

Lyric

DONIZETTI

THE THREE QUEENS



A woman in a white dress stands on a stage set. The set features a large, curved blue prop that resembles a ship's hull or a large architectural element. The lighting is dramatic, with blue and green hues. In the background, another woman in a white dress is visible on a raised platform. The overall scene is a theatrical production set.

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Kyle Fitzhacker

No matter where or how you experience Lyric, we hope you enjoy!

Lyric

**Welcome
to your Lyric**

From the Chairman and the General Director

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

Although Gaetano Donizetti never thought of his three operas about Tudor queens as a trilogy, they have been joined together ever since Beverly Sills sang them at New York City Opera in the 1970s. Each of these operas has as its protagonist one of the most important women in English and Scottish history. All three possessed immense charisma, acute intelligence, and above all, an essential courage that enabled them to fearlessly confront one harrowing life event after another. Two of them, Anne Boleyn and Mary Stuart, met their fates on the executioner's block, but the third, Elizabeth I, survived to conquer her enemies – both abroad and at home – and became a monarch to rank with the greatest of any era. Anne, Mary, and Elizabeth are presented by Donizetti and his librettists in music of extraordinary beauty and expressive power, but also abounding with technical challenges for its interpreter – particularly in the finales that are the central focus of “The Three Queens” at Lyric.

Donizetti composed these works during a period when opera in Italian houses centered exclusively on singers. It was their talents, desires, and availability that governed an opera company's major repertoire decisions. Known today as *bel canto*, this style of repertoire, popular throughout the prime of Donizetti in the 1830s, was written as a vehicle to showcase the stupendous abilities of stars – certainly tenors, but more frequently star sopranos. *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux* exemplify the wish of Donizetti (and the opera houses for which he composed) to produce works that would offer memorable vehicles for truly great singing actresses.

American soprano Sondra Radvanovsky, a longtime favorite of Lyric audiences, is internationally acknowledged as today's foremost exponent of these operas, due to her phenomenal vocalism, immaculate sense of style, and abundant gifts as an operatic tragedienne. We're deeply fortunate to have her as the *raison d'être* of “The Three Queens.” We're excited, too, to witness her collaboration with internationally celebrated *bel canto* specialist Riccardo Frizza (who conducted Sondra in Lyric's triumphant *Norma* in 2016/17), director Matthew Ozawa, artists of the Ryan Opera Center, and the Lyric Opera Orchestra and Chorus.

As we present “The Three Queens,” we're midway through a season of exciting transition and transformation. Like so many arts organizations nationwide, Lyric is addressing the growing competition for audience attention and donor investment. We're working diligently, and creatively, to expand our audience base, grow ticket sales, secure new sources of revenue, and engage the communities we serve – and we've seen significant success from these endeavors. Our ability to fill the house for grand-opera performances is, in fact, unusually high among large American opera companies, which we help accomplish through our season-planning process and adoption of innovative marketing strategies. Our community programs devoted to learning and creative engagement now reach more than 100,000 people each season in schools and neighborhoods throughout Chicago and the suburbs.

As we look ahead, all of us at Lyric, onstage and behind the scenes, will continue to build on this progress. We're confident that we're on the right path, and we thank you for your support of everything we do. In closing, we welcome you to “The Three Queens.” We know it will be a memorable highlight of your operagoing this season. ■



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The opera connection:

Lyric's Youth Opera Council brings high-school students together

By Roger Pines

You're in high school and you think you like opera, but you don't know anyone else who's interested in it? Join Lyric's Youth Opera Council (YOC) and meet other students who share your excitement about opera! At the same time, you'll get the inside story on life at one of the world's great opera companies.

Katie Tonielli, a senior at Glenbard East High School (Lombard), admits that "prior to being on the YOC, I knew nothing about opera. This was an opportunity to really delve into something I had no experience with – it was a way to branch out." Taylor Hanks, also a GEHS senior, who introduced her friend Katie to opera, heard about the YOC from her mother: "After seeing something about it on Lyric's website, she emailed me and said, 'You should check this out!'"

YOC members plan many events during opera season, starting with a Lyric summer performance in Millennium Park. "It's just otherworldly to be lying on your back under the huge night sky with all these people around you who love opera as much as you do," says Sophia Peterson, a senior at Barrington High School. For Taylor, part of the enjoyment of that event is "having the liberty to talk to each other, because in the standard operatic setting you can't do that. When you can give your commentary while it's going on and go 'Wow I really love this part,' or 'Wow, that music is so emotional' – it really elevates the experience."

A major highlight of the YOC's year is "A Night at the Opera": as many as 100 teenagers gather at Lyric, enjoy food and drink in the downstairs Opera Club, hear a pre-performance talk, and attend the performance. During the YOC's bimonthly planning meetings, says Taylor,



"A Night at the Opera," the biggest event of the Youth Opera Council's year.

"we talk about how we can spread the word about what food is going to be served, what music we might have playing, the photo booth, the games. One fun part of it is that we have pieces of costumes on a rack – you can try them on and have a photo taken." When it comes to choosing the opera itself, says Sophia, "we try to pick what's most popular and will appeal to our

friends. *Cendrillon* [*Cinderella*] was great because people knew the story, and with *The Magic Flute* there was music that people recognized.”

Many YOC members get together each season to share the pleasures of a Lyric backstage tour. “When I applied to the YOC,” recalls Katie, “I was really excited to learn about the behind-the-scenes aspects of the company. My favorite part was the costume department. Even if there’s no one actually working when we’re there, you can feel the life that’s breathed into all the things that go into making an opera – costumes, wigs, and everything else.”

Some of the YOC’s most important events involve contact with artists and Lyric staff. Council members were thrilled to record a podcast with general director Anthony Freud, in which they asked him some lighthearted personal questions but also about how Lyric picks its repertoire and his opinions regarding the future of opera. Maeve Sullivan, a senior at Mother McCauley High School in Chicago, also hugely enjoyed meeting one of the stars of Lyric’s recent *Idomeneo* and *Turandot*, Janai Brugger: “It was a joint meeting with Steppenwolf’s youth council. Janai did a Q&A and sang a little of ‘Summertime.’ It was impactful for me. It drew me further into opera – I felt more connected to it.”

YOC members receive a ticket to every opera, and they generally attend them all each season. “We can also get at least one extra ticket for \$20 per show,” says Maeve. In inviting friends to join her, what does she say to get them intrigued about opera? “I tell them it’s very different from what they’re expecting. Most of my friends are interested in musicals, so I say, ‘It’s everything you like – it’s just more music-based.’” Sophia adds that for friends who have never been to an opera, “I say, ‘It’s at least worth trying because how do you know if you don’t try it?’”

Asked to name their favorite opera to date, *La traviata* is high on these students’ lists, along with *Idomeneo*, *La bohème*, and *Elektra*. “My favorite is *Rigoletto*,” declares Sophia, “the first opera I was ever in. I was a supernumerary. I still say the opening night was the best night of my life – I missed Homecoming for it! But I’d do it again in a



Members of the Youth Opera Council, ready to enjoy a “Stars of Lyric Opera at Millennium Park” concert.

heartbeat. The chance to be onstage with world-class performers and learn from them was amazing.”

The YOC exists in large part to break down barriers standing in the way of students’ getting to know opera. That includes the fact that, more often than not, it’s sung in a foreign language (Katie remembers that as a first-timer, “I didn’t know the libretto was projected on a screen above the stage”). Sophia has friends “who think every opera performance is five or six hours long!” When she was younger, says Taylor, “I didn’t understand opera. Once you see all the complexity and the layers, it’s more engaging than anything else you can find.”

YOC members like to make going to the opera an occasion. “I have this little tradition with my friends,” says Maeve. “We’ll go to a restaurant across the street for dinner and then attend the performance.” Katie enjoys “the novelty of coming downtown on a Friday or Saturday night, going out to dinner and hanging out with your friends, taking a train downtown in your best clothes. It’s not something you get to do every day.”

So what’s their sales pitch for the YOC? “Do you like opera?” says Taylor, “Or, do you want to like opera? Then this is for you.” And Katie adds, “Even if you don’t like opera, come so we can persuade you otherwise!” ¹²

Changing students' lives: The impact of Lyric's Vocal Partnership Program

By Roger Pines

For a high-school student dreaming of a career onstage, firsthand contact with a major artist can be life-changing. Lyric makes that happen through the Vocal Partnership Program (VPP) – bringing celebrated performers together with students for master classes and in-depth discussions. The Merit School of Music, ChiArts (Chicago Public Schools' high school for the performing arts), Chicago Academy for the Arts, and The CPS Advanced Arts Program at Gallery 37 have all benefited from Lyric's drive to create special artist-student connections.

The VPP was a goal for Renée Fleming when she became Lyric's creative consultant. Fleming and other major Lyric artists have met with VPP students, who have also had in-school visits from Michael Black, Lyric's chorus master. "There are four or five guest-artist visits per season," explains Todd Snead, Lyric's director of learning programs. "The students also receive free tickets to dress rehearsals and backstage tours, and some have 'shadowed' Lyric chorus members at rehearsals."

Merit's director of voice and guitar programs, Melanie Lunardi, considers the program's greatest

value "exposing students to incredible artists and great art." Meeting important artists "can show students what it means to be a professional musician. I see them responding to that. We give them the opportunity to work directly with these artists, to understand all the obstacles they faced and how they overcame them. It's been helpful to hear about the varied paths that have gotten these artists where they are. This is especially good for our kids, who come from so many diverse backgrounds."

Meeting a star, the students are "sort of in a stupor," says Lunardi, but the excitement stays with them, along with the renewed motivation to excel. "One student who'd been part of a children's chorus at Lyric came to Merit to continue his training. He was in the elite division of our voice program and was present for all the master classes. He's now in his first year at CCM [the prestigious University of Cincinnati College-Conservatory of Music]!"

