



DIE WALKÜRE

— WAGNER —

Lyric

RING

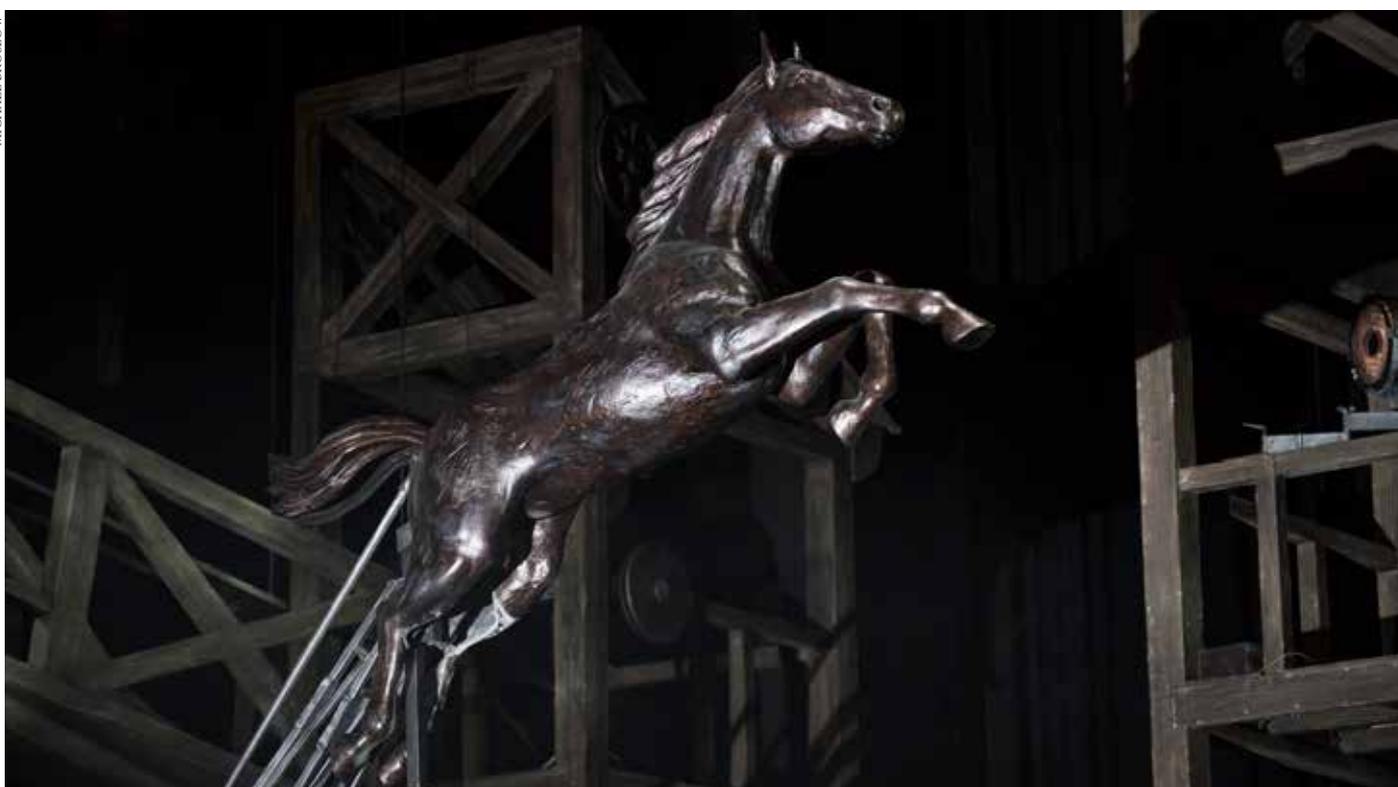
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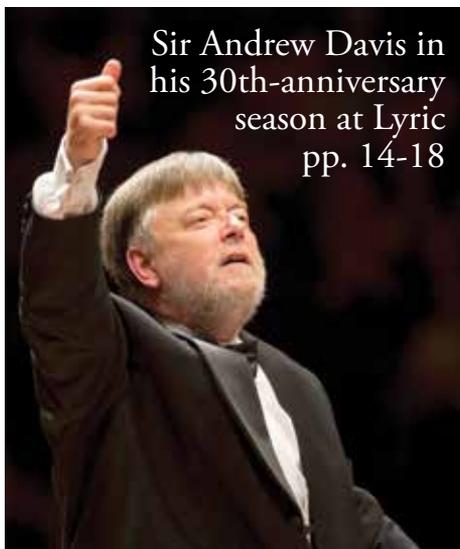
MICHAEL BROSILOW



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On the cover: Costume sketches for Brünnhilde and Wotan by Marie-Jeanne Lecca

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Administrative Offices:
20 NORTH WACKER DRIVE
SUITE 860
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From the General Director

It's my pleasure to welcome you to the second installment of Lyric's new *Ring* cycle. *Die Walküre* continues the exciting journey this company has undertaken with this *Ring*, which began so auspiciously last season with *Das Rheingold*. Our production team's intention to reclaim the *Ring* for the theater has proven truly illuminating, and I know their insights will continue to enrich our operagoing as the *Ring* proceeds.

Of course, each of the four *Ring* operas is musically and dramatically stupendous, but there are certain qualities in *Die Walküre* that have inspired not simply admiration and awe, but also affection and, yes, love. This opera's impact goes directly to the heart – it's that simple. Can there be any moment more ecstatic in opera than Sieglinde's riveting cry of "Siegmund!" when she recognizes her long-lost brother? And is any operatic farewell more touching than Wotan's final words to his favorite daughter, Brünnhilde?

Our director, David Pountney, whose *Ring* at Lyric is his first production of the complete cycle, has described *Die Walküre* as an Ibsen drama. I agree, in that Wagner is drawing us in an intensely concentrated way into the inner workings of family relationships. As so often in Ibsen, we're provoked and intrigued as much by what is said as by what remains hidden. All the principals are complex figures, who deal with the most profoundly life-changing situations. The miracle of *Die Walküre* is in the sheer *humanity* that emerges from Wagner's music – in each and every phrase, character is revealed with unerring insight.

I'm constantly struck by the sheer beauty, as well as the excitement, of this music, from the ravishing arias of Siegmund and Sieglinde to Brünnhilde's hair-raising battle cry and the exhilarating "Ride of the Valkyries." And the opera closes with a scene for Wotan and Brünnhilde for which "sublime" is the only word.

No company can present any portion of the *Ring* without a truly remarkable conductor. I am thus very grateful at the thought that our company's music director, Sir Andrew Davis, is leading the new *Ring*. There could hardly be a more glorious way to celebrate Andrew's thirtieth anniversary at Lyric than with *Die Walküre*, which will certainly communicate both the majesty and the intimacy that have made his Wagner performances so rewarding.

It's often said that the world is severely lacking appropriate singers for the Wagner repertoire, but Lyric in recent seasons has proven repeatedly that we can cast these operas thrillingly. I'm especially excited about the principals we've assembled for this season's *Die Walküre*. Christine Goerke (Brünnhilde), Eric Owens (Wotan), and Brandon Jovanovich (Siegmund) have all given superb performances at Lyric that have established all three as audience favorites, and Tanja Ariane Baumgartner made a marvelous debut with us in last season's *Das Rheingold*. I'm delighted that we can welcome to the company for the first time two other major Wagnerians from Europe – Swedish soprano Elisabet Strid (Sieglinde) and Estonian bass Ain Anger (Hunding).

I know this production will enthrall you to such a degree that you'll be eager to return in the next two seasons to continue the *Ring* journey with us.



STEVE LEONARD

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From the Chairman

On behalf of the Board of Directors, I'm delighted to welcome you to Lyric Opera of Chicago.

This season is a particularly varied and distinctive one. Following Gluck's exquisite *Orphée et Eurydice* in John Neumeier's historic new production, Verdi's powerful *Rigoletto*, and the continuation of Wagner's monumental *Ring* cycle with the new production of *Die Walküre*, our audiences can look forward to masterpieces of Italian opera in Puccini's spectacular *Turandot* and Bellini's captivating *I Puritani*; French opera, with two highly contrasting works, Bizet's exotic *The Pearl Fishers* and Gounod's romantic *Faust*; and a gem of the Mozart repertoire, *Così fan tutte*.

Speaking personally, one of the most rewarding aspects of Lyric – not only as chairman, but as a longtime subscriber and patron – is my joy in introducing family, friends, and business colleagues to the company and the art form. I hope you'll consider doing the same! When I receive out-of-town visitors during the opera season, I always try to include an evening at Lyric. It's inevitably a major highlight of their stay.

A Lyric performance isn't only an opportunity to dress up and go out with your significant other or with close friends for an elegant evening – it's also an unforgettable and rewarding experience of timeless stories set to some of the world's greatest music and performed by many of the top artists of our day.

Lyric's mainstage productions are, of course, the core of every season we present. I also encourage you to explore the unique activities of Lyric Unlimited, our initiative focused on community engagement and education. It is one of the ways that the company stays relevant as a cultural service provider to all of Chicago, whether with newly commissioned works, community-created performances or the special programs presented in dozens of public schools all over Chicago every year. The level of creativity at work in Lyric Unlimited presentations has been truly inspiring, and it has exposed the art form of opera to tens of thousands of students across Chicagoland.

By presenting opera in new and non-traditional ways, Lyric Unlimited helps to grow and expand our audiences. I invite you to join me at one of the Lyric Unlimited performances of *Fellow Travelers* in March or *Family Day at Lyric* on April 7.

At Lyric, we truly cherish our donors and patrons. We consider each one of you as members of the Lyric family. It can sometimes be trite to declare, "Every gift counts," but at Lyric it's true: you're going above and beyond what you're paying for the ticket price. You're investing in Lyric, entrusting that we will turn your gift into great art. We take that responsibility very seriously and are constantly imagining new ways to enhance your personal experience at Lyric, build new audiences for opera, and do it all in the most cost-effective way we can.

Many thanks to all of you who play a vital role in ensuring that our great art form and our great company continue to serve Chicago and the world of opera today and in the years to come.



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The Conductor's Life

In his thirtieth-anniversary season at Lyric, music director Sir Andrew Davis exudes enthusiasm for his profession By Roger Pines

Sir Andrew Davis is a naturally enthusiastic person, with a musical curiosity and sense of adventure that are limitless. He rejoices in uncovering new repertoire, as well as revealing new insights into familiar works, working in a repertoire extending across more than 250 years of music.

As a longtime member of the international conducting elite, Lyric's music director has maintained a highly peripatetic existence for four decades. He's a past master of all the intimidating artistic and logistical challenges that invariably color the life of any world-renowned conductor. Last May, immediately before his latest engagement with the Toronto Symphony Orchestra (and just a few days before being appointed the TSO's interim music director), he took time out for a freewheeling conversation covering all aspects of his career.

This season marks the thirtieth anniversary of Davis's Lyric debut (*The Marriage of Figaro*, 1987/88). At Lyric this season – his eighteenth as music director – he is taking charge of three highly contrasting works. First is *Die Walküre*, which he led during the 2002/03 and 2004/05 seasons (the latter marking his first complete *Ring*), and also conducted in Japan on a 2006 Met tour (replacing James Levine with no rehearsal!). He eagerly anticipates leading Act Two, “with that long exchange between Wotan and Brünnhilde, certainly one of the most significant episodes in the whole cycle. The way that scene evolves musically, dramatically, and psychologically is immensely important. The emotional development has to move almost imperceptibly.”



DARIO ACOSTA

The *Walküre* scene exemplifies the qualities that, in the current *Ring*, Davis believes he will now be able to achieve “more instinctively, intuitively, than by calculation.” His hope is that his singers will be completely in accord with him: “The greatest singers are people for whom every moment is not necessarily written in stone. You want your work with them to be like chamber music – a dialogue that can vary from performance to performance. That’s vital in all music-making, of course.”

Bizet’s *The Pearl Fishers*, a debut for Davis, who has previously triumphed at Lyric with this composer’s *Carmen*, is the latest addition to the French wing of his vast repertoire. It’s a source of great satisfaction to him that French opera has become one of his major specialties, not just in Chicago but also in other major houses internationally.

Davis first led Puccini’s *Turandot* at Lyric in 2006/07, and he’s looking forward to returning to it. “I love *Turandot*, which, along with *La fanciulla del West*, is an opera in which Puccini’s use of the orchestra is at its most extraordinary. He was such a great melodist, but people forget about his orchestration. In that respect, *Turandot* can be a truly sensual experience! It’s a good example of why I get such a big kick out of doing what I do for a living. This is an opera that gives you so many opportunities for color and drama.”

When it comes to the Lyric orchestra, Davis is unstinting in his praise. “The technical level of this orchestra is second to none. We have a phenomenal brass section, and the cello section is sounding particularly marvelous at the moment. The strings in general have a wonderful depth of sound. In any music, this orchestra has the potential to deliver something extraordinarily powerful. With Massenet’s *Don Quichotte* last season, I was incredibly proud of the orchestra because of its ability to suddenly transform itself into an orchestra that sounded as if it played French music all the time. In the more intimate scenes, the delicate, almost ‘perfumed’ sound that you also get in Debussy and Ravel, was something they produced quite exquisitely. I point that out only to emphasize the stylistic flexibility of this orchestra.”



Curtain call after *Das Rheingold*, 2016.

TODD ROSENBERG



Conducting the Melbourne Symphony Orchestra in Mahler's *Symphony No. 3*.

DANIEL ALIENBERG



The *Bel Canto* creative team: front row, librettist Nilo Cruz and composer Jimmy López; back row, Sir Andrew Davis and director Kevin Newbury.

TODD ROSENBERG

One thing Davis particularly enjoys about his life on the podium is that “the orchestras that I’ve conducted so frequently over the years – Lyric, the BBC Symphony Orchestra, the Toronto Symphony Orchestra, now the Melbourne Symphony Orchestra – know what I’m looking for. It’s one of the great mysteries of conducting that you can get a specific sound from what you do gesturally and facially. Many years ago, the principal second violin of the Philadelphia Orchestra was talking to me about [music director Eugene] Ormandy and how he got a special sound from the orchestra, because his beat never stopped moving. I’ve watched Ormandy, and that was indeed true.”

When not at Lyric, Davis can frequently be found Down Under, as chief conductor of the Melbourne Symphony Orchestra. He debuted there in 2009, leading first a real rarity, Elgar’s *Falstaff*, and then a Wagner-Strauss program with American soprano Christine Brewer. Following those memorable concerts, “I went back every year and started to think I wanted to be in charge of a symphony orchestra again.” Huw Humphreys, the MSO’s artistic administrator

at the time, came to New York when Davis was leading *Don Giovanni* at the Met. “We walked around Central Park one day, and he convinced me!”

One very exciting development in Davis’s association with the MSO is the release of numerous CDs on the Chandos label. The latter include a recent three-box set of Charles Ives’s symphonies, recorded live. A huge highlight of Davis’s Melbourne performances was Ives’s *Symphony No. 4*, “one of the greatest masterpieces of the twentieth century, which I’d done only four or five times before. The orchestra captured that piece in a way I’d never achieved before in my previous performances. That music is complex, and you’re usually just happy if it doesn’t fall apart! They really got the visionary quality of it. I can’t imagine any orchestra playing it more perfectly.”

Davis continues to do a great deal of guest-conducting (at the time of this conversation, he’d just returned from the Cleveland Orchestra, and he also appears regularly with the New York Philharmonic and Boston Symphony, as well as with the major British orchestras and the Bergen Philharmonic). How does guest-

Sir Andrew’s conducting at Lyric has embraced repertoire of truly extraordinary variety. To view his complete Lyric performance history, see p. 29.

conducting actually work? Davis cites recent performances of Mahler’s *Symphony No. 7* with the Deutsches Symphonie-Orchester Berlin: “They hadn’t played the piece in at least eight years. I started rehearsing four days before the concert and had probably a few hours more than you’d have with North American or British orchestras, who are incredibly quick. European orchestras are very good, but it takes them longer sometimes to figure things out.” Whenever rehearsal time is limited, “early in the rehearsal period you have to establish certain stylistic or rhythmic concerns that are going to be endemic throughout the piece. If you fix those quickly, it will carry over into the rest of the rehearsals. How you play the dotted rhythms in the Mahler 7 – that kind of thing.”

Whether a Beethoven symphony, a Wagner opera, or a Strauss tone poem, the privilege of leading great masterpieces continues to thrill Davis immeasurably. “This music is just so fantastic. But it’s not a great sense of power that a conductor feels – more often, it’s a great sense of terror! The fact is that there’s all this extraordinary repertoire that *needs* a conductor, this vast treasure-house of music covering many centuries.”

How does Davis explain what he and his conducting colleagues *do* on the podium?

“The basic thing you’re doing is helping musicians play together! But that, of course, is just the beginning. If you play a Mozart symphony, probably a great orchestra could play it by itself, but it wouldn’t necessarily add up musically. I’ve always been one of those people who say that it’s all there on the page – but obviously, you’re going to *interpret* one way or another. There are infinite different details, and decisions that can be made in different ways: how loud do you want the strings to be in relation to the

Whereas an orchestra concert can be prepared in just a couple of days, preparing an opera performance is different.

brass? How much time do you take at the end of a particular phrase? It’s incredibly subtle sometimes, but those things really make a difference.”

