

Lyric
2015/16 Season



Strauss

DER ROSENKAVALIER



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ROBERT KUSEL

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COSTUMES AT LYRIC pp. 16-22



DAN REST

Susan Mickey designed marvelously colorful costumes for Lyric's new production of The Marriage of Figaro earlier this season.

On the cover:

Hogarth, William (1697-1764). Marriage A-la-Mode: 2, The Tête à Tête, about 1743. Oil on canvas, 69.9 x 90.8 cm. Bought, 1824 (NG114). National Gallery
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From the General Director

For audiences at Lyric and worldwide, Richard Strauss's *Der Rosenkavalier* stands high among ultimate experiences one can enjoy in an opera house. It has absolutely everything—a wonderful story set in 18th-century Vienna, one memorable characterization after another, lavish sets and costumes, and above all, Strauss's glorious score that contains some of the most sumptuously beautiful music ever written.

This opera is about love, and how different generations respond to it. Romance, infatuation, and passion are all essential to *Der Rosenkavalier*, but it also deals with aging and the end of relationships.

A nostalgic sense of lost youth pervades each scene involving the Marschallin, one of the most moving characters not just in Strauss, but in any opera in the repertoire. The themes presented by Strauss and Hofmannsthal, the work's brilliant librettist, are all universal, and they speak to us as 21st-century operagoers in a very powerful way. Balancing the emotional is captivating comedy— not just in the intrigues and antics of the boorish Baron Ochs, but also in any number of delightful supporting characters that give this opera such irrepressible vitality.

My love for *Der Rosenkavalier* goes back many years. The performances I heard growing up in London gave me a deep appreciation of the great traditions of this opera, one that has always attracted singing actors of extraordinary accomplishment. The performers you'll be hearing at Lyric are all in the "royal line" of interpreters of *Der Rosenkavalier*, and from them all you can expect portrayals that honor the opera's illustrious performance history while bringing to it a wonderful energy and freshness.

The title role marks the eagerly awaited return to our stage of not one but two acclaimed mezzo-sopranos, each of whom is a great favorite in the world's most prestigious companies. Sophie Koch and Alice Coote are particularly closely associated with Strauss's Octavian, and how fortunate we are that Lyric audiences will be able to enjoy both of these remarkable portrayals. Ryan Opera Center alumna Amanda Majeski, our Marschallin, triumphed in her role debut last season in Frankfurt. She's demonstrated extraordinary versatility at Lyric with her recent portrayals in operas of Mozart, Wagner, and Weinberg. Lyric's *Rosenkavalier* will also introduce our audience to two other exceptionally gifted artists rapidly establishing themselves internationally, Mathew Rose (Baron Ochs) and Christina Landshamer (Sophie).

I'm particularly pleased to present the Lyric debut of Edward Gardner, one of the most exciting conductors of our time, whose recent performances include a *Rosenkavalier* led with great distinction at the Metropolitan Opera. I know Edward's work best from his tenure as music director of London's English National Opera, where he exhibited extraordinary virtuosity in a wide range of repertoire, from Verdi to Strauss, Janáček, and Britten. His presence on the podium, the elegant designs of Thierry Bosquet, and our superb cast in a new staging by debuting director Martina Weber, will most certainly result in a glorious production of this entrancing opera.



STEVE LEONARD

Anthony Freud

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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Technical Assistant
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 Heather Sparling
 Eric Watkins
Assistant Lighting Designers

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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
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 John Ingersol
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 Michael C. Reynolds
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 Soren Ersbak
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 Nick Charlan
 Matt Ebel
Audio/Visual
 Kevin Reynolds
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Armorer
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Production Design Director

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Maureen Reilly
Costume Director
 The Richard P. and Susan Kiphart
Endowed Chair
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Wardrobe Supervisor
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 Cecylia Kinder
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 Tony Rubino
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 Lauren Marchfield
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Scenic Art

Brian Traynor
Charge Artist
 Maggie Bodwell
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Scenic Artists

ROBERT KUSEL



Dressing the Part

What it takes to create costumes for a Lyric production

By Kamaria Morris

DAN REST



TODD ROSENBERG



When envisioning costumes from some of Lyric's most iconic productions, a few standouts come to mind. Cio-Cio-San's beautiful kimono in *Madama Butterfly*. The black cape Méphistophélès donned in *Faust*. Lucia's haunting, bloodstained white nightgown in *Lucia di Lammermoor*. Perhaps the sultry red dress worn by the heroine of *Carmen*. These memorable looks not only help describe the characters who wear them, but also work to set the tone of the entire production – no small feat.

Indeed, the skilled professionals of Lyric's wardrobe department have a tough job. Not only are they tasked with sewing immensely intricate costumes and conducting fittings and alterations – they must also flawlessly execute speedy backstage wardrobe changes for roughly 90 performances each season. All of this occurs behind the scenes, as these craftspeople hope the discerning eyes of audiences will only experience costumes as seamless garments of perfection. Fortunately, because of their years of experience and carefully honed expertise, Lyric's wardrobe team continues to masterfully produce costumes season after season.

There are essentially three types of productions for which the Lyric wardrobe department creates costumes: rentals, remounts, and new productions.

Each mode of production presents unique challenges. With a rented show, for example, usually the wardrobe staff can't make significant alterations to the original costumes for the new artists who will be wearing them. Instead, they often must create copies of those costumes, ensuring that their look will fit perfectly within the production's basic visual scheme. With a remounted show, although Lyric owns the production and the wardrobe staff is allowed to make alterations, a lot of creativity

is needed to refurbish costumes that may have been stored in a warehouse for many years. Additionally, directors for a remounted production often request all new costuming! In that case, the staff must create original designs to meet the director's vision. And of course, a new production is challenging because it requires working with designers and directors over many months to make certain that their concepts will be reflected in the end result.

For rentals and remounts (where the costumes are usually already in existence), costumes arrive at Lyric months in advance so the wardrobe department can begin their work. This allows the team enough time to unpack, prep, and compare the costumes to the measurements of the production's current cast. It's also the time to make decisions regarding whether a costume will need to be remade to fit an artist's unique dimensions. Costumes for new productions are generally constructed off premises by various contractors and are fitted closer to August, with the designers and key members of the wardrobe staff all present to ensure that their visions mesh.

If a costume has to be refurbished or newly created, the wardrobe team begins with a search for the perfect fabric. Usually a costume is based on a sketch by the original designer or a photo of the costume, so it's a matter of matching a fabric type or color to that design concept. Unfortunately, according to Maureen Reilly, Lyric's wardrobe director, Chicago leaves much to be desired in the realm of fabric shopping. Reilly laments, "Chicago does not have a lot of fabric shops! There are really only two or three to choose from, so we use catalogues to try to find similar fabrics." If the right fabric can't be found in a catalogue, Reilly has to place a few special calls. "We sometimes order fabric from other places," she explains, "like Fucotex in Germany, Whaleys in

Opposite page, top: *The late Pet Halmen designed more than 200 costumes for Lyric's production of Aida, premiered in 1983 and pictured in its 2004-05 revival.*

Far Left: *Carmen at Lyric Opera, 2010-11 season: the heroine (Katharine Goeldner) and Escamillo (Kyle Ketelsen), resplendent in their arrival at the bullring.*

Left: *Costumes by Susan Mickey brought a rainbow of bright color to this season's new production of The Marriage of Figaro.*

Left to right: *Luca Pisaroni (Count Almaviva), Christiane Karg (Susanna), Adam Plachetka (title role), and Amanda Majeski (Countess Almaviva).*

Right: *Two longtime Lyric colleagues, wardrobe supervisor Lucy Lindquist and costume director Maureen Reilly.*



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In Bel Canto (2015-16, world premiere), Danielle de Niese, portraying opera diva Roxane Coss, is pictured in her concert gown and then in the clothes she wears after being taken hostage.



London, or other companies in New York City. We cut a piece of a sample fabric from a costume we're trying to recreate and send it off to find a close copy."

In collaborating with the wardrobe staff, each costume designer heavily influences fabric selection. "Working with different designers is another really fun part of our jobs because they're visual artists," Reilly says. For example, for this season's new production of *The Marriage of Figaro*, Susan Mickey created designs from fabrics that featured exhilaratingly bold and vibrant colors. The costume designer for this season's *Cinderella*, a production seen in many different companies internationally, was Joan Guillén, "who used fabric to create 3D designs, so that was interesting," says Reilly. "He was great to work with. He said this was the best that the production has ever looked."

Once the right fabric is chosen and the designs are either revived or recreated, the next step is fitting each cast member. Lyric's wardrobe department differs from many other renowned opera houses in not having a costume shop equipped to construct complete shows on its own. An in-house team of 14 specialists, however, can execute all aspects of sewing, alterations, and multiple rounds of fittings. "I didn't realize how differently we do things at Lyric until recently when designers told us they liked the way we work," notes Reilly. "We usually have two people at a time go in during a fitting, one taking notes, and one doing all the pinning." The same two-person team that does the fittings also sews the alterations. According to Reilly, "The designers really like that because whoever is working on the alterations was actually in the room and saw how the costume



Portraying Valencienne in this season's production of The Merry Widow, Heidi Stober had a quick change in Act Three from her grisette outfit to her formal gown.



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In Act One of last season's Porgy and Bess, the chorus went from their everyday clothes in the opening scene (with Jermaine Smith as Sporting Life) to the funeral scene and then the picnic scene.

should fit. It also allows the designer to get to know all the people in our small department, so it becomes a nice, warm, teamwork environment.” The fitting/alterations tag-team format also provides a learning environment for younger wardrobe staff, who are often paired with more experienced colleagues to learn the intricacies of this demanding trade.

Fittings begin just a day or two after the artists begin rehearsals. Principals who often have multiple costume changes in a show generally attend two or three fittings. The wardrobe staff is given their measurements in advance to make sure the basic fit is accurate. Fittings typically last about an hour, but may go longer if numerous costumes are required by a particular role. Reilly says, “It’s actually harder than you might think to stand in a fitting for more than an hour, so we usually try to break it up.”

It’s during fittings that the wardrobe department often faces its greatest challenge. “Clothing is a very personal thing,” explains Reilly. “You’re portraying someone else, so it’s not necessarily supposed to be something you would wear. But for our principal artists, who might be standing in front of 3,000 people for large chunks of time, they can’t feel ugly or awkward or ill-fitted. So we have to make sure they love their costumes, and you can always tell when they do.” Luckily, this has also become one of the most rewarding aspects of Reilly’s job – “When their face lights up once you put them in their costume, that’s a great feeling.” Scott Marr, Lyric’s production design director, agrees that one of the most important goals for the designer and the wardrobe team is ensuring that the performers feel comfortable in their costumes. “A costume is one of the most personal parts of a performer,” he says, “other than their voice. Costume designers want the performer to feel confident and help him or her with the portrayal of character.”

A secondary challenge lies in the sheer numbers of cast members the wardrobe department dresses. Lyric casts can include principal artists, 48 chorus members, actors, supernumeraries, and dancers. That means there are at least 60 costumes in each show, but normally many more because most productions require more than one costume change. Reilly says, “In this year’s *Merry Widow* some chorus members had two or three outfits each. But with a show like *Wozzeck*, they only had one, so it really varies.” The largest number of costumes Lyric’s wardrobe department has undertaken for one show has been its production of *Aida*, which includes more than 200.

With that many pieces, it’s no wonder Lyric’s wardrobe staff have their fair share of memorable costuming moments. Reilly recalls a 1993-94 rental of *Don Quichotte* for which “the notes said to lengthen everything, and the person read the notes wrong and thought it said to *shorten* everything. So Jean-Philippe Lafont [who portrayed Sancho] looked like the Incredible Hulk! But he was really nice about it and we got it

TODD ROSENBERG



Clorinda (Diana Newman) and Tisbe (Annie Rosen), the heroine's stepsisters in this season's *Cinderella*.

fixed." Reilly also recalls the 2007-08 production of *Die Frau ohne Schatten* when Robert Dean Smith, playing the Emperor, wore an electric coat equipped with fiber-optics. Another memorable favorite was designer Robert Perdziola's costume for Escamillo in *Carmen*, seen at Lyric most recently in the 2010-011 revival: "It was a traditional Spanish piece that was really beautiful. The costumes from that *Carmen* were just great overall – it was a fun show to work on from beginning to end." Marr struggles to choose a favorite costumes, but includes those designed by John MacFarlane (*Elektra* and *Hansel and Gretel*, 2012) as especially memorable: "His designs are amazingly artistic. John's renderings are works of art in themselves, and that translates as the costumes are being built."

