

Il Trovatore

Verdi

2014 / 2015

60



Lyric

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DAN FREST

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On the cover: Francisco de Goya, "Pilgrimage to the Hermitage of St. Isidore, 1819-23, oil mural transferred to canvas. Museo Nacional del Prado, Madrid.

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From the General Director

Throughout Lyric's history, Verdi's operas have been both the company's artistic lifeblood and enormously popular with our audiences. These magnificent works represent the absolute summit of Italian opera, abounding with melodic genius and dramatic intensity. For many operagoers the ultimate in true Verdian excitement is *Il trovatore*, and I'm thrilled that it's returning to our stage this season.

The powerful, highly atmospheric production by Sir David McVicar (which triumphed at both the Met and San Francisco Opera following its premiere at Lyric) is one of the biggest shows we have. Its sheer scale presents quite a challenge to Lyric's extraordinarily skilled technical team. Onstage, of course, the piece works only when a company can offer it with a phenomenal cast, such as we have this season.

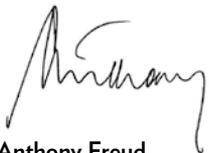
Our principals have all been extremely successful in their performances at Lyric in the past, beginning with Yonghoon Lee, the Korean tenor who is returning to us in the title role. He debuted with the company as a riveting Don José in *Carmen* four seasons ago, and he's now a specialist in Verdi and Puccini roles in major houses worldwide. Stephanie Blythe, our Azucena and one of America's most distinguished singers, captivated the Lyric audience in two contrasting roles, Ulrica in *Un ballo in maschera* and Katisha in *The Mikado*, both in 2010-11, her debut season with us. Andrea Silvestrelli (Ferrando), a frequent performer with the company since 2000-01, is the only cast member of this season's *Trovatore* to have appeared in the premiere of the McVicar production.

The other two principals, Amber Wagner (Leonora) and Quinn Kelsey (Count di Luna), are both alumni of Lyric's Ryan Opera Center, the company's world-renowned young-artist development program. Each is now embarked on an exceptionally successful career, and we can expect both of them to figure prominently in Verdi productions worldwide for many years to come. It's a source of enormous pride to all of us at Lyric whenever singers who have trained with us return as seasoned, accomplished artists of the highest international caliber.

Il trovatore opera is full of spectacular vocal showpieces. It is also one of Verdi's most elemental scores, with demonic energy at its heart. Asher Fisch, one of today's most eminent Verdians, returns to Lyric to conduct this marvelous opera.



STEF LEONARD



Anthony Freud



From the President

Welcome to Lyric Opera and our 60th anniversary season! I know you'll have a memorable experience in the Ardis Krainik Theatre, and I hope it will inspire you to return throughout the season.

Excellence. Relevance. Fiscal responsibility. These are the core values of Lyric Opera, and we can anticipate that the 2014-15 season will in every way exemplify them, showing clear evidence of the company's continuing aspiration to be *the* great North American opera company for the 21st century.

Excitement and momentum are palpable under the leadership trio of general director Anthony Freud, music director Sir Andrew Davis, and creative consultant Renée Fleming. The entire company demonstrates extraordinary dedication to producing artistic excellence onstage. At the same time, Lyric is expanding its reach and relevance to the vast Chicago community through events presented under the Lyric Unlimited umbrella. Our audience is continuing to grow and so is our donor base, as we continue to seek to earn your loyalty through all our activities, both on and off the stage.

Ongoing financial sustainability is, of course, critical to Lyric's future. Our "Breaking New Ground" campaign – unanimously affirmed by the Board of Directors in early 2013 – is designed to support our new strategic initiatives that are now in place.

We already enjoy the support of a large and enthusiastic number of subscribers and single-ticket buyers. But we need to broaden and deepen the cultural service we provide to a larger number of people, and to do this, we must diversify and grow our activities. We want to increase the number of new productions in our opera season, annually produce a major musical, and significantly increase the range of activities both inside the opera house and around the city through our Lyric Unlimited initiative. We want to reach more children by increasing our presence in schools around the city.

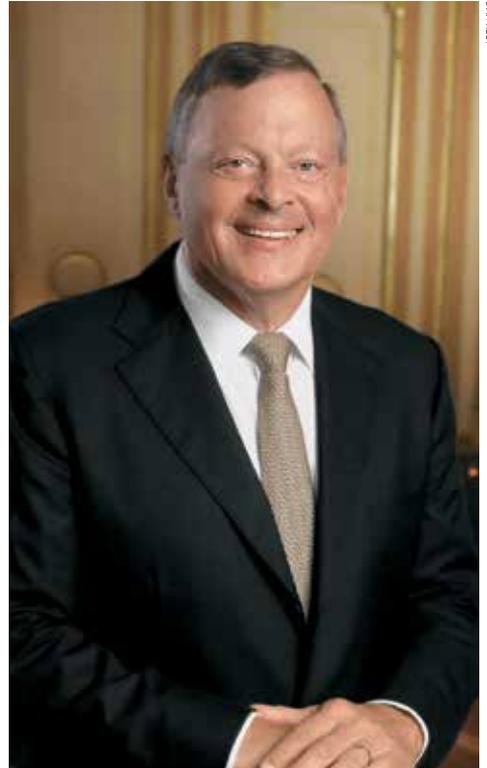
We need to invest substantially in new technology. We are redesigning our website, intensifying our digital communications activities and updating our information technology systems. We urgently need to modernize and upgrade our stage facilities and equipment, where we have fallen behind over the last 20 years. The investment is now needed to safeguard Lyric's position as one of the world's foremost opera companies.

As we move forward to secure a successful, vibrant future for the company, our reliance on funded long-term contributed revenue support is greater than ever.

We want to increase the endowment by \$100 million over the next three to five years, to be achieved principally through legacy gifts. Please consider including Lyric Opera in your estate planning and join our illustrious Overture Society of planned givers.

Breaking New Ground is receiving broad and generous support from the Board of Directors, but to be successful we must secure financial support from a broader range of patrons and donors. We welcome and encourage your support as we work to ensure Lyric's long-term viability at the standards of excellence we all expect and demand.

Please know how grateful we are to each and every one of you. As audience members and donors, you are vital to Lyric's health and success. I thank you on behalf of Lyric's artists, staff, and volunteer boards. With your support we'll maintain this company's stature as not only one of the crown jewels of Chicago cultural life, but also one of the most respected and distinguished opera companies in the world.



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 Dan DiBennardi
 Dan Donahue
 Brian Grenda
 Justin Hull
 Robert Hull, Jr.
 John Ingersol
 Phil Marcotte
 Matthew Reilly
 Ray Schmitz
Carpenters
 Michael C. Reynolds
Master Electrician
 Soren Ersbak
Board Operator
 Paul Christopher
Head Audio/Visual Technician
 Nick Charlan
 Matt Ebel
Audio/Visual
 Kevin Reynolds
Surtile Operator
 John Clarke, Jr.
 Joseph Haack
 Michael A. Manfrin
 Robert Reynolds
Assistant Electricians
 Anthony Coia
 Jason Combs
 Gary Grenda
 Thomas Hull
 Daniel Kuh
 Jeremy Thomas
Electricians
 Charles Reilly
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Properties Crew Head
 Brian Michael Smith
Armorer
 José Trujillo
Upholsterer
 Thomas Coleman, Jr.
 Robert Hartge
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Assistant Properties
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Robert Ladd
 Dan Lang
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*Costume Director
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Wardrobe Mistress
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 Cecylia Kinder
 Vija A. Klode
 Krystina Lowe
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 Terese Cullen
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 Christina Mitsch
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Brian Traynor
Charge Artist
 Maggie Bodwell
 Vivienne Marie
Scene Artists



Prime Time

Lyric's Ryan Opera Center celebrates 40 years of training the country's best young singers and launching major careers

By Susan Mathieson Mayer



Ryan Opera Center alumni who have gone on to important careers are pictured here in Lyric Opera productions. Clockwise from top left: Quinn Kelsey (Rigoletto); Matthew Polenzani and Dina Kuznetsova (Roméo et Juliette); Robynne Redmon (with Johan Botha in La Gioconda); Amber Wagner (with Brandon Jovanovich in Ariadne auf Naxos); Roger Honeywell and Elizabeth Futral (The Merry Widow); and Nicole Cabell (L'elisir d'amore).

Photo credits: DAN REST, TONY ROMANO



LYRIC OPERA OF CHICAGO



Chicago's Civic Opera House is filled with the echoes of legendary stars. So many have graced its grand stage! Every young singer finds looking out into that massive and extravagant hall an awe-inspiring experience. For 40 years now, The Patrick G. and Shirley W. Ryan Opera Center has been preparing young artists to perform in that hallowed hall, and others like it, with confidence, knowing that they are finally ready for the big time.

General director Anthony Freud calls the Ryan Opera Center "one of the crown jewels of the company. Together with the chorus and orchestra, it is one of the pillars on which Lyric's artistic identity is built." The Ryan Center has its own board of directors who, together with Lyric's development department, raise some \$1.9 million to support its activities. Since 2013, Dan Novak has served as the Ryan Center's director, with Craig Terry as music director.

You have to be good to be accepted into the

developing artists as a constant presence in our mainstage season is an incredible artistic asset for Lyric." And the Ryan Center boasts a gold medal roster of alumni, many of whom return to their home theater on a regular basis.

Current and past Ensemble members describe their training as life-changing. Says Robynne Redmon, who, since 1983 has assayed 18 roles at Lyric, "From the beginning we were held to the highest standard in professionalism and vocalism..., not to mention that we were onstage with, and learning from, the greatest singers of the time, including Luciano Pavarotti, Joan Sutherland, Marilyn Horne, Renata Scottò, Alfredo Kraus, and Plácido Domingo!"

Quinn Kelsey, the formidable baritone who sings the villainous Count di Luna in Lyric's current production of *Il trovatore*, concurs: "The training I received was remarkable..... I truly don't know where I would have ended up had I not been welcomed to



Pictured at the reception following "Rising Stars in Concert," 2013 are (left to right) former Ryan Opera Center director Gianna Rolandi, current program director Dan Novak, and music director Craig Terry.



Ryan Opera Center--very, very good. Talent is the primary consideration, as well as a skill level worthy of Lyric's mainstage. Then there's what Novak describes as that special "it" factor that makes someone shine onstage. Each season, nearly 500 hopefuls apply; four to six new members are usually chosen to join those who are returning for another year. Novak and Terry hold auditions across the country, and then later with Freud, music director Sir Andrew Davis, and director of artistic administration Andreas Melinat, select the final Ensemble. Held in September, these final auditions are now open to the Lyric family – a unique opportunity to get a first look at opera's future stars. Each Ensemble member receives a 12-month contract plus benefits, and must re-audition to return for a second year. Some remain for a third.

Last season, Ensemble members sang 36 roles and understudied 42, with alumni singing 13 principal roles and understudying four. Explains Freud, "Having a small number of outstanding young

the Opera Center."

Most artists chosen for the Ensemble have advanced degrees, and many, including current first-year bass Bradley Smoak and second-year soprano Laura Wilde, have already sung professionally at other companies. Some, like alumna Harolyn Blackwell, a sparkling Oscar in Lyric's 1986-87 production of *Un ballo in maschera* (opposite Pavarotti), came via a different road. "I'd spent two years on Broadway in *West Side Story* and several people, including Leonard Bernstein, encouraged me to pursue a career in opera."

In many ways, the Ryan Opera Center's administrative structure mirrors that of Lyric Opera. As director, Novak's job encompasses all executive responsibilities. Music director Craig Terry is responsible for all things musical: repertoire choices, performance planning, and musical coaching. Both are constantly monitoring each artist's progress and staying up-to-date with the Center's resident and guest instructors about their work with the



With the exception of Giuseppe Filianoti (Edgardo, far left), all the principals in the new 2011-12 production of *Lucia di Lammermoor* were current or alumni Ryan Opera Center members, including Susanna Phillips as Lucia (left of center), Christian Van Horn as Raimondo and David Cangelosi as Normanno (both far right).



Emily Birsan (*Servilia*) and Cecelia Hall (*Annio*) in *La clemenza di Tito*, 2013-14 season.

Ensemble. New to the program's Ensemble roster is the position of pianist (Maureen Zoltek this season). Says Terry, "Training a pianist to both coach and perform with the singers is vital to the excellence of the art form. Having a pianist as a colleague to help facilitate learning music, as well as having musical consistency and a well-rehearsed product for their auditions, is a tremendous asset for the singers."

The broad skill set required to be a successful opera singer is reflected in the Ryan Opera Center's demanding and intensive curriculum. As alumna Susanna Phillips says, "Being part of the Ryan Center is an awesome opportunity, but it's no walk in the park." Novak stresses that "you have to be able to do it all." Voice lessons focus on developing and solidifying vocal technique. Even though Ensemble members have been studying for years, this advanced training is critical because every singer's voice evolves as he or she matures. Vocal *coaching*, however, is all about musicianship – musical expression and style, practice and performance, including work on diction and the interpretation of text. Language training includes extensive work in Italian, German, and French, as well as study in non-standard languages included in Lyric's season repertoire (for example, Russian, Czech, and Polish for this season's production of *The Passenger*). Theatrical and movement training covers the gamut, including detailed character and text work, how to move onstage, dancing, and more. Instruction in this wide spectrum of specialties is provided by the Ryan Opera Center's expert faculty.

Then there are the all-important master classes with the "best in the business," including in recent seasons Ana María Martínez, Eric Owens, Thomas Hampson, and Stephanie Blythe, as well as Sir Andrew Davis and Lyric creative consultant Renée Fleming (whose role as Ryan Opera Center advisor has expanded to include more coaching and mentoring for Ensemble members). What's it like to study with Fleming, one of the greatest

artists of our time? "Awesome" and "amazing" are frequent descriptions. "Everyone wants to work with her," says third-year mezzo-soprano J'nai Bridges. Laura Wilde, who is covering Fleming in *Capriccio*, explains why: "She immediately knows exactly what to work on when she hears you."

While all singers participate in the full Ryan Opera Center curriculum, instruction and coaching geared to each individual is pivotal. Explains Terry, "Working with each singer is different, because each one brings particular strengths and challenges when they begin the program."

Novak and Terry also partner in the all-important task of finding jobs for Ensemble members when they graduate! Because of the Ryan Opera Center's reputation, artist managers and general directors frequently come to Chicago to audition and "check out the talent," but both Novak and Terry actively solicit those visits as well. Frequently these have resulted in singers being signed by important management firms and receiving offers for prestigious engagements in the future.

The Ryan Opera Center has a strategic plan that is both ambitious and specific in its goals. One of its key tenants is addressing the needs of the 21st-century performer. As Freud explains, "The skills required today are very different from what they were ten years ago." So Ensemble members receive training from specialists in a variety of areas including developing a personal branding strategy, media training, dressing for success onstage and off, and more.

Constant enhancement of current offerings is also integral to the plan. A new addition is training in comedy and improv, taught by members of Chicago's renowned Second City. "When you think about the discipline and the timing needed for great comedy, you understand how beneficial a partnership like this can be in increasing an artist's range and experience," says Freud. Bridges says



Ryan Opera Center soprano Tracy Cantin as Berta in *Il barbiere di Siviglia* (2013-2014).

working with The Second City is “incredibly helpful in becoming a better actor,” and first-year Ensemble member Bradley Smoak heartily agrees: “The days of ‘park and bark’ in opera are long gone. You must have a real *connection* with your colleagues onstage. The improv training really helps us achieve that.”

