

A painting of a landscape with tall, dark cypress trees in the background. In the foreground, there is a body of water reflecting the sky. A small boat with two figures is on the water. The overall mood is somber and dramatic.

GLUCK

*Orphée et  
Eurydice*

*Lyric*

2017|18 SEASON

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*Lyric*

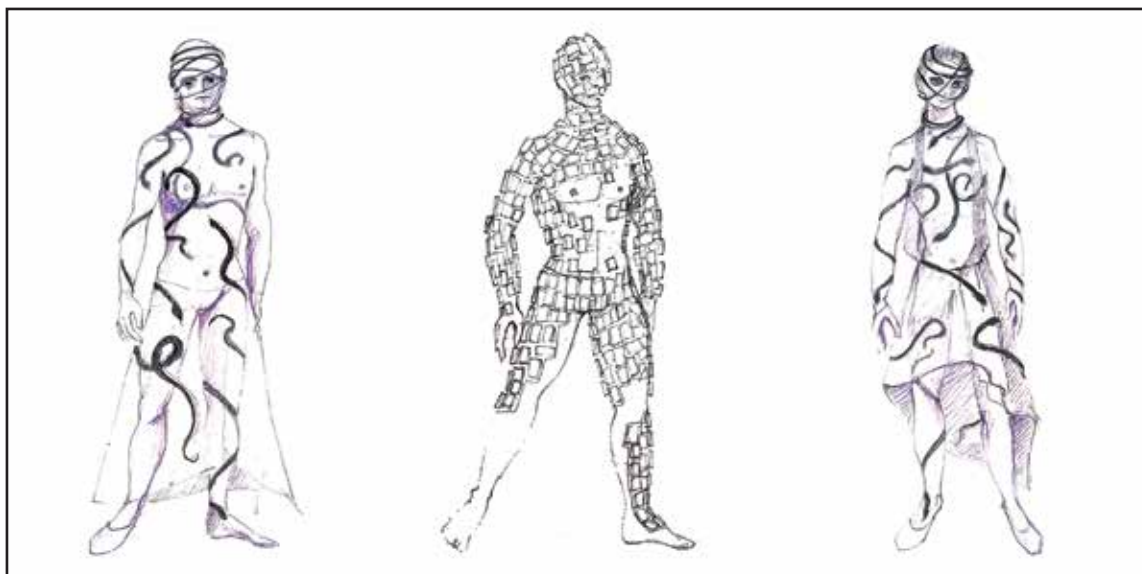
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**Top of this page:** Costume sketches by John Neumeier for the Furies.

**On the cover:** "Isle of the Dead III" (1883) by Arnold Böcklin. Nationalgalerie, Berlin.

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# From the General Director

Welcome to Lyric Opera of Chicago, where we're excited to launch the 2017/18 season with one of opera's most moving masterpieces, Christoph Willibald Gluck's *Orphée et Eurydice*.

Operagoers who grew up with a fascination for Greek myths have marveled time and time again that, for more than four centuries, opera composers have been irresistibly drawn to these incomparable stories. Of all the many myths that have been illuminated in operatic form, none has been more popular than that of Orpheus.

This is the immortal tale of the world's greatest poet/musician, whose longing for his dead wife leads him to journey to the Underworld to bring her back to earth. From the first truly great opera – Claudio Monteverdi's *Orfeo* (1607) – to today, composers have viewed Orpheus as one of the most affecting characters in Western civilization. His devotion, passion, and, ultimately, despair strike a sympathetic chord in all of us.

More than 150 years after Monteverdi came Gluck, who ennobled the Orpheus story. When Lyric previously produced Gluck's opera 11 seasons ago, we chose the original 1762 version, with the original Italian text, and with Orpheus sung by a countertenor. Our production this season is the 1774 Paris revision in French, in its Lyric premiere, with a tenor portraying the protagonist.

Unlike the original version, the 1774 *Orphée* offers a marvelous virtuosity in the music for the hero. To satisfy the expectations of the Paris audience, there is also a great deal of superb ballet music, including the celebrated "Dance of the Furies" and "Dance of the Blessed Spirits." All the musical and dramatic glory of the original version is retained in this version, making for an unforgettably beautiful retelling of the myth.

The decision to produce the 1774 version has everything to do with a collaboration with The Joffrey Ballet that I consider one of the most exciting developments at Lyric since my tenure began six years ago. All of us in this company are thrilled that the internationally renowned Joffrey dancers will perform as a crucial element of *Orphée*. This is a coproduction with LA Opera and Staatsoper Hamburg; I'm very pleased that the audiences of those two companies will also have the joy of experiencing this *Orphée* production.

Our dream of doing this *Orphée* has been realized thanks to the unique artist whose creative imagination will illuminate this story for all of us: the legendary John Neumeier, longtime director of the Hamburg Ballet. As director, choreographer, and designer of the sets, costumes, and lighting, John has created a magnificently unified vision of this work for our audience.

I'm delighted to welcome our Orphée, Dmitry Korchak, to Lyric. With his impressive technique, elegant musicianship, and charismatic presence, he is sure to make a memorable Lyric debut. It's a great pleasure to welcome back Andriana Chuchman (Eurydice), a Ryan Opera Center alumna who has become one of the most musically and theatrically accomplished lyric sopranos in North America. Completing the trio of principals is Lauren Snouffer (Amour), whose sparkling voice and presence delighted us in *Rusalka*. On the podium is a great friend of the company, Harry Bicket, one of today's most celebrated interpreters of pre-1800 repertoire, as he's shown repeatedly at Lyric.

Prepare yourself for one of the most thought-provoking and deeply moving experiences you will ever have in an opera house.



STEVE LEONARD

**Anthony Freud**  
General Director, President & CEO  
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# From the Chairman

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

This season is a particularly varied and distinctive one, launched with great anticipation by our opening production. From my perspective, *Orphée et Eurydice* is particularly thrilling in that we are working closely for the very first time with Joffrey Ballet, one of Chicago's most distinguished performing-arts organizations. We're breaking new ground in what creative partnerships can achieve at Lyric, and we hope it will be the first of many. It's another example of how we continue to experiment with innovative ways to engage and delight you, raise the bar for what defines world-class opera, and expand our reach to introduce new audiences to Lyric.

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

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

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

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

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

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



TODD ROSENBERG

A handwritten signature in dark ink, appearing to read 'D. Ormesher'.

David T. Ormesher

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*Wig and Makeup Crew*

A man in a black tuxedo and bow tie is walking towards the camera on a stage. The background features a large, abstract, golden sculpture that resembles a juggling act. The lighting is warm and dramatic, highlighting the man and the sculpture.

# JUGGLING ACT

*General director Anthony Freud  
reflects on his Lyric tenure to date*

By Roger Pines





With thrilling new productions, exciting collaborations, important debuts, and trailblazing community-engagement initiatives, Lyric Opera of Chicago has never been a more vital or more relevant company. Credit is due in large part to the passionate leadership of Anthony Freud, general director, president, and CEO, whose tenure began on October 1, 2011.

The opening of the 2017/18 season seemed a fitting time to sit down with Freud in his spacious office at the Lyric Opera House to speak about what brought him to the company, and the joys and challenges he's experienced since he began here. He views his job as "essentially a juggling act – it's keeping the right range of balls in the air. On a good day it's a dream job, and on a bad day it's like riding a unicycle on a tightrope juggling knives!"

At the time that he was approached about this job, Freud had been aware of Lyric for as long as he'd been aware of opera ("and that's a long time now," he says with a smile). Growing up in London, he was an avid reader of the distinguished British magazine *Opera*, which covers the entire international scene. His career path led him to Sadler's Wells Theatre, Welsh National Opera, Philips Records, then back to WNO, this time as general director. It was just a couple of months into that job that he came to Lyric for the first time.

That first performance is a vivid memory "*The Barber of Seville* in 1994. Carlo Rizzi, music director of WNO at the time, was at Lyric to conduct, and Tom Allen, Flicka [von Stade], Rockwell Blake, and Nicolai Ghiaurov were in the cast. I went to the opening night and the post-performance party, where I saw Mirella Freni (Ghiaurov's wife) – she was singing opposite Plácido Domingo in Lyric's production of *Fedora*. I remember, too, that Carlo and I were doing auditions in the fairly desolate, deserted auditorium of the Civic Theatre [still part of the Lyric Opera of Chicago building at that time], and who should wander in but Plácido in full white tie and tails! He was in the middle of a matinee of *Fedora* and was coming in to say hello."

Of all the memories of his first Lyric experience, Freud most treasures his meetings with Lyric's general director at the time, Ardis Krainik, "I was a rookie general director – literally in my second or third month – but I contacted her and said I was going to be in Chicago, and would she see me? She was unbelievably generous, giving me so much of her time and energy. She also introduced me to [Lyric's longtime press representative] Danny Newman, and he, too, was very generous, feisty, and unforgettable. So years later, when the job here became a possibility, I

knew about the company but was very awestruck by it.”

When the retirement of Krainik’s successor, William Mason, was announced and Freud was asked if he would be interested in the job, “I didn’t need to give a moment’s thought to my answer which, of course, was yes! I’d been general director at Houston Grand Opera since 2006, and I wasn’t looking for a new job or feeling that my time there was coming to a natural close. I’m not sure any other job opportunity would have generated the same reaction in me.”

A few hours before opening night of the 2010/11 season, Freud sat down to discuss the position with one of his most important future colleagues, the late Ken Pigott. “He was not only designated to be the next board president, but was also the chair of the search committee. This made perfect sense, in the context of a new general director needing a very close relationship with the president of his board. Our lunch at the Chicago Club turned into a three-and-a-half-hour conversation. I came away from it completely energized, with my initial excitement fueled ten-, twenty-fold.” On April 21, 2011, Freud’s appointment was announced.

His Lyric job description is essentially the same as what Freud experienced in his two previous companies, in that “this is the buck-stopping job. I’m responsible for the company artistically, administratively, and financially. Lyric, of course, is very different from WNO and HGO. I don’t believe in the concept of a generic opera company serving a generic city – opera companies are living, breathing organisms, and they have their own personalities. At the same time, *cities* are unique, with a unique range of opportunities and challenges.”

In moving from the U.K. to the U.S. in 2006, “I was very excited about finding a way to relate a European art form originating 400 years ago to a very un-European 21st-century city,” Freud recalls. “Then, when I came to Chicago, I wanted to understand the organization and the city, rather than coming to the job with a menu of ideas from which to select. It’s very important simply to *listen*. Someone in my job shouldn’t be spending their first few months doing more talking than listening.”



*Anthony Freud with three star sopranos who have triumphed in Lyric productions: left to right, Renée Fleming, Anna Netrebko, and Albina Shagimuratova.*



*With Lyric music director Sir Andrew Davis*

Early on Freud received a great deal of advice, which he both invited and welcomed. It was clear that he had to find a balance between “respecting Lyric’s extraordinary legacy and my predecessors’ extraordinary distinction, while taking the company in new directions.” Freud finds no conflict in that balance: “You honor a legacy most truthfully by understanding how you can explore new ground and new thinking, achieving exciting things that without that legacy would be impossible.”

Although a complete season conceived by Freud and music director Sir Andrew Davis wasn’t in place until 2015/16, “two days into the job, I felt fully immersed in the company,” Freud recalls. “From the first moment I was responsible for what Lyric was doing, and



*Enjoying Popcorn and Pasquale with Lyric Unlimited vice president Cayenne Harris, 2012.*

I was both happy and ready to embrace that responsibility.” For example, Sir David McVicar’s stunning production of *Elektra* was planned before Freud arrived, “but I felt incredibly close to it and proud of it.” Everything the company did in those first years generated a sense of ownership in Freud.

A passionate belief in opera as a true fusion of music and theater has been a guiding force in Freud’s goals for Lyric. “Rather than putting the two adjacent to each other,” he explains, “I want them to be enmeshed to create a new whole. The repertoire, production teams, and casting that Andrew and I put together represent our attempt to constantly find ways of creating that fusion with maximum intensity and truth.”

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*Lyric*

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*With the stars of Charlie Parker's Yardbird, tenor Lawrence Brownlee (Charlie Parker) and soprano Angela Brown (Addie Parker), 2017.*

Another operating principle has been to ensure that Lyric stays relevant to as many people as possible. "In the 21st century, our art form can't take for granted its right to survive. Instead, Lyric – as one of the world's great opera companies and a guardian of the art form – needs to be proactive in earning the interest of a broad range of audiences throughout the area we serve." The birth of Lyric Unlimited as an important element of the company's mission – sitting alongside Lyric's mainstage opera seasons – was a major priority, making significant inroads in including people for whom opera and opera companies have had no relevance up to now.

Finding new ways to sustain the company as a relevant cultural service in Chicago was essential from the very first conversations Freud had with Sir Andrew Davis and creative consultant Renée Fleming, well before Freud's own appointment was confirmed. "The three of us were absolutely in sync with one another, not only about our ambitions for Lyric but also our belief that the organization and the art form needed to evolve in new ways. That applies to repertoire, production choices, and the range

of activities that have subsequently brought Lyric into regular contact with an enormous new audience."

That brings up a concept that, in Freud's mind, needs to be constantly redefined: "Who is your audience? To remain a relevant cultural-service provider in 2017, you have to think of your audience beyond people who buy tickets for your opera performances. You look at the audience as the full range of people whose lives you touch through the diverse range of your activity."

Lyric is one of the largest opera companies in North America, and the owner of the continent's second-largest opera house. "Scale is very important to our artistic identity," notes Freud. "And scale, as we all know, represents a huge financial challenge – we can't afford to shy away from it. We have to find a way to understand the opportunities that the scale of this opera house offers." It was that realization that brought Freud to two of the most significant artistic challenges of his career – new productions of Berlioz's *Les Troyens* and Wagner's *Ring* cycle. In their very first conversation, Freud and Davis were excited to discover they were both eager to undertake those two monumental projects. "Andrew and I believed that an opera company of Lyric's stature needed the ambition to embrace works of that scale. We worked from Day One not only to bring those ideas to fruition, but to do so in a way that was fiscally and administratively responsible."

General director and music director were in agreement that, in Freud's words, *Les Troyens* "was the greatest operatic masterpiece that Lyric had never performed." Looking back at the rehearsals and performances, Freud concludes that "of all the projects that stretched our ability to balance our artistic, administrative, and financial responsibilities, none took us closer to breaking point than *Les Troyens* – it was enormous in every way." It was, however, absolutely worth the years of planning and the extraordinary work everyone in the company contributed to the project. "We did the piece justice," says Freud with justifiable satisfaction, "both in terms of its scale and its quality and detail."

