

Lyric
2015/16 Season

BERG

WOZZECK



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On the cover: Montage – soldier photo (public domain) by James Francis Hurley, grave photo from Margaret Hall Collection of the Massachusetts Historical Society.



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From the General Director

I know that a great many people have asked themselves the question, “Is opera really for me?” People go gladly to the movies or the theater, yet at the same time they may seem reluctant to give opera a try. I want to persuade you that opera is indeed for you, and *this* opera, Alban Berg’s *Wozzeck*, in particular. Experiencing it at Lyric Opera, you’ll discover theater set to some of the most powerful, gripping, and beautiful music ever written.

Of course, this isn’t a particularly cheery work – there’s no getting around that. It’s a dark, gripping story, full of unnerving emotional depths. On the other hand, the impact of *Wozzeck* will leave you stunned and deeply moved. If you love great drama, whether onstage or onscreen, *Wozzeck* is your perfect entry point to opera.

Wozzeck overwhelmed me for the first time more than 40 years ago.

I remember seeing it as a teenager at Covent Garden in London, at a time when I was beginning to get completely hooked on the glories of this art form. I’d never experienced anything like *Wozzeck*, and it remains a piece that, in my view, makes a unique impact. It’s very short, and both dramatic and romantic at the same time. The brilliance with which every scene is constructed, the devastation of the title character in understanding the betrayal of the woman he loves, the final catastrophe that overtakes them both – all of this stays with you forever. It unfolds to riveting, astoundingly imaginative music.

Conducting *Wozzeck* requires the abilities of a superbly skilled and profoundly expressive musician. We’re exceedingly fortunate that our music director, Sir Andrew Davis, will be on the podium for this production. Berg’s music is one of his great passions, and he’s conducted it all over the world with great distinction. The only major work of Berg that Sir Andrew has yet to conduct is *Wozzeck*, which he has longed to do for many years. It will be enormously exciting for all of us to share what is unquestionably a hugely significant milestone in his operatic career.

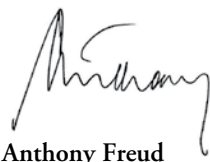
Sir David McVicar is an immensely distinguished director whose work has been seen at Lyric repeatedly and with consistently outstanding success over a period of nearly 15 years. When Sir David discussed his approach to *Wozzeck* with me, I was impressed by the fact that he is treating it as a romantic story. He has set the opera at the end of World War I, in the aftermath of that great destructive conflict, presenting characters affected in widely different ways by the traumas of contemporary society.

Lyric has welcomed the greatest artists in the world for more than six decades. While giving extraordinarily talented young singers major opportunities (notably members of our Ryan Opera Center, several of whom are performing in *Wozzeck*), we continue to relish visits from eminent artists internationally and give them rewarding opportunities for Lyric debuts. No fewer than five important European singers in *Wozzeck* – Tomasz Konieczny, Angela Denoke, Stefan Vinke, Gerhard Siegel, and Brindley Sherratt – are all new to Lyric this season, and I couldn’t be more excited about that.

After seeing and hearing *Wozzeck* at Lyric, I know you’ll agree with me that the superb talents involved in this new production have created an unforgettable piece of music theater, doing full justice to the genius of Alban Berg.



STEVE LEONARD


Anthony Freud

Lyric

From the President

I'm thrilled to begin my tenure as President of Lyric Opera for many reasons, but above all, because opera has become a vital element of my life, both personally and professionally. In the early 1990s, when my company was about five years old, I realized that in the marketing world you took clients to a Bulls Game, or to Wrigley Field – there was a customary set of entertainment venues. But rather than a sports outing, what if we treated them to the opera? We began bringing clients, for whom it was unique and unforgettable, introducing them to an art form they'd heard about but never experienced. For me, it checked the boxes on the business side, but it also nurtured in me an enduring love for opera. I'd grown up in New Jersey listening to WQXR, hearing the Met on the radio, but becoming a subscriber and enjoying opera *in the theater* was brand new to me.

It's been my great pleasure to be a Lyric subscriber since 1992. I feel a special excitement every opening night, and when I return to a production a second or third time, I always see things I hadn't seen before. My wife and I continue to introduce people to Lyric, many of whom have become subscribers themselves.

When I was growing up in the 1960s and '70s, people frequently responded to opera as something classic, almost old world, best seen and heard in traditional performances. Today, however, I relish the broad range of theatrical interpretation. I'm struck every season by performances that communicate a particular resonance with what's happening culturally or socially in our world at the time. Certain truths captured so memorably in opera are timeless, still challenging us as they challenged these works' original audiences. I think of recent productions, such as *Rusalka* or *The Passenger* – each was a truly visceral experience that stayed with me for weeks. This year I'm looking forward with great anticipation to Lyric's new production of *The Marriage of Figaro*, and especially to the world premiere of *Bel Canto*.

Under my watch, the next chapter in Lyric's history will implement the strategic plan the management and board developed four years ago. The principles of excellence, relevance, and fiscal responsibility are our key priorities of focus. I'm excited to witness Lyric becoming a broader provider of cultural service to Chicago and the Chicagoland region.

To stay excellent, relevant, and fiscally responsible in this rapidly changing world, we need to be prepared to innovate. That means looking beyond the customary constraints of our art form and asking, "What can we learn, borrow, beg, or steal from other forms of entertainment and cultural enrichment?" One idea behind the board's innovation committee has been to empower a small group of board members to do just that. In many ways Lyric Unlimited is our laboratory. Through it we are reaching out to communities throughout Chicago, we are forming collaborative partnerships with other cultural, community, and educational organizations, and we are exploring the ways in which opera, as an art form, may develop in the future.

Lyric offers an increasing number of diverse activities – not only our mainstage opera season, but also our productions of great musicals, Lyric Unlimited's wide-ranging projects, and, of course, our world-renowned Ryan Opera Center. But we need to think of ourselves as *one* Lyric. Everything we do is part of a unified, single-minded goal to be the great North American opera company of the twenty-first century.



TODD ROSENBERG

A handwritten signature in black ink, appearing to read "DT Ormesher".

David T. Ormesher

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Scott Wolfson
Assistant Technical Director
Stephen Snyder
Technical Assistant
Maria DeFabo
Properties and Scenic Art Coordinator

Lighting

Chris Maravich
Lighting Director
Heather Sparling
Eric Watkins
Assistant Lighting Designers

Technical

William Reilly, Jr.
Master Carpenter
Michael Barker
Head Flyman

Mike Reilly
Automation/Rigging
Bradley Long
Shop Carpenter
Robert Barros
Layout Carpenter
Drew Trusk
Shop Welder
Bruce Woodruff
Layout Welder
Richard "Doc" Wren
Warehouse Coordinator
Joe Dockweiler
Ryan McGovern
Mike Bowman
Jeffrey Streichhirsch
Assistant Carpenters
Chris Barker
Anthony Bernardy
Dan DiBennardi
Dan Donahue
Brian Grenda
Justin Hull
Robert Hull, Jr.
John Ingersol
Matthew Reilly
Ray Schmitz
Tory Snick
Carpenters
Michael C. Reynolds
Master Electrician
Soren Ersbak
Board Operator
Paul Christopher
Head Audio/Visual Technician
Nick Charlan
Matt Ebel
Audio/Visual
Kevin Reynolds
Surtitile 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
Property Master
Michael McPartlin
Properties Crew Head
Brian Michael Smith
Armorer
José Trujillo
Upholsterer
Thomas Coleman, Jr.
Robert Hartge
Richard Tyriver
Assistant Properties
Rachel Boultinghouse
Michael Buerger
Joseph Collins
Kevin Gac
Robert Ladd
Phillip Marcotte
Joe Mathesius
Michael O'Donnell, Jr.
Properties

WARDROBE/WIGS AND MAKEUP

Scott Marr
Production Design Director

Wardrobe

Maureen Reilly
Costume Director
The Richard P. and Susan Kiphart Endowed Chair
Lucy Lindquist
Wardrobe Supervisor
Bradley Baker
Cecylia Kinder
Krystina Lowe
Kathy Rubel
Tony Rubino
Joanna Rzepka
Marguerite Scott
Barbara Szylo
Maggie Zabieowski
Wardrobe Staff
Scott Barker
Kelly Davis
Tim Dedinsky
Michelle DiBennardi
Dawn Marie Hamilton
Kim Kostera
Anna Krysik
Ed Mack
Wendy McCay
John Salyers
Isaac Turner
Chris Valente
Roger Weir
Dressers

Wigs and Makeup

Sarah Hatten
Wigmaster and Makeup Designer
Kathleen A. Evans
Department Coordinator
Brittany Crinson
Chantelle Marie Johnson
Robert Kuper
Lynn Koroulis
Claire Moores
Staff
Lauren Cecil
Toywa Curington
Jaime Dahms
Anelle Eorio
Rochelle Fisher
Alicja Klosek
Lauren Marchfield
Nelson Posada
Jada Richardson
Anita Trojanowski

Scenic Art

Brian Traynor
Charge Artist
Maggie Bodwell
Vivienne Marie
Tim Morrison
Michael Murtaugh
Scenic Artists

WHAT IS TECH WEEK?



Lyric's summer technical work is crucial to the success of each production

by Roger Pines



DAN REST



Don Giovanni's hair-raising death scene for the title character, the revolving set in the Humming Chorus of *Madama Butterfly*, the otherworldly first appearance of the water-nymph heroine of *Rusalka* – these and countless other riveting moments onstage at Lyric are the result of painstaking technical preparation. They were all tried out during “tech week” of each production, the summer before the season began. Tech week is a chance for the creative team, stage crew, and stage management to look at the physical

production onstage, assessing what works and what doesn't.

This is the first time all the different elements of the production – lighting, technical, directorial, stage management, props, costumes, wigs and makeup – work on the production together. Lyric stage manager John Coleman views his role as “helping to facilitate communication between all the elements.” There is so much information to be dealt with during the tech process, and clear communication between each department is

vital. In every tech week, says Coleman, “we also determine what physical things we'll need for rehearsals. There are choices to be made – how much those things cost to put in the room, if they can physically get in there, the time and the labor that it takes to change from element to element.” Every step of the way, “we're working through the process with everyone so the piece can eventually be realized onstage.”

Lyric tech weeks usually occur in an order that reverses the actual season calendar (although it doesn't always work that way, due



DANN REEST

(Center)

Technical director Michael Smallwood (second from right) and members of Lyric’s technical staff onstage during tech week of *The Merry Widow*.

(Clockwise from upper left)

Scenic challenges fine-tuned during tech week have included the death scene in *Don Giovanni*, the staircase in *Lucia di Lammermoor*, *Klingsor’s eerie lair* in *Parsifal*, and the revolving set in *Madama Butterfly*.

which must all be carefully programmed into the light board. This results in “a rough storyline, a rough sketch and model for the show,” Smallwood explains. “When a show comes back for rehearsals, there’s not much time. You can’t be putting it together at that point – you can only be ‘editing.’”

It’s generally on Tuesday, Wednesday, and Thursday of tech week that the production is lit. As the cues are programmed, “we also take notes regarding the painting and scenery,” says Smallwood. “We’re basically determining everything that’s needed for the production to look its best.” By Friday the show is already being taken apart to make room for the next one to be “tech’d.” When it’s packed up, usually one or two trucks are kept. Material in those trucks – mainly the essential props – are brought in a week before rehearsals start. The show’s other elements return several days before they’re needed onstage.

A few months prior to tech week of a production, Lyric lighting director Chris Maravich begins communicating by phone and email with the production’s lighting designer, “talking about what the opera house will be able to do. I’m also trying to get their design out of them! Then, during tech week, I’m there to help the designer implement their design on our stage.”

The stage crew’s 13 electricians – with the lighting designer, as well as with Maravich and his staff – take about eight hours to focus the lights, with each light’s position precisely documented. “We focus between 200 and 300 lights,” says Maravich. Prior to arriving in Chicago, the lighting designer has a plan for how he/she wants the lights focused. “They may want side light, back light. Sitting out in the house, the designer may tell us, ‘I want the back light to be blue, half as bright as the side light.’”

to director and designer availability). Any tech week starts with pulling the production out of large trucks and into the theater. The sets aren’t always in Chicago – they often need to be transported here from other companies, whether in America or abroad. With last season’s *Il trovatore*, which had premiered at Lyric in 2006, “the set was built in Wales, then shipped here in containers,” Lyric technical director Michael Smallwood recalls. “It went to San Francisco in 2009, and the Met has done it several times – they’d had it in storage

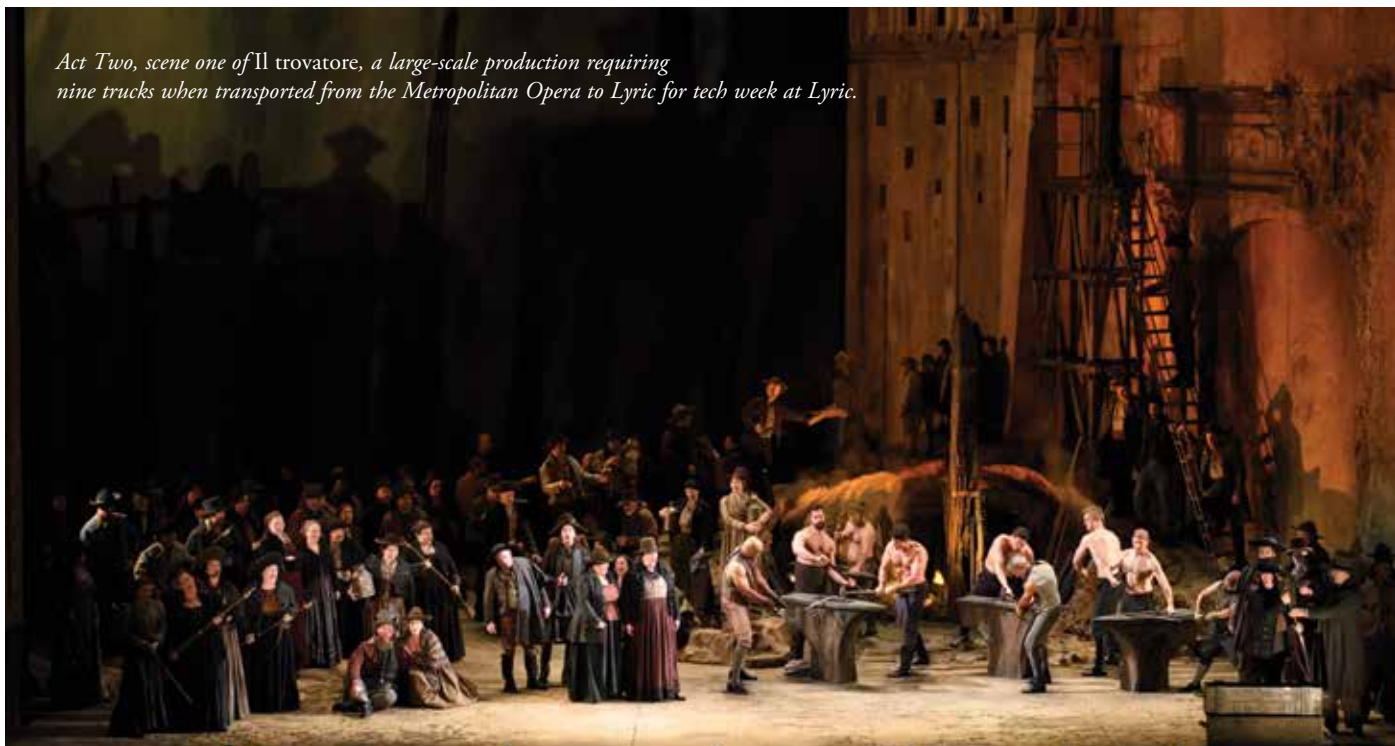
there ever since the 2013 revival. As soon as it went into Lyric’s schedule, we called the Met so they could make sure it was available for us at the time.”

Once the crew has the set onstage, “the first thing we always do is fly anything that needs to be flown,” says Smallwood. Various special effects are tried out, too – smoke or fire, for example – and any scenery moves involving the stage turntable must be practiced as well. The most vital task for tech week, however, is to establish the production’s lighting cues,

ANDREW GIOFFI

ROBERT KUSEL

Act Two, scene one of *Il trovatore*, a large-scale production requiring nine trucks when transported from the Metropolitan Opera to Lyric for tech week at Lyric.



