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On the cover: detail from "The Summer-Time French Riviera," 1928 Southern Railway poster (F. Whatley, artist). McCorquodale & Co. Limited, London.





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Lyric



From the General Director

Opera thrills us to our depths not simply through great music and great theater, but through the brilliance with which those elements reveal the truth of human emotion. The greatest opera composers aren't simply peerless musicians – they're also brilliant psychologists who bring us the hearts and souls of their characters with unique, astounding insight. In the entire history of opera, no composer merits this description more than Wolfgang Amadeus Mozart, especially in his *Così fan tutte*.

A great *Così* performance gives an audience satisfaction of a very rare kind, since the challenges are so overwhelming. The piece requires, first of all, true singing actors – an ensemble of six star performers, all of them superbly accomplished musically and vocally. Mozart has given them many opportunities to make their presence felt in solo passages (for example, there's nothing more moving in the Mozart operas than Ferrando's love song in Act One or Fiordiligi's private examination of her feelings in Act Two). Thanks to Mozart and his librettist, Lorenzo da Ponte, each of these six individuals onstage undertakes an emotional journey in the course of the opera, in which each of the five other characters plays a significant role. These are all intensely human figures, very specifically defined: dignified Fiordiligi and flighty Dorabella, lovestruck Ferrando and exuberant Guglielmo, earthy Despina and world-weary Don Alfonso. The miracle of the opera is the musically and dramatically enthralling interplay among them.

The great question applied to any *Così* production is how the director chooses to treat the ending: will the young women return to their fiancés, or will they go off with their new partners? The answer to that question is something I always look forward to, and of course, I won't reveal here the direction we'll take for this finale at Lyric! The suspense will make that moment all the more rewarding for everyone in the audience.

Fiordiligi in *Così*, one of Mozart's most exacting soprano roles, has been closely associated with Lyric favorite Ana María Martínez throughout her career, and I'm thrilled that she can now bring this much-acclaimed portrayal to Lyric. I anticipate a captivating stage partnership between Ana María and Marianne



Crebassa (Dorabella), who so delighted Lyric audiences in *Romeo and Juliet* two seasons ago. The same can be said of the dashing pair portraying their fiancés, Joshua Hopkins (Guglielmo) and Andrew Stenson (Ferrando), and of the opera's two schemers: Elena Tsallagova (Despina) in her Lyric debut and Alessandro Corbelli (Don Alfonso), whose mastery of comic repertoire we've been privileged to witness frequently at Lyric over the past three decades.

It's always a joy for us to introduce an outstanding young American conductor to Lyric audiences. James Gaffigan, still less than a decade into his international career and already praised for his Mozart at Glyndebourne and the Vienna State Opera, is making an indelible impression with other major opera companies and orchestras worldwide. At Lyric he's collaborating with the gifted Bruno Ravella, who is reviving John Cox's marvelous production. John's extraordinarily perceptive response to both the humor and the sheer humanity of the Mozart/da Ponte operas has produced innumerable glorious performances of this repertoire at every leading house internationally, including our previous *Cosi* revival in 2006/07.

Refresh your spirits and enrich your hearts with Così fan tutte, one of the true masterpieces of opera.

hillion

Anthony Freud General Director, President & CEO The Women's Board Endowed Chair



From the Chairman

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

This season has been a particularly varied and distinctive one. Prior to the captivating presentation of Mozart's *Così fan tutte* that you're enjoying tonight, our audiences thrilled to Gluck's exquisite *Orphée et Eurydice* in John Neumeier's historic new production; a powerfully dramatic revival of Verdi's *Rigoletto;* the second installment of Lyric's monumental new production of

Wagner's *Ring* cycle with *Die Walküre;* Bizet's ravishing *The Pearl Fishers;* Puccini's formidable *Turandot;* and Bellini's glorious *I puritani.* I hope you'll return for the final opera of the mainstage season, Gounod's matchlessly romantic *Faust.*

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.

David T. Ormesher



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0 dy for Prime Time

Behind the scenes before final dress rehearsals at Lyric

By Magda Krance

ostumed and coiffed performers sing and act compellingly onstage at the Lyric Opera House -- at least until the director's booming voice on the "god mic" requests a do-over. Some time later, a minor technical malfunction prompts a halt. The stage manager comes out in a headset mic to confer with the maestro, director, assistant director, and assorted others who emerge from the wings to solve the problem while the performers onstage and the lone pianist in the orchestra pit cool their heels. And so it goes for five long hours, albeit with intermittent breaks.

What is going on here?

The nearly-ready-for-prime-time piano dress rehearsal, a.k.a. the piano run-through (PRT). It's a bit like seeing a painter's cartoon; you get the idea, but it's a long way from the completed canvas.

In opera, the final dress rehearsal is essentially a preview performance for an audience of company and board members, sponsors, and invited guests. Everything and everyone is in virtually finished form, except that the orchestra and conductor skip the formal attire they'll wear for performances.

The PRT less than a week earlier is something else entirely – the very first time everyone onstage wears full costume/wigs/makeup while singing and moving about the stage. It's the very first time the creative team and backstage staff can assess whether everything looks and works as intended. Do costumes or makeup need adjusting? Did someone just slip on that step? Why is the light focused on the table and not on the soprano? Dozens of eyes in the theater and in the wings track every detail onstage to catch and correct potential problems.





Work in progress, down to the wire: members of Die Walküre's creative team, stage managers, and stagehands on the set.

Adam Plachetka/Papageno lost his longjohns and Diana Newman/Papagena gained some decorative midriff lures between the PRT (top) and final dress rehearsal (bottom) of The Magic Flute.



(Left) Petticoat junction: dresser Terese Cullen with oversized undergarments for Marina Rebeka's big scene in Act Two of La traviata, which accidentally consumed a chair during the PRT; (center) director Tim Albery and assistant director Katrina Bachus onstage for the Les Troyens PRT to work through the staging with Susan Graham (Dido), who had just joined the cast; (right) technical adjustments during the PRT for Die Walküre ensured that Brandon Jovanovich (Siegmund) could

A PRT proceeds in fits and starts. Scattered Lyric staff from the top on down watch the proceedings in a state of high alert, scribbling endless notes and calculating what it'll take to get the show ready for the final dress rehearsal and opening performance.

A few seasons back, Marina Rebeka's tsunami of petticoats inadvertently swept up a chair and dragged it across the stage during *La traviata*'s PRT. The soprano recalls, "The dress I wore for Flora's ball was so huge that they had to redo it several times, calculating how heavy it was, so that it wouldn't drag me to the floor!" When Violetta faints after Alfredo insults her, Rebeka worried she wouldn't be able to get back to her feet while managing the massive gown, which weighed "around 8kg." Adjustments ensured no artists (or set elements) were harmed in the dress rehearsal and performances.

An artist's schedule may necessitate arriving late in the month-long rehearsal process — sometimes just before the PRT. Lyric's recent Calaf, Stefano La Colla, wrapped up performances of *Nabucco* at La Scala on November 19, arrived in Chicago Thanksgiving week, and jumped in the metaphorical deep end with the *Turandot* PRT on Nov. 27. Annotated score in hand, assistant director David Toulson guided the tenor through the staging, paving the way for a smooth dress rehearsal and successful U.S. debut.

For last season's *Les Troyens*, a late cast change brought mezzosoprano Susan Graham to town for Lyric's brand-new production and company premiere of Berlioz's epic opera. Graham had portrayed Dido previously in Paris, New York, and San Francisco, but had to learn her way around the new set in costume for the first time during the PRT. "I have absolutely no recollection of it, since I was thrown into it basically a day before!" Graham recounts. "I was just trying to put one foot in front of the other, which is probably why Tim was up there so much, helping me learn the staging at the eleventh hour." That would be director Tim Albery, who barely left the stage during the marathon rehearsal.

In this season's new production of *Die Walküre*, concerns about the stability of Hunding's table — upon which Brandon Jovanovich (Siegmund) leapt at a full run — caused a brief halt to the first PRT's first act. (Extra-long operas, and sometimes new productions, get two PRTs.) Director David Pountney, associate director Rob Kearley, and assistant director Katrina Bachus joined stage manager John Coleman onstage to assess the situation. Technicians checked the hidden mechanism to ensure Elisabet Strid (Sieglinde) would be able to firmly secure the table after rolling it into position. The leap provoked astonished gasps at every performance as the lanky tenor sang passionately while making his boundingly smooth move.

Jovanovich recalls the PRT's "table incident. Elisabet had only a few moments to push it into place and then depress a 'knob' on one of the drawers that activated an air release system used to lower and raise the table. She hadn't depressed it fully. The second issue was with placement, as the location of the table was once too far stage right and the 'field of love' pasture couldn't move because the pulley system was inhibited by the table. Then the table was too far stage left the next time and I could barely reach over to pull out the sword. Both of these were resolved and never bothered us again."

The vagaries of stage fog reveal themselves during PRTs. Jovanovich remembers that in Lyric's new production of *Rusalka*, "when Ana María [Martínez] appeared in Act Three at the pond, the first PRT had so much fog onstage that I wouldn't have been able to see a car with headlights. She was back there somewhere, but we needed to find a balance between



leap safely onto the table to claim his promised sword and sister-bride Sieglinde (Elisabet Strid) while the scenery shifted around them; (above) My Fair Lady cast members had a scant nine minutes to change from racetrack to ballroom attire; (right) at one of the two PRTs for the world premiere of Bel Canto, Derek Matson (seated), who adapted Nilo Cruz's libretto for surtitles, discusses the script with (left to right) Cruz, composer Jimmy López, and Lyric general director Anthony Freud.

'mood' fog and 'functional' fog." With prompt technical tweaks, the principals could see each other, and be seen by the audience.