Whereas an orchestra concert can be prepared in just a couple of days, preparing an opera performance is different. With *Die Walküre*, “we’ll start staging rehearsals and then I’ll get into orchestra readings, which are spread over a couple of weeks. Then we bring everyone together for the first time in the *Sitzprobe* [literally “sitting rehearsal,”

traditionally with singers onstage at music stands and the orchestra in the pit]. It’s very advantageous to have this time to put everything together. That’s true of any opera production, particularly something as complex and long as the *Ring* operas.”

The initial days of the rehearsal period don’t generally find Davis working musically with the cast. The tradition in opera is that everyone comes to the initial piano rehearsals and goes through staging, “and it’s only after it’s all coming together dramatically that I’ll have music rehearsals with the singers. That’s after they’re done worrying about what they’re doing onstage – we can then solidify the musical concept. I think most conductors would agree with me: in a long staging period, even the best singers tend to put the music secondary, in relation to what they’re trying to achieve dramatically. For me, you need that time when everything becomes musically really solid, in the latter stages of preparation.”

An essential element that separates Davis’s work on orchestral concerts from opera performances is that “in opera you’re dealing with the setting of text, so you have to know the libretto very thoroughly. When I’m conducting a Wagner opera, that aspect involves a long period of preparation for me.” For *Walküre* Davis started working two years ahead. Some orchestral pieces, too, certainly demand very extensive advance work – for example, any Mahler symphony, which Davis will generally begin working on a year before the performance (“I’ve done all the Mahler symphonies, but not as often as you might imagine”). Even if it’s a work that he’s conducted fairly frequently, he always returns to the score ahead of time to reconsider details, keeping in mind Toscanini’s famous comment, “I sleep with the *Eroica*’ *Symphony* under my pillow!” It’s important to Sir Andrew never to take anything for granted in his music-making: “I just did Mahler 7 in Melbourne in March. The last time I’d done it was at least 20 years before, and it was like a new piece.”

Returning to certain works gives a conductor a chance to rethink an interpretation, something Davis invariably relishes. “There will be things that had totally escaped you previously that you now suddenly discover, one hopes! With Mahler, I think just the psychological fact of having

Don Giovanni curtain call, 2014: left to right, set designer Walt Spangler, costume designer Ana Kuzmanic, Sir Andrew Davis, director Robert Falls, baritone Mariusz Kwiecień (title role).



TODD ROSENBERG/CORBIS



With tenor Brandon Jovanovich at “Celebrating Ken” (Lyric’s tribute in memory of the late Ken Pigott), 2015.



With tenor Lawrence Brownlee and mezzo-soprano Elizabeth DeShong at the “Stars of Lyric Opera at Millennium Park” concert, 2015.

done the piece, even if it was a long time ago, slightly reduces the terror of it. You think, ‘I’m older and, I hope, more mature now, so it had *better* be better!’” Davis finds that even in the last ten or even five years, “the all-important sense of a piece’s structure comes to me very naturally now. I don’t have to say, ‘The relationship between that moment and this moment has to be this way, this climax has to be bigger than the one before,’ and so on. I suppose I do things more intuitively because I have the confidence to feel that I *can*. It’s the result of having prepared so many pieces over the years. With the experience I have, in a huge variety of repertoire and media – operatic, symphonic, chamber music – I’m confident in relying on my intuition to carry me through large-scale pieces.”

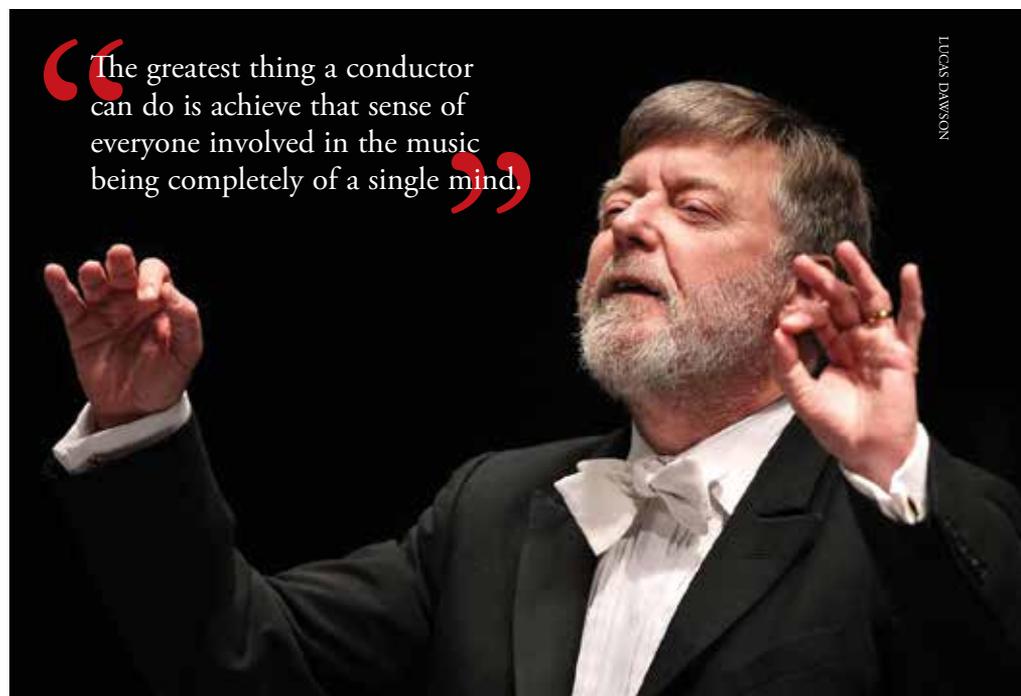
An example of that is *Les Troyens*, a triumph for Davis in its Lyric premiere last season. Looking at this work vs. Wagner’s massive *Götterdämmerung*, the conductor considers the Berlioz opera much more difficult. “They’re about the same length, but in Wagner there’s a consistency of style and sound and orchestral texture. Berlioz, on the other hand, prided himself on the quixotic nature of his music. Look at the *Symphonie Fantastique* – written just two years after the death of Beethoven – with a contrast between the movements that couldn’t be more extreme. *Troyens* is at the other end of Berlioz’s career, but the dichotomy of styles is quite noticeable, and there are also any number of scenes in which everyone has to respond to the

emotional shifts so quickly. From that point of view, it’s one of the most challenging pieces we have.”

Very early on, Davis felt the responsibility that comes with presenting masterpieces in performances. “That responsibility is to mold all this great music in a way that represents your vision. At the same time, you hope to create a unity in whatever performing forces you’re dealing with, so that a whole group of people presents a unified conception of something that is then given to the public. The greatest thing a conductor can do is achieve that sense of everyone involved in

the music being completely of a single mind. Whether they realize it or not, listeners are affected by that. It’s what raises music to that level to which we all aspire.”

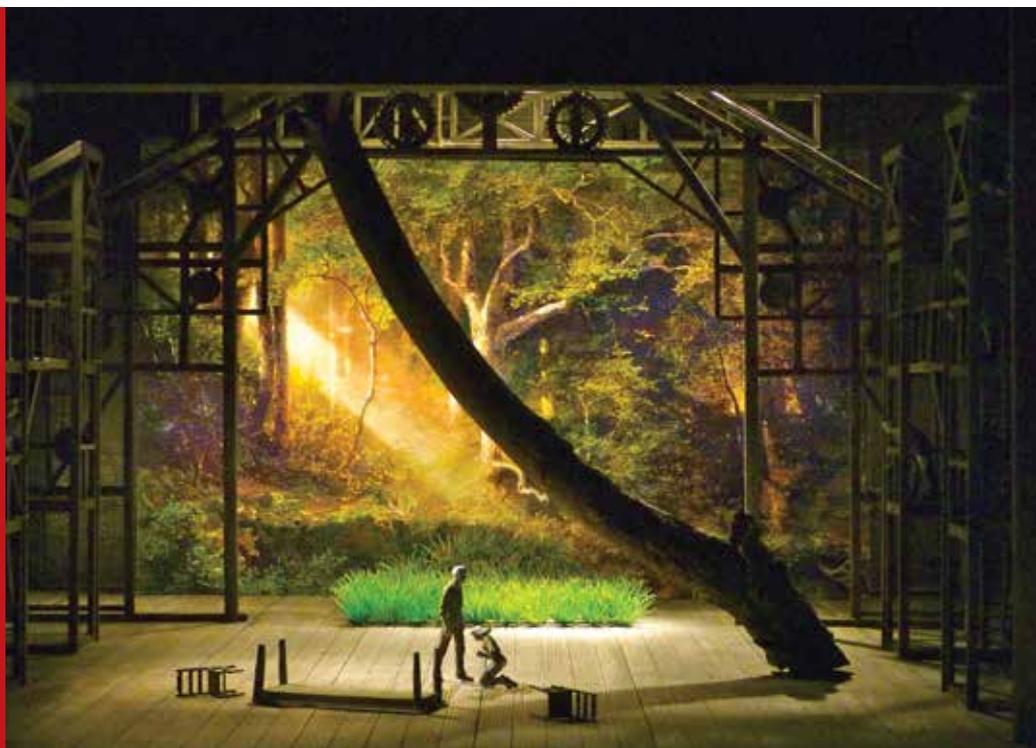
Roger Pines, Lyric’s dramaturg and broadcast commentator, contributes writing regularly to opera-related publications and recording companies internationally. He also frequently adjudicates for major vocal competitions, and he has been a panelist on the Metropolitan Opera broadcasts’ Opera Quiz annually since 2006.



“The greatest thing a conductor can do is achieve that sense of everyone involved in the music being completely of a single mind.”

Lyric

Lyric



Set model for Act One

Lyric Opera of Chicago salutes Sir Andrew Davis on the occasion of the thirtieth anniversary of his Lyric debut.

In dedicating this production of *Die Walküre* to him, we pay tribute to his extraordinary contribution to the company.

We look forward to applauding his artistry for many more years. "Bravo" and congratulations, Maestro!

Richard Wagner

Die Walküre

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The Ring Cycle 2016-2020

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Die Walküre Synopsis

In the *Ring* cycle's prologue, *Das Rheingold*, Alberich steals the Rhinemaidens' gold and forges it into a ring giving him supreme power. Wotan, the chief god, captures Alberich and steals the ring, but Alberich places a curse on it until it is restored to its rightful owner. Wotan is forced to give the ring to the giants Fasolt and Fafner as payment for building the gods' fortress, Valhalla. The curse immediately reveals its power: Fafner kills his brother and keeps the ring himself. The gods enter Valhalla, apparently in triumph.

Knowing that without the ring, this triumph is ephemeral, Wotan sires two mortal children, Siegmund and Sieglinde, in the hope of creating an independent hero, unbound by the contracts that limit his freedom of action, who can win back the ring. But he cannot resist participating in their fate, so fatally compromising their independence. As further insurance, he sires nine Valkyries with the earth-goddess Erda, whose task is to recruit fallen heroes to defend Valhalla.

ACT ONE

Siegmund seeks shelter in Hunding's home. Sieglinde, Hunding's wife, looks after him. Siegmund tells Hunding of his boyhood: his mother was killed and his twin sister abducted. His father raised him as a lone warrior, and then vanished. Siegmund reveals that he is seeking shelter, having supported a young woman whom kinsmen were forcing into a loveless marriage. After slaying several of her oppressors, he was disarmed, wounded, and put to flight. Hunding declares that the fallen were his own kinsmen, and that he will exact vengeance the following day. The sacred vows of hospitality, however, protect his guest that night.

Siegmund recalls his father's promise that he would find a sword in his hour of need. Sieglinde reveals that she has drugged Hunding with a sleeping draft, and shows Siegmund a sword buried to the hilt in the ash tree that grows through Hunding's house. A stranger, whom Sieglinde recognized as her father, had appeared at her wedding feast and plunged the sword into the tree, promising it would belong to anyone who could withdraw it. So far, everyone has failed this challenge.

Suddenly moonlight floods the room. Greeting the spring, Siegmund declares that fate sent him to rescue Sieglinde and claim her as his bride. She recognizes him as her brother, and names him "Siegmund". He pulls out the sword and names it "Nothung" ("Need") and the ecstatic twins become lovers.

ACT TWO

Scene 1. Brünnhilde, Wotan's favorite Valkyrie daughter, greets her father. He commands her to defend Siegmund in his duel with Hunding.

Fricka, goddess of marriage and Wotan's wife, demands that he cease protecting the incestuous lovers, and that marital propriety must be upheld. Wotan is reluctantly forced to yield: the gods cannot survive if they ignore the sacred laws on which their power rests. When Brünnhilde returns, Wotan explains the long history of the ring. He had intended that Siegmund would recapture the ring, but that is now impossible; Wotan is reduced to awaiting the end of his supremacy, which Erda predicted would follow the birth of Alberich's son. Wotan

bitterly instructs Brünnhilde to ensure Hunding's triumph over Siegmund. When the Valkyrie protests, her father threatens her with severe punishment should she disobey.

Scene 2. Overcome by shame and fear, Sieglinde begs her brother to leave her. Siegmund is confident of victory over Hunding. Sieglinde's terror increases as she has a premonition of Siegmund's death.

Brünnhilde appears to Siegmund as the messenger of death, and tells him that she will escort him to Valhalla. When he learns that Sieglinde cannot accompany him, Siegmund scorns the heroes' paradise. He prepares to kill Sieglinde and himself, to preserve their union in death. Deeply moved, Brünnhilde promises to aid Siegmund in battle.

Siegmund confronts Hunding. Brünnhilde manages to protect him until Wotan appears, shattering Siegmund's sword and enabling Hunding to kill him. Brünnhilde flees with Sieglinde, and the fragments of the sword. Having kept his promise to Fricka, Wotan contemptuously slays Hunding and swears to punish Brünnhilde.

ACT THREE

The Valkyries assemble. Brünnhilde begs her sisters to save Sieglinde from Wotan's wrath. The Valkyries tell her that Wotan does not go near the forest that shelters Fafner, the giant, who has transformed himself into a dragon to guard his treasure. Brünnhilde reveals that the life of Siegmund's unborn son depends on Sieglinde's survival. Ecstatic, Sieglinde sets off for the forest alone, taking with her only the shattered fragments of the sword, "Nothung."

The Valkyries flee from Wotan's wrath. He condemns Brünnhilde to be put to sleep on the Valkyrie rock, defenseless against the first man who claims her as his wife. Brünnhilde explains that she disobeyed only Wotan's words, not his true desire. She asks to be surrounded by a fire that only a fearless hero can penetrate. Wotan grants her request and, bidding her a heartbroken farewell, he kisses her eyes and lets her sink into a deep sleep. When he calls for Loge, the demigod of fire, a sea of flames encircles the mountain. Declaring that anyone who fears his spear will never step through the fire, Wotan disappears.

DIE WALKÜRE – Approximate Timings

ACT ONE 65 minutes

Intermission 30 minutes

ACT TWO 90 minutes

Intermission 30 minutes

ACT THREE 70 minutes

Total 4 hours, 45 minutes

Lyric

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New Production

Richard Wagner

DIE WALKÜRE

Music drama in three acts in German

Libretto by the composer

First performed at the Hof-und-National Theater, Munich, on June 26, 1870

First performed by Lyric Opera on October 20, 1956

Characters in order of vocal appearance:

Siegmund BRANDON JOVANOVIĆ
Sieglinde ELISABET STRID*
Hunding AIN ANGER*
Wotan ERIC OWENS
Brünnhilde CHRISTINE GOERKE
Fricka TANJA ARIANE BAUMGARTNER
Gerhilde WHITNEY MORRISON°
Helmwige ALEXANDRA LoBIANCO*
Waltraute CATHERINE MARTIN
Schwertleite LAUREN DECKER°
Ortlinde LAURA WILDE°°
Siegfrune DEBORAH NANSTEEL
Grimgerde ZANDA ŠVĚDE
Rossweisse LINDSAY AMMANN

Actors: Brian J. Barber, Jon Beal, David Corlew, Katherine Coyl, Michelle Ford, Derek Garza, Rasell Holt, Joshua Lee, David Lintzenich, Kelly Maryanski, Greg Poljacik, Maggie Clennon Reberg, Todd Rhoades, Stephan Scalabrino, Michael Turrentine, Kai Young

Conductor SIR ANDREW DAVIS

Director DAVID POUNTNEY

Original Scenery Designer JOHAN ENGELS

Scenery Designer ROBERT INNES HOPKINS

Costume Designer MARIE-JEANNE LECCA

Lighting Designer FABRICE KEBOUR

Choreographer DENNI SAYERS

Wigmaster and Makeup Designer SARAH HATTEN

Associate Director ROB KEARLEY

Assistant Scenery Designer MATT REES

Assistant Director KATRINA BACHUS

Stage Manager JOHN W. COLEMAN

Costume Supervisor RACHEL DICKSON

Stage Band Conductor ERIC WEIMER

Musical Preparation WILLIAM C. BILLINGHAM

KEUN-A LEE

Prompter SUSAN MILLER HULT

Fight Director CHUCK COYL

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* *Lyric debut*

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CHRISTINE GOERKE (*Brünnhilde*)
Previously at Lyric:
Cassandra/*Les Troyens* (2016/17); Title role/*Elektra* (2012/13).