One exciting element of the program last season brought students from all the schools together. For the America Project, all the participating schools met over eight weeks with teaching artists from Lyric, who discussed



Mezzo-soprano Elizabeth Bishop was appearing in *Cendrillon* last season when she took time to meet with Vocal Partnership Program students at Lyric.

with them all aspects of *West Side Story*. Using the show's song "America" as their inspiration, each school's students then created their *own* song. Before they attended the show's dress rehearsal at Lyric, they met in a rehearsal room and listened to each other perform their original songs. "It was a special experience, not just to go to Lyric to see the show, but to perform for each other in one of Lyric's own spaces and hear how different each school's song was," says Rose Colella, chair of the music department at the Chicago Academy of the Arts.



Vocal Partnership Program students at ChiArts enjoy a presentation by mezzo-soprano Emily Fons, a Ryan Opera Center alumna.

Going to Lyric dress rehearsals is something most of Colella's students would probably never do, "because we don't know if the parents would expose them to it. It's not necessarily a popular thing for people their age, so they may not have experienced this glorious art form in this gorgeous, historic space. The tickets are free, and the productions are always of such high quality. Every single student has said they want to come back to another performance."

For Colella, however, the program's most beneficial ingredient remains the master classes. "The students who've performed for these famous opera stars not only receive incredible feedback – they can also write in their résumés and bios that they've been in a master class with these artists, which looks incredibly impressive to colleges and jobs."

Daniel Henry and Jean Hendricks, vocal arts instructors in the CPS Advanced Arts Program at Gallery 37, vividly remember a Q&A with Fleming, Jonas Kaufmann, and Sir Andrew Davis, as well as backstage visits with the *Porgy and Bess* cast and in-class meetings with Fleming, Eric Owens,

and Ana María Martínez. After a master class with Fleming, the students saw her twice more "and they felt connected to her," says Henry. "They could go up to her, ask questions, hug her, take photos of her. It made it more meaningful to see her not only as a star, but as a person they could talk to." Hendricks adds, "She talked about education, about pedagogy. She was down-to-earth and made them feel very much at ease. When they watch her now, they're so excited. As far as they're concerned, they have a relationship with her."

Amanda Castro (Anita in *West Side Story*) also was a huge hit when visiting Gallery 37, Henry recalls. "She explained her whole education process – how she got from Point A to Point B." Castro, Hendricks recounts, also talked about "what it meant to her as a Latina woman to cut her hair to get a particular role. The young ladies in the room were so excited to hear her say that, because in their culture long hair is a big thing. After the session, they were still talking with her about it one-on-one."

It's been significant for the kids to realize that "these phenomenal artists are regular human beings," says Henry. "On TV, what they do doesn't seem attainable. Renée did such a great master class, and now when they see her on TV, they realize that they can achieve what she achieved if they prepare themselves properly."

Artists contributing to the VPP give students a realistic view of their lives. "Karen Slack, from the *Porgy and Bess* cast, told them, 'Even when you become a successful singer, you still carry your own luggage,'" notes Henry. "The point was that the kids should understand how stars they see on TV, with their glamorous lives, are ultimately not what being a performing artist is about." Slack's talk also made clear that "anything you want to do will be hard and will require you to persevere. Many of the other artists have also said this. Whatever you do, you've got to be prepared and make the sacrifices." The VPP's greatest gift is that "it's confirming what happens in class, but from a new source. For the students, these great artists really reinforce what parents and teachers are trying to do with them to help them succeed in life." ■

Roger Pines is the dramaturg of Lyric Opera of Chicago.

Anne Boleyn, Mary Stuart, and Queen Elizabeth I are three of the most celebrated women in English and Scottish history. On the operatic stage they come to life in music that blazes with drama. Donizetti's "Three Queens" – Anna Bolena, Maria Stuarda, and Roberto Devereux – stand among the greatest works of opera's most prolific composer, and each of the final scenes offers one of the most formidable challenges ever created for a soprano.



Ken Howard/Metropolitan Opera

Sondra Radvanovsky as Queen Elizabeth I in *Roberto Devereux* in the Metropolitan Opera production, 2015/16 season.

Lyric

The Three Queens

The Three Queens

Excerpts from operas by **Gaetano Donizetti**

ANNA BOLENA (1830)

Libretto by Felice Romani

Overture

Act Two, Scene Two — Finale

Anne Boleyn
Hervey
Lord Rochford
Richard Percy
Smeaton

Sondra Radvanovsky
Eric Ferring•
Anthony Reed•
Mario Rojas•
Lauren Decker•

MARIA STUARDA (1835)

Libretto by Giuseppe Bardari

Overture

Act Two, Scene Three

Hannah Kennedy
Mary Stuart
Lord Cecil
George Talbot
Robert, Earl of Leicester

Kathleen Felty•
Sondra Radvanovsky
David Weigel•
Christopher Kenney•
Mario Rojas•

ROBERTO DEVEREUX (1838)

Libretto by Salvatore Cammarano

Overture

Act Three, Scene Two

Queen Elizabeth I
Lord Cecil
Sarah, Duchess of Nottingham
Duke of Nottingham

Sondra Radvanovsky
Eric Ferring•
Kathleen Felty•
Ricardo José Rivera•

Conductor
Director
Lighting Designer
Projection Designer
Chorus Master
Assistant Director
Stage Manager
Musical Preparation

Riccardo Frizza
Matthew Ozawa
Sarah Riffle
Chris Maravich
Michael Black
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Todd Rosenberg

Sondra Radvanovsky in the title role of *Anna Bolena* at Lyric, 2014|15 season.

SYNOPSIS

Anna Bolena**Previously in the opera**

Having tired of his second wife, Anne Boleyn, King Henry VIII now loves her favorite lady-in-waiting, Jane Seymour. Richard Percy, whom the young Anne once loved, returns from exile and rekindles his feelings for her. Suspecting her of infidelity with Percy and the court musician Smeaton, Henry orders all three to prison, along with Anne's brother, Lord Rochford. Anne and Percy deny the accusations, but Henry's council condemns them both. When Henry later gives Percy and Rochford a reprieve, they refuse it, preferring to die with Anne.

Act Two, Scene Two, Finale

Anne's ladies lament the fate of their mistress, who uneasily remembers happier days. She is brought to her senses by seeing Percy, Rochford, and Smeton, who admits his complicity in Anne's trial; by lying, he thought he was actually saving Anne's life. Her mind wanders again, but a cannon shot brings her back to reality. Forgiving Henry and Jane, his new queen, Anne ascends to the scaffold.

Maria Stuarda**Previously in the opera**

Queen Elizabeth I keeps her cousin, Mary Stuart (Mary, Queen of Scots), a prisoner. One of Elizabeth's ministers, Lord Cecil, opposes mercy for Mary. Robert Dudley, Earl of Leicesteer, loves Mary, although he is also the Queen's favorite. Mary has sent him a letter for Elizabeth, asking for an audience with her. The Queen agrees to see Mary, but their meeting quickly deteriorates, with Mary insulting the Queen as a "vile bastard." Mary's death warrant is soon signed by Elizabeth. George Talbot, the sympathetic Earl of Shrewsbury, comes to Mary wearing priest's vestments, hears her confession, and absolves her.

Act Three, Scene Two

Mary's followers assemble in the execution chamber's anteroom. Her companion, Hannah Kennedy, urges them to hide their grief to avoid increasing Mary's suffering. Surrounded by her friends, Mary offers a final prayer. Cecil informs her that Elizabeth will grant her last requests. Mary asks that Hannah be permitted to stay with her to the end, and that he convey to Elizabeth her forgiveness for all offenses. After bidding Leicester and Talbot farewell, Mary walks to her execution.

Roberto Devereux**Previously in the opera**

Queen Elizabeth I loves the much younger Robert Devereux, Earl of Essex. When sent by Elizabeth on a diplomatic mission to Ireland, Essex displeases the Queen by signing a peace treaty with Irish rebels. Her own advisors persuade Elizabeth to charge Essex with treason. The Queen is unaware that Robert loves her married friend Sarah, Duchess of Nottingham. In private, Elizabeth reminds Essex that she once gave him a ring; at any time, he need only return it to her to guarantee his safety. Essex unwittingly reveals to Elizabeth that he loves someone else. When secretly meeting Sara at her home, Essex accidentally leaves the ring behind. Parliament condemns Essex to death, and Elizabeth must sign the warrant. She hesitates until offered certain proof: a scarf belonging to Sarah, found with Essex when he was arrested, making clear that he has betrayed the Queen's love. The furious Nottingham returns home and locks all doors, preventing Sara from returning the ring to Elizabeth.

Act Three, Scene Three

The Queen, willing to forgive Essex and still hoping to receive the ring from him, hears from Cecil that Essex is about to be executed. Sara appears and hands Elizabeth the ring, a confirmation that she is her rival. The Queen hears a cannon shot, announcing Essex's death. Elizabeth now vents her rage on both Nottingham and Sara. With visions of the dead Essex haunting her, the Queen longs for death and declares Scotland's James VI the new King of England. **L**

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Ms. Radvanovsky's gowns are designed by Rubin Singer.

Ms. Radvanovsky's jewelry is by Ann Ziff for Tamsen Z.

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(*Maria Stuarda*, *Roberto Devereux*)
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APPROXIMATE TIMINGS

Anna Bolena	35 minutes
Maria Stuarda	35 minutes
Intermission	25 minutes
Roberto Devereux	25 minutes
Total	2 hours

Artist profiles



SONDRA RADVANOVSKY |
TITLE ROLE | ANNA BOLENA,
TITLE ROLE | MARIA STUARDA,
ELISABETTA | ROBERTO DEVEREUX

Previously at Lyric: Seven roles since 2002/03, most recently title role/*Norma* (2016/17); title role/*Anna Bolena* (2014/15).

