

A person is sitting on a wooden floor, wearing a dark blue or black dress. Their hands are resting on their lap. In the foreground, a black bag and a black strap are lying on the floor. The background is a dark, textured wall.

Madama Butterfly

PUCCINI

Lyric

“Catchy songs and exhilarating dance”

- *The New York Times*

WARREN/DUBIN

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Norm Lewis



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Lyric presentation of Harry Warren and Al Dubin's *42nd Street* generously made possible by **Lead Sponsor The Negaunee Foundation**, cosponsors **The Davee Foundation** and **the Donna Van Eekeren Foundation**, and **Randy L. and Melvin R. Berlin**, and **Lead Corporate Sponsor Invesco QQQ**. Major in-kind audio support provided by **Shure Incorporated**.

Marie-Vicille, Robert D. ...

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Kyle Fitzhacker

We're so glad you're here.

Lyric

**Welcome
to your Lyric**

From the Chairman and the General Director

Opera at its best takes the universal themes of humanity and brings them to life in the space and time of a live performance.

Few universally popular operas have had as harrowing a premiere as *Madama Butterfly*, which met with a disastrous reception on its 1904 opening night in Milan. The public, believing Giacomo Puccini was borrowing music from his own *La bohème*, hooted with derision. Frequently the singers could barely hear the orchestra, the noise in the theater was so overwhelming. Throughout the performance, that audience found every possible reason to ridicule the music and what transpired onstage.

Just a few months later, everything changed when Puccini's revised version was introduced in Brescia, launching the work on a conquest of opera houses worldwide. Indeed, over the past 116 years *Madama Butterfly* has become one of the best-loved operas in the repertoire. And yet, in today's world, this work prompts a range of issues and questions, to which any company producing the opera must respond. We want to strongly encourage you to read the articles in this program by Prof. Martha C. Nussbaum of The University of Chicago and soprano Ana María Martínez. Their views provide illuminating insight as we consider *Madama Butterfly* with today's lens, while at the same time continuing the Lyric tradition of captivating audiences with Puccini's breathtaking music and heartbreaking characters.

It's a pleasure to welcome two remarkable singing actresses, Lyric favorite Ana María Martínez and, in the March 4 and 7 performances, Lianna Haroutounian in her Lyric debut. They've both triumphed repeatedly in major houses portraying Cio-Cio-San, one of the most formidably challenging of all leading soprano roles. Each soprano will be partnered at Lyric by an exceptional tenor portraying Lt. B. F. Pinkerton, with Ana María appearing opposite Brian Jagde and Lianna opposite Brandon Jovanovich. With the crucial support of Deborah Nansteel as Suzuki and Ryan Opera Center alumnus Anthony Clark Evans as Sharpless, the interpretive insights of returning conductor Henrik Nánási on the podium, and the exquisitely sensitive production of Michael Grandage (revived at Lyric by Louisa Muller) – so successful when we first presented it in 2013/14 – this will certainly be a memorable occasion for all who experience one of these performances.

As we present *Madama Butterfly*, we've just passed the midpoint in a season of exciting transition and transformation. Like so many arts organizations nationwide, Lyric is addressing the growing competition for audience attention and donor investment. We're working diligently, and creatively, to expand our audience base, grow ticket sales, secure new sources of revenue, and engage the communities we serve – and we've seen significant success from these endeavors. Our ability to fill the house for grand-opera performances is, in fact, unusually high among large American opera companies, which we help accomplish through our season-planning process and adoption of innovative marketing strategies. Our community programs devoted to learning and creative engagement now reach more than 86,000 people each season in schools and neighborhoods throughout Chicago and the suburbs.

As we look ahead, all of us at Lyric, onstage and behind the scenes, will continue to build on this progress. We're confident that we're on the right path, and we thank you for your support of everything we do. In closing, we welcome you to *Madama Butterfly*. We know it will be an unforgettable highlight of your operagoing this season. ■



A handwritten signature in black ink, appearing to read 'D Ormesher'.

DAVID T. ORMESHER
Chairman



A handwritten signature in black ink, appearing to read 'Anthony Freud'.

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General Director, President & CEO
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Lyric

The power of opera...

...and how it can change your life

By Doug Peck

“True drama results from the collective impulse of all the arts to communicate in the most immediate way with a collective public. In this Drama, each separate art can only bare its utmost secret to their common public through a mutual connection with the other arts; the purpose being that each separate branch of art can only be fully attained by the reciprocal agreement and co-operation of all the branches in their common message.”

Richard Wagner, *The Art-Work of the Future*

“Work, work, work, work, work, work, work.” **Rihanna, ANTI**

Opera has conjured images of grandeur from its very beginnings in late-16th-century Florence, but it’s worth remembering that the word “opera” itself simply means “work” in Italian. The labor of visionary composers and librettists continues to reward us today, whether we go to the opera as first-timers or veterans, with rigorous attention or tremendous relaxation.

Richard Wagner considered each of his mature operas a *Gesamtkunstwerk* – literally, a “whole art work.” Indeed, one of the best reasons to attend performances by a company like Lyric Opera of Chicago is to hear great voices accompanied by a full orchestra while viewing the finest in design and stagecraft. In a modern age where life can feel so partitioned, opera’s generous, encompassing riches are more enticing and necessary than ever.

I first attended a Lyric performance in 1994, hearing Sir Andrew Davis conduct the great British soprano Dame Felicity Lott in the company premiere of Richard Strauss’s *Capriccio*. I wanted to hear *Aida* as my first opera, but my grandmother considered it too long for a recent bar mitzvah boy, so she chose the shortest opera of the season. Dame Felicity’s singing was so rapturous and the orchestra was so textured that I was hooked for life (even if, at 13, I didn’t necessarily follow Strauss and librettist Clemens Krauss’s argument about the relative weights of music, text, dance, and theater in the creation and success of an opera). The power of opera is so immense that I felt these concerns on a subliminal level, and I’ve been thinking about them ever since.

Getting an early start with opera taught me so many lessons about life that have sculpted me as person and prepared me for many of the important cultural conversations we are having in our society today. Speaking of Wagner, opera showed me that sometimes complicated people do exquisite things. While the inverse – wonderful people doing disagreeable things – is also a reality, we as modern humans



In Strauss’s *Capriccio*, the artistry of Dame Felicity Lott (pictured here as Countess Madeleine, with Gerald Finley as the Count) captivated this article’s author in his first Lyric performance, 1994|95 season.



“There are so many moments in my life,” writes Doug Peck, “both of joy and of adversity, when I’ve thought, “What would *Fidelio*’s Leonore do? How would the title character of *The Marriage of Figaro* handle this?” Karita Mattila is pictured as Leonore (2004|05) and Adam Plachetka as Figaro (2015|16).



Todd Rosenberg



Cory Weisner



Todd Rosenberg



Ken Howard

Unforgettably powerful drama has been evident in opera throughout its history, in works as varied as (clockwise from top left) Gluck's *Orphée et Eurydice*, Strauss's *Elektra*, Heggie's *Dead Man Walking*, and Verdi's *La traviata*.

can have a much harder time processing art that moves us when its creator holds radically different views from our own. Studying Wagner's monumental, illuminating scores while grappling with his bigoted writings compelled me to start making my own choices about how to interact with these kinds of complications in art and in life.

Opera also taught me about the glory of multiple interpretations. Each time we view *Don Giovanni* or *La bohème* or *Elektra*, these masterworks offer us new lessons. In productions as high-caliber as the ones Lyric presents, innovative directors are allowed the latitude to explore afresh what a work has to say. These artists and their explorations of these pieces teach us radical flexibility and openness, truly essential human skills.

When we attend the opera, we're asked to practice mindfulness, presence, patience, and trust as listener-viewers. Master composers are expert at manipulating time, and an hour of music can feel short, long, blissful, harrowing – whatever the drama demands. The permission to release the anxieties and pressures of daily life and disappear into the realms of mystery and fantasy is a tremendous gift that opera gives us whenever we choose to accept it.

Opera also offers us a powerful mirror to see ourselves

and the world in which we live. From *La traviata* and *Carmen* to this season's *Dead Man Walking*, opera concerns itself with the most pressing human matters like love, death, violence, hope, faith, courage, and redemption. While opera's stories do include monarchy and deities, they also offer so many beautiful portraits of regular humans living and dying with admirable dignity, grace, humor, and wit. There are so many moments in my life, both of joy and of adversity, when I've thought, "What would *Fidelio's* Leonore do? How would the title character of *The Marriage of Figaro* handle this?"

The first time I saw Mozart's opera, I was obsessed not with the valet Figaro, but with the page Cherubino – not just because the character was around my age, but because (this being a trouser role) he was a he and he was also a she. Watching Susanne Mentzer, a female-bodied singer, explore the psychology of a male-bodied character who is sometimes dressed in traditionally male clothes and sometimes dressed in traditionally female clothes, was fascinating, thrilling, and incredibly sexy. Unfortunately for Cherubino, most of his sexual feelings are unconsummated. However, I soon saw my first performances of Strauss's *Der Rosenkavalier* and Janáček's *The Cunning Little Vixen*, both of which feature long romantic encounters between two sopranos (human in the



Doug Peck's favorite diva, Leontyne Price, in the title role of Massenet's *Thaïs* at Lyric, 1959.

case of Strauss and animal in the case Janáček), set to the most ravishing music I'd ever heard. From the performances of 18th-century castrati to today's trailblazing transgender opera singers, this art form reminds us that humans of all gender expressions have always existed, and we're so privileged to hear their songs.

Music ennobles and elicits empathy, and opera encourages us to engage with and see the full humanity in people who may seem to be nothing like us. Long before film began to have conversations about representation, opera included characters from all over the globe. From my home in Evanston, I was able to travel to ancient Rome and Egypt, medieval Byzantium and Russia, Gold Rush California, turn-of-the-last century Japan, and even the moon! Early exposure to the different languages of opera helped stretch my ear and my brain, and so much of what I know about history and geography comes from studying opera. Unfortunately, the opera business has not always been inclusive about casting artists who hail from all of these wonderful places. Leontyne Price, my very favorite diva, said, "I am here, and you will know that I am the best and will hear me." It's my hope that as opera moves forward, we'll honor Miss Price's words and Lyric Opera will continue to be an industry leader in welcoming great singers of all races, as well as all genders, sexualities, religions, and physical abilities.

Leontyne Price is one of the many great women who has sung legendary performances in Chicago. Opera celebrates the Divine Feminine – indeed, the much-maligned Italian word "diva" literally means "goddess" – and from Maria Callas and Giulietta Simionato in the very first season 65 years ago to Ana María Martínez and Christine Goerke this season, Lyric has been a beloved home to so many important female voices, both onstage and in leadership roles. This season, Lyric presents an important new opera by a female composer – something I hope to see a lot more often.

Inspired by events of right now, Jeanine Tesori and Tazewell Thompson's *Blue* tells the stories of families and communities who have suffered loss at the hands of police violence. Tesori's score includes sounds we would expect at



Truly an opera for our time: Jeanine Tesori and Tazewell Thompson's *Blue*, to be presented by Lyric later this season.

the opera, as well as those more traditionally associated with gospel and jazz idioms. In Verdi's day, there was no separation between opera and popular music. The songs from his operas were instant hits, sung and played by everyone, and the stories of his operas inspired the people of Italy to find pride and power in their national identity. Thompson and Tesori are firmly in that tradition and our current moment with a work like *Blue*, and it's so thrilling and vital that Lyric is presenting it.