The American soprano is internationally celebrated for many of opera's most formidable roles, including Wagner's Brünnhilde (Houston, Toronto, Edinburgh), Puccini's Turandot (London, Philadelphia, New York), and Strauss's Elektra (London, Madrid, Houston, Boston, Carnegie Hall), Dyer's *Wife/Die Frau ohne Schatten* (New York), and Ariadne (Santiago, Houston). This season Goerke returns to the Met, San Francisco Opera, and Houston Grand Opera as Elektra and to Covent Garden as Ortrud/*Lohengrin*. She has appeared on many other major opera stages worldwide, among them the Deutsche Oper Berlin, the Opéra National de Paris, and Madrid's Teatro Real. Goerke has been featured on Grammy Award-winning recordings of Vaughan Williams's *A Sea Symphony* under the direction of Robert Spano (Best Classical Recording and Best Choral Performance) and Britten's *War Requiem*, led by her mentor, Robert Shaw (Best Choral Performance). The soprano initiated her ascent to prominence with great successes in *Iphigénie en Tauride* (Glimmerglass Festival, New York City Opera, CD); in *Don Giovanni*, both Donna Elvira (Met, Seattle, Paris, Tokyo) and Donna Anna (Covent Garden, Tokyo); and *Elektra/Idomeneo* and *Vitellia/La clemenza di Tito* (both in Paris). Her many awards include the Richard Tucker Award, the Musical American Vocalist of the Year Award, and the *Opera News* Award. *Christine Goerke is sponsored by the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.*



ERIC OWENS (*Wotan*)
Previously at Lyric:
Five roles since 2007/08, most recently Wotan/*Das Rheingold* (2016/17); *Porgy/Porgy and Bess* (2014/15); *Vodník/Rusalka* (2013/14).

The celebrated bass-baritone's successes in formidable Wagner roles include the Dutchman (Washington) and Alberich (Metropolitan Opera, Deutsche Oper Berlin). Over the summer he debuted with the New Zealand Symphony as Méphistophélès/*The Damnation of Faust* and Orest/*Elektra* (Verbier Festival). This season he returns to Houston Grand Opera (Don Basilio/*The Barber of Seville*) and the Canadian Opera Company (Henry VIII/*Anna Bolena*). Last season, Owens triumphed at the Metropolitan Opera in two roles, singing *Vodník/Rusalka* (new production) and *Jaufré/Kaija Saariaho's L'amour de loin* (new production, company premiere), both seen

in HD. Recent career highlights also include Orest/*Elektra* (Met, new production, HD); a return to his hometown, Philadelphia, as Philip II/*Don Carlo* (Opera Philadelphia); and bass soloist/Bach's *St. Matthew Passion* (Berlin Philharmonic). Owens has created numerous challenging roles in contemporary repertoire, with works including Elliot Goldenthal's *Grendel* (Los Angeles), John Adams's *A Flowering Tree* (Vienna's New Crowned Hope Festival, CD) and *Doctor Atomic* (San Francisco, DVD, CD). His operatic versatility encompasses *The Magic Flute* (Paris); *Norma* (Covent Garden); *Rigoletto* and *Il trovatore* (Los Angeles); and *The Rape of Lucretia* (Glimmerglass Opera). A Houston Grand Opera Studio alumnus, Owens has been heard at HGO in six roles. Along with soprano Ana María Martínez, he serves Lyric as a Community Ambassador.



ELISABET STRID (*Sieglinde*)
Lyric debut

Since 2010 the Swedish soprano has been a guest artist at international opera houses and festivals such as Dresden's Semperoper; the national operas of Oslo, Helsinki, and Riga; Oper Leipzig, the Deutsche Oper am Rhein (Düsseldorf-Duisburg), Gothenburg Opera, Antwerp's Vlaamse Opera, Opéra de Lille, and Mexico City's Bellas Artes; Stockholm's Baltic Sea Festival; the festivals of the Ancient Theatre of Plovdiv, Copenhagen, and Tampere; and the Wagner Days in Budapest. In 2013 Strid made her U. S. debut at Michigan Opera Theatre in Detroit, as well as her Bayreuth Festival debut. The soprano is in demand for principal Wagner roles, such as Adal/*Die Feen*, Senta, Elisabeth, Freia, Sieglinde, Brünnhilde/*Götterdämmerung*, and Gutrune. She has also been heard as Rusalka, Butterfly, Giorgetta/*Il tabarro*, Chrysothemis/*Elektra*, and Nyssal/Zemlinsky's *King Kandaules*. This season she will star as Wagner's Elisabeth (Oper Leipzig) and Senta (Budapest's Müpa concert hall), while also reprising Sieglinde (Düsseldorf/Duisburg). As a concert singer Strid has performed with the Swedish Radio Orchestra, the OFUNAM-Orchestra in Mexico City, the Gothenburg and Stuttgart Philharmonic Orchestras, and the Miscolic and Stockholm Symphony Orchestras. Recently she made her successful role debut as Salome (Oper Leipzig). Her first solo album, "Wagner und Beethoven" was released in July 2017.



BRANDON JOVANOVIČ (*Siegfried*)
Previously at Lyric:
Six roles since 2009, most recently Don José/*Carmen*, Aeneas/*Les Troyens* (both 2016/17); Walter/*The Passenger* (2014/15).

The American tenor is renowned for his exceptional stylistic versatility, extending to Wagner (*Die Walküre* – San Francisco Opera, *Lohengrin* – San Francisco Opera, Zurich Opera House, Deutsche Oper Berlin, *Die Meistersinger von Nürnberg* – San Francisco Opera, Opéra National de Paris); Massenet (*Werther* – Opéra de Lille); Puccini (*Madama Butterfly* – LA Opera, Santa Fe Opera, Stuttgart State Theater, Opéra Toulon, *Tosca* – Cologne Opera, Canadian Opera Company, Seattle Opera); Strauss (*Ariadne auf Naxos* – Lyric Opera of Chicago, Bavarian State Opera, Boston Lyric Opera); and Janáček (*Jenůfa* – Bavarian State Opera, Angers-Nantes Opera, Katya Kabanova – Lyric). Among Jovanovich's performances this season are the title role/*Parsifal* and Dick Johnson/*La fanciulla del West* (both in Zurich), as well as Sergeï/*Lady Macbeth of Mtsensk* (Covent Garden). Jovanovich has been consistently successful in contemporary opera, including such leading roles as Hans/Marco Tutino's *Senso* (Palermo's Teatro Massimo, world premiere), Hoffegut/Walter Braunfels's *Die Vögel* (LA Opera, DVD), Bocconio/Richard Rodney Bennett's *The Mines of Sulphur* (Glimmerglass Opera, CD), Bill/Jonathan Dove's *Flight* (Opera Theatre of Saint Louis), and Levin/David Carlson's *Anna Karenina* (Florida Grand Opera, world premiere, reprise in St. Louis, CD). Recent concert appearances include *Wozzeck* (Philharmonia Zurich), *Tosca* (Act One with the Boston Symphony Orchestra at Tanglewood), and Beethoven's *Missa Solemnis* (San Francisco Symphony).



TANJA ARIANE BAUMGARTNER (*Fricka*)
Previously at Lyric:
Fricka/*Das Rheingold* (2016/17).

The internationally renowned German mezzo-soprano is featured this season at the major houses of Frankfurt (*Trovatore*) and Antwerp/Ghent (*Parsifal*). She made a series of prestigious debuts over the past three seasons: at Covent Garden and Theater an der Wien (*Capriccio*), the Bayreuth Festival (*Ring*), the Edinburgh International Festival (*Bluebeard's Castle*), the Deutsche Oper Berlin and Wiener Staatsoper (*Tristan und Isolde*), the Hamburg State Opera (Beat Furrer's *La Bianca notte*, stage premiere; *Lohengrin*) and Santiago de Chile (*Jenůfa*). Baumgartner has been a prominent member of the Frankfurt Opera since 2013/14, performing standard repertoire and also unfamiliar fare including *Les Troyens*, *Rusalka*, *The Passenger*, Enescu's *Oedipe*, Puccini's *Edgar*, Rolf Riehm's *Sirens* (world premiere), and Aribert Reimann's *Medea* (German premiere, CD). In Frankfurt she repeated a previous success achieved at Theater Basel, the title role/Othmar Schoeck's *Penthesilea*. Baumgartner triumphed at the Salzburg Festival as Geschwitz/*Lulu* (debut, 2010) and Charlotte/*Die Soldaten* (2012). She recently added several starring

roles to her repertoire – Santuzza (Düsseldorf/Duisburg) and both Amneris and Carmen (Basel, reprised in Frankfurt). The mezzo's busy concert career includes recent performances of Berlioz's *Les nuits d'été*, Verdi's *Requiem* (both at Frankfurt's Alte Oper), Mahler's *Symphony No. 2* (Stuttgart Philharmonic, CD), Mahler's *Das klagende Lied* (Wiener Konzerthaus) and BBC Proms London (Mahler's *Rückert Lieder*).



AIN ANGER (*Hunding*)
Lyric debut

One of today's foremost basses, Estonian-born Ain Anger is in great demand internationally for key roles of the German, Italian, and Russian repertoires. He resides in Vienna, where he has sung more than 40 roles on the Vienna State Opera stage, encompassing styles as varied as Mozart, Verdi, Wagner, Massenet, Mussorgsky, and Strauss. The current season features return engagements at the Vienna State Opera as Dosifei/*Khovanshchina*, Munich's Bavarian State Opera as Wagner's Fafner and Hunding, and the Opéra National de Paris as Pimen/*Boris Godunov*. Especially celebrated in Wagner roles, Anger counts among his successes Hunding (Vienna, Houston Grand Opera, Oper Frankfurt, CD), Fasolt/*Das Rheingold* (Vienna, Barcelona's Gran Teatre del Liceu), Hagen/*Götterdämmerung* (Canadian Opera Company, Tokyo Spring Festival), Daland/*The Flying Dutchman* (La Scala, Washington National Opera), Pogner/*Die Meistersinger* (Vienna, San Francisco Opera) and King Henry/*Lohengrin* (Vienna, Deutsche Oper Berlin). Recent highlights also include his triumphant role debut as Boris Godunov at the Deutsche Oper Berlin, in a production by Richard Jones that Anger reprised for his Covent Garden debut as Pimen. The bass has recorded Vienna Staatsoper productions of *Parsifal* (CD), *Die Walküre* (CD), and *Die Meistersinger* (DVD). Anger was awarded Estonia's highly prestigious Order of the White Star in 2013.



ALEXANDRA LOBIANCO
(*Helmwige*)
Lyric debut

The American soprano made her European stage debut in 2016 as Leonore/*Fidelio* (Vienna State Opera), and also scored a great success in the summer of 2017 as Turandot (Des Moines Metro Opera). LoBianco returns to Europe next summer to make her debut at Munich's Bavarian State Opera as Gerhilde/*Die Walküre* under the baton of Kirill Petrenko. This season she also portrays Strauss's Ariadne at Austin Opera and Verdi's Aida at Seattle Opera. Her engagements during the 2016/17 season included a tour of Japan with

the Vienna State Opera as Helmwige, as well as her debuts with Florida Grand Opera (*Amelia/Un ballo in maschera*) and The Dallas Opera (Miss Jessel/*The Turn of the Screw*). Other career highlights include *Amelia* (Madison Opera), *Aida* (Opera Colorado), *Tosca* (Opera Maine, Opera Grand Rapids, Minnesota Opera), *Donna Anna/Don Giovanni* (Seattle Opera), and *Magda Sorel/Menotti's The Consul* (Opera Santa Barbara). She joined the roster of the Metropolitan Opera for its production of *Il trovatore*. LoBianco has performed the complete role of Brünnhilde with St. Louis's Union Avenue Opera.



WHITNEY MORRISON (*Gerhilde*)
Previously at Lyric:
Countess Ceprano/
Rigoletto (2017/18).

The soprano, a first-year Ryan Opera Center member and a Chicago native, earned her bachelor's degree in vocal music and pedagogy at Alabama's Oakwood University. While there she portrayed Miss Pinkerton/Menotti's *The Old Maid and the Thief* and performed as a soloist with the university's prestigious Aeolians ensemble. Morrison's training also includes a master's degree at the Eastman School of Music and study in Germany at the Neil Semer Vocal Institute. Among her other performance credits are an appearance at the Rochester Institute of Technology's celebration of Martin Luther King Jr.'s legacy, "MLK Expressions"; her debut at Rochester's Kodak Hall singing Gershwin's "My Man's Gone Now" with the Eastman Wind Ensemble; and *Donna Anna/Don Giovanni* with Chicago's Floating Opera Company. Morrison's competition successes include top prizes in the National Classical Singer University Competition, the R. Nathaniel Dett Club NANM Scholarship Competition, and the Musicians Club of Women Competition. The soprano is a two-time recipient of the UNCF John Lennon Endowed Scholarship and a former finalist in the Luminarts Classical Music Competition. *Whitney Morrison is sponsored by J. Thomas Hurvis.*



LAURA WILDE
(*Ortlinde*)
Previously at Lyric:
Six roles since 2013/14, most recently Freia/*Das Rheingold* (2016/17);
Marianne Leitmetzerin/
Der Rosenkavalier,
Anna/Nabucco (both 2015/16).

A native of Watertown, South Dakota, the Ryan Opera Center alumna triumphed in her recent international debut at London's English National Opera as Janáček's Jenůfa. Wilde was a Marion Roose Pullin artist-in-residence with Arizona Opera for two seasons (*Romeo and*

Juliet, Lucia di Lammermoor, Faust, Cavalleria rusticana). The soprano previously participated in the young-artist programs of The Santa Fe Opera (*King Roger*) and Opera Theatre of Saint Louis (*The Death of Klinghoffer, A Little Night Music*). Last summer she returned to OTSL to star as Vitellia/*La clemenza di Tito*. Later this season she will portray Laura/Korngold's *Der Ring des Polykrates* (The Dallas Opera) and Freia/*Das Rheingold* (Arizona Opera, Fort Worth Opera Festival), and will also sing Beethoven's *Symphony No. 9* with the Charlotte Symphony. Past concert work has included the Elgin Symphony (Mahler's *Symphony No. 4*; Bernstein's *Symphony No. 1* "Jeremiah"), Civic Orchestra of Chicago, Adrian Symphony Orchestra, and Phoenix Symphony. A former Metropolitan Opera National Council Auditions semi-finalist, Wilde is the winner of a 2016 Sara Tucker Study Grant from the Richard Tucker Foundation and the 2016 Luminarts Women's Voice Fellowship.



LINDSAY AMMANN
(*Rosswaise*)
Previously at Lyric:
Flosshilde/*Das Rheingold*
(2016/17).

The American mezzo-soprano has made important company debuts in the *Ring* at the Metropolitan Opera (Rosswisse/*Die Walküre*, DVD) and Washington National Opera (Erda/*Das Rheingold*, followed by Schwertleite/*Die Walküre*, Erda/*Siegfried*, and First Norn/*Götterdämmerung*). She has also sung Schwertleite at Toronto's Canadian Opera Company and returned there last season as the First Norn. Ammann's European appearances include Geneva's Grand Théâtre (Third Lady/*The Magic Flute*), Essen's Aalto-Musiktheater (Ježibaba/*Rusalka*, new production), and many featured roles as a member of the Stuttgart State Opera ensemble. She has also been heard as Brangäne/*Tristan und Isolde* (Casals Festival), Beatrice/*Le donne curiose* (Wolf Trap Opera), and the Beggar Woman/*Sweeney Todd* (National Symphony Orchestra). Ammann is an alumna of the Resident Artist Program at Pittsburgh Opera (*Lucia di Lammermoor, Rinaldo, Eugene Onegin, Falstaff, The Rape of Lucretia*) and the Gerdine Young Artist Program at Opera Theatre of Saint Louis (*Eugene Onegin, Madama Butterfly, Salome*). Her concert appearances include the Pittsburgh Symphony, Erie Philharmonic, and Sioux County Oratorio and Symphony. Upcoming engagements include Dame Quickly/*Falstaff* with Opera Omaha and the Old Lady/*Candide* with the South Dakota Symphony.



LAUREN DECKER
(*Schwertleite*)
Previously at Lyric:
Giovanna/*Rigoletto*
(2017/18); Third
Lady/*The Magic Flute*
(2016/17).

A second-year Ryan Opera Center member, the contralto returns to Lyric's stage later this season as Enrichetta/*I puritani*. She will also sing the Verdi *Requiem* with Chicago's celebrated Apollo Chorus. Decker spent the summer of 2017 at Tuscany's prestigious Georg Solti Accademia, working with distinguished faculty including coach Jonathan Papp and conductor Richard Bonyngé. She recently received, for the second consecutive year, an Encouragement Award at the Upper Midwest Region Finals of the Metropolitan Opera National Council Auditions. Professional engagements include opera scenes with Milwaukee's Kalliope Vocal Arts. The Wisconsin native holds a B. F. A. degree in vocal performance from the University of Wisconsin-Milwaukee. She participated in Dolora Zajick's Institute for Young Dramatic Voices for two summers, as well as the American Wagner Project (Washington, D.C.), where she was a featured artist for recitals in 2015 and 2016. Decker also portrayed Sally/*Barber's A Hand of Bridge* for the Up North Vocal Institute (Boyer Falls, Michigan). She received third place in the Senior Women Division of the Wisconsin National Association of Teachers of Singing Competition. *Lauren Decker is sponsored by an Anonymous Donor, Susan M. Miller, and the Thierer Family Foundation.*



CATHERINE MARTIN (*Waltraute*)
Previously at Lyric:
Hecuba/*Les Troyens*
(2016/17).

