

Lyric

Luisa Miller

VERDI



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Kyle Fitzbacker

Lyric

**Welcome
to your Lyric**

From the Chairman and the General Director

Welcome to Lyric! We're delighted that you're joining us for the opening of what is sure to be a season of tremendously exciting productions and glorious music-making.

One of the most memorable experiences operagoers can have is hearing a great work for the first time. This will true be for the majority of our audience with *Luisa Miller*, which Lyric has presented only once before. We're delighted that this wonderful opera is returning to our stage, particularly since it inaugurates a very exciting development in the life of our company: an exploration of works from the early career of Giuseppe Verdi. Over the next few seasons Lyric will be presenting one early Verdi work per season, in productions that will bring them to life for a new generation of audiences. The riches of these pieces are boundless. In their melodies, their incredibly vivid characters, and their sweeping dramatic excitement, they're simply irresistible.

One very exciting element of this season's *Luisa Miller* is the conducting of Enrique Mazzola, a truly exceptional artist who we are all thrilled to have joining us as Lyric's music director designate. Enrique will succeed Sir Andrew Davis at the start of the 2021/22 season. Immensely respected and acclaimed internationally as an interpreter of a wide operatic repertoire, Enrique is particularly celebrated for works of Verdi and the bel canto composers. It's wonderful that he comes to *Luisa Miller* with such remarkable distinction in the operas of Rossini and Donizetti, since this is the musical foundation on which Verdi built his early operas.

Luisa Miller poses enormous challenges to singers. Consequently, it's exciting to have such a superb group of Verdians in our cast, headed by Krassimira Stoyanova, Joseph Calleja, and Ryan Opera Center alumni Quinn Kelsey and Christian Van Horn. In Francesca Zambello's vibrant production, Lyric's *Luisa Miller* will launch our early-Verdi adventure in magnificent style.

It's a wonderful time to be part of Lyric. We're producing more new types of work than ever before. Our musical-theater productions and other Lyric-produced special events are attracting tens of thousands of new patrons and we're on the cusp of producing an extraordinary new *Ring* cycle.

Lyric is a company striving to become a true visionary arts leader in Chicago and throughout America. The real measure of success is how often and in how many different ways people choose to interact with Lyric. The opera house is our home, but our mission is to engage people where they are, reflecting the city and communities we serve. This means making the entire experience welcoming and engaging by looking at the performance through a variety of lenses.

Our goal is to provide new ways to ensure that our audiences' initial encounter with Lyric is so impactful and entertaining that new patrons will make Lyric a part of their lives. By focusing on building our audience of the future, while we continue to serve our current audiences, we'll ensure that both Lyric and opera itself remain culturally relevant and artistically important for the next generation.

We hope you feel the drumbeat of progress at Lyric as much as we do. Together we are all part of the Lyric story. [L](#)



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

DAVID T. ORMESHER
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A handwritten signature in black ink, appearing to read 'Anthony Freud'.

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Lyric

Rising to the occasion

How emerging artists at the Ryan Opera Center prepare for their careers

By Roger Pines

Becoming an opera singer takes years of very hard work. So why do it? Ask tenor Eric Ferring: “There’s something very gratifying about singing the way opera singers do. Being able to produce that unamplified sound is like nothing else.” The preparation is endless, the sacrifices enormous, so “you can’t do it unless you’re 1000 percent committed,” adds soprano Emily Pogorelc. “You need to love it, and on the toughest days, you say, ‘I’m going to do it again tomorrow.’”

To succeed in opera you need not just a terrific voice, but also a foundation of knowledge and skills that can see you through a high-pressure career. Ferring, Pogorelc, and four other singers are solidifying that foundation as second-year members of The Patrick G. and Shirley W. Ryan Opera Center, Lyric’s world-renowned artist development program. They’re completing their training under top-flight teachers and coaches, and they’re collaborating in rehearsal and onstage with many of the world’s most celebrated artists.

All six second-year Ryan Opera Center singers recently took time to reflect on what brought them here and what they learned in their first year at Lyric. Everyone had particular reasons for applying to the program, whether the varied performance opportunities, the vocal instruction, the coaches, or the connections they could make in the professional world. Ultimately, though, they all wanted what mezzo-soprano Kayleigh Decker describes as “experience that bridges the path from student to artist.”

These gifted singers hail from as nearby as Wisconsin and Iowa, and as far away as Puerto Rico, North Dakota, North Carolina, and Maryland. (In recent years Ryan Opera Center members have also hailed from Canada, Mexico, South Africa, Japan, and China.) Advancing from preliminary auditions, they all participated in the Center’s Final Auditions in September 2017 – their most life-changing audition to date. “I was ecstatic to walk onto that stage,” says baritone Ricardo José Rivera. At this early stage of his career, “I never in my wildest dreams thought it would happen.” For Pogorelc, “it was surreal to be standing where so many singers I admire have stood.”

Once accepted, the singers joined the program in May 2018 and immediately found themselves in a total-immersion experience: three weeks rehearsing 11 opera scenes, presented for an invited audience, in costume and fully staged. The summer also included intensive language instruction taught by native-speakers – group classes in Italian, French, and German. The language work has been hugely important for bass-baritone David Weigel:



The second-year members of the 2019/20 Ryan Opera Center ensemble. First row, left to right: Kayleigh Decker, Christopher Kenney, Emily Pogorelc. Second row, left to right: Ricardo José Rivera, David Weigel, Eric Ferring.



Kayleigh Decker (left) and Emily Pogorelc (right) in *Cendrillon*, 2018/19.

“With native speakers, we can learn the idiomatic details. Because opera is so language-based, having someone who can teach you the idiosyncrasies of the language is essential.”

Throughout the year the singers had regular voice lessons with Lyric’s director of vocal studies, Julia Faulkner, who keeps close tabs on them and has been responsible for significant turning points in their progress. “There have been several lessons with Julia where I’ve discovered a sound I wouldn’t have been able to achieve on my own,” notes Decker. Weigel remains grateful for a discussion he had with Faulkner at a time when he was disappointed in his own singing: “There was a moment when her encouragement opened up a new level of trust in my abilities. The next time I went onstage, it was like a switch had been flipped, and it was by far my best singing of the season.”

Faulkner’s work with the singers was supplemented during the summer by guest master teachers, among them Deborah Birnbaum and Gerald Martin Moore. Birnbaum’s work has been important in strengthening singers’ breathing apparatus: “I always try to impress on people that singing is an athletic endeavor,” says Weigel. “To fill the stage, we have to have muscular engagement. We need to train muscles to gain endurance and flexibility. The laryngeal muscles are quite small, but the muscles of respiration are very strong and essential. [With Birnbaum] we’d sit on a medicine ball and breathe, or lie on our backs and sing a certain way, training just like a bodybuilder.”

In the summer there was essential work going on, too, on the dramatic side with guest faculty directors E. Loren Meeker and Matthew Ozawa. The singers polished repertoire each of them would be performing in upcoming auditions. Pogorelc relished going through arias through this lens: “Often it’s hard to create a complete character in an audition when you haven’t done the full role. This dedicated time allowed us to create that character’s world by using our imagination and by unlocking parts of ourselves that connect us to the character.”

There were also improv classes led by performers from The Second City. “Those classes are really relatable to what we do,” notes baritone Christopher Kenney. “It’s how we learn to stay fluid on the stage. An entrance may not happen, you may drop a prop, something may malfunction onstage, and you have to roll with the punches. Being quick-witted is invaluable.”

For a number of the singers, the summer was their first chance to meet the program’s advisor, Renée Fleming. The world-renowned soprano, who is also Lyric’s creative consultant, checks in with them throughout the year, giving them all the benefit of her vast experience in individual coachings, master classes, and chats about “the business.”

Coaching is the cornerstone of the Ryan Opera Center, especially in the summer when the repertoire assigned to each singer for the mainstage season needs to be prepared. From the start, the singers worked regularly with Ryan Opera Center music director Craig Terry. “He held me to a higher standard than my previous experience,” says Kenney. “That’s why I’m here – to grow and improve my abilities and artistry.”



Eric Ferring with Alice Cooote in *Ariodante*, 2018/19.



Christopher Kenney (left) and David Weigel (center), with Zoie Reams (right), in *La traviata*, 2018/19.



Ricardo José Rivera (far right) in *La bohème* with (left to right) Adrian Sâmpetean, Zachary Nelson, and Michael Fabiano.

Decker recalls her work with coach Eric Weimer: “His work on textual accuracy is very challenging in a good way! We evaluate the syllables of different words, where the consonants go, are the vowels closed or open. It’s extremely meticulous, but it brings an aria or role to another level.” Working with coach Alan Darling, Ferring appreciates that “he makes you think about every choice you’re making and then defend it. You stop talking about notes and rhythms, and it becomes, ‘What will the audience get from this phrase?’ ”

During the summer the six singers coached not just their operatic repertoire, but also song literature for the program’s recital series, broadcast throughout the year on 98.7WFMT. Craig Terry plans the WFMT series programs very carefully,



Todd Rosenberg



Todd Rosenberg

(Left) Ryan Opera Center members bowing at last season's Renee Fleming 25th Anniversary Concert; (right) Christopher Kenney and David Weigel in their 2019 Rising Stars in Concert performance of a scene from Poulenc's *Les mamelles de Tirésias*.

and his huge knowledge of the repertoire has instilled an exciting sense of adventure in all the singers.