Performers, the creative team, and Lyric staff may have a general sense of what a production's sets and costumes look like, "but sometimes you don't know what the *effect* is until the PRT," says Elise Sandell, a frequent assistant director for Lyric productions. The chorus members "always get so excited, seeing each other in costumes for the first time. They take a lot of selfies. It adds a level of fun to PRTs. It's a challenge — either you wear the costume or the costume wears you! The chorus members have to assimilate the costumes in a very short time; they're in full costume only for the PRT and for the final dress rehearsal" before the performances commence. For the stage-orchestra rehearsals in between, the soloists wear costumes, while the chorus members are in street clothes.

The assistant director sits with the production director and designers at the tech table in the middle of the main-floor seating area during the PRT, shuttling back and forth to the stage as needed. Sandell gets through PRTs with "LaraBars and trail mix, and you have to hydrate. The most important thing for keeping calm is lots of deep breaths. It's easy for everyone's fuses to get short. I've learned from working at Lyric that how I see a challenge, how I meet it, and how I choose to talk about it can either make everyone's day better or worse. I try to keep my attitude optimistic and realistic. You have to crawl before you can walk, and walk before you can run. A PRT is crawling, with a little standing and walking, so that you can run by dress rehearsal."

PRTs for revivals of productions previously staged at Lyric and elsewhere are generally easier than for new productions, Sandell observes. "Someone's worn that costume before, and there are notes. With all the hoop skirts in *Eugene Onegin*, Act Two, director Paula Suozzi could tell people which ring of the skirt to pick up. With a revival you know where the problems are and solve them before they crop up." New productions can match first-time parenthood for anxious anticipation, but the payoff is worth it: Sir David McVicar's production of *Elektra*, once everything came together, "was jaw-dropping and so much fun," Sandell recalls.

During a PRT "you have to manage everybody's time," she continues. "I make a schedule with the stage manager, who is the king when the show is onstage — it's as much the stage manager's rehearsal during the PRT as the director's." Each production presents its own special challenges. "For *My Fair Lady* there were 350 costumes on about 80 people — so many costume changes, eight different scenes in the show, all the moving scenery which has to be lit in different positions with different timings and different effects — with dancing added in," Sandell recounts. "For the world premiere of *Bel Canto*, almost everybody was onstage the whole time, which made it logistically impossible to tech. A PRT is the day everybody works the hardest, the full gamut of every department that touches the onstage product — dressers, props crew, stage managers, singers, music staff."

Eric Weimer of Lyric's music staff notes that a PRT is the first time to hear the offstage musicians that many operatic scores require. "Do they need to sound like they're in the next room or the next county?" he quips. Those musicians' audibility is affected by set design and location. "Those of us who are pianists have a romantic notion of the PRT — it's our chance to play, and as close as we get to public performance. In our minds it's a big thing!" On the other hand, Weimer realizes, for nearly everyone else the PRT "is not about the music. A lot of the singers aren't singing out. They're more concerned with 'What do I do with my train?' 'My gown doesn't fit!' 'What do I do with my sword?' — the details of the production."



(Left) Sir Andrew Davis during the PRT for Les Troyens; (center) although the staging seemed airy and minimalistic, Eugene Onegin had an extensive and complicated props list, encompassing a rustic table, bowls, potatoes, apples, knives, piles of books, an oil lamp, pitcher, and writing table; and dozens chairs; (right) blood test: during Das Rheingold's PRT, Samuel Youn endures costume adjustments before Alberich's big fight to keep the ring.

Longtime Lyric dresser John Salyers remembers that in *Das Rheingold*, Wotan and Alberich's shocking fight for the ring went back to the drawing board after the PRT. "The director and designer wanted lots of blood when Alberich's arm was ripped off, so we had to figure out how to accomplish that in a simple way and also make sure that the arm would come off easily, yet not fall off unintentionally before the effect was to happen. After a huge effort to get it to work, it was decided with the color of the stage floor the audience wouldn't see the blood, so that aspect was removed and we then focused on just making sure the arm would come off when it was supposed to."

Rachel Henneberry, both a stage manager and assistant stage manager (ASM) at Lyric, remembers that for *My Fair Lady* she was stageright ASM "in charge of wardrobe paperwork — entrances, exits, how much time for each change, working out where and how to do changes [with wardrobe director Maureen Reilly] for everyone in the show principals, supernumeraries, chorus, dancers. The most complicated change was going from Ascot to Ball, where literally everyone but Donald Maxwell [as Alfred Doolittle] and Bryce Pinkham [as Freddy Eynsford-Hill] had to change. The majority had nine minutes for a complete change, including tiaras and other accessories. Some had less than four minutes. You have an army of crew who literally help cast members dress as quickly as they can, to motivate wig changes, adding tiaras, and keeping people on focus so they can get right back onstage.

"In doing that change for the first time during the PRT, you realize you can do certain things to make the change go faster, like having ten women go to have their tiaras put on first, then add their dresses — that's being more efficient. The dressers aren't bombarded by 21 women at once — they get 10 and the wig-makeup crew get 11, and then they swap."

Richard E. Grant's PJs also needed work, Henneberry recalls. As Henry Higgins, "he changed from pajamas to a linen suit just offstage of the doorway in Act Two. I was behind the wall with him, his dresser John Salyers, and props assistant Mike Berger with shoehorn and toothbrush. My job was to make sure they all did the right things at the right time, and that they gave Mr. Grant his cue lines in a stage whisper, a helpful reminder while he was dressing. During the PRT he was fumbling with the buttons on his pajamas," so they were switched to Velcro. "It looked buttoned, but we could rip it apart offstage."

For *Eugene Onegin*, Henneberry oversaw props paperwork. "That was a very props-heavy show, with lots of chairs, apples being peeled, bread, tables, leaves laid out by the props staff for the opening scene." Because it was a revival, there were existing photos and notes about the pre-sets and special handoffs, "like a tea-tray an artist needed to have put in hand by a props person. Much invisible teamwork goes on. You fine-tune during the PRT; you're onstage under show conditions for the first time -- you've got to work it out on the spot." PRTs can be "like wrangling a preschool class. You know who's walking in the door but you don't know what's going to happen. Then you punt, figure it out, and fly."

Magda Krance is Lyric's director of media relations. Prior to joining the company in 1992, she was a fulltime freelance journalist for The New York Times, Time, People, Chicago Tribune, and other publications.



LYRIC OPERA OF CHICAGO



Wolfgang Amadeus Mozart

Così fan tutte

Production Sponsors

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Così fan tutte Synopsis

TIME:

August 1914

PLACE: A hotel at a Mediterranean resort

ACT ONE

Don Alfonso is trying to enlighten Ferrando and Guglielmo as to the true nature of women. He places a bet that he can prove their fiancées, Fiordiligi and Dorabella, are not the icons of purity the men believe them to be. Both sides are confident of victory within twenty-four hours.

Sisters Fiordiligi and Dorabella are celebrating the perfection of their lovers. Don Alfonso arrives and tells them that their men have been called up and must leave immediately for the battlefront. The men enact a farewell scene and "go off to war." The women are devastated, but the maid Despina tells them to look on the bright side and have a good time in their absence – in other words, behave exactly as men would.

Don Alfonso and Despina work together to this end. Don Alfonso introduces two Albanian friends whom Despina in turn introduces to the sisters. None of the three women penetrate the disguises of Ferrando and Guglielmo.

Fiordiligi and Dorabella are offended to see the strange men and repelled by their advances. They declare fidelity to their lovers. The young men are delighted, but Don Alfonso is quite relaxed.

The sisters continue to grieve. The two rejected strangers return to them, swallow "poison" and collapse. The terrified girls call for Despina, who goes with Don Alfonso to find a doctor. Fiordiligi and Dorabella try to help the "dying" strangers. Don Alfonso returns with Despina disguised as a doctor who claims to cure everything by magnetism. The men revive, and believing they are in heaven, demand a kiss from their "angels" Fiordiligi and Dorabella. The sisters manage to resist again.

ACT TWO

Despina persuades the sisters to befriend their new admirers. They decide on preferences — Dorabella chooses Guglielmo; Fiordiligi, Ferrando. Each has instinctively chosen the other's partner. Don Alfonso and Despina cement the new love affairs in the context of a masquerade. The couples pair up and Dorabella yields to Guglielmo. Fiordiligi rejects Ferrando, for the time being.

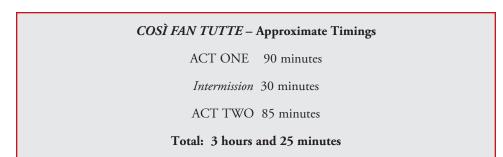
Ferrando and Guglielmo exchange notes on their progress. Ferrando is furious, and Guglielmo is triumphant but brutally dismissive of the fallen Dorabella.

Despina and Dorabella put pressure on Fiordiligi. Fiordiligi decides she must run away to join Guglielmo at war, but Ferrando confronts her again and she too yields. Agonized, Guglielmo witnesses it all. Don Alfonso has proven his point and won the bet.

Don Alfonso and Despina arrange for the new couples to be "married" by Despina disguised as a notary. As the girls sign their names, a military band is heard. Apparently the soldiers have returned unexpectedly. In the confusion, the two men disappear, re-emerging without their disguises. Shocked at the evidence of a wedding they swear vengeance on their rivals.

The plot is revealed. All four lovers' certainties have been destroyed. No one quite knows what to feel, except that certainly human nature has been at work.

(Synopsis reprinted by permission of San Francisco Opera.)