The San Antonio native was most recently heard at Tanglewood (*Wellgunde/Das Rheingold*), Washington National Opera (*Wellgunde/Das Rheingold* and *Götterdämmerung, Grimgerde/Die Walküre*), Florida Grand Opera, (*Adalgisa/Norma*), Opera Colorado (*Amneris/Aida*, opening the season), and in her international debut at Dresden's Semperoper. This season she debuts at Minnesota Opera, starring as Sister Helen/*Jake Heggie's Dead Man Walking*, having previously scored a great success in that role at Dayton Opera. Her close relationship with Houston Grand Opera began with her tenure at the company's renowned Opera Studio (*Suzuki/Madama Butterfly*, *Berta/The Barber of Seville*, *Floral/La traviata*, *Anna/Maria Stuarda*) and continued with return engagements for such roles as *Amneris, Flosshilde/Das Rheingold*, and *Waltraute/Die Walküre*. The mezzo-soprano's world premieres include the roles of Sara Miller/D.J. Sparr's *Approaching*

Ali and Mary/Jeanine Tesori's The Lion, the Unicorn, and Me, both at Washington National Opera. She has portrayed Strauss's Composer and Verdi's *Amneris* (Glimmerglass Festival), *Nicklausse/The Tales of Hoffmann*, *Hermia/A Midsummer Night's Dream*, and *Zaidal/Il turco in Italia* (all at Wolf Trap Opera). Martin is a former winner in the prestigious National Opera Association Competition.



DEBORAH NANSTEEL (*Siegfrune*)
Previously at Lyric:
Gertrude/*Romeo and Juliet* (2015/16).

This season the American mezzo-soprano makes her Metropolitan Opera debut as *Alisa/Lucia di Lammermoor* and also sings *Lucinda/Cold Mountain* (North Carolina Opera) and *Grace/Daniel Sonenberg's The Summer King* (Michigan Opera Theatre). Nansteel recently was heard as *Sister Helen/Dead Man Walking* (Canada's Opera on the Avalon) and *La Duegne/Cyran* (Michigan). She has also portrayed *Nettie/Carousel*, *Elvira/An American Tragedy* (both at the Glimmerglass Festival) and *Lucinda/Jennifer Higdon's Cold Mountain* (world premiere, The Santa Fe Opera). A recent alumna of Washington National Opera's Domingo Cafritz Young Artist Program, Nansteel has appeared at WNO as *Tisbe/Cenerentola*, *Third Lady/The Magic Flute*, *Curra/La forza del destino*, and *Cat/Jeanine Tesori's The Lion, the Unicorn, and Me*. The mezzo-soprano graduated from the University of Cincinnati College-Conservatory of Music and is a former young artist of Seattle Opera (*Giulietta/Un giorno di regno*, *Maddalena/Rigoletto*) and San Francisco Opera's Merola Opera Program (*Berta/The Barber of Seville*). A winner in the National Orpheus Vocal Competition, Nansteel has received numerous awards, including the Andrew White Award, the Betty Allen Award, and second place in Seattle's Sun Valley Opera competition.



ZANDA ŠVĒDE
(*Grimgerde*)
Previously at Lyric:
Maddalena/*Rigoletto*
(2017/18).

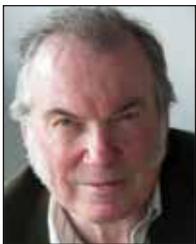
The Latvian mezzo-soprano makes her company debut at Atlanta Opera in the title role/*Carmen* and returns to Lyric Opera of Kansas City to reprise her portrayal of *Maddalena/Rigoletto* this season. She also will sing *Carmen* at her home company, the Latvian National Opera. Previous career highlights include company debuts with Lyric Opera of Kansas City (*Carmen*, role debut) and North Carolina Opera (*Olga/Eugene Onegin*, concert performance). At San Francisco Opera, in addition to creating roles in two world premieres (*The Handmaiden*

and *The Flower/Bright Sheng's Dream of the Red Chamber*, *Lena/Marco Tutino's Two Women*), Švēde has portrayed *Maddalena, Suzuki/Madama Butterfly*, the *Maid/The Makropulos Case*, *Third Lady/Die Zauberflöte*, and *Floral/La traviata*. The mezzo's stage repertoire also encompasses *Endimione/Cavalli's La Calisto*, the title role/*Massenet's Cléopâtre*, and the title role/*Piazzolla's Maria de Buenos Aires*. Concert engagements include *Beethoven's Symphony No. 9* (San Francisco Symphony), *Pergolesi's Stabat Mater*, *Vivaldi's Gloria*, and the Mozart *Requiem*. Švēde recently completed her final year in the prestigious Adler Fellowship program at San Francisco Opera, where she participated in the Merola Opera Program in 2013.



SIR ANDREW DAVIS
(*Conductor/Music Director*)
Previously at Lyric:
55 operas since 1987,
most recently *Don Quichotte, Les Troyens, Das Rheingold* (all 2016/17).

Lyric Opera of Chicago's internationally renowned music director also conducts *The Pearl Fishers* (his first-ever performances of Bizet's opera) and *Turandot* at Lyric this season. The conductor's summer activities included his return to the Melbourne Symphony Orchestra (of which he is chief conductor), the BBC Symphony Orchestra (at the BBC Proms), and the Edinburgh International Festival (*Die Walküre* with the Scottish Chamber Orchestra, *Elgar's King Olaf* with the Philharmonia Orchestra). Recent appearances have also included concerts with the Detroit, Frankfurt Radio, Toronto, and Royal Liverpool symphony orchestras. Former music director of Glyndebourne Festival Opera, Davis is also conductor laureate of the BBC Symphony Orchestra and the Toronto Symphony Orchestra (which he is currently serving as interim artistic director). Operatic successes include productions at many major international companies, from the Metropolitan, Covent Garden, and La Scala to the Bayreuth Festival and the leading houses of San Francisco, Munich, and Santa Fe. Davis has appeared with virtually every internationally prominent orchestra, including those of Chicago, New York, London, Berlin, Amsterdam, and Rotterdam. A vast discography documents Davis's artistry, with recent releases including programs of Berlioz and Ives, as well as *Handel's Messiah* in Davis's new orchestration. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Music Director Endowed Chair.*



DAVID POUNTNEY
(Director)
Previously at Lyric:
Four productions since 1987/88, most recently *Das Rheingold* (2016/17); *The Passenger* (2014/15); *Street Scene* (2001/02).

Artistic director of Welsh National Opera since 2011, the internationally celebrated British director in recent seasons has created productions of such formidable works as Rossini's *Mosè in Egitto* (Naples), *Jenůfa* (Vienna), *Lulu* (Bolzano), *Guillaume Tell* and *The Haunted Manor* (both in Warsaw), and the world premieres of Rolf Wallin's *Elysium* (Oslo), Elena Langer's *Figaro Gets a Divorce* and Iain Bell's *In Parenthesis* (both in Cardiff). Among his new productions this season are *La forza del destino* (WNO), Zandonai's *Francesca da Rimini* (La Scala) and a Weill/Schoenberg triple bill (L'Opéra du Rhin). Pountney's historic production of Mieczysław Weinberg's *The Passenger* was first seen at the Bregenz Festival (world stage premiere), where Pountney was Intendant from 2003 to 2014. It has been remounted at Lyric, London's English National Opera, New York's Lincoln Center Festival, and the major companies of Warsaw, Houston (U.S. premiere), Miami, and Detroit. Former director of production at English National Opera and Scottish Opera, Pountney holds the Janaček Medal, the Martinů Medal, and two Olivier Awards. He is both a CBE and a Chevalier des Arts et Lettres, has the Cavalier's Cross of the Order of Merit of the Republic of Poland, and was awarded the Ehrenkreuz des Bundes Österreich in 2014. (See Director's Note, page 34.)



JOHAN ENGELS
(Original Scenery Designer)
Previously at Lyric:
Das Rheingold (2016/17); *The Passenger* (2014/15); *Parsifal* (2013/14).

The eminent South African designer (1952-2014) was renowned internationally for his work in opera, theater, and ballet. His designs for *The Passenger* have been integral to the success of Mieczysław Weinberg's opera – first in its world stage premiere at the 2010 Bregenz Festival and subsequently in London, Warsaw, Houston (American premiere), New York, Chicago, Detroit, and Miami. In addition to his Bregenz productions, highlights of Engels's operatic career included productions for London's Royal Opera House, Covent Garden (Arne's *Artaxerxes*), the Zurich Opera House (such rarities as Johann Strauss II's *Simplicius*, Montemezzi's *L'amore dei tre re*, and Chabrier's *L'étoile*), the Opéra de Marseille (*Ring* cycle), Los Angeles Opera (*L'elisir d'amore*, also seen in Madrid, Geneva, and Graz), the

Salzburg Festival (*Turandot*), Welsh National Opera (*Khovanshchina*, *Lulu*, *Don Carlos*, the latter coproduced with Houston Grand Opera), the Deutsche Oper Berlin, the Opéra National de Paris, Opera North, and Finnish National Opera, among many other companies. In British theater the designer was associated with the Donmar Warehouse (including David Leveaux's production of Sophocles's *Electra*, which transferred to Broadway), Royal Shakespeare Company, Almeida Theatre, and Chichester Festival. In Vienna he designed for the Volksoper, State Opera, and the Theater an der Wien.



ROBERT INNES HOPKINS
(Scenery Designer)
Previously at Lyric:
Das Rheingold (2016/17); *Rigoletto* (2012/13, 2005/06).

The renowned British designer has earned equal acclaim in opera and theater. He collaborates frequently with his colleague from *Das Rheingold*, David Pountney, including *Prince Igor* (Zurich Opera House), *Carmen* (Moscow's Bolshoi Theatre), and most recently Tchaikovsky's *The Enchantress* (Naples's Teatro San Carlo), and Iain Bell's *In Parenthesis* (Welsh National Opera, world premiere). Among the designer's most important achievements in opera are also works of Verdi (*Rigoletto*, Welsh National Opera), Wagner (*The Flying Dutchman*, WNO; *Lohengrin*, San Francisco Opera; *Tristan und Isolde*, Venice), Janáček (*The Cunning Little Vixen*, San Francisco Opera), Britten (*Peter Grimes*, *Billy Budd*, both at The Santa Fe Opera), Puccini (*Madama Butterfly*, Den Jyske Opera in Aarhus, Denmark), and Bernd Alois Zimmermann (*Die Soldaten* for the Ruhr Triennale, which won Germany's highly prestigious Opernwelt Award). Among the designer's current projects are *The Lady in the Van* (Theatre Royal, Bath), *Julius Caesar* (Royal Shakespeare Company), and *Tosca* (San Francisco Opera). The designer's theater credits include productions in London's West End for the RSC, the Old Vic, Nottingham Playhouse, Bristol Old Vic, Theatre Royal Bath, and the Chichester Festival (*King Lear*, also seen at the Brooklyn Academy of Music).



MARIE-JEANNE LECCA
(Costume Designer)
Previously at Lyric:
Das Rheingold (2016/17); *The Passenger* (2014/15).

The Romanian-born, London-based designer's operatic work has been seen internationally in more than 40 productions directed by David Pountney, most recently *Prince Igor* (Hamburg), *Un ballo in maschera* (Zurich), and *Khovanshchina* (Cardiff). She has collaborated extensively with

many other prominent directors, among them Keith Warner and Francesca Zambello. Projects this season range stylistically from Rossini's *Mosè in Egitto* (Naples) and Zandonai's *Francesca da Rimini* (La Scala) to a Weill/Schoenberg triple bill (Opéra National du Rhin). Her costumes for Weinberg's *The Passenger* have been seen in Bregenz (2010, world stage premiere), Warsaw, London, Houston (U.S. premiere), Chicago, New York, Miami, and Detroit. Lecca has worked in an exceptionally diverse repertoire, including Mozart (*The Magic Flute*, Bregenz); Wagner (*Rienzi*, Vienna; *Tristan und Isolde*, Cologne; *Ring* cycle, Covent Garden); Puccini (*Il trittico*, Lyon; *Turandot*, Salzburg); French works (*Carmen*, Moscow, Houston, Seattle; *Salammbô*, Paris; *La juive*, Zurich; *Pelléas et Mélisande*, Cardiff); 20th-century German repertoire (*Die Frau ohne Schatten*, Zurich; *Moses und Aron*, Munich; *Wozzeck*, Covent Garden; *Die Soldaten*, Ruhrtriennale, New York); Slavic works (*Prince Igor*, Zurich; *King Roger*, Bregenz); American opera (*Thérèse Raquin*, Dallas); and musical theater (*Pacific Overtures*, London; *West Side Story*, Bregenz). Lecca received the Martinů Medal for *Julietta* (Opera North) and *The Greek Passion* (Covent Garden).



FABRICE KEBOUR
(Lighting Designer)
Previously at Lyric:
Das Rheingold (2016/17); *The Passenger* (2014-15).

The French lighting designer's work will be seen this season in more than 15 major European opera houses, with highlights including new productions of *La bohème* (Opéra National de Paris), *La forza del destino* (Welsh National Opera), and a Weill/Schoenberg triple bill (Strasbourg, Colmar, Toulouse). Kebour's most recent work also includes *Ariadne auf Naxos* (Opéra National de Lorraine), *Simon Boccanegra* (Flanders Opera), *The Italian Straw Hat* and *The House of Bernada Alba* (Comédie Française), *Macbeth* and *Turandot* (La Scala), *La forza del destino* (Vienna State Opera), *Faust* (Opéra National de Paris), *The Magic Flute* (Bregenz Festival), and productions for the Vienna Volksoper, Opéra de Monte Carlo, Paris's Châtelet, and the Mariinsky Theater, among many other major theaters. Kebour's non-theatrical work includes designing the 2006 opening and closing ceremonies of the 15th Asian Games in Doha and the Prague Quadrennial of Performance Design and Space exhibit "Light Speaks", a retrospective of world-renowned lighting designers. Kebour received the 2015 Prix de la Critique and Prix de l'Europe Francophone for *Die lustigen Weiber von Windsor* (Opéra Royal de la Wallonie in Liège). He has been nominated for best lighting design at the Wales Theatre Awards (2015) and the Molière Awards (2005, 2009, 2011).



DENNI SAYERS
(Choreographer)
Previously at Lyric:
Seven productions since 2000-01, most recently *The Magic Flute*, *Das Rheingold* (both 2016/17); *Porgy and Bess* (2014/15).

The British choreographer and director's recent projects range from *Hamlet* (Glyndebourne) to *The Cunning Little Vixen* (Brussels), and *The Pearl Fishers* (Tulsa Opera). Highlights of the current season include *Rigoletto* (Dresden) and *Hänsel und Gretel* (Vienna). Sayers, who has worked on eight productions at the Royal Opera House, Covent Garden, since 1999, collaborates regularly with many major directors, including most recently David Pountney (*Das Rheingold*, Lyric), Neil Armfield (*Hamlet*, Glyndebourne), Adrian Noble (*Hänsel und Gretel*, Vienna), and Jonathan Kent (*Manon Lescaut*, Covent Garden). She has also enjoyed close associations with Francesca Zambello (including the Washington National Opera's acclaimed *Ring* cycle) and the late Nikolaus Lehnhoff (six productions, among them *Turandot* at La Scala, *Elektra* at the Salzburg Festival, and *Parsifal* at English National Opera). Sayers was revival director of Zambello's ROH production of *Carmen*, and has also directed revivals of *Of Mice and Men*

(Washington), and *Ariadne auf Naxos* (Boston); new productions of *Tosca* (Toronto) and *West Side Story* (Tel Aviv); and Rachel Portman's *The Water Diviner's Tale* and two Doctor Who concerts (all for the BBC Proms). Her work has also been seen at the Bregenz Festival and the leading opera houses of Sydney, Amsterdam, Berlin, and San Francisco.



SARAH HATTEN
(Wigmaster and Makeup Designer)
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, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College. *Sarah Hatten is the Marly's Beider Wigmaster and Makeup Designer Endowed Chair.*



ROB KEARLEY
(Associate Director)
Previously at Lyric: *Das Rheingold* (2016/17); *The Passenger* (2014/15).

The British director, who will also be at Lyric this season to stage *Turandot*, returned to the U. S. last this season for his San Francisco Opera debut (*Rigoletto*). He has worked with companies across Europe and North America including English National Opera, Canadian Opera Company, Opera North, Opéra de Lyon, Prague State Opera, Prague National Theatre, Teatro Comunale Bolzano, and the Bregenz Festival. Kearley has collaborated with numerous renowned directors, among them David Pountney, Christopher Alden, Tim Albery, Robert Carsen, Chen Shi-Zheng, and Yoshi Oida, among others. Recent engagements include *Portraits de Manon* at the Wexford Festival; revivals of *The Passenger* for Florida Grand Opera, Michigan Opera Theatre, and Houston Grand Opera; directing at the Europa Cantat Festival in Turin; Judith Weir's *Miss Fortune* at the Royal Opera House, Covent Garden; working with the Opéra Comique in Paris; *Faust* (new production) and *Death in Venice* for Opera North; *The Magic Flute* for the Bregenz Festival; and *Peter Grimes* for Opéra de Lyon.

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On November 14, 1987, Sir Andrew Davis conducted his first opera at Lyric Opera of Chicago — Mozart's *The Marriage of Figaro*. It would be the start of a long and beautiful relationship between Sir Andrew and Chicago's opera audiences.