Once the season begins, voice lessons and coachings continue, but the schedule of mainstage rehearsals and performances for the operas in which Ryan Opera Center artists are cast takes precedence. On Day 1 of rehearsals for any production, the singers must arrive thoroughly prepared, meaning: “You’ve fully memorized the role – every note is correct, every word is accurate, and you have a fully developed character,” explains Ferring. “You need to come with ideas and then meld them with the director’s vision, and that’s the most fun of the whole process.”

During the season, every Ryan Opera Center artist has understudy or “cover” assignments. Every time the artists they’re covering are called to a rehearsal, they’re there as well. Covering teaches them a great deal, especially when it comes to “being able to watch some of my idols up close,” says Decker, “in roles I’d love to sing in the future. You’re not just seeing the final product, you’re seeing the process – how they develop characters, handle challenges, and put everything together.”

Of course, all the singers’ preparation culminates in performing onstage, “the very best experience, in terms of learning,” Rivera declares. “We study vocal technique and languages here, and the instructors are phenomenal, but when you go onstage, that’s where you really test everything you know.”

At Lyric, the day-to-day contact with important conductors and directors is something Kenney relishes. In *Cendrillon* last season, it was enlightening for him “to watch Sir Andrew Davis giving specific interpretation of musical impetus and line, to see how an operatic conductor goes about the entire process saying, ‘This is what the orchestra is doing and this is why.’” Besides rehearsals for a particular production, Davis, Lyric’s world-renowned music director, also takes time to work one-on-one with

Ryan Opera Center artists during the season.

Throughout the year, the Ensemble artists embraced every chance to work with major singers individually. When Pogorelc coached with legendary Swedish mezzo-soprano Anne Sofie von Otter, both the inspirational value and the nuts-and-bolts advice were inestimable. “She had such a range of tools in her toolbox and showed me that I had tools, too.” It was invaluable for the soprano’s future to hear from a great artist that “you can create a world of colors and sounds that varies from piece to piece.”

The program’s challenges are formidable, but tackling them provides the singers with the skills and expertise necessary to make a real artistic contribution. Decker is grateful for that: “This art form contributes something so fulfilling and important for our society today. It engages me personally with emotions and experiences across the spectrum of what it means to be human. Performing opera is how I want to live my life, how I want to express myself, and what I want to offer to the world.” The Ryan Opera Center shows that opera is, above all, about the necessity of collaboration, “which is a testament to all people’s fundamental wish to connect with each other.” [L](#)

In their final season with the Ryan Opera Center, third-year members **Madeline Slettedahl** (pianist) and **Mario Rojas** (tenor), and fourth-year member **Lauren Decker** (contralto) reveal their ambitions for the future.



Madeline Slettedahl at Rising Stars in Concert



Mario Rojas in *Il trovatore*



Lauren Decker in *I puritani*

MADELINE SLETTEDAHL |

I want to use the skills I've gained here: how each voice possesses different qualities; how phrasing through breath can impact all music-making regardless of instrument (all music is vocal music); how to change your sound on the piano to respond to the diversity of color and timbre in each person's voice; how to play as both a soloist and as a part of a collective whole; how to rejoice in the singular beauty of purely playing the piano.

I aim to achieve a music-staff position at an opera house and be involved in the rehearsal process, while also pursuing outside projects as a performer.

MARIO ROJAS |

I sang *L'elisir d'amore* in Mexico, and I want to continue singing that, also *La fille du régiment*, *Lucia di Lammermoor*, staying with bel canto as long as possible. Starting as a freelancer, I want to sing everywhere and discover the world in ways that enrich my singing and my artistic creativity. I want to work with great conductors to learn more about the art form.

I learned here to always, always be prepared. Who knows when you're going to have to go on? I had six hours' notice when I went on as Alfredo in *La traviata*. You never know what's going to happen, who's going to want to hear you.

LAUREN DECKER |

I'd love to sing all the Verdi mezzos, and also Erda, after covering it here. My lifelong dream is to sing Julia Child in Lee Hoiby's opera *Bon Appétit* – I'm just as tall as she was, I grew up watching her, and I love the piece.

I'd like to be consistently working, and doing work that is socially relevant, focused on the real-life situations that we're dealing with as a society. My most impactful experiences here have been where the art has directly reflected what we're living right now. Moving forward, I want to do more pieces like *Dead Man Walking* that have more of a social impact. That's my greatest ambition.



The 2019/20 season's first-year members of the Ryan Opera Center are (left to right) soprano Mathilda Edge, mezzo-soprano Kathleen Felty, and bass Anthony Reed.

Star-crossed love, betrayal, revenge – they’re all part of this thrillingly dramatic opera. When sweet, vulnerable Luisa falls in love with the son of a powerful count, our heroine and hero confront desperate circumstances and life-changing decisions. Verdi’s music captivates with its beauty and blazes with passion, an operatic rarity to be treasured. Savor your discovery of the masterpiece of romantic Italian opera that is Luisa Miller.



The lovestruck Luisa (Leah Crocetto) and her friends: Luisa Miller at San Francisco Opera, 2015/16 season.

Copy: Weaver/San Francisco Opera

Lyric

Luisa Miller

Luisa Miller

New-to-Chicago Production | *Opera in three acts in Italian*
Music by Giuseppe Verdi

Libretto by Salvatore Cammarano, based on the play
Kabale und Liebe (Intrigue and Love) by Friedrich von Schiller

CHARACTERS IN ORDER OF VOCAL APPEARANCE

Laura	Kathleen Felty⁺	Conductor	Enrique Mazzola
Miller	Quinn Kelsey^{••}	Director	Francesca Zambello
Luisa Miller	Krassimira Stoyanova	Set Designer	Michael Yeargan
Rodolfo	Joseph Calleja	Costume Designer	Dunya Ramicova
Wurm	Soloman Howard⁺	Lighting Designer	Mark McCullough
Count Walter	Christian Van Horn^{••}	Chorus Master	Michael Black
Federica, Duchess of Ostheim	Alisa Kolosova	Choreographer	August Tye
A Peasant	Hoss Brock	Wigmaster and Makeup Designer	Sarah Hatten
Actors	Jacob Bates	Associate Director	Katrina Bachus
	Erik Dohner⁺	Assistant Director	Jordan Lee Braun
	Nicolas Harazin	Stage Manager	John W. Coleman
	Bobby Wilhelmson⁺	Stage Band Conductor	Francesco Milioto
	Kai Young	Musical Preparation	Jerad Mosbey
		Prompter	Eric Weimer
		Fight Director	Susan Miller Hult
		Projected English Titles	Chuck Coyl
			Philip Kuttner⁺

⁺ 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 on December 8, 1849, at the Teatro San Carlo, Naples
 First performed by Lyric Opera of Chicago on December 1, 1982



Cory Weaver/San Francisco Opera

SYNOPSISTime **mid-19th century** | Place **Tyrol****Act one**

Luisa, the daughter of an old soldier, is in love with a young man she knows as Carlo but who is actually Rodolfo, son of the local lord, Count Walter. The two lovers proclaim undying fidelity, but Miller, Luisa's father, is dubious. His fears are confirmed when Walter's retainer, Wurm, who also loves Luisa and hopes to marry her, reveals Rodolfo's true identity.

In Walter's castle, Wurm tells his master of Rodolfo's love for Luisa. Walter resolves to break up their relationship because it is in his interests to have his son marry his niece, the widowed Duchess Federica. Left alone with Federica, Rodolfo confesses to her that he loves another, but the duchess, who has worshiped him since childhood, refuses to break their engagement.

At home, Miller tells Luisa that Carlo is in fact Rodolfo and that he has deceived her, intending to marry a wealthy woman. The young man, however, arrives to plead the sincerity of his love. When Walter storms in and is about to have both Luisa and her father sent to prison, Rodolfo secures their freedom by threatening to reveal how his father, with Wurm's assistance, murdered his cousin to gain his present position.

Act two

Luisa learns that her father, who sprang to her defense after Walter called her a whore, has been jailed for insulting the Count. Wurm tells her the only way she can save Miller is to write a letter admitting she sought Rodolfo for his wealth, and pledging herself to Wurm. After doing his bidding, she learns she must go to the castle and declare her love for him before the duchess.

Wurm presents Luisa's letter to Walter, and the two plot to send it to Rodolfo. Wurm then brings in Luisa. Goaded on with threats by Wurm and Walter against her father, she professes her love for Wurm to Federica. Rodolfo receives Luisa's letter in the castle courtyard. In despair, he is about to attack Wurm when Walter appears and persuades him that marrying Federica will be the best way for him to avenge Luisa's treachery.

Act three

After returning home from prison, Miller tries to comfort Luisa and realizes that she plans to commit suicide; he persuades her against it. The two agree to leave the village the next day. As Luisa prays, Rodolfo appears and pours a vial of poison into a decanter on the table. He confronts Luisa with the letter. When she cannot deny she wrote it, Rodolfo asks her to pour him a drink. When she says it tastes bitter, she swallows some, too. Rodolfo tells Luisa the cup was poisoned, and she, released from her vow, tells him the truth. As Luisa dies in Miller's arms, Rodolfo shoots Wurm and dies. **1**

This synopsis originally appeared in the San Francisco Opera program.