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Wolfgang Amadeus Mozart

COSÌ FAN TUTTE

Opera in two acts in Italian

Libretto by Lorenzo Da Ponte

First performed at the Burgheater, Vienna, on January 26, 1790 First performed by Lyric Opera of Chicago on November 9, 1959

Characters in order of vocal appearance:

FerrandoANDREW STENSONGuglielmoJOSHUA HOPKINSDon AlfonsoALESSANDRO CORBELLIFiordiligiANA MARÍA MARTÍNEZDorabellaMARIANNE CREBASSADespinaELENA TSALLAGOVA**

Conductor JAMES GAFFIGAN* Original Director JOHN COX Revival Director **BRUNO RAVELLA** Set and Costume Designer ROBERT PERDZIOLA Lighting Designer CHRIS MARAVICH Chorus Master MICHAEL BLACK Wigmaster and Makeup Designer SARAH HATTEN Assistant Director DAVID CARL TOULSON Stage Manager JOHN W. COLEMAN Stage Band Conductor STEVEN MOSTELLER WILLIAM C. BILLINGHAM Musical Preparation NOAH LINDQUIST Recitative Accompanist WILLIAM C. BILLINGHAM Prompter SUSAN MILLER HULT Projected Titles FRANCIS RIZZO

> *Lyric debut **U. S. debut



ANA MARÍA MARTÍNEZ (Fiordiligi) Previously at Lyric: Seven roles since 2008/09, most recently Tatyana/

Eugene Onegin (2016/17); Concert with Plácido Domingo (2015/16); Donna Elvira/Don Giovanni (2014/15).

Performing an exceptionally diverse repertoire, the Puerto Rican-born soprano is internationally recognized as one of today's most remarkable artists. Highlights of the current season include reprises of Carmen (LA Opera), Rusalka (Teatro Colón - Buenos Aires), and Alice Ford/ Falstaff (Covent Garden). Martínez's roles extend stylistically from Mozart's Fiordiligi (Salzburg, Ravinia, DVD), Countess Almaviva (Houston, Munich), and Pamina (San Francisco, Vienna, Bonn, Stuttgart) to Rossini's Rosina (Houston, Santa Fe); Donizetti's Paolina/Poliuto (Glyndebourne, DVD); Verdi's Violetta (Covent Garden, Los Angeles), Luisa Miller (Paris, Berlin) and Amelia Grimaldi (Paris, Los Angeles, San Francisco); Puccini's Mimì (Paris, Berlin, Dresden, Santa Fe, San Juan), Butterfly (a recent triumph at the Met and Covent Garden, also Vienna, Houston, Washington, Munich) and Liù (Amsterdam); and French heroines including Carmen (Houston, Santa Fe), Antonia (Paris), Micaëla (Metropolitan Opera), Mélisande (Florence), and Blanche (Hamburg). Last season Martínez returned to Mozart's Donna Elvira in San Francisco. The soprano has appeared with many major orchestras, including those of Milan (La Scala), Berlin, Moscow, New York, and Boston. Last summer she joined frequent concert partner Plácido Domingo for a zarzuela gala at the Arena di Verona. Highlights of Martínez's varied discography include Manon Lescaut, Pagliacci, and a recital of arias and songs.



CREBASSA (Dorabella) Previously at Lyric: Stephano/Romeo and Juliet (2015/16).

The French mezzo-soprano, who scored a great success previously as Dorabella at the Opéra Municipal de Marseille, will be heard this season as Irene/Handel's Tamerlano (La Scala), Sesto/La clemenza di Tito (Opéra National de Paris), and Mélisande/Pelléas et Mélisande (Berlin State Opera). At just 21, while studying musicology, voice, and piano in Montpellier, Crebassa was engaged by that city's opera company for Schumann's Manfred. She returns annually to Montpellier's Opéra and Festival de Radio France, where most recently she sang the title role/Offenbach's Fantasio. Following her success as Isabella/Wuthering Heights in 2010, Crebassa was engaged by the Opéra National de Paris's Atelier Lyrique two-year program, appearing as Gluck's Orphée and Ramiro/La finta giardiniera, as well as on the Opéra's mainstage in Lulu, Rigoletto, and Madama Butterfly. She debuted at the Salzburg Festival as Handel's Irene and returned as Cecilio/Lucio Silla, the title role of Marc André Dalbavie's Charlotte Salomon (world premiere) and Sesto/La demenza di Tito. Further appearances have included Cherubino/ The Marriage of Figaro (Berlin State Opera, debut), Cecilio/Lucio Silla (La Scala, debut), and Siébel/Faust (Dutch National Opera). Last year the mezzo-soprano's first solo disc, Oh, Boy!, a recital of arias for trouser roles, received the prestigious 2017 Echo Klassik Award for Solo Recording (Voice). Her new disc, Secrets, has just been released.



ELENA TSALLAGOVA (Despina) U. S. debut

The lyric soprano recently made her

North American debut as Pamina/The Magic Flute with the Canadian Opera Company, Toronto. This season, Tsallagova will sing Berthe/Le prophète, Liù/Turandot, and Corinna/Il viaggio a Reims, all with the Deutsche Oper Berlin. Born in Russia, she studied at the St. Petersburg Conservatory. On graduating she performed several roles at the Mariinsky Theatre, also winning first prize in the Rachmaninoff vocal competition. In 2008 Tsallagova was invited to sing the title role/The Cunning Little Vixen at the Opéra National de Paris (DVD), a role to which she returned last season for her Opéra National du Rhin debut. She had a twoyear contract with Munich's Bavarian State Opera, where she sang Despina, Sophie/ Werther, Nannetta/Falstaff, Zerlina/Don Giovanni and Musetta/La bohème. She was invited back in 2015 to sing Mélisande, which she has also sung three times at the Opéra National de Paris (DVD). Now a company favorite at the Deutsche Oper Berlin, Tsallagova has performed there as Micaëla/Carmen, Adina/L'elisir d'amore, Gilda/Rigoletto, Echo/Ariadne auf Naxos, Oscar/Un ballo in maschera, Nannetta, Pamina, and Liù. During the 2015/16 season, she sang Marfa/The Tsar's Bride at the Berlin State Opera - her first Russian role in Europe. Concert performances include the Lucerne Festival (Bach cantatas, Rachmaninoff's The Bells).



ANDREW **STENSON** (Ferrando) Previously at Lyric: Gen Watanabe/Bel Canto (2015/16, world premiere).

The American tenor was recently heard at Ireland's Wexford Festival Opera (Ernesto/Jacopo Foroni's Margherita) and England's Glyndebourne Festival (Ernesto/ Don Pasquale). Last season Stenson sang Tamino/The Magic Flute (Seattle Opera), Frederic/The Pirates of Penzance (Palm Beach Opera), and the title role/Candide (both Opéra National de Bordeaux and Théâtre du Capitole). Stenson has been a Young Artist with San Francisco Opera's Merola Opera Program (Postcard from Morocco), The Santa Fe Opera (Head Man/ The Letter), Glimmerglass Opera (Martin/ The Tender Land, Jimmy O'Keffe/John Musto's Later the Same Evening), Seattle Opera (Arturo/Lucia di Lammermoor, title role/Werther, Ernesto/Don Pasquale), and the Met's Lindemann Program (Beppe/ Paglicacci, Demetrius/ The Enchanted Island). Among other important operatic credits are Tonio/La fille du régiment, (Seattle Opera, Washington National Opera), Belmonte/ The Abduction from the Seraglio (Utah Opera), Danny Chen/Huang Ruo's An American Soldier (Washington National Opera), and Brighella/Ariadne auf Naxos (Glyndebourne debut). Stenson is an alumnus of Luther College and the University of Cincinnati College-Conservatory. Winner of a Sara Tucker Study Grant from the Richard Tucker Foundation and a Richard F. Gold Career Grant from the Shoshana Foundation, Stenson was a major award winner in the Opera Index competition and second-prize winner in both the Queen Sonja International Vocal Competition and the Licia Albanese-Puccini Foundation competition.



(Guglielmo) Previously at Lyric: Mercutio/Romeo and *Juliet* (2015/16); Tadeusz/ The Passenger (2014/15).

The Canadian baritone's major successes include numerous performances of four Mozart roles: Guglielmo (Frankfurt), Don Giovanni (Salt Lake City), Count Almaviva (Glyndebourne, Dallas, Verbier Festival), and Papageno (Santa Fe, Washington, Toronto). Highlights of Hopkins's 2017/18 season include Rossini's Figaro (Oslo), Mercutio/Romeo and Juliet (Metropolitan Opera), and baritone soloist/ Messiah (Toronto Symphony Orchestra). He has also been heard in roles as varied as Dr. Falke/Die Fledermaus (Santa Fe), Argante/Rinaldo (Glyndebourne), Cecil/ Maria Stuarda (Met, company premiere), Marcello/La bohème (Houston, Toronto), Sid/Albert Herring (Santa Fe), and Junior/ Bernstein's A Quiet Place (New York City Opera). On the concert stage, Hopkins has been featured with the New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Orchestra of St. Luke's, Cleveland Orchestra, Canada's National Arts Centre Orchestra, and Spain's Orquesta Sinfónica del Principado de Asturias. At Carnegie Hall's Zankel Hall, he premiered Michael Tilson Thomas's Rilke Songs and collaborated with tenor Ian Bostridge and pianist Julius Drake in music of Benjamin Britten. The baritone has recorded a solo CD, Let Beauty Awake, featuring songs of Barber, Bowles, Glick, and Vaughan Williams. Hopkins is a winner of the Borletti-Buitoni Trust Award and holds the Sylva Gelber Foundation Award from the Canada Council for the Arts.

ALESSANDRO **CORBELLI**

(Don Alfonso) Previously at Lyric: Seven roles since 1986/87, most recently Don

Magnifico/Cinderella (2015/16); Bartolo/ The Barber of Seville (2013/14); Dr. Dulcamara/L'elisir d'amore (2009/10).

