



OTTORINO
RIGOLLETTO

VERDI

Lyric

2017|18 SEASON

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1912

Lyric

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CORY WEAVER/SAN FRANCISCO OPERA

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ROBERT KUSEL

JUGGLING ACT:
ANTHONY FREUD
AT LYRIC –
PART TWO
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Top of this page: Quinn Kelsey as Rigoletto at San Francisco Opera, 2017.

On the cover: "La Mattinata Agonizante," painted in 1912 by Giorgio de Chirico. Credit: © 2017 Artists Rights Society (ARS), New York / SIAE, Rome.

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From the General Director

Is there any composer who invigorates an opera audience more than Giuseppe Verdi? No Verdi score is graced more abundantly with unforgettable melodies than one of the greatest masterpieces of his “middle period,” *Rigoletto*. Whether you’re hearing this opera for the first or the hundredth time, you’ll have “La donna è mobile,” “Caro nome,” and all the other gems in your memory for days after the performance – they’re simply irresistible.

Like all the most popular Verdi works, *Rigoletto* has always been part of my operagoing life. From my very first experience of it to today, I’ve never failed to be riveted by the story of the hunchbacked court jester. It’s impossible to remain unmoved as we witness how this man’s desperate need to protect his innocent daughter and his overwhelming desire for revenge lead to tragic catastrophe for them both. Few characters in the repertoire make such a devastating impact as *Rigoletto*, and certainly there are few tenor cads as dangerously charming as the Duke of Mantua or ingénues more sweetly appealing than Gilda.

Only a truly extraordinary performer can make *Rigoletto* his signature role in the major opera houses of the world, and Lyric’s Ryan Opera Center alumnus Quinn Kelsey has been doing just that for the past six seasons. In performances from Oslo and Zurich to London, Toronto, and San Francisco, Quinn has sung and acted *Rigoletto* with both a power and a finesse that recall the greatest interpreters of this hugely challenging role. Many critics have placed him in the “royal line” of American Verdi baritones, from Lawrence Tibbett and Robert Merrill to Cornell MacNeil and Sherrill Milnes.

Joining Quinn onstage at Lyric is fellow Ryan Opera Center alumnus Matthew Polenzani, world-renowned as one of today’s most distinguished tenors, from whom we can anticipate a matchlessly elegant Duke of Mantua. A very eagerly awaited debut this season is that of our Gilda, the young Italian soprano Rosa Feola, who enchanted Chicago’s opera lovers in *Falstaff* for the Chicago Symphony Orchestra’s performances two seasons ago. I know hers will be one of the most impressive international careers of her generation. I’m also delighted at the prospect of two other exceptional debuts – the charismatic Ukrainian bass Alexander Tsymbalyuk (Sparafucile) and the captivating young Latvian mezzo-soprano Zanda Švēde (Maddalena).

Any Verdi production is immeasurably enhanced when it’s conducted by a musician whose affinity for the style is his birthright. That is certainly true of one of today’s most sought-after opera conductors, Marco Armiliato, who has been demonstrating his excellence in Verdi at the Metropolitan Opera for more than two decades, while also making his presence felt in Vienna, Zurich, Munich, and many other major houses. His collaboration with director E. Loren Meeker (who gave Lyric a dazzling *Fledermaus* a few seasons ago), enhanced by the strikingly original stage designs by Michael Yeorgan, will yield a production in the great Lyric tradition – a classic *Rigoletto* for Lyric audiences to savor.



STEVEN LEONARD

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

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

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

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

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

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

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



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JUGGLING ACT

PART 2

General Director Anthony Freud reflects on his Lyric tenure to date

By Roger Pines



COHY WEAVER



TODD ROSENBERG



STEVE LEONARD



TODD ROSENBERG



TODD ROSENBERG

Anthony Freud amid nine triumphant productions of his tenure to date: (clockwise) *Wozzeck*, *The Marriage of Figaro*, *Rusalka*, *Das Rheingold*, *The Passenger*, *The Magic Flute*, *Don Giovanni*, *El Pasado Nunca Se Termina*, and *Carousel*.



TODD ROSENBERG



TODD ROSENBERG



MICHAEL BRASLOW



TODD ROSENBERG



Onstage at Lyric, the great achievements of Anthony Freud's initial seasons as general director have been many and varied. The repertoire has encompassed everything from Mozart and Wagner to Mieczysław Weinberg and Alban Berg.

"I'm proud that we've produced three iconic Mozart works in new productions with great theater directors," Freud declares. "In their own different ways Robert Falls [*Don Giovanni*], Barbara Gaines [*The Marriage of Figaro*], and Neil Armfield [*The Magic Flute*] got us to the hearts of these elusive masterpieces, to a degree that I found particularly satisfying."

Two less familiar works, one in its Lyric premiere and the other heard here in only three previous seasons, have been significant successes. "Dvořák's *Rusalka* and Berg's *Wozzeck* are recognized as two of the greatest works in the repertoire, but for different reasons they're comparatively rarely performed," notes Freud. "With both of those productions, the planets seemed beautifully aligned. It's hard to think how we could have done them any better, in terms of music-making, theater-making, and the quality and consistency of the performances."

Although new works are the highest-risk artistic and financial undertakings that opera companies can consider, Freud considers it their core responsibility to use new works to revitalize the repertoire. Recalling Lyric's 60th-anniversary season (2014/15), Freud is justifiably proud that the company produced three world premieres. In their range and scope, these pieces sent a powerful message regarding Lyric's stature as the great 21st-century opera company:

- Pepe Martínez and Leonard Foglia's mariachi opera *El Pasado Nunca Se Termina*: "This was a Lyric Unlimited initiative with a commitment to building and developing relationships with particular communities – in *Pasado's* case, the Mexican and Latino communities."
- Wlad Marhulets and Stephanie Fleischmann's klezmer opera *The Property*: "We took a piece presented on the mainstage – *The Passenger* – and complemented it with a new work, related both in its subject matter and, to a less obvious degree, its musical style."
- Matthew Aucoin's *Second Nature*: "This showed our commitment to providing a service to young people, which we did in an unexpected way. We engaged a brilliant young composer/poet/conductor and



CHERI EISENBERG

Anthony Freud with Carlos Tortolero, president of the National Museum of Mexican Art, and Beatriz Margain, cultural attaché for the consulate general of Mexico, announcing Lyric's Midwest premiere of the mariachi opera Cruzar la Cara de la Luna, 2012.



ANDREW CLOFF

With former Chicago Bulls star Pau Gasol and Lyric music director Sir Andrew Davis.

commissioned from him a story that wouldn't automatically be associated with an opera for children, but which actually worked extraordinarily well. It engaged young audiences who saw it all over the city."

The 2015/2016 season was highlighted by the much-acclaimed world premiere of Jimmy López and Nilo Cruz's *Bel Canto*: "I made it clear to our composer and librettist that someone coming away from a performance of this opera shouldn't be wondering why Ann Patchett's extremely distinguished novel needed to be reinvented for the operatic stage. With our creative consultant, Renée Fleming, as curator, we successfully *reinvented* the novel rather than adapted it, earning its right to be an opera."

Developing *Bel Canto* in collaboration with its creative team was a particularly exciting experience for Freud. The story (based on the Peruvian hostage crisis of two decades ago) had an unexpected topicality, presenting a challenge that Freud believes the company turned into an important element of the work's success: "We were able to engage our audience in discourse about the subject matter, delving into some of the core issues." Above all, Freud was thrilled that the opera scored so strongly with audiences: "So often new work can be distinguished, accomplished, a feather in the company's cap, without actually being a popular hit. In *Bel Canto* we checked all the boxes. The icing on the cake was that, with the broadcast on PBS's *Great Performances*, it brought Lyric back to television screens nationally for the first time in a quarter-century."

During Freud's tenure, the most important addition to Lyric's annual performance schedule has been the presentation of a musical. In developing the company's musical-theater initiative, his starting point was not to believe that opera companies *should* do musicals, "but instead, to consider repertoire suited to this company and this theater that would be of wide appeal

to both current and new audiences." Universally beloved shows by Rodgers and Hammerstein represented the right place to begin, in relation to those pieces' popularity and what an opera company could bring to them.

"I think we're a better opera company for having produced a series of musicals," Freud asserts. "They've allowed us to learn a range of skills that pay dividends when we produce opera. The mechanics of musicals are generally more complicated than the mechanics of producing opera. Anybody who thinks the company can back-pedal its way through a production of a piece like *The King and I* couldn't be more wrong! It takes all our skills, plus a wide range of *new* skills, to successfully produce these large pieces."

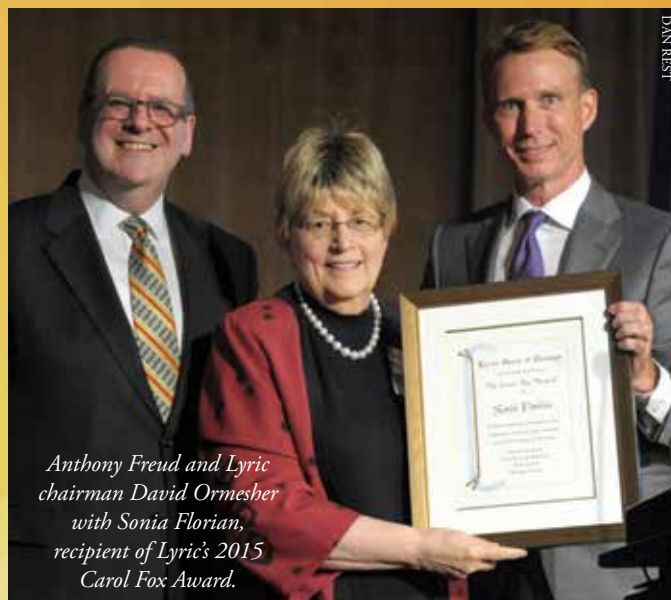
The experience of producing *Oklahoma!*, *The Sound of Music*, *Carousel*, *The King and I*, and Lerner and Loewe's *My Fair Lady* has taught Freud and his colleagues how title-specific Lyric's ability to sell tickets for the musicals really is. As a result, it's clear that "the number of titles from the classic musical-theater repertoire that could sustain a three- or four-week season in our 3,563-seat theater were few and far between. It also isn't always possible to secure permission to do particular pieces when you want to do them – that limits our range of options still further. The more commercial the title, the harder it is to persuade the copyright owners to allow you to produce it."

The fact remains that musicals have become a vital part of expanding Lyric's audience, while providing an income stream that helps support the mainstage opera season. "We need to find a way of exploring repertoire beyond the classic titles," says Freud. "That's what led us to the decision to do *Jesus Christ Superstar* this season. I'm extraordinarily excited about it. This show takes us in a new direction that I hope will be artistically very satisfying. It also opens up the possibility of reaching audiences for whom that iconic piece has been life-changing. I know they'll be excited to revisit it on a grand scale at Lyric."