Blue will be heard in The Yard at Chicago Shakespeare Theater, a beautiful reflection of Lyric's commitment to being a part of Chicago's vibrant arts community. This impulse was also reflected in Lyric's Chicago Voices initiative, which celebrated all the different sounds and singers which make Chicago so unique. One of the absolute highlights of my life so far was partnering with Renée Fleming and Cayenne Harris to present the Chicago Voices Gala Concert at Lyric in 2017. Duke Ellington famously said, "There are two kinds of music. Good music, and the other kind." Subsequently seen nationwide on PBS, the Chicago Voices concert celebrated an incredibly rich heritage of good music and great voices from opera, jazz, folk, rock, hip-hop, musical theater, blues, and gospel. The opera house that night proved an inclusive space for all of these artists as we celebrated the power of the human voice and the magical, healing alchemy of collaboration. From my lucky spot at the piano, I truly felt the mighty power of what humans can achieve when we honor and acknowledge our diverse backgrounds and strengths and combine them to make something greater. Our final song that evening was Jason Robert Brown's anthem, "Coming Together." As the ensemble of world-class soloists blended with the Trinity United Choir to sing "Stand up! Hold on! And swear you won't let go!", the atoms inside the Lyric Opera House shifted. Composers manipulate time, and they also manipulate energy. And that's what happens in opera at its best: sound and sight and feeling fuse into the kind of universal, undivided love and art that Wagner described.

As an opera-loving millennial, I've had experiences with friends that run the gamut from "Doug, that's your thing, I have no interest" to "I've always wanted to go to the opera, but I don't know where to start" to "You only have 37 recordings



“The atoms inside the Lyric Opera House shifted” at Lyric’s 2017 Chicago Voices concert. Among the artists were (foreground, left to right) Jessie Mueller, Kurt Elling, Michelle Williams, Matthew Polenzani, Renée Fleming, Shemekia Copeland, and The Handsome Family.

of *Tosca*?! I have 50.” Thankfully, opera is vast enough to offer something to all of these humans, and another life lesson that it teaches us is that you get the most out of it when you open yourself to its possibilities.

- If you want to listen to beautiful voices, come to the opera.
- If you want to hear a glorious orchestra, come to the opera.
- If you want to see inventive stagecraft and design, come to the opera.
- If you want to see passionate acting and thrilling dancing, come to the opera.
- If you want to experience storytelling enriched by great music, come to the opera.
- If you want to wear a fabulous outfit and see and be seen while drinking the best champagne, come to the opera.
- If you want to engage with the politics and philosophies of the past, come to the opera.

- If you want to feel the spirit of our current moment, come to the opera.

Whether you want to arrive a complete innocent like the hero of *Parsifal* or an enlightened sage like Sarastro in *The Magic Flute*, come to the opera.

Those of us who make music have been putting in a lot of work, work, work, work, work, work so that you can be transported by this glorious, unique art form. We hope you join us soon and often.

Doug Peck, a six-time Jeff Award winner, has been a music director, conductor, and arranger for every major Chicago theater, while also establishing himself with many other distinguished companies throughout the U.S. [L](#)

A ravishing Japanese geisha falls in love with an American naval officer, who marries her in a traditional ceremony. After he leaves Japan, she devotedly awaits his return, ignoring the doubts of those who believe he'll never come back to her. When he does, it's only to take with him what she loves most in the world – their child. That prompts her final resolute decision in the climax of Puccini's magnificent opera, which abounds with glorious lyricism and devastating drama.



Lynn Lane/Harris Co. Grand Opera

Ana María Martínez as Cio-Cio-San at Houston Grand Opera.

Lyric

Madama Butterfly

Madama Butterfly

Giacomo Puccini | Opera in three acts in Italian

Libretto by Giuseppe Giacosa and Luigi Illica, after the short story by John Luther Long and the play by David Belasco

CHARACTERS IN ORDER OF VOCAL APPEARANCE

Lt. B. F. Pinkerton

Brian Jagde
Brandon Jovanovich
(March 4, 7)

Conductor
Original Director
Revival Director
Set and Costume Designer
Original Lighting Designer
Revival Lighting Designer
Chorus Master
Movement Director
Wigmaster and
Makeup Designer
Assistant Director
Stage Manager
Stage Band Conductor
Musical Preparation

Henrik Nánási
Michael Grandage
Louisa Muller
Christopher Oram
Neil Austin
Chris Maravich
Michael Black
August Tye

Goro

Rodell Rosel ♦♦
Deborah Nansteel
Anthony Clark Evans ♦♦
Ana María Martínez

Movement Director
Wigmaster and

Sarah Hatten
Jordan Lee Braun
Rachel A. Tobias
Francesco Milioto
William C. Billingham
Noah Lindquist
Matthew Piatt
Colin Ure

Suzuki

Lianna Haroutounian +
(March 4, 7)

Makeup Designer

Sharpless

Anthony Reed ♦
Christopher Kenney ♦
David Weigel ♦

Assistant Director
Stage Manager
Stage Band Conductor
Musical Preparation

Cio-Cio-San (Madama Butterfly)

Ricardo José Rivera ♦
Graham Macfarlane +
Kayleigh Decker ♦

Projected English Titles

Imperial Commissioner

Official Registrar

The Bonze

Prince Yamadori

Sorrow, Cio-Cio-San's child

Kate Pinkerton

+ Lyric debut

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

♦♦ Alumnus, The Patrick G. and Shirley W. Ryan Opera Center

First performed at the Teatro alla Scala, Milan, on February 17, 1904.

First performed by Lyric Opera on November 11, 1955.



Dan Rest

SYNOPSIS

Time **Early 20th century** | Place **Nagasaki, Japan**

Act one

U. S. Navy Lieutenant B. F. Pinkerton inspects the house he has leased from Goro, a marriage broker. Goro has procured for him three servants and a geisha wife, Cio-Cio-San (known as Madame Butterfly). Sharpless, the American consul, arrives and is served whiskey as Pinkerton describes himself as roaming the world in search of pleasure. He is enchanted with Cio-Cio-San and intends to go through a marriage ceremony with her. Sharpless warns that the girl may not take her vows so lightly. Pinkerton suggests they drink to the day that he will marry a “real” American wife.

Cio-Cio-San approaches with her friends, proclaiming that she is answering the call of love. She tells Pinkerton how she had to earn her living as a geisha and declares her intention to embrace his Christian faith. The Imperial Commissioner performs the wedding ceremony, after which the guests toast the couple. When Cio-Cio-San’s uncle, the Bonze – a Buddhist priest – bursts upon the scene, he curses her for renouncing her ancestors’ religion. Pinkerton orders him and the rest of the family to leave.

Finally alone with Cio-Cio-San, Pinkerton dries her tears. Helped by her maid Suzuki into a bridal kimono, Cio-Cio-San joins Pinkerton in the moonlit garden.

Act two

Three years after Pinkerton’s departure for America, Cio-Cio-San still awaits his return. Suzuki informs Cio-Cio-San that they will have no money left if Pinkerton takes much longer. Cio-Cio-San urges Suzuki to have faith: one day the ship will arrive. Sharpless arrives with a letter from Pinkerton, but before he can read it to Cio-Cio-San, Goro brings in her latest suitor, Prince Yamadori. Cio-Cio-San dismisses both Goro and Yamadori, insisting that her American husband has not abandoned her.

When Sharpless reads Cio-Cio-San the letter, he hints that Pinkerton may never return. Bringing in their child, Cio-Cio-San declares that as soon as Pinkerton knows of his son, he will surely come back. If he does not, she could return to life as an impoverished entertainer, but she would prefer death. Promising to tell Pinkerton about his son, Sharpless leaves.

When Cio-Cio-San is startled by a cannon report, she observes Pinkerton’s ship entering the harbor. Ecstatic, she and Suzuki scatter flower petals everywhere. As night falls, she puts on her wedding kimono and awaits her husband’s return.

Act three

As dawn breaks, Suzuki insists that Cio-Cio-San rest. She moves to another room, carrying the child with her. Within moments Pinkerton arrives, accompanied by his new wife, Kate, along with Sharpless. Suzuki greets the men joyfully, but when she realizes who Kate is, she sadly agrees to help break the news to Cio-Cio-San. Pinkerton bids an anguished farewell to the scene of his former happiness.

No sooner has Pinkerton gone than Cio-Cio-San appears, surprised to see Kate and Sharpless. Guessing the truth, she agrees to give up her child if Pinkerton will return for him in half an hour. Then, sending even Suzuki away, she takes out the dagger with which her own father committed suicide. As she prepares for the *seppuku* ritual, Suzuki pushes the child into the room. Cio-Cio-San asks her son to look into her face so he can remember her. She dies as Pinkerton is heard calling her name. **■**

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Music Director Designate

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**deceased*



A coproduction of Lyric Opera of Chicago, the Houston Grand Opera, and the Grand Théâtre de Genève.

The projected English titles translation used in this production of *Madama Butterfly* is owned by the Houston Grand Opera: Patrick Summers, artistic and music director; Peryn Leech, managing director.

The Houston Grand Opera production of *Madama Butterfly* received leadership support from The Brown Foundation, Inc.; Beth Madison, Kinder Foundation; Mr. John G. Turner and Mr. Jerry G. Fischer; and Margaret Alkek Williams.

Lyric Opera of Chicago gratefully acknowledges the support of the NIB Foundation Italian Opera Endowed Chair and the Mary Patricia Gannon Puccini Endowed Chair.

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

APPROXIMATE TIMINGS

Act one	55 minutes
Intermission	30 minutes
Acts two and three	1 hour, 30 minutes
Total	2 hours, 55 minutes

Artist profiles



ANA MARÍA MARTÍNEZ | CIO-CIO-SAN

Previously at Lyric: Eight roles since 2008/09, most recently *Fiordiligi/Così fan tutte* (2017/18); *Tatyana/Eugene Onegin* (2016/17).

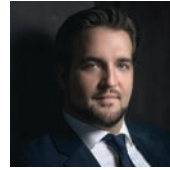
Earlier this season the internationally renowned Puerto Rican-born soprano portrayed Puccini's geisha at the Opéra National de Paris. She reprises the role in April at the Metropolitan Opera, where she triumphed as Cio-Cio-San in 2016. Her interpretation has also been hailed in Vienna, London, Houston, Washington, Munich, Los Angeles, and Santa Fe. Martínez's exceptionally varied repertoire extends stylistically from *Pamina/The Magic Flute* (San Francisco, Vienna, Bonn, Stuttgart) to *Carmen* (Houston, Los Angeles, Santa Fe), *Rusalka* (Lyric, Glyndebourne, Houston, Buenos Aires), and *Mélisande* (Florence). Recent new roles include *Paolina/Poliuto* (Glyndebourne), *Elisabetta/Don Carlo* (Los Angeles, San Francisco) and *Alice Ford/Falstaff* (London's Royal Opera). Last season Martínez returned to Spanish-language repertoire onstage with Daniel Catán's *Florencia en el Amazonas* (Miami, Houston) and Manuel Penella's *El Gato Montés* (Los Angeles). She received great acclaim for the 2019 world premiere of Jimmy López's oratorio *Dreamers* (Philharmonia Orchestra, Esa-Pekka Salonen conducting). The soprano serves as a Lyric cultural ambassador and Houston Grand Opera's first-ever artistic advisor.



LIANNA HAROUTOUNIAN | CIO-CIO-SAN (MARCH 4, 7)

Lyric debut

Puccini's geisha has been a great success for the Armenian soprano in San Francisco, Seattle, Vienna, Hamburg, and Barcelona. Earlier this season she starred in *Manon Lescaut* (San Francisco Opera, having previously opened SFO's 2018/19 season in *Pagliacci*, *Tosca* (Malmö Opera – new production), and *Norma* (Baluarte in Pamplona, Spain – role debut). Last season Haroutounian returned to Verdi with performances as *Leonora/Il trovatore* (Madrid) and *Elisabetta/Don Carlo* (Hamburg). She also sang the title role/Tchaikovsky's *Iolanta* (Valencia). The soprano gained international recognition in 2013 as *Elisabetta/Don Carlo* at the Royal Opera House, Covent Garden. The ROH subsequently presented her as *Hélène/Les vêpres siciliennes* (new production), *Mimi/La bohème*, and the *Trovatore* *Leonora*. Other highlights include *Les vêpres siciliennes* (Frankfurt Opera), *Tosca* (San Francisco), *Don Carlo* (Verbier Festival, Berlin Staatsoper, Deutsche Oper Berlin, Zurich Opera House, Metropolitan Opera), *Amelia/Simon Boccanegra* (Met), the title role/*Adriana Lecouvreur* (La Monnaie in Brussels), and *Desdemona/Otello* (Teatro Real Madrid, Opera Australia).