Long celebrated worldwide for the Mozart, Rossini, and Donizetti comic repertoire, this season the Italian baritone will reprise his definitive portrayals of Don Geronio/*Il turco* in Italia (Amsterdam's National Opera), the title role/Don Pasquale (Vienna State Opera), and Taddeo/L'italiana in Algeri (Salzburg Festival, opposite Cecilia Bartoli). Corbelli's pre-eminence in Rossini comedies has included recent performances as Magnifico with the Munich, Metropolitan, Vienna, and LA opera companies. The Turin-born artist is also his generation's most acclaimed interpreter of Bartolo/The Barber of Seville (most recently Glyndebourne, Lyric, Covent Garden, and the major houses of Palermo, Toulouse, and Los Angeles), Dulcamara/ L'elisir d'amore (Lyric, Met, Madrid, Leipzig, Barcelona, San Francisco, Houston, among other houses), Sulpice/La fille du régiment (Covent Garden, Paris, Met), and Don Pasquale (the recent Glyndebourne production mounted especially for him is available on DVD). Also renowned as Don Alfonso (Vienna), Falstaff (Toulouse, Glyndebourne), and Gianni Schicchi (Met, Turin, Glyndebourne), Corbelli has triumphed in sterner roles such as Sharpless/ Madama Butterfly (Torre del Lago) and, at Covent Garden, both Michonnet/Adriana Lecouvreur and the Marquis/Linda di Chamounix. The baritone's close association with Covent Garden includes nearly 100 performances since his 1988 debut as Rossini's Taddeo. Corbelli appears in 20 roles on CD and eight on DVD.

JOHN COX



JAMES GAFFIGAN (Conductor) Lyric debut

The American conductor's operatic successes include

appearances at Glyndebourne (Così fan tutte, La Cenerentola, Falstaff), Den Norske Opera (La traviata), and the state operas of Vienna (La bohème, Don Giovanni, The Marriage of Figaro), Hamburg (Salome), and Bavaria (Don Giovanni). Currently chief conductor of the Luzerner Sinfonieorchester, Gaffigan is also principal guest conductor of the Netherlands Radio Philharmonic. He has earned acclaim for guest engagements with the London, Dresden, Czech, and Rotterdam Philharmonic Orchestras; the Vienna Symphony, Dresden Staatskapelle, Deutsches Symphonie-Orchester Berlin, Zurich Tonhalle, City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, and Orchestre de Paris; the Leipzig, Berlin, and Stuttgart Radio Orchestras; and the leading orchestras of Philadelphia, St. Louis, Los Angeles, and Washington, among others. Highlights this season include his Santa Fe Opera debut (Ariadne auf Naxos), his return to the Vienna State Opera (La traviata), and appearances with many major orchestras worldwide, including the Chicago Symphony Orchestra. A former first-prize winner in the Sir Georg Solti International Conducting Competition, Gaffigan was also a conducting fellow at the Tanglewood Music Center, a participant in the Aspen Festival's American Academy of Conducting, associate conductor of the San Francisco Symphony, and assistant conductor of the Cleveland Orchestra.



(Original Director) **Previously at Lyric:** Four operas since 1994/95, most recently *Capriccio* (2014/15, 1994/95);

Ariadne auf Naxos (2011/12, 1998/99); Così fan tutte (2006/07).

The internationally celebrated director began his professional career in opera at Glyndebourne in 1959. The next ten years he divided among directing plays, opera, and television before spending a decade as Glyndebourne's director of productions. His own work there included operas of Mozart, Rossini and Haydn, Stravinsky's The Rake's Progress with David Hockney's designs, and six Strauss comedies. Cox is former general administrator and artistic director of Scottish Opera (productions included the first U. K. staging of the complete Lulu) and former principal stage director at the Royal Opera (Guillaume Tell, Capriccio, Il viaggio a Reims, Eugene Onegin, Die Frau ohne Schatten). Freelance work includes houses as large as La Scala and the Met, and as small as Drottningholm and the Opéra de Monte Carlo; in places as far apart as Tehran and Honolulu; in standard repertoire (La traviata, Salzburg) and in rarities (Pizzetti's Murder in the Cathedral, Turin; Barber's Vanessa, Strasbourg, Los Angeles). Cox has enjoyed longstanding relationships with Monte Carlo, San Francisco, and Sydney, and most recently with Garsington Opera. In addition to this season's Thaïs (Met), recent productions include a Rake's Progress revival (Glyndebourne), Ariadne auf Naxos and Otello (Houston), Capriccio (Opera Australia), and Fidelio and The Marriage of Figaro (both for Garsington). See Director's Note, p. 34.



BRUNO RAVELLA (Revivial Director) Previously at Lyric: Ariadne auf Naxos (2011/12, Associate Director).

Born in Casablanca of Italian and Polish parents, the director was educated mainly in France and is a longtime resident of London. Last year he made his Italian directing debut at the Opera di Firenze/ Maggio Musicale Fiorentino (La bohème). Highlights in 2016 included L'heure espagnole/ Gianni Schicchi (Opéra National de Lorraine), Macbeth (Iford Arts), and Cavalleria rusticana/ Pagliacci (Hampstead Garden Opera in their new North London home). Ravella made his Garsington Opera directing debut with a critically and publicly acclaimed production of Strauss's Intermezzo. He has worked as revival, associate, or assistant director for such major companies as the Royal Opera House/Covent Garden, Glyndebourne, and the major houses of Sydney, Buenos Aires, Monte Carlo, Parma, Los Angeles, and Geneva, among others. Ravella has worked with many major directors, among them John Cox, Sir David McVicar, Robert Carsen, Barrie Kosky, John Copley, and Nicholas Hytner. Upcoming projects this season include Werther (Opéra National de Lorraine) and Falstaff (Garsington Opera).Ravella was nominated for the prestigious Independent Opera Director Fellowship in 2015.



ROBERT PERDZIOLA

(Set and Costume Designer) Previously at Lyric: Four productions since 1998/99, most recently Capriccio (2014/15);

Ariadne auf Naxos (2011/12, 1998/99); Carmen (2010/11, 2005/06).

In addition to Lyric's 2006/07 revival, the American designer's sets and costumes for *Così fan tutte* have previously been seen at San Francisco Opera and the Opéra de Monte Carlo. Stylistically Perdziola's operatic repertoire is remarkably varied, in recent seasons encompassing works as diverse as Giulio Cesare (Fort Worth Opera), Alcina (Indiana University), and The Marriage of Figaro (Garsington Opera); Beatrice and Benedict (Opera Boston) and Faust (Festival Internacional de Macau); Falstaff (Performing Arts Centre, Matsumoto) and Tosca (Cincinnati Opera). Perdziola's collaboration with director John Cox for Ariadne auf Naxos triumphed in that production's Lyric premiere, as well as in subsequent revivals at San Francisco Opera and Houston Grand Opera. The designer's work has also been seen at the Metropolitan Opera (Il pirata), Opera Theatre of Saint Louis (Il re pastore, Faust), Santa Fe Opera (Arabella), Garsington Opera (Così fan tutte), Hannover's Niedersächsische Staatstheater (Faust), and Opera Australia (Arabella, winner of five Helpmann Awards). In addition to an ongoing association with Washington's Shakespeare Theatre Company (including Helen Hayes Awards for Don Carlos, The Country Wife, and Lady Windermere's Fan), Perdziola has also designed for the Stratford Shakespeare Festival, American Ballet Theatre, San Francisco Ballet, and Miami City Ballet.



(*Lighting Designer*) **Previously at Lyric:** Eight productions since 2014/15, most recently *I puritani, Turandot, Rigoletto*

CHRIS MARAVICH

(all 2017/18).

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 trittico, Tosca, Simon Boccanegra, Don* Giovanni, Nixon in China, and Attila. He has collaborated on the lighting designs for Doktor Faust at Staatsoper Stuttgart, Tannhäuser at the Greek National Opera, and La fanciulla del West, The Makropulos Case, The Daughter of the Regiment, Il trovatore, Samson et Dalila, and Macbeth at 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 Jose.



(*Chorus Master*) Chorus master since 2013/14; interim chorus master, 2011/12; 42 operas to date.

MICHAEL BLACK

Chorus master from to 2001 to 2013 at Opera Australia in Sydney, during his tenure Black prepared the OA chorus for more than 90 operas and many concert works. He has served in that capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's The Bells, led by Vladimir Ashkenazy), the Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has also worked with the Melbourne Symphony Orchestra in Australia with Sir Andrew Davis. His recent activities include preparing the Damnation of Faust chorus, continuing his association with the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has served as chorus master on four continents, and 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 Des Moines Metro Opera and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College. Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.

Supernumeraries

(Così fan tutte)

Angela Allyn James Edward Dauphin Matt Goto Alicia Hilton Michael Ortyl Kirk Osgood Bruno Rivera Jorge Santos Theo Vlahopoulos

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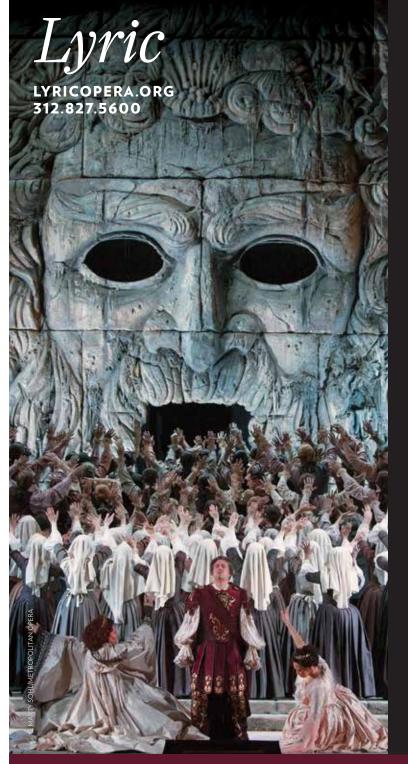
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Both Cynical and Heartfelt: The Enigma of Così fan tutte By Martha C. Nussbaum





The principals of Lyric's previous presentation of John Cox's production, 2006/07 season. Clockwise from top left: Erin Wall (Fiordiligi), Nathan Gunn (Guglielmo), Lauren McNeese (Dorabella), Sir Thomas Allen (Don Alfonso), Nuccia Focile (Despina), and Eric Cutler (Ferrando).

si fan tutte, "Thus Do All Women" (subtitled "The School for Lovers"), has now finally entered the Mozart canon. First performed on January 26, 1790, at the Burgtheater in Vienna, it was initially well received, but had only five performances during Mozart's lifetime, on account of the death of the emperor Joseph II only a month later, and the ensuing mourning period. (Mozart died on December 5, 1791.) During the nineteenth and early twentieth centuries it endured a long eclipse, being considered offensive and immoral. Sometimes, loving the music, people attempted to provide it with a totally different libretto: in one version, the text was that of Shakespeare's Love's Labours

Lost in French! By now, however, the opera in its original form has won its way into the repertory, and is always in the top twenty of most-performed operas worldwide, though ranking slightly below three other Mozart operas: The Magic Flute, The Marriage of Figaro, and Don Giovanni. The beauty of its music has won the hearts of audiences.

