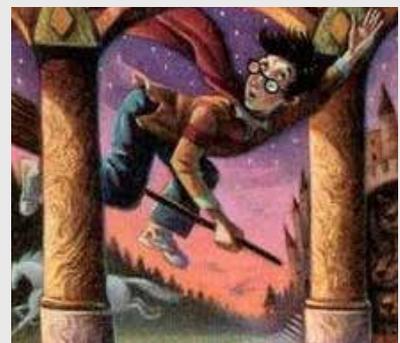
Though both stories make use of these tentative family relationships, they end very differently. The Potter novels end with the hero’s triumph, albeit a bittersweet one (RIP Dobby, Fred Weasley, Professor Lupin, etc). *Il trovatore* ends with the unexpected triumph of Azucena, whose true motives only become clear at the very end.

Therefore, Verdi’s conception of the mother figure is far less altruistic than Rowling’s. But again, the stark contrast of this difference shines a light on the nature of these works: one is meant for children and teenagers, the other for the world’s

grand opera stages. One seeks to affirm the power of love to triumph over hate; the other seeks to demonstrate the way revenge can tear families apart. Both have the power to move audiences, generate massive fan bases, and invite us to make hidden connections to our own lives.

— Meg Huskin

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



(Top) Luciano Pavarotti as Manrico; (above) Harry Potter.

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Il trovatore: After the Curtain Falls

Your opera experience doesn't have to end here!

When the performance is over, you can continue your exploration of *Il trovatore* in conversation with your companions.

Here are some topics to consider:

DAN REST



Manrico (Walter Fraccaro) sings "Di quella pira," the climax of Act Three of Il trovatore. Lyric production, 2006/07 season.

- *Il trovatore's* plot is often regarded as far-fetched, to say the least, but a thoughtful production can make it thoroughly believable. How did you respond to the plot as it unfolded in Lyric's production?
- In any great performance of *Il trovatore*, the singing produces one thrill after another for the audience. What moments of the opera did you find most exhilarating, purely vocally? Most moving? Most beautiful?
- Verdi created an opera that is capable of astounding dramatic intensity, especially in the character of Azucena. What did you find particularly riveting in her scenes?
- Count di Luna is not a standard, cardboard villain. Where do you think the depth of his feelings emerge most strongly?
- In what ways did you see the influence of the paintings of Goya in this production?
- What qualities in this opera do you think would have prompted the Marx Brothers to use a performance of it as a key component of their classic 1935 comedy, *A Night at the Opera*?
- If you had the chance to meet Giuseppe Verdi, what do you think you would ask him about *Il trovatore*?

To continue exploring *Il trovatore* Lyric dramaturg and program editor Roger Pines suggests the following performances:

CD

Plácido Domingo, Leontyne Price, Sherrill Milnes, Fiorenza Cossotto, Bonaldo Giaiotti; New Philharmonia Orchestra, Ambrosian Opera Chorus, cond. Zubin Mehta (RCA)

Giuseppe di Stefano, Maria Callas, Rolando Panerai, Fedora Barbieri, Nicola Zaccaria; Chorus and Orchestra of La Scala, cond. Herbert von Karajan (Warner Classics)

Franco Corelli, Leontyne Price, Mario Sereni, Irene Dalis, William Wildermann; Chorus and Orchestra of the Metropolitan Opera, cond. Fausto Cleva (Sony Classics)

Mario Del Monaco, Renata Tebaldi, Ettore Bastianini, Giulietta Simionato, Giorgio Tozzi; Orchestra and Chorus of the Maggio Musicale Fiorentino, cond. Alberto Erede (Decca)

Carlo Bergonzi, Antonietta Stella, Ettore Bastianini, Fiorenza Cossotto, Ivo Vinco; Orchestra and Chorus of La Scala, cond. Tullio Serafin (DG)