Building on the longstanding excellence of the Ryan Center program also means giving artists more performing opportunities outside the mainstage season, and it’s a priority for Freud, Novak, and Terry. The Grant Park Music Festival, Ravinia, Rush Hour Concerts, special programs at the Art Institute of Chicago, the Civic Orchestra of Chicago, the newly announced *Beyond the Aria* series at the Harris Theater, individual recitals, not to mention Lyric’s own Lyric Unlimited events and the *Stars of Lyric Opera at Millennium Park* concert – Ryan Opera Center artists are becoming an ever-present force on Chicago’s musical scene.

“These activities help broaden the artists’ performing experience and create an even greater awareness of the Ryan Center and Lyric in the broader community,” Freud explains. So, too, does the WFMT Recital Series, brainchild of Freud and WFMT vice president Steve Robinson, and currently heard at 6pm on the first Monday of every month. “Available online, this series gives our Ryan Center artists tremendous exposure, not to mention expanding their repertoire and developing their recording and broadcasting skills, which are quite different from those required to sing in front of a

live audience of 3,600 people in the Civic Opera House,” Freud says.

But ask current and former members what most excites them, and performing in the Lyric season always tops the list. “The mainstage performances were some of the best preparation I received for my career,” superstar tenor Matthew Polenzani says. “Singing with people like Kiri Te Kanawa, Samuel Ramey, Robert Lloyd, and Ben Heppner was not only thrilling for a young singer – their work ethic, technique, musicality, everything that we strive to be as performers, was evident in these greats. It was so important and informative for my career.”

J’nai Bridges agrees that it’s the opportunity to perform in the mainstage season that really makes the singers ready for prime time. “Since my first year, I’ve been given so much onstage experience that my confidence level has really grown. We don’t have time *not* to be confident.”

And every “graduate” – no matter how long they’ve been famous on the world opera scene – clearly remembers every detail of his or her inaugural appearance on the Lyric stage. Says Quinn Kelsey, “Even though I’d sung a handful of smaller roles in the years leading up to my first Lyric appearance as Wagner in *Faust*, a rush of accomplishment flooded over me to be on such a world stage...there was so much history there – and I was honored to be inhabiting the same space as all the big stars who’d sung there.”

This season’s audience can expect to be dazzled



In Lyric’s 2013-14 production of *Parsifal*, with Paul Groves (center) in the title role, the solo Flower Maidens were sung by six Ryan Opera Center artists: (left to right) Laura Wilde, J’nai Bridges, Kiri Deonarine, Emily Birsan, Tracy Cantin, and Angela Mannino.



Ryan Opera Center alumna Harolyn Blackwell (Oscar) with Luciano Pavarotti (Gustavo), *Un ballo in maschera*, 1986-87 season.

in both *Il trovatore* and *Tannhäuser* by Amber Wagner, who sang Annina in *La traviata* (2007-08) “with the magnificent Renée Fleming as Violetta and the incredible Matthew Polenzani as Alfredo. I was nervous because it was my first time onstage, but more nervous because it was with Renée! She’s one of the reasons I pursued a career in opera, so singing with her, and I use that term loosely – she sang, I stared at her – was thrilling. She was so kind and encouraging to me, as was Matthew.”

Elizabeth Futral, the elegant Elsa Schraeder in Lyric’s recent new production of *The Sound of Music* made her stage debut in Dominick Argento’s *The Voyage of Edgar Allen Poe* (1990-91 season). “I was cast as Poe’s little sister, and loved the whole process,” she recalls. “The experience further sparked my enthusiasm for modern music and modern opera.”

Christian van Horn made his big entrance as the King in *Aida* (2004-05 season): “First I was carried in on a gold sedan chair. Then, for the Triumphant Scene, I was carried in again – this time on a 15-foot-tall pyramid chair. I made my debut without ever actually putting my feet on the stage! It was incredible on so many levels – including performing with Dolora Zajick. Now, nearly a hundred performances later on the Lyric stage, the thrill for me is still there.”

That thrill has just become a reality for Bradley Smoak, the bass who made his debut earlier this season, following in the footsteps of hundreds of other first-year Ryan Opera Center artists: “I was the Fifth Servant in *Capriccio*, with Renée Fleming,” he says, and “being on that Lyric stage – well, it’s a very, very big deal.”

—Susan Mathieson Mayer is an independent public relations and marketing consultant for the arts. For 25 years, she served with distinction as Lyric Opera of Chicago’s director of marketing and communications.



The full 2014-15 ensemble of the Ryan Opera Center. Front row, left to right: J’nai Bridges, Maureen Zoltek, Will Liverman. Second row, left to right: Laura Wilde, Tracy Cantin, Hlengiwe Mkhwanazi, Julie Miller, Jonathan Johnson. Third row, left to right: Richard Ollarsaba, Bradley Smoak, Jesse Donner, Anthony Clark Evans, John Irvin.

A testament to the Ryan Opera Center’s caliber and success is the roster of distinguished alumni. In addition to those quoted in this article, others currently appearing on major stages nationally and internationally include Meredith Arwady, René Barbera, Evan Boyer, Nicole Cabell, David Cangelosi, Andriana Chuchman, Elizabeth DeShong, Mark S. Doss, Christopher Feigum, Emily Fons, Gregory Frank, Roger Honeywell, Joseph Kaiser, Maria Kanyova, Gregory Kunde, Dina Kuznetsova, Gary Lehman, Emily Magee, Amanda Majeski, Nancy Maultsby, Lauren McNeese, Marlin Miller, Marjorie Owens, Phyllis Pancella, Franco Pomponi, Stephen Powell, David Portillo, Patricia Risley, Rodell Rosel, Stacey Tappan, and Erin Wall.

A brief history of the Ryan Opera Center

In working to ensure the Ryan Opera Center’s ongoing success and excellence, Dan Novak and Craig Terry are carrying on a 40-year legacy. In 1974, Lyric’s first general director Carol Fox, music director Bruno Bartoletti, and then assistant manager Ardis Krainik created the Lyric Opera School, choosing the multi-talented American lyric tenor and conductor Herbert Handt as its first director. Earl Schub managed the School in 1976, followed by the internationally renowned American conductor Lee Schaenen, who served as director from 1977 to 1991. During his tenure, in 1981, the School was renamed the Lyric Opera Center for American Artists. Schaenen’s accomplishments included administering the country’s first composer-in-residence program that featured the young singers in new works. Next to lead was the noted American bass-baritone Andrew Foldi (whose famous portrayals included a remarkable Schigolch in Alban Berg’s *Lulu*, a hit of Lyric’s 1987/88 season). Foldi’s successor in 1995 was the ebullient Richard

Pearlman, a highly respected stage director and educator. (Pearlman had been director of opera at Rochester’s Eastman School of Music where his students included Renée Fleming.) Pearlman made many important changes, including an even more extensive audition process, more emphasis on American music, and hiring Dan Novak as manager and the celebrated soprano Gianna Rolandi as director of vocal studies. When Lyric lost Pearlman to cancer in 2006, Rolandi took over as the program’s director and served with distinction until 2013. Says former general director William Mason, “Gianna took the level of vocal teaching to an ever higher level of excellence. Under her leadership, the Center really became known as the best in the field when it came to their overall training of young singers. “Also in 2006, the Center was given a new name: The Patrick G. and Shirley Ryan Opera Center, in recognition of a magnificent gift made by two of Lyric’s most longstanding and ardent supporters.

2014 / 2015




Lyric Opera of Chicago

Giuseppe Verdi

Il trovatore

*Lyric Opera revival generously made possible by
an **Anonymous Donor**,
Julie and Roger Baskes,
the **Howard Family Foundation**,
and
the **Mazza Foundation**.*

IL TROVATORE – *Story Of The Opera*

Time: 19th century

Place: Spain

ACT ONE – The Duel

Scene 1 A hall in the palace of Aliaferia

Scene 2 The ramparts of the palace

ACT TWO – The Gypsy

Scene 1 A gypsy camp

Scene 2 A convent

Intermission

ACT THREE – The Gypsy's Son

Scene 1 The Count's camp

Scene 2 Manrico's fortress

ACT FOUR – The Punishment

Scene 1 The Count's castle

Scene 2 A prison cell

ACT ONE

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

Scene 2. As she awaits the troubadour, Leonora tells her companion Inez how she fell in love with an unknown knight (*Cavatina: Tacea la notte placida*). When civil war broke out, she heard nothing from him until one night when she heard his voice serenading her. Faced with Inez's disapproval, Leonora nevertheless swears that she would die for the troubadour (*Cabaletta: Di tale amor*). The Count is about to force his attention on Leonora, but the troubadour's voice

stops him. Leonora mistakes the Count for her lover and is, in turn, accused by the troubadour of infidelity. Challenged to make himself known, Manrico identifies himself. The Count's jealousy boils over at a rebel leader daring to enter the royal palace (*Trio: Di geloso amor sprezzato*). The two men rush off to fight a duel.

ACT TWO

Scene 1. As dawn breaks over the gypsy camp, the usual work goes on (*Anvil Chorus: Vedi! Le fosche notturne spoglie*). Azucena broods on her mother's death (*Canzone: Stride la vampa!*). Manrico, who is recovering from wounds received in battle, fails to understand his mother's words. Once alone with Azucena, he asks her to tell him the old story. She ironically comments that his ambition had led him far away so that he never learned the story of his grandmother's death. Retelling it, her emotions overpower her (*Aria: Condotta ell'era in ceppi*). Azucena lets slip that, after stealing the Count's child, in her delirium she threw her own child into the flames.

When Manrico asks who he really is, Azucena insists that she was hallucinating and that he is indeed her son. She wonders why he spared the Count when given the chance to kill him in their duel. Manrico answers that a voice from heaven restrained him. Azucena orders him to swear to avenge her (*Duet: Mal reggendo*). A messenger informs Manrico that he must take command of Castellor, adding that Leonora, assuming he is dead, will enter a convent that evening. Azucena pleads with him not to leave (*Cabaletta: Perigliarti ancor languente*), but Manrico ignores her and rushes away.

Scene 2. The Count arrives at the convent with his men. Tormented by his love for Leonora (*Cavatina: Il balen del suo sorriso*), he determines to abduct her before she can take her vows (*Cabaletta: Per me l'ora fatale*). Manrico arrives in time to stop him (*Finale: E deggio...e posso crederlo?*).

ACT THREE

Scene 1. The Count's soldiers are relaxing before the assault on Castellor (*Chorus: Squilli, echeggi*). Suddenly Azucena is brought in. Suspected of spying, she protests that she is only searching for

her son, who has abandoned her. When the gypsy reveals that she comes from Biscay, the Count questions her about his brother's disappearance. Ferrando recognizes her, and when she calls out to the absent Manrico for help, the Count exults at his chance for revenge. Azucena curses the Count (*Finale: Deh! rallentate, o barbari*) before she is dragged away.

Scene 2. Manrico, about to be married to Leonora, assures her that love will unite them even in death should he be killed in the upcoming battle (*Cavatina: Ah! si, ben mio*). When Ruiz brings news of Azucena's capture and ensuing execution, Manrico swears to save her (*Cabaletta: Di quella pira*).

ACT FOUR

Scene 1. Ruiz accompanies Leonora to the Count's castle, where Manrico has been imprisoned following his failed rescue attempt. Determined to save his life, Leonora hopes that thoughts of her love will comfort Manrico in his despair (*Cavatina: D'amor sull'ali rosee*). Hearing the monks' prayer for the condemned and Manrico's voice raised in farewell (*Ensemble: Miserere d'un alma già vicina*), Leonora again swears to save Manrico, even if she must die (*Cabaletta: Tu vedrai che amore in terra*).

When the Count appears, lamenting Leonora's disappearance, she pleads for Manrico's life, offering herself to the Count instead (*Duet: Mira d'acerbe lagrime*). While he gives orders to free the prisoner, she takes poison.

Scene 2. Awaiting execution, Azucena is troubled by visions of her mother's death. She and Manrico long to return to their life in the mountains (*Duet: Ai nostri monti*). Azucena has just fallen asleep when Leonora appears, telling Manrico he is free (*Finale: Ciel! Non m'inganna quel fioco lume?*). When she refuses to leave with him, he accuses her of giving herself to his rival. As he curses her, Leonora begins to feel faint. Manrico is horrified when she reveals her sacrifice for him. Witnessing her death, the Count orders Manrico's immediate execution. Manrico's farewell awakens Azucena. She turns on the Count, revealing that he has killed his own brother before crying out, "You are revenged, oh, Mother!"

L Y R I C O P E R A O F C H I C A G O

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- Scenery constructed and painted in Wales by Cardiff Theatrical Services, Ellen Street, Cardiff, Wales, UK.
- Costumes supervised by Anna Watkins.
- Lyric Opera of Chicago broadcasts are generously sponsored by The Hurvis Family Foundation, with matching funding provided by The Matthew and Kay Bucksbaum Family, The John and Jackie Bucksbaum Family, and Richard P. and Susan Kiphart.
- Lyric Opera of Chicago gratefully acknowledges the support of the NIB Foundation Italian Opera Endowed Chair and the Guild Board of Directors Verdi Endowed Chair.
- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.
- The performance will last approximately three hours.

Giuseppe Verdi

IL TROVATORE

Opera in four acts in Italian.

Libretto by Salvatore Cammarano (with additions by Leone Emanuele Bardare),
after Antonio García Gutiérrez's play *El trovador*
Performed in the critical edition by David Lawton,
published by the University of Chicago Press and Casa Ricordi

First performed at the Teatro Apollo, Rome, on January 19, 1853
First performed by Lyric Opera on November 5, 1955

<i>Ferrando</i>	ANDREA SILVESTRELLI
<i>Inez</i>	J'NAI BRIDGES ^o
<i>Leonora</i>	AMBER WAGNER ^{oo}
<i>Count di Luna</i>	QUINN KELSEY ^{oo}
<i>Manrico</i>	YONGHOON LEE
<i>Azucena</i>	STEPHANIE BLYTHE
<i>An Old Gypsy</i>	KENNETH NICHOLS
<i>A Messenger</i>	TIMOTHY BRADLEY
<i>Ruiz</i>	JONATHAN JOHNSON ^o

Actors: Brian Barber, Jon Beal, Thomas Boettcher, Matthew Cobb, Chuck Coyl, Wesley Daniel, William Patrick Dunham, Cody Evans-Gan, Dave Gonzalez, Marckarthur Johnson, Ted Kramer, Mark Lancaster, B.J. Macias, Kurt Merrill, Joshua Moaney, Xander O'Connor, Stephen August Schmidt, Jeremy Sonkin

<i>Conductor</i>	ASHER FISCH
<i>Original Director</i>	DAVID McVICAR
<i>Revival Director and Choreographer</i>	LEAH HAUSMAN
<i>Set Designer</i>	CHARLES EDWARDS
<i>Costume Designer</i>	BRIGITTE REIFFENSTUEL
<i>Lighting by</i>	JENNIFER TIPTON
<i>Chorus Master</i>	MICHAEL BLACK
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	ELISE SANDELL
<i>Stage Manager</i>	JOHN W. COLEMAN
<i>Stage Band Conductor</i>	EMANUELE ANDRIZZI
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM
	SUSAN MILLER HULT
	CRAIG TERRY
<i>Fight Director</i>	NICK SANDYS

^oCurrent member, *The Patrick G. and Shirley W. Ryan Opera Center*

^{oo}Alumna/Alumnus, *Ryan Opera Center*


YONGHOON LEE

(Manrico)

Previously at Lyric Opera:
 Don José/*Carmen* (2010-11).

