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BROADWAY *at* Lyric
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2017|18 SEASON




JESUS CHRIST
SUPERSTAR

MUSIC BY ANDREW LLOYD WEBBER **LYRICS BY TIM RICE**

IN ASSOCIATION WITH THE REALLY USEFUL GROUP LIMITED PRODUCTION BY REGENT'S PARK THEATRE, LONDON

THE BELOVED BROADWAY MUSICAL
COMES TO LYRIC IN SPRING 2019



WEST
SIDE
STORY

BERNSTEIN & SONDHEIM

LYRIC PREMIERE & NEW COPRODUCTION

MAY 3 - JUNE 2, 2019

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WEST SIDE STORY Based on a conception of Jerome Robbins Book by Arthur Laurents Music by Leonard Bernstein Lyrics by Stephen Sondheim
A coproduction of Lyric Opera of Chicago, Houston Grand Opera, and Glimmerglass Festival. Original production directed and choreographed by Jerome Robbins.

Lyric Opera premiere of Bernstein's *West Side Story* generously made possible by Lead Sponsor **The Negaunee Foundation** and cosponsors an **Anonymous Donor, Randy L. and Melvin R. Berlin, Robert S. and Susan E. Morrison, Mr. and Mrs. William C. Vance, and Northern Trust.**

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MARTY SOHL / METROPOLITAN OPERA



On the cover: Photo by Johan Persson from *Jesus Christ Superstar*, production by Regent’s Park Theatre, London.

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Administrative Offices:
20 NORTH WACKER DRIVE
SUITE 860
CHICAGO, ILLINOIS 60606

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From the General Director and the Chairman

Welcome to Lyric, and to an extraordinary adventure in our exploration of iconic works from the world of Broadway.

Up to now in our “Broadway at Lyric” series, we’ve concentrated on American classics. This season, however, for the first time we’re producing a work that didn’t originate in this country. It’s also our first production of a rock opera – in fact, a work that was central to the whole *idea* of rock opera: Andrew Lloyd Webber and Tim Rice’s *Jesus Christ Superstar*.

Audiences everywhere have embraced this piece for so many reasons. There is, first of all, the overwhelming drama with which Lloyd Webber and Rice depict the last days of Christ. There are the powerful characterizations of the central figures – Jesus, Judas, and Mary. Above all, there is the stupendous score that offers one memorable musical number after another, from the exhilarating “What’s the Buzz?” to the touching “I Don’t Know How to Love Him,” the hair-raising “Gethsemane,” and, of course, the stirring title song. The show is filled with an innovative and very exciting mix of musical styles, drawing on rock, gospel, folk, and funk themes. With the combination of orchestra and rock band, not to mention dazzlingly high-energy dance, the piece’s cumulative impact is electrifying.

We’re thrilled that Lyric will be presenting the American premiere of one of the most triumphantly successful stagings that *Jesus Christ Superstar* has ever had. The production by director Timothy Sheader, artistic director of Regent’s Park Open Air Theatre in London, premiered there in 2016. It was received with enormous acclaim by critics and audiences alike, and its triumph was confirmed with the hugely prestigious Olivier Award for Best Musical Revival. By popular demand it was remounted at Regent’s Park the following summer, with audiences again responding to it with immense enthusiasm.

The production reminds us that this is a truly unforgettable piece. It has made an amazing journey, from its beginnings as a “concept album” on LP in 1970 to the stage premiere on Broadway, the London premiere that ran for seven years, the justly celebrated film version, and hugely successful presentations over the past four decades at venues large and small all over the world.

We hope *Jesus Christ Superstar* will thrill you, move you, and leave you eager to return to Lyric Opera next season.



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Michael A. Manfrin
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David Grant
Briette Madrid
Patrick Munoz
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Monique Rhue
Jada Richardson
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Bridget Ryzmski
Rick Salazar
Rebecca Scott
Kacy Tatus
Pat Tomlinson
Anita Trojanowski
Wig and Makeup Crew



The café scene of *La bohème* in Richard Jones's production.



A climactic scene from Jean-Pierre Ponnelle's production of *Idomeneo*.

Maria Agresta
(Mimi in
La bohème)



Michael
Fabiano
(Rodolfo in
La bohème)



Danielle de Niese
(Musetta in
La bohème)



The Thrill of It All

General director Anthony Freud anticipates a truly memorable 2018/19 Lyric season *By Roger Pines*

There's a great deal to look forward to next season at Lyric, with spectacular productions, four company premieres, thrilling debuts, a celebrity recital, and a glorious gala concert. No one is looking forward to it more than general director Anthony Freud, who recently took some time from his busy schedule to give all the exciting details.

In working intensively on planning each season, "our music director, Sir Andrew Davis, and I are very conscious that the vast majority of our audience see opera only at Lyric," says Freud. "They'll rely on us to produce an exciting, varied, balanced diet of opera. With just eight mainstage operas a year, we can't hope to encompass the full range of works each season. We actually plan across a number of seasons together. I think about a rolling ten-year period, during which we hope to present a wonderfully thrilling cross-section of repertoire – a variety of

styles musically, theatrically, and visually. We want to take our audience on an exciting and entertaining journey."

The 2018/19 season opens with Lyric's first new production in more than 40 years of Puccini's beloved and heartbreaking *La bohème*. For this coproduction with the Royal Opera House Covent Garden and Teatro Real Madrid, Lyric will welcome back Richard Jones, whom Freud admires for "an extraordinary ability to get to the heart of whatever piece he's directing. His *Bohème* is directed specifically from the text and

the music, with all sorts of revelatory details that are often missed in other productions. It's set very firmly in the mid-19th century, and it looks like most people would like *Bohème* to look – very romantic."

Returning to Lyric to sing her favorite role, the fragile seamstress Mimi, is Italian soprano Maria Agresta, after her warmly received debut in this season's *Turandot*. As the passionate poet Rodolfo, Lyric will introduce to Chicago the sensational young American tenor Michael Fabiano, who premiered



Three principals from *Idomeneo*: Matthew Polenzani (title role), Erin Wall (Elettra), and Janai Brugger (Ilia).

this production in London. Danielle de Niese, who dazzled Lyric audiences most recently as the glamorous leading lady of the world premiere of López's *Bel Canto*, will be Musetta, opposite the Marcello of the outstandingly gifted American baritone Zachary Nelson.

The Lyric debuts of Fabiano and Venezuelan conductor Domingo Hindoyan, who will be on the podium for *Bohème*, prompt Freud to mention the unusually large number of significant debuts next season. "We didn't particularly plan it that way, but it's exciting that we're allowing our audience not only to reacquaint themselves with so many favorite Lyric artists, but to get to know some thrilling new artists at the same time."

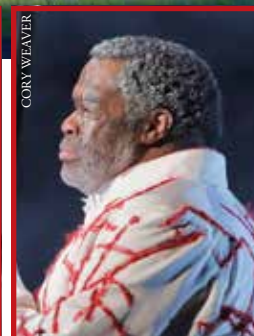
Idomeneo, viewed by Freud as "Mozart's Greek tragedy and his first truly great opera," will be new to much of the Lyric audience, having not been seen here since 1997/98. It's also a new addition to the vast repertoire of Sir Andrew Davis. "*Idomeneo* is the one major Mozart opera he hasn't yet conducted," notes Freud. This story of the desperately conflicted King of Crete will star Matthew Polenzani, the Ryan Opera Center alumnus who has become one of the world's most celebrated tenors and recently triumphed as Idomeneo at the Metropolitan Opera. We can expect him to triumph again at Lyric in a role cited

Set model for *Siegfried*.

Burkhard Fritz (title role in *Siegfried*)



Christine Goerke and Eric Owens return in *Siegfried* to portray the same characters they played in *Die Walküre* this season – Brunnhilde and Wotan, pictured here.



by Freud as "enormously demanding, with its combination of grand-scale expansiveness, exceptional virtuosity, and intense emotional involvement."

Three ravishing artists will join Polenzani onstage: Chicago native Janai Brugger, returning to Lyric as Ilia after her great success in this season's *Turandot*; mezzo-soprano Angela Brower, an American based in Germany, who will debut as Idomeneo's noble-hearted son Idamante; and the remarkable Canadian-American soprano Erin Wall, a Ryan Opera Center alumna, returning to the company as the crazed princess Elettra. This superb quartet will be seen in a legendary production by the late Jean-Pierre Ponnelle originally seen at the Met, "a visual fusion of the ancient world and the world of the Enlightenment,

absolutely true to the essence of this score," says Freud.

There's nothing more ambitious for an opera company than to create a new production of Wagner's monumental *Ring* cycle. With *Siegfried* in 2018/19, Lyric moves into the third of the four *Ring* operas. "The first two, *Das Rheingold* and *Die Walküre*, got us off to a great start," says Freud. "When Sir Andrew and I first spoke to director David Pountney about directing Lyric's new *Ring*, we told him we wanted to reclaim this masterpiece for the theater. Over the years so much has been done to the *Ring*, and we felt that it had lost its deep connection to its theatrical roots. David took that literally, and has set the four operas within the skeleton of an old theater. Within that structure, the worlds of each of the operas

ROBERT KUSEL

The “Anvil Chorus” from *Il trovatore* at Lyric (2006/07 season).



(far left) Tamara Wilson
(Leonora in *Il trovatore*)

(left) Russell Thomas
(Manrico in *Il trovatore*)



BILL COOPER/ROYAL OPERA HOUSE

Siobhan Stagg (top) will debut at Lyric as *Cendrillon*, opposite Alice Coote (below) in the trouser role of Prince Charming.

are quite different. In *Siegfried* the opera's events will be seen through the eyes of a child – the child being Siegfried himself. This fantastical, whimsical, imaginative world will be extraordinarily vivid in its storytelling.”

In addition to the return of hugely acclaimed artists from Lyric's two previous *Ring* operas – Eric Owens (Wotan), Christine Goerke (Brünnhilde), and Samuel Youn (Alberich) – there will be several important debuts. “In the title role, a real Mount Everest for tenors, will be the German heroic tenor Burkhard Fritz. He's starred in many of the most challenging German dramatic-tenor parts, and it will be wonderful to welcome him here for his first *Siegfried*.” Alongside Fritz in the crucial role of Mime will be Matthias Klink, who enjoys a major career in Europe in both lyric and character roles. Other debuts will be those of American mezzo-soprano Ronnita Miller as Erda and Ukrainian bass Andrii Goniukov as Fafner.

Verdi's *Il trovatore*, the ultimate rip-roaring Italian opera, boasts “an amazing sequence of glorious melodies that are invigorating, emotional, and demonic

at the same time,” says Freud. “A great performance of *Trovatore* – which is what we'll hear at Lyric – delivers grand opera at its most essential, most elemental.” Three exceptional American artists figure prominently in Lyric's 2018/19 *Trovatore*: as the noblewoman Leonora, Tamara Wilson (debut), who has rapidly established herself internationally as one of today's few genuine Verdi sopranos; and two singers already familiar to Lyric audiences – mezzo-soprano Jamie Barton, returning in the hair-raising role of the gypsy Azucena, and tenor Russell Thomas, who will star in the title role of the valiant troubadour/warrior Manrico. There are two other notable debuts: “As Count di Luna, we'll welcome to Lyric a wonderful Romanian baritone, George Petean, who's become a sought-after Verdi specialist in major houses. Our Ferrando will be the young Italian bass, Roberto Tagliavini, an emerging star I was thrilled hear in *Aida*, with Riccardo Muti conducting, at last year's Salzburg Festival.”

Conducting *Trovatore* in a welcome return to the company will be Marco Armiliato, and Sir David McVicar's

production will convey “all the darkness and sinister dimension that we know from paintings and drawings by Goya, which inspired the design. Lyric originated this *Trovatore*, a coproduction with the Met and San Francisco – it's been enormously successful in all three houses.”

Who could be a more entrancing companion for the holiday season than Cinderella? At Lyric her tale will be told French style in Massenet's *Cendrillon*, the first of this season's four company premieres. “This is a warmly romantic, family-friendly version of the Cinderella story,” says Freud. Sir Andrew Davis, who will conduct, is an extraordinary interpreter of Massenet's operas, a repertoire he dearly loves. The production that audiences will see at Lyric was led with huge success by Sir Andrew at Barcelona's Gran Teatre del Liceu. Its director, Laurent Pelly, “captures perfectly the unique cocktail of wit and romance that this opera offers,” says Freud. “The production creates a very inventive, very touching fairytale world.” The magnificent English mezzo-soprano Alice Coote returns to Lyric as Prince



Cinderella goes to the ball: Cendrillon in Laurent Pelly's production.