The magic of the theater applies to costuming, especially when it comes to making fast changes offstage. Specifically for that purpose, many costumes are often rigged or faked. Velcro and snap closures (in place of buttons) become a designer's best friend when the dressers backstage have mere moments to switch a cast member's look. At other times, performers may wear one costume on top of another (referred to as an "under-dress"). "What goes into a quick change is something the audience never knows," says Reilly. "I'm always thinking, 'Oh, my God, if only people saw what's going on back here, they would be amazed!'" Costume changes usually happen during a scene change, so often chorus members and principals are changing simultaneously. At the same time, so much else is going on: the chorus master is generally setting up for offstage singing, stagehands are changing scenery, the prop department is swapping props or adding new ones, and the stage manager is backstage keeping everyone on track with timing and cues. There are normally 12-14 dressers for each production, and as many as 22 for especially large casts.

Female performers can be particularly challenging during quick changes because there are usually multiple components to

their costumes. Reilly says, "Take Heidi Stober as Valencienne in *The Merry Widow* this season. A quick-change [from formal gown to dancing girl in Act Three] might include switching out a hat, a wig, shoes, a long dress for a short dress, and adding fishnet stockings." Stober required two dressers, a make-up artist, and a wig staffer, who all convened in a small space to execute her costume change. "But luckily, all of that is actually choreographed. The same person does the exact same thing every performance, so no one is bumping in to each other," Reilly says. Things are so choreographed backstage that if a dresser is out sick and has to be replaced, the new dresser is usually given a tutorial on what to do at what time.

Most costume changes happen in about two minutes. But many occur in much less time. The fastest changes at Lyric for the full company of a show have been for *Show Boat* (2011-12) and *Porgy and Bess* (2014-15), which lasted 45 and 30 seconds respectively. Many of those cast members had an under-dressing, so they changed costumes in the wings. Marr adds, "The costumes in *Show Boat* and *Porgy and Bess* really gave the viewers a sense of ease and naturalism."

The current season has seen three new productions, including the world premiere of *Bel Canto*. "Being brand new and contemporary, *Bel Canto* was compelling to work on," notes Reilly. "You might be surprised but older, period pieces are a piece of cake. It's the contemporary designs that are much more difficult, because we all have our own opinions of what they should look like." Looking ahead to the rest of this season's productions, *Romeo and Juliet* will see the principals in mostly new costumes (due to sizing issues and the designer requesting new looks) and *Der Rosenkavalier* will feature traditional costumes with updated elements.

Before it opens, each Lyric production has a final dress rehearsal. Reilly, along with Lyric wardrobe supervisor Lucy Lindquist, always attends the rehearsal to make sure everything is aesthetically pleasing, costume-wise. But there's also a sentimental reason behind the act. "Especially in those times that a show has been really challenging," says Maureen Reilly, "when you finally see the end product of your hard work, it's very fulfilling and it makes everything worth it." Lyric's wardrobe team invariably has an extremely challenging job, but it's the intangible elements that keep them excited about what they do. Marr adds, "It's all about seeing the design -- the research -- listening to a designer's excitement - seeing the fabric chosen - the details selected - the twinkle in the eye of a performer when they look in the mirror. Those moments are sublime."

Kamaria Morris is the public relations specialist at Lyric Opera, where she joined the staff last year. She was previously the marketing coordinator at WCJU TV ("The U") and is an alumna of Northern Illinois University (master's degree in public relations) and the University of Missouri-Columbia (bachelor's degree in communication).

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DER ROSENKAVALIER

Synopsis

TIME: 1740s

PLACE: Vienna

ACT ONE

The Marschallin's boudoir

Intermission

ACT TWO

The reception hall of Faninal's town house

Intermission

ACT THREE

An inn

ACT ONE

Unwelcome sunlight streams into the Marschallin's bedroom, where she has just spent the night with the young Count Octavian Rofrano, during the absence of her own husband, the Field Marshal. Octavian's ardor spills into praises of his "Bichette," who delights in the extravagances of her "Quinquin." When Mohammed, her page, brings breakfast, Octavian scurries into hiding.

Once they are alone again, the Marschallin distresses Octavian by confessing that the night before she dreamed of her husband. Suddenly voices are heard in the anteroom, and she fears that the Field Marshal himself has unexpectedly returned. To avoid being discovered, Octavian disguises himself as a housemaid. The Marschallin discerns with relief that it is actually her cousin, Baron Ochs of Lerchenau, who is causing the uproar outside her door. The baron forces his way past the servants and takes immediate notice of the pretty "maid."

Ochs is visiting specifically to remind the Marschallin of his engagement to Sophie von Faninal, the daughter of a wealthy, newly-ennobled merchant whose health is conveniently not the best. As it is customary to have a silver rose presented to one's fiancée, Ochs asks the Marschallin to recommend a young nobleman to be his rose cavalier. The Marschallin suggests her cousin Octavian, showing the baron the young man's portrait. Ochs notices a striking resemblance to the maid, "Mariandel," which the Marschallin

attempts to ignore. Once the doors open to admit the crowd assembled for the morning levée, "Mariandel" finally escapes.

While having her hair dressed, the Marschallin listens to pleas for alms from three noble orphans, as well as presentations from a milliner, an animal-vendor, and two Italian "intriguers," Valzacchi and Annina. A tenor sings for her (Aria: *Di rigori armato*) while Ochs browbeats the Marschallin's notary, whose services he usurps to draw up an unconventional marriage contract. He then engages the Italians to help him arrange a rendezvous with "Mariandel." Suddenly distressed, the Marschallin sends everyone away, but Ochs departs only after leaving her with the silver rose. Once alone, she reflects on the passage of time (Monologue: *Da geht er hin*).

Now dressed as himself, Octavian returns to continue the interrupted tête-à-tête, but the Marschallin is preoccupied and finally asks him to leave. He goes abruptly and without a farewell kiss. The Marschallin sends her footmen after him, but he has ridden away. Summoning Mohammed, the Marschallin gives him the rose to deliver to Octavian.

ACT TWO

With her father and Marianne, her duenna, Sophie awaits the cavalier whose appearance will precede her first meeting with her fiancé. When Octavian presents the silver rose, he and Sophie feel strongly attracted to each other (Duet: *Mir ist die Ehre*). The two make polite conversation, interrupted by the arrival of Ochs. His manner repulses Sophie, although her oblivious father presses onward with the wedding arrangements.

Drunk on Faninal's wine, Ochs's servants chase their host's serving maids through the house as chaos ensues. When alone at last with Sophie, Octavian swears to protect her (Duet: *Mit Ihren Augen voll Tränen*). They two are embracing when they are suddenly pulled apart by Valzacchi and Annina, who have been eavesdropping. They call for the baron, who condescends to Octavian when the young man informs him that Sophie will not marry him. Octavian finally draws his sword and slightly wounds Ochs, who responds with exaggerated outcries. He is bandaged and then left to rest (Monologue: *Da liegt' ich*). Annina returns with

a note that Octavian has paid her to deliver: an invitation from "Mariandel" to a rendezvous the following night. His mood now completely altered, Ochs waltzes in delighted anticipation.

ACT THREE

Valzacchi and Annina have joined Octavian in a plot to discredit Ochs and rid Sophie of him permanently. They are using the private room of an inn as a scene for an assignation. They conceal their cohorts strategically around the room and, with his henchmen, Valzacchi then rehearses everyone for the upcoming shenanigans.

Ochs enters escorting "Mariandel" and dismisses the inn's fawning staff. He attempts to ply his companion with wine, which she coyly refuses. As he tries to kiss her, he is startled by her resemblance to Octavian and by the abrupt appearance of one of the henchmen's heads, which "Mariandel" ignores. More wine and more apparitions succeed in confusing and frightening Ochs. Annina rushes in claiming to be his deserted wife, followed by numerous children claiming that Ochs is their "papa." A bona fide police commissioner arrives, intent on investigating the disturbance. He is followed by Sophie and her father, who have arrived on schedule to witness the baron's misbehavior.

At the height of the tumult, the Marschallin appears. Unimpressed by Ochs's attempts to extricate himself from the situation, she suggests he leave immediately. He does so, followed by his "wife and children," a throng of annoyed waiters, and Valzacchi's accomplices.

Alone with Octavian and Sophie, the Marschallin graciously offers to take Faninal home in her carriage. Sophie is embarrassed at the ridiculous situation her father's social aspirations have created, while the Marschallin is saddened by the realization that losing her lover is a presage of approaching age. Octavian is torn between his new love for Sophie and the complex mixture of love, gratitude, and loyalty he still feels for the Marschallin (Trio: *Hab mir's gelobt*). Left to escort Sophie home himself, Octavian lingers with her to savor the moment (Duet: *Ist ein Traum/Spür nur dich*). The room is empty until Mohammed runs in, catches sight of the handkerchief Sophie has left behind, and rushes out with it.

Lyric

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- Additional costumes by Uber Costumes.
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- The performance will last approximately four hours and ten minutes.

Richard Strauss

DER ROSENKAVALIER

Komödie für Musik in three acts in German

Libretto by Hugo von Hofmannsthal

First performed at the Königliches Opernhaus, Dresden, on January 26, 1911

First performed by Lyric Opera on September 25, 1970

Characters in order of vocal appearance:

| | |
|--|---|
| <i>Octavian</i> | SOPHIE KOCH (February 8-20) ALICE COOTE (March 4-13) |
| <i>The Marschallin</i> (<i>Princess von Werdenberg</i>) | AMANDA MAJESKI ^{oo} |
| <i>Mohammed</i> | ZACH THOMAS* |
| <i>The Marschallin's Major-Domo</i> | MINGJIE LEI ^{oo} |
| <i>Baron Ochs</i> | MATTHEW ROSE* |
| <i>Leopold</i> | MATTHEW COBB CHRIS LYSY |
| <i>The Marschallin's Footmen</i> | GEOFFREY AGPALO, RONALD WATKINS, HOSS BROCK, KENNETH NICHOLS |
| <i>Noble Orphans</i> | HLENGIWE MKHWANAZI ^o , LINDSAY METZGER ^o , ANNIE ROSEN ^o |
| <i>Milliner</i> | DIANA NEWMAN ^o |
| <i>Animal Trainer</i> | ALEC CARLSON ^o |
| <i>Valzacchi</i> | RODELL ROSEL ^{oo} |
| <i>A Singer</i> | RENÉ BARBERA ^{oo} |
| <i>Notary</i> | PHILIP KRAUS |
| <i>Annina</i> | MEGAN MARINO* |
| <i>Faninal</i> | MARTIN GANTNER |
| <i>Marianne Leitmetzerin</i> | LAURA WILDE ^o |
| <i>Faninal's Major-Domo</i> | MATTHEW DIBATTISTA |
| <i>Sophie von Faninal</i> | CHRISTINA LANDSHAMER** |
| <i>Innkeeper</i> | JONATHAN JOHNSON ^o |
| <i>Waiters</i> | JESSE DONNER ^o , ANTHONY CLARK EVANS ^o , RICHARD OLLARSABA ^o , BRADLEY SMOAK ^o |
| <i>Police Commissioner</i> | PATRICK GUETTI ^{oo} |
| <i>Conductor</i> | EDWARD GARDNER* |
| <i>Director</i> | MARTINA WEBER* |
| <i>Set and Costume Designer</i> | THIERRY BOSQUET |
| <i>Lighting Designer</i> | DUANE SCHULER |
| <i>Chorus Master</i> | MICHAEL BLACK |
| <i>Wigmaster and Makeup Designer</i> | SARAH HATTEN |
| <i>Assistant Director</i> | ELISE SANDELL |
| <i>Stage Manager</i> | JOHN W. COLEMAN |
| <i>Stage Band Conductor</i> | FRANCESCO MILIOTO |
| <i>Musical Preparation</i> | WILLIAM C. BILLINGHAM JERAD MOSBEY |
| <i>Prompter</i> | SUSAN MILLER HULT |
| <i>Fight Director</i> | CHUCK COYL |
| <i>Projected English Titles</i> | FRANCIS RIZZO |

* Lyric Opera debut

** American debut

^o Current member, Ryan Opera Center

^{oo} Alumnus, Ryan Opera Center



SOPHIE KOCH
(*Octavian* – Feb. 8-20)
Previously at Lyric Opera:
Charlotte/*Werther*
(2012-13).