Also this season: *Carmen*,
 Bayerische Staatsoper
 (Munich); *Don Carlo*,
 Metropolitan Opera;
Turandot, Opera Australia.

The Korean-born tenor earned considerable critical acclaim for his first Manrico last year in the Vienna Festival's new production of *Il trovatore*. When choosing a new role, "I don't initially look at the dramaturgy and whether dramatically it suits me, or as a person I can identify with the role," Lee told *Das Opernglas* magazine. "It's always the musical component that prompts the decision – this instinctive, logical, and yet hard-to-describe feeling that it's within the realm of the possible and makes the attempt worthwhile. The music always takes the top position; great dramaturgy paired with unattractive music is not for me. In my thinking, the plot, or what the piece offers on the visual side, will take second place." Another Verdi role, *Don Carlo*, Lee regards as his "destiny part," having triumphed with it ever since his 2007 debut at the Teatro Municipal in Santiago, Chile. He has sung this role in the original French version (Hamburg Staatsoper, Vienna Staatsoper), and in Italian at the Metropolitan Opera (new production, New York and on tour in Japan), Valencia, Liège, Munich, Frankfurt, and most recently with the forces of the Mariinsky Theatre under Gergiev at the Baden-Baden Festival. A leading interpreter of *lirico-spinto* roles worldwide, Lee has returned to the Met as Don José/*Carmen*, which has also introduced his artistry to audiences in Berlin and Zürich. Other major successes have included Turiddu/*Cavalleria rusticana* (La Scala), Cavaradossi/*Tosca* (London, Vienna, Hamburg, Dresden, Sydney), Calaf/*Turandot* (Bologna, Munich), and Macduff/*Macbeth* (Glyndebourne Festival Opera). Last season Lee added the title role/*Andrea Chénier* to his repertoire (Zürich), as well as leading roles in two rarely heard works, Arrigo/Verdi's *La battaglia di Legnano* (Hamburg) and Hagenbach/Catalani's *La Wally* (Geneva).


AMBER WAGNER

(Leonora)

Previously at Lyric Opera:
 Six roles since 2007-08,

 most recently Prima Donna
 and title role/*Ariadne auf
 Naxos* (2011-12); Elsa/
Lohengrin (2010-11).

Also this season:
Tannhäuser, Lyric Opera; Verdi *Requiem*,
 Toronto Symphony Orchestra, Orchestre
 Philharmonique de Nice.

"*Il trovatore* is a story about revenge, and it revolves around Manrico, the Count, and Azucena," says the California-born soprano. "Even though the Count is obsessed with Leonora, I think she's a beautiful *distraction* from the main plot. We do see her fire and passion in her first aria. She's so excited, explaining about this troubadour who's been serenading her and how she's fallen madly in love with him. And then she says, 'You know what? That's it. It's death or love!'" Wagner's favorite music in the opera is the fourth-act "Miserere," which "just grabs me. This is what's magical about Verdi! Some of the greatest moments in his operas are when he's writing for the chorus." The Ryan Opera Center alumna's rise to prominence has been confirmed by her Elsa and Ariadne at Lyric, and by similarly prestigious appearances such as Leonora/*La forza del destino* (Washington), Ariadne (Toronto and Valencia, both conducted by Sir Andrew Davis), Amelia/*Un ballo in maschera* (Metropolitan Opera), Sieglinde (Frankfurt), both Elsa and Senta (Finland's Savonlinna Festival), and Brangäne (European debut, Prague). She has also sung Act One of *Die Walküre* in concert with the Colorado Symphony. Among her other concert engagements have been Mahler's *Symphony No. 8* (Aspen Festival, Robert Spano conducting), Strauss's *Four Last Songs* (Oregon Symphony, Carlos Kalmar conducting), and Wagner's *Wesendonck Lieder* and Verdi's *Requiem* (Tucson Symphony). A former Grand Finals winner of the Metropolitan Opera National Council Auditions, she is featured in MONCA's feature film *The Audition*. A recipient of the Richard Tucker Foundation and Sullivan Foundation career grants, Wagner is a former winner of the Liederkranz Foundation Competition and the Kirsten Flagstad Award of the George London Foundation.


STEPHANIE BLYTHE

(Azucena)

Previously at Lyric Opera:
 Ulrica/*Un ballo in maschera*,
 Katisha/*The Mikado*
 (both 2010-11).

Also this season:
Semele, Seattle Opera;
The Rake's Progress,

 Metropolitan Opera; recital, Stern Auditorium
 at Carnegie Hall.

Azucena's scene with Manrico in Act Two is "probably the first time she's told him the truth, laying out exactly what's happened to her," the celebrated American mezzo-soprano told San Francisco Opera's website. "He's heard many times what happened to her *mother*, but he doesn't know the end of the story. What I think is so fascinating is that this is her time to show in earnest who she really is. We're not all so fortunate to have our designs on our lives so distilled, to know that this one thing – in her case, having revenge – is what you're all about." Blythe has previously portrayed Azucena at the Metropolitan Opera, San Francisco Opera, and Covent Garden. Other Verdi triumphs include Ulrica (Met, Covent Garden), Amneris (Seattle, Pittsburgh), and Mistress Quickly (Met, Seattle, Covent Garden, Opéra National de Paris). At the Met her successes have also encompassed pre-1800 operas (*Giulio Cesare*, *Rodelinda*, *Orfeo ed Euridice*), Wagner (*Ring* cycle, HD, CD, DVD), Puccini (*Il trittico*), and Stravinsky (*The Rake's Progress*). Her versatility elsewhere has been demonstrated in both dramatic repertoire (*Carmen* in Seattle, Dalila in Pittsburgh, Fricka in Seattle), and also as such comic heroines as Rossini's Isabella (Philadelphia, Seattle) and Offenbach's Grand Duchess (Boston). Earlier this year Blythe portrayed Gertrude Stein/Ricky Ian Gordon's *27* (world premiere, Opera Theatre of Saint Louis). She has appeared with many leading orchestras, including those of Chicago, New York, Boston, Philadelphia, and London. Collaborating with pianist and Ryan Opera Center music director Craig Terry, the mezzo-soprano has appeared at Lincoln Center (PBS telecast), Ravinia, and other important venues nationwide singing repertoire of Kate Smith, much of which she recorded in a solo CD. Blythe was *Musical America's* 2009 Vocalist of the Year and the 1999 winner of the Richard Tucker Award.

**QUINN KELSEY***(Count di Luna)***Previously at Lyric Opera:**

16 roles since 2003-04, most recently Giorgio Germont/*La traviata* (2013-14); Paolo/*Simon Boccanegra* (2012-13); Amonasro/*Aida* (2011-12).

Also this season: *La bohème*, Metropolitan Opera; *La traviata*, Opernhaus Zürich; *Rigoletto*, The Santa Fe Opera.

“He’s definitely the bad guy,” says the Hawaiian baritone of Count di Luna. “He doesn’t feel that way – he feels he’s the love struck nobleman! At times you forget that, by the way, he’s doing these really awful things. I’d like to think that with his position comes a good helping of intelligence and quick thinking. He hasn’t maintained his nobility without something to back it up. In Act Two he’s trying to convince himself that he’s in the right, reiterating his authority in front of his men and, in so doing, confirming his self-confidence.” A Ryan Opera Center alumnus, Kelsey sang his first Count di Luna at San Francisco Opera, where he returned as Germont/*La traviata* earlier this year. *Il trovatore* has also recently brought him to Dresden’s Semperoper. Kelsey’s many triumphs in Verdi include *Rigoletto* (Toronto, London’s English National Opera, new productions in Oslo and Zürich), *Falstaff* (role debut at 2014 Saito Kinen Festival, Fabio Luisi conducting), *Ezio/Attila* (San Francisco, opposite Ferruccio Furlanetto), Paolo/*Simon Boccanegra* (Rome, Muti conducting), Amonasro (Bregenz, San Francisco), Germont (Seoul, Memphis), Monterone (Metropolitan Opera debut), and Montfort/*Les vêpres siciliennes* (Frankfurt, new production). San Francisco has also heard Kelsey as Marcello and Sharpless, English National Opera as Zurga, the Edinburgh Festival as Athanaël/*Thaïs*, the Deutsche Oper Berlin as Enrico/*Lucia di Lammermoor*, and Florence’s Teatro Comunale (DVD) and Japan’s Saito Kinen Festival as the Forester/*The Cunning Little Vixen*. Last May he renewed his collaboration with Furlanetto in *Don Quichotte* (Toronto), making his role debut as Sancho. Kelsey has performed in recital at Carnegie’s Weill Recital Hall and as baritone soloist in Mahler’s *Symphony No. 8* with the San Francisco Symphony (CD, Grammy winner).

**ANDREA SILVESTRELLI***(Ferrando)***Previously at Lyric Opera:**

Eight roles since 2000-01, most recently Commendatore/*Don Giovanni* (2014-15); Sparafucile/*Rigoletto*,

Colline/La bohème (both 2012-13).

Also this season: *Don Giovanni*, Canadian Opera Company; *Il barbiere di Siviglia*, *Ring* cycle, Erl Festival, (Germany).

The renowned Italian bass sang Ferrando in the premiere of Lyric’s *Trovatore* production (2006-07 season): “I actually hadn’t ever thought of singing this role until Maestro Bruno Bartoletti asked me to do it in Chicago. Ferrando is more of a bass-baritone part. His aria is quite high and fast, needing a lot of agility. I’m glad I was able to prepare my debut in the role with Bartoletti. I remember him telling baritone Mark Delavan and me, ‘Don’t sing this music too heavily – and the words are more important than the voice! You really should be *speaking*’ He said that to us every day, from the very first rehearsal.” Among Silvestrelli’s other successes in Verdi are Sparafucile/*Rigoletto* (two Lyric productions, also at the Metropolitan Opera, Los Angeles, Washington, and Houston), Philip II/*Don Carlos* (Cardiff, Graz, Houston), Zaccaria/*Nabucco* (La Scala, Macerata), Banco/*Macbeth* (Amsterdam), and Pistola/*Falstaff* (last season in San Francisco, where he also sang Basilio/*Il barbiere di Siviglia*). German-language portrayals include Hagen (Mexico City, Seattle), Hundung (Mexico City), the Landgrave/*Tannhäuser* (Tokyo), King Henry/*Lohengrin* and King Marke/*Tristan und Isolde* (Erl Festival), and La Roche/*Capriccio* (Parma). Silvestrelli has triumphed in the *Ring* cycle at San Francisco Opera and at the Passionspielhaus in Erl. He has appeared extensively in Mozart, including the Commendatore/*Don Giovanni* with no fewer than 30 companies, from Lyric and Los Angeles Opera to La Scala, Covent Garden, Paris, Bologna, Amsterdam (DVD), and Ludwigsburg (CD). His successes onstage also encompass Berlioz (*La damnation de Faust*, Florence), Thomas (*Hamlet*, Trieste), Bartok (*Bluebeard’s Castle*, Erl, Cardiff), and Penderecki (*The Devils of Loudon*, Turin). Silvestrelli can be seen on DVD as Simone/*Gianni Schicchi* in Woody Allen’s production from Los Angeles Opera.

**J’NAI BRIDGES** (*Inez*)**Previously at Lyric Opera:**

Seven roles since 2012-13, most recently Second Wood Nymph/*Rusalka*, Rosina/*The Family Barber*, Flora Bervoix/*La traviata* (all 2013-14).

Also this season: *The*

Passenger, Lyric Opera; Daniel Schneider’s *Charlie Parker’s Yardbird*, Opera Philadelphia; chamber concert with Chicago Symphony Orchestra at Art Institute of Chicago.

Last season the mezzo-soprano, a third-year Ryan Opera Center member, enjoyed singing Rossini’s Rosina for the first time: “It was exciting to delve into that side of my voice, and I know now that I can do it. I’ll continue to work on my coloratura every day! I also really like the character – I can relate to her sass and her wit.” Bridges was also thrilled to appear in Lyric’s new productions of *Parsifal* (“Every singer was so connected to what they were saying, in a way that I hadn’t experienced before”), *La traviata* (“Playing Flora was awesome – I felt like Carmen in those dresses”), and *Rusalka* (“My favorite production that I’ve been in at Lyric”). The 2013-14 season also brought the mezzo to Knoxville Opera, where she earned acclaim as Adalgisa/*Norma*. A native of Lakewood, Washington, Bridges has portrayed Polly/*The Beggar’s Opera* and Ino/*Semele* at the Manhattan School of Music, and roles of Mozart, Bellini, Bizet, Barber, Henze and Stravinsky at the Curtis Institute of Music. She made her professional debut in 2008 with Opera North in *Die Zauberflöte* and later sang the title role/*Carmen* at the Glimmerglass Festival. She repeated that role this summer at Finger Lakes Opera (Geneseo, New York). Other recent engagements include a Ravel/Stravinsky program with the Chicago Symphony Orchestra and performances at the Kennedy Center and with the New Jersey Symphony Orchestra and Opera Orchestra of New York. A two-time winner of the Metropolitan Opera National Council District Auditions and recipient of a 2013 Luminarts Cultural Foundation Fellowship, Bridges has received a Sara Tucker Grant, a Sullivan Award, and the Marian Anderson Award. *J’nai Bridges is sponsored by an Anonymous Donor.*



JONATHAN JOHNSON (*Ruiz*)
Previously at Lyric Opera:
Servant/Capriccio
 (2014-15).

“We can all sing – that got us to our first audition – but it’s being onstage and telling a story, creating a compelling drama, that keeps people coming to performances” says the Georgia-born tenor, a first-year Ryan Opera Center member. “If they just wanted beautiful singing, they could listen to a CD! I hope it’s a lifelong task for me that I’m always pushing for some kind of excellence in the storytelling. Your voice is going to be different every day, but you can *always* tell the story, and if you ignore it, you’re not doing your job.” Johnson recently completed his tenure as a fellow of the A. J. Fletcher Institute of the University of North Carolina School of the Arts, pursuing a Professional Artist Certificate. His roles there included Ruggero/*La rondine*, Lechmere/*Owen Wingrave*, Azaël/*Debussy’s L’enfant prodigue*, and Fenton/*Die lustigen Weiber von Windsor*. Other performance credits include Ezekiel Cheever/*The Crucible* (Piedmont Opera, debut), and the title role/*Candide* and Rev. Horace Adams/*Peter Grimes* (Aspen Summer Music Institute). The tenor received his bachelor of music degree from Mercer University’s Townsend School of Music, where he sang the title role/*Cavalli’s L’Egisto*, Camille de Rosillon/*The Merry Widow*, and Nemorino/*L’elisir d’amore*, “my most rewarding role. Nemorino challenged me vocally, and it pushed me in my acting. I began to put that character into myself and myself into the character, to find this other person to be onstage.” *Jonathan Johnson is sponsored by Mr. and Mrs. William C. Vance.*



ASHER FISCH
 (Conductor)
Previously at Lyric Opera:
 Four productions since 1997-98, most recently *Un ballo in maschera* (2010-11); *Die Fledermaus* (2006-07); *Macbeth* (1999-00).
Also this season: *Un ballo*

in maschera, Hamburg Staatsoper; *Elektra*, Bayerische Staatsoper (Munich); Schumann/Dorman/Prokofiev concerts, Boston Symphony Orchestra.