Jussi Björling, Zinka Milanov, Leonard Warren, Fedora Barbieri, Nicola Moscona; RCA Victor Symphony Orchestra, Robert Shaw Chorale, cond. Renato Cellini (Naxos Great Opera Recordings Series)

DVD

Marcelo Álvarez, Sondra Radvanovsky, Dmitri Hvorostovsky, Dolora Zajick, Stefan Kocán; cond. Marco Armiliato, dir. Sir David McVicar (DG)

Plácido Domingo, Raina Kabaivanska, Piero Cappuccilli, Fiorenza Cossotto, José Van Dam; Vienna State Opera Orchestra and Chorus, cond. and dir. Herbert von Karajan (Arthaus Musik)

LYRIC OPERA OF CHICAGO

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

Orchestra

Violin I

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

Violin II

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

Viola

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

Cello

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

Bass

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

Flute

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

Piccolo

Alyce Johnson

Oboe

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

English Horn

Judith Zunamon Lewis

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

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

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

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

Trombone

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

Bass Trombone

Mark Fry*
Graeme Mutchler**

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Stageband

Gabby Webster, *horn*
Tina Laughlin, *percussion*
Joseph LaPalomato, *percussion*
Julie Spring, *harp*
Matthew Piatt, *organ*

Librarian

John Rosenkrans, *Principal*

Personnel Manager

and *Stageband Contractor*
Christine Janicki

*Season substitute

**Sabbatical

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Michael Black
Chorus Master
The Howard A. Stotler
Endowed Chair

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

Mezzo

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

Laurie Seely Vassalli
Corinne Wallace-Crane
Pamela Williams
Michelle K. Wrighte

Tenor

Geoffrey Agpalo
Timothy Bradley
Hoss Brock
William M. Combs
John J. Concepcion
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: Ben Bell Bern

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

I am the rehearsal department manager and this is my ninth season. My job is to manage the department that schedules all rehearsals and coordinates most other backstage activity involving artists, including costume and wig fittings, interviews and p. r. events, donor luncheons, repertoire coachings, and many other activities. My rehearsal department colleagues and I serve as the liaisons between performing artists and virtually every other department in the company.

What led you to work at Lyric?

I graduated from college with a degree in classical trumpet playing, and soon after moved to Chicago to be nearer to my now-wife and figure out my next steps. I started my career interning at Lyric, helping to facilitate the Ryan Opera Center auditions. The world of opera had always been intriguing to me; I'd been in the orchestra pit for opera productions during college, and the scope and scale of the artform fascinated me. About a year after my internship ended, I was working as a barista at a coffeehouse where Marina Vecchi (longstanding member of Lyric's rehearsal department) was a frequent patron. She let me know there was an opening with the rehearsal team and asked if I was interested in the position. I landed the job and began as a rehearsal assistant, before transitioning to a variety of roles and becoming the department's manager.

What's a typical day like for you?

Every day I put together a rehearsal schedule for the upcoming day, the process of which can be like solving a seven-dimensional puzzle. I speak with the director, assistant director, choreographer, stage manager, conductor and music staff, wardrobe and wig departments, colleagues in the young artist program, to ascertain their priorities, then work to make all of those things fit within the parameters outlined in various contracts and in such a way that doesn't break the budget.

What's the most challenging aspect of your job?

Obtaining concrete information in a timely manner from the various departments that Lyric Opera comprises, and figuring out creative and diplomatic ways of saying "no" to requests that cannot be accommodated. Each day, I have to sift through huge amounts of information and prioritize what is most important. Working here for several years has helped me refine that process, but it's always a challenge. I have the season calendar in my hands no matter where I am in the building; inevitably someone I run into will need schedule information or want to share schedule information with me.



What keeps you committed to the work you do?

The work done by my colleagues to produce the quality of art seen and heard on Lyric's stage and in the orchestra pit. Chicago's cultural institutions are one of the elements that make this city unique, and to feel that I in some very small way contribute to the success of one of them is rewarding. I feel fortunate that my work not only creates meaningful relationships between myself and my coworkers, but also gives me a connection to anyone else who attends our performances.