BRIAN JAGDE | LT. B. F. PINKERTON

Previously at Lyric: Mario Cavaradossi/*Tosca* (2014/15).

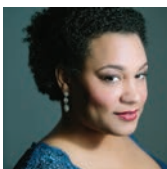
The American tenor began the current season in *Cavalleria rusticana* in Amsterdam, where he returns in June for *Rusalka*. Immediately following Lyric's *Butterfly*, he will star as Cavaradossi/*Tosca* at the Metropolitan Opera. Jagde has scored many major successes in Puccini, including *Madama Butterfly* (San Francisco, London, Palermo, Washington, Hamburg), *La bohème* (Mexico City, Munich, Castleton Festival), *Tosca* (San Francisco, Santa Fe, Berlin, Naples, Stuttgart), *Turandot* (Zurich, Palermo, Berlin, San Francisco), and *Il tabarro* (Dresdner Philharmonie). He has also earned acclaim in other Italian spinto and dramatic-tenor repertoire, including *Aida* (Seattle, San Francisco), *La forza del destino* (Paris), *La Gioconda* (Barcelona, Moscow, Verona), and *Adriana Lecouvreur* (London). Jagde is celebrated as Don José/*Carmen* (San Francisco, London, Naples, Munich). Among his more unfamiliar roles is the Stranger/Korngold's *Das Wunder der Heliane* (Deutsche Oper Berlin, new production). His concert appearances include *Froh/Das Rheingold* (New York Philharmonic) and the Verdi *Requiem* (Radio Filharmonisch Orkest at Amsterdam Concertgebouw).



BRANDON JOVANOVIĆ | LT. B. F. PINKERTON (MARCH 4, 7)

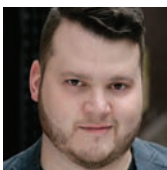
Previously at Lyric: Seven roles since 2009/10, most recently *Siegfried/Die Walküre* (2017/18); *Don José/Carmen* (2016/17).

The renowned American tenor has previously earned acclaim as Pinkerton in Los Angeles, Santa Fe, Stuttgart, and Toulon. Earlier this year he made his role debut as *Samson/Samson et Dalila* at the Berlin State Opera. Jovanovich returns to Lyric later this season in *The Queen of Spades*, *Das Rheingold*, and *Die Walküre*. Following Lyric's *Ring*, he returns to the Bavarian State Opera in *La fanciulla del West*. His exceptional stylistic versatility encompasses works of Wagner (*Lohengrin* – San Francisco, Zurich, Berlin, *Die Meistersinger von Nürnberg* – San Francisco, Paris); Massenet (*Werther* – Lille); Strauss (*Ariadne auf Naxos* – Lyric, Boston, Munich); Janáček (*Jenůfa* – Munich, Angers-Nantes, *Katya Kabanova* – Lyric); Shostakovich (*Lady Macbeth of Mtsensk*, Met, London); and in contemporary opera: Mieczysław Weinberg's *The Passenger* (Lyric) Marco Tutino's *Senso* (Palermo, world premiere), Walter Braunfels's *Die Vögel* (Los Angeles), Richard Rodney Bennett's *The Mines of Sulphur* (Glimmerglass Festival), Jonathan Dove's *Flight* (St. Louis), and David Carlson's *Anna Karenina* (Miami world premiere, reprise in St. Louis).

**DEBORAH NANSTEEL | SUZUKI**

Previously at Lyric: *Siegfrune/Die Walküre* (2017/18); *Gertrude/Romeo and Juliet* (2015/16).

The American mezzo-soprano began 2019/20 at Washington National Opera, where she portrayed Emilia/*Otello* and the Second Lady/*The Magic Flute*. Among her recent successes have been Marthe/*Faust* (WNO), the Mother/*The Consul* (Opera Saratoga), Alisa/*Lucia di Lammermoor* (her Metropolitan Opera debut role), and roles in several contemporary works: Lucinda/*Cold Mountain* (North Carolina Opera, after creating the role in The Santa Fe Opera's world premiere), Sister Helen/*Dead Man Walking* (Opera on the Avalon), and Granma/*The Grapes of Wrath* and Grace/*The Summer King* (both at Michigan Opera Theatre). Nansteel has also portrayed Nettie Fowler/*Carousel* and Elvira/*An American Tragedy* at the Glimmerglass Festival. The mezzo-soprano is an alumna of the University of Cincinnati College-Conservatory of Music and the young-artist programs of Washington National Opera (works of Mozart, Rossini, Verdi, and Jeanine Tesori), Seattle Opera (*Giulietta/Un giorno di regno*, *Maddalena/Rigoletto*), and San Francisco Opera's Merola Opera Program (*Berta/The Barber of Seville*).

**ANTHONY CLARK EVANS | SHARPLESS**

Previously at Lyric: Eleven roles since 2013/14, most recently Riccardo/*I puritani* (2017/18); Gregorio/*Romeo and Juliet* (2015/16).

The Kentucky-born baritone, a Ryan Opera Center alumnus who has portrayed Sharpless at San Francisco Opera and San Diego Opera, reprises the role this season at Opera Philadelphia. Last season Evans starred at Kentucky Opera in his role debut as Rigoletto. His other Puccini roles include Marcello/*La bohème* (Dallas, St. Louis) and Lescaut/*Manon Lescaut* (this season in San Francisco). Evans scored a great success at The Santa Fe Opera last summer as Zurga/*The Pearl Fishers*. Among other recent performances are the Huntsman/*Rusalka* (Metropolitan Opera debut), Leporello/*Don Giovanni* (Tulsa), Tonio/*Pagliacci* (San José), and the Richard Tucker Gala (Carnegie Hall, PBS telecast). Evans represented the U. S. in the 2017 BBC Cardiff Singer of the World competition, reaching the final round. He has previously been a national winner of the Metropolitan Opera National Council Auditions and first-prize winner in the Giulio Gari Foundation Vocal Competition, Marcello Giordani Foundation Competition, and Dallas Opera Guild Vocal Competition.

**RODELL ROSEL | GORO**

Previously at Lyric: 22 roles since 2005/06, most recently Pang/*Turandot* (2017/18); Monostatos/*The Magic Flute* (2016/17).

The Filipino-American tenor, a Ryan Opera Center alumnus, was heard earlier this season as Monostatos/*The Magic Flute* (Metropolitan Opera, debut at London's Royal Opera). Later in the season he will be featured in *Ariadne auf Naxos* (Phoenix) and *The Marriage of Figaro* (Los Angeles). Other recent credits include Monostatos and Goro (Seattle), First Jew/*Salome*,

Spalanzani/*Les contes d'Hoffmann*, and Don José/*Carmen* (all in Los Angeles), Njegus/*The Merry Widow* (Milwaukee), Anthony Candolino/Jake Heggie's *Great Scott* (Dallas, world premiere), and Mime/*Siegfried* (Houston). Career highlights also include performances at the Metropolitan Opera (*Les contes d'Hoffmann*, *Der Rosenkavalier*) and at Santa Fe (Paul Moravec's *The Letter*, world premiere), Pittsburgh (*Madama Butterfly*), Wolf Trap (John Musto's *Volpone*, Grammy nominee), Milwaukee (*Albert Herring*), the Cleveland Orchestra (*Salome*), and Ravinia (*The Marriage of Figaro*, *The Magic Flute*, *Idomeneo*). Rosel is a former Metropolitan Opera National Council Auditions Grand Finals winner.

**DAVID WEIGEL | THE BONZE**

Previously at Lyric: Four roles since 2018/19, most recently First Prison Guard/*Dead Man Walking* (2019/20); Dr. Grenvil/*La traviata* (2018/19).

Born in California and raised in North Carolina, the bass-baritone is a second-year Ryan Opera Center member and will also sing Sourin/*The Queen of Spades* at Lyric this season. Weigel is an alumnus of Furman University, the University of North Carolina at Greensboro, the A. J. Fletcher Opera Institute, and the University of Michigan. A Michigan District winner of the 2016 Metropolitan Opera National Council Auditions, he performed with San Francisco Opera's Merola Opera Program in 2017 (*Death/Savitri*) and 2013 (*Collatinus/The Rape of Lucretia*). Weigel, who sang the title role/*The Marriage of Figaro* at the Aspen Festival last summer, has also been heard with North Carolina Opera, Greensboro Opera, Piedmont Opera, Asheville Lyric Opera, Opera North, and the Brevard Music Center. *David Weigel is sponsored by Lois B. Siegel, Michael and Salmé Harju Steinberg, and Mrs. J. W. Van Gorkom.*

**RICARDO JOSÉ RIVERA | PRINCE YAMADORI**

Previously at Lyric: Baron Douphol/*La traviata*, Schaunard/*La bohème* (both 2018/19).

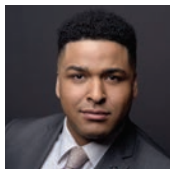
The Puerto Rican baritone, a second-year member of Lyric's Ryan Opera Center, has portrayed Guglielmo/*Così fan tutte* at the International Vocal Academy of Rome; sung several recitals with the American Masters of Opera Academy in Moscow; and performed as a participant in Tel-Aviv's International Vocal Arts Institute. He has had repeat engagements at the Performing Arts Center of San Juan and at the University of Puerto Rico Theater, including *Don Pasquale*, *Gianni Schicchi*, and Don Quixote/Ravel's *Master Peter's Puppet Show* (part of the 2016 Casals Festival). Rivera recently earned his master's degree at Rice University's Shepherd School of Music. He has also participated in numerous summer programs, including VOICEexperience in Savannah and the Aspen Music Festival, where he has appeared in Berlioz's *Béatrice et Bénédicte* and Luke Bedford's opera *Seven Angels*. *Ricardo José Rivera is sponsored by the Mrs. Myung S. Chung Family, Dr. David H. Whitney and Dr. Juliana Chyu, and Drs. Joan and Russ Zajchuk.*



**KAYLEIGH DECKER |
KATE PINKERTON**

Previously at Lyric: *Dorothee/Cendrillon*,
Second Cretan Woman/Idomeneo (both
2018/19).

A second-year Ryan Opera Center member, the mezzo-soprano is an alumna of the University of Cincinnati College-Conservatory of Music and the Oberlin Conservatory. At CCM Opera she portrayed *Idamante/Idomeneo*, *Prince Charming/Cendrillon*, and the *Fox/The Cunning Little Vixen*. Decker has also performed at The Glimmerglass Festival, San Diego's Opera Neo, Cincinnati Chamber Opera, Queen City Opera, Oberlin Opera Theatre, and in world premieres of Ben Moore's *Robin Hood* and Paul Davies's *Carlota*. A former Gerdine Young Artist at Opera Theatre of Saint Louis, she has participated in the prestigious SongStudio program directed by Renée Fleming in New York. Among Decker's many honors are first place in the Musicians Club of Women Scholarship Competition, a 2019 Luminarts Fellowship, and a 2019 Sara Tucker Study Grant from the Richard Tucker Foundation. *Kayleigh Decker is sponsored by The C. G. Pinnell Family.*



**CHRISTOPHER KENNEY |
OFFICIAL REGISTRAR**

Previously at Lyric: Four roles since 2018/19,
most recently *Motorcycle Cop/Dead Man
Walking*, *Fiorello/The Barber of Seville*
(both 2019/20).

A Minnesota native and a second-year Ryan Opera Center member, the baritone made his Grant Park Music Festival debut in 2018 portraying *Bob/The Old Maid and the Thief*. Kenney is a former member of Washington National Opera's Domingo-Cafritz Young Artist Program (*The Barber of Seville*, *The Little Prince*, *Missy Mazzoli's Proving Up* – world premiere). He was also a featured soloist in Bernstein's *Songfest* with the National Symphony Orchestra. A former Santa Fe Opera apprentice artist, Kenney is a three-time winner of the Metropolitan Opera National Council District Auditions. The baritone is an alumnus of Concordia College, the University of Kentucky, and Philadelphia's Academy of Vocal Arts. *Christopher Kenney is sponsored by an Anonymous Donor, Sasha Gerrifson and Eugene Jarvis, and Blythe J. McGarvie.*



**ANTHONY REED |
IMPERIAL COMMISSIONER**

Previously at Lyric: *Second Prison Guard/
Dead Man Walking* (2019/20).

