

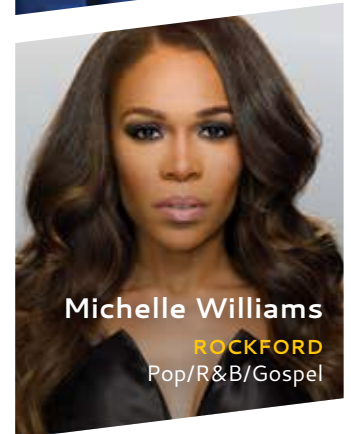
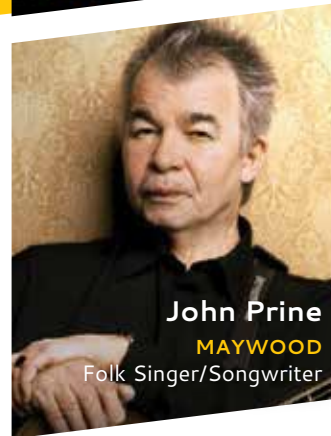
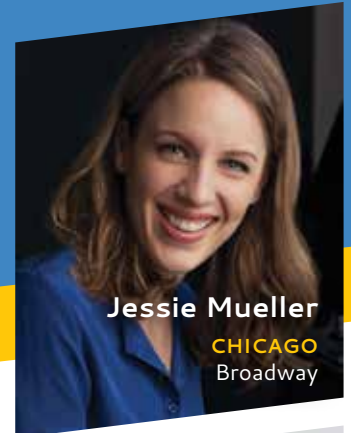
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NORMA



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On the cover: Giuditta Pasta, Bellini's first Norma, pictured in that role, 1831, artist unknown. Used by permission of the Museo Teatrale alla Scala.

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From the General Director

I have been a devoted admirer of the bel canto repertoire for all of my operagoing life. In introducing Bellini's glorious *Norma* – the second bel canto opera on this season's schedule – an anecdote comes to mind.

In Harrod's record department in London, when I was in my early teens, I was wandering around and was suddenly transfixed by an amazing voice. I'd never heard anything like this. It was Dame Joan Sutherland singing the heroine's aria from Rossini's *Semiramide*. That performance led me to investigate all the great works of bel canto, which remains to this day one of my greatest enthusiasms in opera.

Following our success with this season's production of Donizetti's *Lucia di Lammermoor*, we're returning to bel canto with *Norma* (coincidentally, two works closely associated with Dame Joan, who had so much to do with shaping my love of bel canto singing). *Norma* stands with *Lucia* as arguably the greatest of all the more dramatic bel canto pieces. It celebrates the glory of great singing, uniting extraordinarily memorable melodies with vocal virtuosity within an intense romantic narrative.

Norma herself is the epitome of what makes bel canto so exciting for singers and so rewarding for audiences. The role requires the ultimate in vocal technique, but also the ultimate in emotional investment. To portray the Druid high priestess while doing full justice to Bellini's music, stupendous vocal agility must be united with genuine theatrical grandeur, making *Norma* among the most challenging characters to sing and act in the entire operatic repertoire.

Of course, *Norma* is not a one-woman show; it needs an exceptionally strong team of principal artists to fulfill the vocal and dramatic demands. Pollione asks for a heroic machismo that makes him unique among bel canto tenors. Adalgisa has much ravishing music to sing (including three of bel canto's most rewarding duets), and for the bass role of Oroveso a singer of innate majesty is required.

Our cast is made up of truly exceptional artists, from whom you can expect sensational singing. Our leading lady, Sondra Radvanovsky, has previously captivated Lyric audiences and critics alike in roles of Verdi and Donizetti, including her extraordinary portrayal of Anna Bolena two seasons ago. Since making her role debut as *Norma* in Spain in 2011, Sondra has become today's pre-eminent interpreter of this formidable role, triumphing with it at the Metropolitan Opera, San Francisco Opera, and most recently the Canadian Opera Company.

We're so pleased to welcome back Ryan Opera Center alumna Elizabeth DeShong (Adalgisa), who is thrilling audiences internationally in bel canto roles. Like Sondra and Elizabeth, Andrea Silvestrelli (Oroveso) is a favorite at Lyric, and this season will be singing his first bel canto role with us. In tenor Russell Thomas (Pollione) we have a very eagerly awaited Lyric debut, following successes by this remarkable young American artist in many of the world's most prestigious opera houses and concert halls.

Of course, *Norma* can't succeed without brilliance from the pit and from the production team. Our debuting Italian conductor, Riccardo Frizza, has made bel canto a specialty in many major houses. We can fully expect him to bring to this work a marvelous authenticity of style that will hugely enhance our audiences' experience. I am also thrilled to be presenting *Norma* in this magnificent new Lyric coproduction, directed by Kevin Newbury.



STEVE LEONARD

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From the Chairman

The 2016-17 season here at Lyric Opera of Chicago is off to a great start, and I predict it will be one of the most exciting in recent memory. My wife and I are looking forward to every production, and I hope you are, too.

I was particularly excited by the launch of the new *Ring* cycle with *Das Rheingold*. It was truly another example of Lyric at its best: a profound, transformative experience based on world-class performances from the cast and orchestra and an engaging and entertaining set design that used every theatrical trick in the book. The fact that we're producing a brand-new expression of the *Ring* makes me very proud of the artistic choices we make at Lyric, and based on the enthusiastic response from both our audience and from music critics around the world, we have created something very special.

As was true with both *Das Rheingold* and *Lucia*, it's likely that the production you're enjoying tonight is benefiting from our ambitious stage-improvement project, the first step of which was implemented over the summer. Three new stage lifts, a turntable, and 16 new point hoists are fundamental to this season's new productions of *Das Rheingold*, *Les Troyens*, and *The Magic Flute*. None of these productions would have been possible were it not for that initial investment. Over the next two years we will see the second phase of the project, including additional stage lifts and point hoists, plus various other crucial capabilities that will ensure our being able to present future productions exactly as our directors have imagined them, and in a safe, efficient manner. We're exceedingly grateful to our Breaking New Ground campaign donors whose generosity has made this possible.

Many of our longtime contributors and subscribers voice a special fondness – even a sense of loyalty – for the seats they've enjoyed at Lyric for years, seats that perhaps their parents enjoyed and passed down to them. In many cases they've memorialized their fondness of those seats by naming them, giving a contribution to Lyric to “claim” that seat, if you will. We have seats throughout the Ardis Krainik Theatre, from the main floor to the boxes and the upper balcony. We hope you'll take advantage of our “Name a Seat” program – it's a wonderful way to leave your own permanent legacy at Lyric.

It's not just our longtime audience members, but also those of the next generation, that we cultivate at Lyric. As we all know, “Millennials” have many more opportunities for entertainment and cultural consumption than ever before. In achieving our goal of continually attracting and engaging younger audiences, we've moved in a big way into media that they're familiar with. Many of you who spend time online, particularly in social media, have noticed in the past year many more banner ads for Lyric productions or mentions and “likes” on Facebook and Twitter, and photos on Instagram. I'm delighted to see social media channels bringing greater awareness of Lyric and its exciting offerings to a whole new audience.

I use Lyric's website on a regular basis, whether to provide background information for an upcoming production or to review the biography of an artist I don't know. It's not unusual for me to snap a picture of a current production poster and post it on my Facebook page! These are some of the ways that I, along with many other fans of Lyric, use media channels to remind us how valuable and exciting the Lyric experience is.



TODD ROSENBERG

A handwritten signature in black ink, appearing to read "D Ormesher". The signature is fluid and cursive.

David T. Ormesher

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Why I Love Opera ... and Why I Love Lyric

PART 3 *Edited by Roger Pines*

For the first time in the Lyric program, we've given the Lyric audience a chance to reveal what draws them to opera in general, and to Lyric in particular. If you'd like to contribute to the series, send your comments to: MyLyricMemories@lyricopera.org!

ROBERT KUSEL



CORY WEAVER



Top photo: Lynn Sove Maxson (left) with her late friend and operagoing companion, Caroline Uhlig, dining at Lyric.
Bottom photo: Christina Landsbamer, Sophie Koch, and Amanda Majeski bowing after the final scene of *Der Rosenkavalier*, the last opera Uhlig heard at Lyric.

Lyric Reflects Life

Lyric becomes part of your life. Sharing with friends and family for years enhances your enjoyment. For many years I have attended Lyric with my friend Caroline Uhlig. She would order our tickets and last year got an aisle seat for my two new knees. Even though she was dying of cancer last year, she ordered our seats for the season. I was not sure we would be together the whole season. Somewhat like the tragic opera themes. She was a determined opera lover.

We were nearing the last operas and I could see she was having difficulty. After one opera each year we would eat in the Opera café. We chose to do this after *Romeo and Juliet*. It was a lovely dinner with a champagne toast.

There was one opera left, *Der Rosenkavalier*. I found out that I was going to be out of town. She had wanted to take her granddaughter, so I gave her my ticket.

They had a lovely time at the opera. At her funeral one month later, her granddaughter thanked me for the ticket.

By the way, she had ordered the next season's tickets!

Lynn Sove Maxson
(Des Plaines)



Tannhäuser at Lyric, the first opera production for which Robert Carroll used audio description.

A Richer Experience

My most exciting evening at Lyric was the very first time I experienced an opera (*Tannhäuser*) with audio description.

I'm a visually impaired operagoer and often felt that my experience was limited because I was not aware of the visuals, especially costumes and sets. Also, some of my languages are a bit rusty, and not having access to the projected titles was frustrating. Once I put that earbud in my right ear and heard the voice of the audio describer, everything changed.

Now while I'm listening to the opera, I am also imagining the set, costumes, props, and the performers themselves, and I can follow the dialogue with the supertitles.

I do not know much about music in a formal sense. I did not take any fine arts class or personal study of music in my many years of education. So my love for Lyric Opera is based on sheer experience of being an alert and delighted audience member. My first experience of opera was 40 years ago, when I caught the title in an article on *Die Meistersinger von Nürnberg* and, knowing some German, decided to go. I have been a fan of Lyric ever since.

My appreciation is deep and rich, because I have matured into being a grateful person and I feel the presence of an overwhelming gratitude that literally hundreds of people – starting with volunteers to welcome you, and cleaners of the building, and professors and mentors who nurture the talent of musicians and singers, and craftspeople to design clever and beautiful staging – bring forth a presentation with such integration at a level of perfection that is thrilling. I just love Lyric and what it represents for all of us hungry for human unity. For we all hope that beauty itself will forge in us a way to appreciate life itself, and to help us connect with one another beyond all the dissonance of the times we live in.

Robert Carroll
(Darien)

Opera and Friendship

In 2015, Chicago became my new address when I accepted an assignment in the Windy City. But Chicago became my home when I made a friend for life at Lyric!

Last November, I sank into my seat for *Wozzeck* and returned the “Hi” from the woman beside me. However, this time instead of the usual pleasantries, we started to chat (and laugh) until the curtain went up. One hundred minutes (and no intermission) later we were on the way to a bar for drinks (if you have seen *Wozzeck*, you will understand)! We quickly connected over life experiences and our love for opera.

This chance meeting in November connected me to this fabulous city in a way that I did not think possible. And this year? We are signed up as subscribers for the 2016-17 season, of course!

So – why do I love Lyric? Because I love opera. Because I want to share that love of opera with others. Because one day my daughters who grew up listening to this music will join me at Lyric to experience these amazing performances in this city that I now call home!

Dr. Annette Gibbs-Skervin
(Chicago)

Dr. Annette Gibbs-Skervin made a new friend at last season's Wozzeck. Pictured in that production are Tomasz Konieczny in the title role and Angela Denoke as Marie.



CORY WEAVER



Donald Haavind was enraptured by the memorable pairing of Plácido Domingo as Edgardo and June Anderson in the title role of *Lucia di Lammermoor* (1986).

At a Lyric performance of *Lulu* (1987-88 season), Albert Walavich was impressed not only by Catherine Malfitano in the title role (left), but also by the “happening” in the foyer during intermission.



The Magic Continues

As a subscriber since 1966 I must admit that the most surprising event in my Lyric experience happened not on the stage but in the foyer.

Lyric was presenting Berg’s *Lulu* in November of 1987 at a time when the opera was rarely performed and less than two months after Lyric’s presentation of *Satyagraha* by Phillip Glass. It was clearly an amazing season.

During that year’s Operathon, tickets to the closed *Lulu* dress rehearsal were offered, and I jumped at the chance to see the spectacular Catherine Malfitano in the title role.