Widely celebrated as Octavian, the French mezzo-soprano has performed this role with great success in Baden-Baden, Vienna, London, Paris, Barcelona, Dresden, Munich, and at the 2014 and 2015 Salzburg Festival. Later this season Koch will reprise her Octavian at La Scala and also portray Venus/*Tannhäuser* at Covent Garden. Equally renowned as Strauss's Composer (Baden-Baden-DVD, Vienna, Paris, Dresden, Munich), Koch has also won acclaim in roles as stylistically diverse as Massenet's Cléopâtre (Paris, Salzburg), Bellini's Adalgisa (Paris, Nice), Mother Marie/*Dialogues des Carmélites* (London, Paris, Nice), Selika/*L'africaine* (Berlin), and Adriano/*Rienzi* (Salzburg). Other successes in her repertory include Genièvre/*King Arthur*, Marguerite/*La Damnation de Faust*, the title role/*Alceste*, and Giulietta/*Les contes d'Hoffmann* (all in Paris), as well as Wagner's Fricka (Paris), Brangäne (Covent Garden, BBC Proms, Schleswig-Holstein Music Festival), and Waltraute (Paris). Since her 2005 role debut as Massenet's Charlotte in Berlin, the mezzo-soprano has been closely associated with *Werther*, a triumph for her on CD and in Paris (DVD), Munich, London, Madrid, Vienna, Brussels, and in her recent Metropolitan Opera debut. Her varied discography includes solo discs of German and French art songs, as well as Mahler's *Symphony No. 8* and the world premiere of Laurent Petitgirard's opera *The Elephant Man*. On DVD she starts opposite Renée Fleming in *Der Rosenkavalier* and *Ariadne auf Naxos* (both in Baden-Baden), and opposite Jonas Kaufmann in *Werther* (Opéra National de Paris).



ALICE COOTE
(*Octavian* – March 4-13)
Previously at Lyric Opera:
Four roles since 2001-02, most recently Composer/*Ariadne auf Naxos* (2011-12); Dejanira/*Hercules* (2010-11); Orlofsky/*Die Fledermaus* (2006-07).

The renowned English mezzo-soprano's triumphs in Strauss internationally include both *Der Rosenkavalier* (Los Angeles, London, Vienna, New York, Geneva, Munich) and *Ariadne auf Naxos* (Lyric, Munich, London, Paris, Toronto). She is a favorite at many of the world's great opera houses, including – in addition to those already mentioned

– San Francisco Opera, Frankfurt Opera, and the Salzburg Festival. Coote's repertory encompasses not only trouser roles of Monteverdi, Gluck, Mozart, Massenet, and Strauss, but also such diverse female roles as Poppea, Carmen, Charlotte, Donizetti's Léonor, and Berlioz's Marguerite. A major Handel interpreter, she is celebrated for *Alcina* (Stuttgart, Edinburgh, San Francisco, Paris, Vienna), *Giulio Cesare* (Metropolitan Opera, Paris), *Ariodante* (English National Opera), *Orlando* (Covent Garden), and *Hercules* (Lyric, London, Vienna, Paris, Toronto). A highly sought-after recitalist worldwide, she has also earned great successes with the major orchestras of London, Boston, New York, and Amsterdam. Highlights this season include a recital for London's prestigious Temple Music series and Britten's *Phaedra* at Saffron Hall in Essex. In 2013 Coote sang her first performance of Schubert's *Winterreise* at St. Petersburg's "Stars of the White Nights" Festival, subsequently returning for Schumann's *Frauenliebe und Leben* and *Dichterliebe*. The mezzo's discography includes a Handel aria recital, numerous song recitals, Elgar's *The Dream of Gerontius*, and major works of Monteverdi, Brahms, and Mahler. DVD appearances include *Alcina*, *L'incoronazione di Poppea*, *Lucrezia Borgia*, and *Hänsel und Gretel*.



AMANDA MAJESKI
(*The Marschallin*)
Previously at Lyric Opera:
Nine roles since 2009-10, most recently Countess Almaviva/*The Marriage of Figaro* (2015-16); Marta/*The Passenger* (2014-15); Vitellia/*La clemenza di Tito* (2013-14).

A Ryan Opera Center alumna, the Illinois-born soprano made her acclaimed role debut as the Marschallin last season in Claus Guth's new *Rosenkavalier* production in Frankfurt, where she has also portrayed Rusalka, Goose-Girl/Humperdinck's *Königskinder* (CD), and Vreli/Delius's *A Village Romeo and Juliet*. Majeski opened the current Lyric season as Mozart's Countess Almaviva, which she has performed to high acclaim at the Metropolitan Opera (debut) and in St. Louis, Dresden, Glyndebourne, and most recently Oviedo. Highlights of the soprano's upcoming performances include Countess Madeleine/*Capriccio* (Santa Fe Opera) and Eval/*Die Meistersinger von Nürnberg* (Glyndebourne). Majeski scored one of her first major career successes at Chicago Opera Theater as Mozart's Vitellia, subsequently singing that role in Madrid and at Dresden's Semperoper,

where she has also been heard in *Capriccio* and as Handel's Alcina. Other roles include Marguerite/*Faust* (Zürich, Washington), Blanche/*Dialogues des Carmélites* (Pittsburgh), Lisa/*La sonnambula* (Detroit), Ottone/*Griselda* (Santa Fe), and Donna Elvira/*Don Giovanni* (Philadelphia). Concert highlights include her New York solo recital debut (Carnegie Hall's Weill Recital Hall, 2014). A graduate of the Curtis Institute of Music and Northwestern University, Majeski was a member of San Francisco Opera's Merola Program, the Gerdine Young Artist Program in St. Louis, and the Steans Institute at Ravinia. Among her numerous awards and honors are First Prize in the Palm Beach Opera Vocal Competition and a Sara Tucker Study Grant.



CHRISTINA LANDSHAMER (*Sophie*)
American debut

The German soprano, who made her American debut with the Pittsburgh Symphony Orchestra last December, will debut with the New York Philharmonic Orchestra later this season. Following initial guest performances at the Stuttgart State Opera, Landshamer sang at Strasbourg's Opéra National du Rhin (Marzelline/*Fidelio*), Berlin's Komische Oper (Susanna/*The Marriage of Figaro*), Vienna's Theater an der Wien (Clarice/Haydn's *Il mondo della luna* under Nikolaus Harnoncourt, DVD), Paris's Théâtre du Châtelet (staged *Messiah*), the Salzburg Festival (Guardian of the Threshold/*Die Frau ohne Schatten*, Frasquita/*Carmen*), the Baden-Baden Festival (Najade/*Ariadne auf Naxos*), and the 2014 Glyndebourne Festival (Almirena/*Rinaldo*). The soprano made her much-praised role debut as Pamina/*The Magic Flute* at the Netherlands Opera (new production, DVD) and sang the same role at Bavarian State Opera in 2015. She has recently portrayed Ännchen/*Der Freischütz* at Dresden's Semperoper (DVD) and at Paris's Théâtre des Champs-Élysées. A highly sought-after concert singer, Landshamer works regularly with major conductors such as Thomas Hengelbrock, Christian Thielemann, Sir Roger Norrington, and Alan Gilbert. Landshamer's CDs include Haydn's *The Seasons* and *The Creation* under Philippe Herreweghe, Mendelssohn's *Hymn of Praise* with the BR Symphony Orchestra under Pablo Heras-Casado, and *Carmen* under Sir Simon Rattle. Among her DVDs are Bach's *St. Matthew Passion* and Mahler's *Symphony No. 4*, both with the Gewandhausorchester Leipzig under Riccardo Chailly. In spring 2016 her first *lieder* CD with songs by Ullmann and Schumann will be released.



MATTHEW ROSE
(*Baron Ochs*)
Lyric Opera debut

Following his Lyric debut, the British bass will continue this season as Raimondo/*Lucia di Lammermoor* (Covent Garden), King Marke/*Tristan und Isolde* (English National Opera), and Bottom/*A Midsummer Night's Dream* (Glyndebourne). Born in Brighton, Rose studied at Seaford College and Philadelphia's Curtis Institute of Music before joining the Jette Parker Young Artists Program at Covent Garden. He has since returned for such roles as Polyphemus/*Acis and Galatea*, Colline/*La bohème*, Masetto/*Don Giovanni* (Japan tour), Harašta/*The Cunning Little Vixen*, Sparafucile/*Rigoletto*, Sarastro/*The Magic Flute*, Timur/*Turandot*, and Talbot/*Maria Stuarda*. Rose has performed at the major opera companies of Milan, Santa Fe, London, Cardiff, Houston, Munich, Lyon, Madrid, New York, and London. Among his many prestigious concert and recital credits are New York's Mostly Mozart Festival, BBC Proms, London's Wigmore Hall, Washington's Kennedy Center, Amsterdam's Concertgebouw, and the Edinburgh, Brighton, Chester and Cheltenham festivals, as well as the major orchestras of Los Angeles, London, Dresden, Louisiana, Boston, and Rome. Among Rose's recordings are two critically acclaimed solo recital discs, Schubert's *Winterreise* and *Schwanengesang*. On DVD he can be seen at Covent Garden (*Carmen*, *Faust*, *Acis and Galatea*), Glyndebourne (*Billy Budd*, *The Rake's Progress*), and with the Netherlands Radio Chamber Orchestra (Haydn's *Creation*). Among his numerous awards are the 2006 John Christie Prize at Glyndebourne, the 2007 Independent Opera/Wigmore Hall Fellowship, and the 2012 Critics Circle Award for Exceptional Young Talent.



MARTIN GANTNER
(*Faninal*)
Previously at Lyric Opera:
Dr. Falke/*Die Fledermaus*
(2006-07).

The German baritone began the current season as Faninal at Amsterdam's Dutch National Opera and will reprise this highly praised portrayal in Paris and Munich later this season. Other recent highlights include Pizarro/*Fidelio* (Vienna State Opera) and Eisenstein/*Die Fledermaus* (Dresden's Semperoper). After winning first prize in Berlin's prestigious VDMK competition, he made his operatic debut as Count Almaviva/

The Marriage of Figaro (Koblenz) and was subsequently invited to join the cast for the world premiere of Hans Werner Henze's *Das verrottene Meer*, later reprising the work at La Scala. Gantner joined the Bavarian State Opera's ensemble from 1993 to 2007, singing roles as diverse as Mozart's Papageno, Guglielmo, and Figaro, Rossini's Dandini, Donizetti's Malatesta, Puccini's Ping and Marcello, Dr. Falke/*Die Fledermaus*, Silvio/*Pagliacci*, Harlekin/*Ariadne auf Naxos*, and Ottokar/*Der Freischütz*. The baritone made his 2001 American debut in Los Angeles as the Herald/*Lohengrin* and sang his first Faninal in Cologne the following year. His extensive repertory further encompasses Jochanaan/*Salome* (St. Gallen, Mannheim, Salzburg Festival, Brussels), the Speaker/*The Magic Flute* (Salzburg, Paris), and Kurwenal/*Tristan and Isolde* (Berlin, Antwerp, Florence). Among Gantner's concert credits are *Carmina Burana*, Brahms's *Requiem*, Bach's *St. Matthew Passion*, Mendelssohn's *Elijah* and *St. Paul*, and Britten's *War Requiem*. His discography encompasses *Salome*, *Così fan tutte*, and Schumann's *Scenes from Goethe's Faust*. In 2005 Gantner was awarded the coveted rank of *Kammersänger* in Munich.



RODELL ROSEL
(*Valzacchi*)
Previously at Lyric Opera:
Previously: 19 roles since 2005-06, most recently Spoletta/*Tosca* (2014-15); Monostatos/*The Magic Flute*, Four Servants/*The Tales of Hoffmann* (both 2011-12).

A Ryan Opera Center alumnus and former winner in the Grand Finals of the Metropolitan Opera National Council Auditions, the Filipino-American tenor debuted at the Met as Valzacchi in 2009. Rosel recently made his role debut as Don José/*Carmen* (Center Stage Opera) and created Anthony Candolino/Jake Heggie's *Great Scott* (The Dallas Opera). Later this season Rosel reaches a major career milestone with his first Mime/*Siegfried* (Houston Grand Opera). Highlights in recent seasons also include appearances at HGO (*Das Rheingold*, *Ariadne auf Naxos*, *Billy Budd*), Los Angeles Opera (*Falstaff*, *Tosca*), The Santa Fe Opera (Ong Chi Seng/Paul Moravec's *The Letter*, world premiere), the Met (Nathanaël/*Les contes d'Hoffmann*, HD transmission), Pittsburgh Opera (*Madama Butterfly*), Wolf Trap Opera Company (John Musto's *Volpone*, nominated for a Grammy on CD), Florentine Opera (title role/*Albert Herring*), the Cleveland Orchestra (*Salome*), and Ravinia (*The Marriage of Figaro*, *The Magic Flute*, *Idomeneo*). Rosel

graduated from Santa Monica College and the University of California Los Angeles (*Albert Herring*, leading roles of Mozart, Rossini and Ravel, tenor soloist in Haydn's *The Creation*, Handel's *Messiah*, Mozart's *Requiem*). Among Rosel's numerous awards and scholarships are top awards from the Palm Beach Opera Vocal Competition, the Lotte Lenya Vocal Competition, and the José Iturbi International Music Competition.