As for the *Ring*, Freud and Davis considered how Lyric could produce Wagner's tetralogy in a way that would respect its traditions and bring something fresh to it. "We were very



*The general director with three Lyric leading ladies: Ana María Martínez (left, with Lyric chairman David Ormesher, at the 2016 Annual Meeting); Christine Goerke (above, with Lyric vice president James Alexander, at the Les Troyens cast party, 2016); and Jenn Gambatese (right, at the Diamond Anniversary Ball, 2014).*





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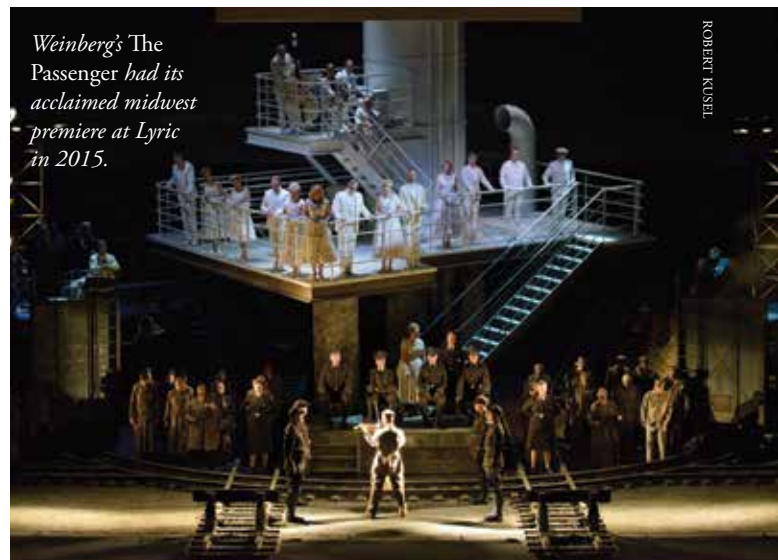
*Lyric*

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Wagner's *Das Rheingold*, the first opera in Lyric's new *Ring* cycle, 2016.

TODD ROSENBERG



Weinberg's *The Passenger* had its acclaimed midwest premiere at Lyric in 2015.

ROBERT KUSEL



Berlioz's formidable *Les Troyens* in its Lyric premiere, 2016.

TODD ROSENBERG

committed to the concept of being able to reclaim the *Ring* for the theater. That was reflected in our initial conversation with [director] David Pountney, who then went further than we'd ever imagined in actually setting the *Ring* within the skeleton of an old theater." Freud emphasizes that "this *Ring* is an evolving adventure, a journey. I'm very proud of the success of *Das Rheingold*, the first of the four *Ring* operas. Knowing about the worlds we'll explore in the three subsequent pieces, I'm excited to see how we structure that journey and bring the audience with us as we travel through the *Ring*."

The same team that is creating the new *Ring* also was responsible for *The Passenger*, another milestone in Freud's tenure. "From the moment David Pountney and [designer] Johan Engels first spoke with me about Weinberg's *The Passenger* in 2009 to the first time I saw it – at Austria's Bregenz Festival the following year – I believed in it with unequivocal commitment. I planned it in Houston when I was still general director there, and indeed, Houston Grand Opera did eventually give the piece its U.S. premiere. Although I don't assume that what works in Houston will inevitably work in Chicago, I felt so strongly about this piece and very much wanted to prioritize it here. I was convinced that it made sense from a repertoire point of view for us to do it."

Freud's faith in the importance of *The Passenger* was justified: everyone involved in the production approached it with unstinting dedication, and the result riveted Lyric audiences. It was significant that Lyric surrounded this opera – centered on the horrors of

Auschwitz – with "Memory and Reckoning," a confluence of related activities throughout the city, which enabled the company to explore this very important subject matter in wide-ranging ways.

The public's response to experiencing *The Passenger* was overwhelming: "When Andrew and I would compare notes after each performance, what thrilled us more than anything was the extended silence before the applause. If ever a piece and a performance received a tribute from an audience, nothing could be more eloquent than that silence."

*(To be continued)*

Roger Pines, Lyric's dramaturg and broadcast commentator, contributes writing regularly to opera-related publications and recording companies internationally. Since 2006 he has appeared annually as a panelist on the Metropolitan Opera broadcasts' "Opera Quiz."

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*Lyric*

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# Lyric



Costume sketch by John Neumeier

Christoph Willibald Gluck

## Orphée et Eurydice

*New Lyric coproduction generously made possible by:*

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John Neumeier would like to dedicate this production to the memory of Sybil Shearer, whose immense contribution to dance and unique artistry were a great inspiration to him.



# ORPHÉE ET EURYDICE

## Synopsis

### ACT ONE

Orphée, a choreographer, rehearses his new ballet, *The Isle of the Dead* – inspired by the painting of Arnold Böcklin. Orphée's wife Eurydice, the company's temperamental star performer, is to dance the principal role. She arrives late – they quarrel. Furious, Eurydice leaves the rehearsal.

An accident – Eurydice is dead. Friends and passersby mourn the sudden loss. In shock and tortured by grief and regret, Orphée sadly recalls his wedding. In despair, he suffers a breakdown. His assistant, Amour, comforts him, suggesting the mythical journey of Orpheus into the Underworld.

### ACT TWO

In his madness, Orphée imagines himself in Hades, where the Furies angrily

block his to attempt to pass through the Underworld. He begs them to pity him, explaining that if they had suffered as he has done, they would not be so indifferent. Calmed by Orphée, the Furies allow him to enter Elysium.

Orphée is astonished by the serenity and beauty of Elysium, but he feels that only after being reunited with Eurydice can he savor its joys. His impatience is finally placated when his wife is brought to him. As in the myth, the condition of her being restored to life is that he not look at her until they are back on Earth.

### ACT THREE

Without looking at his wife, Orphée urges her to follow him quickly. Astonished to realize that she is still alive, Eurydice wonders how this can be, but Orphée refuses to answer any

of her pleading questions. Stunned by his silence, her temperament flares up at what she perceives as his indifference. Unable to stand her pleading and accusations any longer, Orphée turns to her. Eurydice dies again. Orphée laments her death bitterly. Amour convinces him that his suffering has conquered all, and that Eurydice will live on in Orphée's heart, and in the imaginary ballet he created.

—John Neumeier

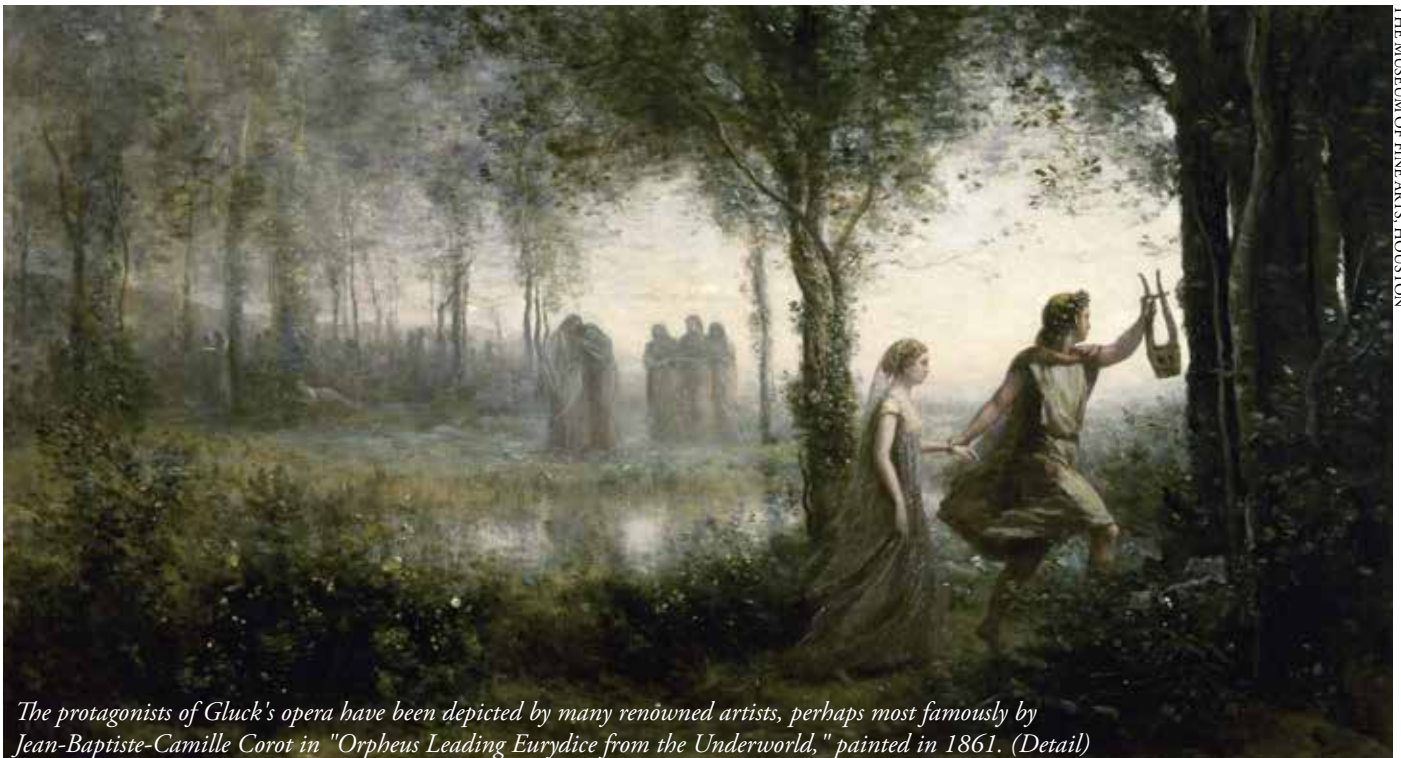
### ORPHÉE ET EURYDICE Approximate Timings

ACTS ONE and TWO: 73 minutes

Intermission: 25 minutes

ACT THREE: 37 minutes

**Total: 2 hours and 15 minutes**



*The protagonists of Gluck's opera have been depicted by many renowned artists, perhaps most famously by Jean-Baptiste-Camille Corot in "Orpheus Leading Eurydice from the Underworld," painted in 1861. (Detail)*

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*Lyric*

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- A coproduction of Lyric Opera of Chicago, Los Angeles Opera, and Staatsoper Hamburg.
- Edited by Ludwig Finscher for the Gluck Sämtliche Werke.
- Used by arrangement with European American Distributors Company, U.S. and Canadian agent for Baerenreiter-Verlag, publisher and copyright owner.
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- Lyric Opera of Chicago gratefully acknowledges the support of the W. James and Maxine P. Farrell French Opera Endowed Chair.
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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 Premiere of 1774 Version*

*New Production*

Christoph Willibald Gluck

## ORPHÉE ET EURYDICE

Paris version

Libretto by Pierre-Louis Moline

First performed at the Académie Royale de Musique, Paris, on August 2, 1774

First performed by Lyric Opera of Chicago September 23, 2017

*Characters in order of vocal appearance:*

<i>Orphée</i>	DMITRY KORCHAK*
<i>Amour</i>	LAUREN SNOUFFER
<i>Eurydice</i>	ANDRIANA CHUCHMAN <sup>oo</sup>

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<i>Eurydice</i> <i>Double</i> Victoria Jaiani <i>Orphée Double</i> Temur Suluashvili <i>Dancers</i> Amanda Assucena, Nicole Ciapponi, Cara Marie Gary, Gayeon Jung, Brooke Linford, Jeraldine Mendoza, Christine Rocas, Derrick Agnoletti, Fabrice Calmels, Fernando Duarte, Stefan Goncalvez, Rory Hohenstein, Graham Maverick, Aaron Renteria <i>Cerberus</i> Edson Barbosa, Dylan Gutierrez, Alberto Velazquez <i>Furies</i> Anais Bueno, Greig Matthew, Valeriia Chaykina, Hansol Jeong, Olivia Duryea, Paulo Rodrigues, Dara Holmes, Luis Eduardo Gonzalez, Yuka Iwai, Alonso Tepetzi,	<i>Blessed Spirits</i> Jacqueline Moscicke, Elivelton Tomazi, Olivia Tang-Mifsud, Riley Horton, Joanna Wozniak, Joan Sebastián Zamora <i>Blessed Spirit</i> Victoria Jaiani, Temur Suluashvili <i>Couples</i> Jeraldine Mendoza, Fabrice Calmels, Christine Rocas, Rory Hohenstein, Amanda Assucena, Derrick Agnoletti, Nicole Ciapponi, Fernando Duarte, Cara Marie Gary, Stefan Goncalvez, Gayeon Jung, Aaron Renteria, Brooke Linford, Graham Maverick <i>Shadows</i> Derrick Agnoletti, Edson Barbosa, Greig Matthew, Joan Sebastián Zamora <i>The Imaginary Ballet</i> Ensemble	
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<i>Conductor</i> HARRY BICKET <i>Director and Choreographer</i> JOHN NEUMEIER <i>Set, Costume, and Lighting Designer</i> JOHN NEUMEIER <i>Associate Set Designer</i> HEINRICH TRÖGER* <i>Lighting Realization</i> CHRIS MARAVICH <i>Chorus Master</i> MICHAEL BLACK <i>Assistant to Mr. Neumeier</i> JANUSZ MAZON* <i>Ballet Masters/Principal Coaches</i> NICOLAS BLANC* ADAM BLYDE* SUZANNE LOPEZ*	<i>Ballet Mistress</i> AUGUST TYE <i>Wigmaster and Makeup Designer</i> SARAH HATTEN <i>Assistant Director</i> KATRINA BACHUS <i>Stage Manager</i> JOHN W. COLEMAN <i>Stage Band Conductor</i> SCOTT ELLAWAY* <i>Musical Preparation</i> WILLIAM C. BILLINGHAM ERIC WEIMER <i>Ballet Accompanists</i> GRACE KIM* MICHAEL MORICZ*  <i>Projected English Titles</i> ROGER PINES	
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\*Lyric debut    <sup>oo</sup>Alumna, The Patrick G. and Shirley W. Ryan Opera Center





**DMITRY KORCHAK**  
(*Orphée*)  
*Lyric debut*

Recognized worldwide as one of the most exciting and sought-after singers of his generation, the Russian tenor was the winner of the prestigious Francisco Viñas International Singing Competition in Barcelona and received fourth prize and the Zarzuela Prize at Plácido Domingo's Operalia Competition in Los Angeles. He then continued his career, performing on the most famous operatic stages of the world: Vienna State Opera, Metropolitan Opera, Bavarian State Opera, the Royal Opera House (Covent Garden), the Zurich Opera House, and the major houses of Paris, Lyon, Berlin, Hamburg, Madrid, Parma, Monte Carlo, Turin, Amsterdam, Brussels, and Los Angeles, as well as Carnegie Hall, Alice Tully Hall, and the Salzburg Festival, among others. Korchak's repertoire spans more than 50 titles. He appeared in Pesaro at this summer's Rossini Opera Festival as Torvaldo/*Torvaldo e Dorliska* and tenor soloist in Rossini's *Stabat Mater*. Other recent successes include *Don Giovanni* (Barcelona), *The Barber of Seville* (Met), and *L'elisir d'amore* (Vienna). Among highlights of the current season are Jean/*Le prophète* (Berlin), *Arturo/I puritani* (Vienna), and the title role/*Les contes d'Hoffmann* (Tokyo), as well as different concert programs in which Korchak serves as conductor. The tenor is represented on more than 25 CD and DVD recordings, including complete recordings of *Don Giovanni*, *The Barber of Seville*, *The Pearl Fishers*, *Eugene Onegin*, and *Le Comte Ory*.



**ANDRIANA CHUCHMAN**  
(*Eurydice*)  
*Previously at Lyric:*  
Seven roles since 2007/08, most recently *Zerlina/Don Giovanni* (2014/15); *Yum-Yum/The Mikado* (2010/11); *Valencienne/The Merry Widow* (2009/10).