The stunning first act ended and I planned to remain in my seat mulling over what I had just seen. Well, my plans changed when I was surprised by the sound of what I assumed was a marching band coming from the foyer. I discovered that director Yuri Ljubimov had decided that we were not going to escape the twisted world of *Lulu* by fleeing to the foyer, as we went out to encounter a group of dancers costumed as the characters of *Lulu*, performing to a jazz ensemble with the same kind of decadent gyrations we had just seen on the stage.

Albert Walavich
(Chicago)

Lyric’s Unforgettable Stars

My most exciting evening at Lyric? That’s an easy one! Back in 1986, our subscription included *Lucia di Lammermoor*, with Edita Gruberova and Neil Shicoff. I noticed that Plácido Domingo and June Anderson were going to do two performances at the end of the run. I said, “Why not?” and got two tickets in the first row of the dress circle for the first of their performances. Gruberova and Shicoff were very good, but Domingo and Anderson blew us away! They were both really “on.” Not to be outdone by June’s mad scene, Plácido really cut loose in the final scene. Without a doubt, the greatest performance I ever saw. Everyone I talked to who was there said the same thing. An unforgettable evening, and I can’t wait to see Plácido this season!

Donald Haavind
(Lynwood)

Offstage Romances

I love opera and Lyric because of my foreign-born parents and the Saturday afternoon broadcasts from the Metropolitan Opera with the thought-provoking and stimulating commentaries of Milton Cross. Every Saturday when I was between the ages of six and eleven, my parents would listen to the radio broadcasts and “force” me to join them. Only after signoff could I go out and play with the boys and girls on my block in the Humboldt Park neighborhood of Chicago.

During my university years, I would occasionally purchase seats in the upper balcony and enjoy the music and voices that permeated the opera house. After my marriage in 1965 to my spouse of 51 years, Myrna Hankin Mazur, and her supporting me financially and in every other fashion through graduate school, we religiously attended four or five productions annually – moving from the upper to the lower balcony.

When I began my career as a professor of urban studies, we made certain that our budget allowed for a season subscription in the dress-circle area. Our love for Lyric can be summed up in the many superb performers, conductors, choruses, and stage presentations. We eagerly look forward to the announcements of each season’s presentations and the special productions that we take our eleven- and nine-year-old grandchildren to see and hear. Grandparents, parents, guardians and more pass much on to their loved ones – we are passing our love of Lyric and its productions to our heritage.

Edward H. Mazur, Ph.D.
(Chicago)

Legendary radio announcer Milton Cross, whose years as host of the Met broadcasts were highly influential in developing Edward Mazur’s love of opera.



METROPOLITAN OPERA ARCHIVES

World-Class Performances

My first opera, *Faust*, was 67 years ago at the Bolshoi Theater in Moscow. I was ten years old and I didn’t understand much, but it didn’t matter. The music was fantastic! Since then I’ve loved opera. Twenty-nine years ago my family immigrated to Chicago. Our friend gave us tickets to *La forza del destino* at Lyric. I was very excited! I never heard such a wonderful performance before. Usually there were a couple of good voices and others were mediocre – here all the voices were good. World-class singers appeared at Lyric. I loved the decor, which was very simple and delicate. And I could enjoy opera as never before. For several years I’ve been a subscriber, and three of my grandchildren love opera as I love it.

Anna Churin
(Oak Park)



Artists featured in Lyric’s 1987-88 production of La forza del destino so admired by Anna Churin included, left to right, Giuseppe Giacomini (Don Alvaro), Leo Nucci (Carlo), and Susan Dunn (Leonora).



DAN REST

A Venue to Cherish

Aside from the fact that I'm of Italian heritage, my love of opera goes back to when I was a child. I have memories of my grandfather cranking up an old Victrola, and playing Enrico Caruso's 78rpm recordings. I must have listened to "La donna è mobile" at least a million times.

As a child, I always was fascinated with the film scores of the movies I was watching. Basically all the cartoons I watched were made in the 1940s and early '50s. All had classical scores. These were exhilarating to my young ears. I first heard "Figaro, Figaro" in a Disney cartoon. In hindsight, as I became older and more familiar with the way the world works, the main reason this music was used is because all of these guys were dead, they didn't have to obtain permission, and didn't have to pay royalties!!!! Haaaaa!!!

Why I love Lyric: I haven't much live experience with opera companies, but as a working crew member of many bands, I've played in many venues – you'd be surprised how many towns have old opera houses and theaters. The Civic Opera House is a world-class venue to hear music.

I enjoy dressing up four or five times a year and going to the opera. I like taking my picture with the mannequins in costume you have down in the lower level – my opera "dates"!

Louis Trombino
(Midlothian)

A 78rpm disc of Enrico Caruso singing "La donna è mobile" from Rigoletto, a performance that helped to instill Louis Trombino's lifelong love of opera.



The Night the Lights Went Out

I was a supernumerary in two operas at Lyric – one was Verdi's grand opera, *Aida*. We supers were painted blue, on our knees, crawling across the stage as a large group of silent, gesturing beggars. Each action taken by everyone in an opera is done to the second!! PRECISION makes the magic happen. The backstage is as magical as the main stage.

One night during the last act of the opera, in the middle of the aria...all the lights went out!!! We were all onstage and everyone in the auditorium was in total darkness. The aria was performed in *total darkness*. I realized, as silence surrounded us, exactly what is meant by the statement "to feel the audience is with us." The support the entire audience sent to those of us onstage was palpable. We became *one* with the audience. I will always remember this one night, out of many that came before – and after – as the night the lights went out, and I experienced an epiphany!!!!

Virginia Leah Ferrara
(Chicago)

Audience member Virginia Leah Ferrara has played a "blue super" in Lyric's Aida. The supers are pictured in the 2004-05 revival, with Carlo Guelfi as Amonasro and Andrea Gruber in the title role.



DANI REST

Lyric

Lyric



CORY WEAVER, SAN FRANCISCO OPERA

Vincenzo Bellini

Norma

New Lyric Opera coproduction generously made possible by

Julie and Roger Baskes

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and the

Estate of Venrice R. Palmer

NORMA

Synopsis

TIME: 50 BCE

PLACE:
Gaul, during the Roman occupation

The opera will be performed with one intermission.

ACT ONE

Scene 1. Near a forest at night, the priest Oroveso leads the Druids in a prayer for revenge against the conquering Romans. After they have left, the Roman proconsul Pollione admits to his friend Flavio that he no longer loves the high priestess Norma, Oroveso's daughter, with whom he has two children. He has fallen in love with a young novice priestess, Adalgisa, who returns his love.

The Druids assemble, and Norma prays to the moon goddess for peace. She tells her people that as soon as the moment for their uprising against the conquerors arrives, she herself will lead the revolt. At the same time, she realizes that she could never harm Pollione.

When the grove is deserted, Adalgisa appears and asks for strength to resist Pollione, who finds her crying and urges her to flee with him to Rome.

Scene 2. Norma tells her confidante Clotilde that Pollione has been recalled to Rome. She is afraid that he will desert her and their children. Adalgisa confesses to Norma that she has a lover. Recalling the beginning of her own love affair, Norma is about to release Adalgisa from her vows and asks for the name of her lover. As Pollione appears, Adalgisa answers truthfully. Norma's kindness turns to fury. She tells Adalgisa about her own betrayal by the Roman soldier. Pollione confesses his love for Adalgisa and asks her again to come away with him, but she refuses and vows she would rather die than steal him from Norma.

ACT TWO

Scene 1. Norma tries to bring herself to murder her children in their sleep to protect them from living in disgrace without a father. She changes her mind and summons Adalgisa, advising her to marry Pollione and take the children to Rome. Adalgisa refuses: she will go to Pollione, but only to persuade him to return to Norma and the women reaffirm their friendship.

Scene 2. Oroveso announces that a new commander will replace Pollione and tells the Druids that they must be patient to ensure the success of the eventual revolt.

Scene 3. Norma is stunned to hear from Clotilde that Adalgisa's pleas have not persuaded Pollione. In a rage, the high priestess urges her people to attack the conquerors. Oroveso demands a sacrificial victim and Pollione is brought in. Alone with him, Norma promises him his freedom if he will leave Adalgisa and return to her. When he refuses, Norma threatens to kill him and their children. She tells the Druids that a guilty priestess must die, referring to herself. Moved by her nobility, Pollione asks to share her fate. Norma begs Oroveso to watch over her children and prepares to die with her lover.

Reprinted courtesy of San Francisco Opera.

NORMA – Approximate Timings

ACT ONE 90 minutes

Intermission 30 minutes

ACT TWO 70 minutes

Total 3 hours, 10 minutes

Lyric

- Coproduction by Lyric Opera of Chicago, San Francisco Opera, Canadian Opera Company, and Gran Teatre del Liceu.
- Scenery construction and painting by the San Francisco Opera Scene Shop and the Canadian Opera Company Scene Shop.
- Costumes fabricated by the San Francisco Opera Costume Shop.
- Lyric Opera of Chicago broadcasts are generously sponsored by the Caerus Foundation, Inc., with matching funding provided by The Matthew and Kay Bucksbaum Family, The John and Jacolyn Bucksbaum Family, and The Richard P. and Susan Kiphart Family.
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- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.
- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.

New-to-Chicago Production

Vincenzo Bellini

NORMA

Tragedia lirica in two acts in Italian

Libretto by Felice Romani, based on the play
Norma, ou l'infanticide by Alexandre Soumet

First performed at La Scala, Milan, on December 26, 1831
First performed by Lyric Opera of Chicago on November 1, 1954

Characters in order of vocal appearance:

Oroveso ANDREA SILVESTRELLI
Flavio JESSE DONNER^o
Pollione RUSSELL THOMAS*
Norma SONDRA RADVANOVSKY
Adalgisa ELIZABETH DESHONG^{oo}
Clotilde HLENGIWE MKHWANAZI^o

Conductor RICCARDO FRIZZA*
Director KEVIN NEWBURY
Set Designer DAVID KORINS
Costume Designer JESSICA JAHN
Lighting Designer DUANE SCHULER
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Stage Manager JOHN W. COLEMAN
Stage Band Conductor ROBERT TWETEN
Musical Preparation WILLIAM C. BILLINGHAM
MATTHEW PIATT
Prompter SUSAN MILLER HULT
Fight Director NICK SANDYS
Projected Titles CHRISTOPHER BERGEN

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



**SONDRA
RADVANOVSKY**
(*Norma*)
Previously at Lyric:
Six roles since 2002,
most recently title role/
Anna Bolena (2014-15);
title role/*Aida* (2011-
12); *Amelia/Un ballo in maschera*
(2010-11).

The internationally acclaimed American soprano's successes in dramatic-coloratura repertoire include triumphs as Norma at many of the world's most prestigious opera companies, including the Metropolitan Opera, San Francisco Opera, Canadian Opera Company, Bavarian State Opera, and Gran Teatre del Liceu (DVD). A great favorite at the Metropolitan Opera, Radvanovsky made history there last season by becoming the first singer to portray all three of Donizetti's "Tudor queens" in Met productions: the title roles/*Anna Bolena* and *Maria Stuarda* and the role of *Elisabetta/Roberto Devereux*, the latter a company premiere. She has also recently starred as Manon Lescaut (Covent Garden), *Aida* (Opéra National de Paris), and *Tosca* (Bavarian State Opera, Deutsche Oper Berlin). One of her generation's most celebrated Verdians, the soprano will appear this season as *Amelia/Simon Boccanegra* (Paris, Monte Carlo) and *Amelia/Un ballo in maschera* (Zurich). She will also return to LA Opera to portray *Tosca*. On CD, Radvanovsky can be heard in Verdi scenes alongside Dmitri Hvorostovsky and on a solo disc of Verdi arias. She appears on DVD in both *Il trovatore* (Met) and as Roxane/Alfano's *Cyrano de Bergerac* (Valencia). Radvanovsky has been heard in recital in numerous prestigious venues, among them Ontario's Koerner Hall, LA Opera, Mexico City's Ópera de Bellas Artes, and the Festival Castell de Peralada.