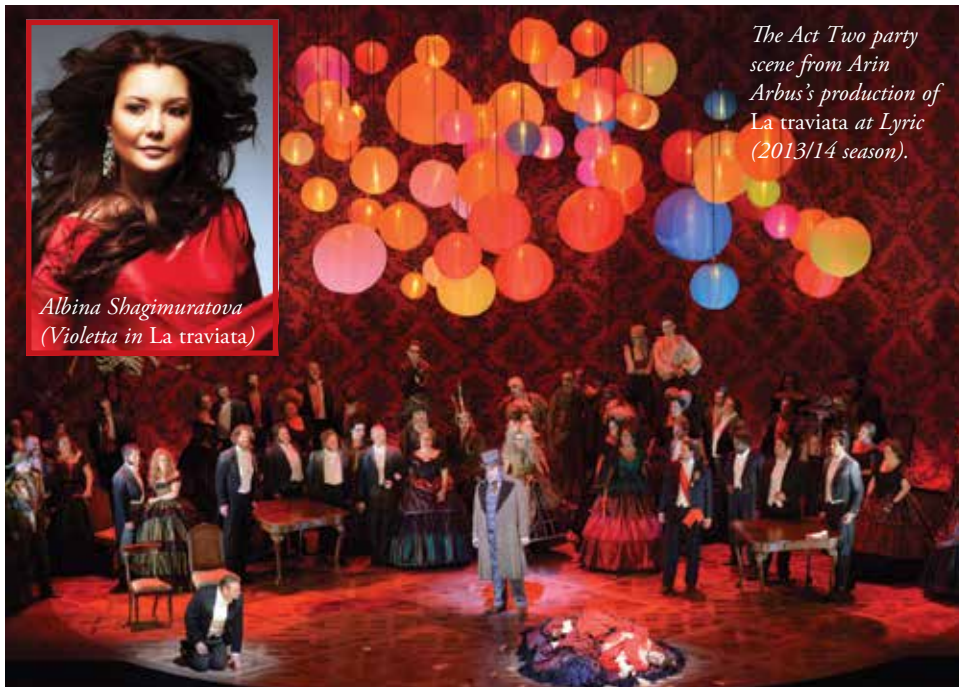
Sir David McVicar's production of Elektra in its Lyric premiere (2012/13 season).

Nina Stemme as Elektra, her Lyric debut role next season.

Charming. The other principals will all be debuting artists, including Australian soprano Siobhan Stagg in the title role and Canadian coloratura soprano Marie-Eve Munger as the Fairy Godmother.

Strauss's stupendous *Elektra* is a work that, in Freud's words, "delivers a punch to the solar plexus like no other." It returns to Lyric in a production – originally directed by Sir David McVicar and designed by John Macfarlane – that "creates an extraordinarily oppressive, threatening, terrifying world, in which the tragedy of the central characters comes to brutal life." Audiences can look forward to two long-awaited Lyric debuts: as Elektra, Swedish soprano Nina Stemme, hailed by Freud as "one of the supreme interpreters of the most formidable dramatic roles of the German repertoire"; and one of Freud's longtime favorite conductors, Donald Runnicles, noted especially for German romantic music. "He's a great Straussian, also a great Wagnerian, and he and Nina Stemme have a close, longstanding professional relationship. I know how excited they are to be working with each other at Lyric."

Onstage once again at Lyric will be Verdi's best-loved opera, the gloriously romantic *La traviata*. The production, premiered here in 2013, is directed by



Albina Shagimuratova (Violetta in La traviata)

The Act Two party scene from Arin Arbus's production of La traviata at Lyric (2013/14 season).

Arin Arbus, associate artistic director of New York's trailblazing Theatre for a New Audience. "Arin has found a compelling theatrical world for this favorite Verdi opera," says Freud. "She has really brought to life the central character of Violetta, and the world that she seduces – and that tragically seduces her." Leading the cast as Violetta is Albina Shagimuratova, the greatly acclaimed star of Lyric's *Rigoletto*, *Lucia di Lammermoor*, and *I puritani*. "Our audiences have

taken Albina to heart, and Violetta is a role she's sung with great success." Joining her will be the debuting Italian tenor Giorgio Berrugi ("He has a particularly warm, rich voice") and Serbian baritone Željko Lučić, one of today's premier Verdi interpreters. On the podium will be one of America's most outstanding young conductors, Michael Christie, another important debut.

The last of Lyric's eight mainstage operas, *Ariodante*, continues Lyric's

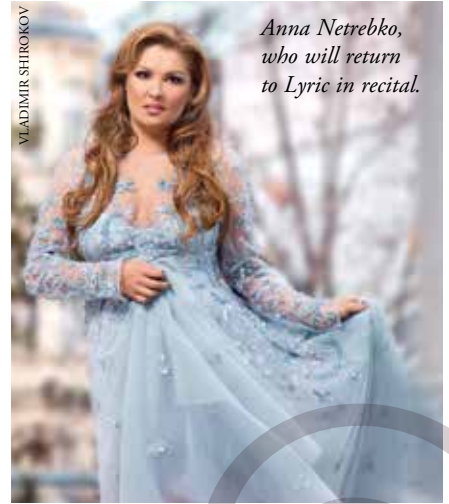
MICHAEL COOPER/CANADIAN OPERA COMPANY

Ariodante, updated from the Scotland of medieval times to the 1950s in Richard Jones's production.



Brenda Rae
(Ginevra in
Ariodante)

VLADIMIR SHIROKOV



Anna Netrebko,
who will return
to Lyric in recital.

PHILIP NEWTON/SEATTLE OPERA

Jack Perla's *An American Dream* explores how World War II disrupts two American families.



TIMOTHY WHITE



Renée Fleming, star
of a gala concert
celebrating the 25th
anniversary of her
Lyric debut.

The fourth Lyric premiere of 2018/19, produced at the Harris Theater, is Jack Perla's chamber opera *An American Dream*, a beautiful lyrical work set in the 1940s during World War Two. It contrasts very different but equally moving situations – on the one hand, a Japanese-American family forced to leave their home, and a Jewish-American woman who's concerned about her family left behind in Nazi Germany.

Two very exciting special events are part of the season. "On December 2 we'll give our audiences the rare opportunity to hear **Anna Netrebko** in recital. She is one of today's greatest stars, and I'm thrilled that she'll return to Lyric, collaborating with the distinguished pianist Malcolm Martineau. Then, on March 25, this season's gala concert will celebrate **Renée Fleming's** 25th anniversary with the company. Renée is one of the greatest artists of our time, and she has a very special association with us, not only as an artist but as our creative consultant. This will be a great chance to celebrate the artistry that has made Renée such an immensely admired and dearly loved figure in the recent history of Lyric."

Such a wealth of musical and theatrical pleasures await our audiences. Join Anthony Freud and the whole Lyric family for all the excitement next season!

Roger Pines, Lyric's dramaturg and broadcast co-host, writes regularly for opera-related publications and recording companies internationally.

remarkable record in Handel's operas. "This is a real masterpiece, with Handel distilling his incredible genius for both melodic invention and psychological depth." *Ariodante* has a very powerful story, in which a villain dupes the opera's hero into thinking his fiancée has betrayed him. Audiences can expect these three formidable roles will be thrillingly sung and acted by Alice Coote (*Ariodante*), "who can break your heart and be completely spellbinding in the virtuoso arias"; in her Lyric debut, Brenda Rae (*Ginevra*), "a real singing actress, who I'm sure will be triumphantly successful in this role"; and Iestyn Davies (*Polinesso*), the brilliant countertenor recently acclaimed on Broadway in the new play *Farinelli and the King*.

On the podium for *Ariodante* will be Harry Bicket, one of the world's foremost interpreters of Baroque opera. After *Bohème*, Richard Jones will return

to demonstrate his versatility directing a production that enjoyed a huge success at France's Aix-en-Provence Festival. With astonishing imagination, Jones moves the world of this opera from medieval Scotland to mid-20th-century Scotland.

The "Broadway at Lyric" series continues next season with the company premiere of one of the greatest of all American musicals, Leonard Bernstein's *West Side Story*, a work that audiences have embraced worldwide for more than six decades. "This is Bernstein at his most emotional, and certainly most thrilling," declares Freud. "It also may be the most potent of all retellings of the Romeo and Juliet story – sadly, very relevant and topical today. The futility and pointlessness of prejudice and conflict will be vivid in this production." At the helm will be Francesca Zambello, director of Lyric productions as diverse as *Tristan und Isolde*, *Salome*, *Show Boat*, and *Porgy and Bess*.

Lyric



Jesus Christ Superstar

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

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Lyric Premiere

JESUS CHRIST SUPERSTAR

Music by ANDREW LLOYD WEBBER

Lyrics by TIM RICE

World stage premiere on October 12, 1971, at the Mark Hellinger Theatre, New York
First performed by Lyric Opera of Chicago on April 27, 2018

Characters in order of vocal appearance:

<i>Judas</i>	RYAN SHAW*	<i>Annas</i>	JOSEPH ANTHONY BYRD*
<i>Jesus</i>	HEATH SAUNDERS*	<i>Second Priest</i>	DREW KING*
<i>Mary</i>	JO LAMPERT*	<i>Third Priest</i>	ANTWAYN HOPPER*
<i>Soul Girls</i>	CANDACE EDWARDS*	<i>Simon Zealotes</i>	MYKAL KILGORE*
	KEIRSTEN HODGENS*	<i>Pilate</i>	MICHAEL CUNIO*
	SANDYREDD*	<i>Peter</i>	ANDREW MUELLER*
<i>First Priest</i>	ERIC A. LEWIS*	<i>Herod</i>	SHAUN FLEMING*
<i>Caiaphas</i>	CAVIN CORNWALL*		

Ensemble: ASHLEY ANDREWS*, CALEB BAZE*, ISAIAH TYRELLE BOYD*, HOSS BROCK, DARILYN BURTLEY*, MATTHEW CARROLL, JERUSHA CAVAZOS*, WILLIAM M. COMBS, RICHARD CRANDLE*, MATT DEITCHMAN*, CANDACE EDWARDS*, JANET MARIE FARR, JOSEPH FOSSELMAN, BRAD GIOVANINE*, SCOTT GRYDER*, HALEY HANNAH*, KEIRSTEN HODGENS*, ANTWAYN HOPPER*, DREW KING*, ERIC A. LEWIS*, ANGEL LOZADA*, ADAM MICHAELS*, GABRIEL MUDD*, KENNETH NICHOLS, JENNIFER NOBLE*, JAMES ODOM, KRISTEN PAULICELLI*, CHRISTINA PECCE*, THOMAS LEWIS POTTER, SANDYREDD*, DAVID ROBBINS*, JAQUEZ ANDRE SIMS*, MAIA SURACE, CLAY THOMSON*, CORINNE WALLACE-CRANE, RON WATKINS, SHERRY WATKINS, JONAH D. WINSTON, MICHELLE WRIGHTE

Understudies: Angel Lozada – *Jesus*; Isaiah Tyrelle Boyd – *Judas*; Christina Pecce – *Mary*; Adam Michaels – *Pilate*; Scott Gryder – *Herod, Annas*; Eric A. Lewis – *Simon Zealotes*; Matt Deitchman – *Peter*; Jonah D. Winston – *Caiaphas*; Ashley Andrews, Jonah D. Winston – *Priests*; Darilyn Burtley – *Soul Girls*; Kristen Paulicelli, Jaquez Andre Sims – *Onstage Swings*

Conductor TOM DEERING*

Director TIMOTHY SHEADER*

Set and Costume Designer TOM SCUTT*

Lighting Designer LEE CURRAN*

Sound Designer NICK LIDSTER for AUTOGRAPH*

Chorus Master MICHAEL BLACK

Choreographer DREW McONIE*

Associate Choreographer SIMON HARDWICK*

Dance Captain ASHLEY ANDREWS*

Wigmaster and Makeup Designer SARAH HATTEN

Assistant Director JORDAN LEE BRAUN

Stage Manager RACHEL A. TOBIAS

Assistant Stage Managers RACHEL C. HENNEBERRY

SANDRA ZAMORA

Musical Preparation WILLIAM C. BILLINGHAM

MICHAEL KEEFE

Fight Director NICK SANDYS

Costume Supervisor POPPY HALL*

Sound Engineer JAMES HASSETT*

* *Lyric Debut*

- In association with the Really Useful Group Limited.

- Production by Regent's Park Theatre, London.
Artistic Director: Timothy Sheader.
Executive Director: William Village.



- Additional scenery by Bay Productions, Cardiff, Wales, U.K., and Commercial Silk International, a Division of Plantscape Inc.

- New York principal casting by Tara Rubin Casting.

- Chicago principal casting by Claire Simon Casting.

- Costumes provided by Applied Arts Ltd. and Laura Whitlock.

- Sound package rental provided by OSA.

- Lyric Opera of Chicago wishes to thank its official airline, American Airlines.