MEGAN MARINO
(*Annina*)
Lyric Opera debut

Following her role and company debut in Lyric's *Der Rosenkavalier*, the Italian-American mezzo-soprano will debut at Fort Worth Opera as Rosina/*The Barber of Seville*, a character she has recently portrayed with Florida Grand Opera and St. Petersburg Opera (Florida). Marino will also return to Des Moines Metro Opera for Meg Page/*Falstaff*. Last season she sang Miriam and Ruth/Weill's *The Road of Promise* (American premiere) at Carnegie Hall and returned to The Santa Fe Opera as a member of the company's prestigious apprentice artist program, portraying the Page/*Salome* and Claire/Jennifer Higdon's *Cold Mountain* (world premiere), in addition to joining the rosters of the Metropolitan Opera and San Francisco Opera. Other important credits include her Metropolitan Opera debut as an Unborn Child/*Die Frau ohne Schatten*, Varvara/*Katya Kabanova* (Spoleto Festival U.S.A.), Rossini's Cinderella (Green Mountain Opera Festival), Mercédès/*Carmen* (Opera Coeur d'Alene), Pitti-Sing/*The Mikado* (Virginia Opera), Anita/*West Side Story* (Aspen Music Festival), and Hansel/*Hansel and Gretel* (Opera Iowa). Marino's concert credits include a *bel canto* concert program alongside Lawrence Brownlee in Washington, D.C., as well as soloist appearances in Haydn's *Missa Sancti Nicolai* (Carnegie Hall), Handel's *Messiah* (Cincinnati), and Bach's *St. John Passion* (Beirut). Among her numerous awards is the 2016 William Matheus Sullivan Musical Foundation singer award.



RENÉ BARBERA
(*A Singer*)
Previously at Lyric Opera:
Twelve roles since 2009-10, most recently Ernesto/*Don Pasquale* (2012-13); Brighella/*Ariadne auf Naxos*, Edgardo and Lord Arturo Bucklaw/*Lucia di Lammermoor* (both 2011-12).

In 2011 the Texas-born tenor, a Ryan Opera Center alumnus, made international headlines in Moscow by becoming the first sole recipient of the men's first prize for opera, the men's prize for zarzuela, and the audience favorite prize in Plácido Domingo's highly prestigious Operalia competition. Barbera will continue the current season as Don Ramiro/Rossini's *Cinderella* (Palermo), a role that has previously earned him great acclaim in San Francisco, Los Angeles, Palm Beach, and Seattle. He recently appeared at San Francisco Opera as Count Almaviva/*The Barber of Seville*, rapidly becoming a signature role and one he will sing in Bologna later this season after previous successes with it in Los Angeles, Paris, Moscow, Rome, Naples, Detroit, and Vancouver. Further roles include Mozart's Tamino (Ravinia), Puccini's Rinuccio (Toronto), Tonio/*La fille du régiment* (St. Louis, Greensboro), Nemorino/*L'elisir d'amore* (St. Louis), Iopas/*Les Troyens* (San Francisco), Elvino/*La sonnambula* (Washington), and Rodrigo/Rossini's *La donna del lago* (Santa Fe). Barbera is a former Grand Finals winner of the Metropolitan Opera National Council Auditions and Grand Prize winner of the Charles A. Lynam Vocal Competition (Greensboro). The tenor is a former participant in the American Institute of Musical Studies (Graz, Austria), San Francisco Opera's Merola Program, and Florida Grand Opera's young-artist program.



LAURA WILDE
(*Marianne Leitmetzerin*)
Previously at Lyric Opera:
Four roles since 2013-14,
most recently Anna/
Nabucco, Peasant Girl/
The Marriage of Figaro
(both 2015-16); Kate
Pinkerton/*Madama*

Butterfly (2013-14).

A native of Watertown, South Dakota, and a third-year Ryan Opera Center member, the soprano makes her debut at London's English National Opera this summer in the title role/*Jenifa*. Wilde was a Marion Rose Pullin Artist in Residence with Arizona Opera for two seasons, where her numerous roles included Stéphano/*Romeo and Juliet*, Alisa/*Lucia di Lammermoor*, Siebel/*Faust*, and Lola/*Cavalleria rusticana*. She has also participated in the young-artist programs of The Santa Fe Opera (*Deaconess/King Roger*) and Opera Theatre of Saint Louis (Omar/*The Death of Klinghoffer*, Mrs. Segstrom/*A Little Night Music*). Concert engagements include the Adrian Symphony Orchestra, Civic Orchestra of Chicago, and Phoenix Symphony. A 2010 Metropolitan Opera National Council Auditions semi-finalist, Wilde was awarded

third place in the 2011 Palm Beach Opera Competition and is a two-time recipient of the Elihu Hyndman Memorial Award from Opera Theatre of Saint Louis. The soprano is an alumna of Indiana University (Jo March/*Little Women*, Isabella/*L'italiana in Algeri*, Prince Charming/*Cendrillon*) and St. Olaf College. *Laura Wilde is sponsored by an Anonymous Donor and Mrs. J. W. Van Gorkom.*



PATRICK GUETTI
(*Police Commissioner*)
Lyric Opera debut

A first-year Ryan Opera Center member and a native of New Jersey, the bass was a first-place winner of the 2015 Gerda Lissner

Foundation Competition and, a year earlier while completing his studies at Philadelphia's Academy of Vocal Arts, a grand-prize winner of the 2014 Metropolitan Opera National Council Auditions. Highlights of Guetti's past seasons include his debuts at The Dallas Opera as the Fifth Jew/*Salome* and at Opera Philadelphia as José Tripaldi/Osvaldo Golijov's *Ainadamar*. The bass is a former apprentice artist at The Santa Fe Opera, having appeared there in *Carmen*, *Fidelio*, Huang Ruo's *Dr. Sun Yat-Sen* (American premiere), and *The Impresario/Le Rossignol*. Other roles include Leggatt/Theodore Morrison's *Oscar* (Santa Fe, world premiere), Massenet's Don Quichotte, Prince Gremin and Zaretsky/*Eugene Onegin*, Don Basilio/*The Barber of Seville*, Tom/*Un ballo in maschera*, Arkel/*Pelléas et Mélisande*, and Crespel and Wilhelm/*Les contes d'Hoffmann* (all at AVA). Among Guetti's numerous awards are a 2014 Sara Tucker Study Grant, the Audience Favorite Award at the 2013 Giargiri Bel Canto Competition, and first prize in the Premio Verdi competition. *Patrick Guetti is sponsored by The C. G. Pinnell Family.*



PHILIP KRAUS (*Notary*)
Previously at Lyric Opera:
23 roles since 1990-91,
most recently The Bailiff/
Werther (2012-13);
Antonio/*The Marriage of Figaro* (2009-10); Bartolo/
The Barber of Seville
(2007-08).

The New York City-born baritone has made a specialty of Verdi's Falstaff and Puccini's Gianni Schicchi, performing both roles to high acclaim at Chicago Opera Theater and Chamber Opera Chicago. Kraus's versatility encompasses the Viennese (*The Gypsy Baron*, *The Merry Widow*, *One Night in Venice*) and Baroque repertory (Handel's *Dettingen Te*

Deum, *Esther*, *Judas Maccabaeus*, and Cosroe/Hasse's *Siroe*). Among his specialties are the Purcell masques (*The Fairy Queen*, *King Arthur*) and the works of Gilbert and Sullivan (Sir Joseph Porter/*H.M.S. Pinafore*, Major General Stanley/*The Pirates of Penzance*). Further appearances include Taddeo/*L'italiana in Algeri* (Hawaii Opera Theatre), the Vicar/*Albert Herring* (Cleveland Opera), title role/*Rigoletto* (Minnesota Opera), Salieri/Rimsky-Korsakov's *Mozart and Salieri* (Fort Wayne Philharmonic), Douphol/*La traviata* (with Renée Fleming at Los Angeles Opera, released on DVD), and Mangus/Sir Michael Tippett's *The Knot Garden* (American premiere). Kraus is active in the concert hall having made multiple appearances singing Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Brahms's *A German Requiem*, and Verdi's *Requiem* with orchestras throughout the United States. This past November he made his UK debut in recital at Norwich Cathedral.



JONATHAN JOHNSON
(*Innkeeper*)

Previously at Lyric Opera:
Five roles since 2014-15,
most recently Raoul de St.
Briochel/*The Merry Widow*,
Don Curziol/*The Marriage of Figaro* (both 2015-16);
Third SS Officer/*The*

Passenger (2014-15).

A second-year Ryan Opera Center member and a native of Macon, Georgia, the tenor will make his debut at Portland Opera this July as Lindoro/*The Italian Girl in Algiers*. Johnson first appeared in Chicago in Poulenc's *Les mamelles de Tirésias* with the Civic Orchestra, before debuting at Lyric in *Capriccio*. The tenor graduated from the University of North Carolina School of the Arts with a master's degree and a Professional Artist Certificate. His leading roles there included Ruggero/*La rondine*, Lechmerel/*Owen Wingrave*, Azaël/Debussy's *L'enfant prodigue*, and Fenton/*The Merry Wives of Windsor*. Johnson's other major performance credits include Ezekiel Cheever/*The Crucible* (Piedmont Opera), and the title role/*Candide* and Rev. Horace Adams/*Peter Grimes* (both at the Aspen Summer Music Institute). At the Townsend School of Music at Mercer University, where Johnson received his bachelor of music degree, he sang the title role/Cavalli's *L'Agisto*, King Kaspar/*Amahl and the Night Visitors*, Camille de Rosillon/*The Merry Widow*, and Nemorino/*L'elisir d'amore*. *Jonathan Johnson is sponsored by Mr. and Mrs. William C. Vance.*



**MATTHEW
DIBATTISTA**
(*Faninal's Major Domo*)
Previously at Lyric Opera:
Servant/*Capriccio* (2014-
15); Third Esquire/*Parsifal*
(2013-14).

The American tenor, a Boston native, will appear as soloist in Verdi's *Requiem* with the Wichita Symphony Orchestra later this season, having previously performed there in Vaughan Williams' *Serenade to Music* and Beethoven's *Symphony No. 9*. Highlights last season included Camille Raquin/Picker's *Thérèse Raquin* (Long Beach Opera, Chicago Opera Theater), Curley Floyd's *Of Mice and Men* (Tulsa Opera), and Britten's *War Requiem* (Dayton Philharmonic Orchestra). The tenor is closely associated with Opera Theatre of Saint Louis (*Pagliacci*, *Il tabarro*, *The Ghosts of Versailles*, *The Death of Klinghoffer*, *Alice in Wonderland*, *Magic Flute*), and the Glimmerglass Festival (*Central Park*, *Falstaff*, *The Mother of Us All*, *Of Mice and Men*). Among his many other successes in English-language repertoire are Louis/*Angels in America* (Opera Boston), Steve Hubble/*A Streetcar Named Desire* (Virginia Opera), Jasper Vanderbilt/*The Rivals* (Skylight Opera Theatre, world premiere), title role/*The Good Soldier Schweik* (Long Beach Opera), and Eddie Fislinger/*Elmer Gantry* (Tulsa Opera debut). DiBattista has also been successful in Italian repertoire, including *Norma* (Boston Symphony Orchestra at Tanglewood), *Tosca* (Denver), and *Pagliacci* (New Orleans). A particularly challenging assignment – the four valet tenors in *Les contes d'Hoffmann* – has brought him acclaim in Miami, Denver, Boston, and Palm Beach.



MINGJIE LEI
(*The Marschallin's
Major Domo*)
Lyric Opera debut

A native of Hengyang, China and a first-year Ryan Opera Center member, the tenor will appear later this season in Lyric's *Romeo and Juliet*. Lei holds degrees from the Manhattan School of Music (*Léon/The Ghosts of Versailles*, *Arturo/Lucia di Lammermoor*, *Uriel/The Creation*) and Philadelphia's Curtis Institute of Music (*Nemorino/L'elisir d'amore*, *Don Ramiro/Cinderella*, *Brighella/Ariadne auf Naxos*, *Sellem/The Rake's Progress*, *Dorvil/La scala di seta*, *Gherardo/Gianni Schicchi*, *Almeric/Iolanta*). Other important credits include appearances as tenor soloist in Handel's *Messiah* (with the Cecilia Chorus of New York

at Carnegie Hall) and in Stravinsky's *Pulcinella* (Music Academy of the West), as well as Jupiter/*Semele* (Schwabacher Summer Concert during his tenure with San Francisco Opera's Merola Program), Don Ottavio/*Don Giovanni* (Banff Centre Opera), Aeneas/*Dido and Aeneas* (Beijing's Central Conservatory of Music), and the Royal Herald and Count Lerma/*Don Carlo* (Opera Philadelphia). Lei has received competition awards from the Gerda Lissner Foundation (most recently second prize), Opera Index, Inc., Licia Albanese-Puccini Foundation, Giulio Gari Foundation, and the Mario Lanza Institute. *Mingjie Lei is sponsored by Maurice J. and Patricia Frank.*



**HLENGIWE
MKHWANAZI**
(*Noble Orphan*)
Previously at Lyric Opera:
Barbarina/*The Marriage of
Figaro* (2015-16); Clara/
Porgy and Bess (2014-15).