As we celebrate 30 years of remarkable performances from our esteemed music director, Lyric Opera's board, artists, musicians, technicians and administrators wish to express our immense gratitude to Sir Andrew. His performances have thrilled us, moved us, inspired us, entertained us, and brought us to our feet with passionate applause.

Please join Lyric Opera of Chicago in celebrating this momentous anniversary, and saluting Sir Andrew Davis for 30 years of magnificent performances.

We look forward to many more yet to come!



Anthony Freud
 General Director, President & CEO

Die Walküre: A Tug at the Heart

By Richard Rothschild



“The Ride of the Valkyries,” painted by W. T. Maud (1865-1903).

Call it the great exception.

Die Walküre, the second opera of Richard Wagner’s mammoth *Ring of the Nibelung* cycle long has reigned as the most popular of the tetralogy and ranks among the favorites of the composer’s entire *oeuvre*. Wagner is challenging to many operagoers, but even those devoted to more compact, more obviously tuneful Italian and French standard-repertoire works often make room for *Die Walküre*.

Why? Because in *Die Walküre*, particularly its closing pages, Wagner showcased his better self, and composed music for the ages.

The opera introduces audiences to Brünnhilde, the *Ring’s* central character and the opera’s namesake. *Die Walküre* features a rapturous love scene in Act One, one of most famous tunes in all music, “The Ride of the Valkyries,” plus a finale that, when it comes to heartrending beauty and eloquence, has few equals in opera.

And considering that between the end of *Das Rheingold* and the opening of *Walküre* the god Wotan has sired at least

eleven children (none with his wife, Fricka), there are noticeable biographical elements to the work, particularly Wagner’s less-than-faithful relationship with his wife.

When Wagner composed *Die Walküre* between June 1854 and March 1856, his marriage to Minna Planer was disintegrating. Minna often criticized Wagner’s wandering eye, most notably his relationship with Mathilde Wesendonck, the wife of a wealthy silk merchant who was a patron of Wagner’s.

By the time *Walküre* had its world premiere in Munich on June 26, 1870 – featuring the real-life husband and wife duo of Henrich Vogel and Therese Vogel as Siegmund and Sieglinde – Minna had died. Wagner was about to marry Cosima von Bülow, with whom he already had produced three children. Cosima was the daughter of Franz Liszt and the wife of maestro Hans von Bülow, who had conducted the world premieres of *Tristan und Isolde* and *Die Meistersinger*.

But *Die Walküre’s* appeal extends well beyond memorable



An audience of Wagner's time would have seen costumes like these in Die Walküre.

music and an interesting back story. It takes patience to mine *Walküre's* treasures, musically and dramatically. Much of the opera is foreboding and confrontational. The music, often in minor keys, bespeaks strife, debate and anger. Yet audiences for nearly a century and a half have been more than willing to wait for the opera's grand payoffs.

Why?

Because these are characters we care about, particularly Siegmund, Sieglinde and Brunnhilde. Even Wotan, who came across as a bossy wheeler-dealer for much of *Das Rheingold*, the opening opera in the cycle, draws our sympathies by time the curtain falls. David Pountney, who is directing the four *Ring* productions for Lyric Opera of Chicago, sees elements of Ibsen, surely in advocacy of women's rights and identity, spotlighted in his play *A Doll's House*.

Rheingold, despite its fast-moving action and musical glories, doesn't register on the same personal level as *Walküre*. Drama and power politics abound but other than Alberich's grubby pursuit

of the Rhinemaidens and the giant Fasolt's high school-like crush on the goddess Freia, *Rheingold* provides little space for love or humanity.

Walküre more than fills the gap, starting with the romance between the Volsung twins, Siegmund and Sieglinde in the opening act. Act One is a gem of a mini-opera. It is the shortest act in the *Ring*, lasting a bit more than an hour, with only three characters—all who are gone by early in Act Three. Symphony orchestras around the world perform concert versions of Act One, and the 1935 Act One recording with Lauritz Melchior as Siegmund, Lotte Lehmann as Sieglinde, and Emmanuel List as Hunding, with Bruno Walter conducting the Vienna Philharmonic, is considered one of the greatest operatic performances ever put on disc.

Siegmund is the *Ring's* man of constant sorrow and his Volsung motif indicates a proud warrior who has had to fight for everything. Once he meets Sieglinde, he senses that his life could be about to change. Yes, there's that little matter about the two being brother and sister. Most audiences, however, are willing to

cut the Volsung kids a bit of slack. Their relationship doesn't have the "ick" factor of brother-sister lovers Jamie and Cersei Lannister in *Game of Thrones*.

Carolyn Abate and Roger Parker, authors of the authoritative *A History of Opera*, suggest Siegmund and Sieglinde "jolted Wagner to a higher plane in his thinking about motifs in the dark, those intricate musical transformations that depict the twins' increasing passion." The authors note the Volsungs' realization that they are related seems "to ignite them further."

The act hits overdrive when Siegmund pulls Wotan's sword Nothung out of the ash tree and the orchestra explodes in triumphal light with the themes of the sword and the Volsungs, culminating one of Wagner's most rapturous love duets. Too bad *Die Walküre* doesn't end with the happy pair escaping into the night. Even an illegal marriage seems preferable for Sieglinde than staying with that boorish bully Hunding.

Act Two, the second longest of the cycle (after Act One of *Götterdämmerung*), challenges singers and listeners. It returns to the musical and dramatic darkness that pervaded the start of the opera with a different set of relationships. Wotan and his favorite daughter Brünnhilde, who open the act in high spirits, will be in bitter conflict when the curtain closes. Wotan's ability to control events – even in his own family – is shattered, starting with his wife Fricka, the goddess of the hearth and matrimony.

A strict constructionist when it comes to matrimonial matters, Fricka demands that Wotan disavow the immoral Volsung union. Audiences often view Fricka as a righteous spoilsport, but Valhalla law is on her side. Her music ends with a noble reference to her "rights, sublime and glorious," showing Fricka, too, is an



The heroine of Die Walküre, extravagantly depicted by Gaston Bussière in 1897.

immortal, and Wotan's equal.

As Wotan's plans disintegrate, for the first time in the opera we hear the music of Alberich's curse – *Walküre* is the only opera in the cycle where we never physically see the ring. The confident and sometimes arrogant god of *Rheingold* is losing his mojo. In front of Brünnhilde, Wotan delivers a lengthy narration, described by music critic Alex Ross as "the most spectacular psychological tailspin in the history of opera." The quiet, contained music accurately portrays Wotan's utter dejection as he realizes the fates of the ring, the gods and, certainly, the Volsungs are out of his hands.

For the rest of the *Ring* cycle, this is a humbled god.

Brünnhilde, who comes off as spirited but somewhat one-dimensional through the opening of Act Two, undergoes her own transformation in the "Todesverkündigung," the announcement of death to Siegmund, who no longer enjoys the Valkyrie's protection. It is a scene of majesty and foreboding. The music starts at a stately pace with the Valhalla theme, but it increases in tempo and agitation when Siegmund tells Brünnhilde that he will not accompany her to the joys of the afterlife once he learns his "sister-bride" Sieglinde will not be at his side.

Brünnhilde, who has never witnessed such romantic passion and humanity, has a profound change of heart and agrees to fight at Siegmund's side, culminating a powerful scene that, ultimately, results in Wotan's favorite daughter forfeiting her rights to be a Valkyrie. But if Brünnhilde has lost Wotan's support, she has become a more sympathetic – dare we say human – character.

Before getting into the crux of Act Three, a quick word about "The Ride of the Valkyries" that opens the act, perhaps the most famous music Wagner ever composed. It is accessible

enough to serve as a ditty for Elmer Fudd as he pursues Bugs Bunny, but it also possesses the martial quality to accompany a battle scene in Francis Ford Coppola's *Apocalypse Now*. As Wagner unleashes the full power of his large orchestra, audiences can picture winged horses soaring over mountaintops, ridden by a very different kind of woman.

To mid-19th century sensibilities, the presentation of women as confident and athletic as the brash Valkyries would have been radical. Females didn't behave this way. Fricka dismisses the brood as "good-for-nothing wenches." Yet the Valkyries are the predecessors not only of a superhero like Wonder Woman, but the world-class female athletes who win Olympic and

NCAA championships. Perhaps their music has become a bit of a cliché but the Valkyries' attitude was more than a century ahead of its time.

Wotan is never angrier than when he confronts Brünnhilde in Act Three. She is his favorite daughter, the only Valkyrie to whom he would confide his innermost thoughts, the one he allowed to "serve me mead at my table" and who protects his back in battle. Now she has betrayed him. But because of their special relationship, the humiliated Brünnhilde senses her father still regards her dearly. Once she persuades "warfather" to surround her with flames so that "only a fearless noble hero will find me," the ultimate glories of *Die Walküre* are released.

Had Wagner not written another opera, he would be remembered for Wotan's farewell, music of tremendous emotion that accompanies this most conflicted of fathers who must say goodbye to his beloved daughter. The swelling music leaves the strife behind and begins to incorporate elements of Valhalla, the Valkyries, the sleep motif, the coming of Siegfried in the next opera and, eventually, Loge's magic fire theme, called by some wags the "heat motif."

Long gone are the pyrotechnics of the Siegmund-Sieglinde love duet, replaced by music of profound tenderness. Any father who seen a daughter leave home, be it for college, work or marriage, knows the emotion that accompanies such partings.

"On a happier man may your eyes shine," sings Wotan as music from the strings and horns sends Brünnhilde into a magical sleep. No doubt, Wotan is diminished from the master of the universe he sought to portray at the start of *Die Walküre*. Yet he is a far nobler character. Through unexpected and tortuous paths, Wotan, now a sympathetic father, has earned our respect and admiration, and his farewell brings a glorious benediction to this most beloved of *Ring* operas.

Richard Rothschild of Oak Park has written about opera for more than 30 years, including during a 21-year stint at the *Chicago Tribune*. One of the first operas he attended was Wagner's *The Flying Dutchman* at the original Metropolitan Opera House in New York.



Modern Match – The *Ring* Cycle

Iconic melodies can pull in listeners after hearing the first few notes. Wagner's "Ride of the Valkyries" is no exception to this phenomenon; used in platforms such as commercials and movies, this melody is everywhere! But when all is said and done, it brings listeners back to its roots:

Die Walküre/Ring cycle/opera. The "Ride" isn't the only melody to do this. In fact, if asked to hum the theme song to George Lucas's *Star Wars*, everyone in the audience probably could, whether they've seen the movies or not! These two franchises – Wagner's tetralogy and *Star Wars* – have more in common than melodies that everyone knows. For starters, both works of art are unusual. There aren't many operatic tetralogies! The *Ring* consists of four separate operas (*Das Rheingold*, *Die Walküre*, *Siegfried*, *Götterdämmerung*), making for more than 15 hours of music. Similarly, *Star Wars* began as a trilogy but now encompasses no fewer than eight movies (the ninth will premiere in 2019). Most operas are stand-alone, and while movie sequels and trilogies have been becoming more popular, not many can boast of eight+ movies

in their franchise, making Wagner and Lucas's works one of a kind.

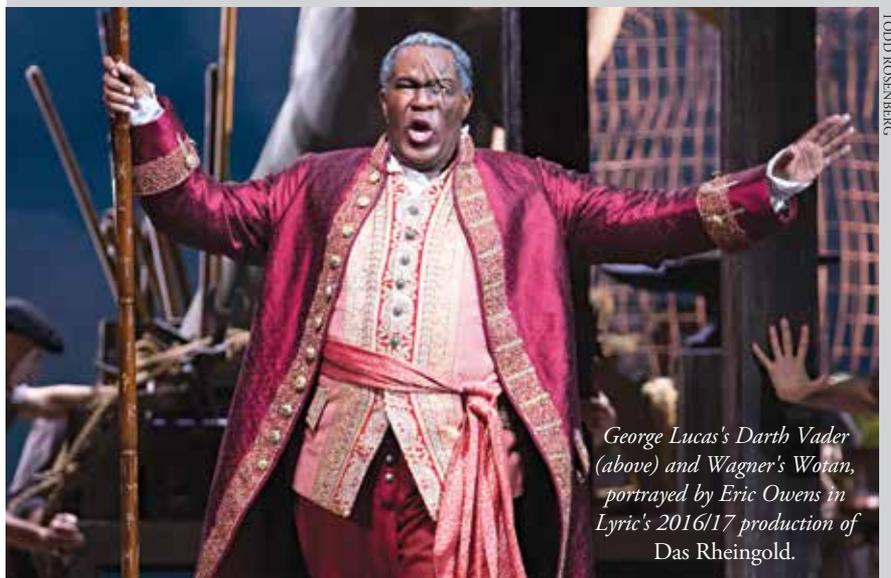
These rarities take time to create; Wagner took nearly two decades to write all four operas. *Star Wars* first premiered in 1977 and is still being rethought today, 30 years later. With decades of dedication also come decades of built-up excitement around the pieces. The massive fan support over both Wagner's *Ring* cycle and *Star Wars* put these two works above and beyond any others in their genres.

However, the biggest comparison between these two would have to be the family drama portrayed throughout both. Powerful fathers, orphans, and long-lost siblings are among the numerous comparable archetypes in these series. Anakin Skywalker, a.k.a. Darth Vader, is the powerful and unknown father featured in *Star Wars* while Wotan, King of the Gods, is the father in the *Ring* cycle. Orphaned Luke Skywalker must defeat his own father (Darth Vader!), to rise above evil, while orphaned Siegfried must defeat his adopted father (Mime) and grandfather (Wotan) on his way to save Brünnhilde. Each series also features a set of long-lost siblings audiences know and love: Luke and Leia, Siegmund and Sieglinde.

With iconic melodies, hours and hours of entertainment, years of hard work, and notorious characters, the parallels between the *Ring* and *Star Wars* are hard to miss. We can be certain that audiences worldwide will adore them both for decades to come!

— Margaret Rogers

The author, Lyric's dramaturgy intern during the summer, is a senior at the University of Minnesota.



George Lucas's Darth Vader (above) and Wagner's Wotan, portrayed by Eric Owens in Lyric's 2016/17 production of *Das Rheingold*.

TODD ROSENBERG

Director's Note – *Die Walküre*



Costume designer Marie-Jeanne Lecca's costume sketch for Siegmund.

The world has now moved on from the schematic, colorful world of *Das Rheingold* with its bold delineation of the worlds of above, on, and under the earth. The Gods have transformed from a ramshackle band of Nomadic deities into an Imperial Family suitably housed in an awe-inspiring palace, seemingly all powerful but at the same time hemmed in by inherited obligations from the past and the murky compromises of political reality.

The first two acts of *Die Walküre* therefore follow this narrowing field of possibility by focusing down onto intensely domestic encounters. The first act takes place entirely in Hunding's house and concerns husband/wife and brother/sister, but of course, it is still part of an elemental epic in which a tree bearing a magic sword grows through the walls of the house, and Spring bursts into the living room — not something that happens very often in everyday suburbia. And this “domestic” setting also includes one of the greatest expositions of “Anagnorisis” — the moment of recognition in Aristotelian tragedy — in which brother and sister, Siegmund and Sieglinde, discover each other's identities. The fact that they then consummate this recognition passionately and sexually is Wagner's own particular

take on the Aristotelian device.

In the second act, partly set inside the “Imperial Palace” (Valhalla), the characters are equally intimately connected: husband/wife, father/daughter, brother/sister. It is useful to remember that despite the *Ring's* epic scale and occasional scenes of spectacle, it is primarily a series of two-handed confrontations. In the ultimate operatic “domestic row” between husband and wife (Wotan and Fricka), we learn that the world is regulated by a strict sense of proprieties. Wotan may rampage around the world creating a tribe of daughters, the Valkyries, but he cannot get away with secretly manipulating human beings to suit his purposes. He is fenced in by convention and social order, which is what gives this work its Ibsenesque quality, highlighting the struggle of the individual to come to terms with the obligations and rules of society. Wagner's Gods are very much powerful citizens of a social and moral world which we can all recognize, rather than the carefree hedonists of Olympus.

Wagner's acute sense of human psychology is nowhere better demonstrated than in the relationship between Wotan and his daughter, Brünnhilde, and a large proportion of the

five-hour drama is given over to exploring this. Of course she worships her father, and cannot believe that her hero is tied down and compromised by political and historical reality. Like an impetuous and idealistic teenager she takes up the cause of rescuing Siegmund and Sieglinde, believing that in defying her father's orders she is nonetheless expressing his inner desire. This disobedience merely serves to highlight for Wotan the miserable compromise he has been forced to make, and so, shamed by his daughter's naïve but principled idealism, he reacts with the wounded fury of a man whose own hypocrisy has been exposed.

The emphasis in *Walküre* on social relationships and obligations and human psychology suggests to us that this drama is moving forward in time from the world of *Das Rheingold*, bringing us into an era in which we can all too readily understand and identify with the problems and conflicts that the characters have to solve. Our relationships with our children and our partners may not be on such an epic scale, but they are not materially of a different order to the personal relationships explored here. *Walküre* moves us into the modern world, albeit still one at a significant remove from our contemporary experience, perhaps abstractly located in the middle of the last century — that is, if we need to define an exact period. And the methodology of our production remains the same, as it will throughout the cycle. We set out with our designs to create a theatrical framework for the stage which continually allows us to revert to its pristine, virginal condition: the empty stage. And on that empty stage we continually recreate the illusion in which you will believe, even though we will continually reveal to you, show you, demonstrate even, how the illusion is created. The story of this second instalment may have become more human, more intimate, more psychological, but it remains a story which we will tell in the spirit of that magical pact between narrator and listener: “Once upon a time....”