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

My office is located backstage, just steps away from the actual stage. So during a matinee performance or dress rehearsal, it's not uncommon for singers in full costume, wig and make-up not only to walk by my office, but to sit down in my office to say hello. There are moments where I consider how unusual it is to

have a casual conversation with someone wearing horns on their head, or see someone in a long robe and crown making photocopies.

Favorite Lyric moment?

In 2016, during a staging rehearsal for *Das Rheingold*, the three Rhinemaidens were up in their cranes and the creative team and stage managers were trying to figure out the positioning and timing of those contraptions in the overture. I remember sitting in the room watching them sort out a fairly mundane and technical aspect of the show, while Bill Billingham [a longtime member of Lyric's music staff] was sitting at the piano playing the overture so exquisitely and beautifully. I don't think anybody in that room realized the quality of music coming from the piano, but I was struck by Bill's commitment to his craft, even during a long and tedious rehearsal of which music was absolutely not the focus.

Beyond opera, what are your other passions?

It's a privilege of mine to work at The Santa Fe Opera during their summer season overseeing their rehearsal department. It's nice to work with artists at different companies in different parts of the country – it creates a sense of community within the business of grand opera. I am also a performing trumpet player and gig regularly around the city. A lot of my social life involves seeing performances by some extremely talented musician and dancer friends. I get so much pleasure seeing what they are doing, especially as a contrast to the artform we do here at the opera house. I can be just as moved hearing a jazz trio at a bar as listening to a performance of *Les Troyens* with 94 choristers on stage and 78 musicians in the pit.

— Kamaria Morris

Artistic Roster

Sopranos

Maria Agresta
Emily Birsan
Janai Brugger
Tracy Cox
Adrienne Danrich
Danielle de Niese
Renée Fleming
Susan Foster
Christine Goerke
Alexandra LoBianco
Anya Matanovic
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

Dancers

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

Directors

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

Associate Directors

Benoît de Leersnyder
Simon Iorio
Rob Kearley

Set and Costume Designers

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

Lighting Designers

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Fabrice Kebour
Chris Maravich
Duane Schuler
Mimi Jordan Sherin
Jennifer Tipton

Projection Designer

Christopher Ash

Puppetry Director

Finn Caldwell

Puppet Designers

Nick Barnes
Finn Caldwell

Chorus Master

Michael Black

Children's Chorus

Master
Josephine Lee

Choreographers and Movement Directors

Lucy Burge
Sarah Fahie

Karine Girard
Austin McCormick
Denni Sayers
Laura Scozzi
Danielle Urbas

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

Translators for

Projected English Titles
Kenneth Chalmers
Roger Pines
Francis Rizzo
Colin Ure



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



The dying Leonora (Anna Tomowa-Sintow) bids farewell to her beloved Manrico (Giuliano Ciannella) in Il trovatore at Lyric, 1987/88 season.

TONY ROMANO

Lyric

Dedicated to the Audience: A Talk with Lyric House Managers



Sheila Matthews and Chuck Tucker

The smoothness of Lyric's front-of-house operation is due to an exceptionally dedicated staff, headed by Sheila Matthews and Chuck Tucker. They're both in their second season as Lyric's house managers, and they've come to Lyric with very different but equally applicable backgrounds.

Sheila, who ran AT&T phone center stores and retired after 23 years, is also a former Lyric usher. Chuck served in the Air Force, ending his military career as a Major General.

Central to the house manager's role at any performance is "to make sure the curtain rises on time," says Sheila, "and that everything goes well in the intermission. If there are questions, problems, or concerns, we're here." From every point of view, "it's important to us that people have a great experience, from the moment they arrive to the moment they say goodnight after the performance." Chuck notes that "we want Lyric's ushers to present a particular demeanor. Our restaurants should be integrated with our security and our ushers, so there's a flow to everything." Regardless of where a patron is seated, they're treated with the same courtesy, and "if you've been here before and our ushers have seen you, they'll say 'Welcome back.' It's that 'Hey, Norm!' *Cheers* experience."