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JESUS CHRIST SUPERSTAR

The Story

Jesus has developed a passionately devoted following in Nazareth. This has caused Judas, one of his apostles, to fear a violent crackdown by the oppressive Roman regime. The high priests, Caiaphas and Annas, feel strongly that something must be done about this man whom the people now refer to as their king. When Judas learns of the priests' determination to bring Jesus down, the apostle is faced with a terrible choice.

MUSICAL NUMBERS

ACT ONE

1. Overture
2. Heaven on Their Minds
3. What's the Buzz?
4. Strange Thing, Mystifying
5. Everything's Alright
6. This Jesus Must Die
7. Hosanna
8. Simon Zealotes
9. Poor Jerusalem
10. Pilate's Dream
11. The Temple/Make Us Well
12. Everything's Alright (Reprise)
13. I Don't Know How to Love Him
14. Damned for All Time/Blood Money

ACT TWO

1. The Last Supper
2. Gethsemane
3. The Arrest
4. Peter's Denial
5. Pilate and Christ
6. Herod's Song
7. Could We Start Again, Please?
8. Judas's Death
9. Trial by Pilate/39 Lashes
10. Superstar
11. Crucifixion
12. John 19:41

JESUS CHRIST SUPERSTAR – Approximate Timings

ACT ONE 45 minutes

Intermission 25 minutes

ACT TWO 45 minutes

Total: 1 hour and 55 minutes

Orchestra

Violin I

Sharon Polifrone, *Concertmaster*
 Laura Miller
 Pauli Ewing
 Heather Wittels
 Alexander Belavsky
 Albert Wang

Violin II

Yin Shen, *Principal*
 Ann Palen
 David Volfe
 Injoo Choi

Viola

Karl Davies, *Principal*
 Pat Brennan
 Amy Hess

Cello

Barbara Haffner, *Principal*
 Walter Preucil

Bass

Collins Trier

Flute

Dionne Jackson, *Principal*

Flute/Piccolo

Alyce Johnson

Oboe

Anne Bach

Clarinet

Linda A. Baker

Tenor Sax

Jim Gailloreto

Horn

Jonathan Boen, *Principal*
 Robert Johnson

Trumpet

William Denton, *Principal*
 Channing Philbrick
 Matthew Comerford

Trombone

Jeremy Moeller

Bass Trombone

Graeme Mutchler

Timpani

Edward Harrison

Percussion

Douglas Waddell, *Principal*

Rhythm

Steve Roberts, *Guitar 1*
 Kraig McCreary, *Guitar 2*
 Chuck Webb, *Electric Bass*
 Bob Rummage, *Drum Set*
 Jo Ann Daugherty, *Keyboards*
 Peter Benson, *Keyboards*

Orchestra Contractor

Christine Janicki

Librarian

Wendy Skoczen



ANDREW LLOYD WEBBER is the composer of some of the world's best known musicals including *Cats*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *The Phantom of the Opera* (which celebrates its 30th anniversary on Broadway this year), and *Sunset Boulevard*. When *Sunset Boulevard* joined *School of Rock – The Musical*, *Cats*, and *Phantom* on Broadway in February 2017, he became the only person to equal the record set in 1953 by Rodgers and Hammerstein with four shows running concurrently. As well as *The Phantom of the Opera* and *Cats*, his productions include the groundbreaking *Bombay Dreams* which introduced the double Oscar-winning Bollywood composer A. R. Rahman to the Western stage. His awards, both as composer and producer, include seven Tonys, seven Oliviers, a Golden Globe, an Oscar, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, a BASCA Fellowship, the Kennedy Center Honor, and a Grammy for Best Contemporary Classical Composition for *Requiem*, his setting of the Latin Requiem Mass which contains one of his best known compositions, "Pie Jesu." He owns seven London theaters, including the Theatre Royal, Drury Lane and the London Palladium. He was knighted by Her Majesty The Queen in 1992 and created a life peer in 1997. He is passionate about the importance of music in education, and the Andrew Lloyd Webber Foundation has become one of Britain's leading charities supporting the arts and music. In 2016 the foundation funded a major new national initiative which endowed the American Theatre Wing with a \$1.3 million, three-year grant to support theatre education opportunities for underserved young people and public schools across the U.S. His autobiography *Unmasked*, published by HarperCollins to mark his 70th birthday, is out now.



TIM RICE has worked in music, theater, and films since 1965, when he met Andrew Lloyd Webber, a fellow struggling songwriter. Rather than pursue Rice's ambitions to write rock or pop songs, they turned their attention to Webber's obsession – musical theater. Their first collaboration (lyrics by Rice, music by Lloyd Webber), was an unsuccessful show based on the life of Dr. Barnardo, the Victorian philanthropist, *The Likes Of Us*. Their next three works together were much more successful – *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, and *Evita*. Rice has since worked with other distinguished popular composers,

such as Elton John (*The Lion King*, *Aida*), Alan Menken (*Aladdin*, *King David*, *Beauty and the Beast*), Bjorn Ulvaeus and Benny Andersson (*Chess*), and most recently, Stuart Brayson (*From Here to Eternity*). A new production of *From Here to Eternity* made its debut at the Finger Lakes Musical Theatre, New York, in 2016, and played the following year at Maine's Ogunquit Playhouse. Also in 2017, two films with new Tim Rice material were released: Disney's fresh interpretation of *Beauty and the Beast*, features three new songs written with Alan Menken; and the latest Roger Goldby film, *Time of Their Lives*, starring Joan Collins and Pauline Collins, features "Morty and Me," a song written with Pete Hobbs. Tim formed his own cricket team in 1973 and was president of the U. K.'s premier cricket club, the MCC, in 2002. He is a regular broadcaster/presenter on BBC Radio 2, drawing on his extensive knowledge of the history of popular music since Elvis was a lad. He has won several awards*, mainly for the wrong thing or for simply turning up.

*3 Oscars, 3 Tonys, 3 Golden Globes, 5 Grammys, 13 Ivor Novello Awards, Hollywood Walk of Fame. etc.



HEATH SAUNDERS (*Jesus*) was most recently seen in NBC's *Jesus Christ Superstar Live in Concert*. He made his Broadway debut in 2016 with the much-acclaimed musical *Natasha, Pierre, and the Great Comet of 1812*, after participating in the show's American Repertory Theatre production. He has appeared Off-Broadway in *Newton's Cradle* (New York Musical Theatre Festival), for which he also wrote the music and lyrics. Other New York appearances include *Lennon* (Union Square Theatre), *I Am Harvey Milk* (Avery Fisher Hall at Lincoln Center), and *Gentlemen Prefer Blondes* (New York City Center Encores). Regionally Saunders has been seen in *Twelfth Night* (Shakespeare Theatre Company in Washington, D.C.), *Blessing* (Yale Repertory Theatre), *The 12* (Denver Center), *James and the Giant Peach* (Seattle Children's Theatre), and numerous productions at Seattle's 5th Avenue Theatre, including *Spamalot*, *The Pirates of Penzance*, *Hairspray! In Concert*, *Loulou the Acrobat* (workshop), *Rent*, and *Titanic: In Concert*.



RYAN SHAW (*Judas*) is an Atlanta native who made his New York debut in Tyler Perry's play *I Know I've Been Changed*, which toured nationally. Shaw subsequently established himself doing Motown covers, joining the group Fabulous Soul Shakers and later opening for Van Halen's

2007/08 North American tour. His first album, *This is Ryan Shaw*, earned him a 2008 Grammy nomination for "I Am Your Man." Shaw again received Grammy nominations in 2011 (for "In Between") and 2014 (for "Yesterday" on his latest CD, *Real Love*). In *Jesus Christ Superstar* he has previously been seen as Simon Zealotes (A to Z productions). He played Stevie Wonder in the original Broadway cast of *Motown the Musical*. During 2016, he lived in London performing in one of the city's longest-running shows, *Thriller Live*, which honored one of Shaw's all-time favorite artists, Michael Jackson.



JO LAMPERT (*Mary*) has been seen Off-Broadway in *Hundred Days* (New York Theatre Workshop), *Joan of Arc: Into the Fire* (title role in the Public Theater's production – Lucille Lortel Award nomination), Sonya Tayeh's *you'll still call me by name* (New York Live Arts), *Rimbaud in NY* (Brooklyn Academy of Music), *New York Animals* (New Ohio), *Iphigenia in Aulis* (Classic Stage Company), and *Dance, Dance Revolution* (Ohio Theater). Selected regional appearances include *Marie Antoinette* (American Repertory Theatre/Yale REP), *Prometheus Bound* (A.R.T.), and *The Last Goodbye* (Williamstown Theater Festival). Lampert's television credits include *The Path*, *Orange is the New Black*, *The Tonight Show*, and *Conan O'Brien*. She was seen in Japan in Elizabeth Swados's *The La Mama Cantata* and on the 2014 tUnE-yArDs world tour in support of their album *Nikki Nack*.



MICHAEL CUNIO (*Pilate*) gained national attention for his performance of Etta James's classic "At Last" in the PBS concert special "Under the Streetlamp Live!" With Under the Streetlamp Cunio filmed two nationally televised PBS specials, released three albums, and toured worldwide. In 2015 his solo album *Back Alley Soul*, a tribute to the classic soul 45's of the late '60s & '70s debuted at #6 on iTunes R&B/Soul charts. He comes to Lyric directly from the European tour of Scott Bradlee's Postmodern Jukebox where he was MC and a featured soloist. Highlights of his stage roles include Corny Collins/*Hairspray* (Broadway) and Tommy DeVito/*Jersey Boys* (Chicago). Cunio is an Ovation Award winner for *Reefer Madness* (world premiere). Regionally, he has starred at American Repertory Theatre, Arkansas Rep, North Shore Music Theatre, and The Kennedy Center. @Cunio4



MYKAL KILGORE (*Simon Zealotes*) has appeared in *Motown the Musical* and *Hair* on Broadway, as well as *The Book of Mormon* in its first national tour. He has also been seen on NBC's recent

live telecasts of *Jesus Christ Superstar* and *The Wiz*, and in the 2016 feature film *Collateral Beauty*. As a member of Postmodern Jukebox, Kilgore has performed with the popular music collective in venues around the world. A singer/songwriter, he has played to many sold-out venues, including the world-famous Apollo's Music Café and the historic Joe's Pub.



SHAUN FLEMING (*Herod*), a California native, initially attracted attention in his debut with the Walt Disney Corporation as Max Goof/*Mickey's Once Upon a Christmas* in 1999. Highlights of his

work as a TV voice actor include *Kim Possible*, *Teacher's Pet*, and *Lilo & Stitch: The Series*. In film, he has performed as Billy/*Jeepers Creepers 2* (2003), and continued his work in voice acting as Leonard Amadeus Helperman in the animated feature *Teacher's Pet* (2004). After six years of touring and recording as the drummer for the indie duo Foxygen, Fleming released his first solo album "*My Friend Fish*" under the moniker Diane Coffee. Diane Coffee has received critical acclaim, and in 2015 Fleming was invited to perform for NPR's "Tiny Desk" series.



CAVIN CORNWALL (*Caiaphas*) is reprising a portrayal seen at Regent's Park in London and in the World Arena tour of *Jesus Christ Superstar*. Other London musical-theater credits include

John/Lost in the Stars, *Crown/Porgy and Bess*, *Billy Flynn/Chicago* (also on U.K., European, and Far East tours), *John/Miss Saigon*, and the *Police Sergeant/The Full Monty* (the latter at the Prince of Wales Theatre, where he was also featured in *Fosse*). Among his many film credits are *Les Misérables*, *De-Lovely*, *Paddington 2*, *Star Wars VII: The Force Awakens* (as Captain Sidon Ithano, a.k.a. The Crimson Corsair), and *Enter the Preacher* (winner of Best Actor and Best Comedy Short Film, 2009 Fringe Awards). A prolific voice-over artist, Cornwall has been seen and heard frequently on British television.



JOSEPH ANTHONY BYRD (*Annas*), who has been seen on Broadway as an Angel and Lola (select performances)/*Kinky Boots*, has also toured nationally in that production, as well as in *The Lion King*

(Simba at select performances), and *Mamma Mia* (as Eddie). His numerous Chicago-area credits include Paramount Theatre (*Emcee/Cabaret*), Goodman Theatre (title role/*The Ballad of Emmett Till*), Chicago Shakespeare Theater (*Sebastian/Disney's The Little Mermaid*), Marriott Lincolnshire Theatre (*Jacob/La Cage aux Folles*), and Royal George Theatre (*White Noise*). He has been seen regionally at the Barn Theatre in Michigan (title role/*Pal Joey*), the Virginia Stage Company (*Tao Master/Frog Kiss*), and the Piccolo Spoleto Festival in Charleston, South Carolina (*John/The Island*). He has had a recurring role on HBO's *Boardwalk Empire* and has toured internationally with *The Broadway Boys*. Byrd is an alumnus of Carnegie Mellon University.