A first-year member of the Ryan Opera Center, the bass returns to the Lyric stage later this season in *The Queen of Spades*. Reed was recently seen at Wolf Trap Opera as *Friar Laurence/Romeo and Juliet*. A former Adler Fellow at San Francisco Opera, he has appeared there in *Aida*, *The Magic Flute*, and *La traviata*, among other operas. Additionally, his repertory encompasses such major roles as *Sarastro/The Magic Flute*, *Don Magnifico/La Cenerentola*, and *Don Basilio/The Barber of Seville*. He has performed with some of the world's most esteemed conductors, among them Nicola Luisotti and Donald Runnicles. Reed is an alumnus of the Curtis Institute of Music and the Merola Opera Program. *Anthony Reed is sponsored by J. Thomas Hurvis.*



HENRIK NÁNÁSI | CONDUCTOR

Previously at Lyric: *The Marriage of Figaro*
(2015/16).

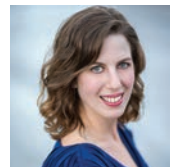
General music director of the Komische Oper Berlin from 2012 to 2017, Nánási began the 2019/20 season in San Francisco (*The Marriage of Figaro*), subsequently undertaking *Cavalleria Rusticana/Pagliacci* (Barcelona). Following *Madama Butterfly*, he leads *La traviata* (Madrid) and *Eugene Onegin* (Munich). Highlights last season included his Metropolitan Opera debut (*Iolanta* and *Bluebeard's Castle*), as well as his return to London's Royal Opera (*Simon Boccanegra*) and the Opéra National de Paris (*The Magic Flute*). He also led *Otello* (Frankfurt), *The Magic Flute* (Rome), and *Iolanta* (Valencia), as well as concerts with the major orchestras of Atlanta, Toulouse, and Essen, among others. Nánási's artistry has also earned acclaim at the Verona Arena, Zurich Opera House, Hamburg State Opera, Frankfurt Opera, and Dresden Semperoper. He has worked with the Radio-Symphonieorchester Wien, Bruckner Orchester Linz, the Orquestra de la Comunitata Valenciana, and the orchestras of the Maggio Musicale Fiorentino, Teatro La Fenice, Teatro Massimo Palermo, and Naples's Teatro San Carlo.



**MICHAEL GRANDAGE |
ORIGINAL DIRECTOR**

Previously at Lyric: *Madama Butterfly* (2013/14).

The British director is artistic director of the London-based Michael Grandage Company. Among his many projects there have been plays starring Nicole Kidman (*Photograph 51*), Jude Law (*Henry V*), Daniel Radcliffe (*The Cripple of Inishmaan*), and Dame Judi Dench and Ben Whishaw (*Peter and Alice*). Grandage is former artistic director of the Donmar Warehouse and Sheffield Theatres. His work for the Donmar includes *Richard II*, *Luise Miller*, *King Lear*, *Red* (also New York), *Hamlet* (also Elsinore and New York), *Frost/Nixon* (also West End, New York, U. S. tour), *Caligula*, *The Wild Duck*, *Guys and Dolls*, *Grand Hotel*, *After Miss Julie*, *Merrily We Roll Along*, and *Passion Play*, among other productions. He most recently directed *Red* at London's Wyndham's Theatre and Disney's *Frozen* on Broadway. Recipient of a Tony Award, a Drama Desk Award, and multiple Olivier, Evening Standard, and Critics' Circle Awards, Grandage was appointed CBE in the Queen's Birthday Honours 2011.



**LOUISA MULLER | REVIVAL
DIRECTOR**

Previously at Lyric: *Carmen* (associate director,
2016/17); *Madama Butterfly* (2013/14);
La bohème (2012/13).

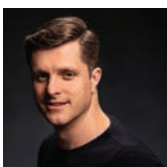
Coming off an acclaimed U. K. debut with *The Turn of the Screw* (new production, Garsington Opera), the American director returns to Lyric for *Madama Butterfly* and the Ryan Opera Center's 2020 *Rising Stars in Concert*. This season she also debuts at Opera Colorado directing *Tosca*. She is a frequent presence at Wolf Trap Opera, where she has directed new productions of *The Rape of Lucretia*, *Romeo and Juliet*, *Tosca*, and John Corigliano's *The Ghosts of Versailles*. Last season she debuted at LA Opera (*Don Carlo*) and The Minnesota Opera (*La traviata*). She earned critical praise for her 2017 staging of *Das Rheingold* with the New York Philharmonic. As a member of the Metropolitan Opera's directing staff, Muller has staged revivals of *Don Giovanni*, *Cavalleria rusticana/Pagliacci*, and *L'elisir d'amore*. She has also directed productions at Houston Grand Opera, the Grand Théâtre de Genève, Opera Queensland (Australia), and The Atlanta Opera.



**CHRISTOPHER ORAM |
SET AND COSTUME DESIGNER**

Previously at Lyric: *Madama Butterfly* (2013|14).

The Britain-based scenic and costume designer is a recipient of the Tony, Drama Desk, Olivier, Evening Standard, Critics' Circle, Garland, Falstaff, and Ovation awards for his work in both the U. K. and the U. S. Theater credits include *Peter and Alice*, *Macbeth* (Manchester International Festival, New York's Park Avenue Armory); *Cat on a Hot Tin Roof* (New York); *A Streetcar Named Desire*, *Othello*, *Grand Hotel*, *Red*, *King Lear*, *Passion*, *Parade*, *Frost/Nixon* (Donmar Warehouse); *Man and Superman*, *Summerfolk*, *Danton's Death*, *Stuff Happens*, *Power*, *The Marriage Play*, *Finding the Sun* (National Theatre); *Evita* (also New York); *Guys and Dolls* (Piccadilly); *King Lear*, *The Seagull* (Royal Shakespeare Company, also world tour); and *Wolf Hall/Bring up the Bodies* (Royal Shakespeare Company, London and New York). Opera credits include *Billy Budd* (Glyndebourne, Brooklyn Academy of Music), *The Marriage of Figaro* (Glyndebourne, Houston), *Madama Butterfly* (Houston), and *Don Giovanni* (Metropolitan Opera). *Christopher Oram is supported by the Richard P. and Susan Kipharf Costume Designer Endowed Chair.*



**NEIL AUSTIN |
ORIGINAL LIGHTING DESIGNER**

Previously at Lyric: *Carousel* (2014|15);
Madama Butterfly (2013|14).

The British lighting designer is a multiple Tony and Olivier Award winner. His work can currently be seen in *Harry Potter and the Cursed Child* (London, New York, Melbourne), *Company* (London), *Cinderella* (Matthew Bourne's New Adventures at the Ahmanson Theatre, Los Angeles), and *Ink* (New York). Recent shows include *Travesties* (Menier Chocolate Factory, Broadway), *Hughie* (Broadway), *The Lieutenant of Inishmore*, *Red*, *Labour of Love*, *Ink*, *The Goat*, *Photograph 51*, and *Shakespeare in Love* (all in the West End), and *Woyzeck* (Old Vic). He was nominated for Best Lighting Design in the 2009 Laurence Olivier Awards for *Piaf* and *No Man's Land*. Further awards and nominations include Best Musical Theatre Lighting Design Award at the 2008 Knight of Illumination Awards for *Parade* at the Donmar Warehouse, and Best Lighting Design Nomination at the 2007 Laurence Olivier Awards for *Thérèse Raquin* at the National Theatre.

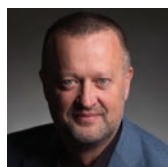


**CHRIS MARAVICH |
REVIVAL LIGHTING DESIGNER**

Previously at Lyric: Ten productions since 2014|15, most recently *Idomeneo* (2018|19);
I puritani (2017|18).

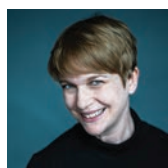
Lyric's lighting director served in the same position from 2006 to 2012 at San Francisco Opera, where he created lighting for many productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il trittico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. He has collaborated on the lighting designs for *Wozzeck* (Finnish National Opera, Grand Théâtre de Genève), *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. Maravich has also designed lighting for LA Opera, Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida

Grand Opera, Madison Opera, Cal Performances, and Opera San José. Maravich also currently serves as lighting supervisor for the Joffrey Ballet. *Chris Maravich is supported by the Mary-Louise and James S. Aagaard Lighting Director Endowed Chair.*



**MICHAEL BLACK |
CHORUS MASTER**

The Australian chorus master held this position in Sydney at Opera Australia from 2001 to 2013. Black has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, Cantillation chamber choir, and the Melbourne Symphony Orchestra. Recent activities include preparing *The Damnation of Faust* chorus at the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings. He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. *Michael Black is the Howard A. Stofler Chorus Master Endowed Chair.*



**AUGUST TYE |
CHOREOGRAPHER**

Previously at Lyric: 38 productions since 1993|94 as dancer, choreographer, or ballet mistress, most recently *Don Giovanni*, *Luisa Miller* (both 2019|20).

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



**SARAH HATTEN | WIGMASTER
AND MAKEUP DESIGNER**

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

Orchestra & Chorus

MUSIC STAFF

William C. Billingham
Susan Miller Hult
Roger Kalia
Keun-A Lee
Noah Lindquist
Grant Loehnig
Francesco Milioto
Jerad Mosbey
Matthew Piatt
Stefano Sarzani
Madeline Slettedahl
Tatiana Vassilieva
Eric Weimer

ORCHESTRA

Violin I

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

Violin II

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

Viola

Carol Cook, *Principal*
Terri Van Valkinburgh,
Assistant Principal
Frank W. Babbitt

Patrick Brennan
Karl Davies
Amy Hess
Melissa Trier Kirk

Cello

Calum Cook, *Principal*
Paul Dwyer, *Assistant*
Principal
Mark Brandfonbrener
William H. Cernota
Laura Deming[•]
Paula Kosower⁺
Sonia Mantell
Walter Preucil

Bass

Ian Hallas, *Principal*
Andrew L. W. Anderson
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,
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*
Channing Philbrick,
Assistant Principal
Mike Brozick⁺

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant*
Principal
Mark Fry⁺

Bass Trombone

Mark Fry⁺

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Extra Musicians

Renée-Paule Gauthier, *violin*
Injoo Choi, *violin*
Aurelien Pederzoli, *viola*
Jeremy Attanaseo, *bass*
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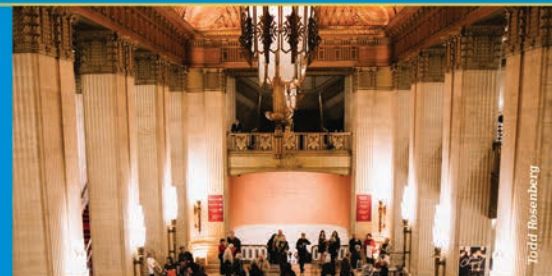
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The choice to love: in defense of *Madama Butterfly*

By Martha C. Nussbaum



Amanda Echalaz (right) in the title role and Mary Ann McCormick as Suzuki in *Madama Butterfly*, Lyric, 2013/14 season.

Madama Butterfly is one of the most beloved operas in the repertory: it ranks number six in performance frequency among all opera performances in the U. S. and Europe during 2009/14. Its popularity is easy to understand, for its soaring, heart-rending lyricism and tragic story of love and commitment have always moved audiences deeply. And yet, *Butterfly* is also one of the most reviled operas today, charged with a condescending use of ethnic stereotypes and with a cruel objectification of women's suffering. Audiences need to sort out these debates for themselves, but this essay aims to offer some guidance, ultimately giving a strong defense of the work.