An alumna of Lyric's Ryan Opera Center, the Canadian soprano's recent opera engagements have included Adina/*L'elisir d'amore*, *Miranda/The Enchanted Island*, *Gretel/Hansel and Gretel*, and *Valencienne/The Merry Widow* (all at the Metropolitan Opera), Pat Nixon/*Nixon in China* (Houston Grand Opera), Lauretta/*Gianni Schicchi* (LA Opera, DVD), *Magnolia/Show Boat* (Washington National Opera, Dallas Opera), Marie/*La fille du régiment* (Washington National Opera), Tina/Jonathan Dove's *Flight* (Opera Omaha), and Micaëla/*La tragédie de Carmen* (San Diego Opera). She also created the roles of Boonyi/India in the acclaimed world premiere of Jack Perla's *Shalimar the Clown* (Opera Theatre of Saint Louis). In concert Chuchman has appeared at the Cincinnati May Festival in performances of the Bach *B minor Mass*, with the Detroit Symphony Orchestra in Brahms's *Requiem*, and with the International Music Foundation of Chicago in performances of Handel's *Messiah*. This season, she reprises her *Valencienne* (Met) and Marie (Atlanta), while also making her debut at Lincoln Center's White Lights Festival

in staged performances of the Pergolesi *Stabat Mater*. The Winnipeg native is an alumna of the School of Music of the University of Manitoba. Chuchman is the recipient of the Opera Theatre of Saint Louis's 2017 Mabel Dorn Reeder Award.



**LAUREN SNOUFFER**  
(*Amour*)  
*Previously at Lyric:* First Wood Nymph/*Rusalka* (2013/14).

The American soprano is celebrated as one of the most versatile young artists on the international stage, recognized for an artistic curiosity spanning a wide variety of music from Monteverdi and Hasse to Ligeti and Benjamin. Her recent engagements include performances at Houston Grand Opera (*Cherubino/The Marriage of Figaro*, Carrie Pipperidge/*Carousel*), Seattle Opera (*La Comtesse Adèle/Le comte Ory*, Pamina/*The Magic Flute*), Toulouse's Théâtre du Capitole (*Héro/Béatrice et Bénédict*), and Karlsruhe's Badisches Staatstheater (*Tusnelda/Arminio*). Concert appearances include performances with the Cleveland Orchestra for Bach's *Johannes-Passion* led by Franz Welser-Möst, Orff's *Carmina Burana* with Krzysztof Urbanski and the Indianapolis Symphony, a debut with the Rotterdam Philharmonic in performances of Mozart's *Requiem* conducted by Cristian Macelaru, and Handel's *Messiah* with Patrick Dupré Quigley and the San Francisco Symphony and Chorus. Highly sought-after for her consummate artistry in contemporary music, Snouffer has sung the role of Agnes/George Benjamin's *Written on Skin* under the composer's baton (Tanglewood Festival of Contemporary Music, Théâtre du Capitole de Toulouse), HK Gruber's *Gloria – A Pig Tale* (New York Philharmonic Biennale), and Ligeti's *Mysteries of the Macabre* (Aspen Contemporary Ensemble).

#### THE JOFFREY BALLET *All dancers are making their Lyric debuts.*



**ASHLEY WHEATER**  
(*Artistic Director,*  
*The Joffrey Ballet*)

Born in Scotland and raised in England, Wheeler was trained at The Royal Ballet School. He began his professional career with The Royal Ballet and danced at the London Festival Ballet, The Australian Ballet, The Joffrey Ballet, and San Francisco Ballet. At San Francisco Ballet, he became ballet master in 1997 and assistant to the artistic director in 2002. In 2007, Wheeler was appointed artistic director of The Joffrey Ballet, where he has introduced numerous premieres to the repertoire. In 2008, the Boeing Corporation recognized his commitment to community outreach and diversity in the world of dance, presenting him with the "Game Changer" award. In 2010 Wheeler, representing The Joffrey Ballet, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois. The *Chicago Tribune* selected Wheeler as 2013 "Chicagoan of the Year" for

his contributions to dance. In 2014, Wheeler accepted the Chicago Spirit of Innovation Award for The Joffrey Ballet and in 2015, he received the University of Chicago Rosenberger Medal for Outstanding Achievement in the Creative and Performing Arts. He also serves as artistic airector of the Joffrey Academy of Dance, the official school of The Joffrey Ballet.



**NICOLAS BLANC**  
(*Ballet Master/Principal Coach*)  
has performed for Nice Opera Ballet, Düsseldorf's Deutsche Oper am Rhein, Zurich Ballet, and San Francisco Ballet, where he was made principal dancer in 2004.

He created *Amplitude Goldberg* and *In Search Of* for the trainees of San Francisco Ballet School, and also created *After Having Been* for the International Ballet Competition (IBC) in Jackson, Mississippi. Blanc was named one of the "25 to Watch" by *Dance Magazine* in 2004. Former ballet master of Scottish Ballet, he has held the same position with The Joffrey Ballet since 2011. Blanc has created works for the Royal Conservatory of Scotland, the annual fundraiser for Embarc Chicago, and Chicago Shakespeare Theater. He created *L'espace d'un Chapitre* for the 2013 dance festival in his hometown, Montauban, France. That work made its U.S. debut under the title *Evenfall* for The Joffrey Ballet in 2015. Blanc's *Mothership*, created at New York City Ballet's New York Choreographic Institute, premiered at NYCB's 2017 Gala.



**ADAM BLYDE**  
(*Ballet Master/Principal Coach*)  
trained at The Royal Ballet School. He has appeared with The Royal Ballet and joined the Scottish Ballet in 2003, where he was promoted to principal in

2008. While there, he danced in works by many renowned choreographers, among them George Balanchine (*The Four Temperaments, Episodes, Agon, Rubies*), Frederick Ashton (*Façade, Scenes de Ballet*), Kenneth Macmillan (*Song of the Earth*), Ashley Page, Siobhan Davies, Stephen Petronio, Richard Alston, Krzysztof Pastor, Diana Loosmore, Hans van Manen, Peter Darrell, William Forsythe, Paul Liburd, Val Caniparoli, Jorma Elos, Annabelle Lopez Ochoa, and Martin Lawrence. Blyde joined Rambert Dance Company in 2013, dancing Mark Baldwin's *The Comedy of Change, What Wild Ecstasy*, and *The Strange Charm of Mother Nature*; Christopher Bruce's *Rooster*; Merce Cunningham's *Sounddance*; Richard Alston's *Dutiful Ducks*; Ashley Page's *Subterrain*; Lucinda Childs' *Four Elements*; Barak Marshall's *The Castaways*; Shobana Jeyasingh's *Terra Incognita*; and Itzik Galili's *A Linha Curva*. He joined The Joffrey Ballet as ballet master in June 2016.



**SUZANNE LOPEZ**  
(Ballet Master/Principal Coach)  
was asked to join The Joffrey Ballet in 1991, after a year with the Joffrey II Dancers. She retired in 2010, after a long and outstanding career with the company. She danced

principal roles in ballets by such choreographers as Robert Joffrey, Gerald Arpino, George Balanchine, Jerome Robbins, Alonzo King, John Cranko, José Limón, Antony Tudor, Twyla Tharp, Lar Lubovitch, and Frederick Ashton. Some of her favorite roles include the title roles/Cranko's *Romeo & Juliet* and Ashton's *Cinderella*, as well as the Sugarplum Fairy/Joffrey's *The Nutcracker*. She was also featured in world premieres by Edwaard Liang, Donald Byrd, Jessica Lang, and Margo Sappington, among others. Lopez also had a featured role in the movie *The Company*, directed by Robert Altman. She returned to the Joffrey as ballet master in 2016.



**MATTHEW ADAMCZYK**, a Massachusetts native, joined The Joffrey Ballet in 2003 as an Arpino Apprentice and was promoted to full company in 2005. Since joining the Joffrey Ballet, Adamczyk has danced leading roles in *Romeo & Juliet*, *The Nutcracker*, *The Dream*, *Cinderella*, *Motown Suite*, *Lacrymosa*, *Lilac Garden*, *Les Noces*, *La Bayadère*, *The Merry Widow*, and *Stravinsky Violin Concerto*, among many other ballets. Adamczyk is the recipient of The Rudolf Nureyev Education Fellowship, The Jeannot B. Cerrone Award for Excellence in Performance, and *Pointe Magazine's* VIP List: Shining Stars of 2006.



**DERRICK AGNOLETTI**  
(Dancer, *Blessed Spirit Couple*) joined The Joffrey Ballet in 2005. The California native received scholarships to San Francisco Ballet School, The School of American Ballet, and American Ballet Theatre NYC

intensives. With The Joffrey Ballet Agnoletti has performed more than 40 works, including ballets by Balanchine, Joffrey, Arpino, Tharp, Cranko, and Wheeldon. He has originated roles in Nicolas Blanc's *Purple and Evenfall*, Edwaard Liang's *Age of Innocence*, Stanton Welch's *Son of Chamber Symphony*, Val Caniparoli's *Incantations*, James Kudelka's *Pretty BALLET*, and Donald Byrd's *Motown Suite*.



**YOSHIHISA ARAI** joined The Joffrey Ballet in 2012. Born in Hiroshima, Japan, Arai trained at his homeland's International Ballet Academy and subsequently at London's Royal Ballet School. He also performed in numerous

works with the Royal Ballet. In 2008 he joined Northern Ballet, dancing many major roles. In 2011, he joined Tulsa Ballet (demi-soloist). A Prix de Lausanne finalist in 2007, he was second-prize winner in the 2002 Kobe International

Ballet Competition and third-prize winner at the 2004 Fukuoka Ballet Competition.



**AMANDA ASSUCENA**  
(Dancer, *Blessed Spirit Couple*) joined The Joffrey Ballet in 2013. A native of Rio de Janeiro, she began dancing at age eight, entering the official school of the city's Teatro Municipal four years later. In

2007, she performed with Rio's biggest company as Clara/*The Nutcracker*. Assucena received multiple awards at the Harid Conservatory, where she graduated in 2012. She has performed lead roles in ballets such as *Carnival of the Animals*, *The Nutcracker* (Sugar Plum Fairy), *Swan Lake* (Odile – Act Three), *Le Corsaire* (Medora), and *Coppélia* (Swanilda).



**EDSON BARBOSA** (Dancer, *Cerberus*) joined The Joffrey Ballet in 2014. A native of Rio de Janeiro, he began training at age ten. He was voted Best Male Dancer at the 2012 Festival de Danca de Joinville, Brazil's biggest ballet competition,

and received full scholarships to study at the Miami City Ballet, Stuttgart Ballet, Washington Ballet, and The Harid Conservatory. He was also a prize winner at the 2012 Prix de Lausanne in Switzerland. Subsequently he was seen in San Francisco Ballet's *Raymonda*, *Giselle*, *Nutcracker*, *Romeo & Juliet*, *Suite en Blanc*, *Onegin*, *Cinderella*, and *Firebird*.



**MIGUEL ANGEL BLANCO**, a Havana native, trained at the National Ballet School of Cuba. Prior to joining the Joffrey, he performed as a principal with the Ballet Nacional de Cuba. Principal roles with the company included Prince

Siegfried/*Swan Lake*, Basilio and Espada/*Don Quixote*, Albrecht/*Giselle*, and Franz/*Coppélia*. Since joining the Joffrey, Blanco has performed leading roles in a variety of works, including *Othello* (title role), *Cinderella* (Prince), *The Merry Widow* (Danilo), *Romeo & Juliet* (Romeo), *Swan Lake* (Prince Siegfried), and *The Nutcracker* (Cavalier). He has created leading roles in ballets of Stanton Welch and James Kudelka.



**ANAIS BUENO** (*Fury*) joined The Joffrey Ballet in 2013. Former winner of both the silver and gold medals at the Youth America Grand Prix, the Mexican dancer studied at Stuttgart's John Cranko School, where she graduated in

2007. That year she joined the Stuttgart Ballet's *corps de ballet*, working with choreographers John Neumeier, Marco Goecke, and Christian Spuck. In 2012, she joined the Boston Ballet. The Joffrey Ballet has featured her in works of Stanton Welch, Christopher Wheeldon, Alexander Ekman, Robert Joffrey, Justin Peck, and Val Caniparoli. Bueno was featured on the cover of *Dance Magazine Europe*.



**FABRICE CALMELS**  
(Dancer, *Blessed Spirit Couple*), born and raised in France, entered the Paris Opera Ballet School in 1991. He furthered his training at The School of American Ballet, The Rock School, and Boston Ballet.

Since joining the Joffrey, he has performed in 20 works, ranging stylistically from *The Nutcracker* to *Le Sacre du Printemps*, *Apollo*, *Othello*, and *Opus Jazz*. He also dances with American Ballet Theatre principal Veronika Part in guest performances and has expanded into acting, portraying Nijinsky/*MISIA*, a new theater piece by Barry Singer, seen at Ravinia.



**RAÚL CASASOLA** joined The Joffrey Ballet in 2008. The Madrid native studied at the Víctor Ullate School of Dance, and during the summers of 1999 and 2000 performed with Europa Danse. He was an apprentice with the Víctor

Ullate Ballet before joining the Compañía Nacional de Danza 2. He is a former member of France's Ballet de l'Opéra National du Rhin and Boston Ballet. Among the many works he has danced since joining the Joffrey have been Gerald Arpino's *Round of Angels*, Wayne McGregor's *Episode 31*, and George Balanchine's *Stravinsky Violin Concerto*.



**VALERIIA CHAYKINA**  
(*Fury*) joined The Joffrey Ballet in 2015. The Russian dancer trained for a decade at the prestigious Vaganova Ballet Academy. In 2012, she joined the Leonid Jacobson St. Petersburg State Academic

Theatre as a soloist. Chaykina joined the Moscow Ballet as a soloist in 2013. On full scholarship, she trained at Miami City Ballet School and was featured in Balanchine's *Western Symphony*, Harald Lander's *Érudes*, and Mikhail Fokine's *Les Sylphides*. She was also cast for the second season of Teen Vogue's *Strictly Ballet* series and was featured in the June/July issue of *Teen Vogue Magazine*.



**NICOLE CIAPPONI**  
(Dancer, *Blessed Spirit Couple*) joined The Joffrey Ballet in 2015. The Vancouver native trained with Goh Ballet, Pacific Northwest Ballet School, and San Francisco Ballet School prior to joining

the San Francisco Ballet in 2010. Career highlights onstage include featured roles in Helgi Tomasson's *Giselle*, *Nutcracker*, and *7 for Eight*; George Balanchine's *Coppélia*, *Scotch Symphony*, *Symphony in C*, and *Theme and Variations*; and Christopher Wheeldon's *Cinderella*. As a guest artist, Ciapponi has appeared at The Arts of Classical Ballet School, Tiit Helimets and Company, and Miami's International Ballet Festival.





**LUCIA CONNOLLY**, a Los Angeles native who began her training with Westside School of Ballet, joined The Joffrey Ballet in 2016, following her graduation from The School of American Ballet. She also danced at both the Women's

Choreographic Institute and the New York Choreographic Institute. Connolly has attended summer programs at The School of American Ballet, San Francisco Ballet School, and Boston Ballet School, all on scholarship. She has also performed two seasons with Barak Ballet (Santa Monica, California).



**APRIL DALY**, a native of Rockford, Illinois, studied with the Rockford Dance Company and later attended the New School University/Joffrey Ballet BFA program in New York. After dancing for two seasons with The Washington Ballet, she joined The Joffrey Ballet. Among her many leading roles with the company have been Odette-Odile/*Swan Lake*, the title role/*Sylvia*, Kitri/*Don Quixote*, Desdemona/*Othello*, Myrtha/*Giselle*, the title role/*Cinderella*, Valencienne/*The Merry Widow*, Juliet/*Romeo & Juliet*, and Sugar Plum Fairy/*The Nutcracker*. She was the featured artist for "On the Rise" in the September 2009 issue of *Dance Magazine*.