How can audiences make the house manager's job easier? "When patrons are here for the first time," says Sheila, "they need to know that if they leave during the performance, they can't go back in." Sheila and Chuck would also like to remind patrons that Lyric has an app allowing them to pre-order and pay for their drinks and dessert. "They just have to pick them up," explains Chuck. "At the Bistro, your table will be waiting for you, you'll enjoy your cupcake and your coffee or whatever and be done in 25 minutes." But other than being on time and turning their phones off, Sheila emphasizes that "it's most important for them to be respectful of who's sitting next to them."

That feeling of respect also describes how Lyric's front-of-house staff responds to anyone attending a performance. "I want to give a shout-out to all our outstanding usher supervisors, restaurant workers, bartenders, janitors, and ushers; they're the people who really make the front of the house work," says Chuck.

Chuck is proud of what Lyric does for patrons with particular needs. "We'll take blind patrons backstage so they can touch the scenery. We have someone who does descriptions they can listen to during the performance." That special care includes "helping you if you have a

wheelchair or an oxygen tank. And if someone says, 'There's a seeing-eye dog next to me and I'm allergic to dogs – can I move?', we'll certainly move you if you tell us early enough.' Someone might say, 'My mother just got out of the hospital and she's worried she may have to go to the bathroom,' so

we'll try to seat her in an upper box so she can leave when she needs to. We're trying to accommodate everybody."

Of course, there are lines at the bathroom, "but they move fast," Sheila declares. "No matter how long the line, no one has ever been late and we've never had to hold the curtain – ever! You know why? We have two ushers, one inside and one outside, keeping everyone in line and orderly. We know there's a time limit, and we want them all to do what they need to do but get to their seats on time."

If one patron has a problem with another, "they'll tell an usher, who will get the house manager," says Sheila. "We find a member of our security team and address the problem." Chuck remembers two non-American patrons, one of whom was making too much noise unwrapping candy. "They discovered they were from the same country and from different political backgrounds -- they began throwing epithets at each other. People can be pretty passionate." On each floor, Chuck will stand at the back of the theater to see if there's a problem: "Usually my presence, just being there looking at somebody, will make them stop doing what they're doing."

Sheila views the house-manager position as "a gift from God." She had breast cancer and had left ushering at Lyric to recover, "but I got word that [director of presentations and special events] Rich Regan wanted to talk to me." When he offered Sheila the position, "I told him I was honored — truly honored." The job has reinforced Sheila's conviction that "music is a language that everyone understands. I love that we're reaching out to youth, because we need to get them involved and educated so we can have opera for many, many more years to come."

Chuck served in seven wars, "and many of the things I saw at war are still things we're discussing in theater, so there's a catharsis for me in going through this. But more than that: having seen destruction, the idea that Lyric works with kids and with the community makes this such a good cause. It's not just that we're perpetuating an art form -- we're bringing humanity rather than strife to people's lives. It feels good."

— Roger Pines

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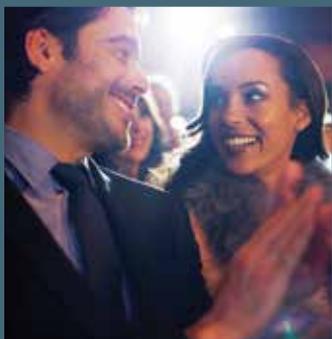
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Marsha Cruzan and U.S. Bank: *Making Community Possible*

How does one go about leading the community efforts of one of the largest financial institutions in Chicago? Marsha Cruzan wondered the same thing when she became the Market President of U.S. Bank in Chicago in 2012. “I knew I could run the commercial bank, but I was a little concerned about the community involvement because I had never done it before. Now that I am involved, I love it! It’s been a good way to connect, and I really enjoy the members of Lyric’s Board, especially the other women.”