Giacomo Puccini (1858/1924) composed *Butterfly* in 1904, drawing on a short story by John Luther Long (1897) and a one-act play by David Belasco (1900). Chronologically, the opera is right in the middle of Puccini's output – later than *Manon Lescaut*, *La bohème*, and *Tosca*, but earlier than *La fanciulla del West*, *Il trittico*, and *Turandot*. Musically, it begins a period during which Puccini's compositions exhibit increasing harmonic daring, showing the influence of Wagner. It used to be fashionable to condescend to Puccini as a mere crowd-pleaser. Today there is a greater appreciation of his musical depth and daring.

Although the opera had a disastrous premiere, a revised version won success only four months later, with three acts instead of the original long second act; there were other cuts and changes. Puccini kept revising until a "standard version" emerged by 1907. Furthermore, his notebooks show sketches

for scenes that were never performed. Of particular interest is a long scene in the US consulate, where Cio-Cio San (*Butterfly*), taunted by Pinkerton's American wife Kate as a "plaything," stands up for herself and the integrity of her marriage. Unfortunately this scene is not finished enough to perform; it would have enhanced the opera's portrayal of Cio-Cio-San's strength and assertiveness. Throughout the opera, Puccini and his librettists display serious research into Japanese culture, particularly in their depiction of Cio-Cio-San's impoverished but rigidly proud samurai family, who reject her when she converts to Christianity.

Today, two related complaints are made against the opera under the heading of "cultural appropriation": one about casting, the other about the opera's use of cultural stereotypes. Theater has always been a medium of self-change and artifice. Gender-crossing is only one way in which theater and opera invite our imaginations to go beyond their usual confines. When executed with respect and genuine curiosity, such crossing reveals fascinating human depths and commonalities. So I think the complaint cannot validly be that only Asian singers should sing Asian roles, any more than that Lyric's Cio-Cio-San, Ana María Martínez, should stick to Puerto Rican roles.

The real issue behind the casting objection is that we know that non-Caucasian artists have often been denied any roles: the performing arts in general used to cast Asian and Latinx roles with white performers only. To answer this complaint, an opera company must show, I believe, not that it adheres narrowly to ethnic type in casting – for surely it is thrilling to see African-American tenor Lawrence Brownlee as Count Almaviva, African-American bass-baritone Eric Owens as Wotan, and Latina Ana María Martínez as Cio-Cio-San – but rather, that the company, as a whole, creates ample opportunities for artists of color to shine in a wide range of roles. Casting decisions involve a range of complex issues that need to be considered on a case-by-case basis. I would respectfully disagree with those who insist that *Butterfly* be performed only by an Asian artist. Rather, I believe, there is a need to see Asian and other non-Caucasian singers exhibiting their talents everywhere in the repertory. (For example, one of the most moving and vocally impressive performances I have ever seen was that of Korean bass Kwangchul Youn as Gurnemanz in Wagner's *Parsifal* – casting that would have horrified the composer, but that today would bring dignity and illumination to any opera house.) I believe, however, that out of sensitivity to a history of mockery and denigration, *Butterfly* should not be made up in "yellow-face": makeup should let us

see the artifice – even while, as an actress, Martínez shows her respectful grasp of Japanese styles of movement, discussed in her program article also published here.

Another, and more serious, “cultural appropriation” charge is that white Western artists typically demean other cultures by showing them as childish and morally bad, often using negative cultural stereotypes. It’s hard to make this charge stick to *Butterfly*, a profoundly anti-American and anti-colonialist opera. The shallowness, rapacity, and Yankee solipsism of Pinkerton (“America forever”) make him one of opera’s most unattractive tenor “heroes,” and this is clearly Puccini’s goal. Indeed, he gave Pinkerton a mildly sympathetic aria of his own, in Act Three, only late in the revision process, after tenors refused the role. The opera does contain a critique of samurai culture, but it is drawn from Japanese scholarship and has had the approval of serious students of the period. Obviously any artist who ventures to depict a culture that has often been stigmatized and marginalized runs a moral risk. But great art is full of such risks, and even deeply flawed artists sometimes succeed beyond their daily selves – as Tolstoy, whose real-life views of women and sex were full of objectionable stereotypes, created, in *Anna Karenina*, a complex female character who captivates the imaginations of both women and men.

If, then, the “cultural appropriation” charge means that only a Japanese woman (say) should be permitted to portray the experiences and feelings of a Japanese woman, this charge makes two related errors. First, it assumes that we know ourselves, and speak adequately for our own “group.” Surely this is false: we are often blinkered about ourselves, and learn a great deal from the perspective of another. Second, it appears to assume that we may never understand what a different type of person feels or thinks. Well, of course, we never achieve complete understanding of any human life, including, and especially, our own. But the attempt to do so, with strenuous exercise of imagination and emotion, is a vital basis for good citizenship in a plural society. Dramatic art requires such bold attempts, on the part of both author and performer. What particularly needs to be avoided is failure to make the attempt seriously, strenuously, with deep engagement with the full and bottomless humanity of the “other.” Many Western portrayals of Asia and Africa have been lazy and crude, full of demeaning stereotypes, and that is the right target of criticism. Does *Butterfly* make an attempt to understand a human being that is deep and serious, or does it treat this Japanese woman as a mere object of audience condescension, rather than as a full human being – for example, by buying into the demeaning stereotype of the Asian woman as childish and deferential?

My own verdict on *Butterfly* is that there is some use of “local color” that does invite a mostly white and western audience to assume a detached and merely touristic attitude to Japan, seeing its customs as quaint. One might possibly object to that, as well as to the atmospheric use of stereotypical musical gestures in some early scenes. But the critique doesn’t fit the core of the work, for at its heart the opera is a story of love and devotion. And it depicts a young Japanese woman

as a vitally strong heroine deserving of our most passionate respect and our curious sympathy. If seeing heroism in another culture is deemed a vice, we’d better abandon all prospect for mutual understanding and reciprocity in this world of difference.

But is *Butterfly* actually heroic? Surely she is a young victim of sexual exploitation. She even compares herself to a butterfly immobilized with a pin. So isn’t the opera asking audiences to become accomplices in her sexualized humiliation? So, at least, goes a criticism of Puccini eloquently made by philosopher Bernard Williams. His critique does fit some surface aspects of the work: she is described as only fifteen, and she is indeed taken advantage of by both the marriage-broker Goro and Pinkerton. And indeed Belasco’s play does depict her as a mere child, without intelligence or initiative, speaking a ridiculous pidgin. However, as we gradually see, Puccini’s opera depicts this Cio-Cio-San as a strong and intelligent woman, and she displays increasing strength throughout the opera. She chooses: to leave her family for Pinkerton and his religion; to face down their criticism; to reject Yamadori and other potential suitors. In the deleted scene in the consulate she even shows great knowledge of the law!

Nor does Puccini’s music depict Cio-Cio-San as a frail or flighty person: indeed it is a role requiring great vocal strength and maturity. And in the love duet, where she does mention the butterfly image, Cio-Cio-San already emerges, musically, as very far from a passive victim: she is fully and actively involved in the reciprocal gift of self; indeed at some points, musically, she takes the lead.



One of the few photos of Giacomo Puccini (left) with librettists Giuseppe Giacosa (center) and Luigi Illica (right).



Kim Josephson (Sharpless) pleads with Suzuki (Guang Yang): *Madama Butterfly* at Lyric, 2003/04 season.

There is a view, common among the young professional women I teach at the University of Chicago Law School, that vulnerability to deep pain is a weakness to be avoided, and that romantic love itself is weakness, if that is what it requires. (And of course, that is what it does require.) Women, the view goes, have too long been passive victims; we must take charge and reject that type of vulnerability. But this view is confused. It is certainly right for women to reject exploitation and victimization, and right again to notice that women have all too often been given no other choices. But strength and autonomy do not require the rejection of love

with the depths of vulnerability and potential pain to which love often leads. Butterfly, in fact, is both strong and autonomous, within the confines of the path life has opened to her. She does not have to love; she might have been a successful professional by looking for the best offer. But she chooses love. Repeatedly people try to dissuade her, but she is stubborn and sticks to her choice.

Puccini's music for his heroine conveys this idea – the choice to love – indelibly. Cio-Cio-San's famous second-act aria "Un bel di" expresses utter exposure and unconditional devotion, which is a strong way of living, not a weak way. Through our sympathy with her story, we understand that she is the strong one and Pinkerton is the weak one, because she has unswerving devotion to an ideal, even when things are hard. And when she runs out of options, she chooses, deliberately, a heroic death, the death of honor her samurai father bequeathed to her. Her suicide aria has great dignity and weight, as well as expressing unconditional love for her child. As a mother, I find myself tempted to think that for a mother to abandon her child to others and choose suicide is weak. As Cio-Cio-San sees it, however, she is choosing an open future for her child in the culture and religion she has chosen, while leaving him the memory of a mother who was strong enough to die with honor.

Martha C. Nussbaum is Ernst Freund Distinguished Service Professor of Law and Ethics at the University of Chicago. Her most recent books are *The Monarchy of Fear: A Philosopher Looks at Our Political Crisis* and *The Cosmopolitan Tradition: A Noble But Flawed Ideal*. [T](#)

True to herself: Cio-Cio-San speaks

By Ana María Martínez

The geisha Cio-Cio-San – also known as “Madama Butterfly” in Puccini’s opera – marries U. S. Navy Lieutenant B. F. Pinkerton. He soon leaves for home in America. Cio-Cio-San gives birth to their child and, with her faithful maid Suzuki, confidently awaits his return to her in Japan. Three years later he does return, but only to take the child back with him. She yields to his demands, but in doing so, she chooses to end her own life.

Cio-Cio-San is closely identified with Puerto Rican soprano Ana María Martínez, whose profound commitment to the character provides much food for thought regarding how one presents this role in today’s world. Below, she considers Cio-Cio-San’s origins and early hardships with a keen understanding of how both the character’s experiences and her culture shape the actions and choices we see onstage.

I imagine that Cio-Cio-San’s parents thought they had no choice but to give her up to a geisha house. Is that life abusive? Not intentionally, but is it traumatic? Likely, due in

great part to the abrupt transition when the girls, separated from their families, first arrived. It’s not as if the young women are welcomed with hugs and kisses. It’s “Scrub the floor, do this, do that” – discipline from the get-go. These young women learn survival mechanisms. But what do you do with that? If you’ve suffered abuse, traumatic experiences, the more interesting question is how do you survive it? How do you keep hope in your life?

When Cio-Cio-San reads the inscription on her father’s dagger before she commits suicide – the dagger he used to kill himself – it says, “He who cannot live with honor must die with honor.” She lives within a corrupt system, but she just accepts it as it is. In her situation, you can’t waver; if she allows herself to doubt, the doubts will become reality. Suzuki wants to slap some sense into her, and her suitor Yamadori tries to make her see it – why else would he promise her wealth and shower her with gifts? Because he, too, knows Pinkerton isn’t coming back. Cio-Co-San will *not* see it. She has blinders on and is extremely

stubborn, which I believe is part of her survival mode.

Cio-Cio-San ultimately takes control of her life, within what was most noble in her culture. Her father was a samurai; her inner samurai kicks in and she says, “No, I’m not going down the way they say – I’m going to do it my way.” She disrespects Yamadori in front of other people, yet no one does anything to her. Everyone respects her as a young woman of substance. I’ve never, ever seen her as a victim. Actually, she’s quite empowering.

What Cio-Cio-San goes through is heartbreaking, but she’s not forced into it. In Japan, at that time, the law was if you’d been abandoned, it was equivalent to divorce. The marriage-broker Goro says to her, “Snap out of it and choose something else.” But what are her options? It’s not as if she had family to go to; when she changed her religious faith to respect and honor Pinkerton, they banished her for it. So she made her choice, which was quite independent for the time. She’s one of the strongest women I’ve ever come across in vocal literature and in storytelling.

TACKLING THE PROBLEM OF *MADAMA BUTTERFLY*

Today, #MeToo can be the brilliant lens with a focus on an individual’s empowerment through their inner strength and honest core. We all want to feel accurately seen and to be treated with respect. My father told me when I was nine years old, “The most important thing you can obtain in your life is a good education. Also, never be with a partner simply because you need them to take care of you. You have to take care of yourself.” And he added, “Never ever, ever take nonsense from anyone, even a parent.” He educated me, his only child, to be fiercely independent.