Over the next two or three days the director, set designer, lighting designer, lighting director, and stage manager spend hours at the tech table. “The lighting designer talks to one of the electricians who controls our computerized lighting console,” says Maravich. “That’s how the various lighting looks are set.” For instance, an opera’s first scene could be a market square, but as the lovers sing their romantic duet, the lighting has to change in responding to that mood. Another cue might have a special light on the door of the set to specifically control what the audience is seeing.

Lighting cues are set with up to four Lyric supernumeraries functioning as “lightwalkers,” standing in for the individual artists onstage. The director has a general idea of where characters will be, and that gives the lightwalkers their positions. The work is painstaking, even occasionally intimidating. During tech week for *Lucia di Lammermoor* (2011-12 season), Mary Sennott-Shaw, a longtime Lyric “super” and lightwalker, spent a lot of time standing at the top of the very high staircase from which Lucia would descend during the Mad Scene. “It did have a wire on the outside, so small it couldn’t be seen by the audience,” Sennott-Shaw remembers, “although the stairs were winding and got very narrow!” Last season, during *Tannhäuser*’s tech week, Sennott-Shaw

played one of the dancers, “and I had to roll down the table. You need to be in pretty good shape to light-walk!”

One also has to be patient awaiting the creative team’s decisions. “We usually get our instructions from the director or assistant director,” says Sennott-Shaw. “After being quite still, you then have to react very quickly to their requirements. You’re being moved around, hitting the performers’ marks so the lights can be directed where they need to be.” Maintaining the stamina and patience needed for standing stock-still onstage is challenging, but worth it: “The team effort it takes to put Lyric productions together is impressive, and you get to see how they create the stage magic!”

If there’s enough time later in tech week, the entire show will be worked through from the beginning. With big scene changes, Maravich plays a recording so everything is timed in coordination with the music. Once work is completed, the lights have to be refocused for the *next* show – another eight hours.

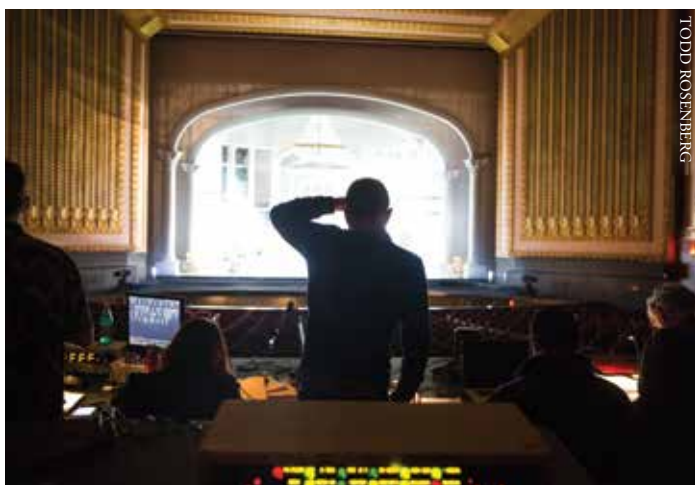
Central to any tech week is the production’s director, invariably collaborating with either an associate or assistant director. To whatever degree is possible at the time, the director will work with the stage manager to map out the production’s rehearsal schedule. “The director presents their needs

to the company,” explains John Coleman, “and if something has a monetary impact, management can make a decision about that.” Stage management will also set up auditions for the director to cast supers and actors.

For this season’s *Merry Widow*, Susan Stroman was on hand for the entire tech week. She directed and choreographed the production for her Met debut last season, and will debut at Lyric with it in 2015-16. “Tech week is *very* important,” declares Stroman. She views her role during Lyric’s tech week as “making sure that the lighting cues were all in the right place, and that the stage manager’s book was correct about calling the cues. In tech week I can confirm that every moment up on that stage is the way I want it to look.” Stroman is full of praise for Lyric’s stage crew (“They’re fantastic!”); because the advance work has been so thorough, Stroman knows that when she returns for rehearsals with the cast, “I can concentrate on them and their performances.”

For Stroman, tech week confirmed that “*The Merry Widow* fits into this theater beautifully.” Because the theater has a slightly smaller proscenium opening than at the Met, “some of the lighting cues have changed a bit, and we can actually add some more internal cues in a lot of the music. Tech week allows me to make this *Merry Widow* right for this house.”

Lyric



Director Kevin Newbury and his colleagues at the production table for *Bel Canto* during tech week.

As assistant director for *Bel Canto*, Elise Sandell was instrumental in helping to lay out physical and visual groundwork during the tech week of this world-premiere production. Tech week gives Sandell “my arsenal of information that I carry into the rehearsal period. I write down everything that happens, as does the stage manager. The director of *Bel Canto*, Kevin Newbury, may be making decisions at any given moment, now that he has the set in front of him. It’s my job to keep track of that information, so I can help him later in

remembering it all – ‘Where was Hosokawa going to be when he sings that aria?’ Once we get into the rehearsal room, if Kevin changes his mind about something we’d worked on during tech week, I can pass this on to the stage manager and designers so they can take that moment in a different direction.”

The visual side of *Bel Canto* involves designer Greg Emetaz’s complex projections. “During tech week we created all the projection cues,” says Sandell. “We also made a lot of decisions about props – including meetings

about what the terrorists’ guns would look like – and we determined how we would arrange the furniture.”

Property master Charles Reilly and his staff are other vital figures in tech week. With the revival of a production done in a previous Lyric season, “we unload it, put it on prop tables, check out the condition of the props, and see what needs to be fixed or replaced – either through buying or building,” says Reilly. Decisions in that regard are confirmed when he meets with the director, designer, and stage manager. “We may need to build or upholster a chair, a sofa, an armoire. We get a drawing from the designer and proceed from there.”

With the props arranged according to the opera’s act/scene breakdown, “the director and designer, seated out in the house, will ask us to move things around,” says Reilly. “We then ‘spike’ it [mark the position] by act – we might spike the Act One furniture in blue tape, the Act Two furniture in red. We take pictures and document everything. You think you’ll remember it later, but you don’t!”

With Lyric’s new *Figaro*, “a big bed is carried onstage by the Prop and Carpenter Department during a scene change, and we have to have a 16-foot bolster for it,” notes Reilly. “There’s no elevator for a 16-foot bolster! We had to rig it and drop it in on lines to get it onstage.” For *Bel Canto* “there are three piles of chairs stacked high, and the team wants them all to stay together.” Tech week revealed that “we’d need to cut a hole through the bottom so a singer could crawl through



Lightwalkers onstage for the final scene of *The Marriage of Figaro* and the party scene of *Romeo and Juliet*.

Lyric



Souvenirs of tech week for Bel Canto: (left) a massive portion of the set during the production’s “load-in” and (right) the slashes the hostages need to draw on the wall during their captivity, created by Lyric’s prop department with washable crayon.

it.” Many props are needed for Lyric’s new *Wozzeck*, “big props – things like mechanical carts, welded together and maneuvered on the set. [Director] Sir David McVicar likes everything in the correct period, and we enjoy the challenge of that. We want a vision given to us that we can make a reality.”

Maria DeFabo, properties and scenic art coordinator, finds that the trend in opera these days – at least, for new productions – is to have “a significantly larger number of props than there were 15 or 20 years ago. Many *Wozzeck* props were done by the time the creative team arrived for tech week.” Much of *Wozzeck* was built in Great Britain, but for *Figaro* “we decided for budgetary reasons to build more of it at Lyric. But here again, we were able to show those props to the team during tech week. We always hope to have things far enough along so that we can try them onstage. The sofa built for *Figaro* needed to be a *trick* sofa, so during tech week we tried the trick to see how it would work, and it did!”

One of DeFabo’s challenges during *Bel Canto*’s tech week was how to make the slashes the hostages draw on the wall, showing how many days their ordeal has lasted. “Of course, the slashes have to come off so we can reset for the next performance – it would be rather expensive to redo the set!” For the actual *method* of drawing, DeFabo ordered many samples to show the creative team. The

approved choice was “a washable crayon made by Crayola that we tried out during tech week. The team liked it a lot, but they wanted it to be thicker and to go on a little smoother.” This experimenting brought forth a solution: “I worked with Brian Traynor, our scenic artist, who makes molds. We were able to melt the crayons down and create a thicker crayon.”

Tech week for any opera at Lyric is production design director Scott Marr’s opportunity to begin work with Lyric’s wardrobe department on preliminary costume fittings. “That’s mostly for the chorus, especially for any new production,” says Marr. “Vicki Mortimer is both set and costume designer for this season’s *Wozzeck*, so when she was here for tech week we needed to coordinate her time between the costume shop and the stage. Tech week is a time for me to see where we’re at in terms of costume production. If anything that might be related to costumes happens onstage during the tech period, it’s my responsibility to relay that to the costume designer or vice versa. In that respect, tech week is important for me.”

Wigs are certainly part of the design process and the total look of a show in a more significant way than formerly. Wigmaster and makeup designer Sarah Hatten meets with the costume designer during tech week to narrow down logistics, and Marr is usually part of those initial discussions. “If we mount a rental or a revival, the director or associate becomes

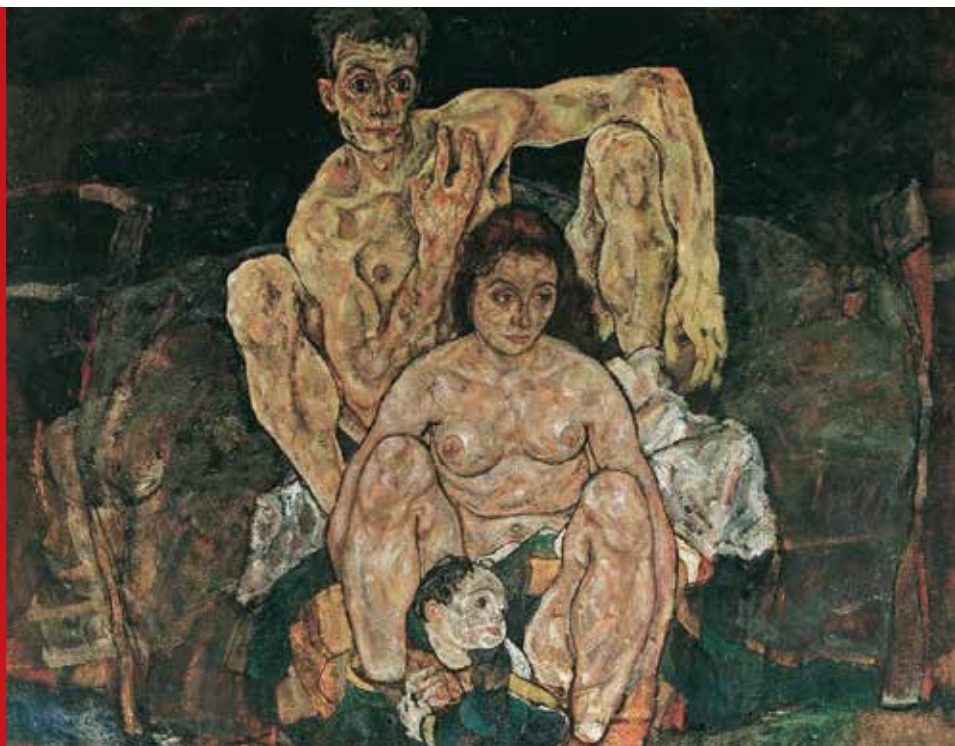
our main contact for information early on,” he says. “The costume designer doesn’t usually come until later in the process for these types of productions. In general, summer tech also allows me to connect with the production team. It’s important that I’m acquainted with the director, assistant director, and stage manager so we can problem-solve any crossover or costume/wig related issues that may arise during the rehearsal process. Since I’m in charge of the budget for the costume and wig areas, additions and changes are often up to me to approve.”

Tech week involves meeting after meeting, including a wrap-up session at the end of the week, in which stage management, electrics, props, wardrobe, and wigs/makeup are all represented (if schedules permit, the director and designers are present as well). When the production finally gets onstage – with orchestra and chorus, cast, sets, costumes, wigs and makeup, and lighting – “that’s when we can fine-tune it,” says Elise Sandell, “because we have the actual performers and we’ve all made so many discoveries throughout the rehearsal process. But it’s tech week that gets the process going. It’s something of a guessing game, going with your gut and following your instincts, with a little bit of luck.”

Roger Pines, dramaturg of Lyric Opera of Chicago, writes regularly for opera publications and record companies internationally.

Lyric

Lyric



Egon Schiele's "The Family" (1918)

Lyric Opera of Chicago

New Production

Alban Berg

Wozzeck

*New Lyric Opera production generously made possible by
The Monument Trust (UK)*

and

Stefan Edlis and Gael Neeson,

with additional support from

Robert L. Turner.

WOZZECK

Synopsis

PLACE: A town with a barracks and university

There will be no intermission.

ACT ONE

Scene 1. As Wozzeck shaves his captain, the officer regales the uneducated soldier with his philosophical ramblings about the passage of time. Wozzeck finds little to add to the conversation until the captain accuses him of having no morals. Wozzeck replies that he is too poor to be virtuous.

Scene 2. Wozzeck and Andres, another soldier, gather firewood in a field. Wozzeck's fears and imaginings disconcert his friend.

Scene 3. Marie, Wozzeck's mistress, plays with their child. She exchanges glances with the drum major, who passes in the street at the head of his regiment. Margret, a neighbor who witnesses the scene, angers Marie with malicious comments. Marie sings a lullaby to the child, who soon falls asleep. Wozzeck comes to tell her that he must spend the night at the barracks. He takes no notice of the child, and his disjointed conversation fills Marie with foreboding.

Scene 4. In the doctor's study the following day, Wozzeck submits to mockery and experiments in order to earn extra money to support Marie and their child. The doctor rejoices at signs of impending insanity and

openly gloats about the fame that will come to him as a result of these experiments.

Scene 5. That evening, Marie admires the drum major in the street in front of her house. After a brief flirtation, she takes him inside.

ACT TWO

Scene 1. In her house, Marie delights in a pair of earrings the drum major has given her. When Wozzeck arrives, he asks her where she got them. Her lie – that she found them – does not convince him. He gives her some money and leaves.

Scene 2. The captain and the doctor meet. A perfunctory diagnosis of apoplexy momentarily terrifies the captain. When Wozzeck happens to appear, the two men make insinuating remarks about Marie's fidelity.

Scene 3. On the street in front of her house, Marie quarrels with Wozzeck. When he is about to strike her, she cries out that she would rather be killed than submit to his abuse. Wozzeck broods on her last words.

Scene 4. Wozzeck sees Marie dancing with the drum major in a tavern. Before Wozzeck can give vent to his jealousy, the dance ends, and he is distracted by the drunken soldiers with a song and a mock sermon. As the dancing resumes, a simpleminded man approaches Wozzeck and declares that he smells blood.

Scene 5. In the barracks, Wozzeck's misery keeps him from sleeping. An obsessive vision of a knife makes him cry out, awakening Andres. The drum major, drunk, enters boasting of his conquest. He starts a fight with Wozzeck and beats him savagely.

ACT THREE

Scene 1. Marie reads from the Bible. She is stricken with remorse and premonitions of her own death.

Scene 2. Wozzeck and Marie walk beside a pond. She is terrified by his strange behavior and tries to escape, but he kills her.

Scene 3. In a tavern, Wozzeck tries to forget his crime. He dances with Margret, who notices blood on his hands. Wozzeck stammers incriminating excuses and dashes out into the night.

Scene 4. Returning to the pond, Wozzeck searches for the knife. He finds it near Marie's body and throws the weapon into the water. Confused and fearing he may not have thrown it far enough, Wozzeck wades into the pond and drowns. As the captain and the doctor stroll by, they hear a strange noise. The superstitious captain hurries the doctor away from the eerie spot without investigating.

Scene 5. A group of children are playing when another child runs in to give the news of Marie's death. The children run off to view the body. Marie's son, too young to understand, continues playing.

Lyric

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- Scenery constructed by Bay Productions, Cardiff, Wales, U.K.
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- 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 one hour and thirty minutes.
- There will be no intermission.