After completing an undergraduate degree in political science and economics, and an MBA, Marsha got her first job as a consultant with Arthur Anderson. After a few years she made the transition to investment banking, starting at The First National Bank, which eventually became JP Morgan. She was Managing Director there when she got the call about the position at U.S. Bank.

“Part of what I do in my role is to be involved in the community and give back, and when I looked at the list of things that were possible, Lyric was my top choice. It was the first board I joined when I came to U.S. Bank.” Raised in Champaign, Marsha took piano lessons through high school, and there was always music playing in the family home. Well before joining the Board of Directors in 2013, Marsha experienced Lyric’s excellence first hand. “The first opera I ever saw was *Aida* at Lyric many years ago. The majesty, the pageantry, the experience; it was breathtaking.”

As her involvement at Lyric deepened, so did her appreciation for and understanding of the art form. “When you know the complexity of opera - which is the most complex art form in terms of entertainment - and everything that has to happen to plan an opera season, it’s fascinating. And, it’s really fun to bring someone who’s never been before and see their excitement. I always tell people it’s an art form they can grow to appreciate if they’re exposed to it.”

Exposure to the arts is something that U.S. Bank feels strongly about, as is evidenced by the company’s support of bus scholarships for Chicago Public Schools to attend student performances at Lyric. “Our support of the Lyric Unlimited school bus scholarship program is a



Tom McGinnis and Marsha Cruzan at Lyric on the red carpet for the Opening Night Opera Ball.

way for us to take students, some of whom may have never even come downtown, to the opera,” says JeNyce Boolton, Community Relations Manager of U.S. Bank in Chicago. “I had an opportunity to see an opera with a group of middle school students, and I wasn’t sure what to expect, but the opera was right-sized for these students, it wasn’t over the top and it was very relatable. There were likely kids in that auditorium who thought, this is opera, this is cool. Because of that one experience they may have a desire to go see another performance, or continue to explore the arts. In supporting youth education programming, we aren’t expecting these initiatives to produce the next generation of classical musicians, but we’re looking for that exposure, thinking outside the box, and outside of your neighborhood to see what’s possible.

“As we look to invest in organizations here in Chicago,” JeNyce continues, “one of the things that is very important for us is community engagement. It’s one thing to have world-class performances where people can attend if they can afford the ticket, but what are you doing to take that art to the people who don’t have the exposure or money to attend that performance? That leadership level is so important, and Lyric gets it, and they do a phenomenal job of bringing opera to the community.”

U.S. Bank’s corporate giving platform is called Community Possible, which is supported by three pillars: home, work, and play. “These three pillars create the vibrancy that communities need to be sustainable,” JeNyce says, “such as healthy families, affordable healthcare, employment, and arts and culture. Lyric fits well into our ‘play’ pillar by exposing un-served and underserved communities to the arts.” Marsha adds, “I love the way our three pillars work together. There are so many companies that are just supporting STEM. Arts and music are supportive of STEM. I always encourage other corporations to look past the traditional STEM programs and consider the impact of art and music in support of STEM.”

As chair of Lyric’s Civic Engagement Committee, this obstacle is at the forefront for Marsha and her fellow committee members as they try to bring new corporate supporters into Lyric’s donor family. “We talk about some of the things Lyric is doing in the community and in arts education. Business people really understand that the arts are important to a child’s development, and are more likely to support the arts in that context.”

“Gone are the days when corporations only focus on revenue,” JeNyce says. “Being an engaged corporate citizen is now just as important to our customers as it is for our employees and shareholders. Some companies may view it as an obligation; we at U.S. Bank absolutely view it as an honor.” Lyric in turn is honored to count U.S. Bank among its leading corporate partners, and to have Marsha championing the arts in Chicago.

— Meaghan Stainback

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ABBOTT FUND

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



ADA and WHITNEY ADDINGTON

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

future through their planned gift to Lyric. Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee



Franco Tedeschi

AMERICAN AIRLINES

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

President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.