Individuals who are pro-equal rights for women might see *Madama Butterfly* and be appalled, but in context we see that Cio-Cio-San repeatedly makes choices that are true to her. She’s not listening to anyone else’s idea of what she should and shouldn’t do, and she’s not saying, “Woe is me.” We have to keep this in perspective – it isn’t happening in 2020 Japan! But there are cultures beyond Japan where women are suffering, and they think they have no choice. That’s a different reality.

There are people who feel strongly that the woman interpreting Cio-Cio-San onstage should be of Asian descent, of an Asian culture. But I believe we should tap into *Madama Butterfly* as a story of anyone who could possibly be going through this experience of falling in love, of giving of oneself. This is one of the epitomes of loyalty – never-faltering devotion – not just to her husband, but to her child. It then becomes everyone’s story.

In creating authenticity, a role’s interpreter is a canvas onto which the audience can project what they want and need to see. That’s always been my focus whenever I portray a character. With Cio-Cio-San I have the costume through the kimono, the wig and makeup, and it’s done very tastefully in using all of that art in a way that helps to tell a story, always respecting the culture, never exaggerating.

The first time I sang Cio-Cio-San, premiering Michael Grandage’s production in Houston, I worked with a Japanese woman who was well-versed in the tea ceremony. She also

showed me how to walk, how to kneel, which line of the *tatami* mats I have to spot before I kneel and get up, how I place my hands, how extended are my elbows (if it’s too far, that’s a man’s position). All of this is a deep part of the Japanese culture, which for the audience will help to further set the location and the origin of this woman in front of them as Japanese.

I want to show interest and empathy for the mentality of a woman at the time of this story. Just because I’m not Japanese doesn’t mean I don’t understand – I deeply *care* to understand. This helps me to feel closer to Cio-Cio-San and her culture.

The ultimate authenticity comes in being honest with your emotions. This is every woman’s story, but potentially it’s every *human’s* story. Hopefully we won’t go through something this traumatic ourselves, but we all know some degree of it – it doesn’t belong to only one culture. However, we have to set it somewhere and then maintain honesty in telling the story, which is paramount. If it’s a specific era or a place, you try to be as genuine as you can with your body language. I want to show the elegant restraint associated with the beauty of the Japanese culture, with the juxtaposition of the soaring Puccini lines. In the *music*, you hear all that’s going on inside of Cio-Cio-San.

I love giving Italianate expressiveness and passion through phrasing to this character. Even if it’s a culture that doesn’t outwardly express itself the way in which an Italian would, that doesn’t mean that in this case Cio-Cio-San doesn’t have that deep degree of passion inside. There are several cultures where, given their body language, you wouldn’t necessarily assume they have this almost hurricane of passion going on inside, but they do.

I want this opera to remind the audience to be independent human beings and respect people’s choices, even if it’s hard to understand them. Respect that they have to be true to themselves and follow their own paths. Learn what it means to tolerate a different culture and a different mentality from your own, because through that respect and that tolerance, we will listen to each other better. We will be able to discuss our feelings, dreams, hopes, needs, concerns. We have many more similarities than we do differences, and that’s what I aim to show.

Faith and loyalty are universal. So is heartbreak, when you realize you’re not in their heart the way they are and will always be in yours. For Cio-Cio-San, there’s no reason to live anymore, except for her child. She would have gotten over the loss of Pinkerton, but not the loss of her child. Once she realizes that the man, within his rights at that time, will take from her the greatest blessing she’s ever had, the greatest love of her life – her child – it’s done for her. When she decides to end her life on her own terms, some people might argue, how could she do that to the child? But she even says in her farewell aria, “You won’t have to worry about me. You’ll be far away, you’ll cross the ocean – you won’t be *burdened* by me. I’m breaking the tie so you can be free.” In her mind, that is the best and noblest thing to do. ■

Ana María Martínez’s biography appears on page 20.

After the curtain falls

Would you like to continue exploring Puccini and *Madama Butterfly*? Here are some topics that can inspire lively conversations among you and your operagoing companions:

- If you were in Cio-Cio-San's situation, what would you have done?
- If this story were taking place today, would Cio-Cio-San have had more options, or would she have made the same choice?
- Do you believe that Pinkerton is really in love with Cio-Cio-San? And do you believe it's outside influences that prompt Pinkerton to make the choices he does? Or is it a fault in his own character?
- In terms of the music itself, what moment affects you the most?
- How do you feel the production designers' particular vision enhances the story?

MORE, PLEASE

Craving more about *Madama Butterfly*?

Lyric has lots of suggestions and resources to help you explore this production and its stories.

Visit lyricopera.org/AfterCurtain for suggestions on further reading and listening. [L](#)

Join the conversation on social media with #LyricButterfly and share your experience on:



From Lyric's archives



Maria Callas portrayed Cio-Cio-San onstage in only three performances, all at Lyric Opera of Chicago during the 1955 season.

Nancy Sorensen

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Beyond the stage, and beyond the boundaries that often define opera companies, Lyric is igniting creativity across Chicago. Through innovative learning opportunities, creative exploration, and artistic creation and collaboration, Lyric, with your support, encourages students, educators, families, audiences, and Chicagoans from neighborhoods across the city to share their voices and embrace the power and relevance of opera as a catalyst for growth and change.



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Beyond the stage

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Kyle Filbacker



Kyle Filbacker



Kyle Filbacker

In October, 30 high-school students launched their participation in the 2019|20 edition of EmpowerYouth!, a collaboration between Lyric and the Chicago Urban League. Over the next eight months, the young people will work with professional artists from throughout the Chicago area. The result of their in-depth rehearsal process will be the creation of an original production to be presented next spring. Pictured in rehearsal and performance are participants in *We Got Next*, a production created as part of Lyric's EmpowerYouth! program and presented at Truman College last May.

Introducing Chicago to *Blue*



Blue composer Jeanine Tesori and librettist Tazewell Thompson.

In June, Lyric will present the Chicago premiere of *Blue*, by composer Jeanine Tesori and librettist Tazewell Thompson. Lyric is planning an array of public events to bring audiences further into issues that are central to this extraordinary new opera, which focuses on the senseless violence affecting one African American family.

“*Blue* is about the realization of a family’s greatest fear for their son – that someone will take his life because he’s a black male in America,” says Crystal Coats, Lyric’s director of community programs. “And that’s exactly what happens – he’s a teenager who’s shot by a white police officer.” Also essential to the plot is that the boy’s own father is a police officer – “a black man in blue.” We never find out why the son was shot, “but that’s less important than the fact that it *happened*,” adds Coats, “and that it happens to black people in America on a regular basis.” At the same time, it’s essential in thinking about *Blue* to acknowledge “the entire life of the son. He was the firstborn, the parents celebrated his birth, they nurtured him, they made plans for him, he grew into a teenager, and he died. But he had a life, and we don’t want to overlook it.”

In planning the public programs associated with *Blue*, Lyric aims to create multiple opportunities to connect to the relevant and timely issues presented in this opera. Lyric will offer a combination of live events, interactive projects, and online resources to further engage our audience.

One exciting project is “Thoughts on Parenthood,” a collaboration between Lyric and Chicago-based social justice artist/photographer Tonika Johnson, best known for her award-winning “Folded Map Project.” For “Thoughts on Parenthood,” Lyric will partner with community organizations, city offices, and cultural institutions throughout Chicago to solicit feedback from parents on their experiences raising children. From the respondents, Johnson will select a few to interview and photograph. Those portraits will be shared on the Lyric website. “At its heart, *Blue* is about the experience of two parents,” says Coats. “This project is an opportunity for our audience to compare the experiences of parents from demographics across the city.”

Lyric is also planning a welcoming reception to kick off programs related to *Blue*. Among the community organizations

involved in these activities are the Rebuild Foundation, Chicago Children’s Museum, Heartland Alliance, and the Chicago Center for Youth Violence Prevention.

“It’s important for Lyric to tell stories of the black experience in America,” says Coats. “Especially through an art form like opera, which can allow for nuance as well as drama. For an issue that is directly impacting all of us in Chicago, opera is as well suited for telling the relevant stories of today as it was 200 years ago.”

The Lyric premiere of *Blue* is made possible by support from **Gene and Jean Stark, Allstate Insurance Company, Baker & McKenzie, BMO Harris Bank, Conagra Brands Foundation, the Eisen Family Foundation, Virginia and Gary Gerst, Eric and Deb Hirschfield, the Lauter McDougal Charitable Fund, Magellan Corporation, Mary Stowell**, with additional support from **Drs. Walter and Anne-Marie Bruyninckx, and Debbie K. Wright.**

For the calendar of special events and activities related to the Chicago premiere of *Blue*, visit lyricopera.org/productions/2019-20/blue/. [L](#)



Karil Cade/The Glimmerglass Festival

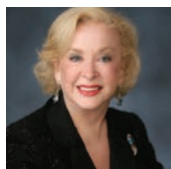


Karil Cade/The Glimmerglass Festival

Scenes from the 2019 world premiere of *Blue* at The Glimmerglass Festival.

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Lyric is grateful to the following generous donors for their support.



With major support provided from the Nancy W. Knowles Student and Family Performances Fund

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

In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007.

Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances Fund. Ms. Knowles generously underwrote the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances in 2017, and had previously cosponsored several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Lyric will forever be grateful for Nancy's extraordinary generosity.

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Todd Rosenberg

To keep opera a must-see, must-hear experience, the art form needs outstanding artists who can convey through singing and acting the emotional range and engaging storytelling that are opera's hallmarks. Lyric, through The Patrick G. and Shirley W. Ryan Opera Center, identifies exceptionally talented emerging artists from around the world and provides them with comprehensive training and performance opportunities. On the world's stages, the Center's impressive roster of alumni continually proves the value of training at Lyric.



Standing, left to right: Ricardo José Rivera, Kathleen Felty, Anthony Reed, Lauren Decker, David Weigel, Mathilda Edge, Eric Ferring, Madeline Slettedahl.

Seated, left to right: Mario Rojas, Kayleigh Decker, Emily Pogorelc, Christopher Kenney.

Todd Rosenberg

The 2019/20 Ryan Opera Center Ensemble

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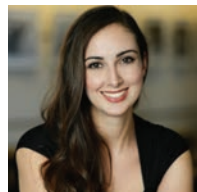
At Lyric this season: *Sharpless/Madama Butterfly*. Previously: Eleven roles since 2013/14, most recently *Riccardo/I puritani* (2017/18, pictured at right). Also this season: *Manon Lescaut*, San Francisco Opera; *The Damnation of Faust*, St. Louis Symphony.

The role of Sharpless in *Madama Butterfly* has a special place in the early days of my tenure with the Ryan Opera Center. It was the first role I EVER understudied in my career up to that point – and in the very same production in which I’m singing the role at Lyric this season. That was a big project for a singer with little stage experience, and it was definitely a challenge. However, the Ryan Opera Center faculty was up to the task of helping me take it on and succeed. Since then, I have performed the role in many opera houses across the country, and it’s been more successful with each repetition! The Ryan Opera Center has taught me and countless others how to learn, rehearse, and perform roles like this at the highest level through expert instruction and attention to detail. I am so grateful to be a part of this family and be able to come back and perform at my opera home!



Todd Rosenberg

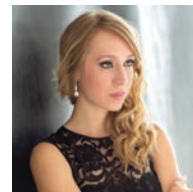
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With the generous support of individuals and organizations, Lyric is leading the advancement of opera in America — continually promoting artistic excellence, increasing relevance and reach for both traditional and new audiences, engaging communities through signature learning and exploration initiatives, and expanding our role as a cultural cornerstone in Chicago. You are our partners in this important shared enterprise — and we sincerely thank you.



Todd Rosenberg

Events like Family Day at Lyric welcome hundreds of families into the opera house to explore the theater and learn about the art form.