**FERNANDO DUARTE** (*Dancer, Blessed Spirit Couple*) joined The Joffrey Ballet in 2011 as a trainee in the Academy and was promoted to the company in 2013. He grew up in Rio de Janeiro, training at the Escola Estadual de Danças Maria Olenewa. In 2008 he was awarded a full scholarship to The Harid Conservatory (Boca Raton). As a Joffrey Academy of Dance trainee, he performed leading roles in *Cinderella*, *Coppélia*, and contemporary works by Academy artistic director Alexei Kremnev. Duarte's repertoire since joining the Joffrey encompasses such varied works as *Othello*, *Don Quixote*, *Romeo & Juliet*, *Incantations*, and *In Creases*.



**OLIVIA DURYEA** (*Fury*) joined The Joffrey Ballet in July 2017. The Michigan native received her early training at the Happendance School and performed for several years with Capitol Ballet Theatre of Michigan. Accepted into the Joffrey Academy in 2014, Duryea danced as a Trainee from 2014 to 2016. She then joined the Joffrey Studio Company for the 2016/17 season. During her time with the Academy, she performed in *Symphonic Variations*, *Suite Saint-Saens*, and *Serenade*. Duryea also performed with Joffrey's main company in productions including *Cinderella*, *The Nutcracker*, and *Romeo & Juliet*.



**CARA MARIE GARY** (*Dancer, Blessed Spirit Couple*) joined The Joffrey Ballet in 2012, having previously danced with American Ballet Theatre's ABT II and Orlando Ballet. She received the overall Grand Prix Award in the

2009 YAGP regional semi-finals. Since joining The Joffrey Ballet, Gary has danced repertoire including *The Nutcracker* (Sugar Plum Fairy), *La Bayadère*, *Swan Lake*, *Romeo & Juliet*, *Othello*, and *Le Sacre du Printemps*, among other works. In 2014 Nicolas Blanc, choreographed *Rendez-vous* for Gary and former Joffrey dancer Aaron Smyth for the X USA IBC (Best Choreography Award).



**STEFAN GONCALVEZ** (*Dancer, Blessed Spirit Couple*) joined The Joffrey Ballet in 2015. Born in São Paulo, Brazil, he began formal ballet training at the age of 13. Goncalvez received a scholarship to attend the

Harid Conservatory (Boca Raton, Florida) in 2010. Two years later he was awarded the Rudolf Nureyev Fellowship. Upon graduating in 2014, he continued his training at The Washington School of Ballet. While there he performed leading roles in *Le Corsaire*, *La Bayadère*, and in Septime Webre's *The Nutcracker*. He also competed in YAGP, where he won the Youth American Grand Prix Award.



**LUIS EDUARDO GONZALEZ** (*Fury*) joined The Joffrey Ballet in 2015. A native of Bogota, Colombia, he grew up there before moving to Atlanta, Georgia. He trained primarily with former Atlanta Ballet prima ballerina Maniya

Barredo. Gonzalez received the Star Student award at Regional Dance America's SERBA, third place at the 2008 Regional Youth American Grand Prix competition, and first place pas de deux at the 2013 American Ballet Competition. He represented Colombia in the 2014 Jackson International Ballet Competition. Gonzalez began his career with Houston Ballet II. At 18 he began a three-year tenure at Orlando Ballet.



**DYLAN GUTIERREZ** (*Cerberus, Blessed Spirit Couple*) joined The Joffrey Ballet in 2009. The California native trained at the Los Angeles Ballet Academy. In 2006 he was awarded a full scholarship to train at The

Royal Ballet School in London. He was then offered an apprenticeship with the San Francisco Ballet. Since joining The Joffrey Ballet, Gutierrez has danced many roles. Favorites include Death/*The Green Table*, Basilio/*Don Quixote*, the title role/*Othello*, and the main pas de deux couple from *Infra*. In 2014, he performed his dream role, Prince Siegfried/*Swan Lake*.



**RORY HOHENSTEIN** (*Dancer*) joined The Joffrey Ballet in 2011. He began ballet training at age 12 in his hometown, Washington, D.C. While still in high school, he joined Paris's Le Jeune Ballet de France, completing his

studies overseas. In 2000, he joined the corps of San Francisco Ballet and was promoted to soloist in 2006. Two years later he joined Christopher Wheeldon's new company, Morphoses/The Wheeldon Company, performing in their home season and on tour to Sadler's Wells (London) and the Sydney Festival. He has also performed with the Lar Lubovitch Dance Company.



**DARA HOLMES** (*Fury*) joined The Joffrey Ballet in 2011. Born in New Jersey, but raised in North Carolina, she began formal ballet training at the Wilmington School of Ballet. Holmes attended many summer programs, including

those of the School of American Ballet, Kirov Academy of Ballet, and the Joffrey Academy International Summer Dance Intensive. In 2010 she graduated from the Harid Conservatory, subsequently joining the Joffrey's Trainee Program. Since joining the Joffrey, Holmes has danced in many ballets including *Incantations*, *Son of Chamber Symphony*, *Swan Lake*, *La Bayadère*, *Don Quixote*, *Forgotten Land*, *Tulle*, and *The Nutcracker*.



**RILEY HORTON** joined The Joffrey Ballet in 2016. He studied at the Kansas City Ballet School, the Kansas School of Classical Ballet, and most recently the Houston Ballet Academy. In Houston,

Horton danced in many ballets including *Yondering*, *The Nutcracker*, *Flower Festival in Genzano*, *The Young Person's Guide to the Orchestra*, *The Gentlemen*, and *The Long and Winding Road*. He recently traveled with the company for the Australian tour of Stanton Welch's *Romeo and Juliet*. Other credits include Marius Petipa's *La Bayadère* (Kansas School of Classical Ballet), and Todd Bolender's *The Nutcracker* (Kansas City Ballet).



**YUKA IWAI** (*Fury*) joined The Joffrey Ballet in 2017. Born and raised in Japan, she trained at the Reiko Koyangi Ballet Studio. In 2014, she joined the Trainee Program at the Joffrey Academy of Dance.

In 2015 Iwai was promoted to the Joffrey Studio Company. She placed first in the Tohokushibu Ballet Competition and second at the All Japan D.A.T.E. competition (2014); was a YAGP New York finalist and first-prize winner at the YAGP Chicago semifinal (2015); and finished in the top 12 in YAGP's New York finals senior category (2016).



**VICTORIA JAIANI**

(*Eurydice Double, Blessed Spirit*) joined The Joffrey Ballet in 2003. A native of Tbilisi, Georgia, she trained at the V. Chabukiani Ballet School and in New York. Since joining the Joffrey, her vast repertoire has

been highlighted by such leading roles as Odette-Odile, Cinderella, Giselle, Juliet, Desdemona, and Hanna Glawari, in choreography by such masters as Wheeldon, Welsh, Ashton, Cranko, Possokhov, Hynd, Lubovitch, and Joffrey. Jaiani was featured on *Dance Magazine's* cover and was named "Chicagoan of the Year" by the *Chicago Tribune* (2010); was named one of Chicago's top women in the arts by *Today's Chicago Woman* (2012); and was named "best dancer" by *Chicago Magazine* (2013).



**HANSOL JEONG** (*Fury*)

joined The Joffrey Ballet in 2015. Jeong was born in the Republic of Korea and began studying ballet at age nine. Having graduated from Korea National University of Arts Pre-School, Sunhwa Arts Middle

School and High School, he studied ballet on scholarship at Sejong University, graduating in 2015. Jeong also performed as a soloist and principal dancer with the Korean Ballet Theatre and as a guest soloist with the Korea National Ballet. In 2014 he won the Senior Male Gold Medal at the USA International Ballet Competition in Jackson, Mississippi.



**GAYEON JUNG** (*Dancer, Blessed Spirit Couple*)

joined The Joffrey Ballet in 2015. A native of Seoul, Korea, she is an alumna Korea National University of Arts. Highlights of her repertoire include

*pas de deux* from *Sleeping Beauty, La Fille mal gardée, Diana and Actéon, Le Corsaire, Swan Lake, and Grand Pas Classique*. She has been an award winner in The Seoul International Dance Competition, the "Sicilia Barocca" International Dance Competition, the Arabesque Ballet Competition in Perm, Youth American Grand Prix, Cape Town International Ballet Competition, and USA International Ballet Competition.



**YUMI KANAZAWA**

joined The Joffrey Ballet in 2016. She began her training at the Lauridsen Ballet Centre in Torrance, California, and continued at the San Francisco Ballet School. While at the school, she performed Kenneth

MacMillan's *Soirées musicales*, George Balanchine's *Raymonda Variations*, Wang Wei's *Focus*, Ben Freemantle's *Bare*, as well as James Sofranko's *Means to an End* and *Mozart Symphony*. As a trainee, she performed with the San Francisco Ballet in Helgi Tomasson's *Swan Lake, Nutcracker*, and *Giselle*, and *Don Quixote* co-staged with Yuri Possokhov, Natalia Makarova's *La Bayadère*, and George Balanchine's *Brahms-Schoenberg Quartet*.



**BROOKE LINFORD**

(*Dancer, Blessed Spirit Couple*) joined The Joffrey Ballet in 2014. She was born in Alpine, Utah, and received her early training at Jacqueline's School of Ballet. While there, she performed with Utah Regional

Ballet and Utah Regional Ballet II. In 2011, she competed in the Youth America Grand Prix New York finals and was offered a scholarship to the Jacqueline Kennedy Onassis School at American Ballet Theatre, which she attended in 2011 and 2012. Linford danced in the Trainee Program at the Joffrey Academy of Dance, Official School of The Joffrey Ballet, from 2012 to 2014.



**GREIG MATTHEW** (*Fury*)

joined the Joffrey in 2017. He was born in Aberdeen, Great Britain, and educated at Lamour School of Dance, the Dance School of Scotland, and the Royal Ballet Upper School. From 2009 to 2011 he

performed several times with The Royal Ballet. In 2011 he joined the Wiener Staatsballett, where he was appointed demi-soloist in 2012. His repertoire includes works of Balanchine, Neumeier, Nureyev, Cranko, MacMillan, Lifar, Forsythe, and many other major choreographers. Among his awards are Most Promising Graduate Award from The Royal Ballet Upper School (2011) and first place at the WienWeltWettbewerb (2014).



**GRAHAM MAVERICK**

(*Dancer, Blessed Spirit Couple*)

joined The Joffrey Ballet in 2008. Maverick started his training at age three and entered the San Francisco Ballet School at seven, remaining for 12 years. While

at SFB he danced the Prince/*The Nutcracker* and appeared in many other productions. In 2006 he trained at the School of American Ballet. As an SFB trainee at the San Francisco Ballet, he worked with and performed choreography by John Neumeier, Helgi Tomasson, and Parrish Maynard. In 2008 he received The Bay Area Ballet Award for the best young ballet dancer in the San Francisco Bay Area.



**JERALDINE MENDOZA**

(*Dancer, Blessed Spirit Couple*)

joined The Joffrey Ballet in 2011. Born in San Francisco, she trained there at the City Ballet School and subsequently at Moscow's Bolshoi Ballet Academy. She won first place

at the 2011 Youth America Grand Prix San Francisco Regional Semi-Finals and received the prestigious young artists' scholarship from the Leonore Annenberg Fellowship Fund (2012-13). Since joining the Joffrey, Mendoza has danced Nikya/*La Bayadère*, Juliet/*Romeo & Juliet*, the title role/*Sylvia*, Odette-Odile/*Swan Lake*, and many other leading roles. Mendoza graced the cover of *Dance Magazine's* first international issue (May 2015).



**JACQUELINE MOSCICKE**

(*Fury*) joined The Joffrey Ballet in 2010. The Wisconsin native started her training at age five and subsequently studied on full scholarship at Milwaukee Ballet School. Moscicke is a graduate of the Milwaukee

Ballet II program and joined the Milwaukee Ballet Company in 2005. Since joining the Joffrey, she has danced many roles in productions including *In the Middle, Somewhat Elevated, Viva Vivaldi, Lilac Garden, Swan Lake*, and *Bells*. Moscicke also appeared in William Shatner's documentary *Gonzo Ballet*.



**AARON RENTERIA**

(*Dancer, Blessed Spirit Couple*)

joined The Joffrey Ballet in 2016. Renteria studied at the San Francisco Ballet School, spending three years there and two in the Trainee Program. He later became a San

Francisco Ballet company member after one year as an apprentice. While there Renteria danced in Helgi Tomasson's *Concerto Grosso, Caprice, Don Quixote, Giselle, The Fifth Season*, and *Nutcracker*; Christopher Wheeldon's *Rush* and *Cinderella*, George Balanchine's *Theme and Variations, Symphony in C*, and *Brahms-Schoenberg Quartet*; Yuri Possokhov's *Swimmer* and *Rite of Spring*; and Jerome Robbins's *Glass Pieces*. Other credits include Myles Thatcher's *Stone and Steel* and Christopher Wheeldon's *Dances Bohémiennes*, both at the San Francisco Ballet School.



**CHRISTINE ROCAS**

(*Dancer, Blessed Spirit Couple*)

joined The Joffrey Ballet in 2005. Previously, Rocas danced with Ballet Manila in the Philippines. In 2005, she received the Arpino Award and was the silver medalist in

the New York International Ballet Competition. Since joining the Joffrey, Rocas has performed in *Apollo*, title role-Summer Fairy/*Cinderella*, *The Dream*, title role/*Giselle, The Green Table, Light Rain, Les Présages, The Nutcracker, In the Night, Reflections, Pretty BALLET, Crossed, Age of Innocence, After the Rain, Stravinsky Violin Concerto, Juliet/Romeo & Juliet*, and *The Merry Widow*.



**PAULO RODRIGUES** (*Fury*)

joined The Joffrey Ballet in 2015. Rodrigues began his training in São Paulo, Brazil. He performed with the Paulista Dance Company for two years as a first soloist, dancing roles in many ballets

including *The Nutcracker, Sleeping Beauty, Don Quixote, Le Corsaire*, and *La Bayadère*. In 2013, he joined the Joffrey Academy of Dance trainee program and was chosen the following year to be a Joffrey Studio Company member. Among the ballets he has performed with the Joffrey are George Balanchine's *Prodigal Son*, Christopher Wheeldon's *Swan Lake*, and Alexander Ekman's *Tulle*.





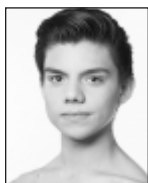
**CHLOÉ SHERMAN** joined The Joffrey Ballet in 2016. She was invited to train at The School of American Ballet at 17 and was offered a corps de ballet contract with the Los Angeles Ballet the following year. Sherman joined Silicon Valley Ballet in 2015 performing in *Giselle*, *Mimus 16*, *Diana and Acteon* and *Le Corsaire*. She was the guest ballerina for New York's Dances Patrelle, portraying Juliet/*Romeo and Juliet*. Sherman's repertoire includes, *Sleeping Beauty*, *Swan Lake*, *Sechs Tänze*, *Return to a Strange Land*, *La Source*, *Walpurgisnacht Ballet*, *Divertimento No. 15*, and many other ballets.