ANDREW MUELLER

(*Peter*) has been seen off-Broadway in *Peter and the Starcatcher* and regionally in *Some Lovers* (The Old Globe) and *My Paris* (Long Wharf Theatre). His Chicago credits

include *Shakespeare In Love* and *As You Like It* at Chicago Shakespeare Theater, *Rent* at the Paramount Theatre, *Man of La Mancha* and *For The Boys* at Marriott Lincolnshire Theatre, *Merrily We Roll Along* at The Music Theater Co., and *Big River* with the Bohemian Theatre Ensemble (Jeff Award). He is an alumnus of the University of Michigan.

Ensemble



ASHLEY ANDREWS

(*us Priest*, *Dance Captain*), who previously appeared in *Jesus Christ Superstar* at Regent's Park Open Air Theatre, has been seen on BBC Television, ITV, the

Disney Channel, and onstage throughout the U. K. Productions have included *An American in Paris* (Dominion Theatre), *Jekyll & Hyde* (The Old Vic/McOnie Company), *Mack and Mabel* (Chichester Theatre), *Wicked* (Apollo Theatre), *Billy Elliot* (Victoria Palace), and *Night of 1000 Voices* (Royal Albert Hall). Andrews is a member of the McOnie Company.



CALEB BAZE has been seen in the Chicago area in *Hair* (Mercury Theatre), *Dreamgirls* (Porchlight Music Theatre), *Spring Awakening* and *October Sky* (both at the Marriott Theatre),

and *A Marvin Hamlisch Songbook* and *Jesus Christ Superstar* (both at the Theo Ubique Theatre Company). Baze is an alumnus of The University of Central Oklahoma.



ISAIAH TYRELLE BOYD

(*us Judas*) has been seen regionally as Tyrone/*A Bronx Tale* (Paper Mill Playhouse), *Irving/Babes in Arms* (42nd Street Moon), *Victor/Smokey Joe's Café* and *Otto/Spring*

Awakening (Center REP Theatre), Gary Coleman/*Avenue Q* (Berkeley Playhouse), and in other productions at Contra Costa Musical Theatre, and Willows Theatre Company. He has appeared on television as a dancer in the acclaimed Netflix series *She's Gotta Have It*.



HOOS BROCK, a Lyric

Opera Chorus member, has had solo roles in the company's productions of *My Fair Lady*, *Oklahoma!*, and *The Sound of Music*. The tenor has portrayed Almaviva/*The Barber of Seville* with Lyric Unlimited's

Opera in the Neighborhoods program and recently appeared as Alfredo/*La traviata* with the Lake Geneva Symphony Orchestra. Brock has performed on San Francisco Opera's mainstage (*Der Rosenkavalier*) and with the Chicago Symphony Orchestra, Peninsula Music Festival, Northwest Indiana Symphony, and Grant Park Music Festival.



DARILYN BURTLEY

(*us Soul Girls*) has worked extensively in film and television, with credits including Weather Tech 9.25 and Fifth Third Bank (both for Radar Studios),

Haier Serenity (Mayday Productions), CHAT (Escape Films), and RepHresh (Chicago Film Works). Her advertising work in print and on the web includes Miller Lite and AT&T. She has also appeared as *Paradise/Song of Paradise* at Chicago Shakespeare Theater and in productions of *Dreamgirls* (Marriott Theatre) and *Smokey Joe's Café* (Columbia College).



MATTHEW CARROLL has been a member of the Lyric Opera Chorus for 12 years and has been seen in many Lyric productions, including *The Merry Widow*, *La traviata*, and most recently

My Fair Lady. In addition, he has performed roles with Michigan Opera Theatre, Opera Colorado, Central City Opera, Toledo Opera, Opera Omaha, Ohio Light Opera, and Chicago Folks Operetta. He was a Pittsburgh regional winner of the Metropolitan Opera National Council Auditions.



JERUSHA CAVAZOS

has been seen in New York in workshop productions of *Love Sick* (Martian Entertainment), *Clueless* (The Dodgers), and *Emma!* (Daryl Roth Productions). Her many regional credits include *Little Shop of Horrors* (Gateway Playhouse), *Evita* (Pennsylvania Shakespeare), *Aida* (Encores Theatre), *Ragtime* (University of Central Florida – Irene Ryan Award nomination for the role of Sarah), *Festival of the Lion King* (Walt Disney World), *Elysium* and *Broken Strings* (Celebrity Cruise Line), and *The Singing Sorceress* (Universal Studios – featured dancer).



WILLIAM M. COMBS,

a 23-year veteran of Lyric Opera of Chicago, has combined opera and musical theater throughout his career. From Matt *The Fantasticks* for its Soviet premiere in Moscow to Mike *Oklahoma!* at Lyric to the Beast/Disney's *Beauty and the Beast*, the tenor has enjoyed performing in multiple genres while treading the stage at Lyric in its mainstage opera productions. Combs is a member of the music staff at Christ Church of Oak Brook.



RICHARD CRANDLE has portrayed Seaweed J. Stubbs on the national tour of *Hairspray* and was recently seen in the original Australian company of *Kinky Boots*. He appeared as Victor/*Smokey*

Joe's Café at Stages St. Louis, where he received a Broadway World "Best Actor" nomination, and he performed in *Dreamgirls* as C.C. White at Milwaukee Rep. Crandle has appeared in Fox Searchlight Pictures' *Black Nativity*, and on television as a top-ten contestant on NBC's *The Sing-Off*



MATT DEITCHMAN

(*uls Peter*) is a Chicago-based actor, music director, composer, and multi-instrumentalist.

Locally he has worked with Chicago Shakespeare Theater, Marriott Theatre, Paramount Theatre, Writers Theater, Drury Lane Theatre, Chicago Children's Theater, Mercury Theater, Theatre at the Center, The Hypocrites, Griffin Theatre and others. Regional work includes Shakespeare Theatre Company (Washington, D. C.), Asolo Repertory Theatre (Sarasota, Florida), and Door Shakespeare (Bailey's Harbor, Wisconsin). Deitchman is a proud member of AGMA, AEA, and AFM.



CANDACE EDWARDS

(*Soul Girl*) has been seen throughout the Chicago area, with credits including *Jesus Christ Superstar* (Paramount Theatre), *Hair* (Mercury Theater, American Theater Company), *Dreamgirls* and *Far from Heaven* (both at Porchlight Music Theatre), *Seussical* (Marriott Theatre), *Crowns* (Goodman Theatre), *The Nativity* (Congo Square), and *Somebody Say Amen, At Last: Etta James, and Nothin' But the Blues* (all at the Black Ensemble Theater). Prominent among her television credits is *Chicago Fire*. Edwards is an alumna of Columbia College.

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JANET MARIE FARR,

currently with the Lyric Opera Chorus, received her musical training at Mills College (Oakland, California) and the University of Texas-Austin, where she received her D. M. A. degree in voice. Last year she performed as Mrs. Higgins's Maid in Lyric's production of *My Fair Lady*. Farr has performed Schoenberg's *Pierrot Lunaire* with The New Music Ensemble at UT, Cherubino/*The Marriage of Figaro* (Austin Lyric Opera), sang the North American premiere of Harrison Birtwistle's *Ring a Dumb Carillon*, and was seen in Chicago Opera Theater's production of *Così fan tutte*.

Other works have brought him to DuPage Opera Theatre (Tamino/*The Magic Flute*, Nemorino/*L'elisir d'amore*), Opera Theatre of Saint Louis (Curzio/*The Marriage of Figaro*, Bogdanovich/*The Merry Widow*, Shepherd/*King Arthur*),



JOSEPH FOSSELMAN, a

Lyric Opera chorister since the 1991/92 season and a former member of Lyric's young-artist program, has undertaken solo roles in Lyric productions of *Fedora*, *Capriccio*, and *Wozzeck*.

Other works have brought him to DuPage Opera Theatre (Tamino/*The Magic Flute*, Nemorino/*L'elisir d'amore*), Opera Theatre of Saint Louis (Curzio/*The Marriage of Figaro*, Bogdanovich/*The Merry Widow*, Shepherd/*King Arthur*),

Indiana University Opera Theater (numerous leading roles, among them Lensky/*Eugene Onegin* and Tom Rakewell/*The Rake's Progress*), Central City Opera, and The Banff Centre.



BRAD GIOVANINE has

been seen on Broadway in *Natasha, Pierre & the Great Comet of 1812* and Off Broadway in *The Awesome 80s Prom*. Most recently he appeared in *Joseph and the Amazing Technicolor Dreamcoat* at Drury Lane. Among his other appearances in New York have been workshops of *We Have Apples* and *Joan of Arc*. His television and recording credits include *The 71st Annual Tony Awards* and the original Broadway cast recording of *The Great Comet*.



SCOTT GRYDER

(*uls Herod, uls Annas*) has been seen throughout Chicago, with appearances including *A Fireside Christmas* (The Fireside Theatre), *The 25th Annual Putnam County Spelling Bee* (Drury Lane Theatre at Water Tower Place), and *South Pacific* (Light Opera Works), among other venues. He has performed in cabaret at the Victory Gardens Theater and Davenport's. Gryder has a B.A. in Theater from Texas Tech University. MeTV's Green Screen Adventures earned him Daytime Emmy Awards in 2012, 2014, and 2015 for Outstanding Achievement in Makeup.

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HALEY HANNAH has been

seen on Broadway (*Bring It On*); on first national tours (*Bring It On, Flashdance*); at Ogunquit Playhouse/Gateway Playhouse (Annette/*Saturday Night Fever*), Goodspeed Musicals (*Cutman: A Boxing Musical*), the Fulton Theatre (*A Christmas Story*), and the Acorn Theatre (Virginia Hill/*Ben, Virginia, and Me: The Liberace Musical*); on ABC Television (backup singing for Demi Lovato/Jonas Brothers); and on Comedy Central (dancing for Akon/Lonely Island). She is a B. F. A. graduate of the University of Michigan. @haleyhannah25

She is a B. F. A. graduate of the University of Michigan. @haleyhannah25



KEIRSTEN HODGENS

(*Soul Girl*) has been seen in Chicago-area productions of *Jesus Christ Superstar* (Paramount Theatre), *Smokey Joe's Café* (Drury Lane Theatre), and *Spamilton* (Royal George Theater). She has also portrayed Nina/*Intervention* at the Williamstown Theatre Festival and Celie/*The Color Purple* at Muncie Civic Theatre. She earned her B. F. A. degree in musical theater at Ball State University,

She has also portrayed Nina/*Intervention* at the Williamstown Theatre Festival and Celie/*The Color Purple* at Muncie Civic Theatre. She earned her B. F. A. degree in musical theater at Ball State University,

where she was seen as Rosalind/*As You Like It*, Motormouth Maybelle/*Hairspray*, Titubal/*The Crucible*, and Agatha/*Guys and Dolls*.



ANTWAYN HOPPER's appearances include *Hair* (Broadway), Paula Vogel's *Civil War Christmas* (New York Theater Workshop), *Show Boat* (Carnegie Hall), *This Ain't No Disco* (New York Stage & Film), and select credits regionally including *Camino Real* ("Time Out Performer of the Week" -- Goodman Theatre), *Brothers Size* (Old Globe), and *Rent* (Syracuse Stage). Film and television credits include *The Knick* (HBO, recurring role), the feature *Girl Most Likely*, and guest-star appearances on *Shades of Blue*, *The Blacklist*, and *A Gifted Man*, among other series.



DREW KING (*Second Priest*) has been seen at New York's Roundabout Theater Company in *On the Twentieth Century* and at City Center Encores in *On Your Toes*. He has also appeared in the national tour of *Elf: The Musical*. His regional credits include *My One and Only* (Goodspeed Musicals), *White Christmas* (Paper Mill Playhouse), *George M!* (Westchester Broadway Theater), *Oklahoma!* (Reagle Music Theater), and *9 to 5, Thoroughly Modern Millie*, and *Joseph and the Amazing Technicolor Dreamcoat* (all with the Ogunquit Playhouse).



ERIC A. LEWIS (*First Priest, us Simon Zealotes*) has been seen throughout the Midwest, with credits including *No Mo'5 Guys Named Moe* (Court Theater), *Jimmy Early/Dreamgirls* (Porchlight Theater) Jeff Award winner – he appeared in the same show at Milwaukee Repertory Theater, as the MC and Mr. Morgan), *TJ/More than a Miracle* (Congo Square Theater), *Prince Obal/Once Upon a People* (Black Ensemble Theater), and *Malik/Women on the Verge of a Nervous Breakdown* (Theater at the Center). Among his television appearances is *Empire: Episode 404* (Fox).