— David Pountney

Die Walküre After the Curtain Falls



One of the few American Brünnhildes of the early 20th century, Maine native Lillian Norton, who gained international fame as Lillian Nordica.

When the performance is over, try discussing it with your companions and any other opera lovers you know! You can continue your pleasure in *Die Walküre* for hours – even days – by exchanging ideas about it. Here are some topics we can suggest:

- What elements of the production captivated you the most?
- Wotan struggles with following his heart vs. doing what others want him to do. What ethical choices have you been faced with, and what would you have done if you were Wotan?
- The love between Siegmund and Sieglinde burns through any obstacle, even morality. What statement do you think Wagner could have been making?
- Wagner gives every role and event a musical theme called a *leitmotif*. Compare each *leitmotif* and how it helps reveal each character and situation.
- The immorality of Siegmund and Sieglinde’s love upsets Fricka, but Wotan’s infidelity goes completely unmentioned. Does his status as king of the gods exempt him from punishment?
- Brünnhilde always seems to be striving to do what is right. In contrast, her sisters, the Valkyries, do as they’re told. Why do you think Brünnhilde is different from the rest? Are the qualities in her character that make her the favorite of her father, Wotan?
- Was Brünnhilde’s punishment justified? Why did Wotan have pity on her, and if he did feel this pity, why didn’t he let her go completely?

To continue enjoying *Die Walküre*, Lyric dramaturg Roger Pines suggests the following performances:

CD – Birgit Nilsson, Régine Crespin, Christa Ludwig, James King, Hans Hotter, Gottlob Frick; Vienna Philharmonic, cond. Sir Georg Solti (Decca)

CD – Astrid Varnay, Gré Brouwenstijn, Georgine von Milinkovič, Ramon Vinay, Hans Hotter, Josef Greindl; Bayreuth Festival, cond. Joseph Keilberth (Testament)

CD – Eva Marton, Cheryl Studer, Waltraud Meier, Reiner Goldberg, James Morris, Matti Salminen; Bavarian Radio Symphony Orchestra, cond. Bernard Haitink (EMI Classics)

CD – Rita Hunter, Margaret Curphey, Katherine Pring, Alberto Remedios, Norman Bailey, Clifford Grant; English National Opera, cond. Sir Reginald Goodall (Chandos – sung in English – available as part of ENO’s complete *Ring* cycle)

DVD – Dame Gwyneth Jones, Jeannine Altmeyer, Hanna Schwarz, Peter Hofmann, Sir Donald McIntyre, Matti Salminen; Bayreuth Festival, cond. Pierre Boulez (DG), dir. Patrice Chéreau

DVD – Susan Bullock, Amber Wagner, Martina Dike, Frank van Aken, Terje Stensvold, Ain Anger; Orchestra of Oper Frankfurt, cond. Sebastian Weigle (Oehms Classics), dir. Vera Nemirova

DVD – Deborah Polaski, Linda Watson, Lioba Braun, Richard Berkeley-Steele, Falk Struckmann, Eric Halfvarson; Gran Teatre del Liceu, cond. Bertrand de Billy, dir. Harry Kupfer (Kultur Video)

DVD – Eva Johansson, Eva-Maria Westbroek, Lilli Paasikivi, Robert Gambill, Willard White, Mikhail Petrenko; Berlin Philharmonic, cond. Sir Simon Rattle, dir. Stéphane Braunschweig (Bel Air Classique)

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 Susan Miller Hult
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 Steven Mosteller
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Orchestra

Violin I

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

Violin II

Yin Shen, *Principal*
 John Macfarlane,
Assistant Principal

Bonita Di Bello
 Diane Duraffourg-Robinson
 Teresa Kay Fream
 Peter Labella
 Ann Palen
 Irene Radetzky
 John D. Robinson
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Carol Cook, *Principal*
 Terri Van Valkinburgh,
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 Frank W. Babbitt
 Patrick Brennan
 Karl Davies
 Amy Hess
 Melissa Trier Kirk
 Di Shi

Cello

Calum Cook, *Principal*
 Paul Dwyer, *Assistant Principal*
 Mark Brandfonbrener
 William H. Cernota
 Laura Deming
 Barbara Haffner
 Walter Preucil

Bass

Michael Geller, *Principal*
 Ian Hallas,
Acting Assistant Principal
 Andrew L. W. Anderson
 Gregory Sarchet
 Timothy Shaffer*
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Flute

Marie Tachouet, *Principal*
 Dionne Jackson,
Assistant Principal
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Piccolo

Alyce Johnson

Oboe

Judith Kulb, *Principal*
 Robert E. Morgan
Assistant Principal
 Judith Zunamon Lewis

English Horn

Robert E. Morgan

Clarinet

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

Bass Clarinet

Linda A. Baker

Bassoon

Lewis Kirk,
Acting Principal
 Preman Tilson,
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 Hanna Sterba*

Contrabassoon

Hanna Sterba*

Horn

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

Trumpet

William Denton, *Principal*
 Matthew Comerford,
Co-Assistant Principal
 Channing Philbrick,
Co-Assistant Principal

Trombone

Jeremy Moeller, *Principal*
 Mark Fisher, *Assistant Principal*
 Graeme Mutchler

Bass Trombone

Graeme Mutchler

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

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Michael Green, *Principal*
 Douglas Waddell,
Assistant Principal
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Reed Capshaw, *trombone*
 Adam Moen, *trombone*
 Josh Wirt, *tuba*

Extra Musicians

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 Anne Bach, *oboe*
 Sergey Gutorov, *clarinet*
 Gabby Webster, *horn/Wagner tuba*
 Matthew Oliphant, *horn/Wagner tuba*
 Stephanie Blaha, *horn/Wagner tuba*
 Ben Wulfman, *horn*
 Doug Rosenthal, *bass trumpet*
 David Becker, *contrabass trombone*
 Jeff Handley, *timpani*
 Cheryl Losey Feder, *harp*
 Alison Attar, *harp*
 Lauren Hayes, *harp*
 Ellie Kirk, *harp*
 Injoo Choi, *violin*
 Michael Shelton, *violin*
 Rika Seko, *violin*
 Aurelien Fort Pederzoli, *viola*
 Ben Wedge, *violin*
 Sonia Mantell, *cello*
 Jeremy Attanaseo, *bass*

Librarian

John Rosenkrans, *Principal*

**Personnel Manager
 and Stageband Contractor**
 Christine Janicki

*Season substitute

Chorus Master

Michael Black
Chorus Master
The Howard A. Stotler
Endowed Chair

Regular Chorus

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

Mezzo

Claudia A. Kerski-Nienow
 Marianna Kulikova
 Colleen Lovinello
 Yvette Smith
 Marie Sokolova

Maia Surace
 Laurie Seely Vassalli
 Corinne Wallace-Crane
 Pamela Williams
 Michelle K. Wrighte

Tenor

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

Bass

Matthew Carroll
 David DuBois
 Robert Morrissey
 Kenneth Nichols
 Steven Pierce
 Robert J. Prindle
 Thomas Sillitti
 Craig Springer

Jeffrey W. Taylor
 Ronald Watkins
 Nikolas Wenzel

Core Supplementary Chorus

Soprano
 Jill Dewsnup
 Carla Janzen
 Suzanne M. Kszastowski
 Kaileen Erin Miller

Mezzo

Katie Ruth Bieber
 Amanda Tarver

Tenor

Jared V. Esguerra
 Tyler Samuel Lee
 Joe Shaddy

Bass

Claude Cassion
 Nicolai Janitzky
 Wilbur Pauley

Supplementary Chorus

Soprano
 Joelle Lamarre
 Katelyn Lee
 Rosalind Lee
 Susan Nelson
 Christine Steyer
 Kelsea Webb
 Boya Wei

Mezzo

Robin Bradley
 Sarah Ponder
 Emily Price
 Amanda Runge
 Stephanie Schoenhofer
 Ashley Sipka

Tenor

Humberto Borboa Beltran
 Matthew Daniel
 Klaus Georg
 Cameo Humes
 Luther Lewis
 Brett J. Potts

BACKSTAGE LIFE: Eric Weimer

What is your role here at Lyric, and how long have you held the position?

I am an assistant conductor and have been at Lyric for 30 years. My role entails coaching singers, preparing musical scores at the piano, and ultimately monitoring the musical and linguistic quality of a piece. I've probably coached some 120 Lyric productions, as well another 100 elsewhere, including some 15 productions of Wagner's *Ring* cycle. (*Walküre* is a particular favorite of mine!) I help singers perform in languages they've never spoken before and do my best to ensure they're pronouncing things correctly and exuding the appropriate emotion and subtext. All of our staging rehearsals are done with piano accompaniment, which I and my colleagues supply.



of the most distinguished opera companies in existence, and I am given the opportunity to work with some of the best conductors, singers, and stage directors the world has to offer. That's a real privilege and keeps my job exciting. If I find myself preparing *Tosca* for the fifth time, it's always different for me (and the audience) because of the compelling artists we engage. And sometimes, seeing something the fifth time is more exciting than seeing it the first time.

What's something about your job that people might not know?

People often don't realize how hard it can be for a pianist to learn a particular score: you not only have to learn the notes of the orchestra reduction, but also develop the ability to sing each voice part at the same time. My first *Elektra* took me almost a year to master. It's extremely time consuming, and becomes even more difficult if the musical language is dense or if you're doing an opera in a language you aren't familiar with. When I first worked with The Metropolitan Opera in New York back in 1991, I had to learn the score for *Katya Kabanova*, which was presented in Czech. As a pianist, you need to be able to follow the conductor perfectly and know what the singers are saying. I really wanted to impress them, so I actually taught myself Czech from a grammar book!

What led you to work at Lyric?

Despite playing piano-vocal scores since the age of 9, I got sort of a late start. I was always listening to operas but never actually worked in the field until my mid-thirties, when I began serving as assistant conductor at Santa Fe Opera in 1986. Through people I met there, I learned of a few openings on the music staff for the 1987 season at Lyric, and I've been here as a full-time assistant conductor ever since.

What's a typical day like for you?

As a pianist, I spend part of my day coaching singers on an individual basis. Some artists might need extra help if they are learning their roles for the first time. I cultivate relationships with them so they learn to trust my ears and experience. The other part of my day may be spent at the piano in staging rehearsals functioning as the orchestra, or if I'm the cover conductor, I may get a chance to conduct some rehearsals.

What's the most challenging aspect of your job?

We have only a few final rehearsals over a four- or five-day period when the entire cast and orchestra are assembled together. That means there's a lot to accomplish in a very short period of time. There might be balance issues, notes we need to give to singers, or other things that need to be improved. That can be a challenge, but it all comes together by the time the curtain rises for the first performance.

What keeps you committed to the work you do?

When you've been doing something since you were a young child, it's hard to imagine doing anything different. Lyric is one

Favorite Lyric moment?

One of my treasured experiences was working with French soprano Natalie Dessay when she was singing her first *Lucia di Lammermoor* in Italian. I was the cover conductor and the two of us had a wonderful relationship: before each show, she would ask how certain things had gone in the previous performance. When she's onstage, she's totally in character, but somehow she keeps a segment of her brain free to monitor what she's doing so she can keep improving. I started playing *Lucia* on the piano at ten years old, but hearing and watching Natalie perform it was like I'd never heard it before, and I'll always cherish that.

Beyond opera, what are your other passions?

One of my passions is traveling. I have a PhD in historical musicology, so I have a strong interest in political history, as well as art history. I enjoy being in a completely new environment where time seems to slow down. You can soak in the sights, smells, and of course the food of a different culture. It makes life all the more vibrant and intense, and I'm looking forward to exploring more places I've never been before.

Artistic Roster

Sopranos

Maria Agresta
 Kate Baldwin
 Emily Birsan
 Janai Brugger
 Andriana Chuchman
 Rosa Feola
 Christine Goerke
 Pureum Jo
 Alexandra LoBianco
 Ana María Martínez
 Whitney Morrison
 Diana Newman
 Marina Rebeka
 Albina Shagimuratova
 Lauren Snouffer
 Marcy Stonikas
 Elisabet Strid
 Ann Toomey
 Elena Tsallagova
 Amber Wagner
 Erin Wall
 Laura Wilde

Mezzo-sopranos

Lindsay Ammann
 Tanja Ariane Baumgartner
 Marianne Crebassa
 Susan Graham
 Jill Grove
 Catherine Martin
 Lindsay Metzger
 Julie Miller
 Deborah Nansteel
 Annie Rosen
 Zanda Švėde
 Kristy Swann

Contralto

Lauren Decker

Tenors

Thor Abjornsson
 Piotr Beczala
 Benjamin Bernheim
 Michael Brandenburg
 Lawrence Brownlee
 Alec Carlson
 Rafael Davila
 Keith Jameson
 Jonathan Johnson
 Brandon Jovanovich
 Dmitry Korchak
 Stefano La Colla
 Josh Lovell
 Matthew Polenzani
 Mario Rojas
 Rodell Rosel
 Issachah Savage
 Andrew Stenson

Baritones

Alessandro Corbelli
 Anthony Clark Evans
 Nathan Gunn
 Joshua Hopkins
 Quinn Kelsey
 Mariusz Kwiecień
 Zachary Nelson
 Emmett O'Hanlon
 Takaoki Onishi
 Edward Parks
 Hugh Russell
 Todd Thomas

Bass-Baritones

Alan Higgs
 Philip Horst
 Eric Owens
 Christian Van Horn

Basses

Ain Anger
 Scott Conner
 Patrick Guetti
 Adrian Sâmpetretan
 Andrea Silvestrelli
 Alexander Tsymbalyuk

Dancers

The Joffrey Ballet

Matthew Adamczyk
 Derrick Agnoletti
 Yoshihisa Arai
 Amanda Assucena
 Edson Barbosa
 Miguel Angel Blanco
 Anais Bueno
 Fabrice Calmels
 Raúl Casasola
 Valeriia Chaykina
 Nicole Ciapponi
 Lucia Connolly
 April Daly
 Fernando Duarte
 Olivia Duryea
 Cara Marie Gary
 Stefan Goncalvez
 Luis Eduardo Gonzalez
 Dylan Gutierrez
 Rory Hohenstein
 Dara Holmes
 Riley Horton
 Yuka Iwai
 Victoria Jaiani
 Hansol Jeong
 Gayeon Jung
 Yumi Kanazawa
 Brooke Linford
 Greig Matthew

Graham Maverick
 Jeraldine Mendoza
 Jacqueline Moscicke
 Aaron Renteria
 Christine Rocas
 Paulo Rodrigues
 Chloé Sherman
 Temur Suluashvili
 Olivia Tang-Mifsud
 Alonso Tepetzi
 Elivelton Tomazi
 Alberto Velazquez
 Joanna Wozniak
 Joan Sebastián Zamora

Jacob Brooks
 Wanhang (Nikolas) Chen
 Samuel Crouch
 Marian Faustino
 Tom Mattingly
 Gin Ngo
 Jimi Nguyen
 Michelle Reid
 Todd Rhoades
 Jacqueline Stewart
 Nicholas Strasburg
 Jessica Wolfrum

Conductors

Marco Armiliato
 Harry Bicket
 David Chase
 Sir Andrew Davis
 James Gaffigan
 Enrique Mazzola
 Robert Tweten
 Emmanuel Villaume

Directors

John Cox
 Eric Einhorn
 Rob Kearley
 E. Loren Meeker
 John Neumeier
 Kevin Newbury
 David Pountney
 Andrew Sinclair

Associate Directors

Rob Kearley
 Bruno Ravella

Set and Costume Designers

Johan Engels
 John Frame
 Peter J. Hall
 Constance Hoffman
 Robert Innes Hopkins
 Allen Charles Klein

Marie-Jeanne Lecca
 Ming Cho Lee
 John Neumeier
 Robert Perdziola
 Zandra Rhodes
 Vita Tzykun
 Michael Yeargan

Associate Set Designer

Heinrich Tröger

Assistant Set Designer

Matt Rees

Lighting Designers

Fabrice Kebour
 Chris Maravich
 John Neumeier
 Duane Schuler
 Ron Vodicka

Projection Designer

David Adam Moore

Chorus Master

Michael Black

Choreographers and

Movement Directors

John Malashock
 John Neumeier
 Denni Sayers
 August Tye

Assistant Choreographer
 Michael Mizerany

Ballet Mistress

August Tye

Wigmaster and Makeup

Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
 Nick Sandys

Translators for

Projected English Titles

Carol Borah Kelly
 Francis Rizzo
 Roger Pines
 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.



Michelle DeYoung made her role debut as Sieglinde opposite Plácido Domingo's Siegmund in Lyric's 2004/05 Ring cycle.



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Do you have opera questions?

Roger Pines — Lyric's dramaturg and resident opera answer man — is here to help. Submit your opera questions using our form, email askroger@lyricopera.org, or tweet #LyricRoger

Ask Roger



Dorothy Kuechl: *Volunteerism Exemplified*

For Dorothy Kuechl, vocal music is the epitome of beauty, and nothing shows off the voice quite like opera. She grew up listening to various classical records from her father's collection – which included opera – and credits her music education in school for solidifying her passion. “From grammar school through high school, music played a big part in the classroom. My teachers had so much finesse in bringing home the lessons in a fun way. It really encouraged me to enjoy all kinds of music.”