**TEMUR SULUASHVILI** (*Orphée Double*, *Blessed Spirit*) joined The Joffrey Ballet in 2003. Suluashvili was born in Russia and raised in the Republic of Georgia. He trained at the V. Chabukiani Ballet School. Since joining the Joffrey, he has been seen as Solar/*La Bayadère*, Albrecht/*Giselle*, Prince/*Cinderella*, Basilio-Espada/*Don Quixote*, Iago/*Othello*, Benvolio/*Romeo & Juliet*, Nutcracker Prince/*The Nutcracker*, Rothbart/*Swan Lake*, and Tybalt/*Romeo & Juliet*. Other performances include Christopher Wheeldon's *Continuum*, Edwaard Liang's *Age of Innocence*, and Jití Kylián's *Forgotten Land* and *Return to a Strange Land*, among other works.



**OLIVIA TANG-MIFSUD** (*Fury*) joined The Joffrey Ballet in 2016. Tang-Mifsud was born in Los Angeles and was raised in Rancho Palos Verdes. She began her ballet training at age six with the Palos Verdes Ballet. During her time there she performed title roles/*The Nutcracker*, *Cinderella*, and *Firebird*. In 2014 she moved to San Francisco to attend the San Francisco Ballet School, studying with director Patrick Armand. With the school she performed works by Kenneth MacMillan and John Neumeier. She also had the opportunity to perform onstage with the company in San Francisco Ballet's *The Nutcracker* and *Swan Lake*.



**ALONSO TEPETZI** (*Fury*) joined The Joffrey Ballet in 2016. Tepetzi was born in Orizaba, Mexico, and started his dance training at the Fomento Para las Artes Itzamna. He moved to Cordoba to study at En Pro del Talento Veracruzano. In 2015, he came to the U.S. with a full scholarship to the Houston Ballet Academy. Tepetzi earned a Gold medal at the Labat International Competition (2013, 2014) and the XI Concurso Nacional de Ballet Infantil y Juvenil. He also won the Bronze medal at the International Dance Competition Attitude (2011), and the Concorso Internazionale Di Danza Expression IDA (2014).



**ELIVELTON TOMAZI** (*Fury*) joined The Joffrey Ballet in 2013. Tomazi is from Santa Catarina, Brazil. Having begun his studies with the School of the Bolshoi Theatre, he joined the Paulista Company of Dance/Ballet Adriana Assaf in 2010. He danced as a soloist in the company's productions of *The Nutcracker*, *Sleeping Beauty*, *Don Quixote*, *Le Corsaire*, and *La Bayadère*. He was offered a full scholarship to the trainee program at Chicago's Joffrey Academy of Dance. Since joining the Joffrey, Tomazi has been seen in *The Prodigal Son*, *Viva Vivaldi*, *Swan Lake*, *Lilac Garden*, *RakU*, *The Nutcracker*, *Romeo & Juliet*, *Episode 31*, *Tulle*, *Othello*, *La Bayadère*, *Crossing Ashland*, and *Interplay*.



**ALBERTO VELAZQUEZ** (*Cerberus*) joined The Joffrey Ballet in 2011. He studied at the Alejo Carpentier Elementary Ballet School in Havana, Cuba, and at the Fomento Artístico Cordobés in Cordoba Veracruz, Mexico. Velazquez joined the Jacqueline Kennedy Onassis School at American Ballet Theatre on full scholarship in 2008, becoming a member of ABT II in 2009 and appearing in *Don Quixote*, *Black Swan*, *Stars and Stripes*, and *Le Corsaire*, among other ballets. Since joining the Joffrey, he has been featured as Prince Siegfried/*Swan Lake*, Romeo/*Romeo & Juliet*, title role/*The Prodigal Son*, and Cavalier/*The Nutcracker*.



**JOANNA WOZNIAK** (*Fury*) joined The Joffrey Ballet as an apprentice in 2001 and became a full company member in 2003. Raised in Rolling Meadows, Illinois, Wozniak trained with Sherry Moray, The Chicago Academy of Arts, and Harid Conservatory. Since joining the Joffrey, she has performed featured roles in *Celebration*, *Crossed*, *Confetti*, *Le sacre du printemps*, *Light Rain*, *Lilac Garden*, *The Nutcracker*, *Romeo & Juliet*, *Incantations*, *The Man In Black*, *Suite Saint-Saëns*, and *Viva Vivaldi*. Wozniak can be seen as a dancer in the feature film *Save the Last Dance* (2001).



**JOAN SEBASTIÁN ZAMORA** (*Fury*, *Shadow*) joined The Joffrey Ballet in 2015. Zamora, who began his training at age eight in Colombia, was awarded a five-year scholarship by the American Ballet Theatre to extend his training in the summer intensive program. He trained at the Rock School for Dance Education and graduated with honors from The Royal Ballet's upper school. Zamora began his career at London's English National Ballet. Since joining the Joffrey, he has performed a variety of works including *Sylvia*, *Cinderella*, *RakU*, *The Miraculous Mandarin*, *Tipping Point*, *Romeo & Juliet*, *The Nutcracker*, *Mammatus*, and other works.



**HARRY BICKET** (*Conductor*)  
*Previously at Lyric:*  
Five productions since 2002, most recently *Carmen* (2016/17); *Rinaldo* (2011/12); *Hercules* (2010/11).

The 2017/18 season finds the British conductor returning to the Metropolitan Opera (*The Marriage of Figaro*), where he has previously led *Rodelinda*, *La clemenza di Tito*, and *Giulio Cesare*. He also will be in London for an all-Buxtehude program (Wigmore Hall) and Handel's *Rinaldo* (Barbican Hall), both with The English Concert, the renowned period orchestra, of which Bicket is artistic director. Greatly celebrated for the Baroque and Classical repertoire in which he established himself internationally, Bicket has recently led acclaimed performances of *Ariodante* (Paris, Vienna, Carnegie Hall), *Alcina* (Santa Fe), and the Suite from Rameau's *Les Boréades* (Cleveland Orchestra). In 2013 he became chief conductor of The Santa Fe Opera, where his successes over the past three summers have included *Romeo and Juliet*, *La finta giardiniera*, and *Fidelio*. Other recent highlights in North America include productions in Houston (*The Marriage of Figaro*, *Rusalka*), Toronto (*Maometto II*, *Hercules*), Atlanta (*Orfeo*), and guest-conducting with the New York Philharmonic, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the major orchestras of Boston, San Francisco, Detroit, Houston, Seattle, St. Paul, Ottawa, and Indianapolis. Bicket has collaborated on recordings with artists including Renée Fleming, Lucy Crowe, Alice Coote and David Daniels. DVD releases include *Rodelinda* (Met), *Rinaldo* (Munich), *A Midsummer Night's Dream* and Martin y Soler's *The Tree of Diana* (both from Barcelona).



**JOHN NEUMEIER**  
(*Director and Choreographer;*  
*Set, Costume, and Lighting*  
*Designer*)  
*Previously at Lyric:*  
Dancer/Giannini's *The Harvest* (1961, world premiere)

The internationally celebrated choreographer, a native of Milwaukee and an alumnus of Marquette University, completed his dance education in Copenhagen and at London's Royal Ballet School. He then performed with Stuttgart Ballet before beginning a four-year tenure directing the Frankfurt Ballet. Since 1973 Neumeier has been director and chief choreographer of The Hamburg Ballet. Under his leadership the company has become one of the leading European troupes, while also earning acclaim in China, Japan, Russia, and North America. Founder of the School of The Hamburg Ballet, Neumeier also launched the National Youth Ballet. He has worked as a guest choreographer with the major opera companies of Vienna, Munich, Milan, and Paris; the Royal Ballet, Royal Danish Ballet, Stuttgart Ballet, American Ballet Theatre, San Francisco Ballet, Bolshoi Ballet, Mariinsky Ballet, and National Ballet of Canada, among many other companies. Neumeier's *oeuvre* focuses on the preservation

of ballet tradition, while also maintaining a modern dramatic framework. His more than 155 works range from evening-length narrative ballets drawn from celebrated literary sources (*The Lady of the Camellias*, *Anna Karenina*, *A Streetcar Named Desire*, *Death in Venice*, *Peer Gynt*, and more) to reinterpreted classics of the 19th century and three ballets inspired by the life of Vlaslav Nijinsky. Neumeier's numerous highly prestigious awards include most recently the Herbert von Karajan Prize (2007), the Kyoto Prize (2015), and the first Prix de Lausanne Life Achievement Award (2017).



**HEINRICH TRÖGER**  
(Associate Set Designer)  
*Lyric debut*

The German set designer has collaborated with John Neumeier since 2011, assisting in the creation of designs for productions in Paris, Vienna, Moscow, and most recently Hamburg (*Anna Karenina* for the Hamburg Ballet). Tröger studied architecture, theater science, and philosophy before launching his career in the technical department of the Frankfurt Opera. Subsequently he began a three-year tenure as stage-design assistant at the Nationaltheater in Mannheim. He freelanced as a set designer for another three years before returning to Mannheim to take the position of leader of the company's workshops. He then undertook the same position for the Städtische Bühnen in Frankfurt. For much of the 1990s Tröger was technical manager of the Salzburg Festival, while also teaching at the city's Mozarteum. He was leader of the workshops of the Hamburg State Opera from 1997 to 2011. Since then he has been highly successful as an architect and freelance designer. Tröger designed and executed Volkswagen's "event cinema" at the company's factory in Wolfsburg (2003) and the "50 Years of Audi Culture" exhibition in Ingolstadt (2012).



**CHRIS MARAVICH**  
(Lighting Realization)  
*Previously at Lyric:*  
Four productions since 2014/15, most recently *Don Quixote*, *Lucia di Lammermoor* (2016/17); *The Merry Widow* (2015/16).

Currently Lyric's lighting director, Maravich served in the same position from 2006 to 2012 at San Francisco Opera, where he created lighting for many of the company productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyran de Bergerac*, *Il trittico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. Maravich has collaborated on the lighting designs for *Doktor Faust* at Staatsoper Stuttgart, *Tannhäuser* for the Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. He has also designed lighting for Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances and Opera San José.



**MICHAEL BLACK**  
(Chorus Master)  
Chorus master since 2013/14; interim chorus master, 2011/12.

Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works during his tenure. He has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra, Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has also worked with the Melbourne Symphony Orchestra in Australia with Sir Andrew Davis. His recent activities include preparing the *Damnation of Faust* chorus, continuing his association with the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black regularly has 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. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



**SARAH HATTEN**  
(Wigmaster and Makeup Designer)  
Wigmaster and makeup designer since 2011/12.

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*



**JANUSZ MAZON**  
(Assistant to Mr. Neumeier)  
*Lyric debut*

The Polish dancer was born in Bytom and trained for nine years at the ballet school there. In 1980 he was offered a contract with the ballet company of the Warsaw State Opera. In 1985 he joined the Hamburg Ballet, advancing to soloist in 1989 and to principal in 1993. During his tenure he danced many of the leading roles as well as creating new roles in John Neumeier's ballets (he performed in *Romeo and Juliet*, *A Midsummer Night's Dream*,

*Lady of the Camellias*, *Don Quixote*, and many other Neumeier works). In 1997 he moved to the U. S., where he graduated with a degree as Doctor of Chiropractic in 2002. While maintaining his work in his chiropractic office, he was also ballet master for the Georgia Ballet School and Company. In 2013 he returned to Hamburg, where he took up a position on the teaching faculty of the School of the Hamburg Ballet.



**AUGUST TYE**  
(Ballet Mistress)  
*Previously at Lyric:*  
35 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *Les Troyens* (2016/17); *Romeo and Juliet* (2015-16); *The Passenger* (2014-15).

The American dancer-choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and the Royal Opera House, Covent Garden. She has presented a 20-year retrospective of her work at Chicago's Vittum Theater and Ruth Page Dance Center, as well as in her hometown, Kalamazoo, Michigan. A graduate of Western Michigan University, Tye performed with The Kalamazoo Ballet, dancing leading roles in *Sleeping Beauty*, *Cinderella*, and *The Nutcracker*. Tye is a past recipient of Regional Dance America's Best Young Choreographer Award (at age 15) and a two-time recipient of the Monticello Young Choreographer's Award: the latter garnered her invitations to choreograph throughout America. In addition to Lyric and Joel Hall Dancers, she has performed in Chicago with Salt Creek Ballet, Second City Ballet, and Chicago Folks Operetta. Tye is artistic director at the Hyde Park School of Dance, which she founded in 1993. Four years later she founded Tygo Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.

# JOFFREY ★ BALLET

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*Second Assistant*  
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Barbara Luchsinger  
*Stitcher*  
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## From Orfeo to Orphée: Evolution of a Masterpiece

By Roger Pines



UPPER BELVEDERE (VIENNA)



ROBERT KUSEL

*Classic and modern visions of Orpheus and Eurydice: in painting (Anselm Feuerbach, 1869) and onstage (David Daniels and Isabel Bayrakdarian at Lyric, 2005/06).*

What do composer Christoph Willibald Gluck, painter Jean-Baptiste-Camille Corot, filmmaker Jean Cocteau, and playwright Tennessee Williams have in common? An attraction to the myth of Orpheus. One can hardly blame those incomparable creators and countless others in a multitude of media, for that name belongs to one of the most touching figures in the history of Western civilization. Orpheus is a hero who has endured and, even today, retains his power to move us to tears, just as he did the Furies of the Underworld. He is, of course, a symbol of the glory of music itself, but he also embodies devoted love and – in Gluck’s opera, especially – the capability of that love to change the course of a life.

In opera, it’s Gluck’s depiction of Orpheus that we know best. The German composer’s achievement is stupendous by any standards, but doubly so when we consider that *The New Grove Dictionary of Opera* lists close to 60 other “Orpheus operas.” Stylistically they encompass the early Baroque (many works, most prominently Claudio Monteverdi’s *L’Orfeo*), the rivetingly contemporary (Darius Milhaud’s *Les malheurs d’Orphée*, Harrison Birtwistle’s *The Mask of Orpheus*), and everything in between. Gluck, however, stands alone for both the mesmerizing loveliness and the heartrending eloquence that he brought to this

immortal tale.

For those of us who explored Greek myths in our youth (courtesy of such storytellers as Robert Graves and Edith Hamilton in their fabulous myth anthologies), surely no character made a more profound impression than Orpheus. We were deeply touched by his plight and devastated by its sad end. Unlike Gluck’s opera, in mythology Eros/Cupid/Love didn’t restore Eurydice to life. Instead, poor Orpheus returned from Hades to lament her death, wandering in utter misery. The Maenads – wild women who followed Dionysus – resented that Orpheus paid no attention to them. They caught him without his all-soothing lyre and tore him limb from limb. He was given a proper burial by the nine Muses, goddesses of literature, science, and the arts. Orpheus’s soul was transported to Elysium, where he was united with his beloved Eurydice.

On those occasions when Orpheus did have his lyre in hand, he gave the world music of a sort that had never been experienced before. His voice and his songs penetrated to any listener’s heart, and their beauty provided unique joy to all ears. Of course, it wasn’t only human beings who were entranced by him: Orpheus’s music was even able to tame Cerberus, the fearsome, multi-headed dog who guarded the gates of Hades, as well as the Furies.