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OF CHICAGO**

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Projected English titles © by Philip Kufner

Supertitles for Luisa Miller are provided by the San Francisco Opera Association.

APPROXIMATE TIMINGS

Act One	55 minutes
Intermission	30 minutes
Acts Two & Three	1 hour, 20 minutes
Total	2 hours, 45 minutes

Artist profiles



KRASSIMIRA STOYANOVA | LUISA MILLER

Previously at Lyric: Amelia Grimaldi/
Simon Boccanegra (2012/13).

The Bulgarian soprano, a celebrated Verdian internationally, continues in that repertoire this season with the *Requiem* (Zagreb) and *Un ballo in maschera* and *Otello* (Vienna State Opera, where she was made a “Kammersängerin” in 2009). Among other recent Verdi successes are *Aida* (Munich, Met, Chicago Symphony Orchestra), *Simon Boccanegra* (Berlin, La Scala), *Don Carlo* (Covent Garden, La Scala, Vienna), and *Il trovatore* (Munich). Recent seasons have also seen triumphs in operas of Donizetti (*Lucrezia Borgia*, Salzburg); Strauss (*Der Rosenkavalier*, Salzburg, Vienna, Zurich; *Ariadne auf Naxos*, Dresden, La Scala; *Die Liebe der Danae*, Salzburg); and Dvořák (*Rusalka*, Vienna). Among other rarely performed works in Stoyanova’s repertoire are Gomes’s *Il Guarany* and *Fosca* (Sofia), Verdi’s *La battaglia di Legnano* (New York), and Dvořák’s *Dmitry* (Vienna). Collaborations with leading conductors have included Riccardo Muti (Chicago, Ravenna), the late Sir Colin Davis (St. Paul’s Cathedral), Mariss Jansons (the Vatican), and Christian Thielemann (Munich).



JOSEPH CALLEJA | RODOLFO

Previously at Lyric: Four roles since 2007/08, most recently Don José/*Carmen* (2016/17); *Romeo/Romeo and Juliet* (2015/16); Alfredo *Germont/La traviata* (2013/14, 2007/08).

Past recipient of an *Opera News* Award, the International Opera Awards’ Readers Award, and *Gramophone*’s Artist of the Year Award, the world-renowned Maltese tenor returns this season to the Metropolitan Opera (*La bohème*), Munich’s Bavarian State Opera (*Rigoletto*, *Simon Boccanegra*), and the Vienna State Opera (*Tosca*). Among his recent successes have been *Lucia di Lammermoor* (Berlin), *Norma* (Munich), *Tosca* (Met), and his role debut in *Luisa Miller* (Hamburg). Calleja has starred in more than 25 leading roles with many other prestigious companies, including Covent Garden (among his roles there have been Alfredo/*La traviata* opposite Renée Fleming and Gabriele/*Simon Boccanegra*, both released on DVD), the Deutsche Oper Berlin and Berlin State Opera, the Festspielhaus Baden-Baden, the Vienna State Opera, Paris’s Théâtre des Champs-Élysées, and the Salzburg Festival. The Grammy nominee made his Hollywood debut in the greatly acclaimed 2013 feature film *The Immigrant*, portraying legendary tenor Enrico Caruso.



QUINN KELSEY | MILLER

Previously at Lyric: 17 roles since 2003/04, most recently title role/*Rigoletto* (2017/18); Enrico Ashton/*Lucia di Lammermoor* (2016/17); Count di Luna/*Il trovatore* (2014/15).

The Hawaiian baritone, a Ryan Opera Center alumnus and 2015 winner of the Metropolitan Opera’s Beverly Sills Award, is one of today’s few true Verdi baritones. He makes his long-awaited role debut as Miller after triumphs as Rigoletto (San Francisco, Toronto, London, new productions in Zurich, Oslo, Santa Fe, and Paris), *Germont/La traviata* (recent new Met production, Covent Garden debut), *Falstaff* (Saito Kinen Festival – in the same work, he also recently debuted as Ford in Dallas), *Ezio/Attila* (San Francisco), *Paolo/Simon Boccanegra* (Rome), *Amonasro/Aida* (Lyric, Met, Bregenz, San Francisco), *Count di Luna/Il trovatore* (Dresden, San Francisco), and *Montfort/Les vèpres siciliennes* (new Frankfurt production). Kelsey’s operatic repertoire additionally encompasses *Sancho/Don Quichotte* (Toronto), *Zurga/The Pearl Fishers* (London), *Athanaël/Thaïs* (Edinburgh), and the *Forester/The Cunning Little Vixen* (Japan, Florence). He has presented recitals at Carnegie’s Weill Recital Hall and London’s Wigmore Hall, and has performed Mahler’s *Symphony No. 8* with the San Francisco Symphony (CD, Grammy winner).



CHRISTIAN VAN HORN | WALTER

Previously at Lyric: 16 roles since 2004/05, most recently Méphistophélès/*Faust* (2017/18); Escamillo/*Carmen*, Narbal/*Les Troyens* (both 2016/17).

The American bass-baritone, a Ryan Opera Center alumnus and winner of the 2018 Richard Tucker Award, was acclaimed at the Metropolitan Opera last season for his role debut as Boito’s Mefistofele, and as Colline/*La bohème* and Publio/*La clemenza di Tito*. He also reprised Narbal/*Les Troyens* (Paris) and Escamillo/*Carmen* (Munich), and returned to San Francisco Opera as Zoroastro/*Orlando* (his 15th SFO role). The 2019/20 season brings Van Horn to the Met (*Wozzeck*, *La Cenerentola*) and SFO (*Ernani*, *Billy Budd*). His diverse repertoire also encompasses Mozart’s Figaro (Stuttgart), the Four Villains/*Les contes d’Hoffmann* (SFO), Gessler/*Guillaume Tell* (Amsterdam), *Zaccaria/Nabucco* (Seattle), and Banco/*Macbeth* (Geneva). Successes in contemporary opera include Thomas Adès’s *The Exterminating Angel* (Met), Marco Tutino’s *La Ciociara* (SFO), Tan Dun’s *Tea* (Santa Fe), David Carlson’s *Anna Karenina* (Miami, St. Louis), and Joseph Summer’s *The Tempest* (Boston). Concert engagements include the major orchestras of Berlin, Cleveland, Chicago, New York, and San Francisco. *Christian Van Horn’s appearance is generously sponsored by Lois B. Siegel.*



SOLOMAN HOWARD | WURM

Lyric debut

The American bass returns to Lyric later this season as Fafner/*Ring* cycle. He has sung Fafner/*Das Rheingold* at L'Opéra de Montréal and Washington National Opera. Recent appearances include the Metropolitan Opera (*Aida*, *The Magic Flute*), LA Opera (*Don Carlo*), Opéra National de Bordeaux (*Simon Boccanegra*), San Francisco Opera (*Turandot*), and The Santa Fe Opera (*La bohème*). A graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, he has appeared at WNO in *The Magic Flute*, *Show Boat*, *Don Giovanni*, *Approaching Ali*, *The Lion*, *The Unicorn*, and *Me, Nabucco*, and Philip Glass's *Appomattox*. Future performances include English National Opera (*Luisa Miller*), Gran Teatre del Liceu (*The Barber of Seville*), and the Met (*The Magic Flute*). Recipient of the Kennedy Center's 2019 Marian Anderson Vocal Award, Howard was recognized in 2016 by the Anti-Defamation League with its "Making a Difference Award" for raising awareness of voting rights and bringing opera into the larger community.



ALISA KOLOSOVA | FEDERICA, DUCHESS OF OSTHEIM

Previously at Lyric: *Olga/Eugene Onegin* (2016/17).

The Russian mezzo-soprano came to international attention at the 2010 Salzburg Whitsun Festival, singing Mozart's *Betulia liberata* under the baton of Riccardo Muti. Between 2011 and 2014 she was a member of the Vienna State Opera ensemble. Recent highlights include such stylistically diverse portrayals as Isoletta/*La straniera* and Marina/*Boris Godunov* (Amsterdam); Dalila/*Samson et Dalila* (Basel); Maddalena/*Rigoletto* (Munich, Rome); Suzuki/*Madama Butterfly* (Hamburg); Samaritana/*Francesca da Rimini* (La Scala); the Foreign Princess/*Rusalka* (Paris) and Nérís/*Médée*. Later this season Kolosova will be heard in Munich (*Rigoletto*, *Nabucco*) and Amsterdam (*Eugene Onegin*). Greatly sought-after in concert repertoire, she has collaborated with such major conductors as Muti (Scriabin's *Symphony No. 1* and Prokofiev's *Alexander Nevsky*, Chicago Symphony Orchestra), Sir John Eliot Gardiner (Janáček's *Glagolitic Mass*, Zurich), Gustavo Dudamel (*Glagolitic Mass*, Los Angeles Philharmonic), Kazushi Ono (Berlioz's *Romeo and Juliet*, Netherlands Philharmonic), and Jérémie Rhorer (Verdi *Requiem*, Orchestra of the Age of Enlightenment at the BBC Proms).