New Production

Alban Berg

WOZZECK

Opera in three acts in German

Libretto by the composer, based on Georg Büchner's play *Woyzeck* (1836-37, unfinished)

Characters in order of vocal appearance:

<i>Captain</i>	GERHARD SIEGEL*
<i>Wozzeck</i>	TOMASZ KONIECZNY*
<i>Andres</i>	DAVID PORTILLO ^{oo}
<i>Marie</i>	ANGELA DENOKE*
<i>Margret</i>	JILL GROVE
<i>Doctor</i>	BRINDLEY SHERRATT
<i>Drum Major</i>	STEFAN VINKE*
<i>First Apprentice</i>	BRADLEY SMOAK ^o
<i>Second Apprentice</i>	ANTHONY CLARK EVANS ^o
<i>Soldier</i>	ALEC CARLSON* ^o
<i>Fool</i>	BRENTON RYAN*
<i>Marie's Son</i>	ZACHARY UZARRAGA*

MEMBERS OF CHICAGO CHILDREN'S CHOIR

Actors: Brian J. Barber, Eric Casady, Billy Dawson, David Lintzenich*, Laura Weiss, Carrie Lee Patterson, Scott Shimizu, Karen Anne Yates

<i>Conductor</i>	SIR ANDREW DAVIS
<i>Director</i>	SIR DAVID McVICAR
<i>Set and Costume Designer</i>	VICKI MORTIMER
<i>Lighting Designer</i>	PAULE CONSTABLE
<i>Chorus Master</i>	MICHAEL BLACK
<i>Children's Chorus Master</i>	JOSEPHINE LEE
<i>Choreographer</i>	ANDREW GEORGE
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	DANIEL ELLIS
<i>Stage Manager</i>	JOHN W. COLEMAN
<i>Stage Band Conductor</i>	ERIC WEIMER
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM
	JERAD MOSBEY
	ERIC WEIMER
<i>Prompter</i>	SUSAN MILLER HULT
<i>Fight Director</i>	NICK SANDYS
<i>Projected English Titles</i>	COLIN URE

*Lyric Opera debut
^o Current member, Ryan Opera Center
^{oo} Alumnus, Ryan Opera Center



TOMASZ KONIECZNY
(*Wozzeck*)
Lyric Opera debut
Also this season: Der Ring des Nibelungen, Vienna State Opera; *Fidelio*, Bavarian State Opera; *Lohengrin*, Semperoper (Dresden).

“From the beginning,” the Polish bass-baritone commented on the Vienna State Opera website, “as a young actor, I dreamed of experiencing great things – great as regards emotional dimensions, in the sense of something bigger than what we experience in normal life. Being onstage means that on the one side I have a gut feeling as to where the intention of the role is going. On the other side I’m analyzing very exactly what element of a role is showing the way. That’s a very fruitful approach for a singer – that is, from the possible conflict between these two, something new can result.” Konieczny established himself as one of today’s foremost singing actors with his sensational success as Alberich at the Vienna State Opera, where his subsequent roles have ranged stylistically from the Dutchman and Wotan to Mandryka and Scarpia. Following a successful career acting for the stage, film, and television throughout Poland, he debuted in opera in the title role/*The Marriage of Figaro* in Poznan, thereafter building a repertoire of dramatic bass-baritone parts with the opera companies of Mannheim and Düsseldorf/Duisburg. Closely associated with the “Wagner in Budapest” festival (six seasons, with roles including Amfortas, Wotan, and Kurwenal), he has also sung Alberich at Dresden’s Semperoper and the Deutsche Oper Berlin. He has starred on CD as both Alberich (under Thielemann) and Wotan (under Janowski). Among his other major successes have been Jochanaan/*Salome* (Carnegie Hall, on tour with the Vienna State Opera), Pizarro/*Fidelio* (Washington National Opera, Bavarian State Opera), Stolzius/Zimmermann’s *Die Soldaten* (Salzburg Festival), and Kolenaty/*The Makropulos Affair* (Madrid). Konieczny has been heard in concerts with the Warsaw Philharmonic, the Czech Philharmonic, and the BBC Symphony Orchestra.



ANGELA DENOKE
(*Marie*)
Lyric Opera debut
Also this season: Hans Heiling, Theater an der Wien (Vienna); *Jenůfa*, Vienna State Opera; *The Makropulos Affair*, Bavarian State Opera.

In her repertoire of leading dramatic roles, what most interests the renowned German soprano (as she explained for the Vienna State Opera’s website) is “to experience these parts and work on them anew. I prepare very well, I read a lot, I inform myself about the roles’ background. But spontaneous feeling has its place; I definitely and gladly take unplanned risks, to give a role a color in the moment. Onstage, when one has a partner who also works out of spontaneous experience, wonderful moments can result, in which one can create something fresh.” Denoke maintains close associations with prestigious companies including the Vienna State Opera (ten starring roles to date by Wagner, Strauss, Tchaikovsky, Janáček, and Shostakovich), the Opéra National de Paris, the Berlin State Opera, the Bavarian State Opera in Munich, and the Salzburg Festival. One of her signature roles, Emilia Marty/*The Makropulos Affair*, brought her a triumph in her La Scala debut. She has also been hailed at the Metropolitan Opera (*Der Rosenkavalier*), Covent Garden (*Parsifal*, *Erwartung*, *The Gambler*, *Salome*), and the major houses of Dresden, Madrid, Barcelona, and Zurich. In addition to the Chicago Symphony Orchestra, she has been heard with the leading orchestras of London, Munich, Boston, and Berlin. Among her most significant recordings are *The Makropulos Affair* (Salzburg), *Salome* (Baden-Baden), and *Alceste* (Madrid) on DVD and *Wozzeck*, *Fidelio*, and *Die tote Stadt* on CD. The latest of Denoke’s recitals, devoted to Kurt Weill and his time, premiered at the 2015 Salzburg Festival. A *Kammersängerin* of the Vienna State Opera since 2009, Denoke was voted 1999 Singer of the Year by *Opernwelt* magazine and received the 2007 Deutsche Theaterpreis Der Faust for her greatly acclaimed portrayal of Salome.



GERHARD SIEGEL
(*Captain*)
Lyric Opera debut
Also this season: Elektra, Boston Symphony Orchestra; *Ariadne auf Naxos*, Vienna State Opera; *Gurrelieder*, Bavarian State Opera.

The German tenor has previously earned acclaim as Berg’s Captain at the Metropolitan Opera, Covent Garden, the Opéra National de Paris, and Madrid’s Teatro Real: “The Captain is strange. He always speaks with correct grammar in well-chosen words, but he shows us nothing except the military’s social injustice and arbitrariness. In his scene with the Doctor, you see him as a person who’s easy to manipulate. His emotions – fear, anger, pride, arrogance, violent temper, vulnerability – change in seconds, making him a very rich role for an artist. In Büchner’s play he’s not a real character like persons with names, but instead a ‘type.’ His music is *not easy*, but once you have got it, you never will forget it.” After beginning his career as a successful instrumentalist and composer, Siegel first gained major attention winning Vienna’s Belvedere competition in 1996. He then rapidly established himself in a wide variety of dramatic roles of Beethoven, Wagner, Strauss, Janáček, Shostakovich, and Busoni, with the ensembles of the leading houses of Dessau, Augsburg, Munich, and Nuremberg. Freelance since 2006, he has won acclaim in such diverse roles as Max/*Der Freischütz* (Komische Oper Berlin), Florestan/*Fidelio* (Granada Festival), Shuisky/*Boris Godunov* (Munich, DVD), Herod/*Salome* (Vienna State Opera), and the title role/Weill’s *Der Protagonist* (Bregenz Festival). Siegel’s greatly acclaimed Mime/*Der Ring des Nibelungen* has brought him to the Met (DVD), Bayreuth (DVD), Vienna, London, and Tokyo. Recent highlights include role debuts as Peter Grimes (Munich), Tristan and Lohengrin (both in Augsburg). Siegel can be heard on CD as Klaus-Narr/*Gurrelieder* (Cologne’s Gürzenich Orchestra) and in his first recital disc, a Strauss/Schoenberg program to be released this fall.



STEFAN VINKE

(Drum Major)

Lyric Opera debut

Also this season: Siegfried, Canadian Opera Company (Toronto); *Die ägyptische Helena*, Deutsche Oper Berlin; *Ring* cycle, Bayreuth Festival.

The German tenor, who has portrayed the Drum Major in Basel and Mannheim, confesses that “I don’t know if we want to show humanity in this man, the most terrible character in *Wozzeck*. Of course, it depends on the director as to how obviously we show that he’s a beast, or whether the audience gets it only from the surtitles! I’ve worked with Tomasz Konieczny, Angela Denoke, and Gerhard Siegel before. At Lyric Opera, collaborating with Sir Andrew Davis and Sir David McVicar, I think we’ll be able to bring a very good production to the stage.” Vinke, who earned a master’s degree as an organist/choirmaster, trained vocally in Cologne, where his potential was recognized by renowned German soprano Edda Moser (“In our second class, she gave me Siegmund’s ‘Ein Schwert verhiess mir der Vater’ and said, ‘One day you will be a heroic tenor’”). Having built his repertoire during several seasons in Mannheim and Leipzig, today Vinke is one of the world’s foremost heldentenors, working regularly with leading conductors including Rattle, Pappano, Runnicles, Janowski, and Tate. Vinke’s first Siegfried (2006, Cologne) has led to 17 *Ring* cycles internationally, among them those of Seattle Opera (his personal favorite, available on CD), Bayreuth, Covent Garden, Barcelona, Budapest’s Bartók National Concert Hall, Bucharest’s Enescu Festival, and Opera Australia. Other recent prestigious engagements include standard repertoire such as Tristan (Bayreuth, Madrid, Chicago Symphony Orchestra), Lohengrin, Tannhäuser, and Parsifal (all in Berlin), Bacchus (Paris, Munich, Geneva), Erik (Munich), and Don José (Warsaw), and such formidable 20th-century works as Korngold’s *Die tote Stadt* (Sydney, Venice, DVD), Schreker’s *Die Gezeichneten* (Cologne), Zimmermann’s *Die Soldaten* (Paris), and Nono’s *Intolleranza 1960* (Venice).



BRINDLEY SHERRATT

(Doctor)

Previously at Lyric Opera:

Bartolo/*The Marriage of Figaro* (2015-16).

Also this season:

Eugene Onegin, Covent Garden; *Manon Lescaut*, Metropolitan Opera;

Pelléas et Mélisande, Opernhaus Zürich.

The British bass, who is making his role debut, has collaborated numerous times with *Wozzeck* director Sir David McVicar: “Whatever you bring as an actor or singer, he makes something better out of it. I’m intrigued to see what he’s going to do with the Doctor, someone whose character and text are so ‘out there.’ I trust David – he knows what I’m good at and not good at. I remember the English National Opera production of Charpentier’s *Médée*, which was not my normal repertoire. He convinced me to do it, and it was an absolutely fantastic experience. I had a full mad scene, losing it completely. He said, ‘You’re going to love it – go for it!’” One of today’s most successful basses internationally, Sherratt made his Metropolitan Opera debut last season as Trulove/*The Rake’s Progress*. He has been heard internationally in the gamut of leading roles for his vocal category, from Sarastro/*The Magic Flute* (Netherlands Opera, Vienna State Opera, Royal Opera House-Covent Garden) and Rocco/*Fidelio* (Glyndebourne Festival Opera) to roles as diverse as Balducci/*Benvenuto Cellini* (Salzburg Festival), Pogner/*Die Meistersinger von Nürnberg* (Welsh National Opera, BBC Proms), Philip II/*Don Carlo* (Opera North), Fiesco/*Simon Boccanegra* (English National Opera), Claggart/*Billy Budd* (Glyndebourne, BBC Proms, Brooklyn Academy of Music), and Bottom/*A Midsummer Night’s Dream* (Festival d’Aix-en-Provence). In demand on the concert platform, he has appeared at the Bregenz, Edinburgh, Lucerne, and Salzburg festivals in addition to the BBC Proms. His recent concert appearances have included the Orchestra of the Royal Opera House, the Hallé Orchestra, Swedish Radio Orchestra, London Philharmonic, and Vienna Symphony, among many other prestigious ensembles.



DAVID PORTILLO

(Andres)

Previously at Lyric Opera:

Seven roles since 2007-08, most recently David/*Die Meistersinger von Nürnberg*

(2012-13); Curzio/*The Marriage of Figaro*, Raoul

de St. Briochel/*The Merry*

Widow (both 2009-10).

Also this season: The Abduction from the Seraglio, Théâtre des Champs-Élysées (Paris); *The Barber of Seville*, Metropolitan Opera; *Don Pasquale*, Palm Beach Opera.

“Onstage as Andres you have to be a good colleague, in that you must be emotionally available and sensitive to *Wozzeck*,” says the Texas-born tenor, a Ryan Opera Center alumnus. “The lightheartedness within Andres reminds me of David in *Meistersinger*, and I’m lucky to have some beautiful music to sing in the Act Two tavern scene.” Portillo’s successes internationally encompass roles as varied in style as Tamino/*The Magic Flute* (Houston Grand Opera), Gonzalve/*L’heure espagnole* (Saito Kinen Festival), and Ferdinand/Thomas Adès’s *The Tempest* (Rome’s Accademia Nazionale di Santa Cecilia). They also include such *bel canto* tenor leads as Ramiro/*Cinderella* (Washington National Opera), Almaviva/*The Barber of Seville* (Vienna State Opera), Narciso/*The Turk in Italy* (Opéra Angers-Nantes), and Tonio/*The Daughter of the Regiment* (Arizona Opera): “I’m pleased that *bel canto* roles have become a central focus in my career, since that repertoire is both artistically fulfilling and vocally nourishing.” Portillo has portrayed Don Gaspar/*La favorite* at the Salzburg Festival and debuted at France’s Aix-en-Provence Festival as Lurcanio/*Ariodante* “in Richard Jones’s beautiful production with incredible musicians. Performing Handel at a festival that strives to enhance the style of the music and the theatricality of the piece was wonderful.” Portillo returned to Aix in June as Pedrillo/*The Abduction from the Seraglio*. In that work he has also portrayed Belmonte (Pittsburgh Opera). Other major roles in America include Renaud/Gluck’s *Armide* (Metropolitan Opera/Juilliard Opera), Don Ottavio/*Don Giovanni* (Philadelphia, St. Louis, Fort Worth), Ferrando/*Così fan tutte* (St. Louis), and Almaviva (Central City). The tenor has performed in concert with the St. Paul Chamber Orchestra, Los Angeles Philharmonic, and Kansas City Orchestra.



JILL GROVE (*Margret*)
Previously at Lyric Opera:
 Ten roles since 2003-04,
 most recently Ježibaba/
Rusalka (2013-14);
 Witch/*Hänsel und Gretel*,
 Klytämnestral/*Elektra*
 (both 2012-13).

Also this season: *Rusalka*,
 Houston Grand Opera; Britten's *Phaedra*,
 Opera Piccola of San Antonio; *The Rake's*
Progress, Pittsburgh Opera.

"There's no real friendship between Margret and Marie," says the American mezzo-soprano. "Being so self-important and hypocritical, Margret views Marie as a loser and beneath her. I think Margret believes she knows everything about what's going on in town and feels that she can do whatever she wants. She's always around, in the middle of everything, with a false sense of her own respectability. At the tavern she's playing with Wozzeck, putting on a show for him. I don't think it's a new thing – it's happened before. He's this weird guy, and she probably enjoys making fun of him." Grove has earned great praise for Wagner's *Ring* cycle in San Francisco, Los Angeles, and Munich; and in *Peter Grimes* (new production, HD transmission), *Die ägyptische Helena* (new production), *Die Meistersinger von Nürnberg*, and *Giulio Cesare* at the Metropolitan Opera. *Peter Grimes* has also brought her to Toronto's Canadian Opera Company. In Italian repertoire she is a celebrated Amneris (*Lyric*, Toronto, San Diego, Dayton), Ulrica (St. Paul, New Orleans), Azucena (Houston), Preziosilla (San Francisco), and Zita/*Gianni Schicchi* (Los Angeles, DVD). She created Anne Kronenberg/Stewart Wallace's *Harvey Milk* (Houston, reprised in San Francisco). Recent highlights include reprising her much-praised Klytämnestral/*Elektra* (Detroit) and performing with the Grant Park Symphony (Elgar's *The Kingdom*), Utah Symphony (Beethoven's *Symphony No. 9*), American Classical Orchestra (Brahms's *Alto Rhapsody*), and Canada's National Arts Centre Orchestra (Handel's *Messiah*). Grove has also been highly successful with the major orchestras of London, Toronto, Los Angeles, Washington, San Francisco, and Houston. She can be heard on CD in *Un ballo in maschera*, *Die ägyptische Helena*, *Peter Grimes*, and *Harvey Milk*.