ANGEL LOZADA (*us Jesus*) recently appeared in NBC's live production of *Jesus Christ Superstar* alongside John Legend and Sara Bareilles. Other credits include Joseph in *Joseph and the Amazing Technicolor Dreamcoat* at McLeod Summer Playhouse as well as Prince Eric/*The Little Mermaid*, Chino/*West Side Story*,

and Lysander/*A Midsummer Night's Dream* at Wagon Wheel Center for the Arts. Lozada is a recent graduate of Florida State University.



ADAM MICHAELS (*us Pilate*) has appeared in Chicago as DD/*Dee Snider's Rock and Roll Xmas Tale*, Roger/*Rent*, Stacey Jaxx/*Rock of Ages*, and the March Hare/*Wonderland: Alice's Rock and Roll Adventure*; on film in *My Daughter Was Stolen* (Lifetime) and *Morbius: The Living Vampire* (Play Dead Films); and in commercials for Kmart, Kentucky Lotto, and Amazon. Michaels currently fronts the country/rock band Cowboy Jukebox. When not performing and acting, he runs his art business, Adam's Artbox, specializing in ink and watercolor.



GABRIEL MUDD was last seen in *Spamilton Chicago* as Leslie Odom. New York credits include *Basquiat the Musical* (workshop), Lee Summers's *Just a Piano Series* (Triad Theater), and *Changed and Changing* (Beechman Theater). National tours include *The Wedding Singer* and *A Chorus Line*. Regional credits include *Jesus Christ Superstar* (Paramount Theater), *Smokey Joe's Cafe* (Merry Go Round Theater), *Ragtime* (Milwaukee Rep), and *Elf the Musical* (Marriott Lincolnshire). Mudd has also been seen in several national commercials and on PBS in *Christmas at Belmont*.



KENNETH NICHOLS has appeared in 12 roles at Lyric, most recently as the Usher/*Rigoletto* (2017/18), a Lackey/*Der Rosenkavalier* (2015/16), and the Undertaker/*Porgy and Bess* (2014/15). The bass-baritone's other Chicago roles have included the King and Herald/*The Love for Three Oranges* (Chicago Cultural Center) and Leporello/*Don Giovanni* (DuPage Opera Theatre). He was an ensemble member and sang multiple performances of Joe in Harold Prince's *Show Boat* production in New York, Toronto, Chicago, and London.



JENNIFER NOBLE has been seen on Broadway as Molly/*Ghost: The Musical* and on national tours of *Kinky Boots* and *We Will Rock You*. Among her roles regionally have been Lita Grey/*Limelight: The Story of Charlie Chaplin* (La Jolla Playhouse), Heidi/[*Title of Show*] (Playhouse Square), Drood/*The Mystery of*

Edwin Drood (Idaho Shakespeare Festival), Martha Cratchit and Fan/*A Christmas Carol* (Great Lakes Theatre Festival), and Natalie and Ed/*All Shook Up*, and Rosie/*Cabaret* (all at the Little Theatre on the Square in Sullivan, Illinois).



JAMES ODOM is a member of the Lyric Opera Chorus and has performed in more than 140 productions. His work as a soloist includes productions at The Dallas Opera, Lyric Opera of Dallas, Opera Irving, Casa Mañana, and Irving Theatre Center. In addition to his work in opera and musical theater, he has performed solo shows in Chicago and New York, as well as in *Cheerful Little Earful: The Songs of Harry Warren* at Skylight Music Theatre (Milwaukee).



KRISTEN PAULICELLI (*us Onstage Swing*) has appeared in national tours as Mary Delgado/*Jersey Boys*, Constance Sack/*Rock of Ages*, Graziella/*West Side Story*, and Val, Judy, Maggie, and Kristine/*A Chorus Line*. Among her other roles have been Zaneeta Shinn/*The Music Man* (Houston's Theater Under the Stars), Louise/*Carousel* (Barrington Stage Company, Walnut Street Theatre), Wendy/*Peter Pan* (Walnut Street Theatre), and numerous roles in *The Nutcracker*, *Cinderella*, *Carnival of the Animals*, and *Peter and the Wolf* with New Jersey's Roxey Ballet Company.



CHRISTINA PECCE (*us Mary*) has been seen with Chicago Fringe Opera (Helen Vaughan/*The Great God Pan* – world premiere); The Company Theatre (title role/*Mary Poppins*, Vivienne/*Legally Blonde*); in several roles with Seagle Music Colony (among them Anita/*West Side Story*); and Fort Worth Opera (Frasquita/*Carmen*, Mother's Ghost/*Voir Dire* – world premiere). Her one-woman cabaret (*Witches, Bitches, and Divas!*) has seen sold out audiences at Davenport's and is heading to Feinstein's/54 Below on June 20th. Pecce is an alumna of The Boston Conservatory.



THOMAS LEWIS POTTER has been a member of the Lyric Opera Chorus for 26 years and has been heard in Lyric productions of *Billy Budd*, *Sweeney Todd*, and *Susannah*. An alumnus of DePauw University, where he received a bachelor's degree in voice, Potter has appeared

with Chamber Opera Chicago (*The Magic Flute*, *Werther*, *Gianni Schicchi*), Sister Lakes Theatre (*The Robber Bridegroom*, *Man of La Mancha*), Chicago Symphony Orchestra (*Father/Hansel and Gretel*), and Waukegan Symphony Orchestra (Brahms's *Requiem*, Bach's *St. Matthew Passion*).



SANDYREDD (*Soul Girl*) has been featured in numerous productions with Chicago's Theater 47, among them *Dreamgirls*, *The Wiz*, *Ike & Tina*, *All My Single Ladies*, *The Ideal Husband*, and *All for Love*. She has been seen in the made-for-television film *The Ideal Husband*. Chicago credits also include *Dorothy/The Wiz* (Arie Crown Theater) and appearances at the Chicago Theater (opener for Chaka Khan), The Shrine Chicago (opener for Syleena Johnson), and Excalibur Chicago (opener for R. Kelly and Twista).



DAVID ROBBINS has performed nationwide, with credits in the Chicago area including *Spamilton Chicago* (Royal George Theater – Jeff Award nomination for Best Ensemble), *Avenue Q* (Nightblue Theatre/Stage 773), *Rent* (Brightside Theatre Company), and *Once on This Island* (Broadway in Naperville). He has also appeared in Arizona (*Memphis* at the Phoenix Theatre), Connecticut (*South Pacific* and *The Producers* at New London Barn Playhouse, *Memphis* at Ivoryton Playhouse), and Ohio (*Hairspray* at Beck Center for the Arts), among many other venues.



JAQUEZ ANDRÉ SIMS a native Chicagoan, is a graduate of New York University – Tisch School of the Arts. Among his theater credits are *Swing and Ensemble/Motown The Musical* (Broadway), *Rudolph/Matilda* (first national tour), *Tony and Ensemble/The Bodyguard* (first national tour), *Ensemble/Hey, Look Me Over* (City Center Encores!), and *Trip Allen/Spandex* (Off Broadway). Television and commercial credits include *Blue Bloods* (CBS), *Full Frontal* with Samantha Bee (TBS), and the *Beats By Dre Happy Campaign* featuring Pharrell Williams.



MAIA SURACE, a member of the Lyric Opera Chorus, has been a soloist in Lyric productions of *Die Meistersinger von Nürnberg*, *Show Boat*, and *Katya Kabanova*. The mezzo-soprano

has sung Tisbe/*Cinderella* with Lyric's "Opera in the Neighborhoods" program. She has appeared as A Secretary/*Nixon in China* (Chicago Opera Theater), Cherubino/*The Marriage of Figaro* (DuPage Opera Theater), title role/Handel's *Orlando* and Rosalinde/Offenbach's *Bluebeard* (both with Glimmerglass Opera), Jenny Diver/*The Beggar's Opera* (Castleton Festival), and various roles with Cincinnati Opera's outreach program.



CLAY THOMSON

has appeared on Broadway as Spot Colon/*Newsies* and Michael Wormwood/*Matilda*; in national tours as Chistry/*Wicked*, A-rab/*West Side Story*, and in *Oliver!*; and in productions at New York City Center Encores, Carnegie Hall, Paper Mill Playhouse, and the MUNY in St. Louis. TV credits include *Saturday Night Live*, *The Tony Awards*, *Macy's Thanksgiving Day Parade*, *The Tonight Show* with Jimmy Fallon, *The Marvelous Mrs. Maisel*, and more. @claythomson



CORINNE WALLACE-CRANE, a Roosevelt University alumna, sang the Second Nightmaid/*My Fair Lady* at Lyric last season. She has participated in the young-artist programs of Sarasota

Opera (Tisbe/*La Cenerentola*, Dame Quickly/*Falstaff*, Giovanna/*Rigoletto*), Natchez Opera Festival, and Central City Opera (featured roles in *Vanessa* and *L'incoronazione di Poppea* – she subsequently returned as a featured artist to sing Assunta/*The Saint of Blecker Street*). She portrayed Madame de la Halière/*Cendrillon* with Chicago's Petite Opera. She has also been heard at Chamber Opera Chicago and Milwaukee's Florentine Opera.



RON WATKINS, a Lyric Opera Chorus member since 1992, has performed seven solo roles at Lyric, most recently in *Der Rosenkavalier*, *The King and I* (both 2015/16), and *Carousel* (2014/15). He

has also appeared at DuPage Opera Theatre (Marcello/*La bohème*), the Grant Park Music Festival (Samuel/*The Pirates of Penzance*), Light Opera Works (Captain Corcoran/*HMS Pinafore*, Sir Richard Cholmondeley/*The*

Yeomen of the Guard), as well as Chicago Opera Theater, Madison's Opera for the Young, Eastman Opera Theater, and College Light Opera Company in Falmouth, Massachusetts.



SHERRY WATKINS just completed her twentieth season at Lyric. She has performed such roles as Pepik/*The Cunning Little Vixen*, First Madrigalist/*Manon Lescaut*, and A Woman/*A View from the Bridge* (world premiere). Also at Lyric, she has appeared in the ensembles of five musicals, most recently *My Fair Lady*. Watkins also performs with the Grant Park Symphony Chorus, is soprano soloist at Second Presbyterian Church, and has performed roles with Intimate Opera, Petite Opera, and in concerts with the Lakeshore Symphony Orchestra.



JONAH D. WINSTON (*us Caiaphas*, *us Priest*) debuted at Lyric as the Maitre D'/*The Merry Widow*. Other Chicago portrayals include Mr Fezzwig/*A Christmas Carol* (Goodman Theatre), Newt Leel/*Parade* (Writers Theatre), Adding Clerk and Priest/*Machinal* (Greenhouse Theatre), and Morgan/*Longer! Louder! Wagner!* (Lyric and Second City). Appearances regionally include Alf/*Peter and the Starcatcher* (Illinois Shakespeare Festival), Judah/*Joseph and the Amazing Technicolor Dreamcoat* (Beef and Boards Dinner Theatre), and Antonio/*Twelfth Night* (First Folio Theatre). Winston is a graduate of Australia's Flinders University Drama Center and Indiana's Butler University.



MICHELLE WRIGHTE is a member of Lyric's regular chorus and an alumna of the Ryan Opera Center, where she created Lucy Cross/*Lovers and Friends*. Prominent among the mezzo-soprano's six mainstage roles at Lyric have been Emilia/*Otello*, Mercédès/*Carmen*, and the Tango Singer/*The Great Gatsby*. Other credits include Cherubino/*The Marriage of Figaro* (Chicago's Opera Piccola), Isabella/*L'italiana in Algeri* (Pamiro Opera), Armindo/*Partenope* (Glimmerglass Festival), Ino/*Semele* (Spoleto Festival), Dinah/*Trouble in Tahiti* (Tampa Opera), Ramiro/*La finta giardiniera* (San Francisco Opera Center), and the Fox/*The Cunning Little Vixen* (Tulsa Opera).

Production Team



TOM DEERING (*Conductor*) is an alumnus of Goldsmiths College (University of London) and the Royal Academy of Music. He was named as an associate of RAM in its 2016 honors

list. Deering was musical director for Regent's Park Open Air Theatre's *Jesus Christ Superstar* (Olivier Award nomination for Outstanding Achievement in Music and win for Best Musical Revival), *On the Town*, and *Hobson's Choice*. Among his music supervisor credits are *The Grimming Man* (Bristol Old Vic), *wonder.land* (National Theatre), and *In the Heights* (King's Cross Theatre, Southwark Playhouse, 2016 Olivier Award for Outstanding Achievement in Music). He has been music director for many productions in London's West End, among them *Made in Dagenham* (Adelphi Theatre), *From Here to Eternity* (Shaftesbury Theatre), and *The Color Purple* (Menier Chocolate Factory). He has also served as music director for *West Side Story* for National Youth Music Theatre. Deering composed the scores for productions by the Donmar Warehouse, National Youth Ballet of Great Britain, French Fancy Films, and Workhouse Films. Film credits as a conductor include *Genius*, *Richard II*, and *Macbeth*.