Freud's tenure has also encompassed many special events



Anthony Freud with former Women's Board president Mimi Mitchell and the honored guest of Wine Auction 2015, David Launay of Château Gruaud Larose.



Anthony Freud and Lyric chairman David Ormesber with Sonia Florian, recipient of Lyric's 2015 Carol Fox Award.

beyond opera productions. He's been particularly enthused by Lyric's collaboration with *The Second City*, developed by Renée Fleming, which he considers "a landmark in changing Lyric's profile, its online presence, and perceptions about Lyric specifically and opera in general." Freud vividly recalls the night in January 2013 when *The Second City Guide to the Opera* made its debut: "Tickets were in such demand that we had to floor over the orchestra pit in order to add extra seats into the auditorium! We had Renée and Sir Patrick Stewart onstage, alongside the Second City ensemble, artists from Lyric's Ryan Opera Center, and musicians from our orchestra."

That success resulted in Lyric running the cabaret version onstage for a month, during the course of which Freud and his colleagues discovered that "here in the opera house we actually have our own studio theater – the house's stage itself, which worked so well on that occasion and then for Jane Lynch's *See Jane Sing* a few seasons later." Freud was thrilled again by *The Second City's* return to Lyric in 2016 for *Longer! Louder! Wagner!*, which proved a wonderful way of generating excitement about Lyric's new *Ring* cycle.

The Second City performances have been presented under the auspices of Lyric Unlimited, the company's hugely successful initiative devoted to community-engagement and education projects, which was launched in 2012. As Lyric Unlimited moves from a youth to an adolescent, so to speak, "we constantly need to reinvent it and find ways of taking it in new directions," Freud declares. "Its multi-year, multifaceted Chicago Voices initiative, for example, encapsulated the concept of 'Hear Chicago Sing,' taking as a starting point the desire to celebrate the history of Chicago music-making and the inherent creativity of Chicago communities. It was a groundbreaking idea, expanded from Renée Fleming's 'American Voices' at the Kennedy Center and taken by Renée and Lyric Unlimited to new heights. It's very true to our mission." Freud does want to ensure that there is minimal

"mission drift" in the projects we commit to: "Lyric Unlimited is designed to take us in completely new directions, some of which are radically new, but we should always understand why it's a great opera company that is undertaking these projects."

The special challenge Freud will face in coming seasons is to find a way of operating in a business environment that is more volatile and unpredictable than ever before. That fact has to be viewed in the context of an art form and an organization that are accustomed to very long, inflexible planning cycles. This challenge, both conceptually and practically, is something Freud and his colleagues are working tirelessly to solve, while delivering opera productions that stimulate audiences with all the excitement they've come to expect from Lyric.

Freud has felt gratified and invigorated not only by what has transpired onstage, but also by the manner in which Lyric has evolved as a business. "If you go back ten years," he explains, "you see that Lyric's line of business was essentially our annual opera season. Our ownership of the opera house now enables us to identify additional opportunities that increase our breadth and depth of cultural service. It's now understood that we have *five* lines of business, and we're developing a business model to support them. That's a radical new way of thinking about this arts organization!"

The five lines of business are mainstage opera, Lyric Unlimited, the Ryan Opera Center, the musicals, and what the company now refers to as "presentations and events" – the use of the opera house for a whole range of different activities. It seemed to Freud that "our ownership of the opera house, which is so rare among U.S. companies, was something we hadn't developed fully as an opportunity, both in a more conventional way – concerts by great classical artists, such as Lang Lang and Itzhak Perlman – and rock concerts and comedy shows, to something like the James Beard Awards, which took place in May at the opera house for the third consecutive year. All of this can



With Lyric creative consultant Renée Fleming, holding the company's Jeff Award, received for *The Second City Guide* to the Opera.



With cast members from Lyric's 2014/15 productions of *Porgy and Bess* and *Anna Bolena*.



With *Second City* actress Tawny Newsome.

PHOTOS: DAN REST

change how Lyric is perceived around the city. The fact that this is a building you can come to not just for Lyric productions but also for a Smashing Pumpkins concert makes people aware around the city of what a resource the opera house is.”

One product of Freud's first year in the job was the initiation of a strategic-planning process, in which the management and board worked together to ask the basic questions: Who are we? Why are we here? Where do we want to go, and how do we want to get there? “Without wanting to seem too jargon-y,” Freud explains, “we determined that the three core pillars on which our organization was built were artistic excellence, relevance, and fiscal responsibility. Constantly redefining what each of those pillars means is the heart of my job. What constituted fiscal responsibility when we were selling out on subscription is very different from what constitutes fiscal responsibility in a much less predictable business environment.”

Freud makes clear that “understanding our communities, our society, how the world we're a part of can change culturally, socially, politically, technologically, and understanding how we as an organization can achieve the greatest possible relevance to the greatest number of people, is a constantly evolving concept.” He applies the same standard to artistic excellence: “Our job

is to deliver to our audiences the most exciting, stimulating, entertaining experiences imaginable, while our audience's reference points are constantly changing. We have to understand this in planning repertoire and productions.” One example Freud gives is *Bel Canto*, “which would have been perceived in a completely different way three or four years previously. The fact that the Paris attacks took place two weeks before the world premiere completely changed the way the piece was perceived.”

Every general director of a performing-arts company has dreams of what he'd like his or her company to present onstage, and Freud is no exception. In looking to the future, he has some very specific dreams – early Verdi, for example. He's also well aware that “in recent years we haven't done enough Janáček and Britten – to me, both of those composers are absolutely in the royal blood line of great operatic geniuses.”

Freud adores living in Chicago, although when he's in town (the job requires a good deal of travel in America and abroad), his devotion to Lyric leaves him comparatively little time for other pursuits. “I learned quite early in my career as a general director that a life/work balance was an ephemeral concept in this job, and that actually work was – *is* – life. It's impossible to ration your time and your energy in a job like this, since it makes extraordinary demands. If you're as lucky as I am to have a very understanding and patient husband, a former opera singer and artist manager and currently a freelance dramaturg, then this job becomes possible and sustainable, as well as a life-changing experience that defines how you think and how you live.”

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.”



With husband Colin Ure greeting patrons on opening night of the 2016/17 season.

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Quinn Kelsey as Rigoletto, San Francisco Opera, 2017

Giuseppe Verdi

Rigoletto

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RIGOLETTO

Synopsis

TIME AND PLACE:
16th-century Mantua

ACT ONE

Scene 1. The Duke's palace
Scene 2. A street

Intermission

ACT TWO

A room in the Duke's palace

ACT THREE

Sparafucile's inn

ACT ONE

Scene 1. The Duke of Mantua boasts to a courtier, Borsa, about his most recent infatuation. A girl has enchanted the Duke, but ultimately it makes no difference to him whether he pursues one woman or another. Wishing to select one with whom to spend the evening, he surveys the court and settles upon the Countess Ceprano just as the court jester Rigoletto mocks her husband. Another courtier, Marullo, arrives with surprising news to share with his fellow courtiers: Rigoletto has a mistress. In the meantime, the Duke and Rigoletto discuss several unscrupulous methods of disposing of superfluous husbands. Realizing that he is the object of Rigoletto's sarcasm, Count Ceprano arranges for a midnight meeting with some of the courtiers to obtain vengeance. The party is interrupted by the arrival of the nobleman Monterone, who storms in to denounce the Duke for dishonoring his daughter. He curses the Duke, and when mocked viciously by Rigoletto, Monterone turns on the jester and curses him as well.

Scene 2. Brooding over Monterone's curse, Rigoletto returns to the secluded house where he shields his daughter, Gilda, from the licentiousness of the Duke's

court. Sparafucile, a professional assassin, confronts Rigoletto and offers to help should Rigoletto ever wish to rid himself of an enemy. Once alone, Rigoletto muses on the similarity of their professions – Rigoletto wounding others with his wit, while Sparafucile uses a knife.

Rigoletto returns home and greets his daughter, Gilda, declaring that she means the world to him. She reciprocates his feelings but questions why he has kept her concealed. He fears the courtiers and warns the housekeeper, Giovanna, to guard Gilda carefully. Hearing a noise in the street, he goes out to investigate. Gilda confesses to Giovanna that she loves a young man who has followed her home every day after church. The Duke, who has been eavesdropping on the scene, steps out of hiding and declares his love, identifying himself as Gualtier Maldè, a penniless student. Hearing footsteps, he rushes off, leaving Gilda thinking lovingly of his name.

The courtiers appear, ready to abduct Rigoletto's supposed mistress. Rigoletto surprises them by returning, but Marullo convinces him that they are planning to abduct the wife of Count Ceprano, who lives nearby. Rigoletto falls into their trap and in the confused darkness he doesn't realize that it is Gilda who has been kidnapped until she cries out to her father as she is carried off. Realizing the trick too late, Rigoletto cries, "Ah, the curse!"

ACT TWO

The Duke, unaware of the kidnapping, laments the fact that when he returned to Gilda's house he found it deserted. When the courtiers tell him of the abduction, he rejoices that the girl is now in the palace. Rigoletto appears, feigning nonchalance. Once it becomes clear to him that Gilda must be with the Duke, he desperately tries to reach her, but the courtiers hold him back. His fury dissolves into a bereft

father's pleading. Gilda bursts into the scene and Rigoletto orders the courtiers to leave him alone with his daughter. Gilda confesses that she loves the Duke and begs her father to forgive him. As Monterone appears on his way to prison, Rigoletto swears that they both will be avenged.

ACT THREE

Rigoletto has brought Gilda to Sparafucile's inn to prove the Duke's faithlessness. As they lurk in the darkness, the Duke swaggers in. After proclaiming the fickleness of women, he charms Maddalena, Sparafucile's sister. As the flirtation progresses, Rigoletto tries to comfort his despairing daughter. He orders her to return home, disguise herself as a boy, and meet him in Verona. After striking a bargain with Sparafucile for the Duke's murder, he departs.

Gilda, unwilling to follow her father's orders, returns to the inn and overhears Maddalena begging her brother to spare the handsome stranger's life. Sparafucile agrees to deceive Rigoletto by substituting the corpse of the next person who appears at the inn. Determined to sacrifice herself so the Duke may live, Gilda becomes Sparafucile's next victim.

Rigoletto returns and is given a sack containing a body. Hearing the Duke's voice in the distance, he frantically cuts open the bag and finds his dying daughter. Begging her father's forgiveness, she dies. Rigoletto cries out once more, "Ah, the curse!"