The internationally celebrated Illinois-born soprano is widely regarded as today's preeminent interpreter of the dramatic-coloratura heroines in the bel canto repertoire. At the Metropolitan Opera she made history as the company's first Elisabetta/*Roberto Devereux* and the first artist to sing all three of Donizetti's "Tudor Queen" operas at the Met in a single season (2015/16). Her Elisabetta has also been hailed in Toronto and San Francisco, her Anna Bolena in both Toronto and Washington (where she has also starred in the title role/*Lucrezia Borgia*). Those triumphs have been equalled by her performances in the title role/*Norma* (Lyric, Met, San Francisco, Toronto, Barcelona, Oviedo). Her newest bel canto portrayal, Paolina in Donizetti's rarely heard *Poliuto*, was introduced in Barcelona last season.

Radvanovsky is also one of today's foremost interpreters of Verdi heroines. In the past few seasons she has returned to several of these roles, singing Amelia/*Un ballo in maschera* (Paris, Zurich), Leonora/*Il trovatore* (Paris), the title role/*Aida* (Paris), Amelia Grimaldi/*Simon Boccanegra* (Monte Carlo, Paris), and the title role/*Luisa Miller* (Barcelona). Among her other successes in less familiar Verdi roles have been Hélène/*Les vêpres siciliennes* (in Paris in French, at the Met in Italian) and Lina/*Stiffelio* (Met, London). She established her international reputation as Leonora/*Il trovatore*, which she has sung in 15 major houses to date, as well as in two concert presentations.

Post-Verdian Italian works are also a central component of Radvanovsky's vast stage repertoire. She has recently added Maddalena/*Andrea Chénier* (a much-acclaimed role debut in Barcelona, subsequently reprised in London). Among her many successes in Puccini are three title roles of *Manon Lescaut* (London's Royal Opera, Edinburgh International Festival, Deutsche Oper Berlin), *Tosca* (Met, LA Opera, Royal Opera, La Scala, Berlin, Munich, Vienna), and *Suor Angelica* (LA Opera). Earlier in her career she starred as Roxane/*Alfano's Cyrano de Bergerac* at the Met, La Scala, the Royal Opera, and Valencia's Palau de les Arts "Reina Sofia."

The soprano began the current season with her return to the title role/*Rusalka* (Canadian Opera Company) before joining tenor Joseph Calleja for a concert at the Festpielhaus Baden-Baden. Following "The Three Queens" in Chicago, she will star in her role debut as Imogene/*Il pirata* at the Opéra National de Paris. In addition to another eagerly awaited role

debut – Lisa/*The Queen of Spades* at Lyric – her 2019/20 season is highlighted by the title role/*Aida* at both the Deutsche Oper Berlin and the Vienna State Opera.

A favorite in every major opera house internationally, the soprano trained at the Metropolitan Opera in the late 1990s in the Lindemann Young Artist Development Program. After beginning at the Met in supporting parts, Radvanovsky captured critical attention in her first major roles there, Antonia/*Les contes d'Hoffmann* and Musetta/*La bohème*.

On the concert platform, Radvanovsky has appeared with the Boston Symphony Orchestra and the Verbier Festival Orchestra, with James Levine; with the Chicago Symphony Orchestra and David Zinman; with the San Francisco Symphony and James Conlon; and with the Bayerische Staatsoper and Zubin Mehta.

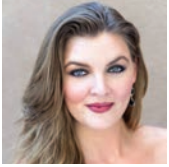
The soprano's debut recording, *Verdi Arias*, quickly became a critical hit and made several season-best lists, including those of NPR and *The New Yorker*. She can also be heard in a disc of Verdi opera scenes with the late Dmitri Hvorostovsky. Radvanovsky is no stranger to the screen, having appeared in *Norma*, *Il trovatore*, *Un ballo in maschera*, and *Roberto Devereux* for the Met's "Live in HD" series. She has also been an enthusiastic host for the company's HD transmissions of *La fanciulla del West*, *Otello*, and *Francesca da Rimini*.



LAUREN DECKER |
SMEATON | ANNA BOLENA

Previously at Lyric: Eight roles since 2016/17, most recently Jade Boucher/*Dead Man Walking* (2019/20); Annina/*La traviata* (2018/19).

The Wisconsin-born contralto, a fourth-year member of the Ryan Opera Center, has been featured at the Grant Park Music Festival and in the Harris Theater's "Beyond the Aria" series. She debuted at the San Francisco Symphony this past summer singing Elgar's *Sea Pictures*. Decker was a finalist in the 2019 Operalia competition and a national semifinalist in the 2018 Metropolitan Opera National Council Auditions. The UW-Milwaukee alumna has participated in the Institute for Young Dramatic Voices, the American Wagner Project, and the Georg Solti Accademia di Bel Canto. Decker has appeared with the Apollo Chorus/Elmhurst Symphony, Civic Orchestra of Chicago, and Harare International Festival of the Arts (Zimbabwe). She has received the American Opera Society of Chicago's 2018 Lola Fletcher Scholarship. *Lauren Decker is sponsored by an Anonymous Donor, Susan M. Miller, and the Thierer Family Foundation.*



KATHLEEN FELTY | HANNAH KENNEDY | MARIA STUARDA, SARAH | ROBERTO DEVEREUX

Previously at Lyric: Laura/Luisa Miller (2019|20).

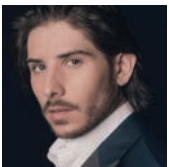
The mezzo-soprano, a first-year Ryan Opera Center member, returns to the Lyric stage later this season in *Die Walküre*. A Texas native, she is an alumna of Texas Tech University and the A. J. Fletcher Opera Institute at the North Carolina School of the Arts (Winston-Salem). Her Fletcher performances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



ERIC FERRING | HERVEY | ANNA BOLENA, LORD CECIL | ROBERTO DEVEREUX

Previously at Lyric: Five roles since 2018|19, most recently *Older Brother/Dead Man Walking* (2019|20); *Lurcanio/Ariodante* (2018|19).

The Iowa-born tenor, a second-year Ryan Opera Center member, is an alumnus of Drake University and Boston Conservatory. Ferring is a former Pittsburgh Opera resident artist and Santa Fe Opera apprentice artist. He made his role debut as Tamino/*The Magic Flute* at the 2019 Verbier Festival and will reprise that role later this season at North Carolina Opera, New Orleans Opera, and The Santa Fe Opera. He has also been heard at Opera Theatre of Saint Louis, Wolf Trap Opera, and Seagle Music Colony. This past summer he participated in the Britten-Pears Young Artist Programme at Snape-Maltings (England) and the Mozart Academy of the Aix-en-Provence Festival. Among Ferring's honors have been a Sara Tucker Study Grant from The Richard Tucker Foundation and a Career Grant from The Sullivan Foundation. *Eric Ferring is sponsored by Richard O. Ryan, Richard W. Shepro and Lindsay E. Roberts, and Cynthia Vahlkamp and Robert Kenyon.*

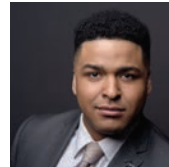


MARIO ROJAS | RICHARD PERCY | ANNA BOLENA, ROBERT, EARL OF LEICESTER | MARIA STUARDA

Previously at Lyric: Four roles since 2017|18, most recently *Alfredo Germont* and *Gastone de Letorières/La traviata, Parpignol/La bohème* (all 2018|19).

The Mexican tenor, a third-year Ryan Opera Center member, is an alumnus of the San Francisco Conservatory of Music (*Don José/La tragédie de Carmen*, *Nemorino/L'elisir d'amore*). He has portrayed

Rodolfo/La bohème at Mexico City's Palacio de Bellas Artes. Among the honors Rojas has received are third place in the 2018 Dallas Opera Vocal Competition, winner of the 2018 Metropolitan Opera National Council Illinois District Auditions, and, in 2015, the Marta Eggerth Kiepora Award in the Licia Albanese-Puccini Foundation International Vocal Competition, third place in the Palm Springs Opera Guild Competition, and the Emerging Singers Award in the Opera Index Vocal Competition. He has been heard with sopranos Patricia Racette and Nicole Cabell at the Harris Theater's "Beyond the Aria" recital series. *Mario Rojas is sponsored by the Elizabeth F. Cheney Foundation.*



CHRISTOPHER KENNEY | GEORGE TALBOT | MARIA STUARDA

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

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



RICARDO JOSÉ RIVERA | DUKE OF NOTTINGHAM | ROBERTO DEVEREUX

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

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



**DAVID WEIGEL | LORD
CECIL | MARIA STUARDA**

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

The bass-baritone, a North Carolina native and a second-year Ryan Opera Center member, is an alumnus of Furman University (bachelor of music), the University of North Carolina at Greensboro (master of music), the A. J. Fletcher Opera Institute at the University of North Carolina School of the Arts (professional artist certificate), and the University of Michigan (doctor of music). A winner of the 2016 Metropolitan Opera National Council Auditions (Michigan District), Weigel performed with San Francisco Opera's Merola Opera Program in 2017 and 2013. Other recent engagements have included the title role/*The Marriage of Figaro* at the 2019 Aspen Festival. Weigel has also performed with North Carolina Opera, Greensboro Opera, Piedmont Opera, Asheville Lyric Opera, Opera North, and the Brevard Music Center. *David Weigel is sponsored by Lois B. Siegel, Michael and Salme Harju Steinberg, and Mrs. J. W. Van Gorkom.*



**ANTHONY REED | LORD
ROCHFORD | ANNA BOLENA**

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

A first-year member of the Ryan Opera Center, the bass is also singing the Imperial Commissioner/*Madama Butterfly* and Narumov/*The Queen of Spades* at Lyric this season. Reed was recently seen at Wolf Trap Opera as Friar Laurence/*Romeo and Juliet*. A former Adler Fellow at San Francisco Opera, his highlights onstage there include King of Egypt/*Aida*, Speaker/*The Magic Flute*, and Dr. Grenvil/*La traviata*, among other roles. Additionally, his repertory encompasses such major roles as Sarastro/*The Magic Flute*, Don Magnifico/*La Cenerentola*, and Don Basilio/*The Barber of Seville*. He has performed with Grammy-winning symphony orchestras and some of the world's most esteemed conductors, among them Nicola Luisotti and Donald Runnicles. Reed is an alumnus of the Curtis Institute of Music and the Merola Opera Program. *Anthony Reed is sponsored by J. Thomas Hurvis.*



**RICCARDO FRIZZA |
CONDUCTOR**

Previously at Lyric: *Norma* (2016|17).