KATHLEEN FELTY | LAURA

Lyric debut

The mezzo-soprano, a first-year Ryan Opera Center member, returns to the Lyric stage later this season in *Die Walküre*. A Texas native, she is an alumna of Texas Tech University and the A. J. Fletcher Opera Institute at the North Carolina School of the Arts (Winston-Salem). Her Fletcher performances included the title role/*La Cenerentola*, Geneviève/*Impressions de Pelléas*, Dinah/

Trouble in Tahiti, the Composer/*Ariadne auf Naxos*, Paula/*Florencia en el Amazonas*, Miss Jessel/*The Turn of the Screw*, Charlotte/*Werther*, and Unulfo/*Rodelinda*. Felty is a former apprentice artist of The Santa Fe Opera, where she received the Katharine Mayer Award. She made her North Carolina Opera concert debut as Clotilde/*Norma* and her Dayton Opera debut as Maddalena/*Rigoletto*. She is a four-time District winner of the Metropolitan Opera National Council Auditions. *Kathleen Felty is sponsored by Heidi Heutel Bohn, Lawrence O. Corry, and Robert C. Marks.*



ENRIQUE MAZZOLA | CONDUCTOR

Previously at Lyric: *I puritani* (2017/18); *Lucia di Lammermoor* (2016/17).

The Italian conductor, Lyric's music director designate, is renowned as an expert interpreter and champion of bel canto opera, and a specialist in French repertoire and early Verdi. He is principal guest conductor at the Deutsche Oper Berlin and served as artistic and music director of the Orchestre National d'Île de France (2012-19). Symphonic guest work has included the Orchestre National du Capitole de Toulouse, Philharmonia Orchestra, Vienna Symphony, London Philharmonic, and Brussels Philharmonic. Mazzola has conducted bel canto works for Metropolitan Opera, La Scala, Paris's Théâtre des Champs-Élysées, and the major houses of Florence, Strasbourg, Berlin, Zurich, Moscow, and Tokyo, in addition to a historic Meyerbeer cycle for Deutsche Oper Berlin. Past major European festivals have included Glyndebourne (including DVD releases of *The Barber of Seville* and *Poliuto*), new productions in 2019 for Bregenz (*Rigoletto*) and Salzburg (*Orphée aux Enfers*), Pesaro (Rossini Opera Festival), Venice, and Aix-en-Provence. The 2019/20 season also includes appearances with the Zurich Opera House (*Don Pasquale*), Deutsche Oper Berlin (*Le prophète*, *Dinorah*) and Glyndebourne (*L'elisir d'amore*). *Enrique Mazzola's appearance on the podium is generously sponsored by Patricia A. Kenney and Gregory J. O'Leary.*



FRANCESCA ZAMBELLO | DIRECTOR

Previously at Lyric: Five productions since 1999/00, most recently *West Side Story* (2018/19); *Porgy and Bess* (2014/15, 2008/09); *Show Boat* (2011/12).

General director of The Glimmerglass Festival and artistic director of Washington National Opera, Francesca Zambello has also served as artistic advisor to the San Francisco Opera and artistic director of Skylight Music Theatre. Last season she returned to SFO for *Carmen* and directed Glimmerglass's *Show Boat* and *La traviata*. This season her productions will be seen in St. Paul (*The Barber of Seville*), Tulsa (*Madama Butterfly*), Atlanta and Washington (*Porgy and Bess*). Zambello has worked at more than 50 major opera houses and theaters worldwide, from Houston Grand Opera and the Metropolitan Opera to La Scala, Covent Garden, and the major houses of Paris, Munich, and Sydney. She is a Chevalier des Arts et des Lettres and has received two French Grand Prix des Critiques, three Olivier Awards, two Evening

Standard Awards, the Golden Mask from Russia, the Russian Medal for Service to Culture, and the San Francisco Opera Medal. (See *Director's Note*, p. 31)



**MICHAEL YEARGAN |
SET DESIGNER**

Previously at Lyric: Nine productions since 1991/92, most recently *Rigoletto* (2017/18); *Romeo and Juliet*, *Nabucco* (both 2015/16).

The American designer has worked in opera for four decades. He has created sets (and sometimes costumes) for many major American companies, among them the Metropolitan Opera (12 productions to date) and San Francisco, Los Angeles, Houston, Dallas, Seattle, and Washington opera companies, as well as the Glimmerglass Festival, Welsh National Opera, Scottish Opera, Frankfurt Opera, and Opera Australia. Since 1990/91 he has designed for London's Royal Opera. This season Yeargan designs the Met's new *Porgy and Bess*, and his work will also be seen at the Berlin State Opera (*Rigoletto*) and Tulsa Opera (*Madama Butterfly*). He has designed many Broadway productions winning Tony Awards for *The Light in the Piazza* (2005) and *South Pacific* (2008). Yeargan has also designed numerous productions off-Broadway and for regional U. S. theaters. He is resident set designer at the Yale Repertory Theatre and Professor of Stage Design at the Yale School of Drama.



**DUNYA RAMICOVA |
COSTUME DESIGNER**

Previously at Lyric: *Doctor Atomic* (2007/08); *Tannhäuser* (1988/89); *The Mikado* (1983).

A native of the former Czechoslovakia, the designer has created costumes for the Metropolitan Opera (world premieres of Philip Glass's *The Voyage* and Tobias Picker's *An American Tragedy*, Verdi's *I Lombardi alla prima crociata*, company premiere), San Francisco Opera (John Adams's *Doctor Atomic*, world premiere), Seattle Opera, London's Royal Opera, and the Glyndebourne and Salzburg festivals. She has also designed for the Guthrie Theater, Lincoln Center, Public Theater, Mark Taper Forum, Goodman Theatre, Berkeley Repertory Theatre, and many others. Her longtime collaboration with Peter Sellars includes all of Ramicova's Lyric productions, as well as the premieres of John Adams's *El Niño*, *Nixon in China*, and *The Death of Klinghoffer*, Tan Dun's *The Peony Pavilion*, and Olivier Messiaen's *St. François d'Assise*. Ramicova, who has taught costume design and related subjects at Yale, Harvard, USC/Santa Barbara and Los Angeles, is a founding faculty member of the University of California campus in Merced. *Dunya Ramicova is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*



**MARK McCULLOUGH |
LIGHTING DESIGNER**

Previously at Lyric: *West Side Story* (2018/19); *Porgy and Bess* (2014/15, 2008/09); *Show Boat* (2011/12).

The lighting designer's most notable achievements include productions at the Metropolitan Opera (*The Marriage of Figaro*), Vienna Staatsoper (*Macbeth*, to be reprised there this season), Bolshoi Theatre (*La traviata*), Beijing's National Centre for the Performing Arts (*Les contes d'Hoffmann*), La Scala (*Cyrano de Bergerac*), Madrid's Teatro Real (*Luisa Miller*), and London's Royal Opera (*The Queen of Spades*); the major companies of Washington, Boston, Miami, Seattle, Dallas, San Diego, and St. Louis; and Bard College's Fisher Center and the Glimmerglass Festival. Among McCullough's extensive theater credits internationally are the revival of *Jesus Christ Superstar* (Broadway and U.K. tour); *Whistle Down the Wind* (Aldwych Theatre, London); *The White Devil* and *Don Carlos* (Royal Shakespeare Company); *Der Besuch der alten Dame* (Ronacher Theatre, Vienna); *Artus* (St. Gallen, Switzerland) and *Rebecca* (St. Gallen, Stuttgart's Palladium Theater); and numerous off-Broadway productions. McCullough's regional-theater work has been seen at many of this country's most distinguished companies. *Mark McCullough is supported by the Mary-Louise and James S. Agard 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 with Sir Andrew Davis 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 (including numerous appearances on Australian Broadcast Corporation programs). He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. He has also been a lecturer at his *alma mater*, the Sydney Conservatorium of Music. *Michael Black is the Howard A. Stoller Chorus Master Endowed Chair.*



AUGUST TYE | CHOREOGRAPHER

Previously at Lyric: 39 productions since 1993/94 as dancer, choreographer, or ballet mistress, most recently *Cendrillon* (2018/19); *The Pearl Fishers*, *Orphée et Eurydice* (both 2017/18).

The American dancer-choreographer remounted the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and London's Royal Opera. She has presented a 20-year retrospective of her work at Chicago's Vittum Theater and Ruth Page Dance Center, as well as in her hometown, Kalamazoo, Michigan. A graduate of Western Michigan University, Tye performed with The Kalamazoo Ballet, dancing leading roles in *Sleeping Beauty*, *Cinderella*, and *The Nutcracker*. She received Regional Dance America's Best Young Choreographer Award and is a two-time recipient of the Monticello Young Choreographer's Award. She has performed in Chicago with Lyric, Joel Hall Dancers, 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 & 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 Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*

KATRINA BACHUS | ASSOCIATE STAGE DIRECTOR

Previously at Lyric: Five productions as assistant director since 2016/17, most recently *Siegfried* (2018/19); *Die Walküre*, *Orphée et Eurydice* (both 2017/18).