“The greatest challenge in Verdi works from the period of *Trovatore* is in the ensemble and in the

overall shaping of the work,” says the renowned Israeli conductor. “It’s not the real *bel canto* style, where you’re bending to the vocal abilities of the singer, but neither is it the later Verdi, where the conductor is shaping the music symphonically. It’s in the middle, and that’s what makes it interesting. Some of the accompaniments can be repetitive, but it’s about how you marry that to the vocal line, and how you achieve flexibility within a repeated motive so the vocal line can bloom.” Recently appointed principal conductor and artistic advisor of the West Australian Symphony Orchestra (Perth), Fisch is currently principal guest conductor of the Seattle Opera, whose quadrennial *Ring* cycle he led in 2013. His previous posts include music director of the New Israeli Opera (1998-2008) and the Vienna Volksoper (1995-2000). Fisch enjoys a close relationship with Munich’s Bayerische Staatsoper, where he led six operas last season. Other recent operatic successes include *Tristan und Isolde* (Dresden), *Parsifal* (Metropolitan Opera), and *Manon Lescaut* (Hamburg). Last season brought him to the major orchestras of Brussels, Munich, Stuttgart, Melbourne, Cincinnati, and Milwaukee. A favorite of audiences at the Vienna Staatsoper, he has conducted at all the other prestigious German and Austrian opera houses, La Scala, the Opéra National de Paris, and Covent Garden, as well as the Berlin Philharmonic, Leipzig Gewandhaus, and the major orchestras of Boston, Chicago, New York, and Philadelphia among many others. Fisch has recorded the *Ring* cycle (acclaimed performances with the Adelaide Symphony Orchestra and State Opera of South Australia), the Rossini *Stabat Mater*, and – as a pianist – Liszt’s paraphrases and transcriptions based on the operas of Wagner.



SIR DAVID McVICAR
 (Original Director)
Previously at Lyric Opera:
 Seven productions since 2001-02, most recently *Rusalka*, *La clemenza di Tito* (both 2013-14); *Die Meistersinger von Nürnberg* (2012-13).

Also this season: *Andrea Chénier*, Royal Opera House, Covent Garden; *Cavalleria rusticana/Pagliacci*, Metropolitan Opera; *Die Entführung aus dem Serail*, Glyndebourne Festival Opera.

At the time of this production’s premiere, the British director noted that in approaching *Il trovatore*, he wished to create “something new, powerful. It needs to be visceral – otherwise,

it can become incredibly corny. We want to prove that it’s *not* a corny story – we believe in its passion and vast emotions. It needs epic proportion. The theme in the play that got Verdi’s attention was a nation pulling itself apart, and the idea of two brothers in conflict not realizing they’re from the same family. That interests me – the idea that as a community, a nation, a world, we could be ripping ourselves apart because we can’t recognize our similarities, only our differences.” The Glasgow native trained as an actor and directed straight theater before ascending to prominence with his 1996 *Idomeneo* at Scottish Opera. Among his nine Covent Garden productions are *Les Troyens*, *Salome*, *Rigoletto*, and *Le nozze di Figaro*. At the Metropolitan Opera he has directed *Giulio Cesare*, *Il trovatore*, *Anna Bolena*, and *Maria Stuarda*, the latter two company premieres. His work has also earned acclaim at La Scala (*Les Troyens*), the Vienna Staatsoper (*Tristan und Isolde*), English National Opera (*Der Rosenkavalier*, *The Turn of the Screw*, *The Rape of Lucretia*, *Alcina*, Charpentier’s *Médée*), Paris’s Théâtre des Champs-Élysées (*L’incoronazione di Poppea*), and in Turin (*The Rake’s Progress*), Barcelona (*Agrippina*), Brussels (*A Midsummer Night’s Dream*, *Don Giovanni*, *Agrippina*), Strasbourg (*Ring* cycle, *Così fan tutte*), St. Petersburg (*Macbeth*), and the festivals of Aix-en-Provence (*La clemenza di Tito*), Salzburg (*Les contes d’Hoffmann*), and Glyndebourne (*Die Meistersinger*, *Giulio Cesare*, *Carmen*, *La bohème*). Knighted in 2012, McVicar also holds the rank of Chevalier de l’Ordre des Lettres et des Arts, received from the French government.



LEAH HAUSMAN
 (Revival Director and
 Choreographer)
Previously at Lyric Opera:
Rusalka (2013-14); *Il trovatore* (2006-07); *Billy Budd* (2001-02).

Also this season:
Benvenuto Cellini,

Netherlands Opera; *Die Zauberflöte*, Royal Opera House, Covent Garden; *Les Troyens*, San Francisco Opera.

The American choreographer/director has worked three times on this production (Lyric, Metropolitan Opera, San Francisco Opera): “Unlike so many other Verdi operas, which deal with father-daughter relationships, with *Il trovatore* you’re dealing with a very complex mother-son relationship coupled with a vicious case of sibling rivalry. The love interest acts as a kind of volleyball game between the two.

Structurally, this opera is a series of stories told. Almost all the characters narrate events from their past, sometimes describing the same event with a new twist. It's why the plot of *Il trovatore* is sometimes so hard to understand! Dramatically it's very beautiful and naive in the best sense of the word." Hausman is closely associated with Glyndebourne Festival Opera (*L'elisir d'amore*, *Gianni Schicchi*, *La bohème*) and the Royal Opera, Covent Garden (*Les Troyens*, *Aida*, *Le nozze di Figaro*, *Elektra*, *Die Zauberflöte*, *Il turco in Italia*, *Rigoletto*). Recently she collaborated with film director Terry Gilliam on *Benvenuto Cellini* and *La damnation de Faust* at London's English National Opera. Hausman has directed major revivals for Covent Garden, ENO, Ghent and Antwerp, San Francisco, Oslo, and Palermo opera companies. Theater work includes most recently *Fortune's Fool* at The Old Vic and productions at the Royal Shakespeare Company (*Romeo and Juliet*, *Twelfth Night*, *Pedro the Magnificent*, *As You Like It*); London's National Theatre (*The Game of Love and Chance*); the Goodman Theatre (*Twelfth Night*); Théâtre de Complicité (*The Lamentations of Thel*, *The Phantom Violin*); and Britain's Channel 4 TV (Howard Goodall's *Great Dates*). Also in London, Hausman has directed at the Lyric Theatre Hammersmith and co-directed with Neil Bartlett for the Royal Court Theatre and National Theatre.



CHARLES EDWARDS

(Set Designer)

Previously at Lyric Opera:

Five operas since 1993-94, most recently *Il trovatore* (2006-07); *Billy Budd* (2001-02); *Macbeth* (1999-00).

Also this season:

Gianni Schicchi, Opera North (Leeds, U.K.); *Adriana Lecouvreur*, Opéra National de Paris; *Samson et Dalila* (Staatstheater Darmstadt)

The *Trovatore* set, represents the corner of an imposing fortress, "monumental and impenetrable, which will appear to almost be part of the earth itself," says the British designer. "The opera is basically a story of siege, and that's what the design reflects." Edwards cites Moorish architecture and southwestern Native American desert habitats as the production's main visual references. For the famous Anvil Chorus, "the idea is to create a landscape with iron ore seeping through the rocks, with a real sense of the gypsies using the actual elements." The Newcastle native, an alumnus of London's Central School of Art and Design, has enjoyed successes in

many companies internationally. Active as both a director and a designer, last season he revived his own 2003 production of *Elektra* at Covent Garden. For the same company he has created designs for Sir David McVicar's productions of *Faust* and *Adriana Lecouvreur*, and for Benoît Jacquot's production of *Werther* (all three have been released on DVD). As designer, Edwards has worked for many major companies including English National Opera, Opera North, Opera Australia, and Houston Grand Opera. Recent productions include three Verdi rarities (*I Lombardi*, *I due Foscari*, and *La battaglia di Legnano*) at the Hamburg Staatsoper, *Peter Grimes* in Karlsruhe, and Handel's *Joshua* at Opera North. Edwards made his directing debut with *Così fan tutte* (Mid-Wales Opera) in 2001. Since then he has directed *Joshua*, *Oedipus Rex*, and *Rigoletto* at Opera North, *Turandot* at the Nationale Reisopera in the Netherlands, *Maria di Rohan* at Ireland's Wexford Festival, and both *Idomeneo* and *Don Quichotte* at Grange Park Opera in London.



BRIGITTE REIFFENSTUEL

(Costume Designer)

Previously at Lyric Opera:

Five operas since 1995-96, most recently *Giulio Cesare* (2007-08); *Il trovatore* (2006-07); *Billy Budd* (2000-01).

Also this season: *Falstaff*, Canadian Opera Company (Toronto); *Un ballo in maschera*, Metropolitan Opera; *Adriana Lecouvreur*, Opéra National de Paris.

The Munich-born, London-based designer has created *Trovatore* costumes inspired by the art of Francisco de Goya. Starting in the early 1800s "Goya began painting in a different way – the brushstrokes were much heavier, and his art became much darker. You'll see that in the costumes for the gypsies, though we're keeping the colors very warm." Reiffenstuel also studied photographs of Spain from the time of Franco to the present: "In the photos of women especially but also of men, clothing hasn't really changed much, especially in the rural areas, so the feel of the costumes is slightly period, slightly folkloric, with some military influence." Reiffenstuel, whose work on *Trovatore* has also been seen at the Metropolitan Opera and San Francisco Opera, won the 2013 Oscar della Lirica award for achievement in costume design at the International Opera Awards. Born in Munich, she studied at the London College of Fashion and St Martin's School of Art. Her

designs been seen in many major companies worldwide, in repertoire including Handel (*Giulio Cesare* at Glyndebourne, *Semele* in Paris, *Tamerlano* in Berlin); other Verdi works (*Macbeth* in Houston, *Falstaff* at La Scala, Covent Garden, and Netherlands Opera); French works ranging from *Faust* (Covent Garden, Lille, Monte Carlo, Trieste) and *La damnation de Faust* (English National Opera) to *Les contes d'Hoffmann* (Antwerp) and *Werther* (Tel Aviv); Strauss (*Salome* in Stuttgart, *Elektra* at Covent Garden); Britten (*Peter Grimes* in Berlin); and Slavic works (*Eugene Onegin* in Mannheim, *Boris Godunov* in Stuttgart). Among other productions in her native Germany have been both *Tosca* and *Lulu* in Munich and Eötvos's *Three Sisters* in Düsseldorf. For the Wexford Festival she has designed such rarities as Donizetti's *Maria di Rohan* and Fibich's *Sarka*.



JENNIFER TIPTON

(Lighting)

Previously at Lyric Opera:

Seven productions since 1988-89, most recently *La clemenza di Tito* (2013-14); *Hansel and Gretel*, *Elektra* (both 2012-13); *Il trovatore* (2006-07).

Also this season: *La traviata*, Teatro Real; *The Etudes*, Brooklyn Academy of Music; *The Rake's Progress*, Metropolitan Opera; mentor in the Rolex Mentor and Protégé Arts Initiative.

"I've often called lighting for the stage the 'music for the eye,' because it has the same way of making an atmosphere, making a landscape, changing fluidly from one place to another without seeming effort," the American designer told Hamilton Dramaturgy's *theatrenow* website. "And I feel that the same rules apply as in music: variation, structure and form, and statement of theme, and development of theme, etc., etc. And I feel also that the rhythm of a production is made by the lighting. If it feels like it's too long and too slow, it may well be because the light is changing in a way that makes the audience feel that way. Definitely I feel that light and music are very closely related." Tipton's recent projects in dance includes productions by choreographers Alexei Ratmansky (*Shostakovich Trilogy*, San Francisco Ballet) and Paul Taylor's *American Dreamer*. Recent work in theater includes *The Testament of Mary*, directed by Deborah Warner on Broadway; Richard Nelson's *The Apple Family Plays* at New York's Public Theater; Shakespeare's *Henry IV/IV*, directed by Joseph Haj and Michael Donahue at Playmaker's Repertory Company



in Chapel Hill, North Carolina; and Tennessee Williams's *Vieux Carré* in the version presented by New York's Wooster Group. Tipton's most recent opera productions include *Don Giovanni* (Opera San Jose), *L'elisir d'amore* and *Maria Stuarda* (Metropolitan Opera), David Lang's *Love Fail* at BAM, and Bartlett Sher's production of *Roméo et Juliette* (La Scala). Tipton teaches lighting at the Yale School of Drama. She holds the 2001 Dorothy and Lillian Gish Prize and the 2003 Jerome Robbins Prize. In 2008 she became a United States Artist "Gracie" Fellow and a MacArthur Fellow.


MICHAEL BLACK

(Chorus Master)

Previously at Lyric Opera:

Chorus master since 2013-14; interim chorus master, 2011-12.

"Verdi composed this opera with great modulation in the music," says Lyric's chorus master. "I just follow his very specific markings and go from there. The Anvil Chorus is famous for a reason – it's so well written! In the next scene, with the lovely unaccompanied offstage chorus of nuns, the whole opera stops and all you hear is gorgeous, creamy, subtle, *unaccompanied* singing. The men in Act Three need to be stentorian, militaristic – it's full, open-throated Italianate singing – but still incredibly precise. For the 'Miserere' in Act Four I like really dark, rich tone without a lot of inflection. It's a menacing, foreboding sound in the background, with a creamy, rich sound from Leonora in the foreground." Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. He returned there earlier this year for musical preparation of *Otello*. At OA he progressed from rehearsal pianist to assistant chorus master and children's chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir. One of Australia's most prominent vocal accompanists, Black regularly performed for recitals, broadcasts, and recordings (he was heard numerous times in Australian Broadcast Corporation programs). He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black also holds a

master's degree in musicology from the University of New South Wales.


SARAH HATTEN

(Wigmaster and Makeup Designer)

Previously at Lyric Opera:

Wigmaster and makeup designer since 2011-12.

"We don't want to change people's appearances in this production," says Lyric's wigmaster and makeup designer. "It's important to Sir David McVicar and to our revival director, Leah Hausman, to make people realistic if they're supposed to be realistic! We're not putting a lot of the men in wigs. With Amber Wagner's Leonora, we're just giving her hair a darker shade than her own – she looks great in reds and auburns. The production team really liked Stephanie Blythe's wig for her Azucena in San Francisco, so we've borrowed it – it's the one you see in Lyric Opera's advertising for *Trovatore*. Yonghoon Lee has a great head of hair and a great face, so we'll use both to make him look the part. We'll also match Quinn Kelsey's own hair color with his wig; he plays a lot of older roles, but we want him to look his own age! As for Andrea Silvestrelli, he's so flexible in his own look, so we'll have no problem creating exactly the right sort of appearance for his Ferrando." Hatten has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre (both since 2006), as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College.


NICK SANDYS

(Fight Director)

Previously at Lyric Opera:

41 productions since 1995-96, most recently *Don Giovanni* (2014-15); *Otello* (2013-14); *Oklahoma!* (2012-13).

Also this season: Fight

director, *The Passenger*, Lyric Opera; director, *Travesties*, Remy Bumpo Theatre Company.