Music director of Bergamo's Donizetti Festival, the Italian conductor is a celebrated interpreter of bel canto repertoire. This season he returns to *Il pirata* (Paris) and *The Barber of Seville*, having begun 2019|20 with *I puritani* (Paris), *Lucia di Lammermoor* (Bilbao), and *Lucrezia Borgia* (Bergamo). Among major highlights of previous bel canto performances have been Rossini's *Armida* (Metropolitan Opera, company premiere); Donizetti's *Anna Bolena* (Dresden), *Lucrezia Borgia* (San Francisco), *Maria Stuarda*

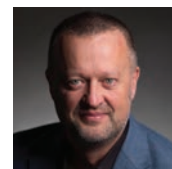
(Metropolitan Opera), and *L'elisir d'amore* (Dresden); and Belilni's *I Capuleti e i Montecchi* (San Francisco) and *Norma* (Venice). Frizza's recent successes in Verdi include *Falstaff* (Dallas), *Luisa Miller* (Zurich), *La traviata* (Tokyo), and *Rigoletto* (Barcelona). He has appeared at La Scala, Pesaro's Rossini Opera Festival, Parma's Verdi Festival, and the major houses of Bologna, Turin, Genoa, Brussels, Florence, Lyon, and Lisbon, as well as those of Washington, Seattle, and Houston; the Aix-en-Provence and Osaka festivals; and the major orchestras of Rome, Florence, Dresden, Milan, St. Petersburg, London, Munich, and Paris, among many other ensembles.



MATTHEW OZAWA | DIRECTOR

Previously at Lyric: Four operas since 2015|16, most recently *An American Dream* (2018|19); *Don Quichotte* (2016|17).

The American director has an international career spanning all artistic disciplines, having worked for the major companies of Houston, Toronto, Santa Fe, and San Francisco, as well as the Oregon Shakespeare Festival, the Macau International Festival, and Opera Siam. Ozawa is founder and artistic director of Mozawa, a Chicago-based incubator advancing collaborative art and artists. Additionally, Ozawa serves as assistant professor and opera director at The University of Michigan. Acclaimed productions include *Madama Butterfly* (The Santa Fe Opera), *An American Soldier* (Opera Theatre of St. Louis), *Hand Eye* (Eighth Blackbird, world premiere, / Carnegie Hall, Kennedy Center), *Romeo and Juliet* (Minnesota Opera, Cincinnati Opera), *L'opera seria* and *Les mamelles de Tirésias / Le Pauvre Matelot* (Wolf Trap Opera), *A Little Night Music* and David Hanlon's *After The Storm* (world premiere, Houston Grand Opera), *Madama Butterfly* and *Arizona Lady* (American premiere, Arizona Opera), Matthew Aucoin's *Second Nature* (world premiere, Lyric Unlimited), and *Sweeney Todd* and *Snow Dragon* (world premiere, Skylight Music Theater, Opera Siam).



**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, the Cantillation chamber choir, and the Melbourne Symphony Orchestra. Other activities include preparing the *Damnation of Faust* chorus at the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings. He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. *Michael Black is the Howard A. Stoifer Chorus Master Endowed Chair.*

Dramatic designer gowns fit for three queens

By Magda Krance and Roger Pines

Sondra Radvanovsky's "Three Queens" gowns evoke the operatic and actual queens without being historical artifacts. American designer Rubin Singer has created three extraordinary fashion statements, collaborating with jewelry designer and philanthropist Ann Ziff, who paid for the creation of the gowns.

Ziff met Singer a few years ago through two other major artists for whom he has created gowns, Renée Fleming and Anna Netrebko. Some months later, Ziff introduced the designer to Radvanovsky, nearly a year prior to Lyric's "Three Queens" premiere. Radvanovsky and Ziff have known each other for more than a decade, and Ziff has attended each of the soprano's meetings with Singer. "It's been this give-and-take," says Ziff – "a wonderful, very collaborative process."

At the first fitting, Ziff was impressed that "Rubin had gone so deeply into the history of these three characters. We realized how elaborate he was going to make the gowns – it's going to be a visual tour de force." Ziff is particularly fascinated that "all three really are *gowns*, not costumes, yet they're very specific to the characters of the three women. And when you realize how intricately he's thinking about all these details, you get even more interested."

Ziff greatly admires the elegance of Singer's creations, and the fact that "he also designs the silks. People like him, Scaasi, and de la Renta go to the best fabric houses in the world. I would say that more than half the time, Rubin actually designs his fabrics with the fabric houses. The designs of the fabrics become inherent to the overall appearance of the finished gown."

The *Anna Bolena* gown is burgundy and multilayered. "I wanted to create something as violent as the end of Anne's life was," says Singer, "something beautiful, dark, sinister, and twisted, like she was." Before one fitting Singer mixed epoxy, paint, and fibers in a cauldron, then threw it on the dress, which added distinctive texture. The gown has seven different fabrics, including a crinola base, organza, taffeta, metallic *fil-coupé* (creating both translucency and opacity), organdy, and several kinds of ribbon, plus gros-grain, chiffon, and a top layer of black organdy, with the special appliqué Singer created.

For *Maria Stuarda*, "it was important to communicate elements of France, Scotland, and Mary Stuart's warfaring demeanor," says Singer. He considers Mary the most regal of the three, with the most traditional fabrics and silhouette. Attired in emerald green, "she has a very traditional French brocade reminiscent of that period, with layering within the same color scheme in very different fabrics. There's burnout

velvet embroidered and overlaid on a gold corset, sleeves that are also burned out and embroidered, an emerald taffeta jacket with oversized sleeves, and a long, giant emerald taffeta cape – silk brocade, velvet, with 24-carat-gold metallic fabric overlaid with burned velvet and silk taffeta."

Singer found Elizabeth I in *Roberto Devereux* "so iconic and complicated, so over the top. I wanted to do something in line with that, but not *that*." He created "her essence rather than her actual self, a ghost of Elizabeth I," using the insides of her clothing – "the skeletal structure, everything that creates her silhouette. It's constructed of steel, ribbon, plastic, polyurethane, polyester, triacetate, rubber, and styrofoam, on a dress of crinola, which is basically sheets of plastic horsehair, used for underskirts." Singer also created a version of the Tudor Rose that's part of the dress "by putting six layers of fabric on top of each other for a three-dimensional effect."

Singer is immensely grateful for Ziff's involvement in the design process. "It's very important for me to have Ann's eye," says Singer, "because she's coming at it from a holistic viewpoint. She's been integral in guiding us through what will appeal to the audience."

Ziff confesses to being "so excited about 'The Three Queens.' I don't think anyone in the world could do what Sondra Radvanovsky is going to do. She's at the top of her game, and it's hugely exciting." **L**



Preliminary sketch by Rubin Singer for "The Three Queens."

Orchestra & Chorus

MUSIC STAFF

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

ORCHESTRA

Violin I

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

Violin II

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

Viola

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

Patrick Brennan
Karl Davies
Amy Hess
Melissa Trier Kirk

Cello

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

Bass

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

Flute

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

Piccolo

Alyce Johnson

Oboe

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

English Horn

Judith Zunamon Lewis

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

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

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

William Denton, *Principal*
Channing Philbrick,
Assistant Principal
Mike Brozick⁺

Trombone

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

Bass Trombone

Mark Fry⁺

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Extra Musicians

Injoo Choi, *violin*
Aurelien Pederzoli, *viola*
Tina Laughlin, *percussion*

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

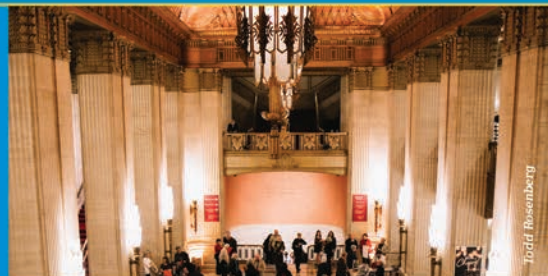
Mason Cooper
Thaddeus Ennen
David Govertsen
Earl Hazell
Nathaniel Hill
Antoine Hodge
Brian Hupp
Jonathan Kimple
Jess Koehn
Dorian McCall
De'Ron McDaniel
Caleb Morgan
Ian Murrell
Wilbur Pauley
Douglas Peters
Ian R. Prichard
Dan Richardson
William Roberts
Sean Stanton
Jonathan Wilson

- + Season substitute
- Sabbatical

5 tips to enhance your visit to Lyric Opera House

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

- **Visit the Opera Club** on the lower level and enjoy a collection of photography from some of Lyric's favorite original productions.
- **Arrive early** on your next visit and attend a fun and informative, free, pre-opera talk that starts one hour before curtain time.
- **Pre-order champagne and dessert** to be enjoyed at the Pedersen Room during intermission or after the performance.