TIMOTHY SHEADER (*Director*) has been artistic director and joint chief executive of Regent's Park Open Air Theatre since 2007. His productions there include *Jesus Christ Superstar* (Evening

Standard Award, Best Musical; Olivier Award, Best Musical Revival); *A Tale of Two Cities*; *Running Wild* (also U. K. tour); *Peter Pan*; The Gershwin's *Porgy and Bess*; *Crazy for You* (Olivier Award, Best Musical Revival); *Hello, Dolly!* (Olivier Award, Best Musical Revival); Evening Standard Award, Best Musical); and *Into the Woods* (Olivier Award, Best Musical Revival; also New York's Public Theater in Central Park). Other productions include *The Magistrate* (National Theatre); *Barnum* (Chichester Festival); *Imagine This* (New London); *Hobson's Choice*, *The Clandestine Marriage*, and *Love in a Maze* (all at the Watermill); Rodgers and Hammerstein's *Cinderella* and *The Three Musketeers* (both at Bristol Old Vic); *The Star Throwers*, *Unless* (Scarborough's Stephen Joseph Theatre); *Misconceptions* (Derby Playhouse); *Streetcar to Tennessee* (Young Vic); *Achilles* (Edinburgh Fringe First); *Wild, Wild Women* (Orange Tree); *Arms and the Man* (U. K. national tour); *Piaf and Sweet Charity* (Sheffield Crucible; TMA Best Musical Award); and *My Fair Lady* (Denmark's Aarhus Teater). (See *Director's Note*, page 34.)



TOM SCUTT (*Set and Costume Designer*) won the Linbury Biennial Prize in Stage Design (2007), the WhatsOnStage Award for Best Set Designer (2013) and received a 2016 Tony

Award nomination for costume design for *King Charles III*. He designed the 2015 and 2016 Video Music Awards at the Microsoft Theater in Los Angeles and at Madison Square Garden. Other productions in the U.S. include *Constellations* (Manhattan Theatre Club), *Les Liaisons Dangereuses*, and *King Charles III*. Major projects in theater include *The Deep Blue Sea*, *Medea*, and *13* (National Theatre); *Belleville*, *Lady from the Sea*, *Elegy*, *Les Liaisons Dangereuses*, and *The Weir* (Donmar Warehouse); *Summer and Smoke*, and *King Charles III* (West End, Almeida Theatre); *No Quarter*, *Remembrance Day*, *Hope*, and *The Ritual Slaughter of Gorge Mastromas* (Royal Court); *Woyzeck* (Old Vic); *Hofesh: Grand Finale* and *Romeo and Juliet* (Royal Shakespeare Company). Operatic work includes *Wozzeck* (English National Opera) and *The Flying Dutchman* (Scottish Opera). Scutt is production designer for the *Frida Kahlo: Making Herself Up* exhibition (Victoria and Albert Museum) and was creative director for Sam Smith with Apple Music at the Tate Modern.



LEE CURRAN (*Lighting Designer*) has created lighting for many major theaters throughout the U. K., including the Royal Shakespeare Company (*Doctor Faustus*, *Love's Sacrifice*, *Arden of Faversham*); the Royal Court

(*Road, X, Linda*, and *Constellations*, the latter also seen in London's West End and in New York); Donmar Warehouse (*The Lady From The Sea*, *Splendour*); Almeida Theatre (*Summer and Smoke*); Old Vic (*Cover My Tracks*); Shakespeare's Globe (*Imogen*); Royal Exchange Manchester (*Jubilee*, *Hamlet*, *Blindsided*); English Touring Theatre (*The Weir*, *A Streetcar Named Desire*); Young Vic/Nuffield Theatre (*A Number*); National Theatre Wales (*Mametz*); National Theatre Shed (*Protest Song*); and London's LIFT Festival (*Depart*, *66 Minutes in Damascus*). Curran has also worked in dance, with productions for Hofesh Shechter (*Sun*, *Political Mother*, *The Art of Not Looking Back*, *In Your Rooms*, *Uprising*); London's Royal Ballet (*Untouchable*); Nederlands Dans Theater (*Clowns*); Rambert Dance (*Tomorrow*, *Frames*, *Curious Conscience*) and Boy Blue Entertainment (*Blak Whyte Gray*). Opera productions include *Orphée et Eurydice* (Royal Opera House, London/Teatro Alla Scala, Milan), *Ottone* and *Life on the Moon* (English Touring Opera), and *Nabucco* (Opéra National de Lorraine).



NICK LIDSTER (*Sound Designer*) is a senior member of the Autograph design team. Among his most important projects are *Hey, Mr. Producer!* (Cameron Mackintosh's 30th anniversary royal gala, Lyceum

Theatre); *Les Misérables* (Berlin, also arena concert versions in Belfast and Scandinavian); *Martin Guerre*, *Miss Saigon*, *Chitty, Chitty Bang Bang*, *Sinatra* and *The Band* (all U. K. national tours); *Lend Me a Tenor*, *The Musical* (Gielgud Theatre); *Sweeney Todd* (Royal Opera House); *On the Town*, *Kismet*, *Candide*, and *Sweeney Todd* (English National Opera); *Finding Neverland* (Leicester Curve); *Privates on Parade* (Michael Grandage Company, Noël Coward Theatre); *A Chorus Line* (London Palladium); *Nicholas Nickleby* (Chichester Festival Theatre); *The Girls Musical* (Phoenix Theatre) and *The Last Five Years* (St James Theatre). He has created sound designs for nine productions at Regent's Park Open Air Theatre, including *Jesus Christ Superstar*. He has been nominated four times for the Olivier Award for Best Sound Design: 2004 – *Pacific Overtures* (Donmar Warehouse); 2008 – *Parade* (Donmar Warehouse); 2010 – *Mother Courage and Her Children* (Royal National Theatre); and 2017 – *Jesus Christ Superstar* (Regent's Park Open Air Theatre).



MICHAEL BLACK (*Chorus Master*) has been chorus master at Lyric since 2013/14 and was interim chorus master for the 2011/12 season. As chorus master from 2001 to 2013 at Opera Australia in Sydney,

during his tenure Black prepared the OA chorus for more than 90 operas and many concert works. 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, 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. 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. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



DREW McONIE

(Choreographer) is the artistic director of The McOnie Company and a proud associate artist at The Old Vic Theatre. Drew won the Olivier Award for Best Theater

Choreography for *In the Heights* in 2016, and he was nominated for the same award in 2017 for the groundbreaking production of *Jesus Christ Superstar* at Regent's Park Open Air Theatre. Theater credits as director/choreographer include *Strictly Ballroom* (Piccadilly Theatre, London's West End/Toronto/West Yorkshire Playhouse); *On the Town* (Olivier Award nomination for Best Musical Revival 2018 – Regent's Park); and *The Wild Party* (The Other Palace). In addition to *Jesus Christ Superstar*, credits as choreographer include *In the Heights* (Kings Cross Theatre); *The Lorax* (Old Vic), *Hairspray* (BroadwayWorld Award winner for Best Choreography – U. K. tour); *Bugsy Malone* (Lyric Hammersmith), *Oklahoma!* (national tour); and, for the McOnie Company, *Jekyll and Hyde* (BroadwayWorld Award winner for Outstanding Achievement in Dance – Old Vic Theatre); *Drunk!* (The Bridewell Theatre, London); *Making Midnight* (Jermyn Street Theatre); *Slaughter* (Audience Choice Award winner – The Place Prize); and *Be Mine!* (Robin Howard Theatre). Upcoming projects include directing and choreographing *King Kong* on Broadway. @DrewMcOnie



SIMON HARDWICK

(Associate Choreographer) trained in dance and musical theater at Performers College. His previous work includes *Strictly Ballroom* (Piccadilly -- associate choreographer);

Jesus Christ Superstar (Regent's Park Open Air Theatre); *The Lorax* (The Old Vic); *Drunk!* (Bridewell); and *Jekyll & Hyde* (The Old Vic – associate director). He has performed in *Miss Saigon* (Prince Edward); *Chicago* (Curve, Leicester); *A Chorus Line* (Palladium); *Wicked* (Victoria Palace); *Grease* (Piccadilly); *The Who's Tommy* (English Theatre, Frankfurt); *High School Musical* (Hammersmith Apollo); *Footloose* (U. K. tour); Elton John and Tim Rice's *Aida* (Colosseum Theater, Essen); and *Smokey Joe's Café* (Landor). He has worked with longstanding musical-theater industry professionals including Wayne Cilento, Joe Mantello, Arlene Phillips, Jeff Calhoun, and Baayork Lee. For *Miss Saigon*, he worked alongside Bob Avian on the West End revival, and with Sir Cameron Mackintosh at the show's 25th birthday celebrations, as part of the choreographic team, to stage musical numbers for Lea Salonga and Jonathan Pryce. He also regularly assists Olivier Award-winning choreographer Drew McOnie, one of the U. K.'s most sought-after theater makers.



SARAH HATTEN

(Wigmaster and Makeup Designer) has been at Lyric in that position since 2011/12. She 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.*



NICK SANDYS

(Fight Director) has worked on more than 50 Lyric productions since 1995-96. A certified teacher and fight director with The Society of American Fight Directors, Sandys has created

fight choreography throughout the Chicago area, including for Goodman (more than 25 productions), Steppenwolf, Lookingglass, Northlight, First Folio, Shattered Globe, Victory Gardens, Remy Bumpo, Timeline, Light Opera Works, Silk Road Rising, and The Theatre School at DePaul University (adjunct since 1995). His work outside Chicago includes the Metropolitan Opera, Portland Opera, Florentine Opera and Dallas Opera, as well as many major theater companies nationwide. Sandys's fight choreography has received four Joseph Jefferson Award nominations, winning in 2008 (*Requiem for a Heavyweight*). He is also producing artistic director of Remy Bumpo Theatre Company. As an actor he has appeared with numerous Chicago theaters, receiving another nine Jeff nominations for acting and two for directing. He holds a 2011 Meier Foundation Award for Artistic Achievement and is a 2018 APA Audie Award Finalist.



JORDAN LEE BRAUN

(Assistant Director) has directed for numerous companies nationwide, including among them Toledo Opera (*Rigoletto*, which she also directed for Opera Carolina), Opera

Colorado (student matinees of *Lucia di Lammermoor*, *The Scarlet Letter*, and *The Magic Flute*), and Atlanta Opera (student matinee of *La bohème*). She has also assistant-directed for the Colorado and Atlanta companies, as well

as at Lyric (*The Pearl Fishers*, *Rigoletto*, *Charlie Parker's Yardbird*) and Virginia's Ash Lawn Opera. She has worked in stage management at Lyric and the major companies of Washington, Omaha, Fort Worth, Central City, and Grand Rapids, among others.



RACHEL A. TOBIAS

(Stage Manager) has been a stage manager and assistant stage manager at Lyric for 17 seasons. Since 2009 she has spent part of each summer as lead stage manager for

opera programming at the Ravinia Festival in Highland Park. Tobias has held similar stage-management positions with San Francisco Opera, Michigan Opera Theatre, Glimmerglass Festival, and Chicago Opera Theater, among others.



RACHEL C. HENNEBERRY

(Assistant Stage Manager) has been involved in more than 40 productions with San Francisco Opera, working with such distinguished directors as Francesca Zambello

(*Ring cycle*), David Pountney (*Macbeth*), Sir David McVicar (*Don Giovanni*), and Graham Vick (*Lucia di Lammermoor*, *Tannhäuser*). A graduate in stage management from both the University of Cincinnati College-Conservatory of Music and DePaul University, Henneberr has also stage-managed for Seattle Opera, Utah Symphony and Opera, and Pittsburgh Opera.



SANDRA ZAMORA

(Assistant Stage Manager) has worked, either as stage manager or assistant stage manager, for Lyric and Lyric Unlimited, as well as Chicago Opera Theater, the Chicago

Symphony Orchestra, Santa Fe Opera, the Glimmerglass Festival, San Diego Opera, Fort Worth Opera Festival, Charlotte Opera, Virginia Opera, and Palm Beach Opera, as well as for DePaul University, Chicago's Actors Training Center, and her *alma mater*, the University of Cincinnati College-Conservatory of Music.

*Rock. Opera. Revolution.**By Cory Lippiello*

JOHAN PERSSON

*Declan Bennett as Jesus with the Apostles, Regent's Park Open Air Theatre production, 2016.*

One of the most beloved and memorable musical theater achievements of the 20th century did not begin as an expensive theatrical outing that only a select few could afford to enjoy. Instead, this revolution began in homes and churches and parties and dorm rooms, with a few dollars spent at the record store. It began with a sharp needle placed delicately on the edge of a piece of vinyl, the first spit and crackle giving way to power chords. It began as a sound, a ritual, a sing-along, a lesson, a communion. It became a phenomenon.