A second-year member of Lyric Opera's Ryan Opera Center and a native of KwaZulu-Natal, the South African soprano debuted in Chicago in the spring of 2014 in the leading role of Thérèse/*Les mamelles de Tirésias* with the Civic Orchestra. Mkhwanazi received both her diploma in opera and her postgraduate diploma in music performance from the South African College of Music at the University of Cape Town. Among her leading roles in Cape Town have been Mozart's Fiordiligi and Konstanze, Offenbach's Antonia (all at Cape Town Opera), and Madama Cortese/Rossini's *Il viaggio a Reims*, Donizetti's Adina, and Stravinsky's Anne Trulove at the Baxter Theatre. In America Mkhwanazi has been heard as Susanna/*The Marriage of Figaro* at Brown University. The soprano's successes in competitions include her homeland's SAMRO International Singing Scholarship (second prize) and Muzicanto Singing Competition (first prize), as well as second overall prize, media jury prize, and audience prize in Vienna's 2012 Hans Gabor Belvedere International Singing Competition. *Hlengiwe Mkhwanazi is sponsored by Susan and Richard Kiphart and Drs. Funmi and Solo Olopade.*



LINDSAY METZGER
(*Noble Orphan*)
Previously at Lyric Opera:
Peasant Girl/*The Marriage
of Figaro* (2015-16).

A first-year Ryan Opera Center member and an Illinois native, the mezzo-soprano was previously a two-season apprentice

artist at Des Moines Metro Opera and a studio artist at Milwaukee's Florentine Opera (*Giannetta/L'elisir d'amore*). Among Metzger's recent portrayals have been Daphne/Marc-Antoine Charpentier's *La descente d'Orphée aux enfers* (Chicago's Haymarket Opera), Cherubino/*The Marriage of Figaro* (La Musica Lirica in Novafeltria, Italy), Nella/*Gianni Schicchi* (DuPage Opera Theatre), and the title role/*Ariodante*, Béatrice/*Béatrice et Bénédicte*, and Beppe/*L'amico Fritz* (all at the University of Wisconsin-Madison). An alumna of the University of Wisconsin-Madison and DePaul University, she debuted with the Grant Park Symphony in Fauré's *Requiem*. The mezzo-soprano has been a featured soloist in numerous Chicago-area venues, including her portrayal of the title role/Rossini's *Cinderella* as part of Lyric Unlimited's community-engagement program "Opera in the Neighborhoods." She has received the Paul Collins Fellowship from University of Wisconsin-Madison, the Virginia Cooper Meier Award from the Musician's Club of Women, and an Encouragement Award from the Metropolitan Opera National Council District Auditions. *Lindsay Metzger is sponsored by an Anonymous Donor.*



ANNIE ROSEN
(*Noble Orphan*)
Previously at Lyric Opera:
Edith Thibault/*Bel Canto*,
Tisbe/*Cinderella* (both
2015-16).

A first-year Ryan Opera Center member and a native of New Haven, Connecticut, the mezzo-soprano joined the Metropolitan Opera roster during the 2013-14 season for *Die Frau ohne Schatten* before returning to the apprentice program of The Santa Fe Opera. Rosen has appeared at the Caramoor Festival and in New York City as an emerging artist with the New York Festival of Song. As the 2012 recipient of the Opera Foundation's American Berlin Scholarship, she performed 12 roles at the Deutsche Oper Berlin (among them Second Lady/*The Magic Flute*, Mercédès/*Carmen*, Flora and Annina/*La traviata*, Frantík/*The Cunning Little Vixen*, Flowermaiden/*Parsifal*, and Sméradine/*The Love of Three Oranges*). She also sang *Giannetta/L'elisir d'amore* at Turin's Teatro Regio. A highlight of her non-operatic appearances includes last season's fully staged New York City production of György Kurtág's *Kafka Fragments*. A Yale University and Mannes College graduate, the mezzo-soprano holds awards from the Gerda Lissner Foundation, The Santa Fe Opera, Central City Opera, the Connecticut Opera Guild, and the Shoshana Foundation. *Annie Rosen is sponsored by Friends of Oliver Dragon.*



DIANA NEWMAN
(*Milliner*)
Previously at Lyric Opera:
Beatriz/*Bel Canto*,
Clorinda/*Cinderella*
(both 2015-16).

A first-year Ryan Opera Center member, the American soprano is an alumna of the University of Southern California (title role/ Monteverdi's *L'incoronazione di Poppea*, Paminal *The Magic Flute*, Miranda/Lee Hoiby's *The Tempest*, Lauretta/*Gianni Schicchi*, Belisal Conrad Susa's *The Love of Don Perlimplin*). Newman has also been heard as the Page/*Rigoletto* with the Los Angeles Philharmonic. Her extensive concert appearances include Bach Cantatas 211 and 209 (Whittier Bach Festival), Mozart's "Exsultate, jubilate" (USC Alumni Orchestra), Lukas Foss's *Time Cycle* (Aspen Music Festival and School), Samuel Barber's *Knoxville: Summer of 1915* (American Youth Symphony), Frank Ticheli's *Songs of Love and Life* and *Angels in the Architecture* (both at University of Texas at Austin), George Crumb's *Madrigals Book IV* (Music Academy of the West and Francesco Cilluffo's *The Land to Life Again* (world premiere, UCLA Camarades Ensemble). Newman is an alumna of Ravinia's Steans Music Institute, Music Academy of the West, the Fall Island Vocal Arts Seminar, the Aspen Opera Theater Center, and the Oberlin in Italy program. *Diana Newman is sponsored by Susan Ipsen and Mrs. J. W. Van Gorkom.*



ALEC CARLSON
(*Animal Trainer*)
Previously at Lyric Opera:
Ismael/*Bel Canto*, Soldier/*Wozzeck* (2015-16).

A native of Red Oak, Iowa, and a first-year member of Lyric's Ryan Opera Center, 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 Wolf Trap Opera Company in 2013. Carlson received his bachelor of arts degree in music from Luther College in Decorah, Iowa, followed by a master's degree in voice performance at the University of Cincinnati College-Conservatory of Music. In his time at the UCC-CM, Carlson appeared in the roles of Ernesto/*Don Pasquale*, the Royal Herald in a concert performance of *Don Carlos*, and tenor soloist in a staged production of J.S. Bach's *St. John Passion*. Last season he was both a Seybold-Russell Award winner (CCM Opera Competition) and an encouragement

award winner of the Metropolitan Opera National Council District Auditions. *Alec Carlson is sponsored by Stepan Company.*



JESSE DONNER
(*Waiter*)
Previously at Lyric Opera:
Abdallo/*Nabucco* (2015-16); Walthar/*Tannhäuser*, Servant/*Capriccio* (both 2014-15).

A second-year Ryan Opera Center member and native of Des Moines, Iowa, the tenor will be featured in May with soprano Christine Brewer in the Harris Theater's "Beyond the Aria" series. Donner completed graduate studies at the University of Michigan, where his roles included Bacchus/*Ariadne auf Naxos* and the title role/Viktor Ullmann's *Der Kaiser von Atlantis*. He also holds a bachelor of music degree in vocal performance from Iowa State University. In 2015 Donner won the coveted Luminarts Fellowship for Men's Voice and was awarded the Grand Prize in the Bel Canto competition. Formerly, he received the 2014 George Shirley Award for Opera Performance and a special encouragement award from the 2014 Metropolitan Opera National Council Regional Auditions. Other performing credits include his debut with Opera in the Ozarks as Pinkerton/*Madama Butterfly*, as well as concert appearances with the Civic Orchestra of Chicago, the Toledo Symphony, Adrian Symphony, and University of Michigan Symphony Orchestra. *Jesse Donner is sponsored by Robert C. Marks and Susan M. Miller.*



ANTHONY CLARK EVANS (*Waiter*)
Previously at Lyric Opera:
Eight roles since 2013-14, most recently Simon Thibault/*Bel Canto*, Second Apprentice/*Wozzeck* (both 2015-16); Jailer/*Tosca* (2014-15).

A native of Owensboro, Kentucky, and a third-year Ryan Opera Center member, the baritone will be heard later this season in Lyric's *Romeo and Juliet* and in his San Diego Opera debut as Sharpless/*Madama Butterfly*. Evans debuted in Chicago in 2013 in Bernstein's *Songfest* at Ravinia. The baritone is a former apprentice artist with Arkansas's Opera in the Ozarks (Marcello/*La bohème*, Pish-Tush/*The Mikado*), and gave his first professional recital in Lexington, Kentucky. Evans attracted national attention as a Grand Finals winner of the 2012 Metropolitan Opera National Council Auditions. Since then he has been awarded a

career grant from the Licia Albanese-Puccini Foundation, first prize in the Giulio Gari Foundation Vocal Competition, second prize in the Opera Index Vocal Competition, a prize from the American Opera Society, a Sara Tucker Study Grant, the Men's Voice Fellowship from the Luminarts Cultural Foundation, and, in 2015, first prize in the Marcello Giordani Foundation Competition and top prize in The Dallas Opera Guild Vocal Competition. *Anthony Clark Evans is sponsored by Richard O. Ryan and Richard W. Shepro and Lindsay E. Roberts.*



RICHARD OLLARSABA
(*Waiter*)
Previously at Lyric Opera:
Nine roles since 2013-14, most recently Second SS Officer/*The Passenger*, Cesare Angelotti/*Tosca*, Lord Rochford/*Anna Bolena* (all 2014-15).

The bass-baritone's Lyric credits include a performance of *Don Giovanni* last season in which he successfully took on the title role at very short notice. A third-year Ryan Opera Center member and a native of Tempe, Arizona, Ollarsaba is a former resident artist at Minnesota Opera (*Nabucco*, *Anna Bolena*, *Turandot*). He returned there in 2014-15 as Escamillo, which he previously sang at Tulsa Opera. An alumnus of the Cleveland Institute of Music and the A. J. Fletcher Opera Institute at the University of North Carolina School of the Arts, Ollarsaba made his professional debut at Opera Cleveland as Antonio/*The Marriage of Figaro*. He has also appeared with Piedmont Opera and North Carolina Opera. Concert engagements include the Apollo Chorus of Chicago, the Elmhurst Symphony Orchestra, the Ravinia Festival, Kansas City Symphony, Greensboro Symphony, and St. Paul Chamber Orchestra. A grand finalist in the 2013 Metropolitan Opera National Council Auditions, Ollarsaba is a former participant in the young-artist programs at Tanglewood and Music Academy of the West. *Richard Ollarsaba is sponsored by Lois B. Siegel and Drs. Joan and Russ Zajtbuk.*



BRADLEY SMOAK
(*Waiter*)
Previously at Lyric Opera:
Six roles since 2014-15, most recently General Benjamin/*Bel Canto*, First Apprentice/*Wozzeck*, Antonio/*The Marriage of Figaro* (all 2015-16).

A native of North Carolina and a second-year Ryan Opera Center member, the bass-

baritone debuted at Lyric Opera last season in *Capriccio*. Smoak has been heard with numerous companies nationwide, with particular success at Opera Theatre of Saint Louis, where his roles have included King of Hearts/Unshuk Chin's *Alice in Wonderland* (American premiere), the Pirate King/*The Pirates of Penzance*, Masetto/*Don Giovanni*, Antonio/*The Marriage of Figaro*, and the Second Soldier/*Salome*. Last year he appeared with the Chicago Symphony Orchestra in *L'enfant et les sortilèges* and *Pelléas et Mélisande*. Smoak has also performed with Boston Lyric Opera (*Les contes d'Hoffmann*), Palm Beach Opera (*Otello*, *Don Giovanni*, *Carmen*), Sarasota Opera (*La bohème*, *The Crucible*), Opera Omaha (*Carmen*, *The Magic Flute*, *Fidelio*), Opera North, Opera Charleston, Opera Roanoke, Annapolis Opera, and DuPage Opera Theatre. The bass-baritone's appearances at Ireland's Wexford Festival Opera include Corigliano's *The Ghosts of Versailles*, Donizetti's *Maria Padilla*, Smetana's *The Kiss*, and Pergolesi's *La serva padrona*. Smoak is an alumnus of Illinois Wesleyan University. *Bradley Smoak is sponsored by The Elizabeth F. Cheney Foundation.*



GEOFFREY AGPALO
(Lackey)
Previously at Lyric Opera:
Apprentice/*Die Meistersinger von Nürnberg* (2012-13).