- **Visit the Opera Shop** kiosk in the Rice Grand Foyer and take home a souvenir of your Lyric visit.
- **Get social!** Post your opera house selfies and tell your friends about your Lyric visit on your favorite social channel. (Don't forget to tag us!)

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PUCCINI

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Madama Butterfly

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Lyric

Long may they reign: Donizetti's glorious "Three Queens"

By Roger Pines



The physically and emotionally spent Queen Elizabeth I (Sondra Radvanovsky) in the final moments of *Roberto Devereux*, Metropolitan Opera, 2015|16 season.

The Tudor era has attracted opera composers for nearly two centuries. While the great man himself does get the title role in Saint-Saëns's *Henry VIII*, it's the women who have the lion's share of operatic glory, especially in the works of Gaetano Donizetti. At least four of his more than 60 operas focus on women who left an indelible mark on English and Scottish history: *Elisabetta al castello di Kenilworth*, *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux* (yes, that last opera has the male lead as its title, but Queen Elizabeth I is certainly the true protagonist). *Elisabetta* is second-drawer Donizetti and exceedingly rarely encountered onstage, but the others find the composer in top form and have been widely heard internationally. Commonly known as "The Tudor Queens," they present Anne Boleyn, Mary Stuart, and Elizabeth I as truly memorable personalities. Each presents a massive challenge to even the most accomplished interpreter of bel canto repertoire, in which beauty of voice and superb technique must combine

to produce passionate, achingly sincere expressiveness.

You may be devoted to these three from what you've read (the amount of authoritative scholarly material on them is overwhelming) or how you've seen them portrayed onstage by such brilliant actresses as Bette Davis, Glenda Jackson, Vanessa Redgrave, Helen Mirren, and more recently Saoirse Ronan and Margot Robbie. If you pride yourself on everything you know about the period, it's perhaps best to forget most of it, given the enormous liberties each libretto takes with historical accuracy. Certainly, though, we can declare that the operas remain absolutely true to the spirit of these women and do them full justice.

Lyric's presentation of "The Three Queens" places the operas not just in the order in which they were written, but in the order that the specific events of the operas took place: the executions of Anne in 1536, Mary in 1587, and 14 years later Robert Devereux, the Earl of Essex.



Gaetano Donizetti at the height of his career, painted by Giuseppe Rillosi.

any text with exquisite simplicity. In *Anna Bolena* he had a great tragic actress in Giuditta Pasta, who'd go on to create *Norma* for Vincenzo Bellini.

This work uses all the conventional elements of bel canto opera – the cavatina (a slow, reflective aria) and the cabaletta (a livelier, showier aria immediately following the cavatina) – as well as large-scale duets, trios, and huge ensemble finales. At the same time, and especially in the superb final scene, Donizetti takes some very bold steps that help to make *Anna Bolena*, for its time, something of a musical trailblazer.

The scene begins, predictably enough, with a quiet, legato chorus sung by Anne's devoted ladies. What follows, however, is a huge surprise: an almost-mad scene in which the condemned Anne, awaiting execution, relives her wedding to Henry, but then imagines herself being forgiven by her first love, Richard Percy. Anne's music here, much of it a *cappella*, wonderfully reveals her wandering thoughts and painful vulnerability. The emotions are extreme, with the soprano needing to respond line by line as would any great stage actress.

Following this extended recitative is the loveliest, most touching moment of the entire opera: Anne's cavatina beginning "Al dolce guidami al castel natio" ("Take me back to the pleasant

Anna Bolena wasn't the first success of Donizetti's career, but it made his name throughout Europe as no other work had done prior to the premiere at Milan's Teatro Carcano in 1830. Donizetti wasn't always fortunate in his librettists, but he certainly was in this case with the vastly experienced, enormously respected Felice Romani. Nine years older than his composer colleague, Romani shaped

castle where I was born"), in which she's overcome by nostalgia for her youth and her first days of love. Donizetti's spellbinding legato communicates truly luminous sweetness, with the soprano tracing the lines as if sculpting the most delicate figurine. One of Donizetti's supreme tests for the singer comes close to the end, when Donizetti asks her to ascend softly on a coruscatingly decorated phrase all the up to a floated high A.

But there are more challenges for Anne ahead. First, when the men who love her appear – Percy, the court singer Smeton, and Anne's brother Lord Rochford – she's able to join her voice with theirs in a prayer for an end to her suffering. To insert a simple, heartfelt quartet at this point in the drama was a brilliant stroke by Donizetti, since it offers a welcome breather after such emotional stress and a calm before the final vocal fireworks.

And when those fireworks come, it's a real barrage, in the form of Anne's mighty cabaletta, "Coppia iniqua" ("Wicked pair"). Here she proclaims that, rather than call down vengeance on Henry and his new bride, she'll go to her grave "with pardon on my lips." Donizetti's music asks his heroine to slash through sequences of electrifying trills and wild bursts of coloratura, while digging deeply and vehemently into the text.

Even more than *Anna Bolena*, many liberties with history are taken in *Maria Stuarda*. For example, there was no romance between Mary and the Earl of Leicester at all, whereas this is an essential element of the opera. And Lord Cecil certainly wasn't viciously intent on seeing Mary executed. The opera's turning point is the in-person confrontation between Mary and Elizabeth (also a vital part of the Schiller play on which *Maria Stuarda* was based), but, in fact, it never took place, since the two never met!

That confrontation is the source of the most famous anecdote associated with this opera. The story goes that, in a rehearsal for the Naples premiere, sopranos Giuseppina Ronzi di Begnis (Mary) and Anna Del Serre (Elizabeth) got into a knock-down, drag-out fight onstage, right after Mary vilified Elizabeth as a "vil bastarda" ("vile bastard"). Apparently the fracas started with Del Serre smacking Ronzi di Begnis in the face and the situation then worsened, with each lady



Three extraordinary divas: (far left) Giuditta Pasta, pictured as Anne Boleyn, a role she created; (middle) Maria Malibran, who created the title role of *Maria Stuarda*; (left) Giuseppina Ronzi di Begnis, the first Elizabeth I in *Roberto Devereux*.



Sondra Radvanovsky in the final scene of *Maria Stuarda*, Metropolitan Opera, 2015/16 season.

screaming with jealousy and calling her rival utterly unworthy of Donizetti's favor.

At the dress rehearsal for the premiere, the Queen of Naples fainted at the point in the opera where Mary hears that she is to be executed. Then and there, the King cancelled all the performances. Donizetti, resourceful composer that he was, employed another libretto entitled *Buondelmonte* and adapted the *Maria Stuarda* score to it. The cobbled-together work opened with the same cast a few months later, but it was a failure. Once the Milan censors approved the libretto, the opera could premiere in 1835 at La Scala with that era's most wildly acclaimed diva, the ravishing Maria Malibran, in the title role.

The prima donna takes wing in *Maria Stuarda*'s third act: first, in a duet in which the courtier Talbot – who's also a priest! – hears her confession, and then in the opera's magnificent final scene. As in *Anna Bolena*, this scene is somewhat unconventionally structured. It, too, opens with a somber chorus, this one rather larger-scale than that of *Anna Bolena*, but here again, a group of the condemned woman's supporters are expressing their deep concern. When the dignified Mary appears, she asks everyone to join her in a prayer. Donizetti refers to it in the score as the "Inno della Morte," "Hymn of Death," but it's wonderfully majestic and uplifting. This is Mary's greatest test in the opera: she must sustain a top G over the chorus at a stately tempo for 21 beats and then, in the same breath, ascend note by note to a high B-flat. It's a moment in which shining, rock-steady tone must be colored by an air of total serenity.

Mary has two more major challenges: a brief but exquisite aria, in which she magnanimously asks heaven to bless Elizabeth and her people; and then a second aria, this one a farewell to her companion, Hannah Kennedy, and the Earl of Leicester. This isn't about vocal display at all: it's vivid, nobly conceived music, very much anticipating early Verdi in the dramatic, thrusting power of each phrase. It sets the seal on a scene that a great American scholar of bel canto, William Ashbrook,

praised for the composer's ability "to communicate the drama with a soaring directness balanced by moments of lyrical expansiveness that strike the listener with the force of truth." The leading lady of the aborted *Stuarda* premiere, grand-voiced Giuseppina Ronzi di Begnis, led the cast of the first *Roberto Devereux* – again, at Naples, in 1838. This is Donizetti at his mature best, creating in Elizabeth a characterization to rank with Bellini's *Norma* in its sheer vocal grandeur and complexity of emotion. The title character, the Earl of Essex, is one of the most misguided figures in English history, given his rashness in overestimating his power over the Queen. In contrast to real life, the opera centers on the Queen's desperate jealousy regarding Essex's infatuation with Sarah, Duchess of Nottingham. That liaison didn't exist in history – the real Duchess was a woman roughly the same age as the Queen herself! The Duke, until Essex betrays him, is the Earl's great friend in the opera, whereas the real men had no relationship at all, amicable or otherwise.

The harrowing final scene opens with a deeply moving cavatina for Elizabeth. Here the singer has the challenge of pouring feeling out of herself, shaping the lines with the utmost expressive power. In this aria, "Vivi, ingrato" ("Live, you ungrateful man"), the monarch is able to reveal all the anguish of unrequited love. The great moment comes when she declares, "Let no one say he has seen the Queen of England weeping." Here the line plunges in a startling arpeggio from top A to bottom D, which only serves to emphasize the emotional strain for her at this moment.