RUSSELL THOMAS
(*Pollione*)
Lyric debut

The American tenor reprises his portrayal of Pollione after scoring great successes in the role at Toronto's Canadian Opera Company, LA Opera (where he returns this season as Cavaradossi), Valencia's Palau de les Arts, and San Francisco Opera. Thomas has most recently been heard as Ismaele/*Nabucco* (Metropolitan Opera), Florestan/*Fidelio* (Cincinnati Opera), Don José/*Carmen* (Toronto), and the title role/Verdi's *Stiffelio* (role debut, Frankfurt Opera). He returns to the Los Angeles Philharmonic later this season in the formidable role of Mao/John Adams's *Nixon in China*. Thomas's enormously varied repertoire extends from Mozart's Tito and Tamino (both at the Met) to Verdi's Manrico (Cincinnati) and Don Carlo (Deutsche Oper Berlin), Offenbach's Hoffmann (Seattle, Toronto), and two other John Adams roles, Lazarus/*The Gospel According to the Other Mary* (Strasbourg Music Festival, English National Opera, LA Philharmonic, CD) and the Prince/*A Flowering Tree* (Cincinnati). Greatly in demand as a concert artist, he has appeared with major orchestras worldwide, as well as with the Chamber Music Society of Lincoln Center and the Aspen and Mostly Mozart festivals. The Miami native was 2014-15 Artist in Residence with the Atlanta Symphony Orchestra. His discography includes *The Flying Dutchman* (Royal Concertgebouw Orchestra) and Donizetti's *Belisario* (BBC Symphony Orchestra).



**ELIZABETH
DESHONG**
(*Adalgisa*)
Previously at Lyric:

Twelve roles since
2005-06, most recently
Fenena/Nabucco (2015-
16); *Hansel/Hansel and
Gretel* (2012-13); *Hermia/A Midsummer
Night's Dream* (2010-11).

The American mezzo-soprano, a Ryan Opera Center alumna now enjoying a burgeoning international career, will sing *Ruggero/Alcina* at Washington National Opera next season. Highlights of 2016-17 include debuts at both Covent Garden and Munich's Bavarian State Opera as Suzuki/*Madama Butterfly*. Last season DeShong earned much praise for three roles in the Metropolitan Opera's new *Lulu* (HD). Acclaimed in the coloratura-mezzo repertoire, the Pennsylvania native has triumphed as Orsini/*Lucrezia Borgia* (London, San Francisco), *Cinderella* (Vienna State Opera, Glyndebourne, Toronto), *Rosina* (Los Angeles, Detroit), and Calbo/*Maometto II* (Canadian Opera Company). She has also excelled in more modern repertoire, from the Composer/*Ariadne auf Naxos* (2010 Washington National Opera Artist of the Year Award) to *Hermia/A Midsummer Night's Dream* (Lyric, Met, Glyndebourne, Aix-en-Provence) and *Marta/John Adams's The Gospel According to the Other Mary* (Amsterdam's Concertgebouw). Among DeShong's concert appearances with major orchestras are Mendelssohn's *Die erste Walpurgisnacht* (Carnegie Hall, Orchestra of St. Luke's), Mozart's *Requiem* (Dallas, Cleveland, Pittsburgh), *Messiah* (Washington, Toronto, CD), and Bernstein's *Jeremiah* symphony (Vienna). She can be seen on DVD as *Hermia/The Enchanted Island* (Met) and in San Francisco Opera's *Lucrezia Borgia*.



ANDREA SILVESTRELLI
(*Oroveso*)
Previously at Lyric:
Ten roles since 2000-01, most recently Ferrando/*Il trovatore*, Commendatore/*Don*

Giovanni (both 2014-15); Sparafucile/*Rigoletto* (2012-13).

The Italian bass, who has previously portrayed Oroveso at the Finnish National Opera, has most recently performed in the *Ring* cycle (Tyrolean Festival in Erl, Austria – his third *Ring* with the company), and as the Grand Inquisitor/*Don Carlo* and Don Basilio/*The Barber of Seville* (both at San Francisco Opera). Silvestrelli is a favorite at these venues, having also portrayed King Marke/*Tristan und Isolde* and King Henry/*Lohengrin* in Erl, and the Nightwatchman/*Die Meistersinger von Nürnberg*, Wurm/*Luisa Miller*, Pistola/*Falstaff*, and Sparafucile/*Rigoletto* in San Francisco. He reprises his Sparafucile there later this season, along with Hagen/*Götterdämmerung* in Houston. The bass's successes in Wagner and Verdi are mirrored by achievements in Mozart, including the Commendatore/*Don Giovanni* (Lyric, La Scala, London, Bologna, Parma, Paris, Los Angeles, among many other companies), Sarastro (Philadelphia, Tel Aviv, Santa Fe), and Osmin (Lyric, San Francisco, Houston, Munich). Silvestrelli has recorded Donizetti's rarely heard *Adelia* (CD, Haydn Orchestra), as well as *Don Carlo* (CD, La Scala Orchestra, Riccardo Muti conducting) and *Rigoletto* (DVD, Toscanini Foundation Orchestra). Among his previous successes in concert have been Verdi's *Requiem* (Siena, Sydney, Munich), Rossini's *Stabat Mater* (Berlin), Mahler's *Symphony No. 8* (Amsterdam's Concertgebouw), and Puccini's *Messa di Gloria* (Hamburg).



HLENGIWE MKHWANAZI
(*Clotilde*)
Previously at Lyric:
First Noble Orphan/*Der Rosenkavalier*, Barbarina/*The Marriage of Figaro* (both 2015-

16); Clara/*Porgy and Bess* (2014-15).

The third-year Ryan Opera Center member is a native of KwaZulu-Natal and former resident of Cape Town, South Africa. She made her Grant Park Music Festival debut last summer in Mozart's *Mass in C Minor*, and portrayed Susanna/*The Marriage of Figaro* at Brown University. The soprano debuted in Chicago singing the title role/*Les mamelles de Tirésias* with the Civic Orchestra (where she returned last season to sing Ophelia's Mad Scene from *Hamlet*). Mkhwanazi is an alumna of the South African College of Music (University of Cape Town). Her competition successes include the 2015 Women's Voice Fellowship (Luminarts Cultural Foundation), her homeland's SAMRO International Singing Scholarship (second prize) and Muzicanto Singing Competition (first prize), and Vienna's 2012 Hans Gabor Belvedere International Singing Competition (second overall prize, media jury prize, audience prize). Among her leading roles in Cape Town are Fiordiligi, Konstanze, and Antonia, all at Cape Town Opera; and Donizetti's Adina, Stravinsky's Anne Trulove, and Rossini's Madama Cortese (*Il viaggio a Reims*) at the Baxter Theatre. *Hlengiwe Mkhwanazi is sponsored by The Susan and Richard P. Kiphart Family and Drs. Funmi and Sola Olopade.*



JESSE DONNER
(*Flavio*)
Previously at Lyric:
Seven roles since 2014-15, most recently First Armed Man/*The Magic Flute*, Helenus/*Les Troyens*,

Froh/*Das Rheingold* (all 2016-17).

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



RICCARDO FRIZZA
(Conductor)
Lyric debut

The Italian conductor has previously enjoyed great successes with *Norma* at the Metropolitan Opera (where he has also led *Armida*, *Maria Stuarda*, *La bohème*, and *Tosca*) and Paris's Théâtre des Champs-Élysées. He most recently conducted *Attila* (Venice's Teatro La Fenice), *Lucia di Lammermoor* (Opéra National de Paris), and Donizetti's *Linda di Chamounix* (Rome). Later this season he returns to *Rigoletto* (Barcelona), and *Lucia* (Venice). Acclaimed as one of today's premier interpreters of 19th-century Italian repertoire, Frizza has earned critical praise at many of the world's major opera houses, including Munich's Bavarian State Opera (*I Capuleti e i Montecchi*, *Cinderella*, *The Barber of Seville*) and San Francisco Opera (*Tosca*, *Capuleti*, *Lucrezia Borgia* – the latter two were released on DVD). Appearances at major opera festivals include those of Macerata (*Otello*, *Così fan tutte*), Valle d'Itria (*Giovanna d'Arco*, DVD, CD), and Munich (*Capuleti*). Frizza has led such prestigious ensembles as the Philharmonia Orchestra at London's Royal Festival Hall and Munich's Bavarian State Orchestra. Highlights of his extensive recording activities include DVDs of *Don Giovanni* (Macerata), *La fille du régiment* (Genoa), *Tancredi* (Florence), and *Nabucco* (Zurich), as well as well collaborations on CD for recital discs with tenors Juan Diego Flórez and Ramón Vargas.



KEVIN NEWBURY
(Director)
Previously at Lyric:
Bel Canto (2015-16, world premiere); *Anna Bolena* (2014-15).

The American director's production of *Norma* premiered in San Francisco before further performances in Barcelona, Valladolid, and earlier this season in Toronto. Recent credits also include the greatly acclaimed world

premieres of Gregory Spears's *Fellow Travellers* (Cincinnati) and Kevin Putz's *The Manchurian Candidate* (Minnesota); *Maria Stuarda* in Seattle and *Eugene Onegin* in Portland; and the national tour of a new music-theater work, *Kansas City Choir Boy*. In the current season Newbury debuts at Long Beach Opera with Philip Glass's *The Perfect American* and returns to The Santa Fe Opera for Mason Bates's *The (R)evolution of Steve Jobs* (world premiere). He has undertaken repeat engagements with Park Avenue Armory, The Minnesota Opera, The Santa Fe Opera, Opera Philadelphia, Houston Grand Opera, San Francisco Opera, New York's Prototype Festival, and Wexford Festival Opera (including Mercadante's *Virginia*, winner of the 2010 *Irish Times* Theatre Award for Best Opera Production). He also has directed for Carnegie Hall, the Kennedy Center, Lyric Opera of Kansas City, Canadian Opera Company, L'Opéra de Montréal, the San Francisco Symphony, the Glimmerglass Festival, and Opera Theatre of Saint Louis. Newbury is director of three short films: *Monsura is Waiting*, *Stag*, and *Another Dance of Death*. (See **Director's Note**, p. 34.)



DAVID KORINS
(Set Designer)
Previously at Lyric:
Bel Canto (2015-16, world premiere).

The highly acclaimed American designer has created sets for numerous prestigious theater and opera productions, including *Hamilton*, for which he was nominated for a Tony Award. His set designs for *Norma* have been seen at San Francisco Opera, Barcelona's Gran Teatre del Liceu, Valladolid's Teatro Calderón, and Toronto's Canadian Opera Company. Additionally he has designed the world-premiere productions of Mark Adamo's *The Gospel of Mary Magdalene* in San Francisco and Theodore Morrison's *Oscar* and Lewis Spratlan's *Life is a Dream*, both in Santa Fe. Korins's extensive

Broadway credits include *Misery*, *Vanya and Sonia and Masha and Spike*, *Motown*, *Bring It On*, *Magic/Bird*, *The Pee-wee Herman Show*, *Lombardi*, *Passing Strange*, *Bridge & Tunnel*, *Annie*, and *Godspell*. His designs for *Why Torture is Wrong*, and *the People Who Love Them* (Off-Broadway) earned him Drama Desk and Henry Hewes Design awards. Regionally his designs have been seen at La Jolla Playhouse, the Alliance Theatre, The Old Globe, American Conservatory Theater, the Geffen Playhouse, and the Goodman Theatre (*War Paint*). Among his most notable film and television credits are *Grease Live!*, for which he won an Emmy Award, *Winter Passing*, and *Blackbird*. Korins has also designed concerts for Kanye West, Sia, Mariah Carey, Andrea Bocelli, Bruno Mars, Lady Gaga, and the Bonnaroo Festival.



JESSICA JAHN
(Costume Designer)
Previously at Lyric:
Anna Bolena (2014-15).

The acclaimed work of the American costume designer appears this season at Washington National Opera (Jake Heggie's *Dead Man Walking*) and the Glimmerglass Festival (*Donizetti's The Siege of Calais*). Her designs for *Norma* were seen by audiences in Toronto, Barcelona, and San Francisco. Jahn has designed extensively for The Minnesota Opera, including productions of *Carmen*, Kevin Putz's *The Manchurian Candidate* (world premiere), *Anna Bolena*, *Roberto Devereux*, and *Werther*. She has also created costumes for productions of *The Crucible* (Glimmerglass Festival), *Maria Stuarda* (Seattle Opera), and the world premiere of Lewis Spratlan's *Life is a Dream* (The Santa Fe Opera). Her extensive credits include *Akeelah and the Bee* (Arena Stage, Children's Theatre Company), *Love, Loss and What I Wore* (Westside Theatre), *Die Mommie Die!* (New World Stages, winner of the Lucile Lortel Award, Outer Critics Circle and Drama Desk award nominations), *Once*

On This Island (Papermill Playhouse), and *Carousel* (Glimmerglass Festival). In 2015 selections from Jahn's work were exhibited by the National Opera Center in New York City. She is an adjunct costume design professor with Brandeis University's theatre arts department.