"In *Il trovatore* I'm involved in the fighting that goes on in the gypsy camp, and then later Manrico's storming of the nunnery, defeating the Count," says Lyric's fight director for this production. Sandys created the fight choreography for this production in its premiere at Lyric and then in its first presentation at the Metropolitan Opera. A certified teacher and fight director with The Society of American Fight Directors, Sandys has created fight choreography throughout the Chicago area, including the Goodman Theatre (more than 25 productions), Steppenwolf Theatre Company, First Folio, Shattered Globe, Victory Gardens, Remy Bumpo, Lookingglass, Northlight, Timeline, Light Opera Works, Silk Road, and The Theatre School at DePaul University (faculty member since 1995). His work regionally includes the Metropolitan Opera (*Prince Igor*, *Giulio Cesare*, *Il trovatore*), Portland Opera, and Florentine Opera, as well as at the major theater companies of Kansas City, Baltimore, Indianapolis, Dallas, and Fort Worth, among many others. "I also just did *Julius Caesar* for Elements Theatre Group in Cape Cod, an amazing artistic enclave, really. It's a Christian community that uses theater to teach values in a different way." In Chicago Sandys's fight choreography has received four Joseph Jefferson Award nominations, winning in 2008 (*Requiem for a Heavyweight*). Sandys is also producing artistic director of Remy Bumpo Theatre Company. As an actor he has appeared with numerous Chicago area theatres, receiving another six Jeff nominations for acting and one for directing Remy Bumpo's production of *Our Class*. He holds a 2011 Meier Foundation Award for Artistic Achievement.

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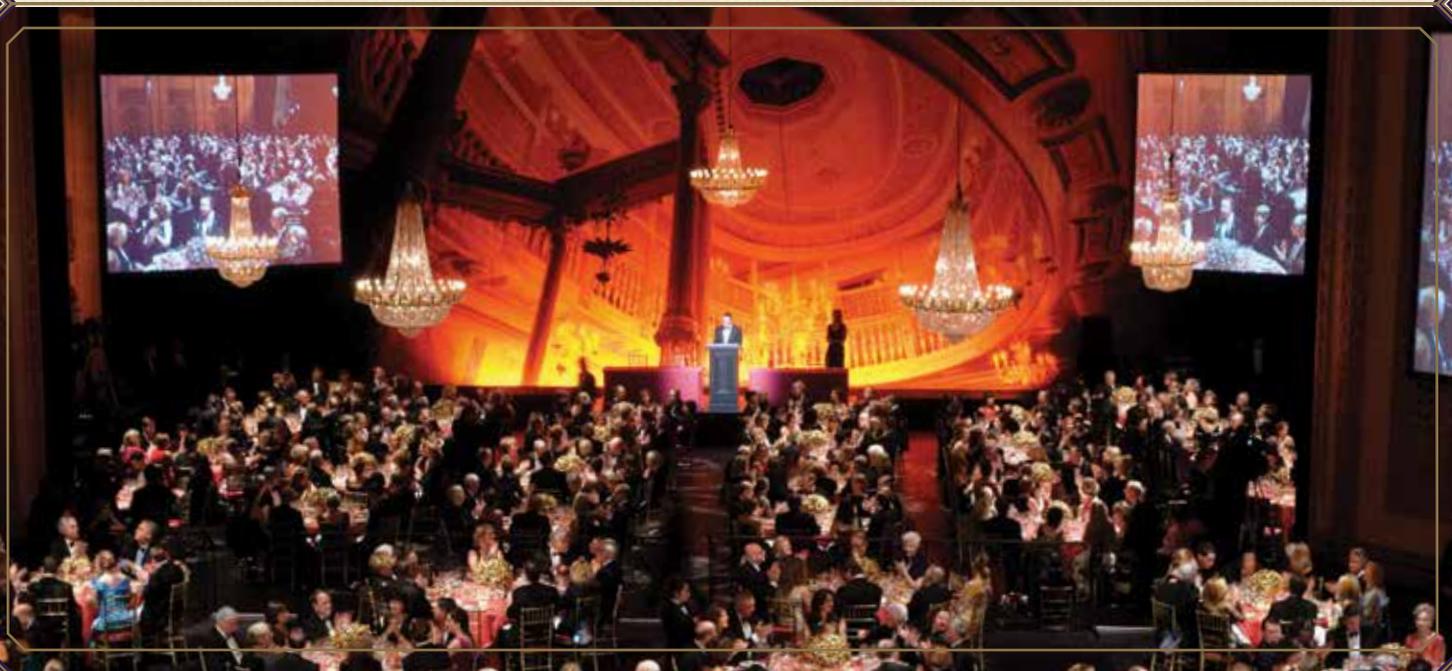
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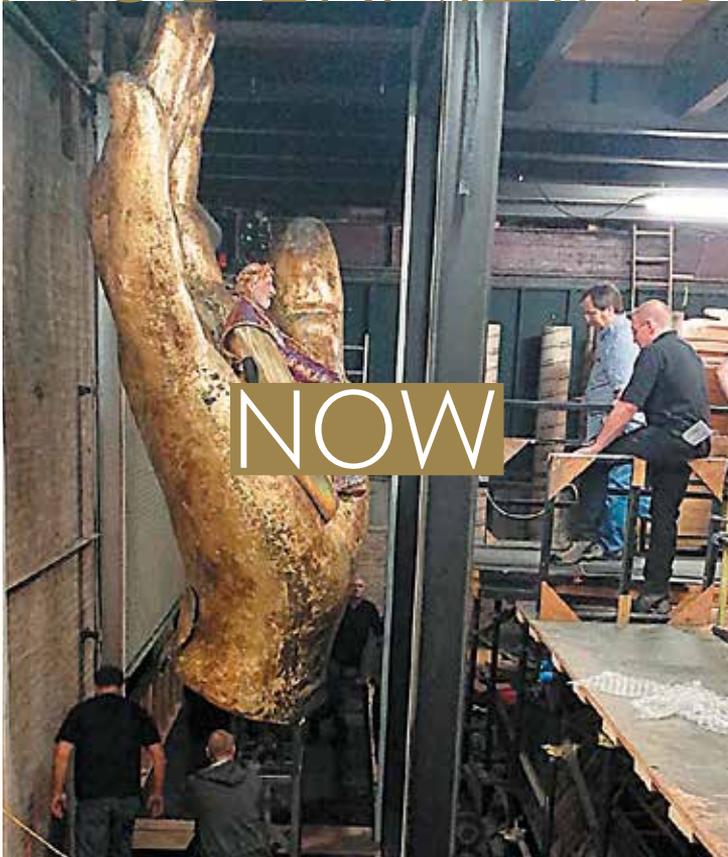
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ALL OR NOTHING: THE VOCAL CHALLENGES OF *IL TROVATORE*

By Roger Pines



Ricordi's first edition of the Trovatore piano-vocal score.

Singing Giuseppe Verdi's music demands everything of a singer. Beautiful sound only begins to fill the bill; there are also the requirements of substantial power, huge range, spectacular technical control, exceptional musicality, and penetrating textual communication. And of all the Verdi operas, there's none more formidable vocally than *Il trovatore*. In all five principal roles, this work provides a textbook example of all the obstacles singers face in dealing with the master's music.

When composing *Il trovatore* (1853), Verdi had 17 operas behind him. He'd begun by building on the legacy of Gaetano Donizetti, whose career as an opera composer ended in 1843 (by that time Verdi's first four stage works had been produced). The two shared an instinct for theatricality and for what a "well-made" opera entailed. Where "middle-period" Verdi departed from Donizetti (not to mention the other masters of *bel canto*, Rossini and Bellini) was in the sheer scale, tessitura, and rhythmic energy required in his operas' principal roles.

Most Verdi operas of this period begin with a chorus, followed by a big solo scene for tenor or baritone. This one, surprisingly, begins with a brief *a cappella* declaration – "All'erta!" ("Wake up!") – from the *bass*, Ferrando, head of Count di Luna's guards, who remains at the center of this first scene. His contribution to us, the viewers/listeners, is huge, since he tells his sleepy colleagues the entire backstory we need to understand all the dramatic events to follow. In Verdi, basses aren't generally asked for this kind of almost Rossinian flexibility. It's impressive to hear a bass produce the necessary lightness of touch for this music, while at the same time giving all the required intensity and involvement to his storytelling.

Proceeding to the garden scene, we meet *Il trovatore's* leading lady, Leonora, the embodi-



*Enrico Tamberlik, who popularized Manrico's interpolated high C ending Act Three of *Il trovatore*, is pictured with Jenny Ney (Leonora), his partner in the London premiere of *Il trovatore* in 1855.*



The legendary Spanish mezzo-soprano Pauline Viardot, one of the earliest interpreters of the role of Azucena.

ment of the *spinto* soprano (poised halfway between lyric and dramatic). We now have a typical example of what is meant by the Italian word *scena* when referring in *bel canto* or Verdi to a solo episode for an operatic character:

Recitative – Brief conversation (Leonora speaks to her friend Inez).

Cavatina – A graceful, straightforwardly structured legato aria (Leonora gives details of how she came to love Manrico).

Recitative – Another brief conversation, more vigorous than before (Inez attempts to talk Leonora out of loving the troubadour).

Cabaletta – Exceedingly lively second aria, with major opportunities for vocal display (Leonora proclaims her devotion to Manrico).

So what does Leonora need to navigate this obstacle course? Of course, a warm, ultra-

feminine vocal timbre – that's a constant in all the ravishing music Verdi gave this loving, ultimately self-sacrificing noblewoman. In the elegant two-verse cavatina, when she recalls Manrico coming at night to serenade her, her voice lifts in the role's first glorious arch of melody. Inez's apprehension brings her down to earth only temporarily before she launches into one of Verdi's most exhilarating cabalettas. It's almost giddy in character, as our heroine asserts that if she can't live for Manrico, she'll gladly die for him. Many phrases of this bouncy number are punctuated with a trill, employed by Verdi with an expressive rightness to match that of his *bel canto* predecessors. Within seconds of Leonora's exit we meet first Count di Luna (baritone), then Manrico (tenor). Verdi's music for both characters brings an extraordinary degree of machismo to the score. (No yelling or shouting allowed, however –

the vocalism must be beautifully shaped at all times.) Their trio with Leonora that concludes Act One is one of those glorifications of the human voice that invariably make Verdi finales so terrifically invigorating: Leonora and Manrico singing in unison and in a driving, sweeping style and the Count vehemently punching out a contrasting staccato melody below them, before all three go full throttle in the final pages.

In Act Two, the second the chorus finishes pounding those anvils in hearty and robust style, Verdi gives us the greatest possible contrast in Azucena's opening aria. The first of two identical verses begins very intimately (Verdi marks it *pianissimo*), as she recalls her mother's execution. She mesmerizes her listeners through the aria's extremes of dynamics and lengthy trills; the latter are sustained through four full bars, with uneasy harmony underneath them, creating a truly unnerving effect.



Two of Italy's greatest tenors, Roberto Stagno and, a generation later, Enrico Caruso, both excelled as Manrico.

Maria Callas, Lyric Opera's first Leonora (1955).

But Azucena's just getting started: once alone with Manrico, she quickly moves into the most harrowing five minutes ever composed for operatic mezzo-soprano. As she recalls her condemned mother's walk to the pyre, the music builds slowly, quietly, with phrases centered right in the middle of the voice except for sudden wide leaps and plunges down into contralto range, building to Azucena's reiteration of her dying mother's cry, "Avenge me!" The lines then turn jerky and breathless, before Azucena explodes on the horrifying words "I'd burned my own son!" The singer needs her darkest, deepest, most sepulchral sounds to do justice to the aria's final hushed phrase: "I can still feel the hair on my head standing on end." It's hair-raising not just for her, but certainly for us as we listen!

Barely two minutes after that *tour de force*, Azucena is in high gear once again, duetting with Manrico. This is a hugely challenging scene in two

distinct parts: a stately, dignified section (Manrico remembers the duet with the Count); connecting recitative (Manrico receives the message that Leonora is about to take the veil); and then a fast concluding section (Azucena attempts to keep Manrico from rushing off into certain danger). While the tenor music here needs a typically Verdian mix of vigor and warmth, it's Azucena who has the tougher row to hoe. At every point, not just in Act Two but in her other scenes as well, the tone and weight of her music confirm Verdi as the virtual creator of the dramatic mezzo-soprano. Other opera composers had made stabs in that direction, but Verdi consolidated all the qualities of this vocal category in Azucena: the wide range (nearly two-and-a-half octaves), the pile-driving strength at the top, and, above all, a degree of thrust and breadth in the middle of the voice that Verdi's predecessors hadn't required of their mezzos.

There's wonderful choral writing in the Act Two convent scene (vigorous and imposing for the warriors, exquisitely ethereal for the nuns) and a lovely moment for Leonora (her farewell to Inez – four slow, stately, gracefully sculpted lyrical phrases). Still, what most listeners remember here is the Count's soliloquy apostrophizing Leonora's smile. Like Carlo in Verdi's *Ernani* (which came nine years before *Trovatore*), the Count offered 1850s audiences something new from the baritone voice; it hadn't been tested at the top to such a degree before. If the upper-range ease is there, as well as the unimpeded flow of legato, a baritone can stop the show with this aria. It's also special in allowing the singer to humanize a character who without the aria would seem in many respects a "standard" operatic villain.

As if the opera weren't white-hot enough by now, Verdi gives us riveting drama in the



MANIC/SCHNEIDER (1964)



TOM RICHMOND (1987-88)

The dramatic Act Two duet for Azucena and Manrico in two Lyric Opera productions: (left) Grace Bumbry and Franco Corelli in 1964; (above) Giuliano Ciannella and Shirley Verrett in 1987-88.

opening of Act Three, Azucena's capture and interrogation. This demands tremendous bite in putting the text across, both for the Count and for Ferrando (for example, when the latter declares the gypsy is Manrico's mother). As for the gypsy herself, Azucena initially needs velvet smoothness in her voice and deep melancholy in her expression to do justice to the gravely beautiful lines in which she recalls happier days with her son. When the Count knows that his enemy Manrico is that son and his men then take Azucena prisoner, her music simply explodes in furious defiance. Here again, the power required in the middle voice is downright awesome.

The *scena* that follows is all about Manrico, and it's music that every Italian (or Italianate) tenor dreams of performing. First he must calm the apprehensive Leonora, initially in soulful

recitative and then in a loving aria requiring a noble sweetness Verdi demanded from many of his tenor heroes. These lines should exude both calm and affection. The aria's second section calls for two trills (male singers of the 1850s were actually expected to have trills in their vocal armory). Then, once he hears that Azucena is about to be burned at the stake, that's the signal for Manrico to burst into his cabaletta. He gathers his men with a call to arms that rings in our ears. But this isn't merely about producing pile-driving sound; if he relies on all-out power exclusively, he won't be able to articulate all those 16th-notes! By the way, the cabaletta's concluding famous final C was *not* composed by Verdi; one of the first dramatic tenors, Enrico Tamberlik (1820-1889), is generally considered the first singer to give the aria the big finish that audiences have come to expect.

And so we come to Act Four, in many ways the most thrilling portion of this work, and beginning with an especially rewarding sequence of numbers for the heroine. Onstage Leonora has been a fairly passive figure up to now, but when she arrives at di Luna's castle, she's in pro-active mode (note the ring with poison in it that she stares at with such significance). Her first challenge is a glorious cavatina, all about "lifting" the voice into great arches of

shimmering soft phrasing, while coloring each note with her overwhelming love for Manrico. The test at the climax is a high C where the voice can really sail, followed by a florid but deeply expressive cadenza. The aria exemplifies all the elegance we associate with *bel canto* singing, but with a somber color that is Verdi's own.