PAUL M. ANGELL FAMILY FOUNDATION

The Paul M. Angell Family Foundation strives to advance society through the performing arts, conservation of the world's oceans, and alleviation of poverty. The Foundation's namesake, Paul M. Angell, founder of Newly Weds Foods, dedicated the early part of his life to serving his country and performing as a member of John Philip Sousa's U.S. Navy Band during World War I. He believed in hard work, self reliance, and optimism, and the Foundation is intended to honor him and his ideals. At Lyric, the Paul M. Angell Family Foundation has been a loyal supporter of Lyric's Annual Campaign and Lyric Unlimited programming and has generously committed to a high level of multi-year support.

ANONYMOUS CONTRIBUTORS

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



AVRAMOVICH CHARITABLE TRUST

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



JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than four decades, they have generously supported Lyric's Ryan Opera Center activities as previous cosponsors of Rising Stars in Concert, and currently underwrite the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, last season's *Rigoletto* and this season's *Elektra*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera. Lyric is honored to have Julie Baskes serve on its Board of Directors and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



MARLYS A. BEIDER

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14), and *Tosca* (2014/15), and has committed generous leadership gifts to cosponsor two of Lyric's new *Ring* cycle productions including *Das Rheingold* (2016/17) and next season's *Götterdämmerung*.



RANDY L. and MELVIN R. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," says Melvin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy have cosponsored several productions including last season's *Così fan tutte* and this season's *West Side Story*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



Richard Pomeroy

BMO HARRIS BANK

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



HENRY M. and GILDA R. BUCHBINDER

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room. They have also been longtime generous donors to the Annual Campaign, and are cosponsors of this season's production of *Il trovatore*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



CAROLYN S. BUCKSBAUM

Lyric Opera sincerely appreciates the extraordinary leadership and generosity of Kay Bucksbaum. An avid subscriber and longtime patron of Lyric with her late husband Matthew, the Bucksbaum Family's very generous challenge grant re-established Lyric's regional and national/international radio broadcasts in 2006. Kay's incredible continued matching support made possible The Lyric Opera Broadcasts from 2006-18. "Lyric is a great national institution," Matthew once said, "and it gives our family great pleasure to know these broadcasts bring Lyric's wonderful performances to so many in Chicago and around the globe."



BULLEY & ANDREWS

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

Allan E. Bulley, III



THE BUTLER FAMILY FOUNDATION

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

John and Alice Butler



DAVID and ORIT CARPENTER

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



ELIZABETH F. CHENEY FOUNDATION

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

Elizabeth F. Cheney



MRS. JOHN V. CROWE

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



THE CROWN FAMILY

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

Lester and Renée Crown

THE DAVEE FOUNDATION

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



STEFAN T. EDLIS and GAEL NEESON

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

EXELON

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





Julius Frankel

JULIUS FRANKEL FOUNDATION

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



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

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



BRENT and KATIE GLEDHILL

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



WILLIAM and ETHEL GOFEN

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



HOWARD L. GOTTLIEB and BARBARA G. GREIS

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

GRAMMA FISHER FOUNDATION

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



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

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



MR. & MRS. DIETRICH M. GROSS

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



John R. Halligan

JOHN R. HALLIGAN CHARITABLE FUND

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



Caryn and King Harris of the Harris Family Foundation

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Pam Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Faust* and this season's *Siegfried*. The Harris Family Foundation also supports the Annual Campaign, and made a generous commitment to the Breaking New Ground Campaign to help secure Lyric's future. Lyric is

thrilled to have Vice President of the Foundation Pam Szokol as a member of its Board of Directors and serving on its Production Sponsorship Committee. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the Women's Board and has held many leadership positions, most recently as Co-Chair of Opening Night/Opera Ball in 2015.