*In 1950 the legendary writer/director Jean Cocteau filmed one of the great works of postwar French cinema, *Orphée*, a contemporary version of the Orpheus myth that starred Jean Marais in the title role. Pictured here with Marais is Maria Casarès, who portrayed Death, embodied onscreen by a mysterious princess.*

From the very earliest years of opera's development as an art form, it was inevitable that Orpheus would attract composers. In the work that scholars consider the first surviving opera, Jacopo Peri's *Euridice* (1600), the title character may be Orpheus's wife, but he remains the protagonist. By 1607, when an aristocratic audience heard the first truly great opera, Monteverdi's *L'Orfeo*, the hero's name rightly took its place in the title. In Peri's version Orpheus and Eurydice return together to earth and live happily ever after. In Monteverdi's, Orfeo accepts the god Apollo's invitation to dwell in heaven, where he'll be able to behold Eurydice among the stars.

Do elements of the Orpheus/Eurydice story exist in other mythologies? Prof. Wendy Doniger of The University of Chicago, whose work has significantly enhanced international understanding of mythology, points to Lot's wife in the Book of Genesis, who looks back at the doomed city of Sodom and is turned into a pillar of salt. Doniger mentions, too, that "there is also the story of bringing Persephone, daughter of the goddess Demeter, up from the dead. She's brought back for six months of every year. There are other successful fetchings of people from the Underworld – Savitri in Hindu mythology, who retrieves her husband from death, for example. By the power of their virtue, their heroism, people in mythology bring

their spouses from death."

The great message of Gluck's opera is that true love triumphs over death: if you love someone enough, you get them back and live happily ever after! But ultimately this piece, in whatever incarnation, is about the power of music, not only the power of love. "This is hardly your average lovesick guy," notes Doniger. "Orpheus is the son of Calliope, the Muse of Music. If you can charm nature, then you can charm death."

*Orphée et Eurydice* began life in 1762 in Vienna, in Italian, as *Orfeo ed Euridice*. The work embodied what came to be known as the "Gluckian reforms." *Orfeo* was the first of three "reform operas" (next came *Alceste*, the story of a woman who literally goes through hell, Orpheus-like, to save her husband, followed by *Paride ed Elena*, the story of Paris and Helen of Troy). The reforms were represented by a basic idea that Gluck termed "beautiful simplicity." He called for a new naturalness in the way a text was delivered, a no-frills attitude devoid of emoting purely for effect. In contrast to serious Italian opera of the previous generation, Gluck wanted plots that flowed in a direct way – no convolutions of any kind. He aimed to have the music "serve poetry by means of expression and by following the situations of the story, without interrupting the action or stifling it with a useless superfluity of ornaments." All of that came into play in *Orfeo*, which offered an

austerely lovely style. The work consistently focused on the protagonist; Orfeo expressed his agony and ecstasy through exquisitely sculpted arias, as well as through recitatives that projected all the directness of natural speech. No Gluck interpreter can excel without a total commitment to eloquent delivery of the text.

Gluck fashioned the role of Orfeo for one of the greatest singers of the 18th century, the castrato Gaetano Guadagni. He had what we would consider today to be a countertenor's range, and by all accounts he was matchlessly expressive (years before *Orfeo*, he earned the admiration of Handel, who revised three *Messiah* arias especially for him). Although Guadagni was capable of stupendous flights of vocal display, Gluck had no need to call upon the showier aspect of the singer's artistry in *Orphée et Eurydice*.

The virtuosic element missing from the original version of *Orfeo* was brought into play when the work was substantially revised for the Paris premiere. This was thanks to the brilliance of Joseph Legros, exemplar of a vocal category highly favored in French opera at the time: the *haute-contre*, a lyric tenor whose voice "sits" exceptionally high. Very particular then, as now, regarding their likes and dislikes where singers were concerned, Parisian audiences frowned on castrati, who never made any headway at all in Paris, even in their heyday. Onstage tenors were the heroes, and Orphée would have been no exception. Keys were adjusted to allow for Legros to negotiate a vocal line conceived for Guadagni, and there were some marvelously effective alterations, such as the end of the great lament "J'ai perdu mon Eurydice" ("I've lost my Eurydice"): the stabbing beauty of the repeated high B-flats – on the word "douleur" ("pain") – makes for a much more dramatic climax than in the aria's original version.

At the time that Gluck was invited to write for the Académie Royale de Musique (i.e. the Opéra) in Paris, Legros had long since established himself there as one of the company's most eminent stars. Initially Gluck was reportedly not at all pleased with his dramatic presence and vocalism, and gave Legros a good deal of grief, accusing him of screaming rather than singing. His advice: "Scream with just as much anguish as if someone were sawing through your bone. And, if you can, realize this pain inwardly, spiritually, and as if it came from the heart." Gluck's admonitions apparently worked – Legros triumphed as Orphée, with his achievement in the role hailed as something of a miracle.



## Modern Match – *Orphée et Eurydice*

In literature, damsels in distress have been in need of saving for years. The stories often depict a brave young man battling anything from dragons to evil witches to powerful enemies in order to save his true love. *Orphée et Eurydice* is no exception, with Orphée embarking on a treacherous journey to the Underworld to save his beloved wife, Eurydice. The idea of heroism certainly lives on, but now *women* can do the saving! Witness the Chinese heroine of Disney's *Mulan*, who may have more in common with Orphée than it might seem.

For starters, Orphée and Mulan both endure loss. Orphée's true love Eurydice dies, leaving him alone. Mulan's father, Fa Zhou, is required to go to war for the Chinese emperor because he's the only male of the family. Both Orphée's love for Eurydice and Mulan's love for her father give them the courage they need to begin their dangerous journeys.

Orphée is granted the chance to bring Eurydice back to life by guiding her out of the Underworld. To do so, he must get past the Furies. Playing his lyre, he convinces them to let him through. Once he retrieves Eurydice, he's not allowed to look at her as he leads her back to earth. This proves even more difficult than getting past the Furies, as Eurydice is distraught over whether Orphée still loves her or not.

Similarly, Mulan has a chance to save her father's life: she disguises herself as a man in order to take his place in the army. While she's able to pass as a man, that's only part of her journey. She now has to prove her worth by fighting against the Huns who are invading China. Her military skills prove to be initially poor, and Mulan is forced to work even harder to keep up with the men.

This brings up the next similarity: failure. Orphée succumbs to Eurydice's pleas and looks back at her, instantly killing her. After a fatal attack by the Huns, Mulan's gender is revealed, and she's released from the army. Luckily, both Orphée and Mulan have heavenly sidekicks pulling for them: Amour returns to Orphée and, moved by his love and strength, he restores Eurydice to life. Mushu, a dragon sent to protect Mulan, convinces her to not give up yet. Together, Mulan and Mushu work alone to defeat Shan Yu, leader of the Huns. In an effort to save her father, Mulan's bravery ends up saving China from the invading Huns!

Willing to go through hell to save their true loves, Orphée and Mulan prove that love can triumph over any obstacle, regardless of gender orientation.

— Margaret Rogers

*The author, Lyric's dramaturgy intern earlier in the year, will enter her senior year at the University of Minnesota this fall.*



"Orpheus in Hades," painted in 1897  
by Pierre-Amédée Marcel-Beronneau.



Auguste Rodin's "Orpheus and Eurydice  
Emerging from the Gates of Hell"  
(c. 1893).

Gluck, who had composed 41 operas by the time he arrived in Paris, had begun there in April 1774 with the premiere of *Iphigénie en Aulide*. *Orphée*, an even greater success, followed four months later. The Paris audience wouldn't have considered the original version a full evening of opera (it contains about 100 minutes of music), therefore major additions were needed. Most important on the vocal side was a hair-raisingly florid new aria for Legros, "L'espoir renaît dans mon âme" ("Hope is reborn in my soul"), in which Orphée proclaims that he'll brave the terrors of Hades to find Eurydice. Gluck also gave Sophie Arnould, the prominent soprano who sang Eurydice, a ravishing entrance aria in Elysium, "Cet asile aimable et tranquille" ("This pleasant and tranquil haven"). Amour, too – created by a third major star, soprano Sophie Levasseur – was given a brief, deliciously buoyant aria sung to Orphée, "Si les doux accords de ta lyre" ("If the sweet sounds of your lyre"). In the last act Gluck also added an extended trio for the lovers and Amour.

While altering vocal lines, Gluck also created important dance episodes to please a public for whom dance in opera had always been essential. These included the thrillingly aggressive "Dance of the Furies," as well as the dulcet "Dance of the Blessed Spirits" (probably the most celebrated purely instrumental passage in Gluck's entire oeuvre) and three dance movements for

the final celebration, making a total of seven for that scene. Fittingly for Paris, *Orphée* ended not with a chorus, as in 1762, but with a danced Chaconne, confirming the vital role that dance now played in the work.

For decades this opera was known strictly as a vehicle for female contralto or mezzo-soprano, up to the 1980s, when countertenors began singing Orfeo. The tenor version, however, cropped up only very occasionally. Nowadays, however, we're fortunate to have an ever-increasing number of tenors – among them Dmitry Korchak at Lyric this season – who not only sing eloquently in French, but also possess the technical prowess to sustain the extraordinarily high lines Gluck gave Legros 243 years ago. At the same time, ballet companies in major cities are full of performers who can illuminate the opera's dance episodes. With artistry of this high level available, opera companies worldwide will surely follow Lyric's example by more frequently presenting Gluck's masterpiece onstage in its glorious French guise.

**Roger Pines**, dramaturg of Lyric Opera of Chicago, has appeared annually on the Metropolitan Opera broadcasts' "Opera Quiz" for the past decade and also contributes regularly to opera-related publications and recording companies internationally.

## A Talk with the Director

**John Neumeier is director, choreographer, set designer, costume designer, and lighting designer for Lyric's new production of *Orphée et Eurydice*. Following his first day of rehearsals, he spoke about the work with Lyric dramaturg Roger Pines.**



*Orphée costume sketch by John Neumeier*

### **Can you explain the appeal of the piece itself?**

It's appealing because of its unique combination of a mythical theme being realized in a very realistic, director way. I see in this a parallel to ballet itself, which in its form is highly stylized – although its instrument remains essentially the human being. But as far as I'm concerned, *Orphée's* essence is a very simple, direct expression of emotion.

### **I know you're fascinated by the history of this opera.**

Yes, it's so interesting, in that it was the first attempt to create a *Gesamtkunstwerk* [complete work of art]. Gluck and his choreographer, librettist, and designer all came together with quite similar intentions

for the premiere of the original Italian version, *Orfeo ed Euridice*, in 1762.

Gluck's basic purpose in *Orphée* was to communicate simple human emotions without hiding them in musical or vocal virtuosity. As this opera's director, I need to communicate with the audience through emotions that are recognizable – that are common to us all. We've all experienced loss – perhaps not to the point of madness, which I think is what happens in *Orphée* – and obviously, most of us haven't journeyed to the Underworld. Nonetheless, we're dealing with this mythical subject in realistic terms.

### **Can you describe your own emotional response to Gluck's music?**

It's a very direct response for me – that's why I agreed to do this opera. French isn't my native language. I understand, but I don't even *need* the text to feel the emotion in the music. My technique of creating depends upon a spontaneous emotional reaction to music that creates in me the spark of inspiration, the spark of *improvisation*. I don't sit in a room and plan steps; I go to rehearsal, I put myself in a situation where there is attention and a sense of expectation. The dancers are waiting for me to do something. Although I have books and books of research regarding *Orphée*, I must forget everything, listen to the piano as if I've never heard this music before, and let myself move without thinking. This music gives me that opportunity.

### **You're placing the piece in a contemporary milieu – can you explain it?**

This piece is not just a beautiful Grecian myth or a lovely Baroque opera. The love that inspired *Orphée* destroys him, because he just can't help it – he has to turn around! This makes me weep, because it's so true: in our lives we make such firm resolutions, and yet our weakness common to all of us makes us do such stupid things! I think that's why I'm putting it in a contemporary setting. Obviously there are sections of it that are more fantasy-like: what, for example, are these Furies, the people with snakes coming

out of their heads who are blocking Orphée's way? Who are the mystical dwellers of Elysium? I'm thinking also of the presence of Amour, who in my version will always accompany Orphée. I think he, Amour, is in love with Orphée. This is why he has this idea, to take him on his imaginary journey.

### **You're Orphée's director, choreographer, and the designer of sets, costumes, and lighting. What's your goal in wearing these five hats for this production?**

In a word, unity. It's also the sense of not having to explain to another artist that what we've planned is wrong. I respect the people I work with very much, and it is truly very difficult for me to say, "No, that's not working," but I can say it very easily to myself.

I started designing when I was a beginning choreographer because I couldn't afford anyone else. Before I studied dance, I studied painting. That was the conflict in my youth: would I follow dance or be a painter? Dancing won out, but immediately dancing meant for me *creating* – not only dancing with choreography from someone else, but creating something myself. When I was actually able to put something on a stage, the question was, what does the world of this ballet look like?

My recent productions started from movement, from choreography, and for me, when I create movement, I'm already imagining how the costumes will move. Generally we have costumes made for the beginning of rehearsals to try out fabrics and cuts. I'm also already seeing the color of the light and imagining the space in which it's all happening. They are not separate things. Creating a ballet means creating a new world.

### **What sort of impression would you like to leave the public when they see your Orphée production?**

I would like them to recognize something of themselves in it. I would like them to be reminded of similar experiences – of sorrow, of anxiety, of anger, of madness, of their own human frailty.

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*Lyric*

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## *Orphée et Eurydice:* After the Curtain Falls

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

NANCY SORENSEN



*The beautiful Swiss soprano Lisa Della Casa as Eurydice at Lyric, 1962.*

- What about this production did you find most exciting and exhilarating?
- What finally moves the Furies to allow Orphée safe passage to the Underworld?
- Why must Orphée be tested in order to save his beloved? And what causes him to fail that test?
- Why does Amour send Orphée all this way to save Eurydice when, in the end, Amour brings her back to life anyway? Is there meaning in the quest?
- Orphée literally travels to hell and back for the love of Eurydice. Reflect on a time that you have traveled to hell and back for someone or something you loved.
- This opera incorporates substantial episodes of dance. What was the most thrilling part of the dancing and how did the music support the movement on stage?
- Of the numerous solos for Orphée, which one moved you the most? Why?