RIGOLETTO

Approximate Timings

ACT ONE: 55 minutes

Intermission: 25 minutes

ACTS TWO and THREE: 65 minutes

Total: 2 hours and 25 minutes

Lyric

- Scenery, props, costumes, and wigs constructed in the San Francisco Opera Workshops.
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New-to-Chicago Production

Giuseppe Verdi
RIGOLETTO

Melodramma in three acts in Italian

Libretto by Francesco Maria Piave,
after the play *Le roi s'amuse* by Victor Hugo (1832)

First performed at the Teatro La Fenice, Venice, on March 11, 1851

First performed by Lyric Opera on November 12, 1955

Characters in order of vocal appearance:

<i>Duke of Mantua</i>	MATTHEW POLENZANT ^{oo}
<i>Borsa</i>	MARIO ROJAS* ^o
<i>Countess Ceprano</i>	WHITNEY MORRISON* ^o
<i>Rigoletto</i>	QUINN KELSEY ^{oo}
<i>Marullo</i>	TAKAOKI ONISHI ^o
<i>Count Ceprano</i>	ALAN HIGGS* ^o
<i>Count Monterone</i>	TODD THOMAS
<i>Sparafucile</i>	ALEXANDER TSYMBALYUK*
<i>Gilda</i>	ROSA FEOLA*
<i>Giovanna</i>	LAUREN DECKER ^o
<i>A Page</i>	DIANA NEWMAN ^o
<i>An Usber</i>	KENNETH NICHOLS
<i>Maddalena</i>	ZANDA ŠVĚDE*

<i>Conductor</i>	MARCO ARMILIATO
<i>Director</i>	E. LOREN MEEKER
<i>Set Designer</i>	MICHAEL YEARGAN
<i>Costume Designer</i>	CONSTANCE HOFFMAN
<i>Lighting Designer</i>	CHRIS MARAVICH
<i>Chorus Master</i>	MICHAEL BLACK
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Stage Director</i>	JORDAN BRAUN
<i>Stage Manager</i>	RACHEL C. HENNEBERRY
<i>Stage Band Conductor</i>	FRANCESCO MILIOTO
<i>Musical Preparation</i>	MARIO ANTONIO MARRA ^{oo}
	JERAD MOSBEY
<i>Fight Director</i>	NICK SANDYS
<i>Projected English Titles</i>	FRANCIS RIZZO

**Lyric debut*

^oCurrent member, *The Patrick G. and Shirley W. Ryan Opera Center*

^{oo}Alumnus, *The Patrick G. and Shirley W. Ryan Opera Center*



QUINN KELSEY
(*Rigoletto*)
Previously at Lyric:
16 roles since
2003/04,
most recently
Enrico Ashton/
Lucia di Lammermoor

(2016/17); Count di Luna/*Il trovatore*
(2014/15); Germont/*La traviata*
(2013/14).

A Ryan Opera Center alumnus and 2015 winner of the Metropolitan Opera's Beverly Sills Award, the Hawaiian baritone is in great demand for Verdi, Puccini, and French roles internationally. In addition to his celebrated *Rigoletto* (San Francisco, Toronto, London, new productions in Zurich, Oslo, Santa Fe, Paris), Kelsey's achievements in Verdi include *Germont/La traviata* (recently triumphant at the Met and in his Covent Garden debut), the title role/*Falstaff* (Saito Kinen Festival), *Ezio/Attila* (San Francisco), *Paolo/Simon Boccanegra* (Rome), *Amonasro/Aida* (Bregenz, San Francisco), *Count di Luna/Il trovatore* (Dresden, San Francisco), and *Montfort/Les vêpres siciliennes* (new Frankfurt production). This season he returns to the Met for *Hansel and Gretel*, *Il trovatore*, and *Lucia di Lammermoor*. The latter work has earned acclaim not only at Lyric, but also at the Deutsche Oper Berlin and Frankfurt Opera. Kelsey's operatic repertoire additionally encompasses *Sancho/Don Quichotte* (Toronto), *Zurga/The Pearl Fishers* (English National Opera), *Athanaël/Thaïs* (Edinburgh International Festival, Sir Andrew Davis conducting), and the *Forester/The Cunning Little Vixen* (Saito Kinen Festival, Florence's Teatro Comunale, both with Seiji Ozawa). He has presented recitals at Carnegie's Weill Recital Hall and London's Wigmore Hall, and has performed Mahler's *Symphony No. 8* with Michael Tilson Thomas and the San Francisco Symphony (CD, Grammy winner).



ROSA FEOLA
(*Gilda*)
Lyric debut

The Italian soprano has previously triumphed as *Gilda* at the Zurich Opera House and Turin's Teatro Regio. Since winning Second Prize, Audience Prize, and the Zarzuela Prize at the Operalia competition (2010), she has rapidly gained worldwide recognition as one of the most promising artists of the younger generation. Feola made her American debut with the Chicago Symphony Orchestra in *Carmina Burana* (2012), and has since returned to the orchestra for Mozart's *Requiem*, Mahler's *Symphony No. 4*, and Verdi's *Falstaff*. In future seasons she will sing *Lauretta/Gianni Schicchi* and *Gilda* at the Bavarian State Opera, *Norina/Don Pasquale* conducted by Riccardo Chailly at La Scala, and *Liù/Turandot* with the Canadian Opera Company. She will also make her Metropolitan Opera debut. Feola recently made her debut at Teatro alla Scala as *Ninetta/La gazza ladra*. In repertoire encompassing roles by Mozart (*Susanna/The Marriage of Figaro*, *Zerlina/Don Giovanni*), Rossini (*Corinna/Il viaggio a Reims*), Bellini (*Elvira/I puritani*), Donizetti (*Adina/L'elisir d'amore*), and Bizet (*Leïla/The Pearl Fishers*), she has been heard at Welsh National Opera; the major houses of Rome, Turin, Berlin, and Madrid; Glyndebourne Festival Opera, and the Salzburg and BBC Proms festivals. She released her debut solo CD, *Musica e Poesia*, accompanied by Iain Burnside, in 2015.



MATTHEW POLENZANI
(*Duke of Mantua*)
Previously at Lyric:
12 roles since
1995/96, most
recently Tamino/
The Magic Flute

(2016/17); title role/*La clemenza di Tito*
(2013/14); title role/*Werther* (2012/13).

The Evanston native, one of today's most admired tenors internationally, is reprising a portrayal previously heard at the Metropolitan Opera and the Vienna State Opera. This season, in addition to his upcoming *Nadir/The Pearl Fishers* at Lyric, he will return to the Bavarian State Opera in Munich (*Fernand/La favorite*) and the Met (*Nemorino/L'elisir d'amore*). Renowned for his portrayals in both French repertoire and bel canto, Polenzani has triumphed in Munich and Vienna as *Werther* and at the Met as *Nadir*, the title role/*Roberto Devereux* (company premiere), and *Leicester/Maria Stuarda* (company premiere) – the latter three roles were all in new productions seen worldwide in HD. Polenzani recently made his eagerly awaited role debut as *Rodolfo/La bohème* at Barcelona's Gran Teatre del Liceu, reprising the role this season in his return to the Royal Opera House, Covent Garden. Highlights of his concert appearances include *Messiah* (New York Philharmonic) and Mahler's *Des Knaben Wunderhorn* (Carnegie Hall). Among Polenzani's recordings are Brahms's *Liebeslieder Walzer* and three solo discs: live recitals from the Verbier Festival and London's Wigmore Hall, and a studio recording of Liszt songs with his regular recital partner, pianist Julius Drake. The tenor is a past recipient of two of America's most prestigious awards for singers, the Richard Tucker Award (2004) and the Metropolitan Opera's Beverly Sills Artist Award (2008).



**ALEXANDER
TSYMBALYUK**
(*Sparafucile*)
Lyric debut

The Ukrainian artist, one of today's leading basses internationally, has made highly successful company debuts in recent seasons at the Metropolitan Opera, La Scala, Opéra National de Paris, the Royal Danish Opera, Covent Garden, the Bolshoi, and the major houses of Munich, Berlin, Valencia, Barcelona, and Florence. Highlights of the current season include Tsymbalyuk's portrayals of Timur/*Turandot* (Met), Fasolt/*Das Rheingold* (Munich Opera Festival), and Prince Gremin/*Eugene Onegin* (Hamburg State Opera, where he was an ensemble member for almost a decade). Among his previous achievements are roles of Verdi (Ferrando/*Il trovatore* at Covent Garden), Donizetti (Raimondo/*Lucia di Lammermoor* at the Bavarian State Opera), and Mozart (the Commendatore/*Don Giovanni* at the Opéra National de Paris). Tsymbalyuk holds the distinction of being the youngest bass ever to sing the title role/*Boris Godunov* on a major international stage (the Bavarian State Opera, a Calixto Beito production conducted by Kent Nagano and released on DVD). In concert he has appeared at Florence's Maggio Musicale, singing Verdi's *Don Carlos* and the requiems of Mozart and Verdi. Tsymbalyuk has given a solo recital at St. John's Smith Square in London and took part in the 20th-anniversary concert charity event "Festliche Gala der Deutschen AIDS Stiftung" at the Deutsche Oper Berlin.



ZANDA ŠVĒDE
(*Maddalena*)
Lyric debut

The Latvian mezzo-soprano returns to the Lyric stage in November as Grimgerde/*Die Walküre* (new production conducted by Sir Andrew Davis, directed by David Pountney). Švēde also makes her company debut at Atlanta Opera as Carmen and returns to Lyric Opera of Kansas City to reprise her portrayal of Verdi's Maddalena.

Previous career highlights include company debuts with Lyric Opera of Kansas City (*Carmen*, role debut) and North Carolina Opera (Olga/*Eugene Onegin*, concert performance). At San Francisco Opera, in addition to creating roles in two world premieres (The Handmaiden and The Flower/Bright Sheng's *Dream of the Red Chamber*, Lena/Marco Tutino's *Two Women*), Švēde has portrayed Maddalena, Suzuki/*Madama Butterfly*, the Maid/*The Makropulos Case*, Third Lady/*Die Zauberflöte*, and Flora/*La traviata*. The mezzo's stage repertoire also encompasses Endimione/Cavalli's *La Calisto*, the title role/Massenet's *Cléopâtre*, and the title role/Piazzolla's *Maria de Buenos Aires*. Concert engagements have included Beethoven's *Symphony No. 9* (San Francisco Symphony), Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and the Mozart *Requiem*. Švēde recently completed her final year in the prestigious Adler Fellowship program at San Francisco Opera.



TODD THOMAS
(*Count Monterone*)
Previously at Lyric:
Iago/*Otello* (2013/14);
Count Monterone/
Rigoletto (2012/13).