The American director, who will return to Lyric later this season for the *Ring* cycle, is closely associated with Houston Grand Opera. She has worked on more than 20 productions there since 2013/14, including both standard repertoire and contemporary works. The latter have included the world premieres of Tarik O'Regan's *The Phoenix*, Carlisle Floyd's *The Prince of Players*, and Iain Bell's *A Christmas Carol*. Bachus returns to HGO this season for *La favorite*. After working with John Neumeier on *Orphée et Eurydice* at Lyric, she was associate director for that production at LA Opera in 2018. She has also assistant-directed Bartlett Sher's new Metropolitan Opera production of *Otello*. Among the other distinguished directors with whom she has collaborated are John Caird, Francesca Zambello, John Cox, Carlos Padrisa, and James Robinson. [L](#)

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, *Acting 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,
Acting Assistant Principal
Anne Bach⁺

English Horn

Judith Zunamon Lewis

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

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

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

William Denton, *Principal*
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*

Stageband Musicians

Matthew Oliphant, *horn*
Brian Goodwin, *horn*
Ben Wulfman, *horn*
Renée Vogen, *horn*

Rich Janicki, *percussion*
Jared Moseby, *organ*

Librarian

John Rosenkrans, *Principal*

Personnel Manager and Stageband Contractor

Christine Janicki

CHORUS MASTER

Michael Black
The Howard A. Stotler
Endowed Chair

REGULAR CHORUS

Soprano

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

Mezzo

Claudia A. Kerski-Nienow
Marianna Kulikova
Colleen Lovinello
Yvette Smith
Marie Sokolova
Maia Surace
Corinne Wallace-Crane
Pamela Williams
Michelle K. Wrighte

Tenor

Geoffrey Agpalo[•]
Timothy Bradley
Hoss Brock
William M. Combs
John J. Concepcion
Kenneth Donovan

Joseph A. Fosselman
Cullen Gandy
Cameo T. Humes
Tyler Samuel Lee
Mark Nienow
Thomas L. Potter
Joe Shadday

Bass

Matthew Carroll
David DuBois
Robert Morrissey
Kenneth Nichols
Thomas Sillitti
Craig Springer
Jeffrey W. Taylor
Nicholas Ward
Ronald Watkins
Nikolas Wenzel
Max Wier

CORE SUPPLEMENTARY CHORUS**Soprano**

Carla Janzen
Suzanne M. Kszastowski
Katelyn Lee

Mezzo

Katie Ruth Bieber
Amanda Runge
Emma Sorenson

Tenor

Jared V. Esguerra
Alex Guerrero

Bass

Michael Cavaliere
Kirk Greiner
Nicolai Janitzky
Vince Wallace

SUPPLEMENTARY CHORUS**Mezzo**

Emily Price

Tenor

Justin Berkowitz
Humberto Borboa
Damon Cole
Kevin Courtemanche
Matthew Daniel
Andrew Fisher
Jeremy Ayres Fisher
Gerald Frantzen
Klaus Georg
Jianghai Ho
Garrett Johannsen
Luther Lewis
Christopher T. Martin
Nathan Oakes
Steven Michael Patrick
Brett Potts
Joseph Quintana

Ryan Townsend Strand
Hugo Vera

Bass

Mason Cooper
Thaddeus Ennen
David Govertsen
Earl Hazell
Nathaniel Hill
Antoine Hodge
Brian Hupp
Jonathan Kimple
Jess Koehn
Dorian McCall
De'Ron McDaniel
Caleb Morgan
Ian Murrell
Wilbur Pauley
Douglas Peters
Ian R. Prichard
Dan Richardson
William Roberts
Sean Stanton
Jonathan Wilson

+ Season substitute
• Sabbatical

5 ways to make the most of your Lyric Opera House experience

It's a jewel in Chicago's cultural crown and a home for music lovers from far and wide—here are a handful of ways to enhance your Lyric Opera House visit.

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- **Take a selfie!** | Favorite locations include the 2nd floor mezzanine with a bustling view of below, and the main staircase of the Rice Grand Foyer. And don't forget to snap a pic in the glorious theater itself. (Just make sure it's before or after the show!)
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Lyric

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HEGGIE/MCNALLY

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DEAD MAN WALKING

LYRIC PREMIERE
NOVEMBER 2 - 22

A *New York Times* best-selling book, nominated for a Pulitzer Prize. An Academy Award-nominated film. And one of the most celebrated contemporary operatic works of our time, staged in nearly 60 productions on five continents. This riveting story of a convicted criminal awaiting execution on Death Row and the nun, Sister Helen Prejean, who becomes his spiritual adviser is inspired by real-life events. It simply demands to be seen.

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2019/20
SEASON

The Barber of Seville
Luisa Miller
Dead Man Walking
Don Giovanni
Madama Butterfly
The Queen of Spades
Gotterdammerung

What happens when a notorious womanizer goes too far? Don Giovanni meets his match in Lyric's lavish production of Mozart's masterpiece, which features a finale so powerful that it changed music forever. Packed with thrilling melodies that you know, high drama, and eye-popping costumes, don't miss the passion and ultimate retribution of this iconic classic.

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The Ring Cycle
Blue
The Three Queens
starring Sonda
Radvanovsky
Sir Bryn Terfel In Recital
42nd Street

DON GIOVANNI

MOZART

NOVEMBER 14 - DECEMBER 8

Lyric

Luisa Miller: Verdi looks to the future

By Roger Pines

There are memorable heroines in Giuseppe Verdi's early operas, but Luisa Miller is the only one who will make you cry. In the entire opera, Luisa has just one moment of happiness. Once her sparkling, ecstatically lovestruck opening aria is over, the plot leads her on a harrowing path of sorrow and betrayal. We feel for her at every moment, and by the end she's wrenched our hearts to a degree few other operatic leading ladies can match. Audiences owe Verdi a huge debt of gratitude for that unforgettably touching characterization, and indeed, for all the other strengths of this work that make it a glorious experience in the opera house.

Luisa Miller presents a Verdi who at the time (1849) was in his mid-thirties and finally on the brink of fulfilling all his gifts as an incomparable creative artist. If you're just beginning to explore this opera and others from the first decade of his career, you have spectacular adventures ahead, for the vocal thrills run high, the emotions deep. The wealth of stupendous music illuminates stories that exude white-hot passion and rich humanity.

To his audiences, the Verdi of *Luisa Miller* had already demonstrated extraordinary talent (he had 14 operas under his belt), so they knew to expect high-quality work from him. While his previous operas hadn't all been equally triumphant, the greatest of them – *Nabucco*, *Ernani*, and *Macbeth* – had shown everyone that he was capable of profoundly thoughtful, meaningful music drama. The feelings communicated by all his protagonists reached out to the public with a vividness and an immediacy that were unique.



Act One: Duchess Federica arrives at Walter's castle.

All production photos from San Francisco Opera, 2015/16 season. Photographer: Cory Weaver



Act Three: Miller (Vitaly Bilyy) comforts his unhappy daughter Luisa (Leah Crocetto).

When the circumstances of a premiere were comfortable for him (not always the case), Verdi was able to relax and work with a certain confidence. From the very start, though, he was never, ever satisfied; like Gaetano Donizetti before him, he often tortured himself with worry, doubt, and frustration, especially when he didn't get the singers he wanted for a premiere or a major revival. Through and through he was a man of the theater, and serving the theatrical side of a work was always as crucial to him as musical excellence. Even in the early years, whenever he supervised a production, he insisted on total dedication from the artists and could never rest until a scene was right (the story was told by the first Lady Macbeth that he rehearsed her big duet with the leading man 150 times). By the 1840s he was gaining increasing respect in Italy as someone who represented in every way a new standard – a new *vision* – of what opera was meant to be onstage.

Luisa Miller exemplifies everything that makes the earlier operas of Verdi so exciting for audiences. This work comes at the tail end of Verdi's self-named "galley years," when he was perfecting his craft and gradually finding his way as a musical dramatist. But *Luisa Miller* is also at the same time a *transitional* piece, a bridge connecting Verdi's early operas with the mastery of what he would produce just a few years later. In *Luisa Miller* listeners can relish the vigor and tunefulness of *Rigoletto*, a dramatic fire anticipating *Il trovatore*, and a tragic romance reminding us that *La traviata* was soon to come.

If you know the most dramatic works of Verdi's nineteenth-century predecessors, the early operas will sound familiar to you. From the very beginning (his "debut" was *Oberto*, premiered in 1839), Verdi imported the rhythmic energy that characterized the

operas of Rossini, although on a grander scale. And he employed other basic components that were absolutely essential to Rossini, Bellini, Donizetti, and all the other Italian composers of the time: the opening choruses, the large-scale finales, and above all, the central ingredient of those operas – the solo *scena*. This is the audience’s most important opportunity to get to know a principal character, giving us an in-depth look into that character’s soul. That happens through the linking together of several different musical elements to form a vivid, totally memorable scene.

As heard in *Luisa Miller*, what makes a “scena”?

- Opening recitative – through what is essentially sung speech, a dramatic situation is established.
- Cavatina – the character sings a dignified, slow, legato-oriented aria, expressing his/her emotional state at that moment.
- Connecting recitative – the situation develops further, usually with a new discovery for the character, leading to a change of heart or an important decision.
- Cabaletta – the character responds with a faster, much more driving and aggressive aria than the cavatina, with the music generally including some moments of vocal fireworks.