The "bridge" between cavatina and cabaletta is unusual. Rather than a recitative episode, this passage is a full-scale number on its own: the so-called "Miserere," in which Leonora hears Manrico's voice in the tower asking her not to forget him, as the monks offstage say a prayer for the dying. The juxtaposition of these elements works brilliantly, but the whole number is certainly dominated by Leonora – first in stabbingly anguished plunges into her bottom range, and then her repeated jumps to top notes as she declares, "Di te, di te scordarmi?" ("Could I forget you?")

Leonora's now halfway to the finish line of this scene: there's still a cabaletta and duet to go! The cabaletta may not be absolutely first-class Verdi, but its breathless excitement and passion impart an inspiring determination in this woman. She then stands her ground opposite di Luna in the most exhilarating of Verdi's soprano/baritone duets. Rather than a flowing, sustained legato portion, he makes the duet's two major

OPERA NOTES | LYRIC OPERA OF CHICAGO

sections almost hyper-energetic. They're largely made up of brief, thrusting phrases, in which both singers need extraordinary rhythmic drive. Beyond that, the performers must truly *connect* musically and maintain absolute ensemble with the conductor, even in the fast-and-furious closing pages.

A sense of foreboding pervades the opening of the final scene. Initially the distracted Azucena's frantic ravings take center stage, moving again from one extreme of range and dynamic. Manrico's dulcet-toned attempt to soothe her leads into the opera's quietest and most intimate number, the nostalgic duet universally referred to by English-speakers as "Home to Our Mountains." Here Verdi gives two big voices a welcome chance to sing gently, within an unexpectedly limited range, and in lines the composer has given a unique sweetness. When the mezzo and tenor are able to achieve a fine blend of timbres, the duet proves ineffably and almost painfully touching.

Verdi's most agitated style returns as Manrico confronts the quickly-weakening Leonora. Thinking she's betrayed him with di Luna, he erupts with one angry, vocally grandiose phrase after another. After realizing that the woman he thought he loved is, in fact, at death's door,

his agitated concern for her takes over. She responds with a moment of classically Verdian eloquence: "Rather than live belonging to another..." she begins; the line moves slowly, sedately, with extreme dignity, step by step, up to a high A-flat that is exquisitely sustained, only to be cut off – as if with a stab of pain – as Leonora swoops down the octave to complete the phrase with the words "...I wanted to die yours." She sings this twice, forcing us, as usual, to suspend disbelief: the woman is dying, yet she has endless breath to manage this very long line,

Once Leonora expires and the Count (who's entered in time to witness her final moments) sends Manrico to his death, it's Azucena who gets the final word: "He was your brother! You are avenged, oh, Mother!" The final phrase blazes forth on a sustained, triumphant high B-flat, setting the seal on an opera that offers boundless pleasure to the listener. Yes, Verdi's demands on singers in *Il trovatore* are superhuman, but when all goes well, it sets the opera house alight with sheer, unadulterated excitement.

Roger Pines, Lyric Opera's dramaturg, writes frequently for major opera publications and recording companies internationally.

DAN REST



Dolora Zajick sang Azucena at Lyric Opera in both 2006-07 (pictured here) and 1993-94.

DAN REST



Leonora's final moment with Manrico: Sondra Radvanovsky and Walter Fraccaro at Lyric Opera (2006-07).



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Russian soprano Ljuba Kazarnovskaya debuted at Lyric Opera as Leonora in Il trovatore during the 1993-94 season.

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Jodi Gage, Jayme O'Hara,
Amy C. Thompson,
Assistant Stage Managers

The Property

Eric Einhorn, *Director*
Tara Faircloth, *Assistant Director*
Kristen Barrett, *Stage Manager*
Donald Claxon, *Assistant Stage Manager*

El Pasado Nunca Se Termina

Leonard Foglia, *Director*
Elise Sandell, *Assistant Director*
Rachel C. Henneberry, *Stage Manager*
Kristen Barrett, Derek Matson,
Any Plotkin,
Assistant Stage Managers

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Caroline Wheeler
Roberta Whitworth
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Florence Winters
Richard Wright
*Coordinator

Supernumeraries (Il trovatore)

Children

Weston Ford
Michael Goto
Jacob Macias
Nolan Moss
Kamohelo Muhammad
India Rose Renteria
Thomas Serges

Patricia Schaefer: A Lyric Lover Next Door

Fans carried away by Lyric Opera productions are not limited to metropolitan Chicago. Lyric also transports people across state lines. Case in point: Indiana resident Patricia Schaefer, who loves attending Lyric when her schedule permits traveling the distance from her Muncie home. But then, opera has been transporting her for many years.

Pat grew up surrounded by classical music and musicals such as those by Sigmund Romberg. Both of her grandfathers brought their musical talents over from Germany, and her mother played piano. Though Pat began piano lessons as a third-grader in her parochial school, her mother soon put an end to that arrangement: "The music teacher at the school would slap my fingers with a baton when I made a mistake. My mother already knew Fred Church, a local piano teacher, so she had me switch to him." And with that, both mother and daughter were playing under the tutelage of a fine teacher who was generous, kind, and delightfully eccentric. "Mr. Church was quite a character," remembers Pat. "He always chewed on cigars; he didn't smoke them. And he had a German shepherd in his studio when he gave lessons. He never had children, and I imagine that was a substitute. He had such a good sense of humor."

Mr. Church must also have been one in a million, for he went above and beyond to offer enrichment to his charges. "He would take small groups of students to Chicago and to the Cincinnati Zoo Opera [the zoo's pavilion was the former home of the Cincinnati Opera, which moved to the city's Music Hall in 1972]. *Faust* was the first opera I had ever seen. I saw it in Chicago when I was in the eighth grade." Church would drive the kids to Chicago for a Saturday opera performance, and also plan some other enjoyable diversion in the city before returning to Indiana. Pat's operatic initiation would have been in 1943, 11 years prior to the founding of Lyric Opera, so it might have been a performance by the Chicago Opera Company. Regardless, it was a treat for the youngster, and the start of a lifelong love of opera.

Lessons with Mr. Church also ensured Pat's enduring love of the piano. Years later, she majored in piano at Northwestern University, where she was in the same class as Ardis Krainik. Though Miss Krainik was a theater major, she studied voice in the music school, where their paths crossed. Later Pat earned a master's degree in musicology from the University of Illinois. That came in handy when she was called upon to write program notes for both the Muncie Symphony (40 years) and, concurrently, what is

now known as the Masterworks Chorale in Muncie (22 years). She is careful to clarify, however, that "I didn't do it just from research; I listened to the music and analyzed it. I wrote the notes as sort of a map for listeners who were not acquainted with it – not strictly an analysis but also something pleasant to read."

Reading and writing were great interests of Pat's and led her to a job at the Columbus Public Library in Ohio. After accepting a higher position at the Muncie Public Library, she went on to earn a second master's degree, in library science, from the University of Michigan. She was named assistant director (1981) and then director (1986) of the Muncie Library before her retirement in 1995. But that wasn't the end of her recognitions as, in 2003, she was awarded an honorary doctorate in library science from Indiana Tech.

Being a high achiever seems to run in the family. Pat's father, Edward J. Schaefer, cofounded Franklin Electric Company, based in Bluffton, Indiana, in 1944 and remained active in its leadership until his death at age 90. Franklin Electric is now a multimillion dollar international company. During his lifetime, Schaefer was generous to his alma mater, Johns Hopkins University in his native Baltimore. He played an important role in establishing its Whiting School of Engineering, and later endowed the Edward J. Schaefer Professorship in Electrical Engineering at Whiting. Pat served on Franklin's Board of Directors for a number of years.

Pat has been active with many civic and professional organizations throughout her life, championing arts, education, and community welfare and donating her time and expertise on boards and in advisory capacities. Her tireless hours of service earned her Indiana's highest honor, the Sagamore of the Wabash Award, from Governor Evan Bayh in 1995. These days, along with attending musical events, she pursues an interest in art, specifically glass sculpture. She and a glass-artist friend love attending the SOFA Chicago expo each November, and works by her friend, and such masters as Dale Chihuly, adorn her home. Traveling is also a joy, bringing the opportunity to attend opera performances in other locales.

Pat Schaefer is drawn to Chicago by more than its sentimental connection as the city of her first opera. Lyric Opera's outreach and education efforts, and its all-around excellence, make it a special favorite of hers. She should know that her appreciation and support are very special to Lyric.

—Sonia Ness



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Lyric



Aria Society Spotlight 2014-2015 Season



Miles D. White

ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of generous support. Over the last three decades, Abbott has generously cosponsored 20 Lyric productions, including the 2014/15 season-opening production of *Don Giovanni* and last season's *Otello*. Abbott has championed Lyric's achievements as a contributor to the Great Opera Fund, the Building on Greatness Capital Campaign, and

Wine Auctions, among other efforts. Lyric is honored to have Abbott's Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.



KATHERINE A. ABELSON and ROBERT J. CORNELL

Kathy Abelson and Robert Cornell are longtime friends of Lyric Opera. Kathy comes from generations of opera lovers and is a former singer, having trained with some of the best voice teachers in the world, including Elvira de Hidalgo, who taught

Maria Callas. Kathy has been a donor and a season subscriber to Lyric since 1977. Deeply committed to Lyric Opera's renowned artist development program, The Patrick G. and Shirley W. Ryan Opera Center, Kathy is a Past President and current member of the Ryan Opera Center Board, in addition to being a leadership donor to the Ryan Opera Center for over twenty years. Lyric is also honored to have Kathy Abelson on its Board of Directors. This season Kathy and Robert are generously supporting the 60th Anniversary Concert and Diamond Ball as Emerald Gala Patrons.



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 33 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Civic Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special

events such as the Annual Meeting, Fantasy of the Opera, Operathon, The Patrick G. and Shirley W. Ryan Opera Center National Auditions, and the Wine Auction. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors.



ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from seven anonymous contributors during the 2014/15 season.



JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera center activities as cosponsors of Rising Stars in Concert, and sponsors of the Ryan Opera Center Recital Series

on 98.7 WFMT. They have cosponsored numerous productions including, most recently, *Simon Boccanegra* (2012/13) and *La Clemenza di Tito* (2013/14). This

season, Julie and Roger Baskes generously cosponsor *Il Trovatore*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera. Lyric is honored to have Julie Baskes serve on its Board of Directors, Executive, and Production Sponsorship Committees, and as immediate past President of the Ryan Opera Center Board.



JAMES N. and LAURIE V. BAY

Jim and Laurie Bay are passionate supporters of the arts in Chicago. They have previously contributed to Lyric's Wine Auction, Stars of Lyric Opera at Millennium Park, Annual Campaign, and education programs. They also cosponsored *Madama Butterfly* (2013/14). This

season, the Bays are supporting the Wine Auction and are Emerald Patrons of the 60th Anniversary Concert and Diamond Ball. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



MARLYS A. BEIDER

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13) and *Parsifal* (2013/14) and this season generously cosponsors Lyric's new production of *Tosca*. Marlys has also made a leadership commitment to cosponsor Lyric's new productions of *Das Rheingold* (2016/17) and *Götterdämmerung* (2019/20), part of Lyric's new *Ring Cycle*.



MELVIN R. and RANDY L. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. They have contributed significantly to the Annual Campaign and are Diamond Sponsors of the 60th Anniversary Concert and Diamond Ball this season. Melvin and

Randy have cosponsored several productions such as *Simon Boccanegra* (2012/13) and *The Barber of Seville* (2013/14). Melvin and Randy generously cosponsor this season's new production of *Don Giovanni*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



HENRY M. and GILDA R. BUCHBINDER

Committed lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. The Buchbinders have contributed to the future of Lyric Opera by making a leadership gift to Lyric's Breaking New Ground

Campaign. They have also been long-time generous donors to the Annual Campaign, including sponsoring their first production, *Boris Godunov* (2011/12). This season, they are supporting the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Nominating/Governance Committee.

**CAROLYN S. BUCKSBAUM**

Lyric Opera sincerely appreciates the extraordinary leadership and generosity of Kay Bucksbaum. An avid subscriber and longtime patron of Lyric with her late husband Matthew, the Bucksbaum Family's very generous challenge grant re-established Lyric's regional and national/international radio broadcasts in 2006. Kay's incredible continued matching support makes possible The Lyric Opera Broadcasts, which draw 16 million listeners annually. "Lyric is a great national institution," Matthew once said, "and it gives our family great pleasure to know these broadcasts bring Lyric's wonderful performances to so many in Chicago and around the globe."

**THE JOHN and JACKIE BUCKSBAUM FAMILY**

Passionate philanthropists in the Chicago community, John and Jackie Bucksbaum are major supporters of the arts. John Bucksbaum is founder and CEO of Bucksbaum Retail Properties, LLC, a fully integrated owner and developer of retail real estate. This past season, John and Jackie, with their family, generously provided matching funding for The Lyric Opera Broadcasts, which air on 98.7 WFMT live during each opening night performance.

John and Jackie Bucksbaum

**PAUL and AMY CARBONE**

Lyric is very appreciative of the friendship of Paul and Amy Carbone. A dynamic member of Lyric's Board of Directors since 2007, Paul currently serves as its Treasurer, chairs the Finance Committee, and is a vital member of the Executive Committee. Having previously sponsored Lyric's NEXt student ticket initiative and Backstage Tours, Paul and Amy are Co-Chairs of this year's 60th Anniversary Concert and Diamond Ball, and support the event as Diamond Sponsors. The Carbone's have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Paul and Amy Carbone.

**THE ELIZABETH F. CHENEY FOUNDATION**

Lyric Opera remains deeply grateful for the long term generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2014/15 season, The Cheney Foundation will fund guest artist Stephanie Blythe's residency, allowing Ensemble members to work intimately with this famed soprano; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the second year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.

Elizabeth F. Cheney

**MR. and MRS. MICHAEL P. COLE**

Michael and Elizabeth Cole are vital members of the Lyric Opera family, serving as Co-Chairs and Diamond Sponsors of the 60th Anniversary Concert and Diamond Ball this season. With Elizabeth's active participation as a member of Lyric's esteemed Women's Board, the Coles have previously supported an array of events such as Wine Auction 2012,

the *Celebrating Oklahoma!* Gala, and Opening Night/Opera Ball, for which Elizabeth served as Chair in 2010. Michael serves on Lyric's Board of Directors, and lends his business acumen as a member of the Investment Committee.

**MR. and MRS. JOHN V. CROWE**

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of *Turandot* (2006/07) and *Tosca* (2009/10) and major support of the Breaking New Ground Campaign. The Crowes are one of eight couples who sponsor 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. The Crowes were leading contributors to the Campaign for Excellence. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.