The American baritone has repeatedly scored great successes in the Verdi repertoire, with appearances last season as Simon Boccanegra (Pacific Opera Victoria), Falstaff (Manitoba Opera), Amonasro (Pensacola Opera), Rigoletto (Syracuse Opera), and Renato (Florida Grand Opera). In August he reprised his portrayal of Count di Luna/*Il trovatore* at the DomStufen Festival of Theater Erfurt (Germany). Among Thomas's other recent achievements in Verdi have been Iago (Victoria), Germont (Pensacola, Chautauqua), and Ronaldo/*La battaglia di Legnano* (Sarasota). He also recently took on Wagner's formidable Alberich for performances of *Das Rheingold* at North Carolina Opera and made his role debut as Gerard/*Andrea Chénier* (Erfurt, reprised in Antibes). He has also been frequently heard as Puccini's Scarpia (most recently in Sarasota, Ottawa, and Miami). The New York native has performed in concert with

Teatro Grattacielo at Avery Fisher Hall as well as Carnegie Hall. His orchestral appearances include the Orlando Philharmonic, Jacksonville Symphony, Topeka Symphony, Chautauqua Symphony, among many other ensembles. Thomas's oratorio repertoire includes *Elijah*, Beethoven's *9th Symphony*, Brahms's *Requiem*, Faure's *Requiem*, Verdi's *Requiem*, and Ralph Vaughan William's *Five Mystical Songs*.



MARIO ROJAS
(*Borsa*)
Lyric debut

The Mexican tenor, a first-year Ryan Opera Center member, has performed as Rodolfo/*La bohème* at Mexico City's Palacio de Bellas Artes, and is an alumnus of the San Francisco Conservatory of Music (Don José/*La tragédie de Carmen*, Nemorino/*L'elisir d'amore*). Rojas has also performed at the SFCM Gala with renowned pianist/coach Warren Jones. One of the youngest singers ever to receive the Plácido Domingo scholarship from SIVAM (Mexico's most prominent young-artist program), he has performed elsewhere in Mexico as Don Ottavio/*Don Giovanni* and Julian/Tomás Bretón's *La verbena de la Paloma*. In 2015 Rojas received the Marta Eggerth Kiepura Award in the Licia Albanese-Puccini Foundation International Vocal Completion, third place in the Palm Springs Opera Guild Competition, the Emerging Singers Award in the Opera Index Vocal Competition, and an Encouragement Award from the Metropolitan Opera National Council Western District Auditions. In 2016 the tenor was awarded second place in the East Bay Opera League competition and received a grant from the Loren L. Zachary Society for the Performing Arts. *Mario Rojas is sponsored by the Elizabeth F. Cheney Foundation.*



TAKAOKI ONISHI

(*Marullo*)

Previously at Lyric:

Six roles since 2015/16, most recently Captain/*Eugene Onegin*,

Moralès/*Carmen*, First Servant/*Don Quichotte* (all 2016/17).

The third-year Ryan Opera Center baritone, a native of Tokyo, has recently received top awards from the Gerda Lissner International Vocal Competition, the Opera Index, Inc. Vocal Competition, the Licia Albanese-Puccini International Vocal Competition, the Loren L. Zachary Competition, and the Giulio Gari Foundation Competition. As the inaugural first-prize winner of the IFAC-Juilliard Prize Singing Competition in Japan, he received a full scholarship to attend The Juilliard School, where he appeared in Sir Peter Maxwell Davies's *Kommilitonen!* (U.S. premiere), *La scala di seta*, *Don Giovanni*, *Eugene Onegin* (title role), and *The Marriage of Figaro*. In 2014 Onishi created the leading role of The Timeless Man/Marty Regan's *The Memory Stone* (world premiere) with Houston Grand Opera's East+West program. Recent concert appearances include the Grant Park Music Festival, Elgin Symphony, The Cecilia Chorus, and the Oratorio Society of New York (the latter two at Carnegie Hall). A graduate of Japan's Musashino Academia Musicae, the baritone has participated in Germany's Internationale Meistersinger Akademie. *Takaoki Onishi is sponsored by the Renée Fleming Foundation and the International Foundation for Arts and Culture.*



ALAN HIGGS

(*Count Ceprano*)

Lyric debut

The bass-baritone, a Florida native, is a first-year Ryan Opera Center member and will return to the Lyric stage later this season as Gualtiero/*I puritani*. A 2017

Metropolitan Opera National Council Auditions semifinalist and a 2016 Sullivan Foundation Award recipient, he was an apprentice artist at the Santa Fe Opera in 2016 (debut as José Castro/*La fanciulla del West*, winner of the Katherine Mayer Award for outstanding apprentices). Higgs made his professional debut with The Atlanta Opera in 2014 as the Imperial Commissioner/*Madama Butterfly*, subsequently singing Antonio/*The Marriage of Figaro*, Benoit and Alcindoro/*La bohème*, the British Major/ Kevin Puts's *Silent Night*, Gregorio/*Romeo and Juliet*, the Mandarin/*Turandot*, and the title role/*Don Pasquale* (student short production). He earned a master's degree in voice at Florida State University (Simone/*Gianni Schicchi*, Prince Gremin/*Eugene Onegin*, Don Alfonso/*Così fan tutte*). During Higgs's undergraduate studies at the University of Florida/New World School of the Arts, he was heard as Guglielmo/*Così fan tutte*, the Husband/*Amelia Goes to the Ball*, and Kecal/*The Bartered Bride*. *Alan Higgs is sponsored by Heidi Heutel Bohn, Laurence O. Corry, and Robert C. Marks.*



WHITNEY MORRISON

(*Countess Ceprano*)

Lyric debut

The soprano, a first-year Ryan Opera Center member and a Chicago native, earned her bachelor's degree in vocal music and pedagogy at Alabama's Oakwood University (Miss Pinkerton/Menotti's *The Old Maid and the Thief*, performances as a soloist with the university's Aeolians ensemble). Her training also includes a master's degree at the Eastman School of Music and study in Germany at the Neil Semer Vocal Institute. Among her other performance credits are an appearance at the Rochester Institute of Technology's celebration of Martin Luther King Jr.'s legacy, "MLK Expressions"; her debut at Rochester's Kodak Hall singing Gershwin's "My Man's Gone Now" with the Eastman Wind Ensemble; and Donna Anna/*Don Giovanni* with Chicago's Floating Opera Company. Morrison's competition successes include top prizes in the National Classical Singer University

Competition, the R. Nathaniel Dett Club NANM Scholarship Competition, and the Musicians Club of Women Competition. The soprano is a two-time recipient of the UNCF John Lennon Endowed Scholarship and a former finalist in the Luminarts Classical Music Competition. *Whitney Morrison is sponsored by J. Thomas Hurvis.*



LAUREN DECKER

(*Giovanna*)

Previously at Lyric:

Third Lady/*The Magic Flute* (2016/17).

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



DIANA NEWMAN

(*A Page*)

Previously at Lyric:

Seven roles since 2015/16, most recently Frasquita/*Carmen*, Papagenal/*The Magic Flute*,

Pedrol/*Don Quichotte* (all 2016/17).

The soprano, a California native and third-year Ryan Opera Center member, holds both bachelor's and master's degrees in music from the University of Southern California, where she was heard in such leading roles as Poppea/*L'incoronazione di Poppea*, Pamina/*The Magic Flute*, Miranda/Lee Hoiby's *The Tempest*, Lauretta/*Gianni Schicchi*, and Belisa/Conrad Susa's *The Love of Don Perlimplin*. Earlier this year she was featured with the Civic Orchestra of Chicago (Golijov's *Night of the Flying Horses*) and the Harris Theater's "Beyond the Aria" series (with Stephanie Blythe). Among the other highlights of Newman's concert activities are performances at the Lucerne Festival, Whittier Bach Festival, Aspen Music Festival, American Youth Symphony, and UT-Austin. The soprano can be heard in three feature films: *The Sorcerer's Apprentice* (2010), *Sex and the City 2* (2010), and *The Spirit* (2008, featured vocalist). Newman is an alumna of Ravinia's Steans Music Institute, the Music Academy of the West in Santa Barbara, the Fall Island Vocal Arts Seminar, the Aspen Opera Theater Center, and the Oberlin in Italy program. *Diana Newman is sponsored by an Anonymous Donor, Michael and Salme Harju Steinberg, and Mrs. J. W. Van Gorkom.*



MARCO

ARMILIATO

(Conductor)

Previously at Lyric:

Madama Butterfly (2013/14).

The Italian conductor is greatly sought-after by the world's most prestigious opera houses. Among the many highlights of his 2017/18 season are *Andrea Chénier* (with Jonas Kaufmann) at Munich's Bavarian State Opera, *La fanciulla*

del West in Zurich, and seven productions at the Vienna State Opera, among them the premiere of a new production of *Samson et Dalila*. Currently based in Genoa, Armiliato spends considerable time annually in North America, having led nine works at San Francisco Opera and more than 25 at the Metropolitan Opera. His Met repertoire has included the company premieres of Wolf-Ferrari's *Sly* and Donizetti's *Anna Bolena*, both in new productions. Last season brought him acclaim for no fewer than six works in Vienna, as well as *Aida*, *Manon Lescaut*, and Alfano's *Cyrano de Bergerac* at the Met, *Otello* at the Zurich Opera House, *Madama Butterfly* at the Teatro Real in Madrid, and *Lucrezia Borgia* at the Salzburg Festival. Armiliato has an extensive discography. His most recent media projects have featured such distinguished artists as Renée Fleming, Angela Gheorghiu, Anna Netrebko, Plácido Domingo, Jonas Kaufmann and Rolando Villazón, among others. Recent performances released on DVD include the Met's productions of *La fille du régiment* (with Natalie Dessay), *Il trovatore* (with Sondra Radvanovsky), *La rondine* (with Gheorghiu), and *Lucia di Lammermoor* (with Netrebko).



E. LOREN

MEEKER

(Director)

Previously at Lyric:

Die Fledermaus (2013/14).

The American director has a busy 2017/18 season planned, highlighted by productions at Atlanta Opera (*The Daughter of the Regiment*), Seattle Opera (*Aida*), and The Glimmerglass Festival (*The Cunning Little Vixen*). Other recent directing credits include *Die Fledermaus* (San Francisco), *Carmen* (Washington National Opera), Rossini's rarely heard *La pietra del paragone* (Wolf Trap Opera), *La bohème* (Glimmerglass, San Diego), *Manon* (Dallas), *Faust* and *Lucia di Lammermoor* (New Orleans), *The Barber of Seville* (Opera San Antonio), *Madama Butterfly* (North Carolina), and Franco Faccio's newly reconstructed *Amleto* (Opera Delaware). Meeker's work

has been seen internationally in *Candide* (Toulouse, Bordeaux), *Manon Lescaut* (Singapore), and *Manon* (Buenos Aires). She also has a love for new works, having directed numerous world premieres for Houston Grand Opera's HGOco and most recently for Lyric Unlimited (*Jason and the Argonauts*). Meeker has served on the directing staffs at many of America's top companies, including Lyric, Houston Grand Opera, San Diego Opera, and Central City Opera (where she received the 2006 John Moriarty Award). Her choreography has been seen at Central City (*Vanessa*), Glimmerglass (*Orpheus in the Underworld*), Houston (*The Marriage of Figaro*, *Don Giovanni*), Boston Lyric Opera (*Rigoletto*, *Die Fledermaus*) and Opera Boston (*La Vie Parisienne*).