DUANE SCHULER

(*Lighting Designer*)

Previously at Lyric:

More than 130 productions since 1977, most recently *Bel Canto* (2015-16, world premiere); *Tosca*, *Capriccio* (both 2014-15).

Former resident lighting designer for Lyric, the renowned Wisconsin-born designer has created lighting for such prestigious organizations as the Opéra National de Lyon (*Eugene Onegin*, *Mazeppa*), San Francisco Opera (*Werther*, *The Makropulos Case*), London's Royal Opera House (*Fidelio*, *Cinderella*), and La Scala (*Lulu*, *Turandot*). Schuler has designed more than 20 productions at the Metropolitan Opera, ranging stylistically from *Otello* and *Boris Godunov* to *La rondine* and *The Great Gatsby*. His current season is highlighted by productions at the Met (*Fidelio*), LA Opera (*Tosca*), and Seattle Opera (*The Magic Flute*). Further opera credits include such prestigious venues as Glyndebourne (*Béatrice et Bénédicte*), Salzburg (*Benvenuto Cellini*, *Elektra*), Amsterdam (*Tannhäuser*, Henze's *Die Bassariden*, *Turandot*), Barcelona (*Parsifal*), Paris (*La fanciulla del West*), Berlin (*Manon*, *Der Rosenkavalier*), Dresden (*Dead Man Walking*), Santa Fe (*Alceste*, *Katya Kabanova*, *The Letter*, *Don Pasquale*), Seattle (*Don Giovanni*, *Porgy and Bess*), and Japan's Saito Kinen Festival (*Falstaff*). Schuler has also designed lighting for Broadway (*The Importance*

of Being Earnest), New York's American Ballet Theatre (*Swan Lake*, *Pillar of Fire*), and numerous television and film productions. He is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm.



MICHAEL BLACK

(*Chorus Master*)

Previously at Lyric:

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

Chorus master from 2001 to 2013 at Opera Australia in Sydney, during his tenure Black prepared the OA chorus for more than 90 operas and many concert works. At Opera Australia he progressed from rehearsal pianist to assistant chorus master and children's chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. His recent activities include preparing *The Damnation of Faust* chorus, continuing his association with the Grant Park Music Festival. As one of Australia's most prominent vocal accompanists, Black regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs), and has chorus mastered on four continents. His work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a

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



SARAH HATTEN

(*Wigmaster and Makeup Designer*)

Previously at Lyric:

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.

Supernumeraries
(*Norma*)

Children

Hannah Jones
Rodney Jones
Alexander Santos

Adults

Jonathan Beal*
Brian Rivera Bruno*
Henry "Hank" Mandziara
Daniel Pyne*

*Regular supernumerary



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Adapted from George Bernard Shaw's play and Gabriel Pascal's motion picture *Pygmalion*.
Original Production directed by Moss Hart. Production created by the Théâtre du Châtelet, Paris,
in co-production with the State Academic Mariinsky Theatre. Photos by Pip Seed, Lisa Keating
Photography, and Marie-Noëlle Robert/Théâtre du Châtelet.

Lyric Opera premiere generously made possible by The Negaunee Foundation, an Anonymous Donor, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance, The Jacob and Rosaline Cohn Foundation, Robert S. and Susan E. Morrison, Mr. and Mrs. J. Christopher Reyes, Liz Stiffel, and Northern Trust.

Peak of Bel Canto: Bellini's Incomparable *Norma*

By Roger Pines



Giuditta Pasta, the first Norma, and one of her greatest successors in the role, Maria Callas

One of the most celebrated exponents of bel canto repertoire, the late Dame Joan Sutherland – famously (and deservedly) dubbed “La Stupenda” – succinctly referred to the heroine of Vincenzo Bellini’s *Norma* as “the pinnacle role.” She was absolutely right in that assessment, for there surely is no greater music for a soprano in the entire operatic repertoire. At the same time, no role demands more in technique, interpretive ability, and stage presence. Onstage, if every element required to sing and act the Druid high priestess Norma is successfully achieved, the singer has indeed reached the pinnacle.

Norma itself represents the summit of the bel canto era. The score embodies everything this period stands for, in terms of elegantly sculpted, intensely expressive melody. And where the two principal female roles are concerned, *Norma* (1831) – Bellini’s penultimate opera – probes emotional depths that its composer never surpassed. This work will surely leave any listener deeply regretful

about the masterpieces denied us by Bellini’s death at the pitifully early age of 33.

The composer was the pride of Catania, Sicily (the local opera house is now named for him), born in 1801 and the eldest of seven children. He came from a musical family, and it was hardly surprising that his great talent made itself felt very early in life. By his mid-teens he was already composing prolifically. Through the generosity of his home town, he was given money to support his studies in Naples. His first opera, *Adelson e Salvini* – undoubtedly immature but already immensely promising – premiered at the theater of the Naples Conservatory in 1825.

At that point Bellini’s short life had only ten years left, a decade in which he gave the world nine more operas. In doing so, he created a niche for himself as something of a musical conjurer. From what seems today like divine inspiration, he conceived and shaped melodies colored with extraordinary grace and feeling that left his public continuously enraptured. Quite a dashing figure to behold, he was also notably ambitious and proved to

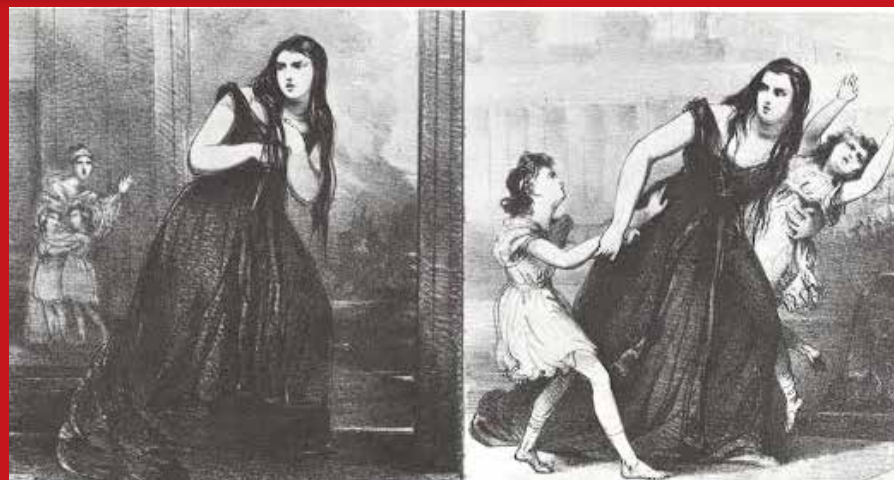
be an effective and persistent promoter of his own talents, knowing precisely how to make friends in the right places. His character had its admirers (Rossini commented that “he had a most beautiful, exquisitely humane soul”), but – being exceptionally ambitious and no doubt motivated by insecurity – he was also prone on many occasions to calculation and spiteful jealousy.

Early on Bellini met Felice Romani (1788-1865), the most successful librettist of the time. This was the most significant artistic relationship of Bellini’s career; astoundingly productive over a period of more than 40 years, Romani created libretti for every significant Italian opera composer of the 1810s, ’20s, and ’30s. His most important credits included *Il turco in Italia* for Rossini, *Anna Bolena* and *L’elisir d’amore* for Donizetti, and no fewer than seven Bellini operas, beginning with *Il pirata* (the composer’s first huge success, in 1827) and ending with *Beatrice di Tenda* six years later.

Like *Norma*, the other operas Bellini created with Romani all have a memorable



An artist's rendering of Giuditta Pasta's Norma.



heroine at the center, whether the sad noblewomen – Beatrice, Imogene in *Il pirata*, and Alaide in *La straniera*; Giulietta, in love with Romeo, in *I Capuleti e i Montecchi*; or the demure young sleepwalker Amina in *La sonnambula*. With *Norma*, however, Bellini and Romani created a much stronger, more determined, more vigorous figure than any of these – a woman of stature, a leader, someone possessing true gravitas, whose every utterance rivets the listener.

By the time of *Norma*, any new opera by Bellini had taken on the status of a major event in Italian musical life. This particular commission earned the composer 12,000 lire, an astronomical sum for a single opera at the time. It came from La Scala and was

a plum assignment, in that it coincided with Milan's 1831 carnival season. It was Romani who brought to Bellini's attention the dramatic source on which the text was based. This was a verse drama, *Norma, ou l'infanticide (Norma, or the Infanticide)*, by Alexandre Soumet, a major Paris-based poet and playwright of the time. Adept at works on a grand scale, Soumet (whose talent had been recognized with induction into the Académie Française in 1824) premiered the work in April of 1831. The same year, the day after Christmas, Bellini's opera premiered. That gives an idea of just how quickly composers and librettists worked in that era, Italy's so-called "golden century" of Italian opera.

La Scala cast the piece royally. Starring in the title role was Giuditta Pasta, something of a muse for Bellini. The composer's own character had a rather hard shell about it, but Pasta's portrayal of the Druid priestess reduced him to tears. Pasta was not only a contralto who had extended her range upward to sing prima-donna soprano roles. It's fascinating to remember that earlier in 1831, the same year in which she created *Norma*, she had also premiered Bellini's vocally much lighter Amina. Given Pasta's own qualities as a vocalist, it seems clear that for *Norma* – a role with a performance history abounding with hefty dramatic sopranos – Bellini wanted to ensure a degree of the lightness and flexibility of Amina. On

the other hand, in that role, traditionally assigned to coloratura voices, the composer was eager to have not just dazzling technical facility but also a certain dramatic color that Pasta could provide in spades.

Pasta was a new kind of prima donna – one of three women (Spain’s Maria Malibran and Germany’s Wilhelmine Schröder-Devrient were the others) who together brought into being the decidedly new idea of an operatic leading lady as a “singing actress.” Pasta, by all accounts, exuded dignity and regality onstage, with the innate gift of expressive depth that bespoke a true *tragedienne*. Yes, previous leading ladies in bel canto repertoire had displayed similarly refined musicianship and vocal dexterity. Pasta, however, was also utterly committed to the nuances of drama and communicated overwhelming theatrical presence. She simply *embodied* Norma and the other heroines in her repertoire, including no fewer than 20 that she premiered during her illustrious career.

The actress Fanny Kemble, who heard all the greats in London for some six decades, remarked of them that “above them all, Pasta appears to me pre-eminent for musical and dramatic genius – alone and unapproached – the muse of tragic song.” Perhaps the most famous quote related to an opera singer during the entire 19th century was in response to Pasta. Apparently she kept her expressive powers to the end, even when her voice was in tatters. One of her greatest successors, Malibran’s sister Pauline Viardot, attended the next-to-last performance of Pasta’s career, in London in 1850. Overwhelmed by the artistry she had just witnessed, she declared that “like the ‘Cenacolo’ [Last Supper] of da Vinci - a wreck of a picture, but the picture is the greatest in the world.”

Opposite Pasta in the first *Norma* were three dazzling stars: Giulia Grisi (Adalgisa), the Joan Sutherland of her day, soon to

become internationally celebrated in all the great diva roles of bel canto, Norma included; Domenico Donzelli, Italy’s first dramatic tenor, with reportedly a marvelously dark-toned, ultra-masculine instrument; and Vincenzo Negrini (Oroveso), a magnificent bass-baritone who no doubt would have become one of the legendary figures of Italian singing had heart disease not claimed him at the age of only 35.

With all the vocal glory lavished on it, and the glory of the Bellini score itself, it seems completely bewildering that the opening night of *Norma* at La Scala proved decidedly unsuccessful. Why did it fail to achieve a triumph? Bellini thought this might have been due to the machinations of a faction supported by money from the rich mistress of a rival composer. But *Norma* did triumph thereafter, with nearly 40 performances in that first Milan season alone. It also made it to America within

ten years, and arrived at the Metropolitan Opera in 1890, during the company’s seventh season, with a great Wagnerian, Lilli Lehmann, in the title role.

Norma very quickly became *the* piece against which great sopranos measured themselves. It was also the Bellini opera that other composers most admired. One, in fact, was Richard Wagner, who truly worshipped Bellini. Six years after the premiere, he conducted it himself; he wrote that “of all Bellini’s creations, it’s *Norma* that unites the richest flow of melody with the deepest glow of truth.”