There's no "bridge" number between that aria to the concluding one – just the dramatic intervention of the Nottinghams, through which Elizabeth confirms, to her horror, that her friend Sarah was her rival *and* that Essex is dead. At this point, any element of elaborate technical dexterity would have been singularly inappropriate; the Queen is beyond devastated, and it takes all the emotional strength acquired over her turbulent lifetime to survive this moment. As she bitterly castigates the Duke and Sarah, then envisions Essex's head and her own tomb, the huge phrases should emerge from her with positively monumental power. It seems a rather surprising afterthought that, in her final seconds of singing, she suddenly adds, "Let James be King of England," although he didn't assume the throne until the death of Elizabeth in March 1603, two years after Essex's execution.

For anyone who appreciates dramatic power and resplendent vocalism in Italian opera, "The Three Queens" is a unique gift. A company can undertake such a project only when the right singer comes along. After well over a century of neglect, these operas gradually were restored to favor, beginning with Maria Callas singing *Anna Bolena* in 1957, and then all three operas subsequently in the performances of such exceptional sopranos as Beverly Sills, Leyla Gencer, Montserrat Caballé, and more recently Mariella Devia. All who attend the Lyric performances can rejoice that in Sondra Radvanovsky we have a similarly extraordinary artist who has taken her rightful place in the glorious tradition of these operas. **L**

Roger Pines is the dramaturg of Lyric Opera of Chicago.

The queens' voice:

Sondra Radvanovsky discusses three of Donizetti's greatest roles

Sondra Radvanovsky has scored some of her greatest successes onstage in *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux*. Below she discusses the challenge of portraying three of history's most formidable women – *Anne Boleyn*, *Mary Stuart*, and *Queen Elizabeth I*.

HOW DID "THE THREE QUEENS" COME ABOUT?

I came to Lyric with the project. I have to give Riccardo Frizza credit for this, since it all came from his imagination. When he and I were working together on *Roberto Devereux* about a year and a half ago, he said, "You know what would be a great idea? Your doing the last scenes of the 'Three Queens.'" Then I picked up the ball and ran with it!

HOW DID YOU DECIDE ON DOING EXCLUSIVELY THE FINALES?

It's the best music in all three operas. Donizetti has a way of really ending with a punch! There was a theme, a thread that went through them – it's really all about them facing death.

YOU DID A LOT OF RESEARCH. WAS IT HELPFUL?

It was, because I needed to differentiate these women. In a way, Donizetti generalized them – Anne and Mary become more similar. Doing the research enabled me to find the kernel of their personalities that I could play up, be it a vocal color, a movement, or just a thought in my head. I think all of that read onstage.

YOU'RE PERFORMING THESE SCENES IN THE ORDER IN WHICH THE OPERAS WERE COMPOSED. DO YOU HEAR A CERTAIN DEVELOPMENT IN DONIZETTI'S STYLE?

Yes, and also historically. Doing them in this order will help the audience see how all three were related. We're trying to find how their lives affected each other, how they were bound to each other, whether they knew it or not.

DO YOU AGREE THAT THE *BOLENA* FINAL SCENE OFFERS THE BIGGEST VOCAL CHALLENGES?

It's a tossup between that and *Devereux*. I think in *Bolena* you do take the biggest journey.

WHAT IS ANNE DEALING WITH EMOTIONALLY?

Her mind is slowly unraveling earlier in the opera, but I think it's completely undone when she's left alone, with no information, in the Tower of London. She goes back in her brain, back in time. People who lose their minds do have moments of clarity. If you've ever seen someone with Alzheimer's or dementia, they're searching – "Where am I? What am I doing?" I'm not saying she has that, but she is in a kind of stress-related dementia.

WHAT MAKES MARY STUART'S SITUATION SO TRAGIC?

She *should* have been queen, so I've always felt she had a chip on her shoulder, a bitterness, an inner anger. To be stripped of something that was her birthright, to be queen – it had to be gut-wrenching. Of the three of them, she for sure is the feistiest.

THERE'S NO MOMENT OF FLAMBOYANT VOCALISM ANYWHERE IN MARY'S SCENE. WOULD THAT HAVE BEEN INAPPROPRIATE?

Yes, because she was such a grounded, principled woman, and that shows in the music. She's saying, "Don't be sorry for me." It's her saying goodbye, in her own way and on her own terms – "God will take care of me and protect me and provide for me."

I ASSUME YOU FIND ELIZABETH THE BIGGEST DRAMATIC CHALLENGE OF THE THREE.

Absolutely! Isn't she a firecracker?

BUT IN THE FINAL SCENE, WE ALSO SEE VULNERABILITY.

I think she was a very vulnerable woman. More than anything else in the world, she wanted to be loved not as a queen, but as a woman. I feel such pity for her, and playing that last scene is very emotional. But having done *Roberto Devereux* in three productions, I've learned that there's a line I can't cross as a performer, or I can't perform that scene. I have to find a way emotionally to project to the audience the world-weariness, the innate sadness.

IN "THE THREE QUEENS," WITHOUT PERIOD COSTUMES, MAKEUP OR PROPS, NO DOUBT POSTURE AND CARRIAGE WILL BECOME ESPECIALLY IMPORTANT.

I do think each person has a different gait, a different "tick" if you like. That's how one has to differentiate between these three women, who are also different ages. I also think there's a private and a public gait that will be evident in Anne, Mary, and Elizabeth. They have one way of projecting themselves when they're in the public eye, but in their private world as well.

IT'S GREAT THAT YOU'RE WORKING ON THIS PROJECT WITH AN ITALIAN CONDUCTOR.

Riccardo Frizza was born to this music. He also understands my voice better than almost any other conductor in this repertoire. He knows how I'm going to create a phrase even before I sing the phrase, and he knows from show to show that I'm going to do things differently. It challenges him, and he loves a challenge.

AS IN YOUR PREVIOUS LYRIC PERFORMANCES, YOU'RE COLLABORATING WITH ARTISTS FROM THE RYAN OPERA CENTER.

They're so talented! And I find them so thoroughly prepared, not just in their singing but in their diction, their languages. They've been so well trained, and vocally they're some of the greatest singers in North America. **L**

After the curtain falls

Would you like to continue exploring Donizetti and “The Three Queens”? Here are some topics that can inspire lively conversations among you and your operagoing friends:

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

- Which of the finales do you think is most challenging for the singer?
- The finales are divided into very distinct parts. Which portion did you find the most beautiful? The most moving? The most exciting?
- How do the finales differ from one another, both musically and dramatically? What similarities carry through?
- Obviously, the queens are the main characters, but how do the chorus and the supporting singers help tell the story?
- By showing only the finales of the operas, how does it affect your response to the pieces, since you don't see the beginning and middle of the story onstage?
- Why do you think Donizetti veered away from actual historical accuracy? Do you think it actually served the drama, or do you think the history has a sufficiently dramatic story to tell that it can be told accurately onstage?
- What other historical figure from one or more centuries ago do you think had a life story that could easily adapt itself to opera?

MORE, PLEASE

Craving more about Donizetti and “The Three Queens”? Lyric has lots of suggestions and resources to help you explore more about this production and its stories. Visit lyricopera.org/AfterCurtain for suggestions on further reading and listening. [L](#)

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



From Lyric's archives



Lyric's first Anna Bolena, Dame Joan Sutherland (1985).

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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.



Kyle Fehacker

Lawrence Brownlee and Friends held a sold-out concert in the Rice Grand Foyer.

Lyric

Beyond the stage

Making their own opera



Kyle Flubacker



Kyle Flubacker



Kyle Flubacker

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

Opera Insider


The more you learn about opera, the more you get in return through sheer enjoyment. Delving into the details of a particular work with an expert guiding you is enthralling, as you'll discover at Lyric with the Opera Insider Series led by David Buch.

Each session of Opera Insider is two hours and takes an in-depth look at an opera from Lyric's mainstage season. Buch presents the first half of the session with illuminating background material regarding the history of the opera and the composer, as well as major musical highlights. Then a member of Lyric's technical department joins to discuss the stagecraft of the production to be seen at Lyric – the sets, costumes, lighting, special effects, and more. Class numbers are relatively intimate, so there are many opportunities to ask questions.

The audience is a mix of retirees and professionals. "We've also had out-of-town guests join us," notes Will Biby, Lyric's manager of learning programs. "I remember a woman from Russia who was here specifically for the Chicago Marathon and decided to see Lyric's production of *Die Walküre*, too." By the way, this season's sessions include all four *Ring* operas, presented on consecutive Tuesdays leading up to the first performance of *Götterdämmerung*.

David Buch is one of the world's preeminent experts in the works of Mozart, specifically the operas and especially *The Magic Flute*. Buch also discovered an opera that Mozart collaborated on, *Der Stein der Weisen*. Professor Emeritus of the music department at the University of Northern Iowa, he has also served as a visiting professor at the University of Chicago. "He has a very broad and passionate knowledge of all opera," says Biby, "and we've had great response to him from our patrons. He's very engaging, and everything he does in any Opera Insider session is presented in a very approachable way."

If you want to come to an opera fabulously prepared, you can't do better than Opera Insider. "These sessions can provide you with insights you can't find anywhere else," Biby declares, "especially when it comes to what you're actually going to see onstage." It's also a prime opportunity to earn some bragging rights – you're going to know a lot of insider information that the people sitting next to you at the performance won't know!

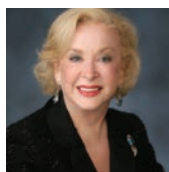
Opera Insider classes are \$45 per session. If purchasing four or more, the cost decreases to \$35 per session. For further information: lyricopera.org/productions/insider/. 



Opera Insider session participants; the series is led by esteemed expert David Buch.

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

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

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At Lyric: Four roles since 2015/16, most recently Remendado/*Carmen*, Iopas/*Les Troyens* (both 2016/17); Benvolio/*Romeo and Juliet* (2015/16). This season: Narciso/*Il turco in Italia*, Zurich Opera House; Pylade/*Iphigénie en Tauride*, Stuttgart Opera.