MICHAEL

YEARGAN

(Set Designer)

Previously at Lyric:

Eight productions since 1991/92, most recently *Romeo and Juliet*, *Nabucco* (both

2015-16); *The Sound of Music* (2014/15).

The renowned American designer's work has been seen in more than 15 productions over the past 24 years for San Francisco Opera, ranging stylistically from Wagner's *Ring* cycle (to be revived this season) to works of Verdi, Puccini, Lehár, and Floyd. During the 2017/18 season Yeargan's designs will be seen at numerous major opera companies nationwide, from the Metropolitan Opera (*Romeo and Juliet*) to Los Angeles (*Rigoletto*) and Seattle (*Aida*). His vast operatic experiences encompass much-admired work at the Met (including new productions of *L'elisir d'amore*, *The Barber of Seville*, *Les contes d'Hoffmann*, and *Le Comte Ory*), The Dallas Opera, and numerous companies abroad, including London's Royal Opera, the Salzburg Festival, and Opera Australia. Among Yeargan's operatic world premieres are *The Great Gatsby* (Met), *Dead Man Walking* and *A Streetcar Named Desire* (both for San Francisco Opera). His many productions on DVD include *Le Comte Ory*, *Simon Boccanegra*, *Otello*, and *The Merry Widow*,

among others. Yeargan holds Tony Awards for *A Light in the Piazza* and *South Pacific*. He has designed frequently for regional theaters nationwide, including Steppenwolf and the Goodman. He is a professor in stage design and co-chair of the design department at the Yale School of Drama.



CONSTANCE HOFFMAN
(Costume Designer)
Previously at Lyric:
Bel Canto (2015/16, world premiere).

The designer, who has created costumes for opera, dance, and theater nationally and internationally, has collaborated with directors Kevin Newbury, Mark Lamos, Robert Carsen, David Alden, Christopher Alden, Julie Taymor, and Keith Warner; dancer Mikhail Baryshnikov; choreographer Eliot Feld; and entertainer Bette Midler. Hoffman's work has been seen on many New York stages, including the Public Theatre, The New Victory Theatre, The Second Stage, Madison Square Garden, and Radio City Music Hall. Her Broadway debut, designing Julie Taymor's *The Green Bird*, earned her Tony Award and Outer Critics Circle Award nominations. Operatic designs include productions for Glyndebourne and the major companies of Paris, Tel Aviv, Munich, San Francisco, Santa Fe, Houston, Los Angeles, and St. Louis, among many others. Hoffman has had a long association with the Glimmerglass Festival, whose productions traveled regularly to New York City Opera. Last summer she designed costumes for *Dimitrij* at Bard Summerscape, and later this season her *Rigoletto* designs will be seen at LA Opera. Regionally she has designed in theaters such as the Guthrie, Hartford Stage, Washington's Shakespeare Theatre, Baltimore's Center Stage, and Houston's Alley Theatre. Hoffman holds the Theatre Development Fund's Irene Sharaff Young Masters Award. She currently teaches at the Tisch School of the Arts at New York University.



CHRIS MARAVICH
(Lighting Designer)
Previously at Lyric:
Five productions since 2014/15, most recently *Orphée et Eurydice* (2017/18);

Don Quichotte, Lucia di Lammermoor (both 2016/17).

Currently Lyric's lighting director, Maravich served in the same position from 2006 to 2012 at San Francisco Opera, where he has created lighting for many productions including *The Gospel of Mary Magdalene, Così fan tutte, Turandot, Cyrano de Bergerac, Il tritico, Tosca, Simon Boccanegra, Don Giovanni, Nixon in China, and Attila*. He 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. Maravich 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. 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 (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has also worked with the Melbourne Symphony Orchestra in Australia with Sir Andrew Davis, its music director. His recent activities include

preparing the *Damnation of Faust* chorus, continuing his association with Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs), and has prepared choruses on four continents. His work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. He has also been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black holds a master's degree in musicology from the University of New South Wales. *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 Lyric, Des Moines Metro Opera, and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Iowa's Simpson College. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*

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Parents, Children, and the Music of *Rigoletto*

By Jesse Rosenberg

METROPOLITAN OPERA ARCHIVES

this category. Those exploring Verdi's earlier and lesser-known works will discover still further examples: *Oberto*, *I Lombardi*, *I due Foscari*, *Alzira*, *Giovanna d'Arco*, *I masnadieri*, and *Stiffelio* all engage with the complex relationships between parents and their children – the peculiarly forceful tension arising from deep, unconditional love on the one hand and the conflicting impulses and points of view of different generations.

That already makes for a considerable number of Verdian parents. Within this large group of parental roles, mothers are outnumbered by fathers by a fair margin, but their presence is far from negligible if we add to the “real” mothers (Amelia in *Un ballo in maschera*, Alice Ford in *Falstaff*) the quasi-maternal figures of Azucena (Manrico believes she is his mother right until he's put to death at the end of *Il trovatore*) and Elisabetta in *Don Carlo* (she starts out as the title character's betrothed and ends up his stepmother), as well as those works in which absent mothers are invoked by characters onstage (Lina's mother in *Stiffelio*, Gilda's mother in *Rigoletto*, and Desdemona's mother in *Otello*, all of them unnamed).

Such a dense concentration of operatic parents and children in Verdi is all the more striking for its being unusual within the Italian repertoire overall. How many mothers or fathers are there in such standard works as *The Barber of Seville*, *L'elisir d'amore*, *La bohème*, *Tosca*, or *Pagliacci*? Precisely none. A more important point is that Verdi's predilection for plots with parents and children cannot possibly be coincidental. Unlike many composers of preceding generations (often obligated to set to music, willy-nilly, whatever librettos were placed before them by tyrannical impresarios), Verdi through most of his career exercised the highest degree of control over the subjects of his operas. He himself selected most of these stories for operatic treatment, and often playing a dominant role in shaping the dramatic contours of his works, imperiously issuing orders to his librettists. If so many Verdi operas feature parent/child conflict, it can only have been because he found such stories compelling – but why?



Verdi's title character in jester mode, as embodied by the great Italian baritone Giuseppe de Luca, (1876-1950), captured by photographer Herman Mishkin.

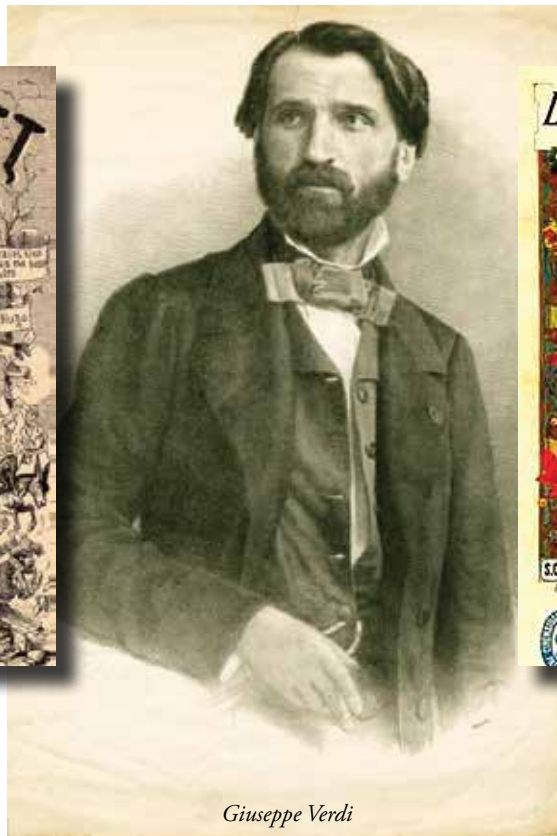
Verdi's *Rigoletto* is one of those unusual 19th-century Italian operas not principally built around a romantic love story. It's questionable whether the term “love story” even applies to it: although Gilda certainly loves the Duke, he forgets all about Gilda once he's seduced her. The relationship that really matters in *Rigoletto* is of another sort entirely: that between a father and a daughter. In this respect Verdi and his librettist Piave directly followed their model, Victor Hugo's drama *Le roi s'amuse*, which

served as the opera's source; Hugo himself insisted on the crucial nature of the parent-child relationship in his play.

The focus on a parent and a child isn't unusual for Verdi. In fact, the parent-child relationship has long been recognized as an element shared by a large number of Verdi's operas. In some, like *Rigoletto*, it plays a fundamental role in the working out of the plot; *Luisa Miller*, *La traviata*, *I vespri siciliani*, *Simon Boccanegra*, *Don Carlo*, and *Aida* are among the better-known works falling into



Triboulet, the Victor Hugo character on whom Rigoletto was based, inspired the satirical journal Le Triboulet, which began publishing in 1878.



Giuseppe Verdi



Victor Hugo's play was produced as a silent film in 1909.

Several commentators delving into the composer's biography have contented themselves with a psychological explanation, typically zeroing in on Verdi's tragic loss of his two infant children in the late 1830s (followed by his wife's death in 1840). Indeed, it's difficult to imagine that Verdi wouldn't have thought back to this painful period when composing music for the grief-stricken fathers of *Luisa Miller*, *Rigoletto*, and *Simon Boccanegra*. Readers of Mary Jane Phillips Matz's definitive biography of the composer will also know of the deeply conflictual relationship between Verdi and his own father, who for a time actually found himself booted from the home he'd been sharing with his by-then famous son. It's tempting to conclude, as many have done, that Verdi's parent-child works are subconscious attempts to work out his own painful experiences as both father and son. Armchair psychoanalysis can be fascinating, especially in the case of such a richly complex figure as Verdi, but the validity of the conclusions reached is as difficult to prove as to disprove. A more serious objection is that such an approach risks oversimplification of Verdi's art. A purely psychological explanation fails to take account of the paradoxical artistic premise

of opera itself: that it is at once a drama and a musical composition.

Musical description, particularly when it gets technical, is apt to be off-putting to those unfamiliar with pitches, keys, and other concepts and terms best learned through notation – a closed book even for many devoted opera goers. But the concepts in themselves aren't difficult to grasp. *Rigoletto* happens to provide an ideal proving ground for exploring how the musical aspects of parent/child relationships can be just as important as the personal ones.