The tenor, a native of Gurnee, Illinois, is an alumnus of the University of Central Florida and Northwestern University. While participating in the Opera Theatre of Saint Louis young-artist program last season, he portrayed Hooker/Tobias Picker's *Emmeline*. He will create the role of Gopinath/Jack Perla's *Shalimar the Clown* at OTSL later this season. Other performances include Künneke's *The Cousin from Nowhere* and Lehár's *The Land of Smiles* with Chicago Folks Operetta and, at Northwestern, operas of Rossini, Lehár, Menotti, and Corigliano. Agpalo's concert appearances include major works of Verdi, Beethoven, Bach, and Mendelssohn. The tenor is a former member of the Chautauqua Opera and Central City Opera young-artist programs and has performed with both the Lyric Opera Chorus and the Chicago Symphony Orchestra Chorus.



HOSS BROCK (Lackey)
Previously at Lyric Opera:
Four roles since 2012-13,
most recently Spanish
Ambassador to Peru/
Bel Canto (2015-16);
Ensemble/*Carousel* (2014-
15); Baron Elberfeld/*The
Sound of Music* (2013-14).

A member of the Lyric Opera Chorus, the American tenor has previously been seen on the Lyric stage as Ike Skidmore/*Oklahoma*, Baron Elberfeld/*The Sound of Music*, and in the Ensemble of *Carousel*. The current season brings Brock to the Fort Wayne Symphony in Indiana for Handel's *Messiah*. The tenor has portrayed Almaviva/*The Barber of Seville* with Lyric Unlimited's "Opera in the Neighborhoods" program, with L'Opera Piccola, and for Milwaukee's Florentine Opera student matinees. Brock recently appeared as Alfredo/*La traviata* with the Lake Geneva Symphony Orchestra. He has performed on San Francisco Opera's mainstage (*Der Rosenkavalier*) and in a varied concert repertoire with the Chicago Symphony Orchestra, Grant Park Music Festival (where he has also sung Nanki-Poo/*The Mikado*), Peninsula Music Festival, and Northwest Indiana Symphony.



KENNETH NICHOLS
(Lackey)
Previously at Lyric Opera:
Ten roles since 2002-03,
most recently Undertaker/
Porgy and Bess, Fourth
Servant/*Capriccio* (both
2014-15); Old Servant/
Elektra (2012-13).

Among the American bass-baritone's roles in Chicago have been the King and the Herald/*The Love for Three Oranges* (Chicago Cultural Center) and Leporello/*Don Giovanni* (DuPage Opera Theatre). He was an ensemble member and sang many performances of the featured role of Joe in Harold Prince's production of *Show Boat* (1993-98) in New York, Toronto, Chicago, and London. Since 1998 Nichols has made seven appearances with "Night of 1,000 Voices," the annual charity concert at London's Royal Albert Hall. His concert activities have also included "An Evening of Gershwin" earlier this year with Sarasota's Artist Series. Nichols is an alumnus of the Crane School of Music/SUNY Potsdam.



RONALD WATKINS
(Lackey)
Previously at Lyric Opera:
Six roles since 1994-95,
most recently Captain/
Carousel (2014-Yamadori/
Madama Butterfly (2013-
14); Joe/*Oklahoma!*
(2012-13).

The baritone has appeared at DuPage Opera Theatre (Marcello/*La bohème*), the Grant Park Music Festival (Samuel/*The Pirates of Penzance*), Light Opera Works (Captain Corcoran/*HMS Pinafore*, Sir Richard Cholmundey/*The Yeoman*

of the Guard), Towpath Players in Rochester, New York (Tony/*West Side Story*, Mr. Darling and Captain Hook/*Peter Pan*), and with Chicago Opera Theater, Madison's Opera for the Young, Eastman Opera Theater, and the College Light Opera Company in Falmouth, Massachusetts. He has sung a wide concert repertoire throughout the Chicagoland area and has been heard in numerous musical-theater presentations at the Grant Park Music Festival.



EDWARD GARDNER
(Conductor)
Lyric Opera debut

Recently appointed chief conductor of the Bergen Philharmonic Orchestra, the celebrated British conductor is former music director of London's English National Opera (where he most recently led *The Queen of Spades* and *Die Meistersinger von Nürnberg*). Gardner will return to ENO later this season for *Tristan and Isolde*. His 2015-16 season is further highlighted by debuts with the Orchestre National de France, the Leipzig Gewandhausorchester, and Frankfurt Radio Orchestra. A graduate of Cambridge and the Royal Academy of Music (where he holds the newly created Mackerras Chair of Conducting), Gardner has worked with many of the world's major orchestras and opera companies, including the Metropolitan Opera, La Scala, Glyndebourne, the Opéra National de Paris, the London Philharmonic, the BBC Symphony Orchestra, the Royal Concertgebouw, and the Czech Philharmonic, among others. Gardner is principal guest conductor of the City of Birmingham Symphony Orchestra, earning acclaim for such challenging works as Jonathan Harvey's *Weltehos* (UK premiere, opening Britain's 2012 Cultural Olympiad) and Britten's *Spring Symphony* and *War Requiem* to celebrate the composer's centenary year. Recent recordings include critically acclaimed discs of Verdi's *Macbeth* with ENO as well as orchestral works of Janáček, Mendelssohn, Walton, and Lutoslawski. Among Gardner's numerous awards are the 2008 Royal Philharmonic Society Award (Best Conductor) and a 2009 Olivier Award for Outstanding Achievement in Opera. He was appointed to the Order of the British Empire in 2012.



MARTINA WEBER
(Director)
Lyric Opera debut

As a student in Munich and Vienna, the German director gained experience in opera with two celebrated German directors, August Everding and Franz Winter. Before her graduation Weber was already engaged as resident director with one of Europe's most distinguished companies, Munich's Bavarian State Opera. In Munich she supervised numerous new productions by David Pountney (*Faust, Moses and Aron*), Andreas Homoki (*Arabella, Manon Lescaut, Romeo and Juliet, The King's Children*), David Alden (*Il ritorno d'Ulisse in patria, Rodelinda*), Jürgen Rose (*Norma, Werther*), and Christof Loy (*Roberto Devereux, Saul, Alcina*), among others. As productions are preserved for many years in Munich's repertory system, she was in charge of those operas' frequent revivals which often involved numerous cast changes. Alongside Andreas Homoki she directed *Pagliacci/From Today to Tomorrow* (Leoncavallo/Schoenberg) at Venice's Teatro La Fenice, and she transferred Jürgen Rose's *Werther* production to the Opéra National de Paris. Weber's career highlights include a collaboration with the renowned theater and opera director Otto Schenk for the new staging of his Munich *Rosenkavalier* in Geneva. As a guest director Weber has created productions in Vienna and at Berlin's Deutsche Oper. Since her post-graduate studies in arts management Weber has worked primarily as artistic production manager ("Kunst aus der Zeit" at Bregenz Festival, *Don Giovanni* at Festspielhaus Baden-Baden, "Rossini in Wildbad" Opera Festival) while also managing the artistic administration department at Munich's Teamtheater.



THIERRY BOSQUET
(Set and Costume Designer)
Previously at Lyric Opera:
Die Fledermaus (2013-14);
Der Rosenkavalier (2005-06).

Among the Belgian designer's recent productions is *Ruslan and Lyudmila* at St. Petersburg's Mariinsky Theatre. Bosquet's *Rosenkavalier* production was created for San Francisco Opera, where his credits since 1990 include *The Merry Widow* (DVD), *Tosca* (based on the original 1932 design that opened San Francisco's War Memorial Opera House), *Capriccio*, *Ruslan and Lyudmila* (originally designed by Alexander Golovin and Konstantin Korovin for the 1904 Glinka Centennial and realized by Bosquet),

Don Giovanni, Pelléas et Mélisande, and *Louise*. Bosquet has created the sets and costumes for more than 75 operas and ballets at Brussels's Théâtre Royal de la Monnaie. He has also designed the sets and costumes for more than 50 operas, ballets and dramas produced in France, Italy, Holland, Switzerland, Germany, Canada, South America, Australia and the United States. His repertoire has been highly diverse, ranging from Grétry's rarely heard *Zémire et Azor* for the 30th Festival delle Nazioni in Città di Castello (Umbria, Italy) to *The Magic Flute, Werther, The Mikado*, and *La traviata* for New York City Opera, *The Merry Widow* at Houston Grand Opera, *Rigoletto* and *Otello* at the Opéra Royal de Wallonie in Liège, *La belle Hélène* for the Canadian Opera Company in Toronto, and *Capriccio* in Washington, D.C.



DUANE SCHULER
(Lighting Designer)
Previously at Lyric Opera: More than 130 productions since 1977, most recently *Nabucco, Bel Canto* (both 2015-16); *Tosca* (2014-15).

A longtime resident lighting designer for Lyric Opera, the Wisconsin-born designer has achieved international acclaim for his theatrical lighting designs at such prestigious organizations as the Opéra National de Lyon (*Eugene Onegin, Mazeppa*), San Francisco Opera (*Werther, The Makropulos Case*), London's Royal Opera House (*Fidelio, Cendrillon*), and La Scala (*Lulu, Turandot*). In addition to three Lyric Opera productions, Schuler's work will also be seen this season at Los Angeles Opera (*Norma*), Canadian Opera Company (*Maometto Secondo*), and in his Glyndebourne debut (*Béatrice et Bénédicte*). Schuler has designed more than 20 productions at the Metropolitan Opera (*Boris Godunov, La rondine, The Great Gatsby, Otello*). Further opera credits include the important venues of Salzburg (*Benvenuto Cellini, Elektra*), Amsterdam (*Tannhäuser, Die Bassariden, Turandot*), Barcelona (*Parsifal*), Paris (*La fanciulla del West*), Berlin (*Manon, Der Rosenkavalier*), Dresden (*Dead Man Walking*), Santa Fe (*Alceste, Katya Kabanova, The Letter, Don Pasquale*), Los Angeles (*Tristan and Isolde, Simon Boccanegra*), Seattle (*Don Giovanni, Porgy and Bess, The Barber of Seville*), and Japan's Saito Kinen Festival (*Falstaff*). In addition to his successful career in opera, Schuler has designed lighting for Broadway (*The Importance of Being Earnest*), New York's American Ballet Theatre (*Swan Lake, Pillar of Fire*), and numerous productions in television and film. The designer is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm.



MICHAEL BLACK
(Chorus Master)
Previously at Lyric Opera:
Chorus master since 2013-14; interim chorus master, 2011-12.

Lyric Opera's chorus master's activities last year, following the company's 2014-15 season, included preparing the choruses for *The Marriage of Figaro* at Western Australian Opera, Britten's *War Requiem* with the Melbourne Symphony Orchestra (conducted by Sir Andrew Davis), and Haydn's *Harmoniemesse* for his 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 Opera Australia 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 International 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. As one of Australia's most prominent vocal accompanists, Black has regularly performed for recitals, broadcasts, and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales.



SARAH HATTEN
(Wigmaster and Makeup Designer)
Previously at Lyric Opera:
Wigmaster and makeup designer since 2011-12.

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre (both since 2006), as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College.

Born for One Another: How Strauss and Hofmannsthal Brought *Der Rosenkavalier* to Life

By Mandy Hildebrandt



ROBERT KUSSEL

A singer (Bruce Sledge) performs for the Marschallin (Anne Schwanewilms) during her morning levée: Act One of Der Rosenkavalier at Lyric, 2005-06 season.

It would be difficult to find two men more different in personality and artistic views than Richard Strauss and Hugo von Hofmannsthal, and probably few would have bet money on their partnership's success. The former was a demanding and sometimes petty Munich native, the latter an ultra-sensitive and temperamental Viennese. The two never shared a social friendship but, surprisingly, they made their professional relationship work. In fact, they became one of the most celebrated operatic composer-librettist teams since Mozart and Da Ponte. This success proved true the prediction of Strauss, who'd written to Hofmannsthal in 1906, "We were born for one another and are certain to do fine things together." Their partnership lasted 23 years and produced six operas, of which *Der Rosenkavalier* – an astonishing examination of feminine psychology in a bittersweet comedy, set to a ravishing score – is unquestionably the most popular.

In early 1909 they'd just completed *Elektra* when Hofmannsthal approached his col-

league with a new scenario. What would ultimately become *Der Rosenkavalier* started as a romantic-burlesque plot set in 18th-century Vienna, with dashing Octavian outwitting lecherous Baron Ochs for the hand of young Sophie. At that point the figure of the Marschallin was still a mere shadow, but her importance would increase beyond all recognition as the opera progressed.