Producers, critics, and audiences, however, continue to find *Cosi* a deeply problematic work. The great critic Joseph Kerman goes so far as to write, "Even the most devout Mozartian will have to admit that there is something unsatisfactory about *Cosi*" – which he calls "Mozart's most problematic work." What is the problem? In essence, it is a felt dissonance between the heartless spirit of Lorenzo Da Ponte's libretto and the remarkable emotional expressivity of the music, especially in the second act. This dissonance is then rendered more problematic still by the neat cookie-cutter ending in which everything snaps back to the way it was before Act Two.

Da Ponte's libretto is polished, wellconstructed, witty, and cynical. Don Alfonso, the opera's resident philosopher/observer/ cynic, who creates the plan to test the fidelity of the young women, opines that emotions are short-lived and fickle, but the libretto ultimately goes yet further, suggesting that they are altogether unreal and factitious. Much of the work's humor, in Act One, derives from the fact that the women take their own emotions seriously, but we are urged to see that they are only play-acting, imitating literary expressions of passion. (Singer-actresses have a challenge: while acting they must create the impression of mere play-acting, and later on show how different that is from genuine feeling.) Throughout Act One, Mozart's music serves Da Ponte's cynical purpose quite well, creating an artificial comedy with characters who are essentially cardboard cutouts and objects of knowing laughter (by Don Alfonso and the knowing Despina, and by us). We know very little about the nature of Mozart and Da Ponte's collaboration, but we certainly have no evidence that, like Verdi, Mozart controlled the process and insisted on getting his way; Da Ponte's letters suggest just the opposite, rightly or wrongly.

But Mozart cannot help taking emotions seriously, and by Act Two his genius for emotional insight, range, and particularity takes over, breaking the clever mold and subverting its purpose. In the other Da Ponte operas, it is also true that Mozart supplies emotional depth to texts that might have been set otherwise. (Just imagine, for example, in how many ways the text of Cherubino's aria "Voi che sapete" in The Marriage of Figaro might have been set, and how completely it might have lacked the tender longing that it in fact expresses.) In Così, however, the music doesn't just render emotionally determinate a text that is indeterminate; it actually subverts the entire point of the libretto. No, Don Alfonso, emotions are not just a game, they are real, and people have deep, interesting, and highly individual emotional lives.

In Act One, the girls are not very different from one another, and both play-act at emotions with a grandiosity that signals an absence of authentic self-knowledge and real erotic experience. In Act Two, both discover depths of emotional response in themselves in highly particular ways. Both Kerman and philosopher Bernard Williams focus on the duet between Fiordiligi and Ferrando, "Fra gli amplessi" ("In the embraces"), which shows Fiordiligi discovering love, and so discovering new capacities in herself. Emotions strike both of the lovers as mysterious, but also as totally real and urgent, as real as anything in the world can be. (And this is so, whether the emotions actually last or not: so long as they exist, they are both real and at the core of the person's

humanity.) The contrast between Fiordiligi's Act One aria, where she is playing around with ideas of constancy like a would-be drama heroine, and this duet, with its soaring phrases and tremulous expression of passion, could not be more striking - and moving, too, as if we are seeing a mature woman being born. Kerman seems to prefer the emotions of the serious pair to those of the comic pair simply because they are serious. Williams's preference for the serious pair must be understood in connection with his often-expressed preference for Wagner's Tristan und Isolde as the operatic paradigm of genuine love. (In introducing the posthumous collection in which his article on Così appears, Williams's widow notes that he tested their budding relationship by taking her to a performance of Tristan, to see how much she loved it!)

But this is Mozart, the same Mozart who shows again and again that playfulness and humor can be a supreme expression of love's reciprocity. (And isn't this an important truth in real life?) So I propose (contra Williams and Kerman, who are a bit contemptuous of the more light-hearted lovers) that we also do justice to the other pair. The moment in all opera that most unfailingly makes me weep for sheer joy at the precariousness and lovability of the world is Dorabella and Guglielmo's Act Two duet, "ll core vi dono" ("I give you a heart"). The usual staging has him give her a heart-shaped locket as a token of love. She accepts it, and they then joke that the heart that was in one breast is now beating in the other's: his heart (the locket) is now on her breast, and (she says) hers has now gone over there and is beating in his. The music first expresses tender playful alternation, and then, with the delicate staccatos of the line "E batte così" ("And beats

just so"), they are suddenly together. (That's where I cry, invariably.) "O cambio felice," "O happy exchange." Dorabella has already said that she chooses Guglielmo because he seems more playful - and one is painfully aware that Ferrando, her original fiancé, was therefore utterly wrong for her (and right for Fiordiligi), since he is all lofty sentiment and no play. And now, with Guglielmo, she suddenly finds what she wanted all along: in the intimacy of joking and play she finds love's reality, as the hearts change places and then somehow beat in harmony, though from the opposite place.

Not until 1922 did an American audience hear Così fan tutte. In the premiere at the Metropolitan Opera, English soprano Florence Easton (top) played Fiordiligi, Spanish soprano Lucrezia Bori (center) was Despina, and American soprano Frances Peralta (bottom, with Bori) portrayed Dorabella.









Fiordiligi (Elisabeth Schwarzkopf, left), happy and carefree in Act One. In Act Two, dressed in her fiancé Guglielmo's cloak and hat, she is about to rush off to find him in battle when she is wooed by the disguised Ferrando (Léopold Simoneau): Così fan tutte at Lyric, 1959.

In effect, as Kerman wittily puts it, the second act belongs not to Don Alfonso but to "Don Wolfgango," who, being himself, took emotion very seriously – including its soaring heights but including, as well, its capacity for tender play – and probed the characters' depths with varied and aching effect. By offering the maid Despina no corresponding individuality in passion, Mozart allows us to see that in this world emotional individuality requires leisure and may be incompatible with labor.

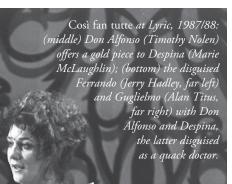
Act Two belongs to Mozart, but it must end as Da Ponte wrote it. Although the work has been staged in multiple ways, we are evidently supposed to think that the girls go back to their original partners. (Alfonso tells the lovers to marry the girls *in spite of* their fickleness, which implies that they take their original partners back. This is also the "lesson" intended from start to finish, in the libretto that is.) According to the libretto, there is no loss, because all is convention and emotions are factitious anyway. But given the music of Act Two, the ending is deeply disturbing, and the message finally conveyed a very unpleasant one: as Williams puts it, "the idea that emotions are indeed deep, indeed based on reality, but the world will go on as though they were not, and the social order, which looks to things other than those emotional forces, will win out." We might even see in the work a critique of the institution of marriage, as inimical to genuine love, at least for women.

Williams thinks that Mozart and Da Ponte collaboratively create this dark and disturbing insight. I find more persuasive Kerman's suggestion that the libretto is one thing, the music in some respects quite another, and Mozart is trapped by the contrivance of the libretto, creating an ending that turns out jarring and unsatisfying.

And what of the war to which the men march off, to cheerful choral song in praise of the military life? Is that part of the comic contrivance, or is it all too real? Might war not be another way in which the conventions of the world treat human emotions as if they do not matter? The present production suggests



that the reality of a real war lies behind the comedy, and that this reality, leaving nothing as it was before, renders the ending yet darker. John Cox, original director of this production, writes me that, as he sees it, the entire comedy "is played out on the edge of this abyss," and that the darkness of the ending derives from this background reality. This suggestion (whether it's about the libretto or the music, or both) dovetails with the ideas I have been exploring, though it also suggests a different orientation for our attention. Such layers show the work's multivocal richness. And they surely do not negate the music's astonishing capacity for the expression of love's risks and delights.





Martha C. Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics at The University of Chicago, has also taught at Harvard, Brown, and Oxford universities. Her latest book, Aging Thoughtfully: Conversations About Retirement, Romance, Wrinkles and Regret, appeared in 2017 and is co-authored with her colleague Saul Levmore. Her newest book, The Monarchy of Fear: A Philosopher Looks at Our Political Crisis, will appear in July 2018 from Simon and Schuster. In 2016 she received the Kyoto Prize in Arts and Philosophy.

Modern Match - Così fan tutte and She's the Man

The theme of mistaken identity has been intriguing audiences for centuries, from Shakespeare's *Comedy of Errors* to Disney's *The Parent Trap.* Mozart's *Così fan tutte* is no exception as the two officers, Ferrando and Guglielmo, disguise themselves from their fiancées in a need to prove that Don Alfonso is wrong. The (unbelievable) disguises of *Così fan tutte* and the overall use of mistaken identity isn't unlike that of DreamWorks's hit romantic comedy of 2006, *She's the Man*, loosely based on Shakespeare's *Twelfth Night*.