BRENTON RYAN (*Fool*)
Lyric Opera debut
Also this season: *Pagliacci*,
The Magic Flute, both at
 Los Angeles Opera.

The tenor, a Missouri native, previously appeared in *Wozzeck* with the Houston Symphony ("I was ecstatic because it's one of my favorite operas – Berg's music and Büchner's play seem to me to create such a great musical drama"). Ryan's career encompasses both lyric and character repertoire: "I enjoy performing roles that not only allow me to sing lyrically but also give me characters with a lot of substance." Currently a member of Los Angeles Opera's young-artist program, Ryan has appeared there as Gastone/*La traviata* (debut) and in *Dido and Aeneas*, *Hercules vs. Vampires*, and Léon/*The Ghosts of Versailles*: "Ghosts was an incredible experience with a remarkable cast and creative team. We were all thrilled to be part of the production that will result in the first audio recording of the opera." Other important credits include Henrik/*A Little Night Music* (Houston Grand Opera), Belfiore/*Il viaggio a Reims* and Bardolfo/*Falstaff* (Wolf Trap Opera Company), Almaviva/*The Barber of Seville* (Wichita Grand Opera), and Almaviva, Tony/*West Side Story*, and Léon/*The Ghosts of Versailles* (Aspen Festival). In 2013 Ryan participated in a new-opera workshop for the Metropolitan Opera and Lincoln Center Theater's Opera Commissioning Program. A graduate of DePaul University and Rice University, he returned to Rice as a guest artist in 2012 to portray Mosca/John Musto's *Volpone*. Ryan has appeared in recital at Washington's Kennedy Center and in concerts with the Los Angeles Philharmonic and the New York Festival of Song.



BRADLEY SMOAK
(First Apprentice)
Previously at Lyric Opera:
 Four roles since 2014-15,
 most recently Antonio/*The*
Marriage of Figaro (2015-
 16); First SS Officer/*The*
Passenger, Sciarrone/*Tosca*
 (both 2014-15).

Also this season: *Bel Canto*, *Der Rosenkavalier*,
 both at Lyric Opera; *La bohème*, Opera
 Theatre of Saint Louis.

The bass, a North Carolina native and a second-year Ryan Opera Center member, greatly enjoyed his first year with the program:

"I was so grateful to be a part of *The Passenger* and got so much out of that experience, even when playing the First SS Officer, a horrible character!" Smoak also relished coaching with bass Peter Rose: "He worked with me on *Messiah*. A young artist spends so much time on perfecting vocal technique, and then we coach with a major artist like Peter who says, 'Just speak it – speak with the voice.' You realize that these things are so much simpler than we try to make them. As long as you're communicating, that's the bottom line." Smoak has been heard nationwide, with particular success at Opera Theatre of Saint Louis (King of Hearts/*Alice in Wonderland*, Pirate King/*The Pirates of Penzance*, Masetto/*Don Giovanni*, Antonio/*The Marriage of Figaro*, Second Soldier/*Salome*). He has also performed with Boston Lyric Opera (*Les contes d'Hoffmann*), Opera North (*The Magic Flute*, *Madama Butterfly*), Palm Beach Opera (*Otello*, *Don Giovanni*, *Così fan tutte*, *Carmen*), Sarasota Opera (*La bohème*, *The Crucible*), Opera Charleston (Zuniga/*Carmen* opposite Denyce Graves), Opera Omaha, Opera Roanoke, Annapolis Opera, DuPage Opera Theatre, and Phoenixia International Festival of the Voice. He made his international operatic debut at Ireland's Wexford Festival Opera as Suleyman Pasha/*The Ghosts of Versailles*, returning as Don Alfonso di Pardo/Donizetti's *Maria Padilla* and Matouš/Smetana's *The Kiss*. Smoak is an alumnus of Illinois Wesleyan University. *Bradley Smoak is sponsored by The Elizabeth F. Cheney Foundation.*



**ANTHONY CLARK
 EVANS**
(Second Apprentice)
Previously at Lyric Opera:
 Six roles since 2013-14,
 most recently Jailer/*Tosca*,
 Servant/*Capriccio* (both
 2014-15); Hunter/*Rusalka*
 (2013-14).

Also this season: *Bel Canto*, *Der Rosenkavalier*,
 both at Lyric Opera; *Madama Butterfly*, San
 Diego Opera.

The American baritone, a third-year Ryan Opera Center member, relishes the opportunity in this production to work again with Sir David McVicar: "I had a small part in Lyric's production of *Rusalka* two seasons ago, and he worked with me as if I were an integral part of the show. He knows every word and note of the piece he's working on so well that he can make everything his own and can communicate that to everyone." Other artists who have influenced him during his Lyric tenure include

Gerald Finley (“What he discovered in the role of Wolfram during rehearsals made me weep daily, it was so beautiful”) and Stephanie Blythe (“In her master class, she opened up my mind and talked great sense”). A native of Owensboro, Kentucky, Evans studied voice at Murray State University, where he portrayed Falstaff/*The Merry Wives of Windsor*. He was an apprentice artist with Arkansas’s Opera in the Ozarks in 2008 (Marcello/*La bohème*, Pish-Tush/*The Mikado*). In 2013 he made his Chicago-area debut at Ravinia performing in Bernstein’s *Songfest*. He attracted national attention as a Grand Finals winner of the 2012 Metropolitan Opera National Council Auditions. The baritone has won numerous competitions, including those of the Gerda Lissner Foundation, the Licia Albanese/Puccini Foundation, the Giulio Gari Foundation and – in Chicago – Luminarts and the American Opera Society. He has also recently received the coveted Sara Tucker Study Grant from the Richard Tucker Foundation. *Anthony Clark Evans is sponsored by Richard O. Ryan and Richard W. Shepro and Lindsay E. Roberts.*



ALEC CARLSON
(Soldier)

Lyric Opera debut
Also this season: *Bel Canto*,
Der Rosenkavalier, both at
Lyric Opera.

The Iowa-born tenor, a first-year Ryan Opera Center member, confesses that “I stumbled across opera. I’d been encouraged by my choral director in college, who said, ‘You could really do this professional-singing thing – oratorio and art song.’ Then I stumbled across recordings of Jonas Kaufmann, which made me think of trying for a career in opera. I’m at Lyric to acquire more stage experience and to connect with what this company offers in terms of vocal study, coachings, language work, and the people who come to this Mecca of opera houses! I want to be working in music that fits me, which I believe to be Mozart and the lighter Donizetti. I’d like to sing regionally and abroad, which means that when I leave the program, I need to hit the ground running in my repertoire.” Carlson received his Bachelor of Arts in Music from Luther College in Decorah, Iowa and a master’s degree from the University of Cincinnati College-Conservatory of Music. The tenor was an apprentice artist as part of The Santa Fe Opera’s 2014 program. He also has participated in Houston Grand Opera’s Young Artist Vocal Academy and was a studio artist at the Wolf Trap Opera Company

in 2013. In his time at the UCC-CM, Carlson sang Ernesto/*Don Pasquale*, the Royal Herald/*Don Carlos* (concert performance), and the tenor solos/J.S. Bach’s *St. John Passion* (staged production). *Alec Carlson is sponsored by Stepan Company.*

CHICAGO CHILDREN’S CHOIR

(Children’s Chorus)
Previously at Lyric: Tosca (2014-15);
La bohème (2012-13); *Boris Godunov*
(2011-12); *Carmen* (2010-11).
Also this season: Winter Concert with Sphinx
Virtuosi, Harris Theater for Music and
Dance; Target Community Concert Series;
“Paint the Town Red,” Jay Pritzker Pavilion.

Founded in 1956 during the height of the Civil Rights Movement, Chicago Children’s Choir (Josephine Lee, president and artistic director) is a nonprofit organization committed to peacefully uniting a diverse world through education, musical expression and excellence. Serving nearly 4,000 children annually, Chicago Children’s Choir empowers singers to bridge cultural divides and become ambassadors of peace in their communities. With programs in 72 Chicago schools, 10 after-school neighborhood programs, an ensemble for boys with changing voices and the internationally acclaimed Voice of Chicago, the diversity of Chicago Children’s Choir reflects the cultural landscape of the city. Under Josephine Lee, CCC has undertaken many highly successful national and international tours, was featured in the Chicago/Midwest Emmy Award-winning documentary *Songs on the Road to Freedom* (2008) and has been featured in nationally broadcast television and radio performances, including NBC’s *Today*, *Oprah* and the PBS series *From the Top: Live from Carnegie Hall*. Chicago Children’s Choir regularly collaborates with the Chicago Symphony Orchestra, Lyric Opera of Chicago, Ravinia Festival and the Harris Theater for Music and Dance. As a national and international touring ensemble, CCC has performed in 30 states in the U.S. and has toured to 25 countries, most recently South Africa in June 2014.



SIR ANDREW DAVIS
(Conductor)
Previously at Lyric Opera:
50 operas since 1987,
most recently *Cinderella*
(2015-16); *The Passenger*,
Tannhäuser (both 2014-15).
Also this season: *The*
Merry Widow, *Bel Canto*,

Lyric Opera; Bach/Stravinsky/Tchaikovsky
program, Chicago Symphony Orchestra;
Messiah (in his own edition), Toronto
Symphony Orchestra.

“*Wozzeck* gives us insight into a character who on the surface is a very ordinary man,” says Lyric’s music director, whose performances of Berg’s *Lulu* and the composer’s orchestral works have earned great acclaim internationally. “We feel empathy for him. That’s why the piece is so touching and moving. We can identify with this man and the burden society places on him. It’s extraordinary to experience the whole process with which the drama moves to its inevitable conclusion. So often in Greek tragedy the protagonists are being warned that some terrible thing is coming – it’s that kind of feeling, and it’s present from the beginning of the opera.” Sir Andrew is chief conductor of the Melbourne Symphony Orchestra, former music director of Glyndebourne Festival Opera, and currently conductor laureate of both the Toronto Symphony Orchestra and the BBC Symphony Orchestra. His operatic successes include recent return engagements at the Metropolitan Opera (*The Merry Widow*, *Hansel and Gretel*), Covent Garden (*Capriccio*), Glyndebourne (*Billy Budd*), and the BBC Proms (*The Midsummer Marriage*). He has conducted at La Scala, the Bayreuth Festival, and the major houses of San Francisco, Munich, and Santa Fe. Earlier this year his extensive performance schedule in Melbourne included several of his specialties, among them Britten’s *War Requiem* and Berlioz’s *La damnation de Faust*. Last season he also returned to the Royal Scottish National Orchestra, the Royal Liverpool Philharmonic, and the BBC Symphony Orchestra. Sir Andrew has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, Berlin, Amsterdam, Rotterdam, and London. A vast discography documents Sir Andrew’s artistry, with recent releases including Elgar’s *The Dream of Gerontius* (2015 Gramophone Award winner), an all-Strauss disc, and orchestral works of Sir Arnold Bax.



SIR DAVID McVICAR

(Director)

Previously at Lyric Opera:

Eight productions since 2001-02, most recently *Il trovatore* (2014-15); *La clemenza di Tito*, *Rusalka* (both 2013-14).

Also this season: Roberto

Devereux, Metropolitan Opera; *Così fan tutte*, Opera Australia.

The Scottish director, a native of Glasgow, trained as an actor at the Royal Scottish Academy of Music and Drama. For the Royal Opera House, Covent Garden he has directed *Andrea Chénier*, *Les Troyens*, *Adriana Lecouvreur*, *Aida*, *Salome*, *The Marriage of Figaro*, *Die Zauberflöte*, and *Rigoletto*. His Glyndebourne productions include *The Abduction from the Seraglio*, *Die Meistersinger von Nürnberg*, *Giulio Cesare*, *Carmen*, and *La bohème*. He has directed *Cavalleria rusticana/Pagliacci*, *Giulio Cesare*, *Maria Stuarda*, *Anna Bolena*, and *Il trovatore* for the Metropolitan Opera. Other productions internationally include *Der Ring des Nibelungen* (Opéra National du Rhin, Strasbourg); *La traviata* and *Manon* (Gran Teatre del Liceu, Barcelona); *The Marriage of Figaro* and *Don Giovanni* (Sydney Opera House); *Les Troyens* (La Scala); *La clemenza di Tito* (Aix-en-Provence Festival); *Tristan und Isolde* (Vienna State Opera, Tokyo); *Médée*, *Der Rosenkavalier*, *The Turn of the Screw*, *La clemenza di Tito*, *Tosca*, *The Rape of Lucretia*, *Manon*, and *Alcina* (English National Opera); *The Rake's Progress*, *Così fan tutte*, *La traviata*, *Madama Butterfly*, *Der Rosenkavalier*, and *Idomeneo* (Scottish Opera); *Sweeney Todd*, *Don Giovanni*, *Hamlet*, and *Il re pastore* (Opera North); *Semele* (Théâtre des Champs-Élysées); *Don Giovanni* and *A Midsummer Night's Dream* (La Monnaie, Brussels); *Agrippina* (La Monnaie, Champs-Élysées, Frankfurt, Barcelona); *L'incoronazione di Poppea* (Champs-Élysées); *Macbeth* (St. Petersburg); *Orlando* (Opéra de Lille, Champs-Élysées); *Don Carlo* (Frankfurt); and *Les contes d'Hoffmann* (Salzburg Festival). He was knighted in the 2012 Diamond Jubilee Birthday Honours list and also made Chevalier de l'Ordre des Arts et des Lettres by the French government. (See "A Talk with Sir David McVicar," p. 38.)



VICKI MORTIMER

(Set and Costume Designer)

Previously at Lyric Opera:

Die Meistersinger von Nürnberg (2012-13).

Also this season: Die Meistersinger von Nürnberg, San Francisco Opera; Joanna Lee's

The Way Back Home, Opéra National de Paris; Morton Feldman's *Neither*, Berlin State Opera.

"We've set *Wozzeck* in the early 1920s," says the renowned British designer. "In Germany post-World War I, architecturally it's an environment in ruins. The cleanest thing in that environment is a memorial, on which you see the shrouded figure of a dead soldier, but from underneath the shroud comes a clenched fist. David McVicar had found a picture of this and was struck by it – the dead soldier ready to rise again. We also have half-curtains that create a fluid momentum through the piece. *Wozzeck* has an implacable, onward feeling that you can't escape. Those half-curtains bring us inside this oppressive architecture and keep us moving from scene to scene, using just small elements to change the locations." Mortimer's extensive operatic work includes *Orest* (Netherlands Opera), *Al Gran Sole* (Salzburg Festival, Berlin State Opera), *After Dido* (English National Opera, Young Vic), *The Abduction from the Seraglio*, *Die Meistersinger von Nürnberg*, *Così fan tutte*, and *St. Matthew Passion* (Glyndebourne), *The Turn of the Screw* (Scottish Opera), and *The Sacrifice*, *Jenůfa*, *Katya Kabanova*, and *Jephtha* (Welsh National Opera). Among her designs for dance are *Yantra* (Stuttgart Ballet), *Genus* (Ballet of the Opéra National de Paris), *Skindex* (Nederlands Dans Theater), *As One* and *Qualia* (Royal Ballet), and *Millenarium*, *Sulphur 16*, and *Aeon* (London's Random Dance Company). Her association with the National Theatre encompasses more than 25 productions, among them works of Shakespeare, Shaw, Chekhov, and Stoppard. Other important London credits include numerous productions in the West End and for the Royal Shakespeare Company, the Royal Court Theatre, the Donmar Warehouse, the Almeida Theatre, and the Lyric Hammersmith. Mortimer's designs have been seen on Broadway in *Jumpers*, *Fiddler on the Roof*, *Nine*, *The Real Thing*, and *Closer*.



PAULE CONSTABLE

(Lighting Designer)

Previously at Lyric Opera:

Die Meistersinger von Nürnberg (2012-13); *Manon* (2008-09); *Giulio Cesare* (2007-08).

Also this season: The Merry Widow, Lyric Opera;

Wonder.land, National Theatre (London); *Roberto Devereux*, Metropolitan Opera.