A lifelong Chicagoan, Dorothy attended St. Benedict Catholic School in the North Center neighborhood. Fast forward through college and the start of a successful career to when a friend invited her to her first opera: “When she asked me to come with her, I thought, well, I’ve always liked singing, so I might as well give this a try. Fortunately, we saw *The Barber of Seville* at Lyric, and a fan was born!”

She began attending performances occasionally with her husband, and they soon bought a short subscription. Over time, the length of the subscription package grew, and so did Dorothy's dedication. Although her husband enjoyed attending with her, his passion for the art form nowhere nearly matched hers, and she yearned for deeper engagement. “One day it dawned on me: if anyone can help me find people who love opera, it would be Lyric. So I called the office and was directed to the Northwest Chapter. I went to an event and really enjoyed the people, so I joined the group. That was the beginning of a wonderful journey with Lyric.”

Since initiating her membership in 2003, Dorothy has been actively involved in the Northwest Chapter, serving as Membership Chair since 2006, and as chapter president from 2007-2009. She was asked to join the Chapters' Executive Board in 2006, and served as its president from 2011-2013; she is now a sustaining member of the Chapter community's governing group. In 2010 and 2011, Dorothy served as co-chair of Operathon, the Chapters' annual radio fundraiser broadcast on 98.7WFMT.

“What I love about Operathon is that you get to work and socialize with other Chapter



Baritone Thomas Hampson and Dorothy Kuechl during Operathon 2012.

members, and you also have an opportunity to meet the great staff who work for Lyric, and to learn more about what Lyric actually does. Of course, I love getting the opportunity to meet stars at Operathon, too. Thomas Hampson is so charming, and he makes a point of speaking with everyone. Christine Goerke was fantastic as well, and David Cangelosi is so great because he introduces himself to everyone saying, ‘Hello, I’m David Cangelosi,’ as if we didn’t know who he was!”

Dorothy also began volunteering at the Guild Board Backstage Tours, where she met longtime Guild Board member Joan Solbeck, who encouraged her to join. She did so in 2016, and currently serves as secretary. “The Guild Board's role in Lyric's future is developing a donor base. I think we're poised to do that. Our president Jim Staples has presented a plan he calls cross-fertilization which is strongly supported. We had an event at the Union League Club for the Luminarts vocal competition where our members got to meet members of the Luminarts board. I think relationship building is the strength of the Guild Board and I see that moving forward in a positive way.”

An ardent fan of The Patrick G. and Shirley W. Ryan Opera Center, Dorothy appreciates the lifelong learning and dedication

to the art form embodied by members of the Ensemble. Although she does not envy the tough decisions facing the panel of judges, she enjoys attending the Final Auditions to see future opera stars get their start. “I greatly admire these young people with so much talent and openness to pursuing this art form. It's phenomenal to follow them from their audition to their first role onstage, seeing them do so well and watching them grow as artists through their tenure. It's a very special thing to witness.”

The driving force behind Dorothy's many hours of volunteer service to Lyric is, of course, the art form itself. “I'm moved to tears by nearly every opera. The emotion in the voices, the production, the development of the characters...it makes opera the complete package.” Most of all, she loves listening to the human voice.

“I truly enjoy all kinds of music.

The first voice I remember really loving was Elvis Presley's. To a great misfortune, the albums I had were destroyed in a flood. It just crushed me. So I went some time without hearing his voice. Then I went to a music store and found some of his CDs. When I was finally listening again, I found I still appreciated his singing. I think when you have such a passion for something, it carries through to adulthood. Just like when you hear a song on the radio that you haven't heard for awhile and you find you remember all the lyrics, it transports you back to the time in your life when that song meant something to you. That is the power of music.

“On Thomas Hampson's Hampsong Foundation website, he sums up what I think music is all about. He defines song as ‘a metaphor of the imagination; poetic thought encapsulated in music. Poetry is driven by the basic instinct to tell the story of existence.’ I think that is what makes vocal music in particular so meaningful. If you listen to his Song of America album, you really begin to understand American development throughout the years. If you explore the music of different cultures, it helps you to understand them too. You just have to open your heart and ears and listen to it.”

—Meaghan Stainback



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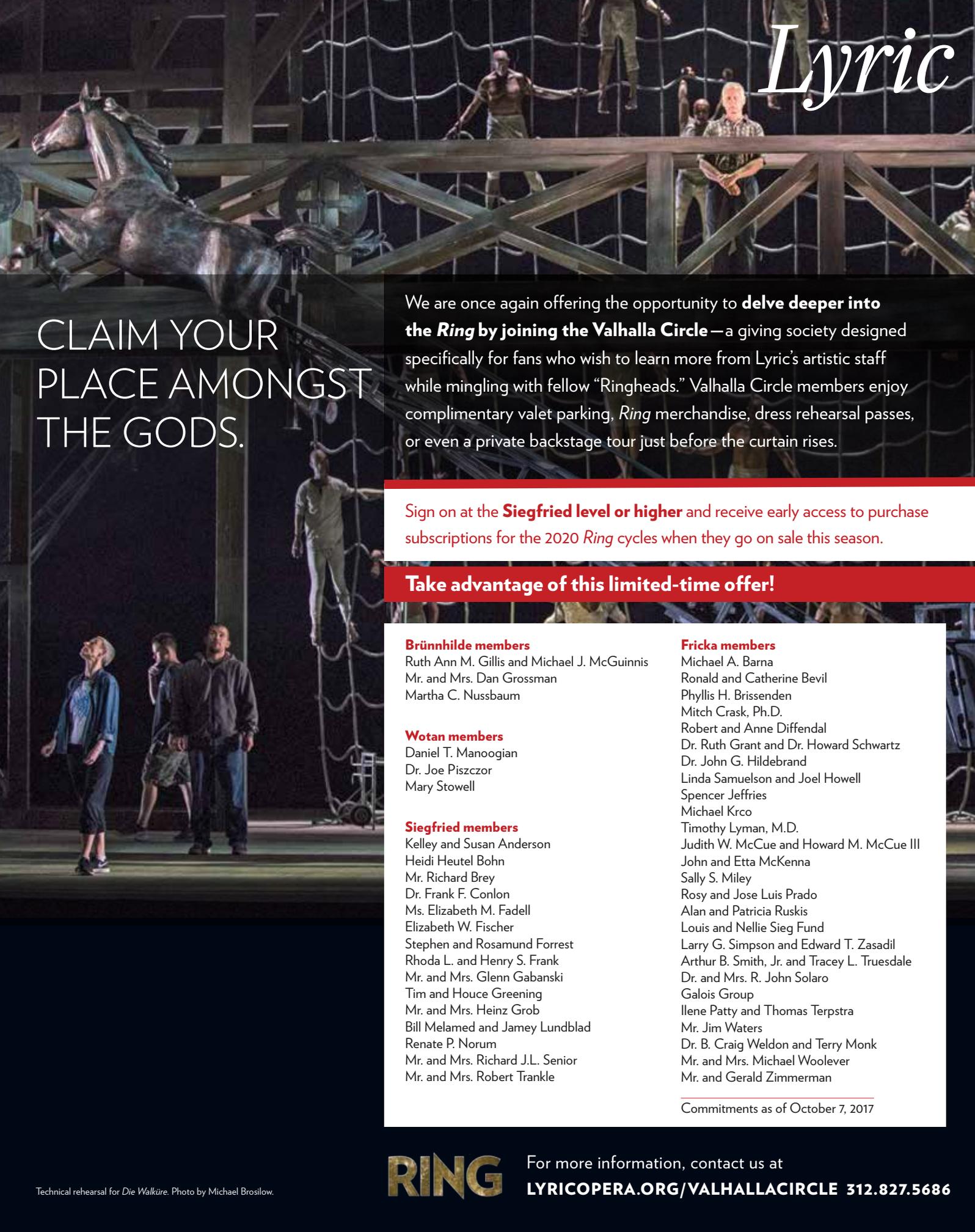
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Lyric

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We are once again offering the opportunity to **delve deeper into the Ring** by joining the **Valhalla Circle**—a giving society designed specifically for fans who wish to learn more from Lyric’s artistic staff while mingling with fellow “Ringheads.” Valhalla Circle members enjoy complimentary valet parking, *Ring* merchandise, dress rehearsal passes, or even a private backstage tour just before the curtain rises.

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RING

For more information, contact us at

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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 23 Lyric productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet. Abbott has championed

Miles D. White

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



ADA and WHITNEY ADDINGTON

Ada and Whitney Addington are dedicated Lyric subscribers and donors. They have contributed generously to the Annual Campaign and the Breaking New Ground Campaign, and have made a leadership gift in support of Lyric's new *Ring* cycle, including this season's *Die Walküre*. The Addingtons have also invested in the company's future through their planned gift to Lyric.

Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



AMERICAN AIRLINES

This season we celebrate 36 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 Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events.

Franco Tedeschi

Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.



PAUL M. ANGELL FAMILY FOUNDATION

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

ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from six anonymous contributors during the 2017/18 season.



JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera Center activities as previous cosponsors of Rising Stars in Concert, and currently underwrite the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, last season's *Norma* and this season's *Rigoletto*. 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 and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a 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. Generous donors to Lyric Opera, they have supported Lyric's past Wine Auctions, Annual Campaigns, and education programs.

They made a leadership gift to the Breaking New Ground Campaign and were sponsors of Lyric's 60th Anniversary Gala and Stars of Lyric Opera at Millennium Park in 2013. Jim and Laurie have generously cosponsored Lyric productions of *Madama Butterfly* in 2014 and last season's *Carmen*. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



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. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," says Melvin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy

have cosponsored several productions including last season's *The Magic Flute* and this season's *Così fan tutte*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



BMO HARRIS BANK

BMO Harris Bank is a proud supporter of Lyric Opera. BMO, which is celebrating its bicentennial this year, has demonstrated its strong commitment to supporting the communities it serves for the past 200 years. BMO has generously supported special projects through Lyric's Annual Campaign, most recently as the Exclusive Sponsor of both the Plácido Domingo and Ana María Martínez Concert (2015/16) and the Celebrating Plácido Concert (2016/17). Lyric is honored to have Alexandra Dousmanis-Curtis,

Alexandra Dousmanis-Curtis

Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee.

"Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."



BOSTON CONSULTING GROUP

The Boston Consulting Group (BCG) is the world's leading advisor on business strategy. Lyric Opera is extremely grateful for their support and dedication this season in offering their pro bono services to help Lyric to better understand our financial model, and to identify creative and promising paths to growth.

Dan Grossman

Lyric Opera is honored to have Dan Grossman, Partner & Managing Director, on the Lyric Board of Directors and Finance 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, and are cosponsors of this season's new production of *Faust*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



CAROLYN S. BUCKSBAUM

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



THE JOHN and JACOLYN BUCKSBAUM FOUNDATION

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. 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.



BULLEY & ANDREWS

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



THE BUTLER FAMILY FOUNDATION

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



MARION A. CAMERON

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

CENTENE CHARITABLE FOUNDATION

Charitable outreach is an important part of Centene Corporation's business philosophy. Since 2004, Centene Charitable Foundation has contributed a substantial amount to initiatives that improve the quality of life and health in our communities. Through our donations to organizations in the arts, we are not only sustaining the ongoing cultural traditions, but also paving the way for future generations to experience the arts. This season, Centene Charitable Foundation is providing leadership support for *EmpowerYouth! Igniting Creativity through the Arts*, a groundbreaking multi-disciplinary afterschool program offered in partnership between Lyric Unlimited and the Chicago Urban League that will culminate in the presentation of a fully staged, youth-centric opera based on participants' real-life experiences.



Elizabeth F. Cheney

ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the long-term generosity of the Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2017/18 season, the Cheney Foundation is supporting Guest Master Teacher and Artist residencies; 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 fifth year; and singer sponsorship of tenor Mario Rojas. Lyric Opera is honored to have foundation director Allan Drebin serve on its Board of Directors, Ryan Opera Center Board and Audit Committee.



MR. and MRS. JOHN V. CROWE

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. Lyric 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 generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. Mrs. Crown is a past President of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and 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. The Davee Foundation provided critical preliminary support to enhance amplification and sound systems used in the Musical Theater Initiative, and has generously cosponsored each production in the initiative, including this season's *Jesus Christ Superstar*.



MARIANNE DESON-HERSTEIN

Marianne Deson-Herstein was a long-time supporter and lover of Lyric Opera until her death in 2015. Her Trust left a substantial bequest to the Lyric Opera Production Endowment Fund for designers and scenery expenses, in memory of her parents, Samuel and Sarah Deson. To fulfill her intentions, Marianne's bequest is being used to cosponsor Lyric's production of Wagner's *Die Walküre* this opera season. Her gift will help support the designer and scenery expenses for this new Lyric Opera production. Lyric is greatly appreciative of Marianne's thoughtfulness in making this very generous planned gift to endow these essential mainstage opera production expenses.



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 five mainstage operas, including last season's *Lucia di Lammermoor* and this season's *Faust*. Stefan and Gael also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.

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), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). Last season, Exelon cosponsored Lyric's production of *Carmen*. Lyric Opera is fortunate to have Exelon as an outstanding corporate partner.



ELAINE FRANK

A member of the Lyric family since its calling card performance of *Don Giovanni* in 1954, Elaine Frank has generously supported Lyric's education programs by underwriting the NEXT Student Discount tickets since 2014. Elaine and her family named the Elaine and Zollie Frank Rehearsal Room as part of their major contribution toward the Building on Greatness capital campaign. Most recently, Elaine gave generously to the Breaking New Ground Campaign's stage renovation project to ensure Lyric's technology is competitive with its sister institutions. "Opera has been a part of my life since I was a young girl and still is as I am turning 100. I am grateful for all the wonderful memories my involvement at Lyric has afforded me." Lyric is grateful for the decades-long friendship of Elaine, her family, and her late husband and former Board of Directors member, Zollie Frank.



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. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric Opera does." Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign.

Julius Frankel



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

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



BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. Last season, Brent and Katie were a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. 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 Brent serve on its Board of Directors, Executive Committee, and Audit 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 are cosponsoring Lyric's new production of *Faust* this season. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



HOWARD 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 Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *Rigoletto*. 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 and Executive Committee.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of more than 27 new Lyric productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring* cycle, which began with *Das Rheingold* last season and will continue with *Die Walküre* this season. 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 Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



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

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



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 23 Lyric productions since 1987/88, including last season's *Das Rheingold* and this season's *Die Walküre*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by granting him the Carol Fox Award, Lyric's most prestigious honor.



JOHN R. HALLIGAN CHARITABLE FUND

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



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Pam and Joe Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Carmen* and this season's *Faust*. The Harris Family Foundation also supports the Annual Campaign, and made a generous commitment to the Breaking New Ground Campaign to help secure Lyric's future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a member of its Board of Directors and serving on its 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 Co-Chair of Opening Night/Opera Ball in 2015.



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 foundation named after her late husband, the founder and past Chairman of Walter E. Heller Co. The Walter E. Heller Foundation has generously funded many Lyric productions, most recently Lyric's world premiere of *Bel Canto* (2015/16) and *Don Quichotte* (2016/17).



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. Tom Hurvis sponsors the Renée Fleming Initiative, and made a generous leadership gift in support of Lyric's *Chicago Voices* initiative during the 2016/17 season. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including several production sponsorships, as well as their support of The Lyric Opera Broadcasts. Most recently, Tom has given a generous gift to the Ryan Opera Center, endowing a singer in perpetuity in memory of dear friend Dick Kiphart. "Opera enriches lives. That is why it is so important to introduce young people to opera, and for them to experience productions done by the best in their fields. How fortunate we are to have all this right here in Chicago." Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, Innovation Committee, and Lyric Unlimited Committee.



Scott Santi

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 and the Breaking New Ground Campaign, and since 2002, has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored many productions, including this season's new production of *Faust*. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer.



EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A lifelong 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 a leadership gift from the Jannottas for the Breaking New Ground Campaign to create the Ryan Opera Center Music Director Endowed Chair, in addition to their generous gifts to the Annual Campaign.



Craig C. Martin

JENNER & BLOCK

Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign and the Annual Campaign. Lyric is fortunate to have Craig C. Martin, Partner and Chair of Jenner & Block's Litigation Department, as a valued member of its Board of Directors, Nominating/Governance, and Executive Committees.



JPMORGAN CHASE & CO.

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, Lyric Unlimited, and Wine Auction. The bank has also cosponsored many mainstage productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet.



THE ANNE and BURT KAPLAN FUND

The Kaplan Fund is a longstanding supporter of numerous arts organizations throughout Chicago, fostering a vibrant visual and performing arts environment. They are joining the Lyric production sponsorship family this season with their generous sponsorship of *Orphée et Eurydice*, Lyric's historic collaboration with The Joffrey Ballet.



PATRICIA A. KENNEY and GREGORY J. O'LEARY

Pat Kenney and Greg O'Leary are longtime subscribers and generous donors to Lyric, with a particular passion for supporting the emerging artists of The Patrick G. and Shirley W. Ryan Opera Center. They have generously cosponsored the season-culminating Rising Stars in Concert for six consecutive years, and Greg was recently elected to the Ryan Opera Center Board

and serves on its Fundraising Committee. Pat and Greg join the Aria Society this year with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in this season's production of *The Pearl Fishers*. Lyric is grateful for their longstanding friendship. "We are thrilled to help Lyric Opera and the Ryan Opera Center with their mission of providing world class opera and training for singers, respectively. Every time we think they hit the high plateau, they ascend to another."