Lyric

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Aria Society spotlight 2019 | 20

The Aria Society is one of Lyric's most generous donor groups. Members are recognized prominently as champions of the art form and have multiple opportunities throughout the year to engage in meaningful ways with Lyric's leadership and mainstage artists.



Miles D. White

ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 25 Lyric productions,

including this season's revival of *The Barber of Seville*. 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.



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.

PAUL M. ANGELL
FAMILY FOUNDATION



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*. The Addingtons have also invested in the company's future through their planned gift to Lyric. Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



AMERICAN AIRLINES

This season we celebrate 38 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 Labor Relations Committee.



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 many productions including last season's *Elektra* and this season's *Luisa Miller*. They also made a leadership commitment to the Breaking New Ground Campaign to strengthen the future of Lyric Opera of Chicago. 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, *Das Rheingold* (2016/17) and this season's *Götterdämmerung*.



RANDY L. AND MELVIN R. BERLIN

Devoted fans of opera education and the arts, Randy and the late Melvin Berlin are beloved members of the Lyric family. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," said the late Mr. Berlin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Together they have generously cosponsored many productions including last season's *West Side Story* and this season's *Madama Butterfly* and *42nd Street*.



BMO HARRIS BANK

At BMO, our purpose is to "Boldly Grow the Good, in business and life" by driving positive change for our customers, employees and the communities we serve. BMO is proud to support Lyric through various special projects and joined the production sponsorship family last season supporting *La traviata*. BMO is supporting Lyric's chamber opera *Blue* this season. Lyric is honored to have Richard "Rick" Pomeroy, Senior Managing Director, BMO Family Office, serve on its Board of Directors and Investment Committee. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."

Richard Pomeroy



MR. AND MRS. EDWARD O. BOSHELL, JR.

Lyric is honored to have the generous support of Ned and Raynette Boshell. As dedicated subscribers and donors, the impact of their philanthropy has been felt at Lyric for over 25 years. In 2014, Ned and Raynette's passion for opera and education inspired them to create a significant endowment fund for Lyric's newly innovated pre-opera talks. A vital part of Lyric's season programming, pre-opera talks illuminate, educate, and inspire thousands of audience members each season, bringing greater understanding and enjoyment of Lyric's world-class productions. Through their meaningful contributions to this endowment Ned and Raynette ensure that these engaging talks will continue to enlighten Lyric audiences for generations to come.

HENRY M. AND GILDA R. BUCHBINDER FAMILY



Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric 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.

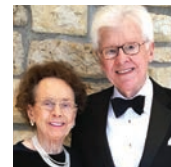
They have also been longtime generous donors to the Annual Campaign, and are members of the production sponsorship family, cosponsoring this season's production of *Luisa Miller*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "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.



BULLEY & ANDREWS

Founded 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full-range of construction services including general contracting, construction management, design/build, and masonry and concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's Performances for Students programs, and is a cosponsor of Lyric's *Ring* cycle. 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 members of the Lyric family 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 to the best productions." Lyric is honored to have John Butler serve on its Board of Directors and Investment Committee.

John and Alice Butler



MARION A. CAMERON

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for more than 20 years, Lyric gratefully acknowledges her outstanding generosity, through her leadership gift to the Breaking New Ground Campaign, and her many production cosponsorships, including this season's *Madama Butterfly*. Ms. Cameron is the CEO of Sipi Metals Corp., which continues to support the widely popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, Executive and Finance Committees, and Chair of the Investment Committee.



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 and their multi-year commitment to Lyric's Ryan

Elizabeth F. Cheney

Opera Center. During the 2019/20 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.



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. Their beloved daughter Mimi Mitchell, past President of Women's Board, is proud to carry on the family legacy as a newly appointed member of the Board Directors.



THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric. 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

Lester and Renée Crown

of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and serves as Chairman of the Executive Committee. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

THE DAVEE FOUNDATION

Lyric 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 Lyric's musicals and has generously cosponsored the annual musical including this season's *42nd Street*.



STEFAN T. EDLIS AND GAELE NEESON

Passionate patrons of the arts, Gael Neeson and the late Stefan Edlis are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms.

Neeson have supported and subscribed to Lyric for more than 30 years. They have cosponsored seven mainstage operas, including last season's *Siegfried* and this season's complete *Ring* cycle. Stefan and Gael also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Gael Neeson serve on its Board of Directors.



ROBERT F. FINKE

Robert Finke is a loyal subscriber, longtime donor to the Annual Campaign, Overture Society member, and a past president of the Guild Board. Lyric is extremely grateful to Bob for his leadership gift in memory of

his opera partner Carol Keenan to support digital initiatives. "To insure that Lyric thrives, it must bring opera to audiences in new ways. Lyric must take advantage of this avenue to reach those who love opera or who will come to love it." Lyric is thankful for his continued support and friendship.



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

Julius Frankel

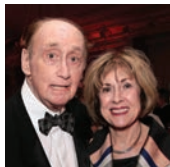
Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank, N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production 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. Last season, the Julius Frankel Foundation was a generous cosponsor of Lyric's new coproduction of *La bohème*.



Elizabeth Morse Genius

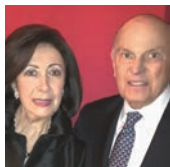
ELIZABETH MORSE GENIUS CHARITABLE TRUST

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, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions. 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.



WILLIAM AND ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera of Chicago productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and are members of Lyric's Production Sponsorship family, cosponsoring this season's *The Three Queens* starring Sondra Radvanovsky. 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 through major contributions to the Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *Don Giovanni*. 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 almost 30 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 this season's *Ring* cycle. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter, Howard Hunter and other members of the Fisher family. Lyric is fortunate to have two members of the Gramma Fisher Foundation Family serving in leadership roles; Matthew Fisher serves on its Board of Directors and Stephanie Fisher is 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. Karen and John recently joined the production sponsor family with their generous support of the 2016/17 season's *Carmen* and made a leadership gift to Wine Auction 2018. A devoted member of the Women's Board since 2008, Karen served as Chair of the Opening Night Opera Ball in 2011. Karen has also served on several committees for the Women's Board, 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, and Lyric is proud to have Karen Gray-Krehbiel as a new member of Lyric's Board of Directors.



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 26 Lyric productions since 1987/88, including this year's *Ring* cycle. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by granting him the Carol Fox Award, Lyric's most prestigious honor.



JOHN R. HALLIGAN CHARITABLE FUND

John R. Halligan was a devoted subscriber and patron of Lyric for many years until his death in 2001. With support from his Charitable Fund under the direction of the Fund's President, Norman J. Gantz, Mr. Halligan's philanthropic legacy continues through very generous annual contributions to Lyric. The Halligan Fund is proud to support numerous artistic, cultural, and civic

organizations which enhance our lifestyles, preserve our sense of history and heritage, instill knowledge, and advance our appreciation of nature. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.



Caryn and King Harris

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 *Siegfried* and this season's *The Three Queens*. 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 Development and Production Sponsorship Committees. 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.

THE HARRIS FAMILY FOUNDATION

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Dan Draper

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. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet* (2015|16), *The Magic Flute* (2016|17), *Turandot* (2017|18), and *Cendrillon* (2018|19). This season Invesco QQQ is a generous cosponsor of *Madama Butterfly* and the Lead Corporate Sponsor of *42nd Street*. Invesco QQQ global network recognizes the value in helping investors around the world, but as members of the community 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."

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Scott Santi

Lyric Opera of Chicago deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign and the Breaking New Ground Campaign, and since 2002, has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored many productions, including this season's revival of *Madama Butterfly*. 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.

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Craig C. Martin

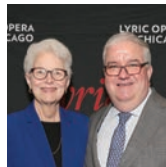
Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block 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.

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JENNER & BLOCK



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 seven consecutive years. Greg is a proud member of the Lyric Board of Directors. This season, Pat and Greg are the Mainstage Conductor Sponsors of Enrique Mazzola, leading the production of *Luisa Miller*. Lyric is deeply grateful for their longstanding friendship. "We are thrilled to help Lyric 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."

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Linda K. Myers

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 and special events in recent seasons, and is the Presenting Sponsor of Wine Auction 2021. Lyric is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors."

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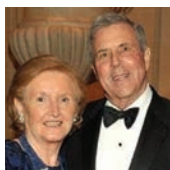
KIRKLAND & ELLIS



NANCY AND SANFRED KOLTUN

Close members of the Lyric family as longtime subscribers and generous supporters of the Ryan Opera Center and Lyric Unlimited, Nancy and Sanfred are valued members of the production

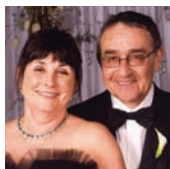
sponsorship family, and cosponsor this season's production of *Don Giovanni*. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric and have always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



MR. AND MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Wine Auction, the Annual Campaign, and the Breaking

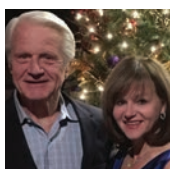
New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF AND MARGOT LAKONISHOK

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign and

made a significant gift to the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last season's *Ariodante* and this season's *Queen of Spades*. 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, support many initiatives at Lyric, including special gifts to The Patrick G. and Shirley W. Ryan

Opera Center and Lyric Unlimited. This season, they continue as Lead Sponsors of the Ryan Opera Center Final Auditions, and also cosponsor Sir Bryn Terfel in Recital, having previously supported Lyric Unlimited's presentation of *An American Dream* last season. 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.



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 production of *Elektra* and this season's *Don Giovanni*.

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



MCDERMOTT WILL & EMERY

McDermott Will & Emery partners with leaders around the world to fuel missions, knock down barriers and shape markets. With more than 20 locations on three continents, our team works seamlessly across practices, industries and geographies to deliver highly effective—and often unexpected—solutions that propel success. More than 1,100 lawyers strong, we bring our personal passion and legal prowess to bear in every matter for our clients and for the people they serve. Marilyn Pearson, McDermott's Employment Practice Group, and others at our firm, are proud to support Lyric in its mission to enrich Chicago's communities and art and culture.





**Fred and Nancy
McDougal**

LAUTER MCDUGAL CHARITABLE FUND

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

THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14 and five productions since, including last season's *Ariodante*. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S.



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 supported the Renee Fleming 25th Anniversary Gala. Proud sponsors of Lyric's Musical Theatre Initiative, Susan and Bob have cosponsored many of Lyric's musicals including last 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."



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

**Elizabeth Morse
Genius**

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 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 family. Allan served as President and CEO of Lyric 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. Allan and Elaine recently became members of Lyric's production sponsorship family with their cosponsorship of this season's *Barber of Seville*. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

NATIONAL ENDOWMENT FOR THE ARTS

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



arts.gov

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, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently last season's productions of *Idomeneo* and *West Side Story*. This season the foundation is the lead sponsor of both *Don Giovanni* and *42nd Street*. 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 of Chicago subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's *Elektra* and this season's *Madama Butterfly*. 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. Sylvia also serves as the Chair of the Development Committee and is Lyric's Chair-Elect.



Jerry and Elaine Nerenberg

THE NERENBERG FOUNDATION

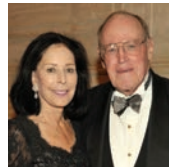
During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera of Chicago. Jerry Nerenberg 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 for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.



Sonia Florian

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 *Luisa Miller*, 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

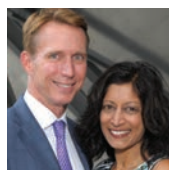
Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. Lyric is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the 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. In 2019, John and Alexandra Nichols were bestowed Lyric's highest honor, the Carol Fox Award, in recognition of their leadership and dedication to Lyric.



Steven L. Fradkin

NORTHERN TRUST

A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including last season's *West Side Story*. Lyric is honored to have William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee, and Steven L. Fradkin, President of Wealth Management on Lyric's Board of Directors. "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."



MR. AND MRS. DAVID T. ORMESHER

Lyric is sincerely grateful for the devotion of David and Sheila Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry. closerlook has given generously to Lyric for many years, sponsoring Fantasy of the Opera from 2009 to 2014 and Stars of Lyric Opera at Millennium Park concert as the lead sponsor for eight consecutive years. Lyric is proud to have David T. Ormesher serving as its Chairman of the Board of Directors, on the Executive Committee, and on all sub-committees of the Board.