The principal men have their grand-scale moments – Oroveso in his two scenes with the male chorus, Pollione in his exhilarating entrance scene – but the opera truly belongs to the two women. Adalgisa (written for the soprano Grisi, but generally taken today by high mezzo-sopranos) actually often sings in Norma’s range, and



HERMAN MISHKIN/METROPOLITAN OPERA ARCHIVES

Rosa Ponselle, the definitive Norma of her generation, at the Metropolitan Opera, 1927.

must match her roulade for roulade and trill for trill. The character is vulnerability itself, most memorably in confessing to Norma that she's in love: "Alone, secretly, at the temple, I often waited for him," she sings. It's the supreme test in this role – how flowing, how soulful, how touching can she make these phrases? In the two great duets with Norma, the musical, vocal, and emotional communication between them must exude the same connection, in terms of consistently detailed and instinctive responses to one another, that one would experience in any true partnership.

As for the heroine – as Sutherland quipped, "Lord, she never stops singing!" Yes, stamina is a major challenge to any Norma. If sufficient voice, technique, and sheer energy are at work in the singer, then she can be free to give herself over to imparting character through Bellini's music. What a magnificent arc he gives Norma, beginning with her opening scene: the most fiery of all Bellini recitatives, moving into the most seraphic of bel canto melodies, "Casta diva," and finally launching into a dazzling cabaletta, "Ah, bello, a me ritorna."

Of course, the soprano's evening is only just *beginning* with that scene. As the drama unfolds, she must sustain an astonishing level of musical and theatrical know-how while becoming a genuinely multifaceted woman before our eyes (and ears): sad mother, concerned friend, betrayed lover, vindictive priestess, before ending the opera with one of the most noble acts of self-sacrifice in opera. She must draw us to her by playing the emotions with blazing sincerity, presenting us with a character whose dignity, authority, and sheer womanliness leave us forever awestruck. She is a heroine for all seasons – indeed, for all time.

Roger Pines, Lyric's dramaturg and broadcast commentator, contributes writing regularly to opera-related publications and recording companies internationally.



COURTESY OF TOM VOLPE

Maria Callas in Norma, the production that marked her American debut and inaugurated Lyric Opera of Chicago in 1954.

Ritual

Maria Callas as Norma, Chicago, 1954

The black pines
gleam behind you like an altar.
As priestess, you are called to express
pain, carnal love, hunger,
noblesse. Your whole life, you have tended
to the sacred dead like a mother.
Their music is your religion.
Your eyes outlined, your wig tucked
into a mistletoe wreath, you pray,
renounce desire, violence,
forgiveness, belief. The cello makes the sound
of night, your lover's voice against your throat,
though he too will soon abandon you,
another deaf god, the ritual
forgotten, like a human heart
under the grass's dark chest. The cars
outside the opera house whirl like waves.
You walk the lost forest
of the ancestors. The children you protect
are not your own. Your white dress ripples
in the fire's breath. Tonight, again,
a man will follow you to death.

– Richie Hofmann

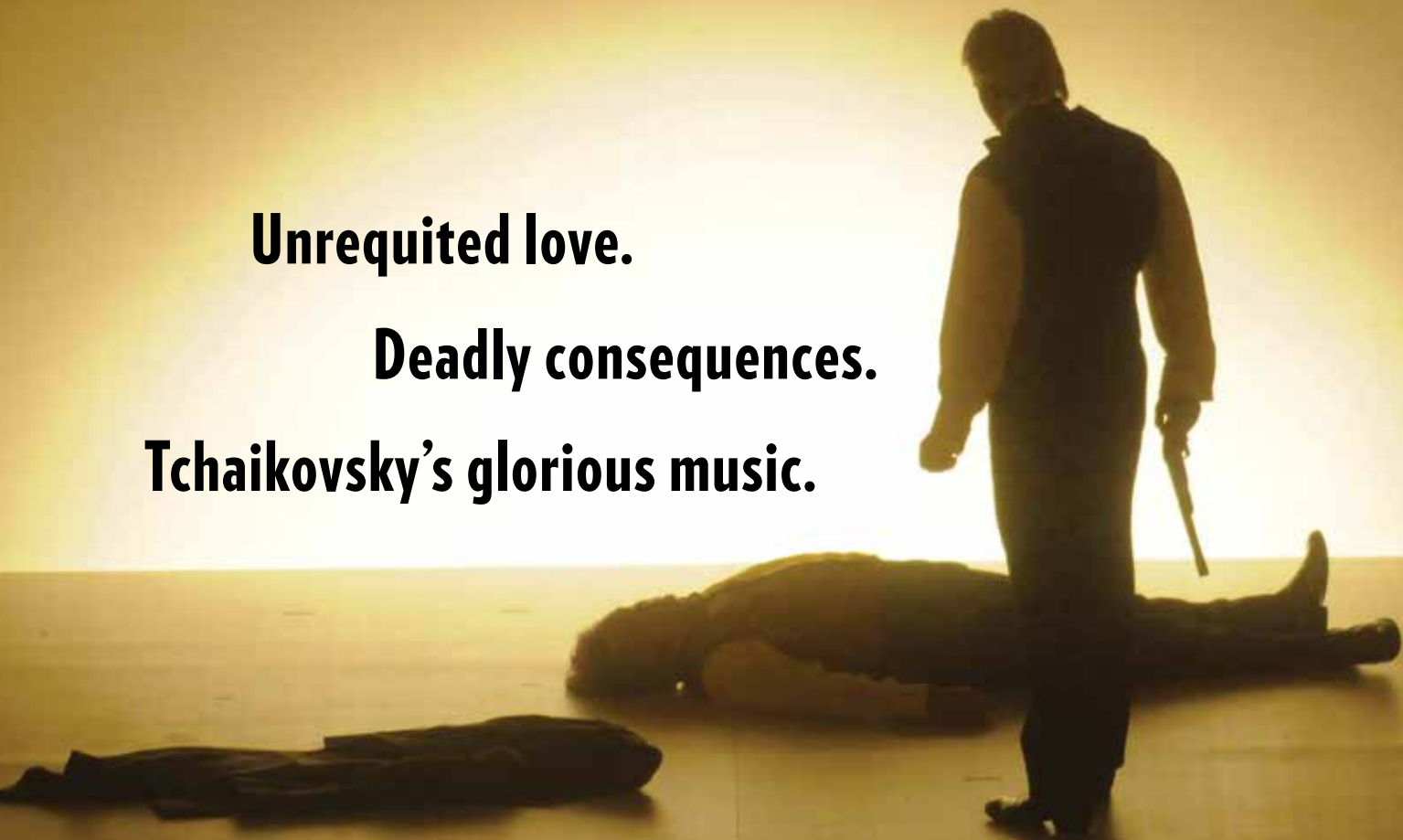
Richie Hofmann is the author of a collection of poems, Second Empire (2015). His poetry appears in The New Yorker, The New Republic, and The New York Times Style Magazine, among other publications.

FEBRUARY 26 - MARCH 20

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Photo: Robert Kusel

A Talk with the Director

Kevin Newbury answered questions posed by Lyric dramaturg Roger Pines.

What particular qualities give this production its strength and individuality?

Our *Norma* production embraces the elements of timeless fantasy, looking at rituals from the Iron Age. With *Game of Thrones* and all the fantasy novels, TV shows, and films so in vogue now, I think this production will resonate with people who respond to fantasies set in the distant past. *Norma* is a visually sumptuous and a dramatically interesting piece that, I hope, really comes alive in this approach.

What attracts a first-time operagoer to *Norma* at Lyric?

First of all, it stars Sondra Radvanovsky, one of the finest singing actresses in the world, with an incredibly gifted supporting cast. The story itself is very rich, dealing with questions of sacrifice, fidelity, family bonds, and community. It's a very *accessible* story with big emotions. I think it's a fantastic first opera!

Visually speaking, what inspired you and your team?

We were inspired by Druid rituals and folklore. For example, the Druids were always building beautiful effigies and burning them in rituals. In our production, the community cuts down trees in the forests outside, using the wood to construct a kind of Iron Age war machine. At the time of our work on *Norma*, we were also watching *Game of Thrones*.

What does *Norma* have to say to a contemporary audience?

The opera's community feels like a lot of the cults and sects we read about in the news today. We wanted to make sense of the rituals, creating them within a world in which we see everyone constantly preparing to defend their territory and their honor. *Norma* tells a story of the toll that violence and war take on a society. In the text, Oroveso and Norma may be priest and priestess, but they're really leaders of a devout religious sect that's at war with someone who doesn't agree with them. This is a story of human emotions and bonds in the face of war.

How do you direct numerous scenes in which, at first glance, comparatively little is going on visually?

We don't want to distract from what's happening onstage but, as with *Anna Bolena* [which Newbury directed at Lyric in 2014-15], I like to keep things moving and shifting. There's a giant metal and wooden door operated by a pulley system, which also contains several smaller doors that are continually opening and closing to reveal the magical forest outside. As an aria is finishing, maybe the giant garage door is opening up so that the forest is slowly revealed. I'm a big fan of long lighting cues: for a beautiful duet sustained over, say, three minutes, the light



The final scene of Kevin Newbury's production of Norma, San Francisco Opera, 2014.

CORY WEAVER/SAN FRANCISCO OPERA

often changes color and we iris in on the couple singing. It's very simple and elegant, but it helps focus attention and reflect the emotions.

The reality of *Norma* is that it's such a big sing for the three leads, they can't be running around the stage, climbing on things, or doing an elaborate dance! They have to be where we can hear them and they can see the conductor. We've created an environment around them that reflects the action and the music but doesn't distract, and lighting is a big tool in that.

What sort of approach have your designers taken?

We wanted everything to feel like the world was rooted in an Iron Age architecture and constructed from wood and iron. I encouraged everyone to think outside the box, to make this a bit strange and otherworldly. Jessica Jahn, our costume designer, came up with wonderful arm and face tattoos, with hair piled up and matted so it looks like something out of a fantasy TV show.

I felt it was time for a new production of *Norma* that would feel timeless. I don't like the word "traditional" – it has too many negative connotations. This isn't a contemporary updating to now, but it's also not "traditional." Yes, there are period silhouettes and iconic shapes and colors, but I want the production has a cinematic quality as seen through our modern lens.

What do you think is most profound about *Norma*?

The choice that Norma makes at the end is incredibly moving – much like *Medea* or Toni Morrison's *Beloved*. We see Norma having to reconcile her faith, motherhood, and her love for her husband with having been betrayed. What does it mean to make the ultimate sacrifice – to kill yourself in the name of a cause? To be a martyr? Or to kill somebody else? It actually has a lot in common with Donizetti's "Tudor trilogy" – those bel canto composers were interested in martyrdom and sacrifice.

Norma: After the Curtain Falls

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

HERMAN MISHKIN / METROPOLITAN OPERA ARCHIVES



One of the 20th century's eminent Normas was Rosa Raisa, the magnificent Polish-born dramatic soprano whose love affair with Chicago audiences endured for more than two decades, beginning with her American debut as Aida in 1913.

- Considering her actions, how do you feel about Norma herself by the end of the opera? Do you sympathize with her tragic plight or do you disagree with the choices she makes?
- How would you describe the relationship between Norma and Pollione during the course of the opera? What other couples does their relationship remind you of from opera, literature, and history?
- How does the opera express – musically and dramatically – the conflicting loyalties its principal characters feel – to their cultures, to their families, to their friends and lovers? Does the opera make the argument that one loyalty is more important than the others?
- Norma is considered one of the most challenging soprano roles in all of opera. What are some of the musical and emotional demands this role makes on a singing actress?
- Perhaps the most famous of all Bellini arias, Norma's "Casta diva" is often cited as a perfect example of bel canto – Italian for "beautiful singing" – a 19th-century term for a style of opera characterized by long, melodious vocal lines designed to showcase the beauty of the voice. How would you describe the music of *Norma*? How is Bellini's music similar to or different from that of other operas you might have seen?