One of Hofmannsthal's inspirations was Mozart's *The Marriage of Figaro*, and there certainly are some parallels between the two operas: in each, three principal roles (one of them a trouser role) are sung by sopranos, and the principal male singers are baritones or basses, with various tenors relegated to subsidiary comic parts. As with Mozart's Cherubino, there's an extra plot twist that finds Octavian impersonating a girl: thus, a soprano portrays a man pretending to be a woman!

As soon as he'd received Act One from Hofmannsthal, Strauss began working on the score with huge enthusiasm. (Years afterward,

he commented that the wonderful text practically set itself to music!) Hofmannsthal's Act Three took many months to complete; he wanted to do the opera full justice, and insisted on waiting for the right mood to come over him before creating a certain scene. Strauss understood this completely and didn't mind waiting more than a year before diving into Act Three.

Despite this delay, the act that gave them the most problems was actually the second. In July 1909 Strauss wrote Hofmannsthal a long letter with detailed criticisms. He emphasized that Act Two lacked the "necessary clash and climax," and that the audience should "laugh, not just smile or grin!" Fortunately, Hofmannsthal was in no way offended; he respected and admired Strauss's shrewd sense of theater, and willingly reworked the act. Nearly all the final action of Act Two following Baron Ochs's entrance came out of the composer's suggestions (including such vital details as Ochs's neglecting to tip Annina,



A climactic scene from director Robert Wiene's famous silent film (1926) based on *Der Rosenkavalier*. Pictured left to right are Paul Hartmann as the Field Marshall (a character not included in the opera), Huguette Duflos as the Marschallin, Elly Felicie Berger as Sophie, and Jaque Catelain as Octavian.



One of few surviving photos of Hofmannsthal (left) and Strauss.

thus motivating the Italian intriguers' change of allegiance to Octavian). But contrary to the usual assumption, the famous waltz concluding Act Two wasn't Strauss's idea at all: "Try and think of an old-fashioned Viennese waltz," Hofmannsthal wrote to the composer in April 1909, "sweet and yet saucy."

For years audiences have assumed that it was a standard Viennese custom to present a silver rose to a future bride, so it's surprising to learn that this was another Hofmannsthal invention. The opera's title, *Der Rosenkavalier* ("The Cavalier of the Rose"), chosen quite late, was actually a suggestion from Pauline de Ahna, Strauss's wife and formerly a distinguished soprano. Until six months before the premiere, Strauss and Hofmannsthal had planned to title their opera *Ochs auf Lerchenau* (lit. "ox in the lark-meadow"), highlighting the Baron and his comedic moniker.

Strauss once described the self-satisfied Baron as "a rustic Don Juan beau of about thirty-five, always a nobleman (even if a rather boorish one) ... a bounder *inwardly*; but on the surface sufficiently presentable..." It's clear from the start that Ochs lacks money, and that it's his prospective father-in-law's wealth that accounts for his proposing marriage to Sophie. We see, too, that he doesn't mind pursuing the Marschallin's maid Mariandel (the disguised Octavian) while boasting of his wedding plans.

Ochs's comedy originates not only in his attempted womanizing, but especially in his absolute obsession with his own title, something not uncommon in old Vienna – and actually still prevalent there! Ochs is so full of himself that he considers his proposal an incredible blessing for Sophie (her *nouveau riche* father, Faninal, is, of course, ecstatic at the prospect of his daughter becoming a Baroness). The Baron is easily the opera's most amusing character, but Strauss and Hofmannsthal did this rowdy figure honor with an unexpected moment of dignified discretion: in Act Three, when he finally understands the Marschallin's actual relationship to Octavian, he proves himself a man of the world and agrees to remain silent about it.

With the opera completed and the Dresden premiere fast approaching, Strauss and Hofmannsthal were increasingly preoccupied with finding the ideal Ochs. For all the major roles, they knew the acting abilities of "ordinary operatic singers" just wouldn't do, and Ochs required an especially gifted actor. When bass-baritone Karl Perron was assigned the part, Hofmannsthal's disappointment was particularly acute; not because he didn't admire Perron as an artist (he'd previously created two powerfully dramatic roles for Strauss, Jochanaan in *Salome* and Orest in *Elektra*), but he believed Perron lacked the necessary comedic



The first Octavian, Eva von der Osten, and the first Marschallin, Margarethe Siems, with costume sketches for their characters by Alfred Roller for the 1911 Dresden world premiere.

flair. Refusing to accept a merely adequate Ochs, Strauss and Hofmannsthal considered cancelling the premiere if Perron didn't live up to expectations. Hofmannsthal was also worried about the casting of Octavian, since many possible artists were physically wrong for the role: "Oh well, if all buffo basses are long and lean and only the Quinquins [Octavian's nickname] thick and fat, I may as well close down!"

Strauss himself was displeased about the cuts forced on him by Dresden's general director – for example in Ochs's long speech in Act One, which wouldn't raise an eyebrow today but was considered too lewd in 1911. For the same reason, Octavian and the Marschallin weren't allowed to be seen in bed together until a couple of decades into the opera's performance history.

Despite all the difficulties, the premiere on January 26 was a brilliant success. The Marschallin was created – surprisingly, but very successfully – by a star coloratura soprano, Margarethe Siems. Perron sang Ochs, and Octavian was portrayed by a Wagner soprano, Eva von der Osten, who happened to look great in trousers. Sophie was Minnie Nast, the Dresden company's longtime resident ingénue. In the following months and years, the opera experienced a continuous and overwhelming triumph, ensuring its place in the repertory to this day.

In contrast to the originally planned

burlesque opera, *Der Rosenkavalier* in its final form, although cheerful, is profoundly psychological, for which we can thank the Marschallin. (It's important to remember that Strauss and Hofmannsthal never visualized her as a motherly figure but as an attractive woman in her early thirties, who, when in a morose frame of mind, sometimes *feels* like an old lady.)

It's the Marschallin's depth of personality and worldly wisdom that make her so appealing. Instead of being only an unsatisfied woman cheating on her absent husband, we witness her sadly reflecting on the world's changes and her longing for time to stand still. She has deep feelings for Octavian, but she realizes that their age difference must soon end the affair. Her sad gentleness, combined with the inner strength and dignity with which she acts throughout the opera, can't fail to make the audience feel for her.

Octavian is less complex: just 17 years old, inexperienced, sometimes possessive, and rather short-tempered. His feelings towards the Marschallin have all the passion of a first love, but it's not necessarily *true* love. If it were, how could he transfer his affections so easily from one woman to the next? One glance at Sophie and he's instantly in love with her! Octavian isn't mature enough to understand the Marschallin's emotions and motives. When she predicts that he'll soon leave her for a younger woman, his teenage mind promptly

jumps to the conclusion that she doesn't love him as much as he loves her.

Octavian's first meeting with Sophie conveniently occurs shortly after his quarrel with the Marschallin (in Hofmannsthal's words, "Quinquin falls for the very first little girl to turn up"). Sophie can't match the Marschallin as a dominant female figure; the librettist described her as "a very ordinary girl like dozens of others." But to do her justice, Sophie definitely has guts. She may be dependent on Octavian's help to free herself of Ochs, but she asks him for it instead of simply bowing to the situation. Later, in Act Three, she has the confidence to plant herself in front of Ochs and warn him never to come near their house again.

When the Marschallin, Octavian, and Sophie finally come together for the first time, it's up to the Marschallin to bring order into the confusion. She handles herself – and everyone else – with gracious authority. Octavian is caught between two women whose differences now become very obvious: the Marschallin preserves her controlled dignity and gently questions Sophie, who promptly turns into a nervous chatterbox. Following the last climactic phrases of the soaring final trio, the Marschallin's last line, "In Gottes Namen" – "In God's name" – suggests both her sacrifice and her blessing.

Why does the Marschallin renounce Octavian so easily? Does she know she's already lost



DAVID H. FISHMAN



ROBERT KUSEL



DAN REST

(Top) Two celebrated interpreters of *Der Rosenkavalier*, Christa Ludwig (the Marschallin, left) and Yvonne Minton (Octavian), collaborated onstage at Lyric for the company's first production of Strauss's opera in 1970.

(Middle) Anmina (Stephanie Novacek) and Valzacchi (David Cangelosi) attempt to pull apart Sophie (Camilla Tilling) and Octavian (Susan Graham), who are already in love: *Der Rosenkavalier* at Lyric, 2005-06 season.

(Bottom) Baron Ochs (Franz Hawlata) is unsuccessful in seducing "Mariandel" – the disguised Octavian (Susan Graham): *Der Rosenkavalier* at Lyric, 2005-06 season.

him, or doesn't she love him after all? Or maybe she, in a way, sees herself in Sophie. Before even meeting her, the Marschallin has noted some similarities between them: she, too, was a pretty girl brought up in a convent and forced into an arranged marriage. Although we can't know her husband's nature, we might suppose that the Marschallin does for Sophie what nobody years before had done for *her*: Saving her from a marriage to an older man she never loved, making it possible for her to marry a man she *does* love.

When all is said and done, is there one main character in *Der Rosenkavalier's* web of relationships? With the changing title, the attention shifted from Ochs to Octavian, but the figure with the most human appeal is certainly the Marschallin. She appears in less than half the opera, but she still dominates it. Hofmannsthal himself called her "the central figure for the public," and years later even cited her as the opera's "one engaging character." Her mature understanding enables her to precipitate a happy ending after the third act's chaos. And more important, she doesn't break down over the loss of Octavian. Renouncing him may be self-sacrifice, but it's not self-abandonment. We've seen enough of this woman's strength to rest assured that she'll do just fine.

Both Strauss and Hofmannsthal seemed to regard *Der Rosenkavalier* as their most successful collaboration, and its success is by no means undeserved: the irresistible text and magnificent music intertwine incomparably, creating a story that's rich, witty, sentimental, touching, and broadly comic at the same time. The opera isn't flawless; Hofmannsthal criticized it frequently (particularly the "pieced together" third act), and Strauss, recognizing its considerable length, authorized cuts for performances. But poet and composer still loved this work immensely. It's certainly saying a lot that many decades later, when he was long established as Germany's most successful composer, Strauss took great pride in introducing himself by declaring, "I am the composer of *Der Rosenkavalier*."

Dresden native Mandy Hildebrandt, Lyric's dramaturgical intern from September to December 2015, graduated Leipzig's University of Music and Theatre "Felix Mendelssohn Bartholdy" with an undergraduate thesis about sign-language interpreted musical performances. She has undertaken internships with several German companies (among them the Leipzig Opera) and is continuing her studies in Germany.

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Linda A. Baker,
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Bass Clarinet

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Lewis Kirk, *Assistant Principal*
Preman Tilson

Contrabassoon

Lewis Kirk

Horn

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Robert E. Johnson, *Third Horn*
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Matthew Comerford,
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Trombone

Jeremy Moeller, *Principal*
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Leslie Grimm
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John Gaudette
Matthew Hogan

Horn
Gail Williams
Matthew Oliphant

Trumpet
Bob Sullivan

Violin
Florentina Ramniceanu
Lisa Fako
Michael Shelton
Renée-Paule Gauthier
Stephen Boe
Sheila Hanford

Viola
Ben Wedge

Cello
Larry Glazier

Bass
Jeremy Attanaseo

Librarian
John Rosenkrans, *Principal*

*Personnel Manager
and Stageband Contractor*
Christine Janicki

**On leave, 2015-16 season*
***Season substitute*

Chorus Master

Michael Black

Regular Chorus

Sopranos

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

Mezzos/Altos

Claudia A. Kerski-Nienow
Marianna Kulikova

Colleen Lovinello
Lynn Lundgren
Janet Mensen Reynolds
Maia Surace Nicholson
Yvette Smith
Marie Sokolova
Laurie Seely Vassalli
Pamela Williams

Tenors

Geoffrey Agpalo
Jason Balla*
Timothy Bradley
Harold Brock
William Combs
John J. Concepcion
Kenneth Donovan
Joseph A. Fosselman
Cameo T. Humes**
Lawrence Montgomery
Mark Nienow
James Odom
Thomas L. Potter
Walton Westlake

Baritones/Basses

Matthew Carroll
David DuBois
Scott Holmes
Robert Morrissey
Kenneth Nichols
Steven Pierce
Robert J. Prindle
Thomas Sillitti
Craig Springer
Jeffrey W. Taylor
Ronald Watkins

Core Supplementary Chorus

Sopranos

Carla Janzen
Suzanne M. Kszastowski
Kaileen Erin Miller
Christine Steyer

Mezzos/Altos

Corinne Wallace-Crane
Michelle K. Wrighte

Tenors

Jared V. Esguerra
Peder Reiff
Dane Thomas

Baritones/Basses

Nicolai Janitzky
Martin Lowen Pooock
Nikolas Wenzel

Supplementary Chorus

Sopranos

Elena Batman
Jill Dewsnup
Rosalind Lee

Mezzos/Altos

Katie Ruth Bieber
Ginger Inabinet

Tenors

Errin Brooks
Scott J. Brunnscheen
Matthew Daniel
Klaus Georg
Tyler Samuel Lee
Brett Potts
Adam J. Smith
Chase Taylor

Baritones/Basses

Claude Cassion
Michael Cavalieri
Todd von Felker
Kirk Greiner
Earl Hazell
Aaron Ingersoll
John E. Orduña
Dan Richardson
Vince Paul Wallace, Jr.