The Ryan Opera Center gave me so much support during my time here. I was able to improve a great deal by working with our outstanding music staff and teachers, and the opportunity to coach with guest artists such as Matthew Polenzani was incredible. Singing the role of Iopas in *Les Troyens* was definitely a highlight for me. It was a very special experience to perform this epic opera with such a supportive company. My colleagues here were amazing, and I look forward to watching us grow together as we embark on our individual journeys into the opera world.

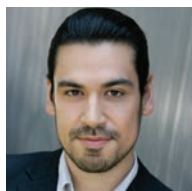


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With the generous support of individuals and organizations, Lyric is leading the advancement of opera in America – continually promoting artistic excellence, increasing relevance and reach for both traditional and new audiences, engaging our diverse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



Kyle Fibbaker

From our Lyric family to yours -
thank you.

Lyric

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To learn more about Lyric sponsorship opportunities, please visit lyricopera.org/support/Sponsorship-Opportunities.

Aria Society spotlight 2019 | 20

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



Miles D. White

ABBOTT FUND

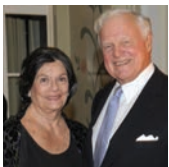
Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 25 Lyric productions,

including this season's revival of *The Barber of Seville*. Abbott has championed Lyric's achievements by making a leadership commitment to the Breaking New Ground Campaign. "Lyric is one of the treasures that make Chicago the world-class city that it is. We're proud to be associated with it," says Miles D. White, Abbott's Chairman and Chief Executive Officer and a valued member of Lyric's Board of Directors.



PAUL M. ANGELL FAMILY FOUNDATION

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



ADA AND WHITNEY ADDINGTON

Ada and Whitney Addington are dedicated Lyric subscribers and donors. They have contributed generously to the Annual Campaign and the Breaking New Ground Campaign, and have made a leadership gift in support of Lyric's new *Ring* cycle. The Addingtons have also invested in the company's future through their planned gift to Lyric. Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



AMERICAN AIRLINES

This season we celebrate 38 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera of Chicago. In recognition of the company's significant contribution to the Building on

Greatness Capital Campaign, the mezzanine level of the Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Labor Relations Committee.



JULIE AND ROGER BASKES

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



MARLYS A. BEIDER

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



RANDY L. AND MELVIN R. BERLIN

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



BMO HARRIS BANK

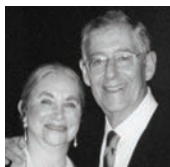
At BMO, our purpose is to "Boldly Grow the Good, in business and life" by driving positive change for our customers, employees and the communities we serve. BMO is proud to support Lyric through various special projects and joined the production sponsorship family last season supporting *La traviata*.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

Richard Pomeroy



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

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



HENRY M. AND GILDA R. BUCHBINDER FAMILY

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room. They have also been longtime generous donors to the Annual

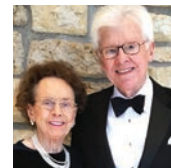
Campaign, and are members of the production sponsorship family, cosponsoring this season's production of *Luisa Miller*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



BULLEY & ANDREWS

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

Allan E. Bulley, III



THE BUTLER FAMILY FOUNDATION

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

John and Alice Butler



MARION A. CAMERON

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



ELIZABETH F. CHENEY FOUNDATION

Lyric remains deeply grateful for the long-term generosity of the Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support and their multi-year commitment to Lyric's Ryan

Elizabeth F. Cheney

Opera Center. During the 2019/20 season, the Cheney Foundation is supporting the Director of Vocal Studies faculty position, the singer sponsorship of tenor Mario Rojas, and Guest Master Teacher and Artist residencies. Lyric is honored to have foundation director Allan Drebin serve on its Board of Directors and the Ryan Opera Center Board.



MRS. JOHN V. CROWE

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renée Fleming Initiative.

Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. Lyric was very fortunate to have Jack Crowe serve as an esteemed member of the Executive Committee of Lyric's Board of Directors. Their beloved daughter Mimi Mitchell, past President of Women's Board, is proud to carry on the family legacy as a newly appointed member of the Board Directors.



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



ROBERT F. FINKE

Robert Finke is a loyal subscriber, longtime donor to the Annual Campaign, Overture Society member, and a past president of the Guild Board. Lyric is extremely grateful to Bob for his leadership gift in memory of his opera partner Carol Keenan to support digital initiatives. "To insure that Lyric thrives, it must bring opera to audiences in new ways. Lyric must take advantage of this avenue to reach those who love opera or who will come to love it." Lyric is thankful for his continued support and friendship.



Julius Frankel

JULIUS FRANKEL FOUNDATION

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



**Elizabeth Morse
Genius**

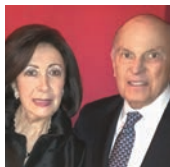
ELIZABETH MORSE GENIUS CHARITABLE TRUST

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



WILLIAM AND ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera of Chicago productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and are members of Lyric's Production Sponsorship family, cosponsoring this season's *The Three Queens* starring Sondra Radvanovsky. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.

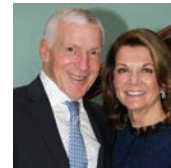


HOWARD L. GOTTLIEB AND BARBARA G. GREIS

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

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of almost 30 new Lyric productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor this season's *Ring* cycle. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter, Howard Hunter and other members of the Fisher family. Lyric is fortunate to have two members of the Gramma Fisher Foundation Family serving in leadership roles; Matthew Fisher serves on its Board of Directors and Stephanie Fisher is an esteemed member of the Women's Board.



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

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. Karen and John recently joined the production sponsor family with their generous support of the 2016/17 season's *Carmen* and made a leadership gift to Wine Auction 2018. A devoted member of the Women's Board since 2008, Karen served as Chair of the Opening Night Opera Ball in 2011. Karen has also served on several committees for the Women's Board, most recently as the 2016 Board of Directors' Annual Meeting Chair. In addition, she contributed a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company, and Lyric is proud to have Karen Gray-Krehbiel as a new member of Lyric's Board of Directors.



MR. & MRS. DIETRICH M. GROSS

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



JOHN R. HALLIGAN CHARITABLE FUND

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

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



Caryn and King Harris

THE HARRIS FAMILY FOUNDATION

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.

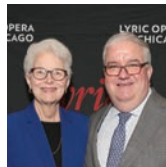


Craig C. Martin

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."



Linda K. Myers

KIRKLAND & ELLIS LLP

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

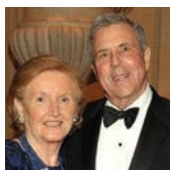
KIRKLAND & ELLIS



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

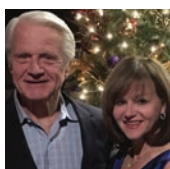
New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric’s Women’s Board, and Fred Krehbiel is a National Director of Lyric’s Board of Directors.



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.



MAZZA FOUNDATION

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

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



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





**Fred and Nancy
McDougal**

LAUTER MCDUGAL CHARITABLE FUND

Nancy and her late husband Alfred have provided longstanding, vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center, including *Rising Stars in Concert*. 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 Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Breaking New Ground Campaign and supported the Renee Fleming 25th Anniversary Gala. Proud sponsors of Lyric's Musical Theatre Initiative, Susan and Bob have cosponsored many of Lyric's musicals including last season's *West Side Story*. "Lyric reaches patrons at every level. People are here because they love it. They're welcomed, embraced, and made to feel part of a family."

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in

memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric. The Elizabeth Morse Charitable Trust, along with its sister trust, the Elizabeth Morse Genius Charitable Trust, has cosponsored many mainstage productions. To show its grateful appreciation for The Trust's



generous gift to the Breaking New Ground Campaign, as well as to recognize The Trust's commitment for more than fifteen years helping build the company's core capacities and institutional infrastructure, Lyric named one of its key meeting rooms in its executive offices the Elizabeth Morse Conference Room.



ALLAN AND ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric family. Allan served as President and CEO of Lyric from 2001 to 2006 and is currently Co-Chairman Emeritus of the Board of Directors and

serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Operathon, and the Stars of Lyric Opera at Millennium Park concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Allan and Elaine recently became members of Lyric's production sponsorship family with their cosponsorship of this season's *Barber of Seville*. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

NATIONAL ENDOWMENT FOR THE ARTS

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



arts.gov

THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently last season's productions of *Idomeneo* and *West Side Story*. This season the foundation is the lead sponsor of both *Don Giovanni* and *42nd Street*. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefiting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL AND DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera of Chicago subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's *Elektra* and this season's *Madama Butterfly*.

They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give back to a place that has given us so much pleasure. There have been many moments for both Dan and me when we have said, tonight is incredible, it is one of the memorable performances of our lifetime. Lyric Opera of Chicago is an international star and it is evidenced by the people who choose to be involved here." Lyric is honored to have Sylvia Neil serve on its Board of Directors, Executive, Production Sponsorship, and Lyric Unlimited Committees. Sylvia also serves as the Chair of the Development Committee and is Lyric's Chair-Elect.



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 and Elaine Nerenberg

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

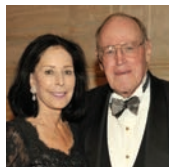


NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having subscribed to Lyric for more than four decades.

Sonia Florian

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.

Steven L. Fradkin

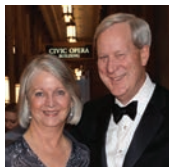
Based in Chicago, the firm has played a major role supporting the Annual Campaign and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition,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



MR. AND MRS. DAVID T. ORMESHER

Lyric is sincerely grateful for the devotion of David and Sheila Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry.

closerlook has given generously to Lyric for many years, sponsoring *Fantasy of the Opera* from 2009 to 2014 and *Stars of Lyric Opera at Millennium Park* concert as the lead sponsor for eight consecutive years. Lyric is proud to have David T. Ormesher serving as its Chairman of the Board of Directors, on the Executive Committee, and on all sub-committees of the Board.