Emotional communication in the earlier Verdi operas was direct, unfussy, and basic – painting with primary colors, so to speak. The dramatic content also related to royalty and nobility. There were several real-life personalities, from the Babylonian king Nebuchadnezzar in *Nabucco* to Joan of Arc in *Giovanna d’Arco*, King Charles V of Spain in *Ernani*, and Doge Francesco Foscari of Venice in *I due Foscari*. But in *Luisa Miller*, Verdi took a different turn: referring to Luisa and her father, the critic Andrew Porter succinctly declared that the opera “reflects Verdi’s new concern with ‘ordinary’ – but interesting – people in interesting predicaments.”

The great difference between where the composer began with his first operas and where he arrived in *Luisa Miller* can be summed up by Verdi’s contemporary, Abramo Basevi, Italy’s most distinguished musicologist of that time. He labeled pre- and post-*Luisa Miller* as Verdi’s “first manner” and “second manner.”

The first manner was dominated by “the grandiose,” whereas in the second manner, “the grandiosity decreases, even vanishes: every character stands only for himself; and because the emotions belong to individuals, they have less need of exaggeration; hence the vocal lines, however impassioned, proceed more calmly. The melodies are lighter and less broad, the rhythms more fluent and less involved.”

Luisa Miller almost didn’t happen. Verdi had a longstanding contract to write a new opera for Naples’s prestigious opera house, the Teatro San Carlo. He tried to cancel the contract, but the San Carlo’s resident librettist, Salvatore Cammarano, begged Verdi to fulfill his obligation. After the composer’s initial idea for a subject was rejected by the censors, Cammarano suggested that the two of them take on a play by Friedrich von Schiller. Verdi hoped to create what he described as a “brief drama with plenty of interest, action, and above all feeling – which would all make it easier to set to music.” Extravagantly devoted to the works of Schiller, Verdi used them as his dramatic sources for three other operas – *Giovanna d’Arco* (1845), *I masnadieri* (The Bandits, 1847), and *Don Carlos* (1867).

Luisa Miller originates with Schiller’s *Kabale und Liebe* (1784), a title often translated as *Love and Politics* but more accurately *Intrigue and Love*. Only the absolute essentials of the play were kept for the libretto. The 12-character cast required some major consolidating to create a three-act opera in which the typical operatic conventions of Verdi’s day could be employed.

This drama unfolds through music that seems at every moment miraculously attuned to character, not always the case in Verdi’s early operas. The sweetest and most loving of heroines, Luisa moves from the dazzling staccatos and filigree of her captivating entrance aria (a reminder that *Rigoletto*’s Gilda was only two years in the future) to the sweeping, despairing, grand-scale lines of her *scena* in Act Two. Then, in Act Three, she faces one of the toughest tests posed to any Verdi soprano: two huge duets and a trio, sung without a break. In the first duet, with Miller (baritone), she moves from misery to hope while negotiating music requiring the absolute ultimate in technical prowess. The second duet, with Rodolfo (tenor), asks her to



Act Two: Now that Rodolfo (Michael Fabiano) has lost Luisa, he doesn’t care what fate may bring him.



Act Three: Rodolfo (Michael Fabiano) believes Luisa (Leah Crocetto) has betrayed him.

plumb the most agonizing emotional depths in music that turns increasingly weighty and dramatic as it proceeds. Then finally, in the concluding trio, when the dying Luisa asks for her father's blessing, Verdi gives her a sequence of luminous, exquisitely sculpted phrases that could draw tears from a stone.

Rodolfo, too, has his *scena*, featuring a cavatina that, when it comes to Verdi tenor solos, is second in popularity only to the *Rigoletto* Duke's "La donna è mobile." Once he's sung that fervently nostalgic cavatina, Rodolfo must turn up the dramatic voltage in the barnstorming cabaletta: stunned by Luisa's supposed betrayal and with a loveless marriage to Duchess Federica looming ahead, he gives way to reckless defiance in music that the eminent Verdi scholar Julian Budden aptly described as "almost demented."

Miller's big solo scene in Act One gives the baritone opportunities for excitingly broad, surging phrases, but Verdi asks him for more soul-searching, more profoundly expressive singing in the Act Three duet with Luisa. Here is a baritone/soprano scene that, in terms of sheer eloquence, can absolutely stand comparison with the three father-daughter duets in *Rigoletto* as well as the Germont/Violetta scene in *La traviata*. Count Walter, a somewhat softer, less vicious figure than in Schiller's play, is at his most imposing in his scene with the despicable Wurm. They give us a true rarity in opera – a duet for two basses. And then there is Federica, not a character with huge dramatic interest but one who

can rejoice in warmly alluring contralto tone.

This opera's choral episodes aren't as abundant or as lengthy as those of two better-known early Verdi works, *Nabucco* and *Macbeth*, but those scenes nonetheless contribute notably to the crackling theatrical atmosphere. If you want the thrill of large-scale Verdi, you need only listen to the Act-One finale: Miller's violent opening phrases, the passionate responses of Rodolfo and his father, Luisa's soaring line above the men, and then – at precisely the right dramatic moment – the magnificent choral intervention supporting Luisa's despairing phrases.

By comparison to what we hear from Verdi earlier in the 1840s, it's *Luisa Miller* alone that shows him at a crossroads. About to reach his absolute zenith, he's building on what he learned from Rossini, Donizetti, and the rest, but also pointing the way forward to his own glorious operatic future. ■

Roger Pines, Lyric's dramaturg, writes for major opera publications internationally and has appeared annually on the Metropolitan Opera broadcasts' "Opera Quiz" for the past 13 seasons. Earlier this year he lectured at both DePaul University and the Merola Program at San Francisco Opera. During the 2019/20 academic year he will be an instructor in opera repertoire at Northwestern University's Bienen School of Music.



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Todd Rosenberg

Director's note

By Francesca Zambello

Luisa Miller is one of Verdi's great heroines. She is not one of the subtle, complex women we find in his later operas. She is a simple girl, but a girl of enormous strength. *Luisa Miller* is considered a transitional piece for Verdi – it came before *Rigoletto*, *Traviata* and his other “greatest hits” – but the music has tremendous force and color. I'm always very happy to have a chance to revisit it.

I find that the characters in earlier Verdi are very sharp and strong, which makes them exciting to play. Luisa's feelings for Rodolfo will not be shaken, and her love for her father is even more fierce. Verdi was drawn over and over to these intense father-daughter relationships, but Luisa stands apart in her willingness to fight for her father, to make the ultimate sacrifice.

Of course, Verdi and Cammarano, his librettist, did not invent Luisa out of whole cloth. The opera was based on a play, *Kabale und Liebe* (“Intrigue and Love”), by Friedrich von Schiller, who's often called the German Shakespeare. His plays inspired so many operas, including Verdi's *Don Carlos* and *I masnadieri*.

Schiller was a playwright, poet and philosopher. He believed the theater had a vital role in shaping the world we live in, not by showing some kind of utopian dream of how we should live, but rather by forcing us to confront society's problems. In his essay “On the Theater as a Moral Institution,” Schiller wrote, “Where the influence of civil law ends, that of the stage begins. Where venality and corruption blind and bias justice and judgement, and intimidation perverts its ends, the stage seizes the sword and scales and pronounces a terrible verdict on vice. The fields of fancy and of history are open to the stage; great criminals of the past live over again in the drama, and thus benefit an indignant posterity. They pass before us as empty shadows of their age, and we heap curses on their memory while we enjoy on the stage the very horror of their crimes. When morality is no more taught, religion no longer received, nor laws exist, Medea would still

terrify us...Sight is always more powerful to man than description; hence the stage acts more powerfully than morality or law.”

In Schiller's *Kabale und Liebe*, we see vice and venality most clearly in the character of Wurm, but I believe the creators are also making a larger statement about class in our society, about the cavalier way in which Luisa is ultimately destroyed. Wurm, the villain, is interesting because he's not really nobility – he's a henchman, a climber. He has more power than Luisa and her father, and he dresses like he belongs to the upper classes, but he will never completely ascend the social ranks.

In *Luisa Miller*, Verdi is painting with bold strokes, and I wanted to do the same thing with this production, contrasting the pastoral, idyllic world of Luisa and her father with the noble world. I think people move differently in these kinds of environments. In our production, the peasants are very real, but when we move into in the world of the Count, it's a series of postures, as if everyone is always striking a pose. It is a world where Luisa is completely at sea.

Luisa Miller is Verdi's fifteenth opera, and people often talk about it as a transitional piece. I actually feel the transition happening over the course of the opera. It's as if we see a talented young composer fully growing into his powers as we move from Act One, which is quite direct, to Act Two, where we begin to see more texture and complexity of character. And Act Three feels to me like an arrival – it is a truly great play wedded to great melodies.

Although we no longer live in a literal world of princes and peasants, the class warfare at the heart of *Luisa Miller* feels very contemporary to me, which makes the opera's tragic ending extraordinarily moving. I'm thrilled to have the opportunity to revisit the production here in Chicago with our terrific cast. [L](#)

After the curtain falls

It's always wonderful to extend the experience of an opera performance by talking about it afterwards!