The first point to consider is obvious: young voices are naturally pitched higher than older voices. Rooted in physiology, vocal range therefore has long been enlisted as a realistic means of suggesting the age of certain characters. Casting sopranos and tenors as an opera's youthful protagonists, while reserving lower-register singers (bass or baritone for men, contraltos or mezzo-sopranos for women), became a standard procedure during the 19th century, though there were notable exceptions. Moreover, tenors and sopranos are able to sing the same melody on the same notes, albeit an octave apart, while

a father will be differentiated vocally by being sung in a lower register, by either a baritone (*Rigoletto*, *La traviata*, *Aida*) or a bass (*Luisa Miller*, *Don Carlo*). This registral contrast is also often matched by thematic contrast: the two vocal lines in a duet involving a parent and a child may have different rhythms and melodic contours, rather than sharing identical material.

Let's explore how these abstract notions play out in *Rigoletto*'s three magnificent father/daughter duets, one in each act, which may be said to provide the basic pillars supporting the opera. Each duet is marked by dramatic and musical contrast. The importance of duets in this opera was stressed by Verdi in a letter of 1852, when he was asked to alter the score for an upcoming performance including the soprano Teresa de Giuli. The specific request was to insert an additional aria for Gilda. Verdi refused, explaining that it would be impossible to introduce another aria into a work he'd conceived "almost without arias, without [grand] finales, an endless string of duets." He was exaggerating, of course (the opera includes four important solo vocal numbers, as well as the stunning quartet and trio of Act Three) – but not by much. The unusual structure



A street in modern Mantua, scarcely changed since Rigoletto's time.



"The Court Jester" by the Polish painter Jan Matejko (1838-1893).

WARSAW NATIONAL MUSEUM

of Act One features three consecutive duets (Rigoletto/Sparafucile, Rigoletto/Gilda, Gilda/Duke), and the Rigoletto/Gilda duets of Acts Two and Three crystallize further key emotional highpoints. Duets outnumbering solo arias, as happens here, would have been unimaginable in a work by Rossini who, with all of his Romantic verve, retained the emphasis on solo singing that he'd inherited from Baroque opera.

In the first Rigoletto/Gilda duet, the highly expressive passage in which Rigoletto begs his daughter not to question him further about her mother is entirely absent from Gilda's part. Conversely, later in the same duet Gilda's sympathetic observations about her father's loving concern for her are set to music sung only by her, not by Rigoletto. Verdi must have instinctively felt that such distinctive themes were integral to individual characterization; they couldn't be shared by the two roles, but belonged exclusively to one or the other. The baritone/soprano vocal pairing thus enhances a differentiation that is simultaneously dramatic and musical.

Contrast that duet with the one that directly follows, between Gilda and the Duke, starting with the astonishing moment of the Duke's entrance. Gilda has just confessed to her servant, Giovanna, that she's in love with a handsome young man she saw in church;

she's unaware that the Duke is attentively eavesdropping. Then comes the first of two important moments in *Rigoletto* when Gilda begins a word without finishing it (the second such moment is easier to catch because it's more exposed: at the end of the opera, Gilda dies before being able to eke out the final syllable of the phrase "per voi pregherò," "I will pray for you"). Now, at the point of the Duke's surprising entrance into her home, Gilda doesn't sing the last syllable of the phrase "E l'alma in estasi gli dice t'amo" ("My soul in ecstasy says to him, 'I love you'"), but for a different reason: he interrupts her, singing the complete word "t'amo" ("I love you") on the exact same note where he herself was clearly headed. This inspired idea could only have been realized with two high voices, in this case soprano and tenor.

The Act Two Rigoletto/Gilda duet bears a strong resemblance to their first duet, again pitting the baritone's paternal sternness against the soprano's youthful impetuosity. The dramatically significant difference is that this duet occurs after the disaster of Gilda being seduced by the Duke. The duet therefore concludes with Rigoletto vowing vengeance on the Duke, while Gilda pleads for pity on his behalf. Here, in contrast to their previous duet, their different words are sung to the same melodic theme, but –

necessarily – in different keys, forcing Verdi into abrupt modulations as the cabaletta shifts from baritone- to soprano-dominated lines. Thematically they're placed in symmetrical opposition, but tonally the generational divide, which will lead to the final tragedy, is fully apparent.

In their final, emotionally devastating duet, father and daughter are in close physical proximity but miles apart psychologically. Utterly distraught, Rigoletto begs his dying daughter not to abandon him, while the gently resigned Gilda will only assure him that in heaven, where she'll be reunited with her mother, they'll pray for him. Her soaring lines and his desperate pleas are not only strikingly differentiated thematically, but lie at opposite vocal poles.

It's worth noting that the baritone voice type is not to be found within the first two centuries of operatic history, but was largely a 19th-century development: for many years previously, it was simply a particular sort of bass, situated towards the higher end of that range. Historically, Verdi's works were crucial in carving out a special place for the baritone as its own distinct category. This was partly due to the composer's fondness for certain singers, most notably Felice Varesi, the first Rigoletto, for whom Verdi had already written *Macbeth* (1847), and for whom he would



DAN RIST

Rigoletto at Lyric, 2012/13 season: the dying Gilda (Albina Shagimuratova) bids farewell to her father, Rigoletto (Andrzej Dobber).

Modern Match – *Rigoletto*

In this opera, curses and seduction lead an overbearing parent, Rigoletto, to lose his own daughter, Gilda. A headstrong daughter outsmarting her protective parent isn't unique to Verdi. In fact, this same idea applies rather prominently in the well-loved Disney animated feature, *Tangled*. It seems Gilda and Rapunzel have more in common than overbearing parents!

For starters, Rigoletto and Mother Gothel (Rapunzel's captor/guardian) take parenting to the next level; Gilda's only allowed to leave the house for church, while Rapunzel is constantly locked in an isolated tower. The women's isolation doesn't last forever, due to two seductive men: The Duke of Mantua and Flynn Rider. In *Rigoletto*, the Duke meets Gilda at church, and they promptly fall in love. The Duke's men abduct Gilda from her isolation and bring her to his palace, where – after proclaiming his love for her – he proceeds to seduce and then abandon her. When Flynn Rider appears in *Tangled*, he charms Rapunzel by helping her escape from the tower, freeing her of Mother Gothel, and taking her to the castle where she can finally see the floating lanterns.

While love is blossoming in both of these stories, they then take solemn turns for the worse. Rigoletto, discovering what's happened between Gilda and the Duke, hires a hit man to murder the Duke. Likewise, Mother Gothel learns of Flynn and Rapunzel's rendezvous and sends men to capture Flynn. These dire situations lead the two women to make the ultimate sacrifices of love. Gilda, in an attempt to save the Duke, sacrifices her own life to the hit man. Similarly, Rapunzel agrees to a lifetime of captivity with Mother Gothel in exchange for Flynn's life. While *Rigoletto* ends with the death of Gilda, *Tangled* has a happier ending where Mother Gothel dies and Flynn and Rapunzel live to be married.

Yet, these dire situations could have been avoided if the overbearing parents weren't caught up in themselves. When Rigoletto is cursed by Count Monterone, his terror leads him into taking drastic measures. Mother Gothel kidnapped Rapunzel for her magical hair, which could make Mother Gothel stay young forever. Had these two parents focused more on their children and less on their own obsessions, perhaps the outcomes would be different.

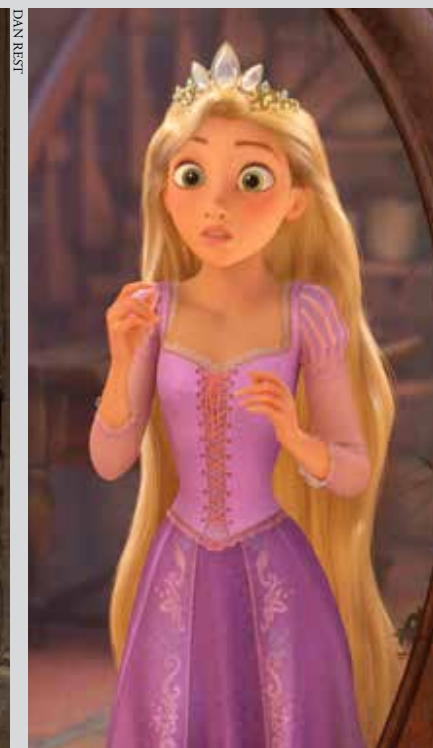
— Margaret Rogers

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

write Germont in *La traviata* two years after *Rigoletto*.

The common-sense explanation of why Rigoletto is a baritone (because Verdi was writing music for a father) should not exclude the reverse possibility: that Verdi chose stories about fathers because he was so intrigued by the expressive potential of the baritone voice, both on its own and in juxtaposition with a tenor son or a soprano daughter, with all the rich musical expansion this permitted. The supreme artistic result has everything to do with why *Rigoletto* has long been regarded as one of Verdi's great leaps forward.

Jesse Rosenberg is Clinical Associate Professor of Musicology at Northwestern University and a specialist in 19th- and 20th-century Italian opera.



DAN RIST

Dina Kuznetsova as Verdi's Gilda at Lyric (2005/06 season) and Rapunzel in Tangled.

A Talk with the Director

Rigoletto director E. Loren Meeker, in conversation with Lyric dramaturg Roger Pines.

What does *Rigoletto* have to say to audiences today?

Two universal areas of interest make *Rigoletto* relevant to a modern audience. First are the powerful, intrinsically human themes – the deeply rooted desire for love, man’s fascination with money, corruption of power, and the duality of human nature (good vs. evil). We struggle with these issues in our fragile world today as much as humanity did when *Rigoletto* was composed.

The second connection acknowledges that the political environment of *Rigoletto* feels eerily similar to the world we currently live in. Every audience member can probably think of a present day government where issues surrounding money, sex, and corruption are systematic: Do we trust our leaders? What are they doing with their time and their money? How are they treating the people – especially the women – around them? How do people take their power and use it to influence the world and people around them?

Looking at these large, overarching issues makes me say, why *wouldn't* we be telling this story now? It speaks to who we are as humans, trying to craft our lives towards our good or evil tendencies. Which side of the coin ultimately wins?

You choreographed *Rigoletto* early in your career, and now you're directing it. What are you discovering about the opera this time around?

Each time I encounter an opera, I bring new life experience and perspective to it. The depth of research I've done for this production has revealed to me how married the drama is to Verdi's music. Scholars describe Verdi as coming into his "middle phase" when he was composing *Rigoletto*. He was starting to dig into his material by writing music that was driven by the drama. Specific to *Rigoletto*, he was exploring deeply emotional and flawed characters. He created a world

where each character is ambivalent, torn between the two strong sides of human nature – usually morally correct and morally corrupt desires. This piece is rampant with characters who are forced to make choices that reveal who they are at their core. All the characters struggle with their intrinsic nature. Listening to those feelings and impulses come to life musically, exploring the depth of character flaws in the libretto, and seeing how Verdi marries music and drama, is stunning.