THE RICHARD P. and SUSAN KIPHART FAMILY

Susie Kiphart is an esteemed member of the Lyric Opera family. She is immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating Committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. 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, sponsorship of Ryan Opera Center Ensemble members, and are generous sponsors of the Renée Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. 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.



Linda K. Myers

KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. Kirkland & Ellis LLP has cosponsored several operas, most recently *The Merry Widow* (2015/16), and was Lead Corporate Sponsor of the *Chicago Voices* Gala Benefit last season. 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.

KIRKLAND & ELLIS



NANCY W. KNOWLES

Opera always played an important role in the life of the late Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalled, "so classical music was always in my home." Nancy Knowles generously invested her time, talents, and leadership abilities to advance Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances fund. Ms. Knowles generously underwrote the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances on January 13, 2017, and had previously cosponsored several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Lyric will forever be grateful for Nancy's extraordinary generosity.



NANCY and SANFRED KOLTUN

Close members of the Lyric family as longtime subscribers and generous supporters, Nancy and Sanfred were Ryan Opera Center Singer Cosponsors for many years and cosponsored the Lyric Unlimited family opera *The Magic Victrola*. This season, they join the production sponsorship family with their generous support of *Così fan tutte*. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric Opera and have always supported one of the most cherished cultural institutions of Chicago. It is our hope that our children, grandchildren and those beyond will be able to attend the Lyric and appreciate what a gem is in their midst."



MR. and MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Wine Auction, the Annual Campaign, and the Breaking New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF and MARGOT LAKONISHOK

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign, and made a significant gift to the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Eugene Onegin* and this season's *Orphée et Eurydice*. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive, Finance, and Investment Committees.

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world. MacArthur is placing a few big bets that truly significant progress is possible on some of the world's most pressing social challenges, including over-incarceration, global climate change, nuclear risk, and significantly increasing financial capital for the social sector. In addition to the MacArthur Fellows Program, the Foundation supports creativity in Chicago through its arts and culture grantmaking. The Foundation's support helps create powerful performances and exhibitions, educate young people, and engage communities, while providing arts and culture organizations the flexibility to innovate and experiment. Lyric Opera is very grateful for the ongoing support of the 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 Malott Room was named in his family's honor in recognition of their gift to the Building on Greatness Capital Campaign, and in recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera. He also plays a leadership role as a Life Director of Lyric's Board of Directors.



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

MAZZA FOUNDATION

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



Fred and Nancy McDougal

LAUTER McDOUGAL FAMILY FOUNDATION

Nancy and her late husband Alfred have provided vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center. In addition, Nancy generously sponsored Lawrence Brownlee and Eric Owens in Recital, Lyric Unlimited's *Charlie Parker's YARDBIRD*, and Rising Stars in Concert last season.

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. 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 Lyric's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continued its unparalleled legacy by cosponsoring last season's world premiere of mainstage production *Bel Canto*. Most recently, the Mellon Foundation has provided generous leadership funding for Lyric's *Chicago Voices* initiative, specifically focused on the Community Created Performances component, which plays a vital role in bringing together Chicago's diverse communities and vocal traditions in celebration of the human voice.



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 *Anna Bolena* (2014/15), *Wozzeck* (2015/16), and *The Magic Flute* (2016/17). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new production of *Orphée et Eurydice* this season.



MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Breaking New Ground Campaign, and have previously cosponsored Lyric's Musical Theatre Initiative, including *My Fair Lady* last season. This season the Morrises are generously sponsoring Lyric's production of *Turandot*. "Lyric reaches patrons at every level. People are here because they love it. They're welcomed, embraced, and made to feel part of a family."



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric Opera. The Elizabeth Morse Charitable Trust most recently cosponsored last season's company premiere of *Les Troyens* as well as many past productions, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. To show its grateful appreciation for The Trust's generous gift to the Breaking New Ground Campaign, as well as to recognize The Trust's commitment for more than fifteen years to helping build the company's core capacities and institutional infrastructure, Lyric named one of its key meeting rooms in its executive offices **The Elizabeth Morse Charitable Trust** the Elizabeth Morse Conference Room.



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, Operathon, and the Stars of Lyric Opera at Millennium Park concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

NATIONAL ENDOWMENT for the ARTS

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



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 last season's productions of *The Magic Flute* and *My Fair Lady*. This season The Negaunee Foundation is of the lead sponsor of both *Così fan tutte* and *Jesus Christ Superstar*. 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, and have cosponsored several mainstage opera productions, including last season's *Lucia di Lammermoor* and this year's *The Pearl Fishers*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give

back to a place that has given us so much pleasure. There have been many moments for both Dan and me when we have said, tonight is incredible, it is one of the memorable performances of our lifetime. Lyric Opera of Chicago is an international star and it is evidenced by the people who choose to be involved here." Lyric is honored to have Sylvia Neil serve on its Board of Directors, Executive, Production Sponsorship, and Lyric Unlimited Committees.



THE NERENBERG FOUNDATION

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera. Jerry Nerenberg and his wife Elaine passed away in 2005 and 2007, respectively. In their wills, they established The Jerome and Elaine Nerenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.

Jerry and Elaine Nerenberg



NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having subscribed to Lyric for more than four decades. The NIB Foundation continues to cosponsor many mainstage productions including this season's production of *Orphée et Eurydice*, and made a major commitment to the Breaking New Ground Campaign.

In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Lyric Opera House. Sonia is a vital member of Lyric's Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.



JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. Lyric 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. "Our involvement with the opera company is truly a deeply rewarding experience for both of us." Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



NORTHERN TRUST

Lyric is honored to have Jana R. Schreuder, chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive and Finance Committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including last season's *My Fair Lady*. "Being a good corporate citizen is very important," William Osborn once said. "It allows us to do our part to help keep the City of Chicago strong and viable and, in the end, this is beneficial to everyone."

Jana R. Schreuder



NUVEEN INVESTMENTS

Nuveen Investments, represented by Lyric Board of Directors and Finance committee member John P. Amboian, has been an enthusiastic supporter for more than three decades. "Lyric Opera is one of the gems of Chicago; a world-class endeavor in every aspect of its operation" proudly says John. Dedicated to developing the next generation of opera lovers, Nuveen Investments provided general support for Lyric's education and community engagement initiatives, and has underwritten NEXT student discount tickets.

Nuveen Investments has also cosponsored several mainstage opera productions and has committed a leadership gift to the Breaking New Ground Campaign.

John P. Amboian



NUVEEN
Investments



MR. and MRS. DAVID T. ORMESHER

Lyric is sincerely grateful for the devotion of David and Sheila Ormsher. 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 six consecutive years. Most recently, David and Sheila generously provided an Operathon Challenge Grant, supported the Opera Ball, and made a leadership gift towards the Breaking New Ground Campaign. Lyric is proud to have David T. Ormsher serving as its Chairman of the Board of Directors, on the Executive Committee, and on seven sub-committees of the Board.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign and the Breaking New Ground Campaign. Cathy Osborn, a valued member of Lyric's

Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



POWERSHARES QQQ

PowerShares QQQ, represented by Dan Draper, Managing Director and Head of Global ETFs, PowerShares by Invesco, is proud to sponsor the arts as a corporate partner of Lyric Opera. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they generously cosponsored Lyric's new production of *The Magic Flute* last season. During the 2017/18 season, PowerShares QQQ generously cosponsors *Turandot*.

Dan Draper

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."



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.

Mr. and Mrs. Jay A. Pritzker



J. CHRISTOPHER and ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. A 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 and Finance Committees. Together they have made important

contributions to Lyric as cosponsors of several mainstage productions, including this season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.

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 the 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 late 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. The Rigler-Deutsch Foundation also generously cosponsored Lyric's company premiere of *Les Troyens* last season and is cosponsoring *Die Walküre* this season.



PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, Wine Auctions (which Mrs. Ryan initiated

in 1988), and the Breaking New Ground Campaign in support of the Innovation Initiative. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative and Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, 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 company.



RICHARD O. RYAN

A passionate supporter of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist development program, Richard cosponsors Ryan Opera Center soprano Ann Toomey. An ardent opera lover, Richard has been a Lyric subscriber for more than 45 years. He recently made a generous leadership commitment to Lyric's Breaking New Ground Campaign for the stage improvement project. Richard proudly serves as a member of the Ryan Opera Center Board, and was formerly a Guild Board member. Lyric is grateful for the munificent support of Richard Ryan.



DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at Lyric Opera of Chicago reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.

Jack and Catherine Scholl



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 and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently last season's presentation of *Norma*. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.

Brenda Shapiro



WILLIAM and ARLENE STALEY

Loyal subscribers for more than four decades, Bill and Orli Staley have contributed to the Annual Campaign as well as provided vital support for the Ryan Opera Center. Recently, they have enabled hundreds of students to see mainstage Lyric productions by supporting Lyric Unlimited's Performances for Students initiative. Lyric is honored to have Orli Staley serve as a life member of

the Ryan Opera Center Board. The Staleys join the production sponsor family this season with their generous cosponsorship of Lyric's new production of *Orphée et Eurydice*.



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric’s Women’s Board and a longstanding member of the Guild Board of Directors. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), *Das Rheingold* and *My Fair Lady* (both 2016/17), and this season’s new production of *Orphée et Eurydice*. Lyric has named Mezzanine

Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. Liz Stiffel was awarded the 2017 Carol Fox Award, Lyric’s most prestigious honor, in recognition of her continuing dedication to Lyric. “I believe that Lyric and all art forms are beacons of light that shine as examples of the best that mankind has to offer to our children, our nation, and ourselves.”



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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently last season’s *My Fair Lady*. For many years, the Vances have supported emerging singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Breaking New Ground Campaign, and are generous

sponsors of the Renée Fleming Initiative. Mr. Vance is Vice President and an esteemed member of Lyric’s Board of Directors and Executive Committee. He also serves as a life member of the Ryan Opera Center Board, of which he is a past President. Bill Vance was awarded the 2016 Carol Fox Award, Lyric’s most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.



DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists as Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric’s Performances for Students, NEXT discount tickets for college students, and Opera in the Neighborhoods. The Donna

Van Eekeren Foundation has cosponsored several mainstage productions including Lyric’s premiere of *Les Troyens* (2016/17) and this season’s production of *I Puritani*. Donna also made a leadership gift to the Breaking New Ground Campaign to help 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 Finance 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 is funding research and analysis of Lyric Opera audiences, and will reveal ways in which Lyric can maximize its reach in the community. Lyric’s work will inform lessons that will be shared with the **The Wallace Foundation®** broader field.



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than four decades, they have enjoyed attending Lyric performances and special events, and have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Errant Families together sponsored more than 20

Lyric productions. The Washlows made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. Roberta and Bob have annually remained valued members of the production sponsorship family, and generously cosponsor this season’s production of *Rigoletto*, their tenth opera cosponsorship, continuing a beloved family tradition. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee. “Opera has always touched me,” Roberta once said. “I love the drama, passion, music, and excitement of a live performance at Lyric. Nothing can replace it, and I hope this beautiful art form will continue for generations.”



HELEN and SAM ZELL

Helen and Sam Zell are passionate supporters of Chicago’s vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign for many years. Helen and Sam have cosponsored several new productions, most recently the first two installments of Lyric’s new *Ring* cycle, *Das Rheingold* (2016/17) and this season’s *Die Walküre*.

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC



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. This Campaign allows Lyric to continue to produce major productions of the highest caliber, update media, marketing, and audience development programs, and fortify Lyric's endowment. The current focus of the Campaign is to modernize the stage of the Ardis Krainik Theatre with state-of-the-art equipment.

To that end, we have established a new Insull Society comprised of loyal patrons who are contributing \$10,000 or more for this critically important stage project. To join the Insull Society, please call 312.827.5675.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of July 1, 2017.

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Lyric is extremely 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.

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Nothing makes an evening more special than adding an enjoyable dinner to a beautiful performance — and we're excited to share a host of enhancements this season designed to make the convenience of dining at Lyric both elegant and delicious, from start to finish.



Our **newly-renovated Sarah and Peer Pedersen Room** offers stylish dining and stays open one hour after the show for post-show cocktails.



The Pedersen Room and the Florian Opera Bistro feature new wine lists by **Master Sommelier Alpana Singh**.



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Visit our **new champagne bar Cheers!** located on the Main Floor and enjoy featured champagnes and cocktails.

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Don't forget to **pre-order your drinks** before the show and pick up at intermission — and **choose a Lyric cup** to enjoy your beverage at your seat during the show!



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ANDRIANA CHUCHMAN

Lyric Opera of Chicago
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I have a plethora of fond memories of my time in the Ryan Opera Center. Singing Valencienne in *The Merry Widow* (2009/10, pictured) in my third year was a particularly defining moment for me. I knew I'd been given an incredible opportunity to sing a leading role, and I needed to make the most of it. Singing (and dancing!) my way through the rehearsals and performances was exhilarating, and brought me to the realization that I was ready to leave my Ryan Opera Center "nest" and embark on what I hoped to be an exciting career. I'm incredibly fortunate to have had this space to thrive as a singer and artist, guided and nurtured by world-class coaches and teachers. Being directly tied to one of the world's top opera companies allowed me to observe and learn from major stars, either as their understudies or performing alongside them. I also forged some lifelong friendships. I'm filled with gratitude to the Ryan Opera Center and to its generous donors who support young, up-and-coming artists and make it possible for such an extraordinary place to exist.



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(Left to right) Ann Toomey, Lauren Decker and alumna Annie Rosen as the Three Ladies in *The Magic Flute*, pictured with Adam Plachetka as Papageno.

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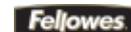
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- Please remain silent during the performance.
- As a gesture of respect for other audience members and the performing artists, please remain seated until intermission or the end of the show. If you need to leave the auditorium, you may not be readmitted while the performance is in progress.
- Program and artists are subject to change without notice.
- Please turn off or silence all electronic and personal devices and refrain from using any device with a glowing screen at any time during the performance.

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Patrons with Disabilities:

The Lyric Opera House is accessible to persons with physical disabilities, with elevator service to all floors except the Opera Club. The Ardis Krainik Theatre contains seating that is accessible to persons in wheelchairs, as well as seats with removable armrests. The Lyric Opera House has automatic door-openers on exterior doors, and accessible drinking fountains and public telephones. A TTY phone is available in the Box Office for outgoing calls only.



Restroom facilities for female patrons with disabilities are located on all levels except the Opera Club. For male patrons, these facilities are located on all levels except the Opera Club and the sixth floor.

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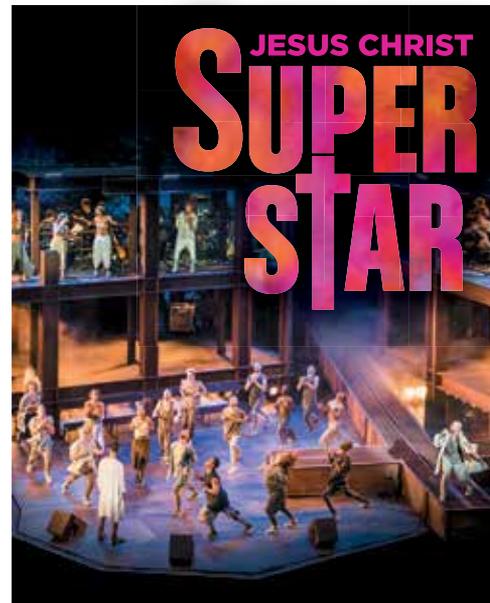
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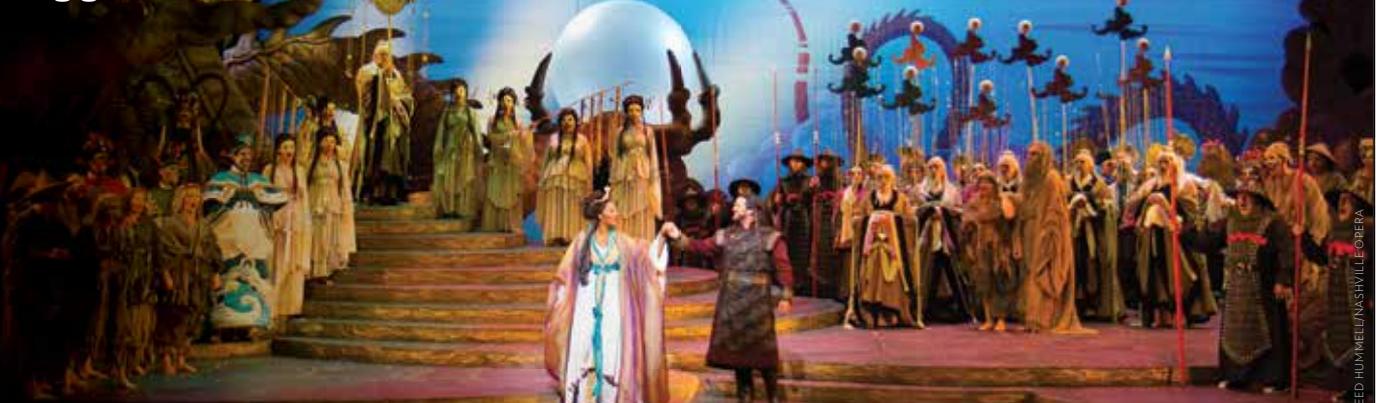
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