Would you like to continue exploring Verdi and *Luisa Miller*? Here are some topics that can inspire lively conversations among you and your operagoing friends:

- What intrigued you the most about the drama of this opera?
- What did you most enjoy about Verdi's music?
- Did the music remind you of any other Verdi operas you'd heard before?
- How do you respond to Rodolfo's treatment of Luisa in the final scene?
- Two of the principals, Wurm and Federica, don't have their own arias. If Verdi had given an aria to each of them, what do you think those arias would have been about?

MORE, PLEASE

Craving more about Verdi and *Luisa Miller*? Lyric has lots of suggestions and resources to help you explore more about this production and its stories. Visit lyricopera.org/AfterCurtain for cast profiles and video extras, suggestions on further reading and listening, relive moments from the show, take in notes about the opera and much more. Enjoy! 🎭

From Lyric's archives



In Lyric's first *Luisa Miller* (1982), American soprano Ellen Shade sang the title role opposite the Rodolfo of Italian tenor Giuliano Ciannella.

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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.



Participants in *We Got Next!*, a new work performed in 2019 by EmpowerYouth!, a collaborative program between Lyric and the Chicago Urban League.

Kyle Fitzbracker

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Beyond the stage

We are all *Lyric*

Some years ago, in a landscape where many performing arts organizations were scaling back their educational and community engagement programs, Lyric took a bold step and *increased* its commitment to innovative learning, civic engagement, and to of-our-time creative programming. Launched under a new *Lyric Unlimited* brand, these initiatives for audiences, students, teachers, families and community groups across the city proved wildly successful, made real positive differences in people's lives, and evolved Lyric into an organization that is deeply connected with the city it is here to serve.

Now, as Lyric continues to invest in signature learning opportunities, develop new partnerships, and increase its civic footprint, providing value to all we serve, the *Lyric Unlimited* brand is being retired. Why? Because all of its initiatives are now so integral to Lyric – so central to its vision to redefine what a 20th century opera company can be to an ever more diverse range of constituents – that programs that were once branded *Lyric Unlimited* will now be known as *Lyric*.

This brings forward and integrate the full range of Lyric activities, expanding what the Lyric brand means in our city and across the country – from grand opera to community created performances; from chamber operas that explore contemporary issues to boundary-breaking school and youth programs.

Through your support and participation, Lyric is truly leading the advancement of opera in America.



Teacher Professional Development Workshops | Each fall, Lyric welcomes teachers from across Chicago to free Teacher Professional Development Workshops. Through these events, high school and elementary teachers work side by side with Lyric staff and professional teaching artists to plan lessons making curricular connections and exploring strategies for bringing opera into their classrooms. In the 2018/19 season, 40,049 students participated in Lyric programs, including 15,227 Chicago public school students from a total of 102 Chicago public school districts.

Kyle Fluhacker

LYRIC'S IN-DEPTH SCHOOL RESIDENCY PROGRAMS

Lyric's Opera Residencies for Schools Program uses the power of opera to engage students in experiences that are culturally relevant, address specific learning goals, and accommodate diverse learners. This is achieved through meaningful dialogue with teachers to tailor programs that meet their students' needs. Lyric offers three unique in-school residency programs:

Elementary Opera Residency (Grades 1-5)

Explore Opera Residency (Grades 6-12)

High School Choir Residency (Grades 9-12)

For 2019/20, Lyric will have residency programs in 76 classrooms across 29 schools, impacting approximately 2,200 CPS students throughout the city.

Read what area teachers have to say about the impact of these programs:

Our teaching artist was great in choosing students who were working on their self-esteem, giving them the adventure of expressing themselves in the art. The residency program speaks to the whole child. In school, we can stay so focused on reading, math, and social studies – we forget that children should have multiple adventures to express themselves and their intelligence. With this program you can bring in the writing, the math, the social studies. It opens up so much for a teacher in a non-traditional setting.

Carla Jones, Cook Elementary School

The program also helps students with acceptance of other people, the acceptance of failure when they make mistakes and the resiliency of pressing through – there's teamwork involved. In terms of curricular value, there's the vocabulary they learn – what a soliloquy is, an aria, a libretto – this is common for high schools, not Grades 4-6! The creative writing they do within this structure is incredible. A lot of the writing expected of them in class isn't something they do with a group, it's individual, so to collaborate with others in creating a written piece is no easy thing, but something that will be very valuable to them in the rest of their lives.

Jonathan Zielinski, Drummond Elementary School

Our teaching artist taught vocal pedagogy and performance practice, but also entrepreneurship and personal branding. In the vocal pedagogy classes, she really focused on freeing the voice and allowing the unique colors of each student's voice to come through. She taught that wherever they are in their journey, there are great places they can go. She was a vocal coach and a life coach -- we've had the residency for three years; she brought us from one choir to four ensembles, and from doing normal concerts in spring and winter to performing with professionalism at a Cubs game at owner Tom Ricketts' invitation.

Trevor Nicholas, SennArts Music program at Nicholas Senn High School



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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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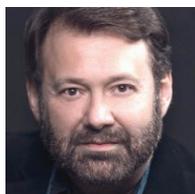
At Lyric this season: *Wellgunde/Götterdämmerung* and *Das Rheingold* (pictured here, 2016/17). Currently: *The Magic Flute*, The Dallas Opera. Recently: *Die Fledermaus*, Palm Beach Opera; concerts with Los Angeles Philharmonic and Alabama Symphony.

My time in the Ryan Opera Center has been invaluable and transformational. The program has given me a safe environment to experiment and take the risks I needed to grow, while simultaneously pushing me to perform at the highest standard of which I was capable. I've had the opportunity to sing alongside some of the greatest talents in our industry and to learn from conductors and directors working at the premier level, and through them to begin to discover what my own voice can do. Most importantly, I have benefitted from the support of a legion of colleagues, administrators, and audience members whom I'm proud to consider my artistic family.



Todd Rosenberg

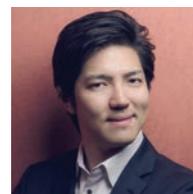
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Kyle Flanbacher

Two young members of the West Side Story audience at a matinee last season.

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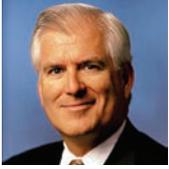
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Aria Society spotlight 2019/20

The Aria Society | 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 main stage artists.



Miles D. White

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.



ABBOTT FUND

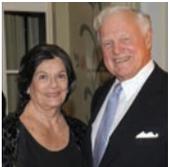
Foundation is intended to honor him and his ideals. At Lyric, the Paul M. Angell Family Foundation has been a loyal supporter of Lyric's Annual Campaign and Lyric Unlimited programming, and has generously committed to a high level of multi-year support.



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.



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.



Franco Tedeschi

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.



AMERICAN AIRLINES



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*.

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



Richard Pomeroy

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."



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.



Allan E. Bulley, III

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.



John & Alice Butler

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.



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

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 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.



Lester and Renée Crown

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 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 GAEL NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric for more

than 30 years. They have cosponsored six mainstage operas, including last season's *Siegfried*. Stefan and Gael also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.



JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera of Chicago) and a Lyric Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. The Julius Frankel Foundation

Julius Frankel

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.

John R. Halligan



Caryn and King Harris

THE HARRIS FAMILY FOUNDATION

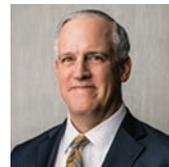
The Harris Family Foundation, represented by Pam Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Siegfried* and this season's *The Three Queens*. The Harris Family Foundation also supports the Annual Campaign, and 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.



Dan Draper

INVESCO QQQ

Invesco QQQ, represented by Dan Draper, Managing Director and Head of Global Exchange Traded Funds, is proud to sponsor the arts as a corporate partner of Lyric. 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."



Scott Santi

ITW

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.



Craig C. Martin

JENNER & BLOCK

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

bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign and the Annual Campaign. Lyric is fortunate to have Craig C. Martin, Partner and Chair of Jenner & Block's Litigation Department, as a valued member of its Board of Directors, Nominating/Governance, and Executive Committees.

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."



KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. Kirkland & Ellis LLP has cosponsored several operas 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."

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.

**MacArthur
Foundation**



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

MAZZA FOUNDATION

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



Marilyn Pearson

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 & 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. Last season, Nancy generously gave additional support as a cosponsor of *La traviata*, Lyric Unlimited's Chicago premiere of *An American Dream* and the Chicago Urban League arts immersion partnership EmpowerYouth!

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 Morrisons have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Breaking New Ground Campaign and 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."



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric. The Elizabeth Morse Charitable Trust, along with its sister trust, the Elizabeth Morse Genius Charitable Trust, has cosponsored many mainstage productions. To show its grateful appreciation for The Trust's generous gift to the Breaking New Ground Campaign, as well as to recognize The Trust's commitment for more than fifteen years 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.



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.

NORTHERN TRUST

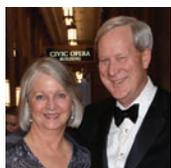
A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric 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. "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*. **SHURE**



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

MRS. HERBERT A. VANCE AND 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. [L](#)



Lyric

Sir Bryn Terfel in Recital

SUNDAY | FEBRUARY 2 | 2PM

"A big voice, capable of hall-filling power but also gentleness and subtlety, and a poet's affinity for words and their underlying worlds of color and emotion."