What are the greatest challenges in staging *Rigoletto*?

My primary focus is to bring Verdi's characters to life in as charged an atmosphere as possible. Working with such a great libretto means that as a team of artists we must intensely focus on bringing the text to life. Scenes can be crafted in a way that allows the audience to have an inside window into the emotional soul of each of character, especially in the ensemble scenes.

I also enjoy activating large chorus scenes. Working with a group as strong as the Lyric chorus allows me to create individual, nuanced performances. The chorus scenes are *not* static in *Rigoletto*! Looking at the musical structure, the text, and the setting reveals environments that are ripe with activity – sometimes large and chaotic like the opening scene, at other times boiling with subtle tension like a gang or mob, as with the kidnapping scene.

What traits in *Rigoletto* himself are you most interested in exploring?

He's the clearest depiction of an ambivalent character – someone who struggles with the two sides of his nature. This struggle stems from the environment he lives in.

In *Rigoletto*'s time, society limited working opportunities for someone from the lower class, especially someone who

would have been considered "deformed." Playing a court jester grates on him. He's tortured by his personal frustrations and by the court itself. His hatred for his lot in life, and what society has made him, makes him more cynically abusive as a jester rather than verbally funny. He considers his barbed tongue as fierce a weapon as Sparafucile's knife.

As the dark side of his nature gets progressively stronger (by the end of the first scene he mocks a father whose daughter has been sexually abused), he has to fight harder to keep the good elements in his life safely hidden from the world's evils. Fatherly love is as honest an emotion for *Rigoletto* as the cynical side that we see from him as the abused jester, but it's a catch-22: his desire to keep Gilda pure and safe, to keep her from knowing that the world she lives in is harsh, violent, and predatory, is the very thing that causes her to rebel. Exploring these extremes within the character is vital.

What can you tell us about Michael Yeagan's sets and Constance Hoffman's costumes?

Michael and Constance were interested in creating a world that stayed away from a more traditional dark, black, and heavy setting. They challenged themselves to find another way to tell the story. While conceiving the production, they were examining different ways the Renaissance era was depicted over time. They became fascinated with 1940s films – you'll see this influence clearly represented in the costumes. They were also researching surrealist painters, and Giorgio de Chirico captured their imagination. His color palette and architectural style are strong influences on the scenic design, creating a very stylized world. The production feels abstract and surprisingly colorful, full of harsh angles and bold colors that help bring the characters to life.

Rigoletto: After the Curtain Falls

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



Gilda in male disguise, as portrayed by the exquisite Italian soprano Amelia Galli-Curci, an idol of Chicago audiences from 1916 to 1924.

- What elements of the production captivated you? Why?
- The Duke of Mantua is a womanizer. Why is he permitted to behave this way? Does his social status allow him to be so lascivious?
- Rigoletto is very superstitious, and he worries about the curse placed upon him. What superstitions do you have? In the end, is what happens to Rigoletto's daughter due to the curse, as he proclaims, or is it just coincidence?
- Why does Rigoletto keep Gilda's existence a secret? And why does he keep her from knowing his name?
- Rigoletto contemplates the similarities between himself and Sparafucile, the hired assassin. Sparafucile stabs men with a knife, and Rigoletto with his sharp tongue. What is Verdi hinting at here?
- The assassin, Sparafucile, is an intriguing character, who doesn't have an aria. Had Verdi written one for him, what do you think it would have been about?

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

- CD – Renata Scottò, Fiorenza Cossotto, Alfredo Kraus, Ettore Bastianini, Ivo Vinco; Chorus and Orchestra of the Maggio Musicale Fiorentino, cond. Gianandrea Gavazzeni (Andromeda)
- CD – Dame Joan Sutherland, Huguette Tourangeau, Luciano Pavarotti, Sherrill Milnes, Martti Talvela; Ambrosian Opera Chorus, London Symphony Orchestra, cond. Richard Bonyng (Decca)
- DVD – Diana Damrau, Christa Mayer, Juan Diego Flórez, Zeljko Lucic, Georg Zeppenfeld; Chorus and Orchestra of the Sächsische Oper/Dresden, cond. Fabio Luisi (Erato)

Music Staff

William C. Billingham
 Scott Ellaway
 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*
 Ian Hallas,
Acting Assistant Principal
 Andrew L. W. Anderson
 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

Karin Ursin, *piccolo*
 Rachel Blumenthal, *flute*
 Anne Bach, *oboe*
 Leslie Grimm, *clarinet*
 Andrea DiOrio, *clarinet*
 John Gaudette, *bassoon*
 Gabby Webster, *horn*
 Brian Goodwin, *horn*
 Dana Sherman, *horn*
 Valerie Whitney, *horn*
 Dave Inmon, *trumpet*
 Tom Stark, *trombone*
 Sean Keenan, *trombone*
 Mark Fry, *trombone*
 Josh Wirt, *tuba*
 Joel Cohen, *percussion*

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. Wrighte

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

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

Jeffrey W. Taylor
 Ronald Watkins
 Nikolas Wenzel

Core Supplementary Chorus

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

Mezzo
 Katie Ruth Bieber
 Amanda Tarver

Tenor
 Jared V. Esguerra
 Tyler Samuel Lee
 Joe 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: Stephanie Karr

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

I've been the director of music administration since November 2016, but I've held various positions at Lyric since 2001. My department and I work with the chorus, orchestra, dancers, and assistant conductors to provide day-to-day operational and personnel support for these groups – about 300 people. We also handle their auditions and casting, ensuring that we have the best artists for the season.

What led you to work at Lyric?

I've been involved in music, dance and theater most of my life and graduated with a degree in vocal performance and a minor in theater. Lyric is, and has always been, at the top of the pack in the opera world and once I moved to Chicago, I was determined to work here. I was auditioning for young-artist programs, traveling for competitions, and trying to find a job with enough flexibility to allow me to continue doing it. I decided that I would like to pursue a career in arts management while working as a receptionist for Lyric. During my tenure here, I have moved into several other roles including artist services, wigs/make-up, accounts payable, and payroll. Once I completed my master's degree, a position opened in the operations department, I became the music administration assistant...and the rest is history!

What's a typical day like for you?

My day is extremely varied, but one thing that doesn't fluctuate is that I'm always working with people. I love problem solving and there are so many little puzzle pieces that need to come together with individual performers and/or other departments. Otherwise, I could be doing anything from serving on an audition panel, making sure conductors have what they need for rehearsals, getting budget numbers together for a future season, or helping to make sure that the offstage musicians are in the right place for the best sound.

What's the most challenging aspect of your job?

During the season, there are a lot of very long work days where it's important that I manage my time well and stay on schedule. This can be a big challenge because things have a tendency to "pop up." Another challenge is making sure everyone stays on the same page when a last-minute change occurs. Dozens of people can be affected by even the smallest change, so communication is key and something we are always trying to improve upon.

What keeps you committed to the work you do?

I love the arts and I love opera. I think what we do is vital because it brings us cultural awareness and connects us to our humanity. That's



a very special thing, and a worthwhile cause. I would also say that I really couldn't ask for better colleagues. We are here out of a deep love for what we do and the common goal of putting something special on stage.

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

One thing people might not know is that if you attend dress rehearsals, I am the person sitting just behind the conductor and a few seats from the cover conductor. I sit there to ensure that all goes well with our musical groups and it allows me to jump in at a moment's notice if I'm needed.

A favorite Lyric moment?

Over the years, the thing that stands out above all of the on stage events are the lifelong friendships I've made. Some are people I've met here, some have moved on to other jobs in other cities, some are friends from other opera companies. A job where you can share common interests with almost all of your colleagues, and those common interests are directly related to what you do on a daily basis is pretty unique and makes for a lot of amazing opportunities to connect with people.

Beyond opera, what are your other passions?

I love to travel and I would love more opportunities to see the world. I'm a diehard foodie and I love to cook...and eat. Okay, mostly eat. Aside from that, a good book and a good movie – I love a good story and an opportunity to exercise a little escapism.

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

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

Contraltos

Lindsay Ammann
Lauren Decker

Tenors

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

Baritones

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

Bass-Baritones

Alan Higgs
Philip Horst
Eric Owens
Christian Van Horn

Basses

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

Dancers

The Joffrey Ballet

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

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

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

Conductors

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

Directors

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

Associate Directors

Rob Kearley
Bruno Ravella

Set and Costume Designers

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

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

Associate Set Designer

Heinrich Tröger

Assistant Set Designer

Matt Rees

Lighting Designers

Fabrice Kebour
Chris Maravich
John Neumeier
Duane Schuler
Ron Vodicka

Projection Designer

David Adam Moore

Chorus Master

Michael Black

Choreographers and Movement Directors

John Malashock
John Neumeier
Denni Sayers
August Tye

Assistant Choreographer
Michael Mizerany

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

Chuck Coyl
Nick Sandys

Translators for Projected English Titles

Carol Borah Kelly
Francis Rizzo
Roger Pines
Colin Ure



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

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



Rigoletto at Lyric, 2012/13 season:
Maddalena (Nicole Piccolomini) enchants the
Duke of Mantua (Giuseppe Filianoti).



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

Ask Roger



In Memory of Nancy W. Knowles: *Let the Music be Heard*

The Lyric family is deeply saddened by the loss of Nancy W. Knowles, who served on Lyric's Board of Directors and Executive Committee from 1998 until her passing on August 26, 2017. She was an extraordinary woman, a consummate professional, and an outstanding philanthropist, who possessed great strength and character, and was passionate in her devotion to the arts. In memory of her many dedicated years of service to Lyric, we are honored to reprint this patron salute that originally appeared in the 2007/08 season program of *La bohème*.

— *Anthony Freud*,

Lyric's General Director, President & CEO



November 23, 1930 - August 26, 2017

Music. Hearing. One is impossible without the other. Music must be heard to exist, and the ear must hear music, whether in its traditional sense or in the rhythm and lilt of speech or animal sounds or even construction noise. Separate a culture from its music, and it tends to disintegrate. Take away a person's sense of hearing, and a huge void remains where the music used to be.

That sort of tragedy for years motivated Nancy W. Knowles, former chairman emerita of Knowles Electronics Holdings, Inc. Twenty-two years out of college, having worked in such diverse industries as veterinary vaccines, mining, and apparel, Nancy came to the Chicago area to work for Hugh Knowles, the founder of Knowles Electronics, Inc. With no knowledge of the sub-miniature electronic hearing instrument components manufactured there for hearing-aid companies, she started in new-product development, "surrounded by engineers and physicists." Charged with being a set of "new eyes," she proceeded to learn the business through listening, observing, and questioning.