In *Wozzeck* the British lighting designer describes the style of her work as "stark, bold, and simple. It's essentially Brechtian, in the sense that it's very exposed and within quite a restricted palette that emphasizes greys and blues. What I have very much in mind is the kind of thing Brecht achieved in his years with the Berliner Ensemble. My goal in this production is to find something that is simple, direct, and honest." Constable's work in major opera houses encompasses *Carmen*, *The Marriage of Figaro*, *Faust*, *The Magic Flute*, *The Cunning Little Vixen*, and *Rigoletto* at Covent Garden and other productions for the Metropolitan Opera, Glyndebourne Festival Opera, English National Opera, Scottish Opera, Paris's Théâtre des Champs-Élysées, Strasbourg's Opéra National du Rhin, the Théâtre Royal de la Monnaie in Brussels, and Tokyo's New National Theatre. Constable was the first recipient of the highly prestigious Opera Award for Lighting in 2013. Among her more than 30 productions for London's National Theatre, where she is an associate director, are three that have transferred with great success to Broadway: *The Curious Incident of the Dog in the Night* (2013 Olivier Award, 2015 Tony Award), *War Horse* (2011 Tony Award), and *Coram Boy*. She has also designed extensively for the Royal Shakespeare Company (including *Wolf Hall*, recently seen in London's West End and on Broadway), the Royal Court Theatre, the Donmar Warehouse (including *The Chalk Garden*, 2009 Olivier Award), the Michael Grandage Company, Young Vic, the Lyric Hammersmith, and the Sheffield Crucible (including *Don Carlos*, 2006 Olivier Award in its West End transfer). Constable also designed the 25th-anniversary tour of *Les Misérables* that traveled internationally and to Broadway.



MICHAEL BLACK

(Chorus Master)

Previously at Lyric Opera:

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

“In *Wozzeck* the chorus is involved in both tavern scenes,” says Lyric’s chorus master. “The men have the song about hunters. This music obviously is more challenging than most of the other repertoire this season, but Berg actually writes well for the chorus. A lot of the heavy orchestration in the rest of the opera is pared back entirely when the chorus is singing. Listen to the women in the second scene – there’s an incredibly rhythmic and sparse accompaniment in the orchestra, and by the time the women finish they’re virtually screaming at *Wozzeck* – he’s written a top D for the sopranos. The tenors begin the journeymen chorus in that scene on a high B-flat!” Black’s activities earlier this year included preparing the choruses for *The Marriage of Figaro* (Western Australian Opera), Britten’s *War Requiem* (Melbourne Symphony Orchestra, Sir Andrew Davis conducting), and Haydn’s *Harmoniemesse* (Grant Park Music Festival debut). Chorus master from 2001 to 2013 at Opera Australia, Black prepared the OA chorus for more than 90 operas and many concert works. 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), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus.



ANDREW GEORGE

(Choreographer)

Previously at Lyric Opera:

Rusalka (2013-14); *Die Meistersinger von Nürnberg* (2012-13); *Giulio Cesare* (2007-08).

The Welsh choreographer trained at London’s Laban Centre. He worked as a dancer for Matthew Bourne before beginning his career in opera, and now works for the world’s leading companies. He debuted at Covent

Garden with *The Marriage of Figaro*, and has since choreographed *Salome*, *Adriana Lecouvreur*, *Les Troyens*, and *Andrea Chénier*. U.K. credits also include *Die Meistersinger von Nürnberg*, *Carmen*, and *Giulio Cesare* (Glyndebourne), *La traviata* (Welsh National Opera), *The Rake’s Progress* (Scottish Opera), and *The Turn of the Screw*, *Der Rosenkavalier*, *Agrippina*, and *The Handmaid’s Tale* (English National Opera). Among George’s international credits are *Anna Bolena*, *Giulio Cesare*, and *Don Giovanni* (Metropolitan Opera), *Tristan und Isolde* (Tokyo), *Der Ring des Nibelungen* (Strasbourg), *L’incoronazione di Poppea* (Berlin, Brussels, Paris), *Don Carlos* (Frankfurt), *Tannhäuser* (La Scala), *Les contes d’Hoffmann* (Salzburg), *L’elisir d’amore* (Amsterdam), *La bohème* (Hamburg), *Orphée aux enfers* and *Agrippina* (Brussels), and *Il trovatore* (Los Angeles).



SARAH HATTEN

(Wigmaster and Makeup Designer)

Previously at Lyric Opera:

Wigmaster and makeup designer since 2011-12.

“Since *Wozzeck* is taking place in a 20th-century environment that’s real, we have to make people look like *people*,” says Lyric’s wigmaster and makeup designer. “We’re using very realistic elements in creating wigs that are very film-like, natural and lightweight and hardly noticeable. Nothing should seem theatrical or caricatured – we don’t want anyone to notice that we’ve made huge adjustments in giving someone a different hair color.” 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 Glimmerglass Opera 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:

44 productions since 1995-96, most recently *Carousel*, *The Passenger*, *Il trovatore* (all 2014-15). *Also this season:* *Bel Canto*, Lyric Opera.

“I get to do the beating up of *Wozzeck* by the Drum Major and *Wozzeck*’s stabbing Marie in the neck,” says the British fight director. “David McVicar wants blood, he wants it realistic and nasty, which is the script – the Büchner play straight off. We need blood packs and special knives, and we practice a lot of safety. The first thing we always look at is how the performers themselves move, so we can see what they would do in a fight. When they’re at the height of passion and the height of the music – and violent – people return to their most basic ways of being.” A certified teacher and fight director with The Society of American Fight Directors, Sandys has created fight choreography for the Goodman Theatre (more than 25 productions), Steppenwolf Theatre Company, First Folio, Shattered Globe, Victory Gardens, Remy Bumppo, 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. 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 Bumppo Theatre Company. As an actor he has appeared with numerous Chicago area theaters, receiving another six Jeff nominations for acting and one for directing Remy Bumppo’s production of *Our Class*.

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Wozzeck in the Here and Now

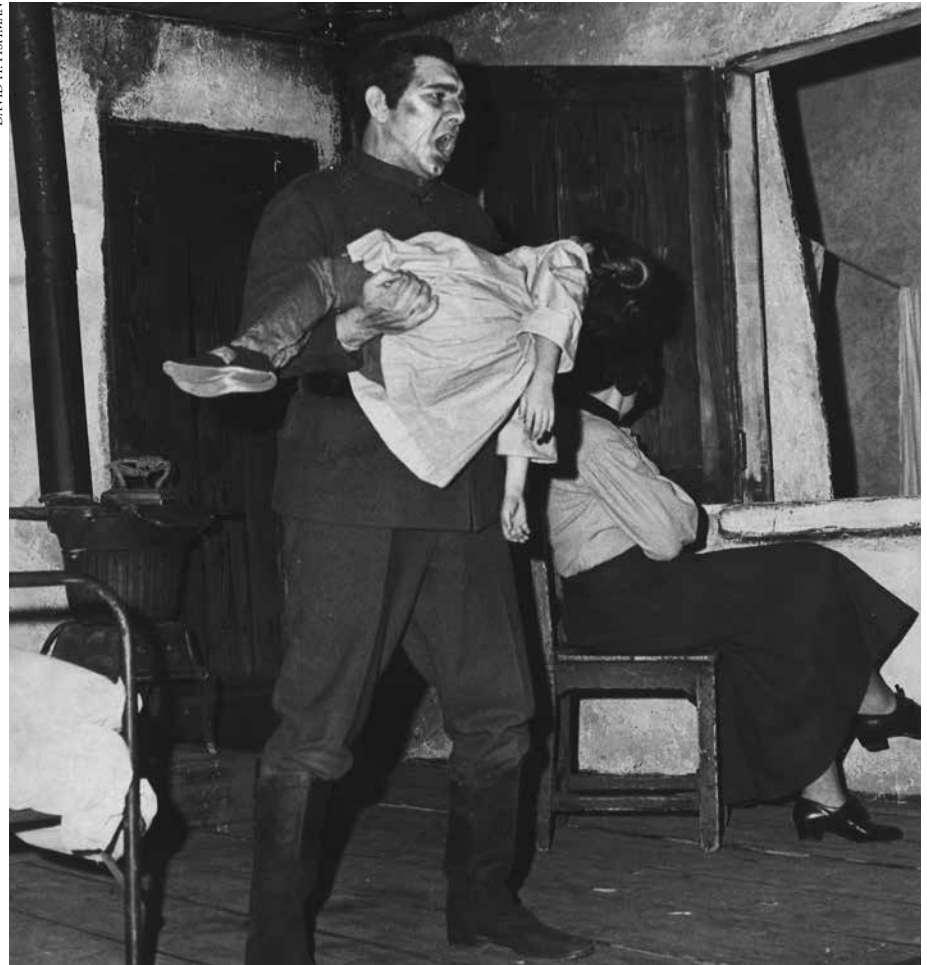
By Gavin Plumley

Alban Berg's *Wozzeck* was first seen in Berlin in 1925. It was an instant success, capturing the spirit of turbulent times. And yet Berg had begun work on the opera in 1917, inspired by Georg Büchner's fragmentary drama *Woyzeck*, which he had first seen in Vienna on May 5, 1914. That Viennese premiere took place just a month and a half before the Habsburg Archduke Franz Ferdinand was assassinated in Sarajevo, the event that triggered World War I. The entire conception of *Wozzeck*, telling the plight of a common soldier, therefore unfolded against a backdrop of war. It was, Berg said, in describing the opera's third-act interlude, "an appeal to humanity through its representatives, the audience." Given the insecurities and the all-too-present specter of militarism in our world today, that appeal remains entirely pertinent.

Berg was born and grew up during one of the most fertile periods in cultural history. The composer's contemporary Stefan Zweig, author of *The World of Yesterday*, described the final years of the Austro-Hungarian Empire in glowing terms. "If I try to find some useful phrase to sum up the time of my childhood and youth before the First World War," he writes, "I hope I can put it most succinctly by calling it the Golden Age of Security." It was anything but. Karl Kraus, the Austrian satirist and keen-eyed critic, contrastingly (and more accurately) called Vienna a "laboratory for world destruction." And indeed, it was from Vienna – or rather Emperor Franz Josef I's retreat in the spa town of Bad Ischl – that the declaration of war came in 1914.

The causes of that devastating conflict are highly complex, and the instigating assassination in the Balkans was the consequence of a long process of agitation within the Empire – and Europe as a whole. Fundamentally, Franz Josef had proved unable to reconcile his conservative (if *laissez-faire*) approach to governing and the urgent, liberal, and increasingly separatist nations over which he ruled. While progress cracked on apace elsewhere, the Habsburg Emperor, whose portrait hung in town halls, barracks, and theaters throughout Central and Eastern Europe, did not seem to change at all. Tensions became apparent within the region's cultural fabric, not least in Vienna, which had, since the 18th century, acted like a magnet

DAVID H. FISHMAN



Geraint Evans as Wozzeck in the Lyric premiere of Berg's opera (1965)

for the continent's most talented composers, writers, and artists. Berg had the good fortune to be born in the imperial capital on February 9, 1885.

The old Schönbrunnerhaus in which Berg grew up was right in the heart of Vienna, surrounded by the Hofburg (the imperial palace), Stephansdom (the city's cathedral), and all the iconic structures of Habsburg pomp and power. It was against these very totems, however, that new groups emerging towards the end of the 19th century, such as the Secession, founded by Gustav Klimt and his colleagues, and the literary and political figures of "Jung Wien," started to kick. Berg was but a junior member of that *fin-de-siècle* club, yet he gorged voraciously on its literature, attended

the opera frequently (where he heard his idol Mahler conduct), and was an avid follower of Vienna's many theaters. Having also acquired significant pianistic skills from his governess, he was soon able to respond on his own terms, composing more than 80 songs by the time he began studying composition with the radical Arnold Schoenberg in 1904. Berg's new teacher's increasingly expressionistic music provided a sonic parallel to the façade-busting actions of architect Adolf Loos (another of Berg's heroes) and Sigmund Freud's plunges into the unconscious workings of the human mind. Entirely captivated by his new tutor, Berg continued to work with Schoenberg until 1911, remaining a close associate for the rest of his life.



Georg Büchner



Alban Berg: (left) in uniform, 1915; (right) with conductor Erich Kleiber and the original cast of *Wozzeck*, Berlin State Opera, 1925.

Schoenberg, however, was not so pleased when his former pupil announced the desire to adapt Büchner's *Woyzeck* for the operatic stage. Having encouraged Berg to venture beyond the vocal music that he found so instantly appealing, Schoenberg felt that opera was a return to old form and wondered whether Berg was quite up to the challenges posed by Büchner's play:

I was greatly surprised when this soft-hearted, timid young man had the courage to engage in a venture which seemed to invite misfortune: to compose *Wozzeck*, a drama of such extraordinary tragedy that seemed forbidding to music. And even more: it contained scenes of everyday life which were contrary to the concept of opera which still lives on stylized costumes and conventionalized characters.

Berg, however, was completely transfixed by Büchner's play, written in the early 19th century and based on the case of the barber and soldier Johann Christian Woyzeck, who killed his common-law wife, Christiane Woost, in 1821. Dying in 1837 at the age of only 23, Büchner left the work in a fragmentary state, and it was not until 1913 that the play was first seen in a reworked version by Austrian writer Karl Emil Franzos. A production followed at the Kammerspiele in Vienna in May 1914, when Berg saw it for the first time, as witnessed by the writer Paul Elbogen:

We young people knew the play very well from Franzos's publication. A German actor, Albert Steinrück, rude and rather brutal, played Woyzeck. I sat in the gallery of the little Kammerspiele. Four

rows behind me sat Alban Berg, whom I greeted as I came in, because I had known him very well for years. They played the drama for three hours without the smallest interruption, in complete darkness. Indescribably excited and enthusiastic, I stood up amid wild applause and met Alban Berg a few steps behind me. He was deadly pale and perspiring profusely. "What do you say," he gasped, beside himself. "Isn't it fantastic, incredible?" Then, already taking his leave, "Someone must set it to music."

True to his word, Berg immediately started noting down musical ideas. But first he had to complete his *Three Orchestral Pieces*, begun in honor of the recently departed Mahler. Work continued on that tribute until autumn 1915, when Berg was obliged to take up a commission in the Austro-Hungarian army and reported to Bruck on der Leitha. The training camp on the Hungarian border was a foreboding, unhappy place, according to fellow cadet Jaroslav Hašek's novel *The Good Soldier Švejk*.

In the huts for the rank-and-file, the men were shivering with cold and the officers' huts were so overheated that the windows had to be opened. Down in Bruck, lights were burning in the Imperial and Royal tinned meat factory, where they were busy, day and night, modifying various forms of offal. As the wind was blowing towards the camp, the avenues around the huts were filled with the stench of rancid sinews, hooves, trotters and bones.

For Berg, Bruck was, thankfully, all he was to see of front-line service. After 30 days at the camp, the composer suffered a severe asthma attack and was sent to work at the

DAVID H. FISHMAN



Wozzeck at Lyric, 1965: left to right, Herbert Handt (Captain), Geraint Evans (title role), and Morley Meredith (Doctor).

War Ministry in Vienna, where he remained for the rest of the hostilities. Crucially, this allowed him to begin more concentrated work on *Wozzeck*, a powerful distillation of those wartime experiences, as well as a personal response to Büchner's searing tragedy and Berg's (and his generation's) indignation at the social injustices that had become all too evident during the last years of the Austro-Hungarian Empire.

Berg worked tirelessly on the score, fashioning an elaborate network of musical structures to underpin its 15 scenes, such as fugues, passacaglias, and an entire symphony (in Act Two), as well as those based on single themes, notes, chords and rhythms. Yet the opera's punch does not come from these forms, but from the vivid musical language and Berg's intense characterization of the figures who surround and ultimately condemn the hapless *Wozzeck*.

Berg employs a notably large orchestra, acting like an echo chamber for the characters' thoughts. A military band, informal tavern music, and an out-of-tune pub piano, sparingly but effectively used, further color the drama. Ingeniously, Berg distributes these forces on and off stage, as well as in the pit, distorting the boundary between naturalism and expressionism, as *Wozzeck's* reality turns to nightmare. Berg had absorbed this clever, stereo-like approach from his colleague Franz Schreker, for whose psychological opera *Der ferne Klang* Berg had recently arranged the piano score. Schreker's fascination with the spatial impact of music, also strongly evident in Mahler's symphonies, left its mark. And just as the music moves freely between the various groups, so too does its language. The often highly dissonant idiom of *Wozzeck* is what many have found most daunting when approaching the opera, though the transitions between its tonal and atonal music are entirely rational. Scenes of a violent nature are accordingly harsh, while Marie's scenes with her and *Wozzeck's* son, for instance, are characterized by more lyrical music. It would appear that Berg is telling us when we should be appalled and when we should reach out to the pitiable folk pictured within.