In 1965 a 17-year-old composition prodigy named Andrew Lloyd Webber received a brief letter from an aspiring lyricist. Tim Rice was only a few years older, and had left law school to begin a career in the music industry. In the letter,

he proposed that he was the “with it” writer of lyrics” that Lloyd Webber sought for his musical ideas. Their first few years of collaboration yielded a musical about the founder of homes for poor children that went unproduced, a handful of songs, and a 20-minute biblical “pop cantata” for a local school choir based on the story of Joseph, son of Jacob and owner of one special coat. Some might say this was a rather inauspicious beginning.

The pair returned to biblical source material for their next piece. Using a composite of the Gospels of the New Testament as their storytelling framework, Lloyd Webber and Rice decided to tell the story of the last seven days in the life of Christ. The character of Jesus was presented as a man, not a superman, and included a healthy dose of Judas’s anguished perspective,

a subject that had long captivated Rice. The tension between the two characters was apparent throughout, and the piece used the familiar story to riff on ideas of fame, control, politics, and power.

The show, *Jesus Christ Superstar*, failed to find a theatrical backer.

However, while Rice and Lloyd Webber labored on their new project, a different revolution had begun. Though popular music had drifted further afield from the sounds of the Gershwins, musical theater had been reluctant to incorporate the sounds of the day. The previous decade had produced hits like *A Funny Thing Happened on the Way to the Forum* (1962) and *Cabaret* (1966), but this music was a far cry from what kids were listening to on the radio. Even the most successful productions still adhered to the same kind of book/song

formulas (and sounds) that had been the model for 30 years.

And then came *Hair*. First performed off-Broadway in 1967, and then on Broadway a year later, with book and lyrics by James Rado and Gerome Ragni and music by Galt McDermott, this groundbreaking show featured a memorable collection of songs, loosely organized around a timely anti-war story. This was a musical about the times, written in the rock music idiom of the times, performed by talented young people and staged with the period's experimental theater aesthetic. People of all ages and backgrounds went crazy for it.

There was more to come. In 1969 The Who had a huge hit with their concept album *Tommy*. Driven by the crash of Keith Moon's drums and Pete Townshend's aggressive rhythm guitar, the double album told the story of a deaf, dumb, and blind boy who relies on his imagination and sense of touch to cope with trauma. The band toured throughout 1970 with countless live shows, playing the album in its entirety everywhere from Woodstock to the Metropolitan Opera. In 1971 Seattle Opera opened its doors to new audiences with a fully staged production, directed by Richard Pearlman (later the director of Lyric's young-artist program) and starring a 26-year-old Bette Midler as The Acid Queen.

Into this sonic maelstrom, Lloyd Webber and Rice's "Brown Album" was born (so called because of the now-iconic simple brown cover with gold angels, designed by Ernie Cefalu for the American market). Since *Jesus Christ Superstar* had failed to catch fire with potential producers of a staged version, the creators took their cue from *Tommy* and arranged to make an album instead. The title track was released as a single in 1969, and was enough to catch the attention of MCA/Decca, the label responsible for releasing *Tommy* – and the duo's old pop cantata. Seeing profit potential, the label agreed to produce the rest of the album, releasing it in 1970.

From the first thrilling squeal of the electric guitar in the overture, to the eternally funky bass line of "Heaven on their Minds," to the rock tenor scream of "Gethsemane," the songs themselves reflected not just a pale mimicry of rock and roll but a legitimate rock sound, driven by a killer rhythm section. Called a "rock opera"

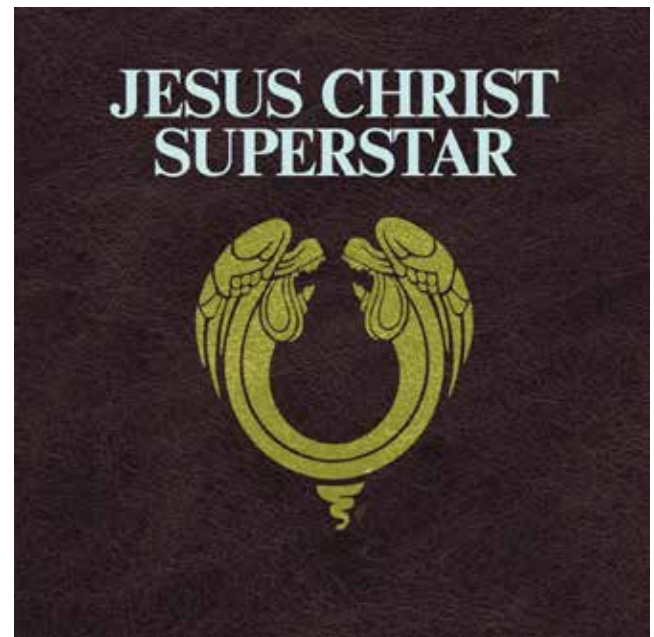
The world-famous cover of the original concept album, released in 1970.

by the creators, the show was sung through with no additional spoken dialogue – the album was the entire show. The score also brought in unexpected sounds from other genres: the soul stroll of the high priests, the jangly guitar finger picking of "Pilate's Dream," the honky-tonk piano of Herod's song, and the plaintive folk sound of "I Don't Know How to Love Him." Rice's colloquial lyrics seemed almost ridiculously casual at times, yet succeeded in making the characters imminently relatable.

The cast assembled for the early recording was equally diverse, a combination of established rock singers, theater regulars, and brand new artists. Ian Gillan of the band Deep Purple performed Jesus and Michael D'Abo, the lead singer for Manfred Mann, played Herod. Singer Murray Head was performing in the West End production of *Hair* when he was selected to sing Judas, and Chicago-born actor Barry Dennen created the role of Pilate. Mary was sung by then-unknown Yvonne Elliman, jumpstarting her career.

The album was a massive hit.

With the album reaching #1 on the US *Billboard* charts, a staged production was inevitable – but it's no secret that Lloyd Webber and Rice loathed the first Broadway production. Directed by Tom O'Horgan, fresh from his success directing *Hair*, it starred Jeff Fenholt as Jesus and Ben Vereen as Judas, with Elliman and Dennen reprising their roles as Mary and Pilate. But what had worked for the free-wheeling



An excited moment from the ensemble in the 2000 Broadway revival.

PHOTOGRAPH BY IVAN KNICL © 2000 RUG LTD

aesthetic of *Hair* did not translate well for *Superstar*. Opening on Broadway a year after the album's release, Lloyd Webber found it "vulgar." It received both mediocre reviews and protests from religious groups – though it ran for a respectable 771 performances.

A more successful West End production followed in 1972, and director Norman Jewison's film, shot on location in Israel, appeared in theaters in 1973. It starred Ted Neeley as Jesus and Carl Anderson as Judas, both of whom had been understudies in the Broadway production. The movie would forever link Neeley and Anderson to the show, with many audiences regarding them as these roles' definitive interpreters.

Staged productions around the world followed in quick succession. Tours crossed



DAVID HOUQUICOURTESY OF THE STRATFORD FESTIVAL ARCHIVES



JOHAN PERSSON

Left: Bruce Dow as King Herod, with members of the company in *Jesus Christ Superstar*, Stratford Festival, 2011.
 Right: Tyrone Huntley as Judas and Declan Bennett as Jesus from Regent's Park Open Air Theatre production in 2017.
 Below: Cavin Cornwall as Caiaphas from Regent's Park Open Air Theatre production in 2016.

the United States in 1976, 1992 (with Neeley and Anderson), and 2006 (with Neeley and Corey Glover of the band Living Colour as Judas). The show was revived on Broadway in 1977. A 1996 West End production, directed by Gale Edwards, was subsequently revived in 2000 in New York. Des McAnuff's production originated at Ontario's Stratford Festival in 2011 and moved to Broadway in 2012. Most recently, there was a U.K. and Australian arena tour in 2014. This short list doesn't take into account the thousands of professional regional theaters, amateur theatrical groups, community playhouses, churches, and schools that have created productions in the 48 years since the album first appeared.

And is it any wonder? Beyond the aural excitement of the songs themselves, this telling of the story speaks to us in ways that have only become more profound over the years. Everywhere we see people living in the tension of occupied territory, people looking for a new doctrine that promises hope and deliverance from poverty and oppression,

people desperate for new leaders and new opportunities. Recommendations for routes to salvation abound.

By positing Jesus as a "superstar" in pop culture terms, it is even easier to find parallels in everyday life. This is not just a story about faith and politics, but an exploration of how fame leads to infamy, and how fandom leads to mania. How do the weeping and fainting of thousands of young women seeing Sinatra at the Paramount in 1942 become a violent riot in front of the Rolling Stones at Altamont in 1969? In 1975, five years after the "Brown Album" was released, Led Zeppelin's Robert Plant would famously declare in an interview, "I am a golden god!" Plant was keenly aware of the power of his voice and magnetic presence; he knew in that moment he could ask an audience to do anything. And he is one of many: the rock god looms large in the iconography of the late 20th century.

Golden rock gods and the gods of Valhalla have more in common than one would think. Opera tells us stories of fame,



JOHAN PERSSON

self-sacrifice, corruption, and power, and thematically *Superstar* finds a place next to *Carmen*, *Madama Butterfly*, *Don Carlo*, and the *Ring* cycle. Opera similarly magnifies our humanity, using music to explore our most elemental hopes and fears by putting characters in situations where the stakes are unbearably high. The music of *Superstar* brings the same thrilling sound that we love from our opera singers when they are singing at the extremes of their vocal ranges, vibrating in that liminal space of impossible sound. Opera singers and rock singers vocalize the most intense emotions and experiences on our behalf. That visceral call becomes a literal cry to the heavens in *Superstar*, a show that features no fewer than five tenors singing in roughly the same range as Wagner's Siegfried.

Superstar resides comfortably, appropriately, in several worlds. Concept albums, a bit like the modern version of the 19th-century song cycle, see *Superstar* keeping company with other masterworks, from Bowie's *The Rise and Fall of Ziggy*

Stardust and the Spiders from Mars (1972) to Beyoncé's *Lemonade* (2016). *Superstar* also joins *Hair* on the vanguard of musical theater's use of popular music idioms, influencing almost 50 years of musical theater from *Grease* (1971) to *Hamilton* (2015). And with its thematic scope and heart-stopping vocalism, *Superstar* lives alongside our grandest works in the operatic repertory.

The production performed at Lyric was first presented by Regent's Park Open Air Theatre in London, where it won the 2016 Olivier Award for Best Musical Revival. Directed by Timothy Sheader, the production reflects a desire to return to the concept album roots by imagining the staging as a kind of concert. Principals step out of the group and sing their songs directly to the audience. As always, there is no spoken text. The production by Tom Scutt is striking visually, spare and a touch industrial. Artists surge onto the stage, greet each other, dance together. Choreography by Drew McOnie is athletic and intricate,

and combines a dozen different styles to create a gestural language common to the tribe on stage. Particularly evident in this production is the visible escalation of the crowd from happily frenzied acolytes to a dangerous raging mob. It is a communal performance, a tribute, a rite. And as is fitting in an opera house, the focus is always on the extraordinary voices.

Lloyd Webber and Rice have gone on to other legendary successes, together and separately, but *Superstar* remains unique in their catalog. Created in an extraordinary convergence of time, sound, story, and audience, it remains an important touchstone in the history of popular and theatrical music. And whether it is performed in an opera house, a theater, a school, or someone's living room, the show feels as electrifying and urgent as when it first took a spin on the turntable.

Cory Lippiello is Lyric's artistic administrator and leads principal casting on the company's annual musical-theater production.

REGENT'S PARK THEATRE LTD

Established in 1932, Regent's Park Open Air Theatre is one of London's largest theaters. Situated in the beautiful surroundings of a Royal Park, both stage and auditorium are entirely uncovered. The theatre is celebrated for bold, dynamic productions (*Jesus Christ Superstar*, *The Seagull*, *Porgy and Bess*, *The Crucible*, *Henry V*), with audiences of over 140,000 each year during its 18-week season.

Timothy Sheader and William Village were appointed joint chief executives in 2007. During their tenure, *To Kill a Mockingbird* and *The Sound of Music* won the WhatsOnStage Best Play Revival and Best Musical Revival Awards, respectively. *Into the Woods* won the Olivier Award for Best Musical Revival and transferred to the Delacorte Theatre, Central Park, New York in 2012. *Hello, Dolly!* won the Evening Standard Award for Best Musical, alongside three more Olivier Awards. The record-breaking 2011 production of *Crazy for You* transferred to London's West End, winning Olivier Awards for Best Musical Revival and Best Costume Design. The 2016 sell-out production of *Jesus Christ Superstar* won the Olivier Award for Best Musical Revival and Evening Standard Award for Best Musical, and the production returned to the Open Air Theatre for an extended run in 2017.