The opera and the film both begin with commentary on the nature of women: Don Alfonso asserts to the two young men that women are fickle, including their fiancées. In *She's the Man*, Viola is denied the chance to play for the men's soccer team because the coach believes women simply aren't as athletic as men. According to Alfonso and the soccer coach, women are weak.

This leads to an explicit need to prove these doubters wrong. Ferrando and Guglielmo agree to Alfonso's bet, claiming their fiancées are faithful. They disguise themselves as "Albanians," who will woo the sisters while their fiancés (that is, their true identities) are away at war. Similarly, Viola decides to prove the coach wrong by going to an all-boys boarding school and joining their soccer team. She does this by disguising herself as her twin brother, Sebastian. The characters all use disguises to help prove their point.

In recent decades the ending of *Cosi* has been staged different ways: although most often the couples return to their original partners after Don Alfonso wins his best, sometimes the young women go with their new partners, and some directors have them all go their separate ways with no one united at the end. The DreamWorks film has an unambiguously happy ending: Viola's identity is revealed when Sebastian comes back to school. She can then prove that, as a woman, she was good enough to play on a men's soccer team and confess her love to Duke, giving her a win-win situation. Perhaps mistaken identities can be helpful after all!

- Margaret Rogers



The author, Lyric's dramaturgy intern last summer, is in her senior year at the University of Minnesota.

The casts of Così fan tutte (Lyric, 2006/07) and She's the Man (Paramount, 2006).





Love in a Time of War

For a moment, Ferrando (Eric Cutler, left) and Guglielmo (Nathan Gunn, right), get the better of Don Alfonso (Sir Thomas Allen, center): John Cox's production of Così fan tutte at Lyric, 2006/07 season.

We are told next to nothing about the six characters who populate *Così fan tutte*. (Even the two sisters' hometown being Ferrara is a piece of opportunistic flattery by the librettist, who at the time was the lover of the soprano nicknamed "La Ferrarese.") Apart from Despina being a maid, the only useful fact is that Ferrando and Guglielmo are soldiers.

Yet the audience hardly sees them as real soldiers, men whose business is to go forth and kill or be killed, because this identity is quickly suppressed. As part of Don Alfonso's fictive stratagem they become "Albanians," performers in a masquerade that deceives their lovers, the aforementioned sisters. By this means, the realities of war are forced out of the story and our two killer heroes are transformed to mere actors.

For the sisters, however, the war is an actuality and its possible outcomes must be faced. Their fiancés, one or both, might be killed, maimed, or never return. Some interpretations of constancy would forbid them to accept other offers of love should the worst happen. Meanwhile, they owe it to their loved ones to be steadfast as a source of strength. This much they know about love from their education.

Under pressure from the "Albanians" and Despina, they discover that war can give to love a sudden urgency. Faced with the likely mortality of their fiancés, they find after all that the erotic fulfillment of love as proffered by the Albanians is a surer route to their happiness. They are invited into, perhaps entitled to, that last-chance embrace. Their lovers may never return, but the Albanians are here now.

As an alternative reading, suppose that the war is not a part of the masquerade, that events in the outside world that Alfonso cannot control ironically convert his fiction to fact, thus vindicating the sisters' credulity and inflicting a well-deserved sting on their fraudulent men.

The conclusion of *Cosi* has always struck me, and many others, as smug (Don Alfonso) and craven (everybody else) – in short, unsatisfactory. None of the four lovers is the same person at the end as at the beginning. The truth, revealed by fiction, is that they are all changeable. Can the original pairings be restored when there has been such a betrayal of trust? It's clear that both men love Fiordiligi and that Dorabella is despised by the volatile, male-chauvinist Guglielmo, whose friendship with Ferrando must be seriously damaged by mutually inflicted wounds. Any reconciliation founded on such demonstrable fault-lines would be short-lived. Alfonso's experiment may have won him his bet, but it only answered one question. It leaves a host of others unaddressed.

By bringing the war in from the outside, by moving it from fiction to fact, by refusing to judge the sisters' choices as immoral and by rejecting Don Alfonso's glib reconciliation, we can open up the spurious closure of the text and keep the search for truth in motion.

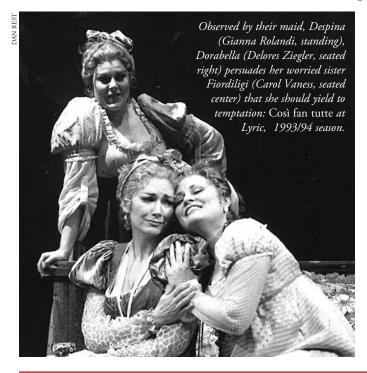
The sisters have learned much about love in a time of war. So, unexpectedly, have the men, who must now become soldiers again. Don Alfonso's 24-hour masquerade has been a dress rehearsal for the real thing.

— John Cox

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Così fan tutte 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 *Così fan tutte* for hours – even days – by exchanging ideas about it. Here are some topics we can suggest:



- What did you find most intriguing about this opera and Lyric's production?
- The notion that women are fickle is what propels the story. Is this true, in your opinion? Why or why not?
- Why do you think Despina chooses to help Don Alfonso and the men in tricking the sisters? Is this a betrayal of women?
- In Act One, the women remain true to their men. Why does this make the men work harder instead of accepting that their fiancées love them?
- This opera is full of misunderstandings and confusion that cause chaos, on occasion amusingly so. What moments did you find the most entertaining and funny? Why?
- In the end, everyone accepts that romantic relationships encompass good and bad times, and that there are lessons to be learned from them. What are the most valuable lessons in love that you've learned?
- This opera is carefully balanced between arias, duets, trios, and full ensembles. Speaking just about the music, what moments thrilled you the most?

To continue enjoying Così fan tutte, Lyric dramaturg Roger Pines suggests the following performances:

CD – Renée Fleming, Anne Sofie von Otter, Adelina Scarabelli, Frank Lopardo, Olaf Bär, Michele Pertusi; London Voices, Chamber Orchestra of Europe, cond. Sir Georg Solti (Decca)

CD – Elisabeth Schwarzkopf, Christa Ludwig, Hanny Steffek, Alfredo Kraus, Giuseppe Taddei, Walter Berry; Philharmonia Chorus and Orchestra, cond. Karl Böhm (EMI Great Recordings of the Century)

CD – Véronique Gens, Bernarda Fink, Graciela Oddone, Werner Güra, Marcel Boone, Pietro Spagnoli; Cologne Chamber Choir, Concerto Köln, cond. René Jacobs (Harmonia Mundi)

CD – Lella Cuberli, Cecilia Bartoli, Joan Rodgers, Kurt Streit, Ferruccio Furlanetto, John Tomlinson; RIAS Chamber Chorus, Berlin Philharmonic, cond. Daniel Barenboim (Warner Classics) DVD – Miah Persson, Anke Vondung, Ainhoa Garamendia, Topi Lehtipuu, Luca Pisaroni, Nicolas Rivenq; Glyndebourne Chorus, Orchestra of the Age of Enlightenment, cond. Iván Fischer, dir. Nicholas Hytner (Opus Arte)

DVD – Amanda Roocroft, Rosa Mannion, Eirian James, Rainer Trost, Rodney Gilfry, Claudio Nicolai; Monteverdi Chorus, English Baroque Soloists, cond. Sir John Eliot Gardiner, dir. Peter Mumford (DG)

DVD – Sally Matthews, Maite Beaumont, Danielle de Niese, Norman Shankle, Luca Pisaroni, Garry Magee; Chorus of Dutch National Opera, Netherlands Chamber Orchestra, cond. Ingo Metzmacher, dir. Jossi Wieler and Sergio Morabito

DVD – Daniela Dessì, Delores Ziegler, Adelina Scarabelli, Josef Kundlak, Alessandro Corbelli, Claudio Desderi; Chorus and Orchestra of La Scala, cond. Riccardo Muti, dir. Michael Hampe (Opus Arte)

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

BACKSTAGE LIFE: Madeleine Borg

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

I'm the production manager for Lyric Unlimited (Lyric's department devoted to education and community engagement) and the Ryan Opera Center, and I've had this position for one year. I am the liaison between those departments and our technical department, and I help coordinate the logistics of the design elements for their different productions. I help facilitate backstage elements like lighting, sound, scenic, and costumes, and I work with the director and creative teams to make sure we are executing the design concept they have in mind. Whether it's a garage moving on and off stage, specialty scenic



floors, or an added disco ball, I work with the rest of the team to figure out how their artistic decisions can be made into a reality within the proposed budget and on schedule.

What led you to work at Lyric?

After graduating from school with a degree in stage management, I quickly became fascinated with production management. In the performing arts, there tend to be many projects where a great idea is there, but the organization needed to see it through is not present. I love being one of the people who facilitate those amazing concepts and bring them to fruition. When I saw the opening for a production manager at Lyric, I knew I had to apply. It was truly a dream of mine to work here with the dedicated technical team and under the roof of this gorgeous building.

What's a typical day like for you?

That really depends on the production schedule for the day. Sometimes I'm planning the upcoming season schedule for designers, production teams, and simultaneously monitoring that we stay within the budget. I also spend time researching local designers – we look to hire and support local talent for Lyric Unlimited productions – and seeing who's creating some really amazing work. I might also be fielding emails and questions, attending meetings with designers and directors for upcoming shows, or at an off-site venue making sure a load-in or technical rehearsals are going smoothly.

What's the most challenging aspect of your job?

It's a brand new position so there's no specific template for my role, and no one preceding me to show me the ropes of exactly what the job entails. But that's allowed me to collaborate with my colleagues to figure out how I can best fulfill the needs of the company. It's a challenge because that means there is an extra step (or a few!) with every new process, but it's rewarding.

What keeps you committed to the work you do?