J. THOMAS HURVIS

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. Tom Hurvis sponsors the Renée Fleming Initiative, and made a generous leadership gift in support of Lyric's Chicago Voices initiative during the 2016/17

season. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including several production sponsorships, as well as their support of The Lyric Opera Broadcasts. Most recently, Tom has given a generous gift to the Ryan Opera Center, endowing a singer in perpetuity in memory of dear friend Dick Kiphart. "Opera enriches lives. That is why it is so important to introduce young people to opera, and for them to experience productions done by the best in their fields. How fortunate we are to have all this right here in Chicago." Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive, 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.



Linda K. Myers

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.

KIRKLAND & ELLIS



NANCY W. KNOWLES

Opera always played an important role in the life of the late Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalled, "so classical music was always in my home." Nancy Knowles generously invested her time, talents, and leadership abilities to advance Lyric as a member of the Board

of Directors and Executive Committee, and formerly as a Guild Board member. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances fund. Ms. Knowles generously underwrote several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Lyric will forever be grateful for Nancy's extraordinary generosity.



NANCY and SANFRED KOLTUN

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

experience so much they are cosponsors of this season's *La traviata*. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric Opera and have always supported one of the most cherished cultural institutions of Chicago. It is our hope that our children, grandchildren and those beyond will be able to attend the Lyric and appreciate what a gem is in their midst." Lyric is honored to have Sanfred serve on the Board of Directors.



MR. and MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Wine Auction, the Annual Campaign, and the Breaking New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF and MARGOT LAKONISHOK

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



NIX LAURIDSEN and VIRGINIA CROSKERY LAURIDSEN

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

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

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world. MacArthur is placing a few big bets that truly significant progress is possible on some of the world's most pressing social challenges, including over-incarceration, global climate change, nuclear risk, and significantly increasing financial capital for the social sector. In addition to the MacArthur Fellows Program, the Foundation supports creativity in Chicago through its arts and culture grantmaking. The Foundation's support helps create powerful performances and exhibitions, educate young people, and engage communities, while providing arts and culture organizations the flexibility to innovate and experiment. Lyric is very grateful for the ongoing support of the MacArthur Foundation.



Robert H. Malott

MALOTT FAMILY FOUNDATION

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



Joseph O. Rubinelli, Jr., Mary Jane Rubinelli, Nicholas J. Lavezzorio, and Joan Lavezzorio 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. Last season, Nancy generously gave additional support as a cosponsor of the Ryan Opera Center fundraising event Ladies' Choice, Piotr Beczala in Recital, Lyric Unlimited's Chicago premiere of *Fellow Travelers* and the new Chicago Urban League arts immersion partnership *EmpowerYouth!*

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.



ALLAN and ELAINE MUCHIN

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

NATIONAL ENDOWMENT for the ARTS

Our support from the National Endowment for the Arts: Grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric's programming and expansion of the operatic repertory, serving the public good by fostering creativity and artistic excellence in America. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric's world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21st Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently last season's *I Puritani*, and this season's *Siegfried*.



THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently last season's productions of *Così fan tutte* and *Jesus Christ Superstar*. This season the foundation is the lead sponsor of both *Idomeneo* and *West Side Story*. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefiting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's *The Pearl Fishers* and this season's *Elektra*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give back to a

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



THE NERENBERG FOUNDATION

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera.

Jerry and Elaine Nerenberg

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



NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having subscribed to Lyric for more than four decades. The NIB Foundation continues to cosponsor many mainstage productions including this season's production of *Cendrillon* and Anna Netrebko in recital, and made a major commitment to the

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.



Jana R. Schreuder

NORTHERN TRUST

Lyric is honored to have Jana R. Schreuder, retired chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive, and Finance Committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee.

A leading global financial services provider, Northern Trust has enjoyed a longstanding and significant relationship with Lyric.

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



OGILVY

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



MR. and MRS. DAVID T. ORMESHER

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



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction.