**THE CROWN FAMILY**

Two of Chicago's leading philanthropists, Renée and Lester Crown are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and has made a generous commitment to Lyric's new Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. The Crown Family provided major support for Lyric's return to the airwaves in 2006 as members of the radio broadcast matching grant consortium. In 2014/15, they are supporting the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Mrs. Crown is a past President of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

Lester and Renée Crown

**MR. and MRS. A. STEVEN CROWN**

Steven and Nancy Crown are ardent supporters of a wide range of cultural and educational initiatives in Chicago and beyond. A new member of Lyric's esteemed Women's Board, Nancy Crown and her husband Steven support two important events this season as Emerald Patrons of the 60th Anniversary Concert and Diamond Ball, and Platinum Sponsors of Wine Auction 2015. As food and wine enthusiasts, Steven and Nancy actively participate in Lyric's triennial Wine Auction. We are fortunate to deepen our long-standing relationship with the Crown Family as we welcome this valued couple into the Lyric Opera family.

THE DAVEE FOUNDATION

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera 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. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical



Theater Initiative. The Foundation has generously cosponsored Lyric premieres of *Oklahoma!* (2012/13) and *The Sound of Music* (2013/14), and has committed to support the remaining three installments of Lyric's five-year partnership with the Rodgers and Hammerstein Foundation, cosponsoring this season's *Carousel*, *The King and I* (2015/16) and *South Pacific* (2016/17).



STEFAN EDLIS and GAELE NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera

at Millennium Park concert and named their seats through the Your Name Here program. Stefan Edlis and Gael Neeson cosponsored *Hercules* (2010/11), *Elektra* (2012/13), *La Traviata* (2013/14) and are generously cosponsoring this season's new production of *Tosca*. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis on its Board of Directors and Production Sponsorship Committee.

EXELON

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago's cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric's education and community-engagement programs. Amongst Exelon's many cosponsorships have been *The Mikado* (2010/12), the Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), and *Rusalka* (2013/14). This season, Exelon is a Sapphire Patron of the 60th Anniversary Concert and Diamond Ball. Lyric Opera is fortunate to have found in Exelon an outstanding corporate partner.



Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera 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. In past seasons, Julius Frankel sponsored Lyric productions of *Andrea Chénier* (1979) and *Lohengrin* (1980) in memory of Betty Frankel. 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. The Julius Frankel Foundation has generously sponsored/cosponsored many celebrated new productions at Lyric including *Die Fledermaus* (1989/90), *Xerxes* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainik, *Cavalleria rusticana* (2002/03), *Pagliacci* (2002/03), and *Il Trovatore* (2006/07). This past season, the Julius Frankel Foundation generously cosponsored a new production of *La Traviata* in honor of Nelson D. Cornelius.



Elizabeth Morse Genius

THE 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

the Elizabeth Morse Genius Charitable Trust. In prior seasons, the Trust cosponsored numerous productions including *Le nozze di Figaro* (2003/04), and *The Cunning Little Vixen* (2004/05). Along with The Elizabeth Morse Charitable Trust, the Trust provided challenge grant support for *Orfeo ed Euridice* (2005/06). Both Trusts sponsored *Salome* and *Dialogues of the Carmelites* (2006/07), *Julius Caesar* (2007/08), *Porgy and Bess* (2008/09), *Ernani* (2009/10), *Show Boat* (2011/12), *Elektra* (2012/13), and *Parsifal* (2013/14). This season, they are sponsoring *Porgy and Bess*. The Trust funds Lyric's ongoing board diversity efforts, and helped preserve Lyric's history through support of the Archives project. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.



ANN and GORDON GETTY FOUNDATION

Lyric is extremely grateful for the long-standing support of the Ann and Gordon Getty Foundation. The Foundation has made vital contributions to the Annual Campaign, providing essential general operating support to foster Lyric's achievements. Gordon Getty is an esteemed National Director of Lyric's Board of Directors.



MR. AND MRS. RONALD J. GIDWITZ

Longtime members of the Lyric Opera family, Christina and Ron Gidwitz are dedicated to ensuring the future of Lyric Opera remains vital and culturally relevant. The Gidwitzes made generous contributions to the Building on Greatness Campaign and Campaign for Excellence, and have also

sponsored Wine Auction and the Renée Fleming and Susan Graham Concert Dinner. As an active member of the Women's Board, Christina currently serves on the Executive Committee as Membership Chair. Ron, a member of the Board of Directors, serves on its Nominating/Governance Committee and Innovation Committee. This season, Ron and Christina sponsor their first Lyric production as cosponsors of *Don Giovanni*.



BRENT W. and CATHERINE H. GLEDHILL

Brent and Katie are passionate supporters of numerous causes in Chicago. Last season, the Gledhills cosponsored Lyric's production of *The Sound of Music* and in 2014/15 they are supporting the 60th Anniversary Concert and Diamond Ball as Ruby Patrons. Brent Gledhill

is the Global Head of Investment Banking at William Blair & Company; and a member of the firm's Executive Committee. Lyric is proud to have Brent Gledhill serve on the Board of Directors and its Audit and Innovation Committees.



WILLIAM and ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera productions for over 50 years. They are generous donors to Lyric's Annual Campaign, and have cosponsored the Overture Society Luncheons. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the

Building on Greatness Campaign. In 2014/15 they are supporting the 60th Anniversary Concert and Diamond Ball as Ruby Patrons, and during the 2015/16 season, the Gofens are cosponsoring Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett. Lyric is thrilled to have Ethel Gofen as a new member of the Board of Directors.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of 25 Lyric new 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 generously sponsored new productions of *Eugene Onegin* (1984/85), *Lucia di Lammermoor* (1990/91), *La Traviata* (1993/94), *Nabucco* (1997/98), *Un ballo in maschera* (2002/03), *Manon Lescaut* (2005/06), *Macbeth* (2010/11), and *The Barber of Seville* (2013/14). Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Russell Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.

**MR. and 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 18 Lyric productions since 1987/88 including *Die Meistersinger* (1998/99 and 2012/13), *Die Fledermaus* (1999/00 and 2006/07), *Die Walküre* (2002/03), *Siegfried* (2003/04), *Ring cycle* (2004/05), *The Barber of Seville* (2007/08), *Lohengrin* (2010/11), *The Magic Flute* (2011/12), *Otello* (2013/14), and this season's coproduction of *Don Giovanni*. Through yearly challenge grants, they also help generate important momentum for Operathon – Lyric's annual fundraising broadcast heard live on 98.7WFMT. They have also made a leadership gift to the Breaking New Ground Campaign in support of Lyric's future. 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 awarding him the Carol Fox Award, Lyric's most prestigious honor.

GUGGENHEIM PARTNERS

The Guggenheim name has long been synonymous with philanthropy and has a reputation for its contributions to the advancement of humanity. This season, Lyric is the grateful beneficiary of Guggenheim's generosity as they support Wine Auction 2015 as Onstage and Catalogue Sponsor.

GUGGENHEIM

John R. Halligan

JOHN R. HALLIGAN CHARITABLE FUND

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

HARRIS FAMILY FOUNDATION

The Harris Family Foundation joins the production sponsorship family this year as a cosponsor of Lyric's new production of *Tosca*. Having previously supported the Annual Campaign, the Foundation supports the 60th Anniversary Concert and Diamond Ball this season as Emerald Patrons. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a new member of its Board of Directors, and also serving on its Production Sponsorship Committee. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the revered Women's Board and has held many leadership positions, most recently as Opera Ball Chair in 2012.



Barbara Howard

HOWARD FAMILY FOUNDATION

After decades of support to Lyric's Annual Campaign, the Howard Family Foundation joins the production sponsorship family with its generous cosponsorship of this season's production of *Il Trovatore*. Barbara Howard's steadfast commitment to Lyric Opera is shown through her longtime subscribership, as well as her service as a member of Lyric's Ryan Opera Center Board. Dedicated to the bright futures of the Ryan Opera Center Ensemble members, Barbara has sponsored the program's Rising Stars in Concert for the past several years. Lyric is grateful for the friendship of Barbara Howard, and the generosity of the Howard Family Foundation.

**TOM and JULIE HURVIS**

As part of the Breaking New Ground Campaign, Tom and Julie Hurvis have made a generous leadership commitment in support of Lyric Unlimited comprising the company's education and community engagement activities. Tom and Julie are avid fans of opera and longtime Lyric subscribers. In their effort to help keep Chicago a haven for the cultural arts, they are sponsors of the Renée Fleming Initiative, which brings the renowned soprano to our city multiple times each year. Lyric gratefully acknowledges their more than 20 years of generous contributions to the Annual Campaign, their exclusive sponsorship of *Aida* (2011/12), and their co-sponsorships of *A Streetcar Named Desire* (2012/13) and this season's production of *Capriccio*, along with support for The Lyric Opera Broadcasts. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, and Lyric Unlimited Committee.



Maria C. Green

ITW

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW cosponsored *The Pearl Fishers* (1997/98 and 2008/09), *The Barber of Seville* (2001/02), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and this season's production of *Tosca*. This season the company cosponsors the Diamond Ball, which follows the 60th Anniversary Concert. Lyric is proud to have Maria C. Green, Senior Vice President, General Counsel and Secretary, serve on its Board of Directors and Lyric Unlimited Committee, as well as past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer on its Board of Directors.

ITW

Craig 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, the Annual Campaign, the Campaign for Excellence, Fantasy of the Opera, Opera Ball, and Wine Auction. This season the firm also supports the 60th Anniversary Concert and Diamond Ball as Sapphire Patrons. Lyric is fortunate to have Craig C. Martin, a Partner at Jenner & Block, as a valued member of its Board of Directors and Executive Committee.

JENNER & BLOCK

**JPMORGAN CHASE & CO.**

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored *Madama Butterfly* (2003/04), *The Magic Flute* (2005/06), *La Traviata* (2007/08), *Tosca* (2009/10), *The Tales of Hoffmann* (2011/12), and *Otello* (2013/14). This season, JPMorgan Chase is supporting the 60th Anniversary Concert and Diamond Ball as a Ruby Patron. Lyric is honored to have Eric S. Smith, Managing Director, JPMorgan Chase, serve as a member of its Board of Directors, Executive and Nominating/Governance Committees, and as chairman of the Lyric Unlimited Committee.

**RICHARD P. and SUSAN KIPHART**

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and visionary philanthropists. They have generously cosponsored several Lyric productions including *Madama Butterfly* (2003/04), *Roméo et Juliette* (2006/07), *Cavalleria rusticana/Pagliacci* (2008/09), and *Hercules* (2010/11). In honor of Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. This season, they are cosponsoring *The Passenger* and supporting the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is the immediate past President and CEO and current Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of both the Finance and Production Sponsorship Committees. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.

**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. For many years, Kirkland & Ellis LLP sponsored Lyric Opera's Board of Directors Annual Meeting. More recently, Kirkland & Ellis LLP cosponsored *Boris Godunov* (2011/12) and *A Streetcar Named Desire* (2012/13). Kirkland & Ellis LLP is the Lead Sponsor of the 60th Anniversary Concert and Diamond Ball. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors and Production Sponsorship Committee.

**NANCY W. KNOWLES**

Opera has always played an important role in the life of 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 recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests 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. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and, as part of the Building on Greatness Capital Campaign, provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. Ms. Knowles cosponsored *La Traviata* (2007/08), *Tosca* (2009/10), and *Macbeth* (2010/11). This season, Mrs. Knowles is generously cosponsoring Lyric's production of *Capriccio*, and is supporting the 60th Anniversary Concert and Diamond Ball as a Sapphire Patron. In 2007, Lyric named the Nancy W. Knowles Lobby in recognition of her extraordinary gift to the Campaign for Excellence, and in recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014.

**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 Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. This season, they are Diamond Patrons of the 60th Anniversary Concert and Diamond Ball. 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 they made a significant gift to the Campaign for Excellence. They cosponsored *The Pearl Fishers* (2008/09), *Katya Kabanova* (2009/10), *A Masked Ball* (2010/11), *Rinaldo* (2011/12), *La bohème* (2012/13), and *The Barber of Seville* (2013/14). This season, Josef and Margot generously cosponsor Lyric's production of *Capriccio* and have made a generous gift to the new Breaking New Ground Campaign. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive and Investment Committees.

**JIM and KAY MABIE**

Lyric Opera cherishes the vital leadership and long-standing support of Jim and Kay Mabie. They are avid operagoers, having subscribed to Lyric for several decades. The Mabies have fostered Lyric's success through generous contributions to the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. They have also made a leadership gift to the Breaking New Ground Campaign. They cosponsored *Candide* (1994/95), *The Great Gatsby* (2001/02), *Porgy and Bess* (2008/09) and *Rigoletto* (2012/13). Jim Mabie is an esteemed member of Lyric's Board of Directors, serving on the Executive and Investment Committees.

JOHN D. and CATHERINE T. MACARTHUR FOUNDATION

The MacArthur Foundation supports creative people and effective institutions committed to building a more just, verdant, and peaceful world. In addition to selecting the MacArthur Fellows, the Foundation works to defend human rights, advance global conservation and security, make cities better places, and understand how technology is affecting children and society. Support for arts and culture organizations in Chicago and the region is an expression of civic commitment to the place where the Foundation has its headquarters and where John D. and Catherine T. MacArthur made their home. Grants are designed to help sustain the cultural life of the city and region. Lyric Opera is very grateful for the ongoing support of the John D. and Catherine T. MacArthur Foundation. More information is at www.macfound.org.

**MacArthur
Foundation**



Robert Malott

MALOTT FAMILY FOUNDATION

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



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation has provided major support for the Student Matinees beginning in 1994 and continuing to 2004, helping Lyric introduce the majesty and grandeur of

opera to thousands of young people each season. Most recently, the Foundation cosponsored *La Cenerentola* (2005/06), *Iphigénie en Tauride* (2006/07), *Die Frau ohne Schatten* (2007/08), *The Pearl Fishers* (2008/09), *The Damnation of Faust* (2009/10), *The Girl of the Golden West* (2010/11), *Show Boat* (2011/12), *La bohème* (2012/13), and *Otello* (2013/14). This season, the Mazza Foundation generously cosponsors *Il Trovatore*. Lyric is honored to have Joseph O. Rubinelli, Jr. serve on its Board of Directors and Compensation Committee.

THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative, the Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres of *The Great Gatsby* (2000/01), *Street Scene* (2001/02), *Sweeney Todd* (2002/03), *Regina* (2003/04), *A Wedding* (world premiere, 2004/05), and *Doctor Atomic* (2007/08). In addition, the Mellon Foundation provided support for Lyric's premiere/new production of *The Midsummer Marriage* (2005/06), *Lulu* (2009/10), and *Porgy and Bess* (2009/10). The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcast in 2006. During the 2012/13 season The Mellon Foundation spearheaded visionary support of Lyric's new Lyric Unlimited program and the Chicago premiere of *Cruzar la Cara de la Luna/To Cross the Face of the Moon*, the world's first Mariachi opera. This past season and this current one, The Andrew W. Mellon Foundation continues its visionary and generous support of Lyric Unlimited, including support for *El Pasado Nunca se Termina/The Past is Never Finished*, as well as providing leadership support for the preparation of Lyric's upcoming world premiere of *Bel Canto* (2015/16).



Jon and Lois Mills



Vicki and Jim Mills

JIM and VICKI MILLS/ JON and LOIS MILLS

Lyric is most grateful for the dedication and generosity of Jim and Vicki Mills and Jon and Lois Mills. Jim, Vicki, Jon, and Lois have attended Lyric performances for many seasons and generously supported the Annual Campaign and the Building on Greatness Capital Campaign. Together, they cosponsored *Samson et Dalila* (2003/04), *Rigoletto* (2005/06), *La bohème* (2007/08), *Cavalleria rusticana/Pagliacci* (2008/09), *The Merry Widow* (2009/10), *The Mikado* (2010/11), *Show Boat* (2011/12), *Oklahoma!* (2012/13), and *The Sound of Music* (2013/14). This season, Jim and Vicki Mills/Jon and Lois Mills generously cosponsor Lyric's premiere/new production of *Carousel*.