The artistic outcome of the different productions, specifically working on engagement and education programming with Lyric Unlimited and the Ryan Opera Center, is really fulfilling. It's great to know we're passing on all of these artistic endeavors to another generation, and showing them how impactful the arts can be. Whether it's through new commissions that shine a light on stories people haven't heard before, or taking operatic

productions to schools for kids who might have never been exposed to the art form, it's all extremely relevant. Arts funding is often the first to get cut in schools, so having that available for students to explore is so important for youth development.

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

When a show is in technical rehearsals, my role essentially is just doing what needs to be done in the moment to keep the ball rolling and allow other people to execute their jobs. Sometimes this means literally hopping in a 53-foot-long truck with a truck driver to personally escort them through the depths of "lower-lower" downtown Chicago to get them to a difficult-to-find loading dock.

Favorite Lyric moment?

After working for countless hours with the rest of my team on the Chicago Voices concert, being able to sit in the house for the show was an incredible moment. The atmosphere and energy were so intoxicating. In production, we don't always get the opportunity to sit in the house and experience firsthand what we've helped create. Being immersed in the palpable excitement with our patrons was definitely my favorite moment so far.

Beyond opera, what are your other passions?

Watching the Dallas Cowboys. I grew up in Dallas, and I really enjoy watching sports. My mom taught me everything I know about football through our "Monday Night Football tutoring" sessions we had when I was in the sixth grade. I've been in love with the sport (and the team) ever since. It gives me a piece of home here in Chicago.

— Kamaria Morris

Artistic Roster

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

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

Contralto Lauren Decker

Tenors Thor Abjornsson Piotr Beczała Benjamin Bernheim Zach Borichevsky Lawrence Brownlee Alec Carlson Dominick Chenes 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 Sâmpetrean Andrea Silvestrelli Alexander Tsymbalyuk

Dancers

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

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

Jacob Ashley Nikolas Chen Sam Crouch Marian Faustino Tom Mattingly Ginny Ngo Jimi Loc 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 Bruno Ravella Andrew Sinclair

Associate Director Rob Kearley

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

Children's Chorus Master Josephine Lee

Choreographers and Movement Directors John Malashock John Neumeier Denni Sayers August Tye Zack Winokur Assistant Choreographer Michael Mizerany

Ballet Mistress August Tye

Wigmaster and Makeup Designer Sarah Hatten

Fight Choreographers Chuck Coyl Katherine Coyl Nick Sandys

Translators for Projected English Titles Carol Borah Kelly Roger Pines Francis Rizzo Colin Ure



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

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



Dorabella (Anne Howells) falls for the disguised Guglielmo (Alan Titus): Così fan tutte at Lyric, 1987/88 season.



See yourself at *Lyric*

Share your picture-perfect moments on social media with the hashtag **#LongLivePassion** for the chance to have your photos printed in an upcoming program book and be entered to win a pair of tickets to Lyric and other exciting prizes!



Father-Daughter opera date 🧠

wthegabesalazar

Best friends.

best opera!

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

#LongLivePassion



Ladies night out

TURANDOT

@mp_0314

tripadvisor*

Picture perfect and ready to take in Turandot

For full contest rules and additional information, visit lyricopera.org/social



Rose L. and Sidney N. Shure: Amplifying Lyric

Sidney N. Shure founded Shure Radio Company in 1925, with offices located at 19 South Wells Street, just two blocks from the future site of the Civic Opera Building. During the Great Depression, when factory-built radio sets became more affordable than the radio kits supplied by his Company, Mr. Shure pivoted his Company's efforts to developing its own microphones. At the start of World War II, having had great success in microphones, Shure landed a contract with the military, producing microphones used to communicate between tanks, through pilot oxygen masks, and over battleship intercoms. Each product was designed to meet the strict military standards required for battlefield conditions, a level of durability still maintained by the Company today.

In 1949, a bright young woman named Rose Langer landed in Mr. Shure's office as his executive assistant. Hard working and ferociously intelligent, Rose quickly proved to be a worthy partner, both in business and in life. Sidney and Rose were married in 1954, and such was their joint leadership that the Board of Directors elected Rose to succeed her husband as Chairman of Shure Incorporated after his death in 1995. She held that role until her passing in January 2016.

"My aunt didn't have any children of her own," says Barbara Levie, Rose Shure's niece. "Her business was like her family, and she felt close to everyone she worked with." Aside from being extremely clever and businessminded, Barbara describes Rose as "almost regal. She had a style about her and a certain presence that was very unusual."

Barbara's father would often bring her and her brother to Rose's apartment for a day-long adventure. "She would take us on the El downtown, and we'd get on the first car so we could watch the train go into the subway. We would go out to lunch, then to Fannie May Candy, and finally to an opera or a play. Afterward, we'd always go to Kroch's and Brentano's, and we were each allowed to buy a book. It was a very enriching experience, and that's how I grew to appreciate the arts."

As for the Company they built together, Shure Incorporated is one of the world's leading manufacturers of audio equipment,



with a reputation for exceptional quality, backed by excellent customer service. The Company's industry standard microphone, the SM58°, will undoubtedly be found in the hands of Adam Levine on Maroon 5's next tour. Pop stars of the 50s and 60s were regularly photographed crooning into the iconic Model 55 Unidyne°. Those who tune in to Presidential addresses have heard the Shure SM57, the microphone used on the White House lectern since Lyndon B. Johnson held the top office. Wherever sound is produced, Shure is there.

The presence of Shure products at the opera house might seem counterintuitive because Lyric's mainstage opera singers rarely use amplification. But there are always exceptions. In 2003, Shure Incorporated and Mrs. Shure generously donated significant equipment to Lyric. Speaking voices during operettas and children's singing voices are usually not strong enough to be heard unaided throughout the opera house. Lyric has, for many years, counted on Shure's leading technology to smoothly transition from unamplified singing to spoken dialogue, and back again.

In 2012, Lyric began regularly presenting great works from the musical theater canon.

Unlike operas, all singing and dialogue are amplified in these productions, and this was something Lyric was just beginning to learn how to do effectively in a theater designed for unamplified sound. That year, Shure Incorporated provided another generous in-kind donation of microphones and other amplification equipment, including wireless microphone bodypacks that fit unobtrusively in singers' wardrobes. That equipment was used by Lyric as it made its successful transition into its Musical Theater Initiative, with such productions as Rodgers and Hammerstein's The Sound of Music, The King and I, and Lerner and Loewe's My Fair Lady last spring.

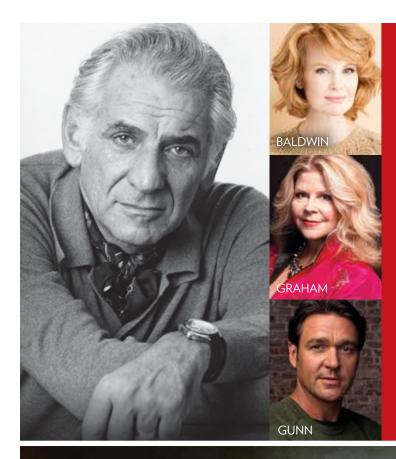
In addition to equipment donations, Mr. and Mrs. Shure gave generously throughout their lifetimes, and Shure Incorporated continues its legacy of financial support. Never taking for granted their position in life, Mr. and Mrs. Shure delighted in giving back to organizations that brought them joy. Upon her death in 2016, Rose left

bequests to several charitable organizations, including Lyric. In addition, Lyric is grateful to receive continued support from the Shure Charitable Trust created under the Will of Sidney N. Shure, which is also making grants to numerous charitable organizations.

"She truly loved Lyric; it was one of her most revered charities," Barbara says. "They had four or more seats for every opera, and even after my uncle died, my aunt would invite three people to go with her and take them to dinner in the Graham Room before the opera. It was her highlight." To honor Rose and Sidney, the Trustees of the Charitable Trust named their four subscription seats on the main floor of the Ardis Krainik Theater with plaques on each one reading, "In Loving Memory of Rose L. and Sidney N. Shure."

Mr. Shure is remembered at Shure Incorporated as saying of the Company, "We know very well that absolute perfection cannot be attained, but we will never stop striving for it." Lyric is grateful that some of that nearperfection made its way to Lyric, both onstage and off.

— Meaghan Stainback



SATURDAY, MARCH 10 AT 7:30PM

Celebrating 100 Years of BERNSTEIN

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

Join us for a performance of *Trouble in Tahiti* and beloved Bernstein favorites.

Celebrating 100 Years of Bernstein concert is generously made possible by Lead Sponsor Liz Stiffel and cosponsors James N. and Laurie V. Bay.

FELOW TRAVELERS



Athenaeum Theatre, 2936 N. Southport Ave., Chicago Performed in English with projected English texts

This emotional chamber opera takes place during the McCarthy era in 1950s Washington, D.C., where Tim Laughlin struggles to reconcile his political convictions with a forbidden love affair.

An opera by **Gregory Spears** Libretto by **Greg Pierce** Directed by **Kevin Newbury**

Based on the novel "Fellow Travelers" by Thomas Mallon

Lyric Unlimited presentation of *Fellow Travelers* generously made possible by Lead Sponsor **The Wallace Foundation**, with additional support from the Lauter McDougal Charitable Fund. Lyric Unlimited was launched with major catalyst funding from **The Andrew W. Mellon Foundation** and receives major support from the **Caerus Foundation**, Inc.

Lyric lyricopera.org | 312.827.5600

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.



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



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

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!



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

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



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

LNTIC LYRICOPERA.ORG/DINING



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.



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. Generous donors to Lyric Opera, they have supported Lyric's past Wine Auctions, Annual Campaigns, and education programs. They made a leadership gift to the Breaking

New Ground Campaign and were sponsors of Lyric's 60th Anniversary Gala and Stars of Lyric Opera at Millennium Park in 2013. Jim and Laurie have generously cosponsored Lyric productions of Madama Butterfly in 2014, last season's Carmen, are lead individual sponsors of Ladies' Choice, and are cosponsors of the Celebrating 100 Years of Bernstein concert. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



MARLYS A. BEIDER

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including Elektra (2012/13), Parsifal (2013/14)

and Tosca (2014/15), and has committed generous leadership gifts to cosponsor Lyric's new productions of last season's Das Rheingold and Götterdämmerung (2019/20), part of Lyric's new Ring cycle.