**On leave, 2015-16 season*
***One-year chorister*

Artistic Roster

Sopranos

Nicole Cabell
Danielle de Niese
Angela Denoke
Renée Fleming
Christiane Karg
Christina Landshamer
Amanda Majeski
Angela Mannino
Ana María Martínez
Mithra Mastropiero
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
Bradley Smoak
Christian Van Horn

Basses

Dmitry Belosselskiy
Runi Brattaberg
Patrick Guetti
Matthew Rose
Brindley Sherratt
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
James Romney
Jennie Sophia
Genevieve Thiers
Zachary Uzarraga
Michael Weber
Jonathan Weir
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 Yeagan
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.



The Marschallin (Anne Schwanewilms, left) with Sophie (Camilla Tilling) in Act Three of Der Rosenkavalier at Lyric, 2005-06 season.

Supernumeraries

(Der Rosenkavalier)

| | | | |
|------------------------|---------------------|-----------------------|-------------------------------|
| Men | Michael Ortyl* | Women | Girls |
| Carson Cook | Reuben Rios* | Carolyn Geldermann* | Megumi Goto |
| James Edward Dauphin | Brian Rivera-Bruno* | Susan Leshner* | Kayla McGovern* |
| Dennis Delavara* | Paul Russell | Nyketa Marshall* | Kylie McGovern* |
| Bill DuBois* | Kayhon Safavi* | Amy Rapp | India Rose Renteria* |
| Jeffrey Dziejdzik | James Stanis* | Susanne Rozkuszka* | |
| Matt Goto | John Thompson | | |
| Joseph Harris | Ron Tolisano* | Boys | |
| Ed Husayko | Theo Vlahopoulos* | Hudson Ford | |
| Henry Lunn | Pete Walters* | Weston (Bruiser) Ford | |
| Henry (Hank) Mandziara | Doug Wernicke | Michael Goto* | |
| Jeff Mariola | Howard White* | Zach Thomas | |
| Robert Muzzarelli* | | | <i>*Regular supernumerary</i> |

Lyric Unlimited Backstage Tour Guides

| | | |
|------------------|-------------------|-------------------|
| Marilyn Ablan | Ingrid Dubberke | Paul Kuritz |
| Carol Abrioux | Frances Dutton | Dan Lome |
| Kathleen Banks | Roy Fisher | Nina Maimonis |
| Marilyn Barmash | Maggie Galloway | Claudia McCarthy |
| Lindy Bloom | Karen Genelly | Liz Meenan |
| Ann Boyle | Jerry Goodman | Noel Perlman |
| Sandra Broughton | Randy Green | Kathrine Piepgras |
| Estelle Chandler | Mary Houston | Joanne Poder |
| Lisa Cleveland | Charlene Jacobsen | Craig Sirls |
| Sharon Conway | Jean Joslyn | Joseph Sjostrom |
| Mary DeCresce | Suzanne Jozwiak | Joan Solbeck |
| Megan Donahue | Elizabeth Kurella | Claudia Winkler |

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*



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

TODD ROSENBERG

Mel and Sue Gray: *Investing in Lyric's Stars of Today and Tomorrow*

Mel Gray heard a lot of opera long before he became interested in it. “My father loved music. It was a part of his life, and thus part of my life from birth. An avid collector of recordings, he would come home from the office, and the music would come on; there was always music playing wherever he was. To the consternation and horror of most of the family, a good deal of that music was opera. I recall that I didn’t like it, and I don’t think any of my six brothers and sisters particularly did either. But it was there.”

Flash forward a few decades, and Mel will admit that he is now somewhat of an opera fanatic. Having left Chicago for college in Missouri and a law degree from Harvard, he returned home with Sue in 1956 to begin their life together and work for the family business. His brother had married an opera lover, and they had been attending performances at Lyric since its inception in 1954. It wasn’t long before Mel and Sue were invited to come along, and in 1958 they saw *Madama Butterfly* starring Renata Tebaldi. “I would ascribe the impact of the performance to Ms. Tebaldi. When I heard that voice, something rang in me.”

And that was that. All those years begrudgingly listing to his father’s opera records flowered into a full-fledged passion, intensifying with each passing season. When Mel’s business travels found him often in London, Covent Garden was his home away from home. “It became automatic that at the end of the work day I would go to Covent Garden, get in line, buy a ticket; no matter what the opera was, I was there. I remember that with great pleasure; it really helped ease the feeling of being alone and far away.”

For Sue – although she is an enthusiastic amateur pianist and a lover of literature and theater – appreciation for the opera came more slowly; but it came nonetheless. “I will say that for both of us it is a privilege to be associated with such a great institution in Chicago. Lyric is something that so many people benefit from and enjoy, it’s a monument in the community, and that is part of the reason I join Mel in supporting Lyric. But I have learned a lot over the years, and I actually am very fond of new operas. I like the imagination of putting them



*Sue and Mel Gray
celebrate Rising Stars
in Concert*

ROBERT KUSEL



DAN REST

Mel Gray with Ryan Opera Center alumna Amber Wagner

together, the creativity behind them; often the stories are more interesting to me, so I am quite a fan of anything new.”

As Mel’s business and Sue’s admiration for opera both grew, the couple began subscribing and contributing to Lyric’s Annual Campaign. Eventually, Mel was tapped for leadership, joining the Board of Directors in 1998 and the Investment Committee in 2006. “I have had considerable experience over my lifetime with investments as a subject, so I felt that was an area where I could possibly make some contribution. I have been delighted to serve on the Investment Committee to help oversee the investable assets that are an important financial foundation for the company.”

Along the way, Mel developed another passion: young artist development. “Over time, I have become particularly interested in young singers and the development of their careers. It happened about 35 years ago that

a friend of ours told us about a young singer named Sharon Graham who had a wonderful voice, and was studying at Lyric. We were introduced, and as a result, we were able to help her travel to Europe for auditions and performances. We became good friends, and she had some success as an operatic singer.”

The Gray’s philanthropy of young artists fits naturally within The Patrick G. and Shirley W. Ryan Opera Center, on whose board Mel has served since 2007. Mel and Sue have enjoyed watching Ryan Opera Center Ensemble members grow before their very eyes into the next generation of international opera stars. They regularly attend auditions, master classes, and workshops, and they cosponsor *Rising Stars in Concert*, the annual celebration of the Ensemble’s accomplishments, for the sixth consecutive year this season.

“It’s interesting to talk to members of the Ensemble and get their feedback. What you hear is that for anyone wishing to make a career in this business, a field that is nearly impossible to succeed in, it is widely believed that the best place to go is Lyric’s Ryan Opera Center.”

Mel continues, summarizing the role the Ryan Opera Center plays in Lyric’s success as a whole. “I think it is a wonderful thing for the company to generate its own talent. I do that in my business life, and I see that as a vital dimension to what I do for a living. When I see the same thing being done here, I am very gratified and proud. Lyric is generating its own future by fostering the development of these young people. What could be better than that?”

“I feel intensely privileged to be able to contribute in some small way to the welfare of Lyric Opera, to provide a little bit of help in ensuring its permanence; ensuring that it continues indefinitely. The music that surrounds the performance onstage reaches the deepest parts of a person. Anything I can do to make possible the continuation of these performances that I enjoy more than I can even express is an honor and a privilege.”

—Meaghan Stainback

Lyric

RYAN
OPERA
CENTER

THE PATRICK G. AND SHIRLEY W. RYAN OPERA CENTER

Alumni Perform
Around the World
in 2015/16

DAVID PORTILLO

The Metropolitan Opera
The Barber of Seville



EMILY BIRSAN

Edinburgh International Festival
The Rake's Progress



MARJORIE OWENS

English National Opera
Norma



RENÉ BARBERA

Oper Köln
L'italiana in Algeri



NICOLE CABELL

Opéra National de Paris
La bohème



QUINN KELSEY

Opernhaus Zürich
Rigoletto



KATHLEEN KIM

Palm Beach Opera
Ariadne auf Naxos



WAYNE TIGGES

Festival Internacional de
Música de Macau
Faust



AMBER WAGNER

Oper Frankfurt
Die Walküre



The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago is recognized as one of the premier professional artist-development programs in the world. That standing is maintained by providing the finest emerging singers with high-level training and performance experience which prepares them for major international careers. For more information, or to make a gift to the Ryan Opera Center, please visit lyricopera.org/ryanoperacenter or call Meaghan Stainback at 312.827.5691.



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 eight 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 are supporting the opera's appearance on PBS Great Performances. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors.



HOWARD GOTTLIEB and BARBARA GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Building on Greatness Capital Campaign, Campaign for Excellence, Breaking New Ground Campaign, and Annual Campaign. They have cosponsored many productions, most recently *Otello* and *Il Trovatore*, and this season

generously cosponsor *The Merry Widow*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors, Executive and Investment Committees.

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

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.



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*, and underwrites its appearance on PBS Great Performances.



J. Thomas Hurvis

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.

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 past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer serve on its Board of Directors.



Edgar D. Jannotta

EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding 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



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



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.

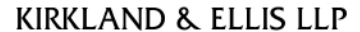
which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Dick Kiphart is head of William Blair & Company's Private Client 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 Committees.

Linda K. Myers



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. This season, Ms. Knowles generously underwrites the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



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, and are underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances. 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 Morrisons have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the 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.



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.



JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. By providing major support to Lyric's endowment, Mr. and Mrs. Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. 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. DAVID T. ORMESHER

Lyric Opera is sincerely grateful for the devotion of David and Sheila Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry since 1987. closerlook has given generously to Lyric Opera for many years, sponsoring Fantasy of the Opera from 2009 to 2014 and the Stars of Lyric Opera at Millennium Park concert for four consecutive years. David and Sheila generously provided an Operation Challenge Grant and supported the Opera Ball this season. Lyric is proud to have David T. Ormesher serving as its President and CEO, on the Executive Committee, and on seven sub-committees of the 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.



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 Pat and Shirley Ryan Family

Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness 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.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

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



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. This season, Liz Stiffel generously underwrites the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



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 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

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.

Anne Zenzer and husband Dominick DeLuca

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 contributions of \$5,000 and above to the Campaign as of January 1, 2016.

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Breaking New Ground - continued

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Lyric Opera is grateful to the many donors who have made gifts of less than \$5,000 to the *Breaking New Ground* campaign. Space limitations prevent listing the names of these donors but their generosity is sincerely appreciated.

Look To The Future

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In Loving Memory Of Ardis Krainik

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Howard A. Stotler Chorus Master Endowed Chair
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In Memory Of Ruth Regenstein

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In Honor Of Duane Schuler

Robert and Ellen Marks Ryan Opera Center Vocal Studies Program Endowed Chair
In Honor Of Gianna Rolandi

Allan and Elaine Muchin Production and Technical Director Endowed Chair

Marlys Beider Wigmaster and Makeup Designer Endowed Chair
In Memory Of Harold Beider

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Distinguished Conductor Award
 Sarah and A. Watson Armour III

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



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



LATECOMERS Opera has a tradition of starting promptly, and the doors to the house are closed promptly at curtain time. We realize situations arise that can delay your arrival, and we will try to accommodate latecomers in an available section of the house or at a pre-determined break, which may be intermission. Video screens are available in the lobby, so you won't miss a moment of the performance. Please be aware that patrons who must leave their seats during a performance will not be readmitted until intermission or a suitable break. Evening performances of *Der Rosenkavalier* begin PROMPTLY at 6:30 p.m. Matinee performances of *Der Rosenkavalier* begin PROMPTLY at 1:00 p.m.



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

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



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

Front of House Managers
Laura LoChirco

Box Office Treasurer
Timothy M. Finnigan

Box Office Assistant Treasurers
Joseph Dunn
John Thor Sandquist

Hospitality Services Manager
Patrick Lutz

Concessions Supervisor
Geri LaGiglio

Checkroom Supervisor
Carmen Cavallo

Usher Supervisor
Dolores Abreu

Patron Relations
Miguel González

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