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To continue enjoying *Orphée et Eurydice*, you can listen to or watch the following performances suggested by Lyric dramaturg Roger Pines:

### 1774 Paris version in French with tenor Orphée:

- CD – Richard Croft, Mireille Delunsch, Marion Harousseau; Musiciens du Louvre Chorus and Orchestra, cond. Marc Minkowski (DG Archiv)
- CD – Juan Diego Flórez, Alessandra Marianelli, Ainhoa Garmendia; Chorus and Orchestra of Teatro Real/Madrid, cond. Jesús López Cobos (Decca)
- CD – Léopold Simoneau, Suzanne Danco, Pierrette Alarie; Chorus and Orchestra of Lamoureux Concerts Association, cond. Hans Rosbaud (Philips)
- DVD – Léopold Simoneau, Pierrette Alarie, Claire Gagnier; Chorus and Orchestra of Radio Canada, cond. Otto-Werner Mueller, dir. Ludmilla Chiriaeff (VAI)

### 1859 Paris version (Gluck/Berlioz) in French with alto Orphée:

- CD – Anne Sofie von Otter, Barbara Hendricks, Brigitte Fournier; Monteverdi Choir, Orchestra of the Opéra de Lyon, cond. Sir John Eliot Gardiner (EMI Classics)

### Original 1762 Vienna version in Italian with alto Orfeo:

- CD – Bernarda Fink, Veronica Cangemi, Maria Cristina Kiehr; Berlin RIAS Chamber Chorus, Akademie für Alte Musik, cond. René Jacobs (Harmonia Mundi)



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Susan Miller Hult  
Keun-A Lee  
Noah Lindquist  
Mario Antonio Marra  
Francesco Miliotto  
Jerad Mosbey  
Steven Mosteller  
Matthew Piatt  
Madeline Slettedahl  
Robert Tweten  
Eric Weimer

## Orchestra

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

## Violin II

Yin Shen, *Principal*  
John Macfarlane  
*Assistant Principal*

Bonita Di Bello  
Diane Duraffourg-Robinson  
Teresa Kay Fream  
Peter Labella  
Ann Palen  
Irene Radetzky  
John D. Robinson  
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*  
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

Lewis Kirk  
*Acting Principal*  
Preman Tilson  
*Acting Assistant Principal*  
Hanna Sterba\*

## Contrabassoon

Hanna Sterba\*

## Horn

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

## Trumpet

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

## Trombone

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

## Bass Trombone

Graeme Mutchler

## Tuba

Andrew Smith, *Principal*

## Harp

Marguerite Lynn Williams  
*Principal*

## Timpani

Edward Harrison, *Principal*

## Percussion

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

## Stageband Musicians

Anne Bach, *Oboe*  
Alison Attar, *Harp*  
Lisa Fako, *Violin*  
Renée-Paule Gauthier, *Violin*  
Aurelien Fort Pederzoli, *Viola*  
Paula Kosower, *Cello*

## Extra Musician

Mark Shuldiner, *Harpsichord*

## Librarian

John Rosenkrans, *Principal*

## Personnel Manager

and Stageband Contractor  
Christine Janicki

\*Season substitute

## Chorus Master

Michael Black  
*Chorus Master*  
*The Howard A. Stotler*  
*Endowed Chair*

## Regular Chorus

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

## Mezzo

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

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

## Tenor

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

## Bass

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

Jeffrey W. Taylor  
Ronald Watkins  
Nikolas Wenzel

## Core Supplementary Chorus

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

## Mezzo

Katie Ruth Bieber  
Amanda Tarver

## Tenor

Jared V. Esguerra  
Tyler Samuel Lee  
Joe Shadday

## Bass

Claude Cassion  
Nicolai Janitzky  
Wilbur Pauley

## Supplementary Chorus

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

## Mezzo

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

## Tenor

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

**Bass**  
Michael Cavalieri  
Kirk Greiner  
John E. Orduña  
Douglas Peters  
Martin Lowen Poock  
Vincent P. Wallace, Jr.

## BACKSTAGE LIFE: Michael Schoenig

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

I am the technical finance director and I've been here for four and a half years. I deal with all of the financial aspects of the technical department, which include budgeting and payroll for the stage crew, scenic artists, wardrobe, and wigs/makeup staff. I also negotiate rental contracts for our productions going to other opera companies and handle the travel and scheduling logistics around that process.

***What led you to work at Lyric?***

I'd been working at San Francisco Opera for 18 years, and was looking to relocate. I always wanted to work at Lyric because it's such a highly regarded company and I love Chicago. But at the time, there weren't any positions available. So I moved back to New York State where I'm from and luckily, a year later my position became available. I applied and I've been here ever since!



***What's a typical day like for you?***

No day is the same, but you can typically find me processing payroll, coding invoices for the business office, and having correspondence with other opera companies that are looking to rent productions from us. I also spend a lot of time mapping out the technical budget for the upcoming seasons. I consult with my colleagues in the technical department to determine what is needed for each production, which can include sets, costumes, the costs to ship productions back and forth, crew labor, and of course the costs for the lighting, sound, and scenic elements that each show requires. From there, I put together a final budget that represents the expected costs for each show, and Lyric uses that as a blueprint for our technical financial plans.

***What's the most challenging aspect of your job?***

There are certain things that need to be done based on a schedule, but outside projects often compete for that time. I have to constantly find a way to keep it all organized and make sure everything flows smoothly. I figure out the time-sensitive things that need to be done, and then handle everything else that comes up along the way. Sometimes the hours are long during the season, but I'm a morning person so I like to come in and get things done before most people are awake!

***What keeps you committed to the work you do?***

I've always had an affinity for the visual and performing arts, which means I have a commitment and belief in what we do. If someone asked when I was younger what I would be doing for a career, I couldn't have imagined I'd be working for a world-renowned arts organization like Lyric. It's a privilege to be doing what I do.

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

Within the technical department we all share show duty, meaning someone from our department is in the audience for every Lyric performance. We watch to make sure everything looks good and runs smoothly, and it's proven helpful to have a presence from our team there for every show. Another surprising thing is that I'm one of the co-curators for Lyric's exhibits in the Mary B. Galvin Gallery, which is located in the lower-level Opera Club. We have one exhibit for the opera season, and sometimes a special exhibit for the musical. During *My Fair Lady* last season, we showcased artwork created by the employees of Lyric, which was extraordinary. It might seem odd that a finance person helps put together a gallery, but my background is in fine arts so it's actually a perfect fit!

***A favorite Lyric moment?***

Watching our stage, wardrobe, and wigs crew, plus everyone backstage, accomplish what they do day in and day out to get a production onstage. The audience doesn't always get to see what goes into creating a show, but it's so integral to the overall enjoyment and experience at Lyric.

***Beyond opera, what are your other passions?***

I love photography and oil painting. In both media, I enjoy capturing still life, landscapes, and portraits. I took a break for a while, but now I'm back at it. Photography and painting are a great combination because my photographs serve as a great point of reference for my paintings!

# Artistic Roster

## Sopranos

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

## Mezzo-Sopranos

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Marianne Crebassa  
Susan Graham  
Jill Grove  
Catherine Martin  
Lindsay Metzger  
Julie Miller  
Deborah Nansteel  
Annie Rosen  
Zanda Švedė  
Kristy Swann

## Contraltos

Lindsay Ammann  
Lauren Decker

## Tenors

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

## Baritones

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

## Bass-Baritones

Alan Higgs  
Philip Horst  
Eric Owens  
Christian Van Horn

## Basses

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

## Dancers

### The Joffrey Ballet

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

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

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

## Conductors

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

## Directors

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

## Associate Directors

Rob Kearley  
Bruno Ravella

## Set and Costume Designers

Johan Engels  
John Frame  
Peter J. Hall  
Constance Hoffman  
Robert Innes Hopkins  
Allen Charles Klein  
Marie-Jeanne Lecca  
Ming Cho Lee  
John Neumeier  
Robert Perdziola  
Zandra Rhodes  
Vita Tzykun  
Michael Yeargan

## Associate Set Designer

Heinrich Tröger

## Assistant Set Designer

Matt Rees

## Lighting Designers

Fabrice Kebour  
Chris Maravich  
John Neumeier  
Duane Schuler  
Ron Vodicka

## Projection Designer

David Adam Moore

## Chorus Master

Michael Black

## Choreographers

John Malashock  
John Neumeier  
Denni Sayers

## Assistant Choreographer

Michael Mizerany

## Ballet Mistress

August Tye

## Wigmaster and Makeup Designer

Sarah Hatten

## Fight Choreographers

Chuck Coyl  
Nick Sandys

## Translators for English Titles

Carol Palca  
Francis Rizzo  
Roger Pines  
Colin Ure



*The American Guild of Musical Artists, AFL-CIO (AGMA), is the union*

*that represents the singers, dancers, actors, and staging personnel at Lyric Opera of Chicago.*



*David Daniels as Orfeo in the original, Italian-language version of Gluck's opera at Lyric (2005/06)*





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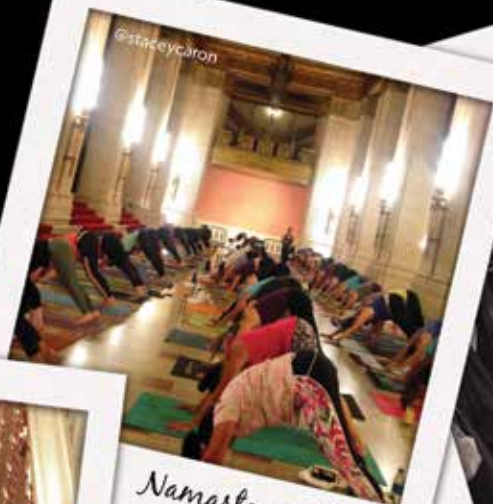
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### Do you have opera questions?

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](mailto:askroger@lyricopera.org), or tweet **#LyricRoger**

# Ask Roger





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## Mary Ladish Selander: *Exemplifying the “Lyric Way”*

When Mary Selander walks into a room, feelings of warmth and familiarity immediately pass over all who are gathered. As she makes her way around, greeting each person by name, one gets a sense that this is a dance which has been rehearsed a million times before, attentively perfected. That’s the feeling of being part of the Lyric family, and that’s what Mary has built upon for more than two decades.

By the time she arrived at Lyric, Mary had already established herself as a talented fundraiser, marketer, and arts advocate, having held senior positions at the Greater Milwaukee Committee, the City of Milwaukee, and the Milwaukee Ballet, among others. Coming from a significant Milwaukee industrial family who has been giving anonymously to support education and health-related causes for four generations, perhaps it is not surprising that Mary was drawn to serve local non-profit and education institutions.

It was while she was working for Marquette University establishing the Haggerty Museum of Art that the fundraising bug bit. “Everyone was raising money to get the building built, but I realized we also needed to raise programmatic funding. I started writing grants, and I got every one of them.” Mary has maintained close ties with Marquette University to this day, serving as a Trustee since 2000.

From the Haggerty Museum she went to the Milwaukee Ballet to serve as its Executive Director, where she had the good fortune of meeting legendary choreographer John Neumeier, himself a Milwaukee native. “In 1986, a group of board members from the Milwaukee Ballet flew to Hamburg to interview John Neumeier about his world-renowned Dance Factory. Our chairman at the time owned a warehouse in the Third Ward, so the Milwaukee Ballet created its own Dance Factory in the summer of 1988. We opened the facility with the Hamburg Ballet performing John’s masterpiece, *Othello*. John and I have remained close friends since that project, and I am thrilled that he has returned to create Lyric’s *Orphée et Eurydice*.”

When Mary moved from Milwaukee to Chicago to be with her husband Larry in 1994, she knew only three people, “my husband, my mother-in-law, and revered Women’s Board member Marilee Wehman, to whom I had been introduced by Rev. John P. Raynor, S.J., Chancellor of Marquette University.” When



it came time to find a new company, Mary knew she had an opportunity to work for the Midwest’s greatest establishments. After receiving a few offers, she called Marilee for guidance. “I’ll never forget what she said to me: ‘If you don’t take the job at Lyric, I’m going to chain you to the bumper of my car and drag you there myself!’”

Starting as the director of annual gifts in 1995, Mary found herself working closely with Lyric’s leadership team, including the legendary Ardis Krainik, Lyric’s second general director. “Miss Krainik was from Manitowoc, Wisconsin, so we hit it off right away. She instilled in all of her protégés a philosophy that Lyric and its donors and subscribers are part of the family and are to be treated with the utmost customer service. This knitted so well together with my upbringing that the customer is always right, so whether a single ticket buyer or major donor, we aim to provide a consistent superior standard of excellence. This is a cornerstone of what we refer to as the ‘Lyric Way.’”

Guided by Miss Krainik’s example, Mary set forth developing lasting relationships with Lyric’s volunteer board leaders, production sponsors, and prominent Lyric supporters. She was promoted to director of development in 1999, and has served seven Board presidents, led 22 annual campaigns, three capital campaigns, and grew Lyric’s endowment from \$60 million to more than \$170 million. In total, she and her team have raised over three quarters of a

billion dollars from 1995-2017 thanks to Lyric’s loyal donor base. “Each president of the Board of Directors has brought a unique set of skills to their leadership position in the right time and the right place, and it has been an honor to work for every one of them.”

Though she had seen only one opera when she started working at Lyric, she has become a steadfast fan of one of the greatest art forms in existence. She never passed up an opportunity to observe a rehearsal, and credits the late, great Danny Newman and Lyric dramaturg Roger Pines for coaching her along the way. “Early on, I developed a discipline of reading the program book cover to cover before every opening night which helped immensely in building my opera knowledge. It also enabled me to understand the artists’ backgrounds and introduce them to donors with which they have a common thread.”

Citing Renée Fleming and Thomas Hampson’s *Thaïs* as her most memorable production onstage in the Ardis Krainik Theatre, her career highlight was undoubtedly the 50th Anniversary Concert and Gala, which netted \$5 million and remains Lyric’s most successful event to date.

On June 29, 2017, Mary was honored with the Carol Fox Award, Lyric’s highest honor. In his introduction of her that evening, board chairman emeritus Allan Muchin said it best: “The secret to Mary’s success was not just her ability in raising money, but it was in her developing deep and sincere relationships with the Board and all of Lyric’s donors. When Mary called, we all knew she was probably going to ask us for money, but none of us ever avoided her calls, and none of us ever turned her down as we knew she was serving our best interest, and only Mary could command that type of respect.”

As she prepares to transition to the next phase in her career, Mary is proud to have celebrated many milestones at Lyric. “Some of my proudest moments were sharing the 60th Anniversary Gala and my Carol Fox Award presentation with my whole family. I look forward to my new role as senior philanthropic advisor, and to mentoring the future super stars in the development field.” Thank you, Mary, for embodying and perpetuating the “Lyric Way.”

— Meaghan Stainback

# “Don’t let your boat sail off before you name Lyric in your estate plan.”



*Così fan tutte* by Mozart

CORY WEAVER/SAN FRANCISCO OPERA

If you have been thrilled by the operas you’ve seen, you may wish to consider making a charitable bequest to Lyric Opera of Chicago. Planned giving is a meaningful way to ensure that Lyric will continue producing grand opera of the highest quality. A gift to Lyric creates a beautiful legacy that will be enjoyed by thousands for years to come. All planned givers are invited to join Lyric’s Overture Society, and enjoy exclusive benefits of membership.

If you would like further information, please contact Jonathan Siner, Lyric’s Senior Director of Planned Giving, at **(312) 827-5677** or [jsiner@lyricopera.org](mailto:jsiner@lyricopera.org), or Lynn Bennett, Lyric’s Director of Planned Giving, at **(312) 827-5688** or [lbennett@lyricopera.org](mailto:lbennett@lyricopera.org).

## PLANNED GIFTS

You can include a bequest for Lyric in your will, revocable trust or the beneficiary designation of your IRA or life insurance policy. You can consider other planned giving strategies too, such as charitable gift annuities, charitable remainder trusts, charitable lead trusts and retained life estates. Write your name in Lyric’s history book by leaving your legacy for future generations.

# Lyric

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# LYRIC OPERA OF CHICAGO

## ARIA SPOTLIGHT | 2017/2018 SEASON



Miles D. White

### ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 23 Lyric productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet. Abbott has championed Lyric's achievements by making a leadership commitment to the Breaking New Ground Campaign. "The Lyric is one of the treasures that make Chicago the world-class city that it is. We're proud to be associated with it," says Miles D. White, Abbott's Chairman and Chief Executive Officer and a valued member of Lyric's Board of Directors.