And what penetrating character studies they are, as demonstrated by the very first scene in the opera, between the eponymous soldier and his commanding officer. The captain sings in wildly distorted, leaping lines, covering two octaves in just one scene. *Wozzeck* is almost rendered mute in comparison, uttering just a monotonous word or two. But when he eventually finds his voice, he proves disarmingly lyrical, before the captain barks

another unfeeling response. No less callous is the doctor, appearing later in the act, who Berg parodies in a series of dogmatic rhythms and swooping downward leaps. Like those superiors, *Wozzeck* is prone to repetition, though his mournful "Wir arme Leut" ("We poor people") becomes one of the motivic pillars of the score, providing its underlying message. And yet those around *Wozzeck* remain deaf to his supplications, as does the easily seduced Marie.

Nonetheless, Marie also elicits our sympathy, particularly in Act Three, as the horror builds. Sitting with her son, she desperately turns the pages of the Bible, searching for answers. The plangent strings that accompany her reading of the gospels contrast with the more impassioned full-orchestral appeals that follow. Hope, however, is futile. Just as the moon rises, *Wozzeck* draws a knife across his lover's throat. Berg's response is simple but radical. One note grows from near silence to a deafening sonic assault, as if vomiting out previously unspoken anger at what has occurred. And then the disturbed *Wozzeck*, haunted by his actions, drowns himself, with his final note spookily bracketed in the score.

Berg might have finished his opera at this point, but he makes a profound decision to write, as he described it, "a confession of the author, who now steps outside the dramatic action on the stage." This agonizing interlude, based on music from an abandoned piano sonata, asks "Why?" Without recourse to the characters, now either dead or absent, this "appeal to humanity" reaches far beyond the 19th-century origins of Büchner's play and even Berg's operatic adaptation, written during World War I. *Wozzeck* and Marie's child, playing on his hobbyhorse during the short final scene, is ours to care for. Will he become another disturbed soldier, just like his father? Or can we stop history repeating itself? Such questions hover in the eerie light of the final chords of *Wozzeck*, forever reverberating in the here and now.

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Gavin Plumley is a writer and broadcaster specializing in the music and culture of Central Europe. He is the commissioning editor of English-language program notes for the Salzburg Festival and has appeared on BBC Radio 3 and Radio 4. As well as writing for The Independent on Sunday and The Guardian, Plumley has lectured at leading art galleries and museums. He writes program notes and gives talks for concert halls, orchestras, opera houses, and festivals worldwide.



TONY ROMANO



TONY ROMANO



TONY ROMANO

*In Lyric's previous *Wozzeck* (1993-94 season), the title role was portrayed by Franz Grundheber. He is pictured with Kathryn Harries (Marie), Thomas Edward McGunn (Marie's son), and Norman Bailey (Doctor).*

A Conversation with Sir David McVicar

ROGER PINES, Lyric Opera dramaturg: *This is your first Wozzeck production, correct?*

SIR DAVID McVICAR: Yes. It's a once-in-a-lifetime opportunity and a huge undertaking, that's a little daunting.

RP: *I assume it's something you've been eager to direct for quite a long time.*

SDM: No, in fact, it never occurred to me that I'd be asked to direct it; it's very different from the repertoire that I'm often associated with – the Mozarts, the Handels, etc. (although, of course, I've taken on Strauss and Wagner as well) – and the inherent Romanticism, or Classicism, of my work. *Wozzeck* lies within the world of 12-tone music, and I might not have thought that, in the minds of many managements or artistic directors, this would make me an obvious choice for it. On the other hand, personally I respond to it as a supremely Romantic score. I find it moving and visceral at a deep level. I don't regard the 12-tone system as strange, and I don't think of *Wozzeck* as a musically ugly or alienating work. I regard it as being in a line of dramatic music stretching from Mozart to Wagner to Strauss to Schoenberg to Berg. In short, I find the score intensely beautiful.

RP: *How do you explain this opera's stature in the repertoire that would translate into making it an essential experience for our audience?*

SDM: *Wozzeck* in some circles has the reputation of being a challenging work for audiences, but what is historically interesting is, after the premiere in 1925, it was produced with incredible rapidity in German theaters, because the audience had an immediately strong, emotional response to it. It's not an alienating piece at all – it's a very involving piece. More than any other opera I can think of, *Wozzeck* is about the common man, the man in the street, the man at the bottom of the food chain. It is a universal story – the story of the eternal underdog. This opera screams for compassion – not simply an emotional compassion, but a civic compassion.

RP: *Why would people describe Büchner's Woyzeck as the first modern play?*

SDM: Because it doesn't take a moral stance. *Woyzeck* does what he does because of the circumstances that drive him to it. The author doesn't stand in judgment of his character. In terms of the time period in which the play was written (1836-37), that's unique. It's a new way of writing about a character. The author has no kind of improving agenda. Things just happen, as in human life. Everything implodes in *Woyzeck* and he kills Marie. But it's not explicitly a story of a murderer – the story hasn't been building up to that. It's an extremely modern and very veristic piece.

RP: *Can you explain the connection with World War I that will be vital to the production you've created for Lyric?*

SDM: Listening to the music, I couldn't accept that the war had no effect on Berg. He was in the trenches during the composition of the opera. I can't see how the war would not have played a great part in the genesis of his music. I wanted to get away from an abstract, grotesque world so often seen in *Wozzeck* productions, where the characters become caricatures. I wanted to make them real people. To do so, I needed a precise location, a precise time period, to explain why these people behave as they do. The past few years have seen the centenary of the start of the First World War in Europe and everyone has been very concerned with it. What happened in its aftermath in Germany led to further events and another war, of course, but we were more interested in the way relationships between human beings altered and shifted immediately after that war, particularly in Germany. I wanted an intensely human *Wozzeck* – the sheer, numbing poverty of these people runs like a motif through the text. Of course, this is an eternal, universal condition but one that can also be examined through a very specific lens.

RP: *Is there a particular scene that you most look forward to staging?*

SDM: The scene with the children at the end. I can't listen to it without shivers up my spine and tears in my eyes. It's so simple, and so profoundly sad, with the message that this kid is going to follow in his father's footsteps. I find it one of the most utterly tragic conclusions to any opera I'm aware of. The whole opera is leading up to that scene.

RP: *How would you like this production to leave the audience?*

SDM: I'd like people to be affected the way I am by the piece – that's all I can say.



A shell-shocked soldier in Devon, England, 1917.



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 Hlengiwe Mkhwanazi
 Diana Newman
 Susanna Phillips
 Tatiana Serjan
 Heidi Stober
 Nina Warren
 Laura Wilde

Mezzo-sopranos

J'nai Bridges
 Alice Coote
 Marianne Crebassa
 Elizabeth DeShong
 Rachel Frenkel
 Katharine Goeldner
 Jill Grove
 Suzanne Hendrix
 Sophie Koch
 Laura Krumm
 Isabel Leonard
 Megan Marino
 Lindsay Metzger
 Julie Miller
 Deborah Nansteel
 Annie Rosen

Countertenors

Anthony Roth Costanzo
 Matthew Deming

Tenors

René Barbera
 Lawrence Brownlee
 William Burden
 Joseph Calleja
 Alec Carlson
 Eric Cutler
 Rafael Davila
 Matthew DiBattista
 Plácido Domingo
 Jesse Donner
 Allan Glassman
 John Irvin
 Keith Jameson
 Jonathan Johnson
 Mingjie Lei
 David Portillo
 Rodell Rosel
 Brenton Ryan
 Gerhard Siegel
 Sergei Skorokhodov
 Jason Slayden
 Michael Spyres
 Andrew Stenson
 Stefan Vinke

Baritones

Jonathan Beyer
 Christian Bowers

Alessandro Corbelli
 Anthony Clark Evans
 Martin Gantner
 Thomas Hampson
 Joshua Hopkins
 Dmitri Hvorostovsky
 Jacques Imbrailo
 Philip Kraus
 Paul La Rosa
 Željko Lučić
 Takaoki Onishi
 Robert Orth
 Mark Rucker
 Daniel Sutin

Bass-baritones

Patrick Carfizzi
 Jeongcheol Cha
 Stefano de Peppo
 David Govertsen
 Philip Horst
 Tomasz Konieczny
 Richard Ollarsaba
 Luca Pisaroni
 Adam Plachetka
 Vito Priante
 Christian Van Horn

Basses

Dmitry Belosselskiy
 Runi Brattaberg
 Patrick Guetti
 Matthew Rose
 Brindley Sherratt
 Bradley Smoak
 Stefan Szkafarowsky

Principal Dancers

Shannon Alvis
 Annelise Baker
 Ariane Dolan
 Jen Gorman
 Ellen Green
 Catherine Hamilton
 Jeffery B. Hover, Jr.
 Lauren Kadel
 Ashley Klinger
 Kristina Larson-Hauk
 Tom Mattingly
 Jamy Meek
 Alison Mixon
 Matthew Prescott
 Emily Pynenburg
 Kristen Schoen-René
 Rachael Switzer
 J.P. Tenuta

Actors

Lex Bourassa
 McKinley Carter
 Jeff Dumas
 Cory Goodrich
 Dev Kennedy
 Jennie Sophia
 Genevieve Thiers
 Zachary Uzarraga
 Michael Weber
 Jonathan Weir
 Alex Weisman
 Jonah D. Winston
 Fred Zimmerman

Conductors

Sir Andrew Davis
 Edward Gardner
 Henrik Nánási
 Carlo Rizzi
 Emmanuel Villaume

Directors

Joan Font
 Barbara Gaines
 Sir David McVicar
 Kevin Newbury
 Matthew Ozawa
 Bartlett Sher
 Susan Stroman
 Martina Weber

Associate Directors

Gina Lapinski
 Joan Anton Rechi
 Dan Rigazzi

Set and Costume Designers

Thierry Bosquet
 Julian Crouch
 Jane Greenwood
 Joan Guillén
 Constance Hoffman
 David Korins
 William Ivey Long
 Susan Mickey
 Vicki Mortimer
 James Noone
 Michael Yeargan
 Catherine Zuber

Lighting Designers

Paule Constable
 Albert Faura
 Duane Schuler
 Jennifer Tipton
 Robert Wierzel

Projection Designer

Greg Emetaz

Chorus Master

Michael Black

Choreographers

Chase Brock
 Xevi Dorca
 Andrew George
 Harrison McEldowney

Associate Choreographer

Joshua Buscher

Assistant Choreographer

Lauren Kadel

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

B. H. Barry
 Chuck Coyl
 Nick Sandys

Translators for English Titles

Patricia Houk
 Derek Matson
 Roger Pines
 Francis Rizzo
 Colin Ure



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



Graham Clark as the Captain in Wozzeck, Lyric Opera, 1993-94 season.

TONY ROMANO

Supernumeraries

Regular Supernumeraries

Men

Emil Aguilera
 Roy Arvio
 Ricardo Basch
 Arch Bryant
 Dennis Delavara
 Bill DuBois
 Roy Fisher
 Weston Ford
 Robert Frenier
 Kenneth Giambrone
 Michael Goto
 Bob Grist
 Mark Heller
 Peter Hillebrand
 Michael Horvich
 Ken Izzi
 Garland Jones
 Jim Klafita
 John Larriau

Michael Lieberman
 Joseph Marik
 Mike Miles
 Robert Muzzarelli
 Mike Ortyl
 Jahbril Porter-Ollarvia
 Jim Puszay
 Reuben Rios
 Gene Rzym
 Kayhon Safavi
 Jorge Santos, Jr.
 Mario Solis
 Jim Stanis
 William (Doc) Syverson
 Ron Tolisano
 Christopher Vaughn
 Theo Vlahopoulos
 Edward Voci
 Peter Walters
 Ajani Upton
 Howard White

Women

Angela Allyn
 Mary Anthony
 Floriana Bivona Lockner
 Judaéa Brown
 Breena Button-Hambricht
 Angela (Jill) Carlson
 Mary Conrad
 Katherine Coyl
 Linda Cunningham
 Tess Dinerstein
 Deborah Frieb
 Ainsley Gallagher
 Darlene Gallagher
 Carolyn Geldermann
 Jenny Hale
 Barbara Joabson
 Grace Johnson
 Eleanor Kamuda
 Karolina Kierlanczyk
 Judith Kolata
 Barbara Kummerer

Susan Leshar
 Nyketa Marshall
 Charlotte McBurney
 Helena McBurney
 Avery McDonald
 Madeline Monahan
 Angela Mueller
 Renee Mumford
 Amy Nicholson
 Alexis Ochoa
 Maria Paluselli
 Susanne Petersson
 Fran Ramer
 Sasha Rashidee
 Rachel Renee
 India Rose Renteria
 Beth Schuman
 Mary Sennott-Shaw
 Donna Syverson
 Angela Trabert
 Kendra Washington
 Naomi Washington

Lyric Unlimited

Second Nature (world premiere)
 Matthew Aucoin, *Composer, Librettist,*
Conductor
 Matthew Ozawa, *Director*
 Thrisa Hodits, *Assistant Director*
 William Boles, *Set Designer*
 Sally Dolemba, *Costume Designer*
 Donald Claxon, *Stage Manager*

Marilyn Ablan
 Carol Abrioux
 Kathleen Banks
 Marilyn Barmash
 Lindy Bloom
 Ann Boyle
 Sandra Broughton
 Estelle Chandler
 Lisa Cleveland
 Sharon Conway
 Mary DeCresce
 Megan Donahue
 Ingrid Dubberke

Frances Dutton
 Roy Fisher
 Maggie Galloway
 Karen Genelly
 Jerry Goodman
 Randy Green
 Mary Houston
 Charlene Jacobsen
 Jean Joslyn
 Suzanne Jozwiak
 Kathleen Kenefick
 Elizabeth Kurella
 Paul Kuritz

Dan Lome
 Nina Maimonis
 Claudia McCarthy
 Don McVicker
 Liz Meenan
 Noel Perlman
 Kathrine Piepgras
 Joanne Poder
 Heather Refetoff
 Craig Sirls
 Joseph Sjostrom
 Joan Solbeck
 Claudia Winkler
 Richard Wright

Lyric Unlimited Backstage Tour Guides



TODD ROSENBERG

A scene from Matthew Aucoin's *Second Nature*, a Lyric Unlimited world premiere, August 2015.

Anne Zenzer: *A Story of the Ultimate Gamble*

Anne Zenzer is the only child of Polish parents who took the ultimate gamble. After miraculously surviving separation during the early years of World War II and an almost fairytale reunion, after living as a military family all over the Middle East and the then-emerging state of Israel, Anne's middle-aged parents first brought their family to Great Britain, then to the United States with the help of Catholic Charities. As an immigrant, Anne's father could hardly expect to make a meaningful career starting fresh at 50, but the family scraped by in order to provide Anne the opportunities she needed to build her own future.

Anne went to DePaul University and then attended Northwestern University on a Woodrow Wilson fellowship, where she earned a master's degree. Having learned drive and ambition from her parents, she landed a job at The Northern Trust after graduation. There began her love of opera.

"I was at The Northern Trust, just out of graduate school. I couldn't tell you what it is, but there's something about going to see an opera, even up in the nosebleed section. I went with a friend, who like me, was interested. We were fledglings! I grew up hearing classical music because my parents loved it, but we were not in a financial position to spend money on performance tickets. My parents were thrilled when I told them I was buying a ticket to see the opera."

Beginning in the 1970s, when Anne began attending Lyric performances regularly, the magical world of opera had an effect on the young professional. Having studied history in school, Anne has always found the historically-based operas most interesting, citing Lyric's recent *Anna Bolena* as a particular favorite. A certain production, however, stands out from the rest: "The most memorable performance for me was Joan Sutherland in *Lucia di Lammermoor* in 1975. That mad scene of hers was absolutely incredible, and that opera has such passion. It will never leave me, and from then on I was hooked."