The New York Times

Sir Bryn Terfel is one of the most beloved artists of our time. His magnificent voice, penetrating interpretive insight, and extraordinary stylistic versatility combine with a matchlessly communicative personality that captivates any audience. His first Chicago recital in many years will certainly be one of the most memorable musical events of the 2019/20 Season.

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Lyric

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Kyle Flubacker

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

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⁺ Future Planned Gift

Faces of Lyric



General director Anthony Freud and music director designate Enrique Mazzola.



Stars of Lyric Opera at Millennium Park — bringing people together for 19 years



The first 5,000 people to arrive at Millennium Park were sure to pick up their free Lyric water bottle



Future Lyric Young Professionals?
Enjoying a day out for Opera in the Neighborhoods



People of all ages came out to hear a preview of the 19|20 Season



Kyle Flabacker

General director Anthony Freud, music director Sir Andrew Davis, and newly named music director designate Enrique Mazzola toast to the future of Lyric.



Kyle Flabacker

Behind-the-scenes fun between collaborators and friends.



Jaclyn Simpson

Ryan Opera Center baritone, Christopher Kenney, with Lyric's Creative Consultant, Renée Fleming, during a masterclass



Kyle Flabacker

Women's Board member, Susan Noyes, with West Side Story cast members, Brett Thiele and Manuel Stark Santos



Andrew Claffi

Picnics were packed and good times were had at Lyric's annual concert



Todd Rosenberg

Ryan Opera Center members Mario Rojas, Alan Higgs, and Ann Toomey after Rising Stars in Concert with Donna Van Eekeren and Dale Connelly (lead sponsors) and Richard and Deborah Pomeroy of BMO Harris Bank

“

With 100 years of Lyric attendance between us, we have indelible memories of brilliant voices, moving dramas, and stagecraft of the highest order. Because it has so enriched our lives, the future of opera matters to us. That's why we've named Lyric in our wills.

George Paterson & Allen Frantzen

PASSION... Pass it on.

The Overture Society

To learn more about The Overture Society and leaving a lasting legacy at Lyric please contact **Mike Biver**, *Director of Gift Planning*
mbiver@lyricopera.org | 312-827-5655

Lyric

Gift planning at Lyric

The Overture Society | 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. Lyric is honored to acknowledge these members of the Overture Society and the other additional levels of support provided by many of its members.

ARIA BENEFACTORS

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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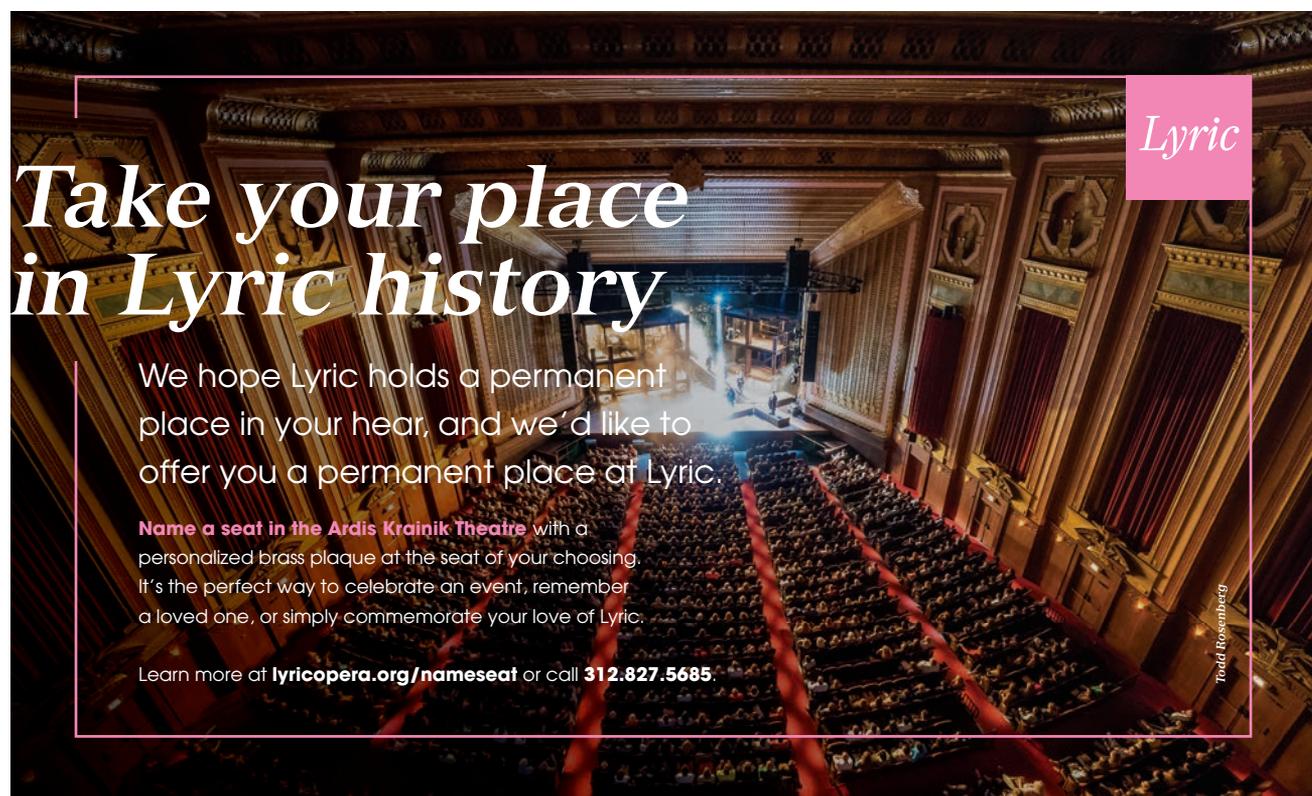
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Backstage life: Kenneth Nichols

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

I am currently in the Regular Chorus. August marked the beginning of my 19th season.

WHAT LED YOU TO WORK AT LYRIC?

While in Chicago performing in *Show Boat* [at the Auditorium Theatre], I saw David Hockney's production of *Turandot* [at Lyric] and absolutely loved it. Getting to hang out with Ben Heppner at a sushi restaurant afterwards was an added bonus! When *Show Boat* closed a couple of years later, it was the only logical choice, as I was now based in Chicago and musical-theater options were fewer and farther between. I started with the Ryan Opera Center back when it was called LOCAA [Lyric Opera Center for American Artists], performing in their education programs. I was eventually hired for the Supplementary Chorus, and then Regular Chorus the following season.

WHAT'S A TYPICAL DAY LIKE FOR YOU?

I get up around 5-5:30 to spend some time in prayer. Then, depending on the rehearsal schedule, I'll either have breakfast and go to the gym, or have breakfast and come to the theater. After rehearsal, if I don't get to the gym in the morning, I usually go for a run or a long walk when I get home. Pretty low key, but I like it that way.

WHAT'S THE MOST CHALLENGING ASPECT OF YOUR JOB?

There are two: the first is learning and singing in Russian. I think we've only done three Russian operas since 2000, and, at least for me, it's not a language you can just pick up, as it bears absolutely no resemblance to English and there's nothing to hang on to. The other is trying to remember an opera that we haven't done in a while. This season, we'll revisit *The Queen of Spades*. It's a double whammy for me, because it's been close to 20 years since we last performed it. In fact, it was my very first production at Lyric Opera of Chicago. And it's in Russian. Challenge accepted.



WHAT KEEPS YOU COMMITTED TO THE WORK YOU DO?

I love it! It's what I've wanted to do since I saw my first opera when I was in high school. And I plan on doing it for as long as I am physically and vocally able to do so. It's one of the reasons that I work out. Being in shape physically helps me to stay in shape vocally. The other thing that keeps me committed is the audience. There may be someone in the audience who's never been to an opera before. If what I'm doing onstage can contribute in any way, shape, or form to that person falling in love with opera, then it's all worth it.

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

We have more fun offstage than onstage. Not that we don't enjoy being onstage – it's just a different kind of fun. Onstage, it's the joy of making music, and trying to stay in the moment when the music is so beautiful that you don't know whether to scream or break down and cry. Offstage, we're just silly. Whether it's the "Cool" dance from *West Side Story*, the White Elephant doing the Running Man in *The King and I*, or the *Star Wars* sound effects in *Turandot*. We have a blast!

A FAVORITE LYRIC MOMENT?

There have been so many. The fight in *Die Meistersinger* was one of the rare times we got to be silly onstage. I was the Birdseller in *Sweeney Todd* and got to speak with a cockney accent, which was a new experience for me. And *Cendrillon* – if we performed that opera every season, I would be totally fine with it.

BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

Musical theater, motorcycles, health, and fitness. I started in musicals playing Woody in *Finian's Rainbow* in junior high school. All the seeds were planted while I was in New York but didn't come to fruition until I came to Chicago. A choir member at a church where I was singing loaned me a book about an African American from the Northeast, who took a road trip on his BMW K75 to see if or how race relations had progressed in the South. I was hooked. All I wanted after reading that book was a BMW K75. I still haven't found one. Neither have I been able to locate the book – the search continues. I've had a long love-hate relationship with health and fitness; I have been on and off that wagon more times than I care to remember. About three years ago, I decided to get on and stay on. I didn't just go on a diet, I changed my diet and dramatically increased my workouts. The results have been both rewarding and lasting. ■

Lyric

Lyric