MR. AND MRS. WILLIAM A. OSBORN

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

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

PRINCE CHARITABLE TRUSTS

The Prince Charitable Trusts support a broad array of programs in Chicago, Washington, DC, and Rhode Island, and Lyric is fortunate to be among the beneficiaries of the generosity of the Trusts' Chicago and Washington, DC branches. Lyric's esteemed Women's Board includes Diana Prince and Meredith Wood-Prince as members. The Trusts provided principal support for Lyric's world premiere of *Bel Canto* through their award of the 2013 Prince Prize for Commissioning Original Work to composer Jimmy López, as well as sponsoring the summer 2014 workshop presentation of the piece.

This season, in addition to ongoing general operations funding, The Trusts are generously supporting Lyric's new production of Wagner's *Ring* cycle.

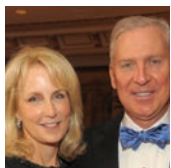


Mr. and Mrs. Jay A. Pritzker

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.



ANNE AND CHRIS REYES

Anne and Chris Reyes are prominent members of the Lyric family. A past President of Lyric's Women's Board, Anne also serves on Lyric's Board of Directors, Executive and Lyric Unlimited Committees;

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 the 2017/18 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.



PATRICK G. RYAN AND SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Breaking New Ground Campaign in support of the Innovation Initiative. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative and Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, Development, and Lyric Labs Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2007 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the company.



RICHARD O. RYAN

Lyric is deeply grateful for Richard's passionate support of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist-development program, through singer cosponsorship and last season's *Unprohibited* fundraiser at the Casino Club. 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 is a new member of the Lyric Board of Directors.



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 reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. Lyric Opera of Chicago is deeply grateful to the Dr. Scholl Foundation for its very generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Rose and Sydney Shure

SHURE CHARITABLE TRUST

Rose and Sydney Shure gave generously throughout their lifetimes to organizations that brought them joy. Upon her death in 2016, Rose left bequests to several charitable organizations, including Lyric. In addition, Lyric is grateful to receive continued support from the Shure Charitable Trust created under the Will of Sidney N. Shure who passed away in 1995. "She truly loved Lyric; it was one of her most revered charities," her niece Barbara Levie says. "They had four subscription seats for every opera, and even after my uncle died, my aunt would invite three people to go with her and take them to dinner in the Graham Room before the opera." To honor them, the Trust named the Shures' four subscription seats on the main floor of the Ardis Krainik Theatre with plaques reading, "In Loving Memory of Rose L. and Sidney N. Shure."



Christine Schyvinck

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 and is grateful to have Christine Schyvinck, President and CEO of Shure Incorporated, on its Board of Directors. Shure Incorporated generously provided major in-kind audio support for Lyric's annual spring musical, including this season's *42nd Street*.



LIZ STIFFEL

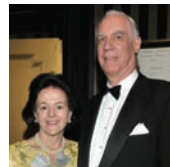
A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has cosponsored many mainstage productions, most recently last season's *La bohème*, and she was the lead sponsor of the Renée Fleming 25th Anniversary Concert & Gala. This season, she cosponsored *Barber of Seville* and *Luisa Miller*. 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."



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

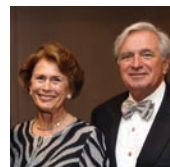
Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists as Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young 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 last season's production of *La traviata* and this season's *42nd Street*. Donna also made a leadership gift to the Breaking New Ground Campaign to help secure Lyric's future. 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.



Carol and William Vance

MR. AND MRS. WILLIAM C. VANCE

Lyric Opera appreciates the generosity and leadership of the Vance Family. The Vances have sponsored/cosponsored several Lyric premieres and new productions, including this season's *Queen of Spades*. Mr. and Mrs. William C. Vance 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.



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 have 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 *Dead Man Walking*, their twelfth opera cosponsorship, continuing a beloved family tradition. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee. "Opera has always touched me," Roberta once said. "I love the drama, passion, music, and excitement of a live performance at Lyric. Nothing can replace it, and I hope this beautiful art form will continue for generations."



HELEN AND SAM ZELL


Helen and Sam Zell are passionate supporters of Chicago's vibrant cultural scene. They are longtime subscribers of Lyric 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 *Götterdämmerung*.



ANN ZIFF

Ann Ziff is one of the country's leading arts supporters, serving as Chairman of the Metropolitan Opera, Vice Chair of Lincoln Center for the Performing Arts, and a member of the board of the Los Angeles

Opera and Los Angeles County Museum of Art. Previously at Lyric, Ann sponsored Dmitri Hvorostovsky in Recital, and in honor of her close friendship with Renée Fleming, Ms. Ziff co-sponsored her Lyric appearances in concert with Dmitri Hvorostovsky in 2012 and Jonas Kaufmann in 2014. Last season, she was a Platinum Sponsor of the Renée Fleming 25th Anniversary Concert & Gala. Lyric is a grateful beneficiary of Ann Ziff's munificent generosity and friendship. 

BLUE

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An African American couple in Harlem anticipates the birth of their firstborn, a son, with both hope and fear. As the baby grows into a young man, his mother worries for his future, and his father tries to prepare his son for the realities of 21st century America, while wrestling with his own identity as a police officer, a "Black man in blue." When their deepest fears come true, the family is forced to navigate a devastating reality seeking answers and support from their church and community.

Viswa Subbaraman, *Conductor*
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Faces of Lyric



Board of Directors Chair Mr. David T. Ormesher escorts director Tara Faircloth at Opening Night Opera Ball 2019.



Mary Mitchell, Sister Helen Prejean, Ryan McKinny, Susan Graham, and Wayne Tigges in a panel discussion about *Dead Man Walking* at the Chicago Humanities Festival.



Mr. and Mrs. E. Scott Santi and Special Projects Advisor Renée Fleming - Aria Society Dinner



Ryan McKinny performs at the Chicago Humanities Festival.



Sister Helen Prejean, author of *Dead Man Walking*



Susan Graham performs at the Chicago Humanities Festival.



Mr. and Mrs. Melvin R. Berlin.



Sylvia Neil, Board of Directors Chair Elect and David T. Ormesher, Board of Directors Chairman.



The cast of *Earth to Kenzie* interact with patients at the Shirly Ryan Ability Lab following a special performance at the facility.



Marion A. Cameron, Board of Directors, with Soprano Danielle de Niese at Stars of Lyric Opera at Millennium Park 2018.



David and Maggie Hill at *La Traviata*, 2018/19 Season.



Dee Baubien at *We Got Next*, the final performance of *EmpowerYouth!*

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The Overture Society

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mbiver@lyricopera.org | 312-827-5655

“

Experiencing great opera has been a rewarding part of our lives. We believe it's the duty of our generation to make opera available for future audiences, that's why we've included Lyric in our estate plans.

William A. & Rhoda Ann Miller

Lyric

Overture Society at Lyric

This group consists of dedicated supporters who have designated a special gift, through bequests, trusts or other planned giving arrangements, to benefit Lyric into the future.

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Lyric deeply appreciates the extraordinary support of the following individuals who have made significant leadership gifts and who comprise the Aria Benefactors of The Overture Society. Lyric is grateful to all of them for their generous support.

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In addition to their Overture Society membership earned through making a major planned gift to Lyric, these members also make a generous annual gift. Lyric is grateful to all of them for their generous support.

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Kyle Finkbeiner



Lyric

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When the 2020|21 Season commences next fall, a new seating plan will be awaiting you in the Ardis Krainik Theatre. Thanks to a generous gift from an Anonymous Donor in support of Lyric's Patron Accessibility Initiative, brand new seats are set to be in place throughout the house next September.

At the conclusion of this exciting new renovation project, next season will open with:

- **Lush, state-of-the-art seats** throughout the theater with a pleasing ergonomic design
- **New Main Floor seating configuration** that provides staggered design for better views that will parallel the graduated views offered on upper floors
- **Wider aisles** for improved entrance and exit flow
- **Increased accessibility** with more wheelchair-accessible seating for improved entrance and exit flow

To learn more, visit lyricopera.org/newseats.



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Backstage Life: Todd Snead

WHAT IS YOUR ROLE AT LYRIC, AND HOW LONG HAVE YOU HELD THE POSITION?

I was appointed director of learning programs in May 2017, but have been a part of the Lyric family for six seasons. Previously, I served as the school engagement manager and was primarily focused on overseeing Lyric's residency programs in Chicago Public Schools (CPS). In my current role, I oversee all of Lyric's K-12 programming (as well as Family Day), and engage with schools all across Chicago, the suburbs, Indiana, and Wisconsin.

WHAT'S LED YOU TO WORK AT LYRIC?

I've always been passionate about arts education and I've always wanted to work at a large company at the forefront of artistic endeavors. I have a Ph.D. in music education and my career path included being a public-school teacher, professional performer, university professor, and arts administrator. This position allows me to draw on all that experience in a dynamic way.

WHAT'S A TYPICAL DAY LIKE FOR YOU?

I don't really have a typical day because the work I do involves a wide range of programs. I spend a lot of time communicating with teachers and district officials, fostering partnerships, managing logistics, and developing or revising our student programs. But on a day when I'm out in schools, I might be witnessing how our programs are serving and impacting students and teachers, observing teaching artists and evaluating their work, meeting with new potential school partners, escorting donors who want to see our programs in action, or meeting with other arts partners in the city to discuss current trends in our field. I try to visit schools every couple of weeks, so I'm out in the community a lot. What I love about my job is that it can take me to a school on the very far south side at 124th and Halsted and to the north side of Rogers Park all in the same day. I get to journey out of the office, see what's happening in our communities, and collaborate with dedicated teachers.



WHAT'S THE MOST CHALLENGING ASPECT OF YOUR JOB?

Creating programs to serve all the people we work with in authentic ways. We can't create a "one-size-fits-all" program and expect it to work in every situation. With our residency program, or any other community partnership, we meet one on one with people and try to learn about their needs and potential ways Lyric may collaborate with them. Then, we try to tailor the program in a way that will best serve those needs. Collaboration takes more time, but I find it is ultimately more creative and rewarding.

WHAT KEEPS YOU COMMITTED TO THE WORK YOU DO?

Seeing the positive impact it has on children. Most of what I do involves working with students, teachers, or families. What commits me to the work is when students have that "lightbulb" moment, when they have a positive experience with the arts, that changes their lives. Many schools have little to no arts programming and sometimes our programs are the only opportunities students have to sing, act, or experience a creative process in school. Taking children through that process, seeing them be successful, and sharing in their excitement is extremely fulfilling.

WHAT'S SOMETHING ABOUT YOUR JOB THAT PEOPLE MIGHT NOT KNOW?

The extent of Lyric's involvement in Chicagoland schools. More than 33,000 students participate in Lyric programs every year! We have residencies in 74 CPS classrooms, *Opera in the Neighborhoods* gives 30 performances at 15 venues across the metro area, and students from all over the country take backstage tours. Some people think we only have events here at the opera house, or that we only produce opera. I don't think many people know how connected we are to the community or that we have that broad of an impact on students and teachers.

A FAVORITE LYRIC MOMENT?

One of my favorite moments is when we created *The Message in the Music*, which was inspired by Lyric's *Chicago Voices* initiative. The program featured four singers from different musical and cultural backgrounds showcasing how they use their voices to convey stories and emotion across different genres. Students heard the "Toreador Song" from *Carmen*, a Chicago blues standard, vocal jazz improv, soaring gospel music, and a local hip hop artist. It was both informative and entertaining. Seeing students enjoy and appreciate that artistry was incredible!

BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

Being outdoors and hiking. Almost all my vacations involve getting out into the world. I love travel, and architecture is another huge passion of mine. That's one fascinating thing about living in Chicago: there is a lot of exciting architecture here. Outside of opera, my other musical passion is drum and bugle corps, which is a youth performance activity similar to marching band. I taught drum corps for 10 years and was the executive director of a corps in Atlanta before moving here. [L](#)

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