As time went on, Anne's career took off. She joined Witt/Kieffer, a healthcare consulting firm, where she has been a partner for 30 years, and began to give back to the art form which had given her so much joy. Years later she accepted her friend Daria Lewicky's invitation to serve on the Guild Board, and she will represent the board as an ex-officio member of the Lyric Unlimited Committee this year as part of Lyric President David Ormesher's *One Lyric* initiative. In addition to the social benefits of joining a volunteer board, Anne has enjoyed becoming more

deeply engaged with Lyric's activities, serving as committee member and chair of the Guild Board's special projects, *Fantasy of the Opera* and *Backstage Tours*. "I don't think one can really realize what is onstage, really understand it, until going on a backstage tour. Once you see the perfection, and the attention to detail.... The first time I heard the wigs and makeup staff explain how they make each wig, I said to myself, they must be kidding! I thought they just shoved on a wig, not realizing that each one is hand-woven and matched to the performer."



Dominick DeLuca and Anne Zenzer

When Lyric produced Weinberg's *The Passenger* last season, Anne and her husband Dominick wanted to be involved. As with many other Lyric patrons, the story upon which the opera is based, a radio play entitled *The Passenger in Cabin 45* by Polish-Christian Holocaust survivor Sofia Posmysz, hit Anne close to home. "For me, what it was like to meet Sofia Posmysz...to touch her hand and to speak to her in Polish, given what she had been through, and then having an opera written about her experience...she was lucky she got out alive, because so many did not. It was a very moving experience."

Although her business travels have brought her to all 50 states and around the world, enabling her to visit many other opera houses, Anne believes that there is something special about Lyric Opera of Chicago. "Lyric is a wonderful company, and the fact that we are solvent, and continue to be, is extremely important. We are in Illinois, a state in desperate financial straits, and yet we have such giving and responsible donors."

Lyric counts Anne among its most valued supporters; in addition to her involvement with *The Passenger*, she has recently added a generous provision for Lyric in her estate plan as part of the Breaking New Ground Campaign. "I have such a respect for this incredible art form. It got me thinking about my will, what I would do, and what will happen after me. I think of it as my goodbye gift, although I hope to be around for a while longer!

"It is very interesting how life evolves. As a little kid living in a refugee camp in war-torn England, I never thought I would be here, never thought I would be making a sizeable pledge. There isn't a day that I don't kiss the ground I walk on, and I thank my parents for getting me an education. They took a gamble, and it paid off."

—Meaghan Stainback

Lyric



Miles D. White

ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 21 Lyric productions, including the 2015/16 season-opening production of *The Marriage of Figaro* and last season's *Don Giovanni*. 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, and made a leadership commitment to the Breaking New Ground Campaign. 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 cosponsoring Lyric's revival of *Nabucco*.



ADA and WHITNEY ADDINGTON

Ada and Whitney Addington are dedicated Lyric subscribers and donors. For many seasons, they have contributed to the Annual Campaign, and have generously supported the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Addingtons have also invested in the company's future through their planned gift to Lyric. This season they cosponsor Lyric's world premiere of *Bel Canto*, having previously cosponsored *Porgy and Bess* (2008/09) and *Die Meistersinger von Nürnberg* (2012/13). Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



JOHN and ANN AMBOIAN

John and Ann Amboian have been staunch supporters of Lyric Opera for many years. They have contributed annually to Lyric's Annual Campaign, and have given a personal leadership gift to the Breaking New Ground Campaign. In his role as CEO of Nuveen Investments, John has championed gifts to support Lyric Unlimited programs such as last season's family opera *The Magic Victrola*, and *The Family Barber* (2013/14). Lyric Opera is proud to have John Amboian serve on its Board of Directors and as a past longtime member of the Nominating/Governance Committee.



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 34 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. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors.



PAUL M. ANGELL FAMILY FOUNDATION

The Paul M. Angell Family Foundation strives to advance society through the performing arts, conservation of the world's oceans, and alleviation of poverty. The Foundation's namesake, Paul M. Angell, founder of Newly Weds Foods, dedicated the early part of his life to serving his country and performing as a member of John Philip Sousa's U.S. Navy Band during World War I. He believed in hard work, self reliance, and optimism, and the Foundation is intended to honor him and his ideals. At Lyric, the Paul M. Angell Family Foundation has been a generous supporter of Lyric's Annual Campaign and Lyric Unlimited programming, cosponsoring *The Family Barber* (2013/14) and *The Magic Victrola* (2014/15).

ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from nine anonymous contributors during the 2015/16 season.



Tim Christen

BAKER TILLY VIRCHOW KRAUSE LLP

Baker Tilly Virchow Krause, LLP is a nationally recognized, full-service accounting and advisory firm whose specialized professionals connect with clients with candor and clear industry insight. As an independent member of Baker Tilly International, the world's eighth largest network of accounting firms, Baker Tilly brings you access to market-specific knowledge in 125 countries. Lyric Opera Board member Timothy Christen is Baker Tilly's chairman and CEO, and is Vice Chairman of the Civic Engagement Committee. In October, Tim becomes the Chairman of the American Institute of CPAs, the largest professional association in the profession, representing 400,000 members in 145 countries. Baker Tilly cosponsored Lyric's successful Wine Auctions in 2012 and 2015, and has cosponsored the Stars of Lyric Opera at Millennium Park concert for three consecutive years. Lyric is also grateful for Baker Tilly's generous gift to the Breaking New Ground Campaign.



THE BARKER WELFARE FOUNDATION

Lyric Opera is grateful for the more than four decades of support from The Barker Welfare Foundation. Dedicated to improving the quality of life for families and children, the Foundation has staunchly and generously contributed to Lyric Opera's education and community engagement programs for many years. Lyric is the honored beneficiary of gifts to the Breaking New Ground Campaign and the Building on Greatness Capital Campaign from The Barker Welfare Foundation.



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 98.7WFMT. They have cosponsored numerous productions including, most recently, *La Clemenza di Tito* (2013/14), *Il Trovatore* (2014/15), and this season's *Romeo and Juliet*. 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 and have been members of the Lyric Opera family for more than three decades. They have previously contributed to Lyric's Wine Auction, 60th Anniversary Concert and Diamond Ball, Stars of Lyric Opera at Millennium Park, the Annual Campaign, and education programs. They also cosponsored *Madama Butterfly* (2013/14) and have made a leadership gift to the Breaking New Ground Campaign. 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), *Parsifal* (2013/14) and *Tosca* (2014/15). 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. This season, Marlys generously cosponsors the Stars of Lyric Opera at Millennium Park concert.



RANDY L. and MELVIN R. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. They have contributed significantly to the Annual Campaign and were Diamond Sponsors of the 60th Anniversary Concert and Diamond Ball last season. Melvin and Randy have made a leadership gift to the Breaking New Ground Campaign, and have cosponsored several productions such as last season's new production of *Don Giovanni*. This season they generously cosponsor Lyric's new production of *The Marriage of Figaro*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



Alexandra
Dousmanis-Curtis

BMO HARRIS BANK

BMO Harris Bank proudly supports Lyric Opera in the spirit of community partnership that has identified the bank for over 125 years. As a longstanding corporate contributor to Lyric, BMO Harris Bank has generously supported Lyric's Annual Campaign, the Facilities Fund, the Great Opera Fund, the Stars of Lyric Opera at Millennium Park concert, Fantasy of the Opera, the Renée Fleming Subscriber Appreciation Concert (2010/11), the Renée Fleming & Susan Graham Subscriber Appreciation Concert (2012/13), and Lang Lang in Recital (2013). This season, BMO Harris Bank is the

exclusive sponsor of the Plácido Domingo and Ana María Martínez Concert. Lyric is honored to have Alexandra Dousmanis-Curtis, Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee.



HENRY M. and GILDA R. BUCHBINDER

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

donors to the Annual Campaign, including cosponsoring their first production, *Boris Godunov* (2011/12). 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."



John and Jackie Bucksbaum

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 season, John and Jackie, with their family, generously provide matching funding for The Lyric Opera Broadcasts, which air on 98.7WFMT live during each opening night performance.



MARION A. CAMERON

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, her cosponsorship of *Rusalka* (2013/14), and her additional gift in support of last season's *Tannhäuser*. Ms. Cameron is the President of Sipi Metals Corp., which this season supports the widely-popular

Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, a member of the Executive Committee, and Chair of the Investment Committee.



AMY and PAUL CARBONE

Lyric is very appreciative of the friendship of Amy and Paul 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 member of the Executive, Audit and Investment Committees. Having previously sponsored Lyric's NEXT student ticket initiative and Backstage Tours, Amy and Paul Co-Chaired last season's record-breaking 60th

Anniversary Concert and Diamond Ball, and supported the event as Diamond Sponsors. The Carbones have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Amy and Paul Carbone.



DAVID and ORIT CARPENTER

David and Orit Carpenter have been staunch supporters of Lyric Opera for many years, and have recently made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David Carpenter has helped secure six production

cosponsorships through Sidley Austin LLP, where he was a Partner for over 30 years and where he now serves as Senior Counsel. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



Jeffrey C. Neal and Susan Cellmer

CELLMER/NEAL FOUNDATION FUND

Longtime supporters of Lyric Opera's Annual Campaign, Jeffrey C. Neal and Susan Cellmer have recently made a leadership gift to the Breaking New Ground Campaign. Having previously supported the Campaign for Excellence and the Building on Greatness Capital Campaign, Lyric is grateful for Jeff and Susan's gift to ensure Lyric's bright future. Founding Partner of Horizon Capital, LLC, Jeff Neal proudly serves on Lyric's Board of Directors.



Elizabeth F. Cheney

THE ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the longterm 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 2015/16 season, The Cheney Foundation is supporting the residency of famed mezzo-soprano Stephanie Blythe; the Director of Vocal Studies faculty position; 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 third 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.



NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND

Nelson Cornelius was a longtime subscriber and supporter of Lyric Opera and a cherished friend of legendary former Lyric Opera General Director Ardis Krainik, with whom he shared his passion for opera and for making sure that Lyric would keep Chicago on the world's opera map. That passion was also shared by Julius Frankel, and as a trustee of the Julius Frankel Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel's wishes by directing

significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign and was the exclusive sponsor of Lyric's new production of *Lucia di Lammermoor* (2011/12). His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors *Romeo and Juliet*. Lyric is honored to remember its close friend Nelson Cornelius.



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 sponsors of 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 and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made a generous commitment to Lyric's 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. 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 also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

THE DAVEE FOUNDATION

Lyric 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), *The Sound of Music* (2013/14), and *Carousel* (2014/15), and has committed to support the remaining installments of Lyric's five-year partnership with the Rodgers and Hammerstein Foundation, cosponsoring this season's *The King and I* and next season's *South Pacific*.



JOHN EDELMAN and SUZANNE KROHN

John Edelman and Suzie Krohn are passionate members of the Lyric Opera family. Lyric is grateful for their leadership gift to the Breaking New Ground Campaign, as well as their generous annual support. Lyric is proud to have John Edelman serve on its Board of Directors, continuing the family legacy of his late father, Daniel J. Edelman. John and Suzie are avid supporters of Lyric's education initiatives, and John also serves on the Lyric Unlimited Committee.



STEFAN T. EDLIS and GAEL NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named their seats through the Your Name Here program. Stefan and Gael have previously cosponsored four mainstage operas, and are generously cosponsoring this season's new production of *Wozzeck*. They also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.

EXELON

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago's cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric's education and community-engagement programs. Exelon's many cosponsorships have included *The Mikado* (2010/12), the Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), *Rusalka* (2013/14), and Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15). This season, Exelon cosponsors Lyric's new production of *The Marriage of Figaro*. Lyric Opera is fortunate to have found in Exelon an outstanding corporate partner.



MR. and MRS. W. JAMES FARRELL

Lyric sincerely appreciates the dedicated support of Maxine and Jim Farrell. Devoted fans of opera, the Farrells are Lyric subscribers and have both taken substantial leading roles in fostering the company's success. Maxine Farrell is a past President of Lyric's Women's Board (2005-2008) and was Chairman of Opera Ball 2004. W. James Farrell, retired Chairman and CEO of Illinois Tool Works, has served on

Lyric's Board of Directors since 1996. They provided a substantial gift to Lyric to establish the W. James and Maxine P. Farrell French Opera Endowed Chair and made a major contribution to the Campaign for Excellence and the Breaking New Ground Campaign. They were cosponsors of *Werther* (2012/13), and *The Sound of Music* (2013/14), and this season, Mr. and Mrs. Farrell generously cosponsor *Romeo and Juliet*.



Mark Ferguson and Liza Yntema

THE FERGUSON-YNTEMA FAMILY TRUST

Passionate supporters of the arts in Chicago, Mark Ferguson and Liza Yntema are vital members of the Lyric Opera family. Through their family trust, they have generously supported Lyric's Annual Campaign, most recently dedicating their gift to underwrite discounted tickets for college students through Lyric Unlimited's NEXT program. Mark and Liza have also made a leadership gift to the Breaking New Ground Campaign. A Partner at Bartlit Beck Herman Palenchar & Scott LLP, Mark has secured funding for the ever-popular Grand March, a part of the Opera Ball festivities, for many years as well as cosponsoring Lyric's Board of Directors Annual Meeting. Lyric is honored to have Mark Ferguson serve on its Board of Directors, Innovation and Lyric Unlimited Committees.

FORD FOUNDATION

Lyric is honored to have the tremendous support of the Ford Foundation. For nearly 80 years, the Foundation has worked with visionary leaders and organizations worldwide to ensure that all people have the opportunity to reach their full potential, contribute to society, have a voice in the decisions that affect them, and live and work in dignity. Lyric is deeply grateful for the Ford Foundation's essential support for Lyric's landmark Chicago Voices initiative during the 2015/16 and 2016/17 seasons.



MAURICE and PATRICIA FRANK

Jerry and Pat Frank are steadfast friends of Lyric Opera, having subscribed for over four decades. Faithful contributors to Lyric's Annual Campaign for many years, Jerry and Pat recently enhanced their relationship with Lyric by deepening their engagement with The Patrick G. and Shirley W. Ryan Opera Center, first by sponsoring the Renée Fleming Master Class in 2013/14. They are now proud Singer Sponsors of first-year Ryan Opera Center tenor Mingjie Lei. The Franks provided a substantial planned gift as part of the Breaking New Ground Campaign to secure Lyric's future.



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), *Xeres* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainick, *Cavalleria rusticana/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius.



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. Along with The Elizabeth Morse Charitable Trust, the Trust sponsors mainstage productions each season, and is cosponsoring this season's *Nabucco*. 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 longstanding 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.



BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago. At Lyric, the Gledhills cosponsored a new production of *The Sound of Music* (2013/14) and are generous contributors to this season's Lyric Unlimited world premiere *Second Nature* presented in partnership with the Lincoln Park Zoo. They have also made a leadership gift to the Breaking New Ground Campaign.

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



WILLIAM and ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and cosponsored the Overture Society Luncheons for many years. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the Building on Greatness Capital Campaign. This season, the Gofens are cosponsoring

Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett, and have made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors.

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 made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring Cycle*, starting with *Das Rheingold* (2016/17) and concluding with the complete *Cycles* in 2019/20. 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.



SUE and MELVIN GRAY

Sue and Mel Gray have been steadfast supporters of Lyric Opera for many years. In 2007, they committed a significant planned gift as part of the Campaign for Excellence to ensure Lyric's future. The Grays have made a leadership gift to the Breaking New Ground Campaign, having previously supported the Building on Greatness Capital Campaign. They continue to be influential

contributors to the Annual Campaign, most recently cosponsoring for five consecutive years *Rising Stars in Concert*, the annual showcase for The Patrick G. and Shirley W. Ryan Opera Center Ensemble. Lyric is honored to have Mel Gray serve on its Board of Directors, Investment Committee, and Ryan Opera Center Board.



MR. & MRS. DIETRICH M. GROSS

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 19 Lyric productions since 1987/88 including last season's new production of *Don Giovanni* and this season's *Der Rosenkavalier*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's

annual fundraising broadcast heard live on 98.7WFMT. They 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.



JOHN R. HALLIGAN CHARITABLE FUND

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

John R. Halligan



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Joe and Pam Szokol and King and Caryn Harris, joined the production sponsorship family last year as a cosponsor of Lyric's new production of *Tosca*, and are cosponsoring *Nabucco* this season. The Harris Family Foundation has previously supported the Annual Campaign, and made a generous commitment to the

Breaking New Ground Campaign to help secure Lyric's future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a member of its Board of Directors and serving on its Production Sponsorship Committee. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the revered Women's Board and has held many leadership positions, most recently as Opera Ball Chair in 2012, and this season as Co-Chair of Opening Night/Opera Ball.