DAVID JENSEN

The theater's ambition of reaching new audiences beyond the Park has seen their productions of *Pride and Prejudice*, *Lord of the Flies*, and *To Kill a Mockingbird* tour the U. K. and Ireland, the latter subsequently transferring to London's Barbican Centre for a month-long residency. Their coproduction with Chichester

Festival Theatre of Michael Morpurgo's *Running Wild* toured the U. K. in 2017. The 2018 season includes *Peter Pan*, *As You Like It*, *Little Shop of Horrors*, and, in a coproduction with English National Opera, Benjamin Britten's *The Turn of the Screw*.

Director Timothy Sheader talks about *Jesus Christ Superstar*

JOHAN PERSSON



Declan Bennett as Jesus in Timothy Sheader's production at London's Regent's Park Open Air Theatre, 2017.

I was attracted to *Jesus Christ Superstar* because of the music on the original album. I knew the odd track, but when I listened to the piece as a whole, I fell in love with it. This is a seminal work in musical-theater history. Those young men were listening to Pink Floyd, The Beatles, and David Bowie. Through a concept album, they created a theatrical experience, and that's what led to the thinking behind this production; the conductor and I listening as one might listen to an album.

I haven't approached the show as a linear/naturalistic retelling of the Passion, because it's not; some of it is made up, and all of it is from the point of view of one particular character. It's not weighed down by dialogue, which helps to retain an abstractedness, an epic quality. Our production is more about authentic musicmaking than strict narrative telling. It doesn't set the show in a recognizable locale and period. The costumes, for example, were based on a response to clothes we saw being worn in the neighborhoods we live and work in; these in turn are influenced by performers such as Kanye West. They also suggest silhouettes of ubiquitous religious garments we recognize throughout millennia.

I'm less interested in Jesus as a character and more in the performer who is singing the role. The casting took so long because throughout the auditions, we were looking for individuality and authenticity. We worked hard to assemble a group whose voices complement

each other. I never looked for actors, whose greatest strength is playing somebody else.

Regarding the design, we considered a lot of contemporary images of crucifixions, of people lashed to makeshift crosses in the Middle East. A lyric that stands out for me is "He's a man, he's just a man"; we wanted the crucifixion to be brutal – a man whose bones are broken and who is painfully suffocated. This would be juxtaposed with a heightened majestic ending; as we turn the broken runway cross we have danced on all evening into a luminous golden icon, akin to those we pray to or wear around our necks. A glorification of this man's death.

I suspect that this is the most choreographed *Jesus Christ Superstar* to date. There aren't many musicals where you have to dance with this level of ability while singing these harmonies. We couldn't carry non-dancing singers or non-singing dancers. My original direction was that this should feel like a cross between a dance concert and a music gig. I didn't want to see people standing around talking in naturalistic tableaux.

I'm interested in the mob mentality, in how people work as groups, in what we do to individuals, be that in religion or in society at large, and what we sometimes do to artists and celebrities. There's a lot of uniformity in the choreography – disciples, choosing to follow one person. They're all together, with a passionate, dynamic quality to the movement, expressing firstly their joy and ecstasy, secondly their violence and anger. There would always

be a big group, a tribe, coming together like putting on a Passion Play, to tell this story through music and dance.

We never thought of body mics – it was always hand-held. That was a very early decision. I wanted to honor the period in which the piece was written. One nice thing we heard a lot was that the show didn't feel dated, it felt contemporary. Hand-held mics were to take us back into the gig environment. They helped people in rehearsal, so they could stop acting. With Jesus in "Gethsemane," I said, "I just need this to feel like you wrote the song – it's a song for you and your guitar, to sing at a gig."

One of the great joys of doing the production in Chicago is the orchestra. I don't believe a three-week run of *Jesus Christ Superstar* has been done with an orchestra of this size. I hope Lyric audiences will be exhilarated by the music and thrilled by the electricity of the performances. Because of the gig-like quality of the production, we're able to create a really strong connection between performer and audience, so they'll feel present and almost as if they're part of a live music concert where you might not be sitting down. I'd love to direct this show in a production where everyone could stand up!

— Timothy Sheader

Edited from a conversation with Lyric dramaturg Roger Pines, March 2018.

Jesus Christ Superstar: After the Curtain Falls

When the performance is over, try discussing it with your companions and any other lovers of musical theater that you know! You can continue your pleasure in *Jesus Christ Superstar* for hours – even days – by exchanging ideas about it.

Here are some topics we can suggest:

- How is this portrayal of Jesus different from those you've seen, whether in movies or in musicals such as *Godspell*?
- How do you respond to this universally known story being told from a different perspective – that of Judas?
- There are some historical inaccuracies in the piece. Can you accept them for the sake of the plot and of the music, or should sacred stories onstage always remain absolutely true to their source material?
- What does the show say about the period in which it was written?
- Can the show be updated to any time period and affect audiences the same way?
- What do you think are the qualities of the show that enable it to connect with audiences who may not have been raised with the story?



JOHAN PERSSON

*Tyrone Huntley as Judas
in the Regent's Park Open Air Theatre, 2017.*

To continue enjoying *Jesus Christ Superstar*, we suggest the following performances:

- CD (1970 original concept album) – Ian Gillan, Murray Head, Yvonne Elliman
- CD (1996 London cast) – Steve Balsamo, Zubin Varla, Joanna Ampil
- DVD (1973 film)– Ted Neely, Carl Anderson, Yvonne Elliman, dir. Norman Jewison
- DVD (2000 stage production) – Glenn Carter, Jérôme Pradon, Renee Castle, dir. Gale Edwards
- DVD (2012 Live Arena Tour) – Ben Forster, Tim Minchin, Melanie C, dir. Laurence Connor

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 business-minded, 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 near-perfection made its way to Lyric, both onstage and off.

— Meaghan Stainback



Miles D. White

ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 23 Lyric productions, including this season's new production of *Orphée et Eurydice*, Lyric's first collaboration with The Joffrey Ballet. Abbott has championed

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



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.



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.



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.



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 36 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides

important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.



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.

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.



Alexandra Dousmanis-Curtis

BMO HARRIS BANK

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

Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."



ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from ten 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.



Dan Grossman

BOSTON CONSULTING GROUP

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

of Directors and Finance Committee.





HENRY M. and GILDA R. BUCHBINDER

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



CAROLYN S. BUCKSBAUM

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



John and Jackie Bucksbaum

THE JOHN and JACOLYN BUCKSBAUM FOUNDATION

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

98.7WFMT live during each opening night performance.



Allan E. Bulley, III

BULLEY & ANDREWS

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

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



John and Alice Butler

THE BUTLER FAMILY FOUNDATION

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

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



MARION A. CAMERON

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

CENTENE CHARITABLE FOUNDATION

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



Elizabeth F. Cheney

ELIZABETH F. CHENEY FOUNDATION

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



Mrs. John V. Crowe

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.



Lester and Renée Crown

THE CROWN FAMILY

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

THE DAVEE FOUNDATION

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



MARIANNE DESON-HERSTEIN

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

designer and scenery expenses for this new Lyric Opera production. Lyric is greatly appreciative of Marianne's thoughtfulness in making this very generous planned gift to endow these essential mainstage opera production expenses.



STEFAN T. EDLIS and GAEL NEESON

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

Hammermoor 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

JULIUS FRANKEL FOUNDATION

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

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



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

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

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



BRENT and KATIE GLEDHILL

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



WILLIAM and ETHEL GOFEN

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



HOWARD GOTTLIEB and BARBARA GREIS

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

GRAMMA FISHER FOUNDATION

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



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

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



MR. & MRS. DIETRICH M. GROSS

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



JOHN R. HALLIGAN CHARITABLE FUND

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



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

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



Alyce H. DeCosta

WALTER E. HELLER FOUNDATION

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



J. THOMAS HURVIS

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



Scott Santi

ITW

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



EDGAR D. JANNOTTA

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



Craig C. Martin

JENNER & BLOCK

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

of Jenner & Block's Litigation Department, as a valued member of its Board of Directors, Nominating/Governance, and Executive Committees.



JPMORGAN CHASE & CO.

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



THE ANNE and BURT KAPLAN FUND

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.



NIX LAURIDSEN and VIRGINIA CROSKERY LAURIDSEN

Nix Lauridsen and Virginia Croskery Lauridsen of Des Moines, Iowa join the Aria Society this year with special gifts to The Patrick G. and Shirley W. Ryan Opera Center, including cosponsorship of Rising Stars in Concert and Lead Sponsorship of the 2018 Ryan Opera Center Final Auditions. As an alumna of the Ryan Opera Center, Virginia is thrilled that she and her husband Nix are able to support these incredible emerging artists. Nix is the chairman of LGI (Lauridsen Group Inc.) and a recent inductee into the Iowa Business Hall of Fame. He is a relative newcomer to the opera world but loves the excitement of the genre. The Lauridsens are pleased to be part of the Lyric family and look forward to an exciting new season.

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

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



MALOTT FAMILY FOUNDATION

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

Robert H. Malott



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

MAZZA FOUNDATION

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

thousands of young people each season. Since 2005, the Mazza Foundation has been part of the production sponsorship family, most recently cosponsoring last season's *Carmen* and this season's new production of *Die Walküre*.



Fred and Nancy McDougal

LAUTER McDUGAL 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 Beczala in Recital, Lyric

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.



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."



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

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

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Operathon, and the Stars of Lyric Opera at Millennium Park concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

NATIONAL ENDOWMENT for the ARTS

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



THE NEGAUNEE FOUNDATION

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



SYLVIA NEIL and DANIEL FISCHEL

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

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



THE NERENBERG FOUNDATION

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

Jerry and Elaine Nerenberg



Sonia Florian

NIB FOUNDATION

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

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



JOHN D. and ALEXANDRA C. NICHOLS

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

Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



Jana R. Schreuder

NORTHERN TRUST

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



John P. Amboian

NUVEEN INVESTMENTS

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

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





MR. and MRS. DAVID T. ORMESHER

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

Park concert for six consecutive years. Most recently, David and Sheila generously provided an Operation 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 sponsors *Turandot*.

PowerShares global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, "We also support Lyric Opera's deep engagement with the local community to foster a rich culture of arts right here in Chicago."



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



J. CHRISTOPHER and ANNE N. REYES

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

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

LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

A graduate of the University of Illinois and life-long arts philanthropist Lloyd E. Rigler established the Lloyd E. Rigler-Lawrence E. Deutsch Foundation in 1977 in memory of his partner to provide major support to arts organizations in Los Angeles and nationwide. In 1994, the late Mr. Rigler established the Classic Arts Showcase in an effort to provide free arts programming to those who could not afford to attend live performances. Mr. Rigler's nephew James Rigler now serves as President of the Foundation and continues the important legacy established by his late uncle. As Lyric strives to expand its reach and relevance, it is grateful to the Rigler-Deutsch Foundation for its support of the annual Operation 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.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

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



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

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

SHURE INCORPORATED

Founded in 1925, Shure Incorporated is widely acknowledged as the world's leading manufacturer of microphones and audio electronics. Over the years, the Company has designed and produced many high-quality professional and consumer audio products that have become legendary for performance, reliability, and value. Shure's diverse product line includes world-class wired microphones, wireless microphone systems, in-ear personal monitoring systems, conferencing and discussion systems, networked audio systems, award-winning earphones and headphones, and top-rated phonograph cartridges. Today, Shure products are the first choice whenever audio performance is a top priority. Lyric is honored to have partnered with Shure Incorporated for many years. This season, Shure Incorporated is generously providing major in-kind audio support for Broadway at Lyric's premiere of *Jesus Christ Superstar*.



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

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

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



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

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.

Carol and William Vance



ROBERTA L. and ROBERT J. WASHLOW

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

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



HELEN and SAM ZELL

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



BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC



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

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

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

Anonymous
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Mezzo-soprano Susan Graham (center) with Ryan Opera Center artists Josh Lovell, Emmett O'Hanlon, and Diana Newman in Leonard Bernstein's Trouble in Tahiti, part of Lyric's "Celebrating 100 Years of Bernstein" concert.

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

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



Front of House Managers: Sheila Matthews, Chuck Tucker
Food & Beverage Manager: Geri LaGiglio
Box Office Manager: Gregg Brody

Patrons with Disabilities:

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



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

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

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

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

Lost and Found:

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

Other important policies:

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

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

Lyric, for safety reasons, has the right to inspect any large bags or packages and insist that all large backpacks, bags, luggage, etc. be stored at coat check.



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

Thank you again for joining us at Lyric Opera of Chicago!



All photos by Jaclyn Simpson.

Box Office Assistant Treasurers: John Thor Sandquist and Joseph Dunn
Restaurant Manager: David Adelsperger
Usher Supervisors: Lena Reynolds-Sneed, Nate Tuttle



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 to be entered to win a pair of tickets to Lyric and other exciting prizes!



#LongLivePassion



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

Do you have opera questions?

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

Ask Roger



Lyric