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

- DVD – Radvanovsky, Gubanova, Kunde, Aceto; Orchestra and Chorus of the Gran Teatre del Liceu (Barcelona), cond. Palumbo (C Major Entertainment)
- CD – Sutherland, Horne, Alexander, Cross; London Symphony Orchestra and Chorus, cond. Bonyng (Decca)
- CD – Callas, Ludwig, Corelli, Zaccaria; La Scala Orchestra and Chorus, cond. Serafin (EMI)
- CD – Callas, Simionato, Del Monaco, Zaccaria; La Scala Orchestra and Chorus, cond. Votto (Myto)
- CD – Caballé, Cossotto, Domingo, Raimondi; London Philharmonic Orchestra, Ambrosian Opera Chorus, cond. Cillario (RCA)

LYRIC OPERA OF CHICAGO

Music Staff

William C. Billingham
Susan Miller Hult
Matthew Piatt
Noah Lindquist
Jerad Mosbey
Eric Weimer
Keun-A Lee
Grant Loehng
Mario Antonio Marra
Francesco Milioto
Steven Mosteller
Robert Tweten

Orchestra

Violin I

Robert Hanford, *Concertmaster*
Mrs. R. Robert Funderburg
Concertmaster Endowed Chair
Sharon Polifrone,
Assistant Concertmaster
Alexander Belavsky
Kathleen Brauer
Laura Park Chen**
Pauli Ewing
Bing Y. Grant
David Hildner
Ellen Hildner
Laura Miller
Liba Shacht
Heather Wittels

Violin II

Yin Shen, *Principal*
John Macfarlane,
Assistant Principal

Bonita Di Bello
Diane Duraffourg-Robinson
Teresa Kay Fream
Peter Labella
Ann Palen
Irene Radetzky
John D. Robinson
David Volfe
Albert Wang

Viola

Carol Cook, *Principal*
Terri Van Valkinburgh,
Assistant Principal
Frank W. Babbitt
Patrick Brennan
Karl Davies

Amy Hess
Melissa Trier Kirk
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*
Brian Ferguson,
*Assistant Principal**
Andrew L. W. Anderson
Ian Hallas
Gregory Sarchet
Timothy Shaffer**
Collins R. Trier

Flute

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

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

James T. Berkenstock,
*Principal**
Lewis Kirk,
Acting Principal
Preman Tilson
Acting Assistant Principal
John Gaudette**

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

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

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*
David R. Becker**
John Schwalm*

Bass Trombone

David R. Becker**
John Schwalm*

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Stageband Musicians

Gaby Vargar, *flute*
Julia Richer, *piccolo*
Gene Collerd, *clarinet*
Leslie Grimm, *clarinet*
Andrea DiOrio, *clarinet*
Matthew Oliphant, *horn*
Jena Gardner, *horn*
Dan O'Connell, *horn*
Dave Inmon, *trumpet*
Kevin Hartman, *trumpet*
Matt Lee, *trumpet*
Adam Moen, *trombone*
Tom Stark, *trombone*
Mark Fry, *trombone*
Matthew Gaunt, *tuba*
Joel Cohen, *percussion*
Michael Kozakis, *percussion*

Librarian

John Rosenkrans, *Principal*

Personnel Manager and Stageband Contractor

Christine Janicki

* On leave, 2016-17 season

** Season substitute

Chorus Master

Michael Black
Howard A. Stotler Chorus
Master Endowed Chair

Regular Chorus

Soprano

Elisa Billey Becker
Jillian Bonczek
Patricia A. Cook-Nicholson
Cathleen Dunn
Janet Marie Farr
Sharon Garvey Cohen
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
Lynn Lundgren
Yvette Smith
Marie Sokolova
Maia Surace
Laurie Seely Vassalli
Pamela Williams
Corinne Wallace-Crane

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

Sarah Ponder
Michelle K. Wrighte

Tenor

Jared V. Esguerra
Joe Shadday
Dane Thomas

Bass

Claude Cassion
Christopher Filipowicz
Nicolai Janitzky

Supplementary Chorus

Soprano

Elena Batman
Katy Compton
Joelle Lamarre
Katelyn Lee
Rosalind Lee
Susan Nelson
Brooklyn Snow
Christine Steyer
Kelsea Webb

Mezzo

Katie Ruth Bieber
Robin Bradley
Amy Anderson de Jong
Hillary Grobe
Adrienne Price
Emily Price
Amanda Runge
Carolyn J. Stein

Tenor

Curtis Bannister
Matthew Daniel
Joseph Diehl
Klaus Georg
Tyler Samuel Lee
Brett J. Potts
Peder Reiff
Chase Taylor

Bass

Michael Cavaliere
Carl Frank
Kirk Greiner
John E. Orduña
Wilbur Pauley
Douglas Peters
Martin Lowen Poock
Dan Richardson
Vincent P. Wallace, Jr.

BACKSTAGE LIFE: Bill Walters

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

I've been at Lyric for 12 years, and I am an assistant stage manager-supernumerary captain. In operatic productions, the score obviously calls for singers. But to make something like a town or a castle ballroom look authentic, it also has to include people who don't sing (called supernumerary roles), who might serve as servants, guards, children, etc. The director decides how many supernumeraries are needed, what ages they should be, what they should look like, and I go on a quest to fill those roles and supervise them once the rehearsal process begins.

What led you to work at Lyric?

I grew up in Chicago working as an actor and a stage manager in musical theater. I am also a longtime opera fan and a Lyric subscriber since 1992. My first experience at Lyric was as a supernumerary, playing an asylum guard in *Sweeney Todd*. Because of my experiences both on the stage and behind the scenes, when this position opened up, Lyric called and offered me the job!

What's a typical day like for you?

I spend the first part of my day fielding requests from people who want to be supernumeraries in our productions. I'm also on a constant search to locate the right people for certain roles, which means I do a lot of reaching out to different theaters or casting agencies. I manage the supernumeraries who are involved with a production, and make sure they know what's happening during the day and when they will be needed for rehearsals.

What's the most challenging aspect of your job?

Many of our volunteer supernumeraries have no prior theater experience, so it's not second nature for them to know exactly what to do on stage. A lot of my time is spent coaching and providing them with the resources they need to be successful in their roles,



and that can be a challenge. I try to be the liaison and explain what is needed before we even begin rehearsals to make sure we're all on the same page.

What keeps you committed to the work you do?

My job allows me to be creative and focus on the smaller details that can be easily overlooked in large productions. It frees up the director to focus on the show as a whole, and that's rewarding. I also enjoy working with child actors because it feels like I'm helping

them develop skills they can use later in life.

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

That I am working on so many different operas at the same time. There may be supernumeraries rehearsing or performing in three different opera productions, and we'll also be auditioning supers for a fourth, all in one day! A day like that doesn't happen often, but I do always have to be prepared for a busy schedule.

Favorite Lyric moment?

When Patricia Racette was in *Dialogues of the Carmelites* during our 2006-07 season, she turned to me and asked, "Bill, do I come in from this side?" I couldn't believe she knew my name! That was the day I realized I was working with some really well-known people. The same thing happens when I'm working with someone like Eric Owens or Renée Fleming. It amazes me and I still get star-struck.

Beyond opera, what are your other passions?

I love working on my home; I'm a pretty good handyman, electrician, and plumber. I think that comes from working in theater and really learning how to do things with my hands. My mother said as a child, I was always taking things apart, probably because I was fascinated with learning how to put them together again.

— Kamaria Morris
Lyric's Public Relations Specialist

Artistic Roster

Sopranos

Eleonora Buratto
Jennifer Check
Christine Goerke
Nicole Haslett
Jeni Houser
Christiane Karg
Kathryn Lewek
Ana María Martínez
Hlengiwe Mkhwanazi
Chelsea Morris
Diana Newman
Ailyn Pérez
Sondra Radvanovsky
Albina Shagimuratova
Kara Shay Thomson
Ann Toomey
Melinda Whittington
Laura Wilde

Mezzo-sopranos

Lindsay Ammann
Jenni Bank
Tanja Ariane Baumgartner
Elizabeth DeShong
Eve Gigliotti
Katharine Goeldner
Susan Graham
Jill Grove
Ekaterina Gubanova
Suzanne Hendrix
Alisa Kolosova
Beth Lytwynec
Clémentine Margaine
Catherine Martin
Lindsay Metzger
Anita Rachvelishvili
Aleksandra Romano
Annie Rosen
Zanda Švēde
Okka von der Damerau

Contralto

Lauren Decker

Trebles

Asher Alcantara
Alex Becker
Ian Brown
Casey Lyons
Tyler Martin
Patrick Scribner

Tenors

Piotr Beczala
Corey Bix
Michael Brandenburg
Lawrence Brownlee
Robert Brubaker
Joseph Calleja
Alec Carlson
Charles Castronovo
Matthew DiBattista
Plácido Domingo
Jesse Donner
Allan Glassman
David Guzman
Keith Jameson
Jonathan Johnson
Brandon Jovanovich

Mingjie Lei
Štefan Margita
Dennis Petersen
John Pickle
Matthew Polenzani
Rodell Rosel
Michael Spyres
Andrew Staples
Russell Thomas

Baritones

Nicola Alaimo
Kyle Albertson
Quinn Kelsey
Mariusz Kwiecień
Lucas Meachem
Zachary Nelson
Emmett O'Hanlon
Takaoki Onishi
Daniel Sutin

Bass-baritones

David Govertsen
Philip Horst
Daniel Mobbs
Richard Ollarsaba
Eric Owens
Adam Plachetka
Bradley Smoak
Christian Van Horn
Samuel Youn

Basses

Dmitry Belosselskiy
Christof Fischesser
Ferruccio Furlanetto
Patrick Guetti
Tobias Kehrer
Adrian Sâmpetrea
Wilhelm Schwinghammer
Andrea Silvestrelli

Dancers

Shannon Alvis
Jacob Ashley
Leah Barsky
Miranda Borkan
Liam Burke
Holly Curran
Alejandro Fonseca
Randy Herrera
Marissa Lynn Horton
Jeffery B. Hover, Jr.
Ethan R. Kirschbaum
Weston Krukow
Demetrius McClendon
Hayley Meier
Todd Rhoades
Abigail Simon
Malachi Squires
Jacqueline Stewart
J.P. Tenuta
Maleek Washington
Jessica Wolfrum

Conductors

Harry Bicket
Sir Andrew Davis
Riccardo Frizza
Eugene Kohn
Rory Macdonald

Enrique Mazzola
Alejo Pérez
Ainārs Rubiķis

Directors

Tim Albery
Neil Armfield
Rob Ashford
Robert Carsen
Kevin Newbury
Matthew Ozawa
David Pountney
Paula Suozzi
Graham Vick

Associate Directors

Marina Bianchi
Rob Kearley
Louisa Muller

Set and Costume Designers

Paul Brown
Johan Engels
Dale Ferguson
Ralph Funicello
Tobias Hoheisel
Robert Innes Hopkins
Jessica Jahn
David Korins
Marie-Jeanne Lecca
Michael Levine
David Rockwell
Missy West

Assistant Set Designer

Matt Rees

Lighting Designers

Christine Binder
Damien Cooper
David Finn
Donald Holder
Fabrice Kebour
Chris Maravich
Duane Schuler

Projection Designer

Illuminos

Chorus Master

Michael Black

Choreographers

Rob Ashford
Serge Bennathan
Helen Pickett
Denni Sayers
August Tye

Associate Choreographer

Sarah O'Gleby

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

Translators for English Titles

Christopher Bergen
Ian D. Campbell
Roger Pines
Francis Rizzo
Colin Ure



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



June Anderson (left) as Norma and Robynne Redmon (right) as Adalgisa at Lyric, 1996-97 season.

DAN REST



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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



Elaine S. Frank: *Keeping Opera in the Family*

Elaine Frank's love of opera is multi-faceted: she had an operaphile for a mother, she sang in an opera chorus as a young woman, and she married a future Lyric Board member who fell in love with the business of the art form. She and her late husband Zollie attended Lyric's calling card performance of *Don Giovanni* in 1954, and Elaine has been a loyal patron ever since. All four of her children appreciate music ("They like what mom likes!"), and several of her grandchildren are musically inclined. One granddaughter in particular has attended dozens of Lyric performances on NEXT Student Discount tickets and is the reason Elaine helps underwrite the initiative.

Elaine was introduced to Zollie Frank by her sister, who had met the budding businessman through a mutual friend. The son of a produce vendor from Dayton, Ohio, Zollie had to leave college during his first year, returning home to run the family business when his father became ill. After selling the business shortly thereafter, Zollie was hired by a major grocery store chain to develop the company's frozen food department in California. On his way out west, he stopped in Chicago to buy a car. The Chrysler-Plymouth dealership he visited was struggling to stay afloat, the particulars of which the owners openly discussed in front of Zollie in Yiddish, thinking he was an Irishman. "The story goes that the owners were joking that they should sell my father the dealership and when it tanked they would take it back," says Laurie Lieberman, Elaine and Zollie's eldest daughter, "and this really got my dad's bristles up. Of course, he could understand every word they were saying, having grown up in a Jewish household. He bought it to spite them, and for many years was the largest auto dealership in the world."