Alyce H. DeCosta

WALTER E. HELLER FOUNDATION

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a National Director of Lyric's Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic trust named after her late husband, the founder and Chairman of Walter E. Heller Co., a financial services firm. The Walter E. Heller Foundation generously funded many Lyric productions, most recently *Madama Butterfly* (2013/14). This season, the Walter E. Heller Foundation cosponsors Lyric's world premiere of *Bel Canto*.



J. THOMAS HURVIS

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. In an effort to help keep Chicago a haven for the cultural arts, Tom Hurvis sponsors the Renée Fleming Initiative, which brings the renowned soprano to our city multiple times each year. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including support for The Lyric Opera Broadcasts. The Hurvises previously sponsored three mainstage productions and cosponsor this season's *The Merry Widow* starring Renée Fleming. 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 Breaking New Ground Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, 60th Anniversary Concert and Diamond Ball, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW cosponsored *The Pearl Fishers* (2008/09), *The Barber of Seville* (2001/02), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and *Tosca* (2012/13). Lyric is proud to have Maria C. Green, Senior Vice President, General Counsel and Secretary, serve on its Board of Directors, Executive and Lyric Unlimited Committees, as well as past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer on its Board of Directors.



EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A life-long opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received leadership gifts from the Jannottas for the Breaking New Ground Campaign, the Campaign for Excellence, and the Building on Greatness Capital Campaign, in addition to their generous gifts to the Annual Campaign.



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. 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.

Craig C. Martin

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 many mainstage productions, including this season's new production of *The Marriage of Figaro*. 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.

Eric S. Smith

J.P.Morgan



STEPHEN A. KAPLAN and ALYCE K. SIGLER

Early supporters of Lyric's Wine Auction, Stephen Kaplan and Alyce Sigler have generously contributed to the triennial gala through event cosponsorship and donations from their internationally renowned collection of wine. Stephen also serves as a Wine Auction Advisor Emeritus to the Women's Board. As an esteemed National Member of the Board of Directors, Stephen along with Alyce has supported major campaigns such as the Campaign for Excellence and the Breaking New Ground Campaign. Lyric is also grateful for their many years of steadfast Annual Campaign support.

MR. and MRS. GEORGE D. KENNEDY

Lyric Opera is grateful for the staunch support of George and Valerie Kennedy. As a former member of the Board of Directors, George Kennedy has long been passionate about the financial health of Lyric, having previously supported the Annual Campaign and the Building on Greatness Capital Campaign. The Kennedys have also sponsored Stars of Lyric Opera at Millennium Park, and recently made a generous gift to the Breaking New Ground Campaign.



RICHARD P. and SUSAN KIPHART

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and are visionary philanthropists. They have generously cosponsored several Lyric productions, most recently *The Passenger* (2014/15). 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. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is a 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.

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. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is a 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), and was Lead Sponsor of last season's 60th Anniversary Concert and Diamond Ball. This season the firm continues their production support by cosponsoring *The Merry Widow*. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship

Linda K. Myers

KIRKLAND & ELLIS LLP

Committees.



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 has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. 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, the Campaign for Excellence, and the Breaking New Ground Campaign. Last season, they were 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 significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Capriccio* and this season's *Cinderella*. 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 opera-goers, 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.



Robert H. 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 the Building on Greatness Capital Campaign. 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 Schriedwind

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 Schriedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of

the production sponsorship family, most recently cosponsoring *Otello* (2013/14) and *Il Trovatore* (2014/15). This season, the Mazza Foundation generously cosponsors *The Merry Widow*. Lyric is honored to have Joseph O. Rubinelli, Jr. serve on its Board of Directors, Production Sponsorship and Compensation Committees.



ROBERT and EVELYN McCULLEN

Enthusiastic new members of the Lyric Opera family, Bob and Evie McCullen have endeavored to introduce the magical world of opera to their friends and colleagues by inviting guests to each of their subscription nights. Generous cosponsors of last season's Lang Lang in Recital and this season's *The King and I* cast party, the McCullens have also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Robert McCullen, Chairman and CEO of Trustwave, as a member of its Board of Directors and Innovation Committee.



BLYTHE JASKI MCGARVIE

A longtime subscriber and supporter of the Annual Campaign, Lyric is grateful to Blythe McGarvie for her leadership gift to the Breaking New Ground Campaign. Currently serving on the Board of Directors for four public companies and a former Senior Lecturer at Harvard Business School, Blythe proudly serves on Lyric's Board of Directors and Civic Engagement Committee, having previously served many years on the Guild Board.

THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres; the centerpiece of the initiative was Lyric's mainstage world premiere of Bolcom's *A Wedding*. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. During the 2012/13 season The Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for last season's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continues its unparalleled legacy by cosponsoring this season's world premiere of mainstage production *Bel Canto*.



THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14 and cosponsored last season's *Anna Bolena*. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors *Wozzeck* 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 Breaking New Ground Campaign, and have cosponsored *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and *Carousel* (2014/15). Susan and Bob generously cosponsor *The King and I* 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 continues its legacy as production cosponsors by supporting this season's *Nabucco*.

After providing cosponsorship support of *The Cunning Little Vixen* (2004/05) in honor of Lyric's Golden Jubilee, The Elizabeth Morse Charitable Trust raised challenge grant support for *Orfeo ed Euridice* (2005/06), and continued on to cosponsor many more productions. From 2000-2008, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park. 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.

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

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

NATIONAL ENDOWMENT for the ARTS

Serving the public good by fostering creativity and artistic excellence in America, grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric's programming and expansion of the operatic repertoire. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric's world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21st Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently *A Streetcar Named Desire* (2012/13), *Rusalka* (2013/14), and *Porgy and Bess* (2014/15). This season, the National Endowment for the Arts is supporting Lyric's world premiere of *Bel Canto*.



THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently *Don Giovanni* and *Carousel* (both 2014/15) and cosponsors *The Marriage of Figaro* and *The King and I* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions 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 Dan 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 have cosponsored several mainstage opera productions, including this season's new production of *The Marriage of Figaro*. They 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). Dan 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.



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.

Jerry and Elaine Nerenberg



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 continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15) and this season's production of *Romeo and Juliet*. 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 major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia Florian is a vital member of Lyric's Board of Directors, Executive Committee and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.

Sonia Florian



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 René 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. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



Jana R. Schreuder

NORTHERN TRUST

A leading global financial services provider, Northern Trust has a longstanding and significant relationship with Lyric. The company has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund, and Lyric Unlimited. Northern Trust provides vital leadership contributions to Lyric as Presenting Sponsor of Wine Auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored *Faust* (2009/10), *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and this season's *The King and I*. 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.



John P. Amboian

NUVEEN INVESTMENTS

Nuveen Investments, represented by Lyric Board member John P. Amboian, has been an enthusiastic supporter of Lyric Opera for over three decades. Dedicated to developing the next generation of opera lovers, Nuveen Investments has most recently cosponsored Lyric Unlimited's family productions *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14), has provided general support of Lyric's education and community engagement initiatives, and has underwritten NEXT student discount tickets. Nuveen Investments has also cosponsored several mainstage opera productions, Lyric's Radio Broadcasts, and has recently committed a leadership gift to the Breaking New Ground Campaign.



NUVEEN
Investments



Mark Thierer

OPTUMRX

As one of the country's largest and most innovative pharmacy benefits managers, Lyric Opera is grateful for OptumRx's leadership support of the Breaking New Ground Campaign. OptumRx, formerly Catamaran, has also cosponsored Rising Stars in Concert, an annual showcase of The Patrick G. and Shirley W. Ryan Opera Center Ensemble, for four consecutive seasons. Lyric is proud to have OptumRx's Chairman and CEO Mark Thierer serve on its Board of Directors.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for 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, the Breaking New Ground Campaign, and Wine Auctions. 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.



Dan Draper

POWERSHARES QQQ

PowerShares QQQ, represented by Dan Draper, Managing Director, Invesco PowerShares Global ETFs, is proud to sponsor the arts as a new corporate partner of Lyric Opera. For the 2015/16 season, they will be cosponsoring the productions of *Cinderella* and *Romeo and Juliet*. The PowerShares global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, we also support Lyric Opera's deep engagement with the local community to foster a rich culture of arts right here in Chicago.



PRINCE CHARITABLE TRUSTS

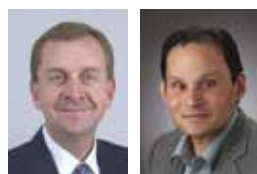
The Prince Charitable Trusts support a broad array of programs in Chicago, Washington, DC, and Rhode Island, and Lyric Opera is fortunate to be among the beneficiaries of the generosity of the Trusts' Chicago and Washington, DC branches. Last season, the Prince Charitable Trusts were Diamond Patrons 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 also provided principal support for Lyric's world premiere of *Bel Canto* through their award of the 2013 Prince Prize for Commissioning Original Work to composer Jimmy López, as well as sponsoring the summer 2014 workshop presentation of the piece. 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.



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



John Oleniczak Vinay Couto

PwC

A world-wide leader in business consulting, PwC is a prominent member of Lyric Opera of Chicago's Business Ensemble. PwC has staunchly supported Lyric's Annual Campaign for over three decades, underwriting such special projects as production sponsorship, the Board of Directors Annual Meeting, and Lyric Signature Events. PwC has provided a leadership gift to the Breaking New Ground Campaign, having previously supported

the Campaign for Excellence. Lyric is fortunate to receive generous in-kind consulting services this season from Strategy&, formerly Booz and Co., now a part of PwC. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive Committee and as Chairman of the Audit Committee; Vinay Couto, Strategy&'s Senior Vice President, serves on Lyric's Board of Directors and Lyric Unlimited Committee; and Maggie Rock Adams, PwC's Greater Chicago Marketing Leader, is a dedicated member of Lyric's Guild Board.



DAVID RAMON

Lyric Opera is extremely grateful for the generous contribution to the Breaking New Ground Campaign from David Ramon in honor of Lyric's legendary late President and CEO Kenneth G. Pigott.



MR. and MRS. WILLIAM H. REDFIELD

Longtime subscribers and members of the Chapter community, Bill and Marilyn Redfield made significant planned gifts to ensure Lyric's future. In honor of their love of beautiful singing, they have underwritten the Bel Canto Endowed Chair as part of the Look to the Future Campaign. In recognition of their commitment to the Breaking New Ground Campaign, their name appears on

Mezzanine Box 3 in honor of their munificent generosity and steadfast dedication to preserve Lyric Opera as one of the cultural crown jewels of the Midwest.



J. CHRISTOPHER and ANNE N. 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, Executive and Lyric Unlimited Committees; 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 several mainstage productions, most recently *Carousel* (2014/15). They have staunchly supported Wine Auctions 2009, 2012, and 2015, were Diamond Patrons of last season's 60th Anniversary Concert and Diamond Ball, and are major supporters of the Annual Campaign. In addition, they provided significant and much appreciated gifts to the Campaign for Excellence and the Breaking New Ground Campaign. This season, Chris and Anne Reyes provide leadership support for Lyric Unlimited's world premiere of *Second Nature*, a new opera for youth written by Matthew Aucoin.

LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

A graduate of the University of Illinois and life-long arts philanthropist Lloyd E. Rigler established the Lloyd E. Rigler-Lawrence E. Deutsch Foundation in 1977 in memory of his partner to provide major support to arts organizations in Los Angeles and nationwide. In 1994, the late Mr. Rigler established Classic Arts Showcase in an effort to provide free arts programming to those who could not afford to attend live performances. Mr. Rigler's nephew James Rigler now serves as President of the Foundation and continues the important legacy established by his uncle. As Lyric strives to expand its reach and relevance, it is grateful to the Rigler-Deutsch Foundation for its support of the annual Operathon broadcast on 98.7WFMT and future production sponsorship support.



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, having chaired last season's Opening Night Dinner and Performance. The Rosenfelds provided generous gifts to last year's 60th Diamond Ball and Opening Night, having previously supported the Building on Greatness Capital Campaign.



MR. and MRS. EDWARD B. ROUSE

A dedicated member of Lyric's Board of Directors and Compensation Committee, Ted Rouse and his wife Barbara are enthusiastic supporters of Lyric Opera's special events and have contributed faithfully to the Annual Campaign. Ted serves as Vice President and Director of Bain and Company, Inc., a generous corporate cosponsor of Fantasy of the Opera and Wine Auction for more than two decades. Ted and Barbara have personally invested in Lyric's future with gifts to the Campaign for Excellence and the Breaking New Ground Campaign. Lyric is grateful for the friendship of Ted and Barbara Rouse.



PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Par and Shirley Ryan Family

Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For 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 supported the 60th Anniversary Concert and Diamond Ball as Diamond Patrons last season. 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.



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 audiences of junior high and high school students, many of whom are experiencing opera for the first time. The Foundation has generously supported family presentations of *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14). 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.

Jack and Catherine Scholl



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, the Campaign for Excellence, and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently *The Passenger* (2014/15). Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has generously supported The Patrick G. and Shirley W. Ryan Opera Center, and has underwritten the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest Dinner. This past season, Liz Stiffel was a Diamond Patron of the celebratory 60th Anniversary Concert and Diamond Ball. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11) and the Stars of Lyric Opera at Millennium Park concert (2013/14), and she generously cosponsored several mainstage productions, most recently *Carousel* (2014/15). She has also supported Lyric's Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign.



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, most recently *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), and this season's *The King and I*. 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 the Breaking New Ground Campaign, 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 a past President.



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists 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 *The Merry Widow*, having previously cosponsored several mainstage productions. Donna also made a leadership gift to the Breaking New Ground Campaign to secure Lyric's future. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Production Sponsorship Committees, and on the Ryan Opera Center Board.

THE WALLACE FOUNDATION

The Wallace Foundation is a national philanthropy that seeks to improve learning and enrichment for disadvantaged children and foster the vitality of the arts for everyone. Wallace has an unusual approach: funding projects to test innovative ideas for solving important social problems, conducting research to find out what works and what doesn't and to fill key knowledge gaps – and then communicating the results to help others. Lyric Opera is the recipient of a multi-phase grant as part of the Foundation's *Building Audiences for Sustainability* initiative; the grant will fund research and analysis of Lyric Opera audiences, and reveal ways in which Lyric can maximize its reach in the community. Lyric's work will inform lessons that will be shared with the broader field.



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than three 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. Roberta and Bob made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. The Washlows have annually remained valued members of the production sponsorship family, and generously cosponsor this season's world premiere of *Bel Canto*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.



MR. and MRS. ROBERT G. WEISS

Lyric is honored to have found dedicated friends in Robert and Floretta Weiss. Subscribers since shortly after Lyric's inception, the Weisses have long been a pillar of the Lyric Opera community. A cherished member of the Women's Board, Flo has supported board activities with her time and generous commitment for many years. Together, Bob and Flo have contributed regularly to the Annual Campaign and have given leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is sincerely grateful for the longstanding devotion of Bob and Flo Weiss.

MR. and MRS. ROBERT E. WOOD II

Rob and Susan Wood have been steadfast members of the Lyric Opera family for more than three decades. Rob Wood serves as a distinguished Life Director of the Board. Together, the Woods have contributed leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. They are loyal subscribers and generous supporters of the Annual Campaign, and Lyric Opera is forever grateful for their friendship.



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 have previously cosponsored several new productions, and this season are generous cosponsors of Lyric's world premiere *Bel Canto*.



Anne Zenzer and husband Dominick DeLuca

ANNE ZENZER

A dedicated subscriber and longtime member of the Guild Board, Lyric is proud to recognize Anne Zenzer for her generous planned gift as part of the Breaking New Ground Campaign. A partner at Witt/Kieffer Associates, and a lifelong opera enthusiast and staunch supporter of the Annual Campaign, Anne has ensured Lyric's bright future through her thoughtful commitment and charitable foresight.

BREAKING NEW GROUND

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.

The Breaking New Ground Campaign was launched in January 2013 to implement the company's blueprint for a world-class, twenty-first century opera company. Breaking New Ground allows 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 also contributes toward updated media, marketing and audience development programs, and strengthens the company's financial position, including continued efforts to build Lyric's endowment in accordance with industry best practice.

Lyric Opera is grateful to the following donors who have made generous contributions to the Campaign as of September 1, 2015.

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