RANDY L. and MELVIN R. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," says Melvin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy

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

BMO HARRIS BANK



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

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 BMO (A) Harris Bank beautiful form of artistic expression."



BOSTON CONSULTING GROUP



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



m and Iackie Bucksbaum

THE JOHN and JACOLYN BUCKSBAUM FOUNDATION

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

98.7WFMT live during each opening night performance.



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.





hn and Alice Butle

THE BUTLER FAMILY FOUNDATION

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

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



MARION A. CAMERON

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

Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, Executive and Finance Committees, and Chair of the Investment Committee.

CENTENE CHARITABLE FOUNDATION

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

staged, youth-centric opera based on participants' real-life experiences.





ELIZABETH F. CHENEY 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

Elizabeth F. Cheney

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, and the Ryan Opera Center Board.



MRS. JOHN V. CROWE

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renee 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 was very fortunate to have Jack Crowe serve as an esteemed member of the Executive Committee of Lyric's Board of Directors.



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

Lester and Renée Crown

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' wideranging 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 generously supported Lyric's education programs by underwriting the NEXT Student Discount tickets since 2014. Elaine and her family named the Elaine and Zollie Frank Rehearsal Room as part of their major contribution toward the Building on Greatness capital

campaign. Most recently, Elaine gave generously to the Breaking New Ground Campaign's stage renovation project to ensure Lyric's technology is competitive with its sister institutions. "Opera has been a part of my life since I was a young girl and still is as I am turning 100. I am grateful for all the wonderful memories my involvement at Lyric has afforded me." Lyric is grateful for the decades-long friendship of Elaine, her family, and her late husband and former Board of Directors member, Zollie Frank.



JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general

operating support and production sponsorships. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric Opera does." Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign.

ELIZABETH MORSE GENIUS CHARITABLE TRUST



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

citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and was most recently one of the cosponsors of last season's company premiere of Les Troyens. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards and preserve Lyric's history through support of its Archives project. Most recently, Lyric named one of its key meeting rooms in its executive offices as the Elizabeth Morse Genius Conference Room in order to show its grateful appreciation for the Trust's significant gift to

the Breaking New Ground Campaign, as well as to recognize the Trust's commitment over many years to helping build the company's core capacities and institutional infrastructure.





BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. Last season, Brent and Katie were a Diamond Record Sponsor of the Chicago Voices Gala Benefit Concert. Brent Gledhill is the Global Head of Investment Banking at William Blair

& Company, and a member of the firm's Executive Committee. Lyric is honored to have Brent serve on its Board of Directors, Executive Committee, and Audit Committee.



WILLIAM and ETHEL GOFEN

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

Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



HOWARD GOTTLIEB and BARBARA GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of Rigoletto. Mr.

Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

GRAMMA FISHER FOUNDATION

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



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

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. A devoted member of the Women's Board, Karen has served on several committees, most recently as the 2016 Board of Directors' Annual Meeting Chair. In addition, she

contributed a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company. Last season, Karen and John joined the production sponsor family with their generous support of *Carmen* and this season made a leadership gift to Wine Auction 2018.



MR. & MRS. DIETRICH M. GROSS

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 23 Lyric productions since 1987/88, including last season's *Das Rheingold* and this season's *Die Walküre*. Through yearly challenge grants, they also help generate important

momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by granting him the Carol Fox Award, Lyric's most prestigious honor.



JOHN R. HALLIGAN 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.





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

ExecutiveCommittee, along with past ITWChairmen 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.

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/

of Directors, Nominating/ Governance, and Executive Committees.

JENNER&BLOCK

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

many mainstage productions, including this season s new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet.

THE ANNE and BURT KAPLAN FUND

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



PATRICIA A. KENNEY and GREGORY J. O'LEARY Pat Kenney and Greg O'Leary are longtime subscribers and generous donors to Lyric, with a particular passion

for supporting the emerging artists of The Patrick G. and Shirley W. Ryan Opera Center. They have generously cosponsored the season-culminating Rising Stars in Concert for six consecutive years, and Greg was recently elected to the Ryan Opera Center Board

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



THE RICHARD P. and SUSAN KIPHART FAMILY

Susie Kiphart is an esteemed member of the Lyric Opera family. She is immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating Committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. They have made leadership contributions to the Campaign for Excellence, of which

Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium, sponsorship of Ryan Opera Center Ensemble members, and are generous sponsors of the Renée Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. Kirkland & Ellis LLP has cosponsored several operas, most recently *The Merry*

Widow (2015/16), and was Lead Corporate Sponsor of the Chicago Voices Gala Benefit last season. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship Committees.



NANCY W. KNOWLES

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

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



NANCY and SANFRED KOLTUN

Close members of the Lyric family as longtime subscribers and generous supporters, Nancy and Sanfred were Ryan Opera Center Singer Cosponsors for many years and cosponsored the Lyric Unlimited family opera *The Magic Victrola*. This season, they join the production sponsorship family with their generous support of *Così fan*

tutte. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric Opera and have always supported one of the most cherished cultural institutions of Chicago. It is our hope that our children, grandchildren and those beyond will be able to attend the Lyric and appreciate what a gem is in their midst."



MR. and MRS. FRED A. KREHBIEL

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

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



JOSEF and MARGOT LAKONISHOK

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

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

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

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

young people, and engage communities, while providing arts and culture organizations the flexibility to innovate and experiment. Lyric Opera is very grateful for the ongoing support of the MacArthur Foundation.

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.



J. Lavezzorio, and Joan Lavezzorio Schniedwind

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees for many years, helping Lyric introduce the majesty and grandeur of opera to

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 CHARITABLE FUND

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. This season, Nancy continues this support as a cosponsor of Piotr Beczała in Recital, Lyric

Fred and Nancy McDougal

Unlimited's *Fellow Travelers, EmpowerYouth!*, Rising Stars in Concert, and the Ryan Opera Center fundraising event *Ladies' Choice*.

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.

THEM	ONUM	ENTT	RUST



MR. and MRS. ROBERT S. MORRISON

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

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

THE ELIZABETH MORSE CHARITABLE TRUST

Elizabeth Morse Genius

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*.



National Endowment for the Arts

THE NEGAUNEE FOUNDATION

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



SYLVIA NEIL and DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's Lucia di Lammermoor and this year's The Pearl Fishers. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give

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



THE NERENBERG FOUNDATION

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

Jerry and Elaine Nerenberg

Jerry Nerenberg and his wife Elaine passed away

in 2005 and 2007, respectively. In their wills, they established The Jerome and Elaine Nerenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.



NIB FOUNDATION

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

a major commitment to the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Lyric

Opera House. Sonia is a vital member of Lyric's Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.





JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for

Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. "Our involvement with the opera company is truly a deeply rewarding experience for both of us." Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.

NORTHERN TRUST



Lyric is honored to have Jana R. Schreuder, chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive and Finance Committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. A leading global financial services provider, Northern Trust has enjoyed a longstanding 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."



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.

John P. Amboian

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



NUVEEN Investments



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.



POWERSHARES QQQ

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

Dan Draper

PowerShares global network recognizes the value in helping investors around the world, but with headquarters

in Downers Grove, "We also support Lyric Opera's **POWEI'SHARES** by Invesco deep engagement with the local community to foster a rich culture of arts right here in Chicago."



PRITZKER FOUNDATION

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

Mr. and Mrs. Jay A. Pritzker



J. CHRISTOPHER and ANNE N. REYES

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

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

LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

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



PATRICK G. RYAN and SHIRLEY WELSH RYAN

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

in 1988), and the Breaking New Ground Campaign in support of the Innovation Initiative. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative and Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2007 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

Jack and Catherine Scholl

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.



EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently last season's presentation of *Norma*. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.

Brenda Shapiro

WILLIAM and ARLENE STALEY

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

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



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), *Das Rheingold* and *My Fair Lady* (both 2016/17), and this season's new production of *Orphée et Eurydice, Faust* and the *Celebrating 100 years of Bernstein* concert. Lyric has named Mezzanine Box 1

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



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

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

Carol and William Vance

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



DONNA VAN EEKEREN FOUNDATION

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.

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

Donna Van Eekeren

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



will inform lessons that will be shared with the The Wallace Foundation[®] broader field.



ROBERTA L. and ROBERT J. WASHLOW

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

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



HELEN and SAM ZELL

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



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

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

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of January 2, 2018.

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

If you would like further information, please contact Jonathan Siner, Lyric's Senior Director of Planned Giving, at **(312) 827-5677**, or **jsiner@lyricopera.org**.

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Gifts of \$500 and above contributed in the name of a friend, loved one or colleague are a unique expression of thoughtfulness.

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I am so grateful to Lyric Opera of Chicago for giving me the chance to learn and grow in an amazing environment where beautiful art, made at the highest level, is a daily experience. I was blessed to have made my debut under the baton of Maestro Bruno Bartoletti, with Kiri Te Kanawa, Michael Sylvester, Robert Lloyd, and Alexandru Agache in *Simon Boccanegra*. I will never forget walking down to the front center of the stage and delivering my line after a trumpet fanfare. It was heady and exciting stuff for a 27-year-old who'd not grown up listening to opera, but had come to love it with a deep and abiding passion.

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I want to give a big thank you to the donors who continue to support the Ryan Opera Center, allowing it to remain one of the best training programs for singers in the world. Your love and care for this beautiful art form helps ensure its survival, and your support means the world to me and the emerging artists you are helping today.



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