### ADA and WHITNEY ADDINGTON

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



Franco Tedeschi

### AMERICAN AIRLINES

This season we celebrate 36 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.



### PAUL M. ANGELL FAMILY FOUNDATION

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

### ANONYMOUS CONTRIBUTORS

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



### JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera Center activities as previous cosponsors of Rising Stars in Concert, and currently underwrite the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, last season's *Norma* and this season's *Rigoletto*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera. Lyric is honored to have Julie Baskes serve on its Board of Directors and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



### JAMES N. and LAURIE V. BAY

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. They have previously contributed to many programs, including Lyric's Wine Auction, the Annual Campaign, and education programs. They made a leadership gift to the Breaking New Ground Campaign. Last season, Jim and Laurie generously cosponsored 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.



### RANDY L. and MELVIN R. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," says Melvin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy have cosponsored several productions including last season's *The Magic Flute* and this season's *Così fan tutte*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



Alexandra Dousmanis-Curtis

### BMO HARRIS BANK

BMO Harris Bank is a proud supporter of Lyric Opera. BMO, which is celebrating its bicentennial this year, has demonstrated its strong commitment to supporting the communities it serves for the past 200 years. BMO has generously supported special projects through Lyric's Annual Campaign, most recently as the Exclusive Sponsor of both the Plácido Domingo and Ana María Martínez Concert (2015/16) and the Celebrating Plácido Concert (2016/17). Lyric is honored to have Alexandra Dousmanis-Curtis, Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."



Dan Grossman

### BOSTON CONSULTING GROUP

The Boston Consulting Group (BCG) is the world's leading advisor on business strategy. Lyric Opera is extremely grateful for their support and dedication this season in offering their pro bono services to help Lyric to better understand our financial model, and to identify creative and promising paths to growth. Lyric Opera is honored to have Dan Grossman, Partner & Managing Director, on the Lyric Board of Directors and Finance Committee.



### HENRY M. and GILDA R. BUCHBINDER

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room. They have also been longtime generous donors to the Annual Campaign, and are cosponsors of this season's new production of *Faust*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



#### CAROLYN S. BUCKSBAUM

Lyric Opera sincerely appreciates the extraordinary leadership and generosity of Kay Bucksbaum. An avid subscriber and longtime patron of Lyric with her late husband Matthew, the Bucksbaum Family's very generous challenge grant re-established Lyric's regional and national/international radio broadcasts in 2006. Kay's incredible continued matching support makes possible The Lyric

Opera Broadcasts, which draw 16 million listeners annually. "Lyric is a great national institution," Matthew once said, "and it gives our family great pleasure to know these broadcasts bring Lyric's wonderful performances to so many in Chicago and around the globe."



John and Jackie Bucksbaum

#### THE JOHN and JACOLYN BUCKSBAUM FOUNDATION

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

during each opening night performance.



Allan E. Bulley, III

#### BULLEY & ANDREWS

Founded 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full-range of construction services including general contracting, construction management, design/build, and masonry and concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's *Performances for Students* programs, and is a cosponsor of Lyric's *Ring* cycle, including last

season's *Das Rheingold* and this season's *Die Walküre*. Lyric Opera is pleased to have Allan E. Bulley, III as a member of its Board of Directors.

**BULLEY & ANDREWS**  
Building Matters®



John and Alice Butler

#### THE BUTLER FAMILY FOUNDATION

Longtime subscribers from Dubuque, Iowa, John and Alice Butler recently made a leadership gift to Lyric's Breaking New Ground Campaign's stage improvement project. John says, "When Alice and I heard that Lyric was unable to share productions with other houses due to our outdated and unreliable stage technology, we understood that to be a serious problem that needed to be addressed. We believe in Lyric's mission to be the best

opera company in North America, and in order to be the best, we must have access the best productions." Lyric Opera is honored to have John Butler serve on its Board of Directors and Investment Committee.



#### MARION A. CAMERON

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for more than 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, and her many production cosponsorships, including this season's *Così fan tutte*. Ms. Cameron is the CEO of Sipi Metals

Corp., which continues to support the widely popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, Executive and Finance Committees, and Chair of the Investment Committee.



Elizabeth F. Cheney

#### ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the long-term generosity of the Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/ Lyric Opera. During the 2017/18 season, the Cheney Foundation is supporting Guest Master Teacher and Artist residencies; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan

Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the fifth year; and singer sponsorship of tenor Mario Rojas. Lyric Opera is honored to have foundation director Allan Drebin serve on its Board of Directors, Ryan Opera Center Board and Audit Committee.



#### MR. and MRS. JOHN V. CROWE

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth

floor in memory of Jack Crowe's mother. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

#### THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. Mrs. Crown is a past President of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has

served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

#### THE DAVEE FOUNDATION

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. The Davee Foundation provided critical preliminary support to enhance amplification and sound systems used in the Musical Theater Initiative, and has generously cosponsored each production in the initiative, including this season's *Jesus Christ Superstar*.



#### STEFAN T. EDLIS and GAEL NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored five mainstage operas, including last season's *Lucia di*

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

## EXELON

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



## ELAINE FRANK

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



## JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric Opera does." Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign.



## ELIZABETH MORSE GENIUS CHARITABLE TRUST

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



## BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. Last season, Brent and Katie were a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. Brent Gledhill is the Global Head of Investment Banking at William Blair & Company, and a member of the firm's Executive Committee. Lyric is honored to have Brent serve on its Board of Directors, Executive Committee, and Audit Committee.



## WILLIAM and ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and are cosponsoring Lyric's new production of *Faust* this season. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



## HOWARD GOTTLIEB and BARBARA GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *Rigoletto*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

## GRAMMA FISHER FOUNDATION

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



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

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



## MR. & MRS. DIETRICH M. GROSS

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





John R. Halligan

#### JOHN R. HALLIGAN CHARITABLE FUND

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



Joe and Pam Szokol and King and Caryn Harris

#### THE HARRIS FAMILY FOUNDATION

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



Alyce H. DeCosta

#### WALTER E. HELLER FOUNDATION

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a National Director of Lyric's Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic foundation named after her late husband, the founder and past Chairman of Walter E. Heller Co. The Walter E. Heller Foundation has generously funded many Lyric productions, most recently Lyric's world premiere of *Bel Canto* (2015/16) and *Don Quichotte* (2016/17).



#### J. THOMAS HURVIS

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



Scott Santi

#### ITW

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign and the Breaking New Ground Campaign, and since 2002, has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored many productions, including this season's new production of *Faust*. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer.



#### EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding of support from Ned Jannotta and his beloved late wife Debby. A lifelong opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received a leadership gift from the Jannottas for the Breaking New Ground Campaign to create the Ryan Opera Center Music Director Endowed Chair, in addition to their generous gifts to the Annual Campaign.



Craig C. Martin

#### JENNER & BLOCK

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



#### JPMORGAN CHASE & CO.

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



#### THE ANNE and BURT KAPLAN FUND

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





#### THE RICHARD P. and SUSAN KIPHART FAMILY

Susie Kiphart is an esteemed member of the Lyric Opera family. She is immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating Committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium, sponsorship of Ryan Opera Center Ensemble members, and are generous sponsors of the Renée Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



Linda K. Myers

#### KIRKLAND & ELLIS LLP

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

#### KIRKLAND & ELLIS



#### NANCY W. KNOWLES

Opera 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." Nancy Knowles 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. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances fund. Most recently, Ms. Knowles generously underwrote the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances on January 13, 2017, and has previously cosponsored several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014.



#### MR. and MRS. FRED A. KREHBIEL

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



#### JOSEF and MARGOT LAKONISHOK

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

#### JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world. MacArthur is placing a few big bets that truly significant progress is possible on some of the world's most pressing social challenges, including over-incarceration, global climate change, nuclear risk, and significantly increasing financial capital for the social sector. In addition to the MacArthur Fellows Program, the Foundation supports creativity in Chicago through its arts and culture grantmaking. The Foundation's support helps create powerful performances and exhibitions, educate young people, and engage communities, while providing arts and culture organizations the flexibility to innovate and experiment. Lyric Opera is very grateful for the ongoing support of the MacArthur Foundation.



Robert H. Malott

#### MALOTT FAMILY FOUNDATION

Robert H. Malott, Retired Chairman and CEO of FMC Corporation, is a fervent fan of opera and music, and Lyric is delighted to call him a longtime friend, staunch leader, and generous supporter. The Malott Room was named in his family's honor in recognition of their gift to the Building on Greatness Capital Campaign, and in recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera. He also plays a leadership role as a Life Director of Lyric's Board of Directors.



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

#### MAZZA FOUNDATION

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



Fred and Nancy McDougal

#### LAUTER McDOUGAL FAMILY FOUNDATION

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

### THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertoire by providing major support for Lyric Opera premieres. During the 2012/13 season, the Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for Lyric's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continued its unparalleled legacy by cosponsoring last season's world premiere of mainstage production *Bel Canto*. Most recently, the Mellon Foundation has provided generous leadership funding for Lyric's *Chicago Voices* initiative, specifically focused on the Community Created Performances component, which plays a vital role in bringing together Chicago's diverse communities and vocal traditions in celebration of the human voice.



### THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14 and cosponsored *Anna Bolena* (2014/15), *Wozzeck* (2015/16), and *The Magic Flute* (2016/17). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new production of *Orphée et Eurydice* this season.



### MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The 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

Breaking New Ground Campaign, and have previously cosponsored Lyric's Musical Theatre Initiative, including *My Fair Lady* last season. This season the Morrisons are generously sponsoring Lyric's production of *Tunandot*. "Lyric reaches patrons at every level. People are here because they love it. They're welcomed, embraced, and made to feel part of a family."



Elizabeth Morse Genius

### THE ELIZABETH MORSE CHARITABLE TRUST

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

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

### NATIONAL ENDOWMENT for the ARTS

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



### THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently last season's productions of *The Magic Flute* and *My Fair Lady*. This season The Negaunee Foundation is of the lead sponsor of both *Così fan tutte* and *Jesus Christ Superstar*. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefiting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



### SYLVIA NEIL and DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's *Lucia di Lammermoor* and this year's *The Pearl Fishers*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give back to a place that has given us so much pleasure. There have been many moments for both Dan and me when we have said, tonight is incredible, it is one of the memorable performances of our lifetime. Lyric Opera of Chicago is an international star and it is evidenced by the people who choose to be involved here." Lyric is honored to have Sylvia Neil serve on its Board of Directors, Executive, Production Sponsorship, and Lyric Unlimited Committees.



Jerry and Elaine Nerenberg

### THE NERENBERG FOUNDATION

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



Sonia Florian

## NIB FOUNDATION

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

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



## JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. "Our involvement with the opera company is truly a deeply rewarding experience for both of us." Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



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 and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including last season's *My Fair Lady*. "Being a good corporate citizen is very important," William Osborn once said. "It allows us to do our part to help keep the City of Chicago strong and viable and, in the end, this is beneficial to everyone."



John P. Amboian

## NUVEEN INVESTMENTS

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



## MR. and MRS. DAVID T. ORMESHER

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



## MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign and the Breaking New Ground Campaign. Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



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. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they generously cosponsored Lyric's new production of *The Magic Flute* last season. During the 2017/18 season, PowerShares QQQ generously cosponsors *Turandot*. 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.



## J. CHRISTOPHER and ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. A past President of Lyric's Women's Board, Anne was recently elected to serve on Lyric's Board of Directors, Executive and Lyric Unlimited Committees; Chris is also a valued member of the Board of Directors, and serves on its Nominating/Governance and Finance Committees. Together they have made important contributions to Lyric as cosponsors of several mainstage productions, including this season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.



#### LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

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



#### PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Breaking New Ground Campaign in support of the Innovation Initiative. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative and Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the company.



#### RICHARD O. RYAN

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



#### DR. SCHOLL FOUNDATION

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

Jack and Catherine Scholl



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



#### WILLIAM and ARLENE STALEY

Loyal subscribers for more than four decades, Bill and Orli Staley have contributed to the Annual Campaign as well as provided vital support for the Ryan Opera Center. Recently, they have enabled hundreds of students to see mainstage Lyric productions by supporting Lyric Unlimited's Performances for Students initiative. Lyric is honored to have Orli Staley serve as a life member of the Ryan Opera Center Board. The Staleys join the production sponsor family this season with their generous cosponsorship of Lyric's new production of *Orphée et Eurydice*.



#### LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), *Das Rheingold* and *My Fair Lady* (both 2016/17), and this season's new production of *Orphée et Eurydice*. Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. Liz Stiffel was awarded the 2017 Carol Fox Award, Lyric's most prestigious honor, in recognition of her continuing dedication to Lyric. "I believe that Lyric and all art forms are beacons of light that shine as examples of the best that mankind has to offer to our children, our nation, and ourselves."



Carol and William Vance

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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently last season's *My Fair Lady*. For many years, the Vances have supported emerging singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is Vice President and an esteemed member of Lyric's Board of Directors and Executive Committee. He also serves as a life member of the Ryan Opera Center Board, of which he is a past President. Bill Vance was awarded the 2016 Carol Fox Award, Lyric's most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.





Donna Van Eekeren

#### DONNA VAN EEKEREN FOUNDATION

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

Van Eekeren Foundation has cosponsored several mainstage productions including Lyric's premiere of *Les Troyens* (2016/17) and this season's production of *I Puritani*. Donna also made a leadership gift to the Breaking New Ground Campaign to help secure Lyric's future. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Finance Committees, and on the Ryan Opera Center Board.

#### THE WALLACE FOUNDATION

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



#### ROBERTA L. and ROBERT J. WASHLOW

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

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



#### HELEN and SAM ZELL

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

# BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC



The Breaking New Ground Campaign was launched in January 2013 to implement the company's blueprint for a world-class, twenty-first century opera company. This Campaign allows Lyric to continue to produce major productions of the highest caliber, update media, marketing, and audience development programs, and fortify Lyric's endowment. The current focus of the Campaign is to modernize the stage of the Ardis Krainik Theatre with state-of-the-art equipment.

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

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

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



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- Jenner & Block and Craig C. Martin, Partner, for the firm's pro bono legal services throughout the year.
- Strategy& and Vinay Couto, Principal, as well as PwC and John Oleniczak, Midwest Region Assurance Managing Partner, and Paul Anderson, Retired Senior Advisor, for their firm's pro bono consulting services on our organizational assessment.
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Welcome to the Lyric Opera House! Here are a few guidelines designed to ensure all of our audience members have the best experience possible.

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

Your understanding and cooperation are appreciated. Please let a member of Lyric's house staff know if you have any questions.



## Patrons with Disabilities:

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



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

Assistive listening devices for persons desiring amplification are available at no cost at the Main Floor coat check. A valid driver's license or state identification is required as a security deposit.

Large print and Braille programs may be available at the Main Floor coat check.

Audio description, touch tours, and American Sign Language interpretation is available for select performances; please see [www.lyricopera.org/accessibility](http://www.lyricopera.org/accessibility) for dates and details.

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Please call 312.827.5768 for lost items. Unclaimed articles are held for 30 days.

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Photography and/or audio and video recording of any kind are prohibited during the performance. You are encouraged to take photographs and share your experience on social

media from the lobby and other parts of the public, non-performance spaces in the house, as well as the house itself, but not during the performance.

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Outside food and beverages may not be brought into the Lyric Opera House. Refreshments may be purchased onsite and limited items may be brought in with you to the performance.

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