Zollie never made it to California and instead went on to create an empire of car dealerships in Chicago, first continuing as "Z" Frank Chrysler-Plymouth, and then converting to "Z" Frank Chevrolet in 1953. "Although he never finished college," Elaine says, "he was a consummate entrepreneur who had an incredible mind for business. When the depression hit, he went around the Midwest buying all the cars he could find so he would have an inventory to sell when the car manufacturers became engaged in war production."

Elaine on the other had was a sharp young woman forging her own way as the only female business student at the University of Chicago from 1934 to 1938. Prior to beginning her studies, Elaine had a shot at stardom: she was studying with the leading voice teacher



Zollie and Elaine Frank

in Chicago at the time and singing with the Chicago Opera Company – Lyric's predecessor – in the chorus. "When I was considering whether to continue my studies in voice or to go to college, my voice teacher encouraged me to seize the opportunity to get an education," Elaine says. "Not that I couldn't have made it – there was another girl studying with me then who went on and had some success as an opera singer – but it was a time when many women could not afford to go to college, and I was fortunate that I could."

Elaine flourished in a competitive environment dominated by men, all of whom seemed to appreciate both her charm and her wit. She met Zollie during this time, and they were married shortly before Elaine earned her degree. By then "Z" Frank Chrysler-Plymouth was thriving, and Elaine devoted her life to raising her four beautiful children and spending countless hours advocating for causes she believed in. She spent much of her time working for charitable organizations and for human rights. She became the first woman president of the Jewish Community

Centers of Chicago's Central Board and was an impressive fundraiser. She was also an appointed member of President Nixon's White House Committee on Children in 1970 and served on several non-profit boards, including the Board of Governors of the Chicago Symphony Orchestra.

Although family duties often kept her from attending live performances, Elaine played her beloved opera records around the house, singing along. "My dad loved her voice, and would encourage her to sing often and everywhere," Laurie recalls. "She would go to senior homes around the holidays and sing for them, and she brought her granddaughters with her when they were old enough." Laurie also remembers how excited her kids would get when grandma would take them to Saturday afternoon concerts at the symphony with lunch at the Standard Club beforehand. "They have such fond memories of those outings."

Zollie was asked to join Lyric's Board of Directors in 1968. Although he wasn't a huge opera fan, he was an astute businessman and was fascinated by the inner workings of the company. He loved knowing Lyric's founder, Carol Fox, and being one of the family; of course Elaine was thrilled to be part of it all. Opening Night of each season was a grand occasion. "I remember seeing one of Lily Pons's last performances of *Lucia di Lammermoor* from a mezzanine box when I was young," Laurie says. "The production had this giant wooden staircase for the mad scene; I'll never forget it."

When Zollie passed away in 1991, he left behind an incredible legacy, both in his business ventures, and at Lyric. Wanting to commemorate their longstanding commitment to the company, Elaine and her family named the Elaine and Zollie Frank Rehearsal Room as part of the Building on Greatness capital campaign. Elaine continues to be a loyal Lyric supporter, attending as many performances as she can before heading to California each winter. 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."

—Meaghan Stainback

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The San Francisco Opera



Gran Teatre del Liceu



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Lyric Opera of Chicago

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LYRIC OPERA OF CHICAGO ARIA SPOTLIGHT | 2016 - 2017 SEASON



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 22 Lyric productions, including this season's *Das Rheingold*, *The Marriage of Figaro* (2015/16) and *Don Giovanni* (2014/15). Abbott has championed Lyric's achievements as a contributor to the Great Opera Fund, the Building on Greatness Capital Campaign, and Wine Auctions, among other efforts, and made a leadership commitment to the Breaking New Ground Campaign. Lyric is honored to have Abbott's Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.

Miles D. White



JAMES N. and LAURIE V. BAY

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. They have previously contributed to Lyric's Wine Auction, 60th Anniversary Concert and Diamond Ball, Stars of Lyric Opera at Millennium Park, the Annual Campaign, and education programs. They also cosponsored *Madama Butterfly* (2013/14) and have made a leadership gift to the Breaking New Ground Campaign. This season, Jim and Laurie generously cosponsor Lyric's production of *Carmen*. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



MARLYS A. BEIDER

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15), and cosponsored last season's Stars of Lyric Opera at Millennium Park concert. Marlys has committed generous leadership gifts to cosponsor Lyric's new productions of this season's *Das Rheingold* and *Götterdämmerung* (2019/20), part of Lyric's new *Ring* cycle.



RANDY L. and MELVIN R. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. They have contributed significantly to the Annual Campaign and have made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy have cosponsored several productions including last season's new production of *The Marriage of Figaro*, and generously cosponsor this season's new production of *The Magic Flute*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



BMO HARRIS BANK

BMO Harris Bank proudly supports Lyric Opera in the spirit of community partnership that has identified the bank for over 125 years. As a longstanding corporate contributor to Lyric, BMO Harris Bank has generously supported Lyric's Annual Campaign, the Facilities Fund, the Great Opera Fund, the Stars of Lyric Opera at Millennium Park concert, Fantasy of the Opera, the Renée Fleming Subscriber Appreciation Concert (2010/11), the Renée Fleming & Susan Graham Subscriber Appreciation Concert (2012/13), Lang Lang in Recital (2013), and last season's Plácido Domingo and Ana María Martínez Concert. This season, BMO Harris Bank is the Exclusive Sponsor of Lyric's Celebrating Plácido Concert. Lyric is honored to have Alexandra Dousmanis-Curtis, Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee.

Alexandra
Dousmanis-Curtis



HENRY M. and GILDA R. BUCHBINDER

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room. They have also been longtime generous donors to the Annual Campaign, including cosponsoring *Boris Godunov* (2011/12) and this season's production of *Eugene Onegin*. Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



ADA and WHITNEY ADDINGTON

Ada and Whitney Addington are dedicated Lyric subscribers and donors. For many seasons, they have contributed to the Annual Campaign, and have generously supported the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Addingtons have also invested in the company's future through their planned gift to Lyric. Last season they cosponsored Lyric's world premiere of *Bel Canto*, and have committed a generous leadership gift in support of Lyric's new *Ring* cycle, which begins this season with *Das Rheingold*. 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 35 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Civic Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.

Franco Tedeschi



PAUL M. ANGELL FAMILY FOUNDATION

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

ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from five anonymous contributors during the 2016/17 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, *La Clemenza di Tito* (2013/14), *Il Trovatore* (2014/15), *Romeo and Juliet* (2015/16), and this season's *Norma*. 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.



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

John and Jackie Bucksbaum



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* program and this season serves as cosponsor of *Das Rheingold*.

Allan E. Bulley, III

Lyric Opera is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



MARION A. CAMERON

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, her cosponsorship of *Rusalka* (2013/14), and her additional gift in support of *Tannhäuser* (2014/15). This season she generously cosponsors Lyric's production of *Eugene Onegin*. 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.



DAVID and ORIT CARPENTER

David and Orit Carpenter have been staunch supporters of Lyric Opera for many years, and have recently made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David Carpenter has helped secure numerous production cosponsorships, including this season's company premiere of *Les Troyens*, through Sidley Austin LLP, where he was a Partner for more than 30 years. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



Elizabeth F. Cheney

THE ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2016/17 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 fourth year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.



NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND

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

Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel's wishes by directing significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign. His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors the Lyric premiere of *Les Troyens*. Lyric is honored to remember its close friend Nelson Cornelius.



MR. and MRS. JOHN V. CROWE

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



Lester and Renée Crown

THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made a generous commitment to Lyric's Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. This season,

the Crown Family is a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. Mrs. Crown is a past President of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

THE DAVEE FOUNDATION

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), *The King and I* (2015/16), and this season's *My Fair Lady*.



STEFAN T. EDLIS and GAEL NEESON

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

EXELON

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago's cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric's education and community engagement programs. Exelon's many cosponsorships have included *The Mikado* (2010/12), the Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon cosponsors Lyric's production of *Carmen*. Lyric Opera is fortunate to have Exelon as an outstanding corporate partner.



FORD FOUNDATION

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



Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. In past seasons, Julius Frankel sponsored Lyric productions of *Andrea Chénier* (1979) and *Lohengrin* (1980) in memory of Betty Frankel. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and

John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. The Julius Frankel Foundation has generously sponsored/cosponsored many celebrated new productions at Lyric, including *Die Fledermaus* (1989/90), *Xerxes* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainik, *Cavalleria rusticana/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius. 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.



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens.

In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and will be one of the cosponsors of this 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.



ANN and GORDON GETTY FOUNDATION

Lyric is extremely grateful for the longstanding support of the Ann and Gordon Getty Foundation. The Foundation has made vital contributions to the Annual Campaign, providing essential general operating support to foster Lyric's achievements. Gordon Getty served on Lyric's Board of Directors from 1988-2015.



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. This season Brent and Katie are 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 him serve on its Board of Directors, Executive Committee and Audit Committee, and as Chairman of the Innovation Committee.



WILLIAM and ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and cosponsored the Overture Society Luncheons for many years. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the Building on Greatness Capital Campaign. The Gofens generously cosponsored Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett, and are supporting the opera's appearance on PBS Great Performances. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



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 its Executive Committee as Vice President – Education, 2011 Opera Ball Chair and 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; this season, Karen and John join the production sponsor family with their generous support of *Carmen*.



HOWARD GOTTLIEB and BARBARA GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Building on Greatness Capital Campaign, Campaign for Excellence, Breaking New Ground Campaign, and Annual Campaign. They have cosponsored many productions, most recently *Otello* (2013/14), *Il Trovatore* (2014/15), *The Merry Widow* (2015/16), and this season's *Don Quichotte*. Mr. Gottlieb and Ms. Greis are also the exclusive sponsors of this season's Itzhak Perlman in Recital. 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 26 Lyric new productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring* cycle, starting with this season's *Das Rheingold* and concluding with the complete cycle in 2019/20. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



MR. & MRS. DIETRICH M. GROSS

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 22 Lyric productions since 1987/88, including last season's *Der Rosenkavalier* and this season's *Das Rheingold*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual

fundraising broadcast heard live on 98.7WFMT. They made a leadership gift to the Breaking New Ground Campaign in support of Lyric's future. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by awarding him the Carol Fox Award, Lyric's most prestigious honor.



JOHN R. HALLIGAN CHARITABLE FUND

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

appreciation of nature. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.



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 *Tosca* (2014/15), *Nabucco* (2015/16), and this season's *Carmen*. 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 Opera Ball Chair in 2012, and last season as Co-Chair of Opening Night/Opera Ball.



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 *Madama Butterfly* (2013/14). The Walter E. Heller Foundation cosponsored Lyric's world premiere of *Bel Canto*, and is proudly underwriting its appearance on PBS Great Performances. This season, the Foundation cosponsors *Don Quichotte*.

Alyce H. DeCosta



J. THOMAS HURVIS

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. In an effort to help keep Chicago a haven for the cultural arts, Tom Hurvis sponsors the Renée Fleming Initiative, and Ms. Fleming's role as a creative

consultant. Tom has also 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 support for The Lyric Opera Broadcasts. The Hurvises previously sponsored four mainstage productions, including last season's *The Merry Widow* starring Renée Fleming. This season, Tom Hurvis is providing leadership support for many aspects of the Chicago Voices initiative. 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, the Breaking New Ground Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, 60th Anniversary Concert and Diamond Ball, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored *The Pearl Fishers* (1997/98 and 2008/09), *The Barber of Seville* (2000/01), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and *Tosca* (2014/15), and generously cosponsors this season's production of *Carmen* and the *Chicago Voices* Gala Benefit Concert. 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 leadership gifts from the Jannottas for the Building on Greatness

Capital Campaign, the Campaign for Excellence, and 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, the

Annual Campaign, the Campaign for Excellence, Fantasy of the Opera, Opera Ball, the Spring Musical Celebration, and Wine Auction. 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, and **JENNER & BLOCK** Executive Committees.

JPMORGAN CHASE & CO.

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored many mainstage productions, including last season's new production of *The Marriage of Figaro*.





THE RICHARD P. AND SUSAN KIPHART FAMILY

Susie 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. Dick and Susie generously cosponsored several Lyric productions,

most recently *The Passenger* (2014/15). In honor of Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. 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.



KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. For many years, Kirkland & Ellis LLP sponsored Lyric Opera's Board of Directors Annual Meeting. More recently, Kirkland & Ellis LLP cosponsored *Boris Godunov* (2011/12), *A Streetcar Named Desire* (2012/13), and *The Merry Widow* (2015/16), and was Lead Sponsor of Lyric's 60th Anniversary Concert and Diamond Ball. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship Committees. This season, Kirkland & Ellis LLP is the Lead Corporate sponsor of

Linda K. Myers

the *Chicago Voices* Gala Benefit.

KIRKLAND & ELLIS



NANCY W. KNOWLES

Opera has always played an important role in the life of Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests her time, talents, and leadership abilities to advance

Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Most recently, Ms. Knowles is generously underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



MR. and MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. 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 significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Cinderella* and this season's *Eugene Onegin*. 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 arts and culture organizations in Chicago and the region as an expression of its civic commitment to where the Foundation has its headquarters and where John D. and Catherine T. MacArthur made their home. Grants are designed to sustain the cultural life of the city and region. Lyric Opera is very grateful for the ongoing support of the MacArthur Foundation.



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 Family Foundation made a leadership commitment to Lyric's Breaking New Ground Campaign, and the Malott Room was named in his family's honor in recognition of their gift to the Building on Greatness Capital Campaign. He also plays a leadership role as a Life Director of

Robert H. Malott

Lyric's Board of Directors. 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 of Chicago through the Malott Family Foundation.



MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of the production sponsorship family, most recently cosponsoring *Otello* (2013/14), *Il Trovatore* (2014/15), and *The Merry Widow* (2015/16). This season, the Mazza Foundation generously cosponsors *Carmen*.

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

THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres; the centerpiece of the initiative was Lyric's mainstage world premiere of Bolcom's *A Wedding*. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. During the 2012/13 season, the Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for 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, playing 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) and *Wozzeck* (2015/16). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors *The Magic Flute* this season.



MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrisons have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Campaign for Excellence and Breaking New Ground

Campaign, and have cosponsored each installment of Lyric's American Music Theatre Initiative, including *My Fair Lady* this season.



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric Opera, where the Trust will support this season's company premiere of *Les Troyens*. After providing cosponsorship support of *The Cunning Little Vixen* (2004/05) in honor of Lyric's Golden Jubilee, The Elizabeth Morse Charitable Trust raised challenge grant support for *Orfeo ed Euridice* (2005/06), and continued on to cosponsor many more productions, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. From 2000-2008, the Morse Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park.

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Fantasy of the Opera, 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

Serving the public good by fostering creativity and artistic excellence in America, grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric's programming and expansion of the operatic repertoire. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric's world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21st Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently *A Streetcar Named Desire* (2012/13), *Rusalka* (2013/14), *Porgy and Bess* (2014/15), and *Bel Canto* (2015/16).

This season, the National Endowment for the Arts is supporting Lyric's company premiere of *Les Troyens*.



THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently *Don Giovanni* and *Carousel* (both 2014/15), *The Marriage of Figaro* and *The King and I* (both 2015/16), and cosponsors Lyric's productions of *The Magic Flute* and *My Fair Lady* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposiums for Lyric productions of *Hercules* (2010/11) and *Show Boat* (2011/12), and have cosponsored several mainstage opera productions, including this season's production of *Lucia di Lammermoor*. They made a generous gift to the Breaking New Ground Campaign

to help secure Lyric's future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Dan is President, Chairman and Co-Founder of the Compass Lexecon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.



Jerry and Elaine Nerenberg

THE NERENBERG FOUNDATION

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera. Jerry Nerenberg and his wife Elaine passed away in 2005 and 2007, respectively. In their will,

they established The Jerome and Elaine Nerenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.



Sonia Florian

NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15), *Romeo and Juliet* (2015/16), and this season's production of *Lucia di Lammermoor*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia 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. This season John and Alexandra are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. By providing major support to Lyric's endowment, Mr. and Mrs.

Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



Jana R. Schreuder

NORTHERN TRUST

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, Facilities Fund, Great Opera Fund and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of our wine auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and as cosponsor of the Opera Ball (annually since 1998.) In addition, Northern Trust cosponsored *Faust* (2009/10), *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *The King and I* (2015/16) and this season's *My Fair Lady*.



John P. Amboian

NUVEEN INVESTMENTS

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

Nuveen Investments has also cosponsored several mainstage opera productions, Lyric's Radio Broadcasts, and has recently committed a leadership gift to the Breaking New Ground Campaign.



NUVEEN
Investments



MR. and MRS. DAVID T. ORMESHER

Lyric Opera is sincerely grateful for the devotion of David and Sheila Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry since 1987. closerlook has given generously to Lyric Opera for many years, sponsoring Fantasy of the Opera from 2009 to 2014 and the Stars of Lyric Opera at Millennium Park

concert for five consecutive years. Most recently, David and Sheila generously provided an Operathon Challenge Grant and supported the Opera Ball. Lyric is proud to have David T. Ormesher serving as its Chairman of the Board of Directors, on the Executive Committee, and on seven sub-committees of the Board of Directors.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, the

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



Seymour H. Persky

SEYMOUR H. PERSKY CHARITABLE TRUST

The late Seymour H. Persky was an avid supporter of Lyric Opera since its inception in 1954. Seymour was introduced to Lyric through his lifelong friend and Lyric's beloved public relations director Danny Newman. In addition to his regular annual support, Seymour made a special gift in support of Lyric Unlimited's Klezmer commission *The Property* in 2015, combining his love of Klezmer music with his passion for Lyric.

Among his favorite Lyric memories, according to his family, were arriving to Lyric's Opening Night celebrations in antique cars from his collection. Seymour's favorite operas were *Carmen*, *La bohème*, and *Tosca*. His Charitable Trust fittingly cosponsors this season's production of *Carmen* in his memory.



Dan Draper

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. Last season, they cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they are generously cosponsoring Lyric's new production of *The Magic Flute* this season. 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.

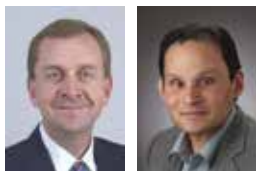




Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



John Oleniczak Vinay Couto

PwC

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

Ground Campaign, having previously supported the Campaign for Excellence. Lyric is fortunate to receive generous in-kind consulting services from Strategy&, part of the PwC network. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive, and Finance Committees, and as Chairman of the Audit Committee; Vinay Couto, Principal, Strategy&, part of the PwC network, serves on Lyric's Board of Directors and Lyric Unlimited Committee; Maggie Rock Adams, Director and Client Relationship Executive, is a dedicated member of Lyric's Guild Board; and Tamara Conway, Director at Strategy&, part of the PwC network (formerly Booz & Company), is a committed member of the Ryan Opera Center Board.



Joe Tarantino Tom Andreesen

PROTIVITI

Protiviti, represented by Managing Director Tom Andreesen and President and CEO Joe Tarantino, is a global business consulting and internal audit firm composed of experts specializing in risk, advisory and transaction services. They help solve problems in finance and transactions, operations, technology, litigation, governance, risk, and compliance. Their highly trained, results-oriented

professionals provide a unique perspective on a wide range of critical business issues for clients in the Americas, Asia-Pacific, Europe and the Middle East. Protiviti and its independently owned Member Firms serve clients through a network of more than 70 locations in over 20 countries. The company's more than 3,800 professionals provide a host of consulting and internal audit solutions to over 60 percent of FORTUNE 1000 and 35 percent of FORTUNE Global 500 companies. Protiviti is proud to provide in-kind consulting services to Lyric Opera of Chicago this season.



J. CHRISTOPHER and ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. Immediate past President of Lyric's Women's Board, Anne was recently elected to serve on Lyric's Board of Directors, Executive and Lyric Unlimited Committees; Chris is also a valued member of the Board of Directors, and serves on its Nominating/Governance and Finance Committees. Together they

have made important contributions to Lyric as cosponsors of several mainstage productions, most recently *Carousel* (2014/15) and this season's *My Fair Lady*. They have staunchly supported Wine Auctions 2009, 2012, and 2015, Lyric's 60th Anniversary Concert and Diamond Ball, and are major supporters of the Annual Campaign. In addition, they provided significant and much appreciated gifts to the Campaign for Excellence and the Breaking New Ground Campaign. Chris and Anne Reyes provided leadership support for Lyric Unlimited's world premiere of *Second Nature* (2015/16), and Lyric deeply appreciates their leadership gift for this season's new opera for youth, *Jason and the Argonauts*.

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. This season, the Rigler-Deutsch Foundation also generously cosponsors the Lyric's company premiere of *Les Troyens*.



PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Pat and Shirley Lyric Family Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For 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 supported the 60th Anniversary Concert and Diamond Ball. This season they are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive, Nominating, and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the opera company.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at the Civic Opera House reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. The Foundation has generously supported family presentations of *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14). Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently *The Passenger* (2014/15) and this 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.



SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), and *The Passenger* (2014/15). Additionally, Sidley Austin has supported Operathon, Fantasy of the Opera, and the Annual Campaign. This season, Sidley Austin LLP generously cosponsors Lyric's company premiere of *Les Troyens*. Lyric is proud to have Larry A. Barden, chair of the firm's Management Committee and member of the firm's Executive Committee since 1999, on its Board of Directors and Compensation Committee.



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. Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11), the Stars of Lyric Opera at Millennium Park concert (2013/14), and last season's *See Jane Sing*, and she is generously underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances. She has also supported Lyric's Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), and this season's productions of *Das Rheingold* and *My Fair Lady*. Liz Stiffel has also committed a generous leadership gift in support of Lyric's *Chicago Voices* Gala.



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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric's most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), *The King and I* (2015/16), and this season's *My Fair Lady*. For many years, the Vances have supported young singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Campaign for Excellence and the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is Vice President and an esteemed member of Lyric's Board of Directors, Compensation, and Executive Committees. He also serves on the Ryan Opera Center Board, of which he is a past President. Mr. 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.

Carol and William Vance



DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists in her roles as a Ryan Opera Center Distinguished Benefactor and Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT discount tickets for college students, and Opera in the Neighborhoods, as well as Fantasy of the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors the Lyric premiere of *Les Troyens*, having previously cosponsored several mainstage productions. Donna also made a leadership gift to the Breaking New Ground Campaign to secure Lyric's future. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Production Sponsorship Committees, and on the Ryan Opera Center Board.

THE WALLACE FOUNDATION

The Wallace Foundation is a national philanthropy that seeks to improve learning and enrichment for disadvantaged children and foster the vitality of the arts for everyone. Wallace has an unusual approach: funding projects to test innovative ideas for solving important social problems, conducting research to find out what works and what doesn't and to fill key knowledge gaps – and then communicating the results to help others. Lyric Opera is the recipient of a multi-phase grant as part of the Foundation's Building Audiences for Sustainability initiative; the grant 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 broader field.



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than three decades, they have enjoyed attending Lyric performances and special events, and have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Errant Families sponsored more than 20 Lyric productions. Roberta and Bob made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. The Washlows have annually remained valued members of the production sponsorship family, and generously cosponsor this season's new production of *The Magic Flute*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee.



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. They were essential in bringing new work to Lyric last season, underwriting the world premiere of *Bel Canto*. Helen and Sam Zell have previously cosponsored several new productions, most recently *La Traviata* (2013/14), *The Passenger* (2014/15), and *Bel Canto* (2015/16), and this season are generous cosponsors of Lyric's new production of *Das Rheingold*.

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 extent, 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) 827-5723.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of September 15, 2016.

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FEATURING

ROHAN DE SILVA pianist

Program to include works by
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Lyric



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UPCOMING OPENING-PERFORMANCE LIVE-BROADCAST DATES AND TIMES

Norma | Bellini
Sat., Jan. 28 at 7:15pm

Carmen | Bizet
Sat., Feb. 11 at 7:15pm

Eugene Onegin | Tchaikovsky
Sun., Feb. 26 at 1:45pm



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CHARLIE PARKER'S YARDBIRD

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MARCH 24 7:30 PM

MARCH 26 2:00 PM

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New York City, 1955. As his body lies unclaimed in the morgue, saxophone great Charlie Parker returns in spirit to the jazz club Birdland, determined to compose a final masterpiece. Family and friends blend in and out of his memories in an acclaimed new opera that tells of his tortured, brilliant life.

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