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. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and is cosponsor of *Anna Bolena* this season.



MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Campaign for Excellence, and cosponsored *Oklahoma!* (2012/13) and *The Sound of Music* (2013/14). Susan and Bob generously cosponsor Lyric's new production of *Carousel* this season.



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust has sponsored or cosponsored numerous productions and special programs at Lyric, and has provided leadership challenge grants that helped garner new support for the company. In prior seasons, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park (2000-2008). In honor of Lyric's Golden Jubilee, The Elizabeth Morse Charitable Trust cosponsored *The Cunning Little Vixen* (2004/05). The Elizabeth Morse Charitable Trust provided challenge grant support for *Orfeo ed Euridice* (2005/06) and cosponsored *Dialogues of the Carmelites* and *Salome* (2006/07), *Julius Caesar* (2007/08), *Porgy and Bess* (2008/09), *Ernani* (2009/10), *Show Boat* (2011/12), *Elektra* (2012/13), and *Parsifal* (2013/14). The Elizabeth Morse Charitable Trust cosponsored *A Midsummer Night's Dream* (2010/11). This season, the Trust is cosponsoring *Porgy and Bess*. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by presenting him with the Carol Fox Award, Lyric's most prestigious honor.

The Elizabeth Morse Charitable Trust



THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation cosponsored *Così fan tutte* (2006/07), *The Abduction from the Seraglio* (2008/09), *The Mikado* (2010/11), *The Magic Flute* (2011/12), *Oklahoma!* (2012/13), and *La Clemenza di Tito* (2013/14). This season, The Negaunee Foundation is generously cosponsoring *Don Giovanni* and *Carousel*, and has made a leadership gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting 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 Daniel have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposiums for Lyric productions of *Hercules* (2010/11) and *Show Boat* (2011/12). They cosponsored *Rigoletto* (2012/13), *La Traviata* (2013/14)

and this season cosponsor Lyric's production of *The Passenger*. They have also made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Daniel is President, Chairman and Co-Founder of the Compass Lexecon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.



Jerry and Elaine Nerenberg

THE NERENBERG FOUNDATION

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

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



Sonia Florian

NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation cosponsored *La Traviata* (2002/03), *Lucia di Lammermoor* (2003/04), *Tosca* (2004/05), *Rigoletto* (2005/06), *Il Trovatore* (2006/07), *La bohème* (2007/08), *Madama Butterfly* (2008/09), *The Elixir of Love* (2009/10), *A Masked Ball* (2010/11), *The Tales of Hoffmann* (2011/12), *Don Pasquale* (2012/13), and *The Barber of Seville* (2013/14). This season, the NIB Foundation generously cosponsors Lyric's production of *Tannhäuser*, and the Florians personally support the 60th Anniversary Concert and Diamond Ball as Diamond Patrons. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made a major contribution to the Campaign for Excellence, which helped strengthen Lyric's financial reserves. In addition to their magnani-

mous 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 Civic Opera House. Sonia Florian is a vital member of Lyric's Board of Directors and Executive Committee.



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. By providing major support to Lyric's endowment,

Mr. and Mrs. Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. This season, Mr. and Mrs. Nichols support the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Vice Chairman of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



Jana R. Schreuder

NORTHERN TRUST

A banking and financial services leader, Northern Trust is a long-standing, generous corporate contributor to Lyric. The company has given major support to the Annual Campaign, Facilities Fund, Great Opera Fund, and Lyric Unlimited. Northern Trust provided vital leadership contributions to Lyric as Presenting Sponsor of Wine Auctions (2000, 2003, 2006, 2009, 2012) and cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored *Faust* (2009/10) and was Lead Corporate Sponsor of *Oklahoma!* (2012/13) and cosponsor of *The Sound of Music* (2013/14). This season, Northern Trust generously cosponsors the Diamond Ball which follows the 60th Anniversary Concert. They are the anchor of Wine Auction 2015 as its Presenting Sponsor. Lyric is honored to have Jana R. Schreuder, Chief Operating Officer of Northern Trust, serve as a member of its Board of Directors and Finance Committee, and Northern Trust's Retired Chairman and CEO William A. Osborn serve as a member of its Board of Directors and Executive Committee.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for nearly 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, the Building on Greatness Capital Campaign, the Campaign for Excellence, and Wine Auctions. This season, they are supporting the Wine Auction and the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.

**MR. and MRS. MICHAEL POLSKY**

Subscribers and generous Annual Campaign donors, Michael and Tanya Polsky join the production sponsorship family this year as cosponsors of *Tosca*. Michael is President and CEO of Invenergy LLC, an innovator in clean energy, which is headquartered in Chicago. The company has previously supported Women's Board Gala events for *Oklahoma!* and *The Sound of Music*. Lyric Opera is grateful for the lasting friendship of Michael and Tanya Polsky.

supported Women's Board Gala events for *Oklahoma!* and *The Sound of Music*. Lyric Opera is grateful for the lasting friendship of Michael and Tanya Polsky.

PRINCE CHARITABLE TRUSTS

The Prince Charitable Trusts supports a broad array of programs in Chicago, Washington, DC, and Rhode Island, and Lyric Opera is fortunate to be among the beneficiaries of the generosity of the Trusts' Chicago and Washington, DC branches. This season, the Prince Charitable Trusts are Diamond Patrons of the 60th Anniversary Concert and Diamond Ball in honor of Lyric's esteemed Women's Board, which includes Diana Prince and Meredith Wood-Prince as members. The Trusts have also provided principal support for Lyric's 2015/16 commission *Bel Canto* by awarding a grant to composer Jimmy López, as well as sponsoring a summer 2014 workshop presentation of the piece. The Prince Charitable Trusts have supported Lyric's Annual Campaign, Wine Auction, Building on Greatness Campaign, and Great Opera Fund, and were cosponsors of the 2004/05 *Ring* Cycle.

PRINCE
CHARITABLE
TRUSTS

**MR. and MRS. J. CHRISTOPHER REYES**

Anne and Chris Reyes are prominent members of the Lyric family. Immediate Past President of Lyric's Women's Board, Anne was recently elected to serve on Lyric's Board of Directors; Chris is also a valued member of the Board of Directors,

and serves on its Nominating/Governance Committee. Together they have made important contributions to Lyric as cosponsors of *Thais* (2002/03) *A Masked Ball* (2010/11), *Don Pasquale* (2012/13), and *Madama Butterfly* (2013/14). They are again Platinum Grand Benefactor sponsors of Wine Auction, and are major supporters of the Annual Campaign. In addition, they provided a significant and much appreciated gift to the Campaign for Excellence as well as a major leadership gift to the Breaking New Ground Campaign. This season, Mr. and Mrs. J. Christopher Reyes are Diamond Patrons of the 60th Anniversary Concert and Diamond Ball and cosponsors of *Carousel*.

**BETSY and ANDY ROSENFELD**

Lyric is grateful for the devotion of Andrew M. and Betsy Bergman Rosenfield, who are active members of the Lyric Opera family. Andy served as a member of the Board of Directors from 1993 to 2007, and Betsy is a leader on Lyric's esteemed Women's Board. Betsy chairs this season's Opening

Night Dinner and Performance. The Rosenfields also provide generous gifts to the 60th Anniversary Concert and Diamond Ball and Opening Night.

**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 three decades, the Ryans have contributed generously

to the Annual Campaign, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Pat and Shirley Ryan Family Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For several 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 support the 60th Anniversary Concert and Diamond Ball this season as Diamond Patrons. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award – Lyric's most prestigious honor – in recognition of her many years of devoted service to the opera company.



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 the Civic Opera

House reach full-house audiences of junior-high and high school students, many of whom are experiencing opera for the first time. The Foundation also supported last season's hugely-successful family opera, *The Family Barber*. Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. The Shapiros cosponsored *The Magic Flute* (2005/06), *Falstaff* (2007/08), *The Abduction from the Seraglio* (2008/09), *A Midsummer Night's Dream* (2010/11), and *Hansel and Gretel* (2012/13). Mrs. Shapiro has made a major leadership gift to the Breaking New Ground Campaign and is cosponsoring *The Passenger* this season. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as Executive, Production Sponsorship, and Lyric Unlimited Committees.



David Carpenter



Larry Barden

SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), and *Rusalka* (2013/14). Additionally, Sidley Austin has supported Operathon, Fantasy of the Opera, and the Annual Campaign. This season, Sidley Austin LLP generously cosponsors Lyric's production of *The Passenger*. Lyric is proud to have Larry Barden, Chairman of the firm's Management Committee, on its Board of Directors and Compensation Committee and David Carpenter, Senior Counsel, serve on its Board of Directors and Civic Engagement Committee.

SIDLEY AUSTIN LLP
SIDLEY

**MANFRED and FERN STEINFELD**

Longtime subscribers and supporters of Lyric's Annual Campaign, Manny and Fern Steinfeld join the production sponsorship family this season with their generous cosponsorship of Weinberg's *The Passenger*. Also substantial supporters of the Jewish United Fund of Metropolitan Chicago, Lyric is deeply grateful to have Manny and Fern play an integral role in bringing this moving piece to Chicago for its Midwest premiere. The Steinfelds also supported Lyric's Building on Greatness Campaign through the "Name a Seat" program.

**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 long-standing member of the Guild Board of Directors. She has generously supported The Patrick G. and Shirley W. Ryan Opera Center, as well as the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest Dinner. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11), and she generously cosponsored productions of *La bohème* (2001/02), *The Magic Flute* (2005/06), *Falstaff* (2007/08), and *Manon* (2008/09). She also supported Lyric's Building on Greatness Capital Campaign. This past season, Liz Stiffel was the Lead Sponsor of the *Stars of Lyric Opera at Millennium Park* concert and this year she is sponsoring the Wine Auction Honored Guest Dinner and is a Diamond Patron of the 60th Anniversary Concert and Diamond Ball.

**CHERRYL T. THOMAS**

Cherryl Thomas is a lifelong Chicagoan, having worked for the City of Chicago for 30 years in the Departments of Public Works, Water, Aviation and Buildings, and as Deputy Chief of Staff for Infrastructure in the Mayor's Office before accepting an appointment by President Clinton to serve as Chairman of the U.S. Railroad Retirement Board for 5 years. Founder, President and CEO of Ardmore Associates, who generously support Operathon, Cherryl personally sponsors her first production this season as a cosponsor of *Porgy and Bess*. Lyric is honored to have Cherryl serve on its Board of Directors and Civic Engagement Committee.

**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 in her roles as a Ryan Opera Center Distinguished Benefactor and 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, as well as Fantasy of the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors *Anna Bolena*, having previously cosponsored *The Merry Widow* (2009/10), *Carmen* (2010/11), *Ariadne auf Naxos* (2011/12), *La bohème* (2012/13) and *Die Fledermaus* (2013/14). She has also made a leadership gift to the Breaking New Ground Campaign to secure Lyric's future, and supports Wine Auction 2015 and the 60th Anniversary Concert and Diamond Ball as a Sapphire Patron. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Production Sponsorship Committees, and on the Ryan Opera Center Board.

Donna Van Eekeren



Carol and William Vance

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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric's most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions including *Hänsel und Gretel* (2001/02), *The Pirates of Penzance* (2003/04), *The Midsummer Marriage* (2005/06), *The Damnation of Faust* (2009/10), *Show Boat* (2011/12) *Oklahoma!* (2012/13), and *The Sound of Music* (2013/14). For many years, the Vances have supported young singers through their sponsorship of Ryan Opera Center ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Campaign for Excellence and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is an esteemed member of Lyric's Board of Directors, Compensation, and Executive Committees. He also serves on the Ryan Opera Center Board, of which he is past President. This season, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance generously cosponsor Lyric's production of *Carousel*. Mr. and Mrs. William C. Vance have also made a significant commitment to the Breaking New Ground Campaign.

**ROBERTA L. and ROBERT J. WASHLOW**

Roberta and Bob Washlow are cherished members of the Lyric family. For more than two 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 sponsored more than 20 Lyric productions. The Washlows cosponsored *Porgy and Bess* (2008/09), *The Elixir of Love* (2009/10), *A Midsummer Night's Dream* (2010/11), *Show Boat* (2011/12), *Don Pasquale* (2012/13), and *La Clemenza di Tito* (2013/14). Roberta and Bob Washlow generously cosponsor this season's *Porgy and Bess*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.

**HELEN and SAM ZELL**

Helen and Sam Zell are passionate supporters of Chicago's vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign and special projects including the Wine Auction for many years. Helen and Sam Zell generously cosponsored Lyric's new production of *Rinaldo* (2011/12), *Rigoletto* (2012/13), *La Traviata* (2013/14) and this season are cosponsors of the Lyric premiere of *The Passenger*.

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BREAKING
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A CAMPAIGN FOR LYRIC



For sixty years, Lyric Opera of Chicago has produced world-class opera with many of the world's greatest artists. With decades of dedicated support from donors and subscribers, the company has flourished, gaining global recognition for its artistic excellence and fiscal stability.

Building our reputation for the future will rely on continued commitment to the broad, deep and relevant cultural service we provide to our city, while also advancing the development of opera as a vital art form. Lyric is seizing new opportunities to present opera at the highest level, re-define our audiences, and enhance our infrastructure.

After a year-long strategic planning process led by Lyric's Board and senior management, the Breaking New Ground campaign has been launched to implement the company's blueprint for a world-class, twenty-first century opera company. Breaking New Ground will allow Lyric to continue to produce major productions of the highest caliber while also modernizing the stage of the Ardis Krainik Theatre with state-of-the-art equipment. The campaign will also contribute toward updated media, marketing and audience development programs, and plans to strengthen the company's financial position, including continued efforts to build Lyric's endowment in accordance with industry best practice.

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DINING options are available before, during (intermission), and after most Lyric Opera performances on the main and third floor of the Civic Opera House. Refreshments are also available throughout most lobby areas on each floor and on the Opera Club level. Visit lyricopera.org/dine for complete details. Outside food and beverages may not be brought into the Civic Opera House.

NO SMOKING POLICY In compliance with the City of Chicago ordinance, Lyric Opera of Chicago enforces a no smoking policy throughout the Opera House and within 15 feet of our theatre entrances. Thank you for your cooperation.

LATECOMERS will not be seated once the performance has begun. Patrons who must leave will not be re-admitted during the performance. These patrons must remain in the lobby until a suitable break, which is usually the next intermission. There is no standing room. Evening performances of *Tanhäusser* begin PROMPTLY at 6:00 p.m., except for Friday, May 2, which begins at 8:00 p.m. Matinee performances of *Tanhäusser* begin PROMPTLY at 1:00 p.m.

PHONES As a courtesy to our patrons, complimentary phone service is available in the Vaughan Family Hospitality Foyer.

LOST AND FOUND Please telephone (312) 827-5768 for lost items. Unclaimed articles are held for 30 days.

EMERGENCY EXIT Walk, do not run, to the nearest marked exit which is the shortest route to the street.



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Box Office Assistant Treasurers
Joseph Dunn
John Thor Sandquist
Hospitality Services Manager
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