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



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



J. CHRISTOPHER and ANNE N. REYES

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

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



CANDY AND GARY RIDGWAY

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

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



PATRICK G. RYAN and SHIRLEY WELSH RYAN

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

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



RICHARD O. RYAN

A passionate supporter of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist-development program, Richard cosponsors Ryan Opera Center soprano Ann Toomey. 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. The Wallace Foundation's Lyric's work will inform lessons that will be shared with the broader field.



ROBERTA L. and ROBERT J. WASHLOW

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



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

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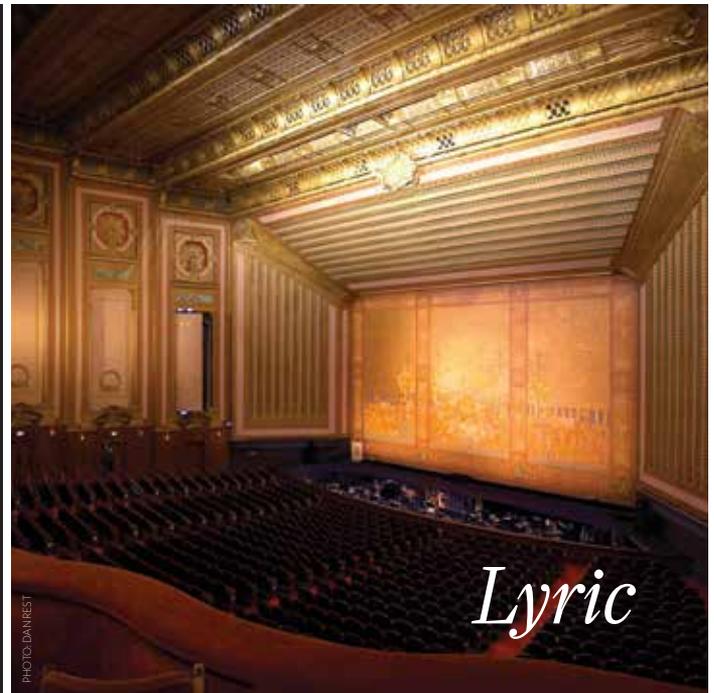


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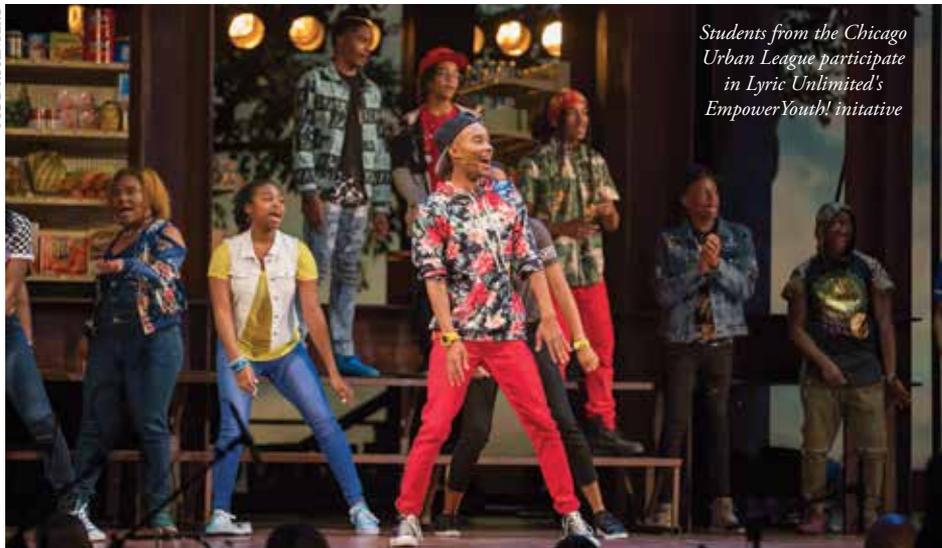
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Last season, during the second of his two years with the Ryan Opera Center, baritone Emmett O'Hanlon (left) played Wagner in Faust with bass-baritone Christian Van Horn (right), an alumnus of the program, as Méphistophélès.

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- 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.

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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.



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