No stranger to intellectual pursuits and distinguished relatives, Nancy Welch Knowles grew up in Fort Dodge, Iowa, in a home filled with classical music. Her father, an orthopedic physician, invented a pin used in setting broken hips. He also delighted in driving the family 100 miles to attend opera in Des Moines. At home, "he had a record collection of 78s –

the big ones – that was huge, hundreds and hundreds of records." Nancy's college degree in Spanish earned her several positions as a translator, in the course of which she became familiar with various types of businesses and corporate structures. This breadth of experience served her well in meeting the challenges of Knowles Electronics.

Hugh's instincts, as usual, proved accurate. Nancy found the learning process exhilarating: "It was wonderful. I absolutely loved it." In a win-win scenario, Nancy found her calling, and Hugh gained valuable insight from an intelligent and reliable consultant. After working closely for five years, and sometimes traveling together, Nancy and Hugh, a widower for ten years, married. They were a well-suited couple and very happy together, but misfortune intruded when, a year later, Hugh suffered a serious stroke.

In the eight years remaining of Hugh's life, Nancy was his eyes and ears at the plant. He remained president and chairman, with executives often coming to the house. Nancy went to the office each day and discussed issues with Hugh in the evening. He respected her opinion and was satisfied that the business would be in capable hands without him. She was vice chairman while Hugh was alive and was voted chairman after his death, though she shared control with his son and two daughters,

and hired professional managers to run the firm. Some eleven years later, most of the company's stock was sold and its name changed to Knowles Electronics Holdings, Inc.

Nancy assumed the presidency of The Knowles Foundation, a private entity established in 1955 by Hugh and his first wife, which supports the arts, education, health, international development, and social services. Soon afterward, she became involved with Lyric Opera, indulging her lifelong love of the music with which she was raised. Guild Board member Gene Andersen invited her onto the Guild Board, and the next year, as part of Lyric's massive Building on Greatness Capital Campaign purchase and renovation project, The Knowles Foundation generously provided an assistive listening system for the refurbished auditorium, later named the Ardis Krainik Theatre. Of her affiliation with Knowles Electronics, Nancy observed, "To be able to help millions and millions of people around the world is astounding." For the Lyric patrons needing it, the new listening system from The Knowles Foundation has been no less astounding.

The enthusiasm with which Nancy approached her work was demonstrated also in her philanthropic zeal. Through The Knowles Foundation, as well as generous personal gifts, she has benefited institutions the world over, especially those involving hearing as an important element. As a result of her being inspired by the late Sam Wanamaker, for example, Shakespeare's Globe in London boasts the Nancy W. Knowles Theatre, a venue for presentations and discussions. She served on a number of boards and joined Lyric's Board of Directors in 1998 at the behest of fellow director, the late Frank Considine.

In 2007 Nancy bestowed an endowment gift to Lyric, in honor of which the reception area just east of the Daniel F. and Ada L. Rice Grand Foyer was designated the Nancy W. Knowles Lobby. It is appropriate for opera goers anticipating a superb listening experience to be welcomed into the Lyric Opera House by the name of an elegant woman so intimately connected with the art of preserving and enhancing the human sense of hearing. Lyric Opera is grateful that Nancy's legacy will impact Chicago for generations to come.

— *Sonia Ness*

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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."



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.

John and Jackie Bucksbaum



BULLEY & ANDREWS

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

Allan E. Bulley, III



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.

John and Alice Butler



MARION A. CAMERON

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

CENTENE CHARITABLE FOUNDATION

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



Elizabeth F. Cheney

ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the long-term generosity of the Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/ Lyric Opera. During the 2017/18 season, the Cheney Foundation is supporting Guest Master Teacher and Artist residencies; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the fifth year; and singer sponsorship of tenor Mario Rojas. Lyric Opera is honored to have foundation director Allan Drebin serve on its Board of Directors, Ryan Opera Center Board and Audit Committee.



MR. and MRS. JOHN V. CROWE

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. Mrs. Crown is a past President of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

THE DAVEE FOUNDATION

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



MARIANNE DESON-HERSTEIN

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



STEFAN T. EDLIS and GAEL NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored five mainstage operas, including last season's *Lucia di Lammermoor* and this season's *Faust*. Stefan and Gael also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.



EXELON

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



ELAINE FRANK

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



JULIUS FRANKEL FOUNDATION

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



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

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

Lyric named the distinctive Opera House chimes and music library in honor of Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and was most recently one of the cosponsors of last season's company premiere of *Les Troyens*. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards and preserve Lyric's history through support of its Archives project. Most recently, Lyric named one of its key meeting rooms in its executive offices as the Elizabeth Morse Genius Conference Room in order to show its grateful appreciation for the Trust's significant gift to the Breaking New Ground Campaign, as well as to recognize the Trust's commitment over many years to helping build the company's core capacities and institutional infrastructure.



BRENT and KATIE GLEDHILL

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



WILLIAM and ETHEL GOFEN

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



HOWARD GOTTLIEB and BARBARA GREIS

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

GRAMMA FISHER FOUNDATION

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



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

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



MR. & MRS. DIETRICH M. GROSS

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



JOHN R. HALLIGAN CHARITABLE FUND

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



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

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



WALTER E. HELLER FOUNDATION

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



J. THOMAS HURVIS

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



Scott Santi

ITW

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



EDGAR D. JANNOTTA

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



Craig C. Martin

JENNER & BLOCK

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



JPMORGAN CHASE & CO.

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



THE ANNE and BURT KAPLAN FUND

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



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.



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.

Linda K. Myers

Kirkland & Ellis LLP has cosponsored several operas, most recently *The Merry Widow* (2015/16), and was Lead Corporate Sponsor of the *Chicago Voices* Gala Benefit last season. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of

its Board of Directors, Executive and Production Sponsorship Committees.

KIRKLAND & ELLIS



NANCY W. KNOWLES

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

the Board of Directors and Executive Committee, and formerly as a Guild Board member. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances fund. Ms. Knowles generously underwrote the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances on January 13, 2017, and had previously cosponsored several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Lyric will forever be grateful for Nancy's extraordinary generosity.

NANCY and SANFRED KOLTUN

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



MR. and MRS. FRED A. KREHBIEL

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

Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF and MARGOT LAKONISHOK

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

Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive, Finance, and Investment Committees.

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

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



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.

Robert H. Malott



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

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 Schmiedwind, 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*.



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.

Fred and Nancy McDougal

THE ANDREW W. MELLON FOUNDATION

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



THE MONUMENT TRUST (UK)

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



MR. and MRS. ROBERT S. MORRISON

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

Breaking New Ground Campaign, and have previously cosponsored Lyric's Musical Theatre Initiative, including *My Fair Lady* last season. This season the Morrises are generously sponsoring Lyric's production of *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 21st Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently last season's *Les Troyens* and this season's *I Puritani*.



THE NEGAUNEE FOUNDATION

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



LYRIC'S FAMED WINE AUCTION RETURNS APRIL 14, 2018

Join the best wineries, collectors, and sommeliers as we celebrate 30 years of wine, women, and song.

A project of the Women's Board, this marquee fundraiser auctions some of the world's greatest wines, luxury trips to exotic locales, and one-of-a-kind experiences, all from The Ken Pigott Stage of the historic Ardis Krainik Theatre!

Wine Auction Co-Chairs: Keith Kiley Goldstein and Nancy S. Searle

Catalogue Sponsor: Liz Stiffel

2018 Honored Guest Winery: Château Margaux

2018 Honoree: Shirley Welsh Ryan

Official Airline: American Airlines

Auctioneers: Hart Davis Hart



Donations of rare and fine wines, champagnes and spirits, rooms in five-star hotels, and luxury gift items are appreciated at this time. Please contact the Women's Board office at 312-827-5682 or visit us at www.lyricopera.org/wineauction2018.

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.

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A photograph of a technical rehearsal for the opera Die Walküre. The scene is set on a stage with a large, ornate wooden structure resembling a bridge or a ship's deck. A large, dark horse sculpture is visible on the left. Several people are standing on the stage, some in period costumes and others in modern rehearsal attire. The lighting is dramatic, highlighting the structure and the performers.

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Technical rehearsal for *Die Walküre*. Photo by Michael Brosilow.

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believe so much in the work of the Center and all the ways it prepares young singers for the career they are pursuing. And I cannot forget all the wonderful donors through whose generosity the Ryan Opera Center is able to continue its support of young singers every season. You are a part of what I've become. Don't forget that.



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

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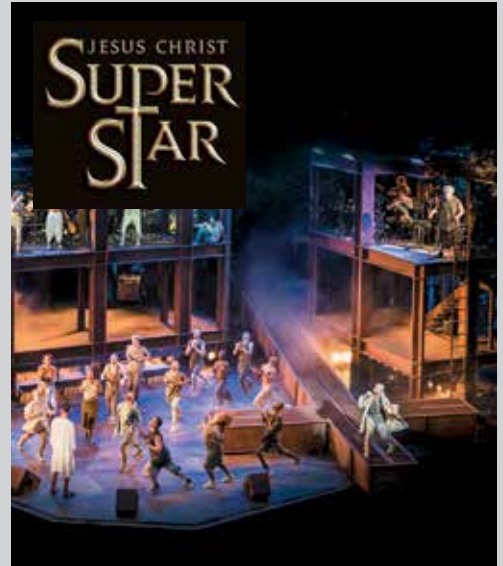
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THE SCORPIONS' STING An opera for young people about the quest for knowledge and the power of forgiveness.

Studebaker Theater, 410 S. Michigan Ave.

Oct 14 & 15

PIOTR BECZAŁA IN RECITAL

Feb 25

CELEBRATING 100 YEARS OF BERNSTEIN

Featuring Kate Baldwin, Susan Graham, Nathan Gunn, and the Lyric Opera Orchestra conducted by David Chase

Mar 10

FAMILY DAY AT LYRIC

Apr 7

JESUS CHRIST SUPERSTAR Webber/Rice

Apr 27 - May 20

**Family
Friendly**
Tickets
\$10/\$20

**Family
Friendly**
Tickets
\$5/\$10

Experience Lyric's Enhanced Dining Features!

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



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



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



We're thrilled to have **Chicago's top chefs and restaurateurs create featured menus** for the Pedersen Room.

- *Orphée et Eurydice*: **Keene and Megan Addington, Tortoise Supper Club**
- *Rigoletto*: **Tony Priolo, Piccolo Sogno**

Cheers!

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

SUSHI AT LYRIC

Friday night means sushi! **Chef Tom Osaki** delivers delicious, **fresh sushi on Friday nights** and for all *Die Walküre* performances.

PRE-ORDER

No Waiting!

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



Lyric's most generous donors can enjoy the sophistication of **The William B. and Catherine Graham Room**, featuring superb farm-to-table menus by Calihan Catering and additional exclusive benefits.

Lyric