MR. AND MRS. WILLIAM A. OSBORN

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

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

PRINCE CHARITABLE TRUSTS

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

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

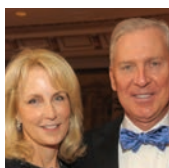


Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

The Pritzker Foundation is a leading supporter of arts and education philanthropies in Chicago. Lyric Opera of Chicago is truly grateful for the Pritzker Foundation's generous support of the Breaking New Ground Campaign to underwrite the Pritzker Family Concert

Shell, designed by renowned Chicago architect Jeanne Gang and Studio Gang architects. Lyric is honored to have Life Member Mrs. Jay A. Pritzker and M. K. Pritzker serve on its esteemed Women's Board.



ANNE AND CHRIS REYES

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

Chris is an esteemed past member of the Board of Directors. Together they have made important contributions to Lyric as cosponsors of several mainstage productions, including the 2017/18 season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.



PATRICK G. RYAN AND SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared

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



RICHARD O. RYAN

Lyric is deeply grateful for Richard's passionate support of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist-development program, through singer cosponsorship and last

season's *Unprohibited* fundraiser at the Casino Club. An ardent opera lover, Richard has been a Lyric subscriber for more than 45 years. He recently made a generous leadership commitment to Lyric's Breaking New Ground Campaign for the stage improvement project. Richard proudly serves as a member of the Ryan Opera Center Board, and is a new member of the Lyric Board of Directors.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these

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



Rose and Sydney Shure

SHURE CHARITABLE TRUST

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



Christine Schyvinck

SHURE INCORPORATED

Founded in 1925, Shure Incorporated is widely acknowledged as the world's leading manufacturer of microphones and audio electronics. Over the years, the company has designed and produced many high-quality professional and consumer audio products that have become legendary for performance, reliability, and value. Shure's diverse product line includes world-class wired microphones, wireless microphone systems, in-ear personal monitoring systems, conferencing and discussion systems, networked audio systems, award-winning earphones and headphones, and top-rated phonograph cartridges. Today, Shure products are the first choice whenever audio performance is a top priority. Lyric is honored to have partnered with Shure Incorporated for many years and is grateful to have Christine Schyvinck, President and CEO of Shure Incorporated, on its Board of Directors. Shure Incorporated generously provided major in-kind audio support for Lyric's annual spring musical, including this season's *42nd Street*.



LIZ STIFFEL

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



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

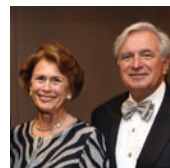
Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists as Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT discount tickets for college students, and Opera in the Neighborhoods. The Donna Van Eekeren Foundation has cosponsored several mainstage productions including last season's production of *La traviata* and this season's *42nd Street*. Donna also made a leadership gift to the Breaking New Ground Campaign to help secure Lyric's future. Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Finance Committees, and on the Ryan Opera Center Board.



Carol and William Vance

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. 

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Kyle Filbacker

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Lyric

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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.

LYRIC ENDOWED CHAIRS

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Ryan Opera Center Music Director
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Established by

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Mrs. R. Robert

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in honor of Sally
Funderburg
Richard P. and Susan
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John D. and Alexandra C.
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*This list includes endowments that have received partial funding and endowments that will be funded with a future commitment—to learn more about contributing to an existing endowment or establishing your own endowment please contact Lyric's Gift Planning Office at **312.827.5654** or email gift_planning@lyricopera.org.*

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Regenstein Foundation,
in honor of Ruth
Regenstein

⁺ Future Planned Gift

Faces of Lyric



Nancy S. Searle, President of the Women's Board, and Sir Andrew Davis at Opening Night Opera Ball 2019.



Soloman Howard, Lawrence Brownlee, and Craig Terry perform.



Anne Nelson Reyes (center) at the Shirley Ryan AbilityLab performance of Opera in the Neighborhoods production *Earth to Kenzie*.



Ryan Opera Center member Christopher Kenney.



Eric Smith and Cayenne Harris at Lawrence Brownlee and Friends.



Ryan Opera Center alumna Whitney Morrison.



The Lyric Young Professionals at Halloween Masquerade 2019.



John Nitschke, Ryan Opera Center Board President, and spouse Jean McLaren with Ryan Opera Center artists Madeline Slettedahl and Josh Lovell.



Mr. and Mrs. William H. Gofen with Maestro Emmanuel Villaume at Faust cast party, March 2018.



Mr. and Mrs. King Harris at Faust cast party, March 2018.



Lawrence Brownlee visited with EmpowerYouth! participants after a performance of The Barber of Seville.



Alexandra C. and John D. Nichols receive the Carol Fox Award at the Lyric Annual Meeting.

“

Lyric has been a special part of my life for over fifty years. Not being a person of great means, I always gave modestly with my subscription renewal. I wanted to do more—that’s why I decided to make a planned gift to Lyric.

Kathryn Brown

PASSION... Pass it on.

The Overture Society

Lyric

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

Kyle Flubacker

Overture Society at Lyric

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

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.

Anonymous Donors (4)
Paul and Mary Anderson Family Foundation
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Dr. C. Bekerman
Christopher Carlo and Robert Chaney
David and Orit Carpenter
James W. Chamberlain
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Mary Patricia Gannon
James K. Genden and Alma Koppedraijer
Bruce A. Gober, M.D. and Donald H. Ratner
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Drs. Russ and Joan Zajtchuk
Anne Zenzer

BEL CANTO BENEFACTORS

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.

Anonymous Donors (4)
Mrs. James S. Aagaard
Louise Abrahams
Dr. Whitney Addington
Karen G. Andreae
Mr. and Mrs. Ron Beata
Merrill and Judy Blau
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Backstage Life: Jordan Lee Braun

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

I'm in my third season as one of Lyric's assistant stage directors. But my first show here was *Romeo and Juliet* in 2016, when I was an assistant stage manager.

WHAT'S A TYPICAL DAY LIKE FOR YOU?

I'll get to work an hour or two before each rehearsal to study the score and prepare for whatever we're covering that day. I review the translations of the text, sort through any logistics that might make the staging go more efficiently, and check in with the stage manager to see what he or she needs.

During rehearsals, I keep track of all the staging and also handle the schedule. It's my job to make sure we accomplish everything during a very tight timeframe. Sometimes we may have literally a hundred artists in the room at once, so in those situations, often the director will paint the scene with pretty broad strokes, covering motivation, intention, and big moments of the scene. I will then run around and rearrange people, answer individual questions, and solve issues that the director might not have time to address.

During lunch, I meet with the director and the rehearsal scheduler regarding the plan for the next day. Then more rehearsals in the afternoon, followed by a meeting with the stage manager to go over any technical elements that may have changed as a result of that day's rehearsal. Then either a performance of another show in the evening, or paperwork time.

My responsibilities shift after the show opens. At this point, the director leaves, and the assistant stage director is responsible for ensuring continued show quality. A large part of "show call" is making sure that any absences are addressed. I handle any principal understudies, conducting separate rehearsals to teach them their roles, as well as coaching them on the day of the performance if they need to go on. Choristers and supers get sick and miss shows, too, and it's my job to have a contingency plan for each person on the stage. And I watch every performance of each show that I work on, and continue to give feedback to performers as needed.



WHAT'S THE MOST CHALLENGING ASPECT OF YOUR JOB?

The time pressure. Putting together as many shows as Lyric does, with as many people, means there isn't time to make mistakes. Time costs money, so we have to be extremely organized, plan every detail, and then be prepared to quickly create a new plan because circumstances are always changing.

WHAT KEEPS YOU COMMITTED TO THE WORK YOU DO?

The music and drama are awesome. I get serenaded by 60+ professional singers every year on my birthday. The building is always full of coffee, and cake, and coffee cake, and ridiculously talented people who are passionate about what they do. We sing, we dance, we play dress up, we create beautiful performances.

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

It sounds sort of crazy to say "Okay, we are a whole bunch of strangers who are gonna show up two weeks before opening night and put together a production of *Madama Butterfly* from the ground up," but we do it. And we do it over and over again.

We call day one "first day of school," and we get about six of those a year. You put on a spiffy outfit (but not too spiffy, because you never know when you'll be rolling around on the floor during rehearsal), you show up and meet a whole bunch of new people, and then you get right to work. And just like in elementary school, suddenly it feels like you've known all these people for ages. Three to five weeks later, we have another first day, with a new class, and a new performance goal.

A FAVORITE LYRIC MOMENT?

I loved filling in as Leïla during *Pearl Fishers* rehearsal and being carried around on a litter. I loved every moment of *Cendrillon* (I didn't work on it, but I snuck into the show while rehearsing another project and was totally enraptured).

I love watching singers celebrate and feel great after a crazy adrenaline-fueled evening, like Diana Newman stepping in as Leïla at intermission with 15 minutes' notice. One of my favorite things to do is helping the Ryan Opera Center understudies feel confident enough to succeed when they go on. Of course, I never want anyone to get sick or be unable to perform, but getting to see the next generation of the genre fill big shoes is so much fun.

BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

I'm a semi-avid hiker and an avid picnicker. I'm low-key obsessed with my toothless cat, Cthulhu, and his fat partner-in-crime Khan. Also, I'm a nerd with a penchant for podcasts/books/news stories that pass the Bechdel test, or that are related to disease ecology/epidemiology, weird medical conditions, true crime, quirky history (history of pockets!), and etymology (did you know Velcro is a portmanteau of "velour" and "crochet"?). **L**

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