



Lyric

DON

MOZART

GIOVANNI

Lyric

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The Lyric logo consists of the word "Lyric" in a white, elegant serif font, centered within a solid red square.

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A smaller version of the Lyric logo, featuring the word "Lyric" in white serif font on a green square background.

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A photograph of a young woman with blonde hair, wearing a blue and white checkered shirt and a grey vest, clapping her hands and looking upwards with a joyful expression. The background is a blurred crowd of people in a theater or concert hall.

The magic of the holiday season. The magic of Lyric.

This holiday season, surprise your friends, loved ones, clients, or colleagues with the gift of great entertainment. Lyric gift certificates and promotional holiday three-packs are a wonderful way to guarantee that extraordinary performances will be part of the new year.

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Kyle Fitzhacker

No matter the age, Lyric is a place for everyone to enjoy.

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**Welcome
to your Lyric**

From the Chairman and the General Director

Opera at its best takes the universal themes of humanity and brings them to life in the space and time of a live performance.


Mozart's *Don Giovanni* occupies a unique place in the life of Lyric Opera of Chicago. In 1954, after six different opera companies had failed over the previous half a century, Lyric Opera introduced itself to Chicago, opening with a production of *Don Giovanni*. Against all odds, it triumphed with critics and public alike. From that point on, *Don Giovanni* has continued to captivate the Lyric audience, revealing to both experienced operagoers and first-timers the revelatory genius of Mozart, one of the greatest musical dramatists in the history of opera.

We think of *Don Giovanni* differently these days. The issues presented by the opera are disturbingly contemporary and the protagonist's behavior feels more despicable than ever. The articles in this program confront the characters and their relationships from a contemporary perspective, and we encourage you to reflect on and discuss the opera's meaning for today.

The unnerving timeliness of *Don Giovanni* requires a particularly thoughtful and sensitive director. We're very fortunate to have Robert Falls, who created and premiered this production with huge success as part of Lyric's 60th-anniversary season in 2014/15. Bob's work as longtime artistic director of the Goodman Theatre has had a lasting impact on Chicago's theater scene. He has collaborated on *Don Giovanni* with the brilliant conductor, James Gaffigan, whose command of Mozart's style in our recent *Così fan tutte* made a deep impression at Lyric.

This season's *Don Giovanni* is historic in that seldom, if ever, has a single Lyric production featured the debuts of so many internationally celebrated artists. Only Lucas Meachem (Don Giovanni), Matthew Rose (Leporello), and Ryan Opera Center alumna Amanda Majeski (Donna Elvira) have appeared here previously. We're excited to have them back, along with their colleagues whom our audience will be applauding for the first time: the second of our two Don Giovannis, Davide Luciano; our Donna Anna and Don Ottavio, Rachel Willis-Sørensen and Ben Bliss; our Commendatore, Mika Kares; and our Zerlina and Masetto, Ying Fang and Brandon Cedel. A hearty welcome to them all!

As we present *Don Giovanni* to you, we're midway through a season of exciting transition and transformation. Like so many arts organizations nationwide, Lyric is addressing the growing competition for audience attention and donor investment. We're working diligently, and creatively, to expand our audience base, grow ticket sales, secure new sources of revenue, and engage the communities we serve – and we've seen significant success from these endeavors. Our ability to fill the house for grand-opera performances is, in fact, unusually high among our peer group, thanks to more rigorous season-planning and to new strategies being implemented by our entire marketing team. We're also happy to report that our community programs devoted to learning and creative engagement now reach more than 100,000 people each season in schools and neighborhoods throughout Chicago and the suburbs.

As we look ahead, all of us at Lyric, front-of-house and backstage, will continue to build on this progress. We're confident that we're on the right path, and we thank you for your support of everything we do. In closing, we welcome you to *Don Giovanni*. We know it will be a memorable highlight of your operagoing this season. 



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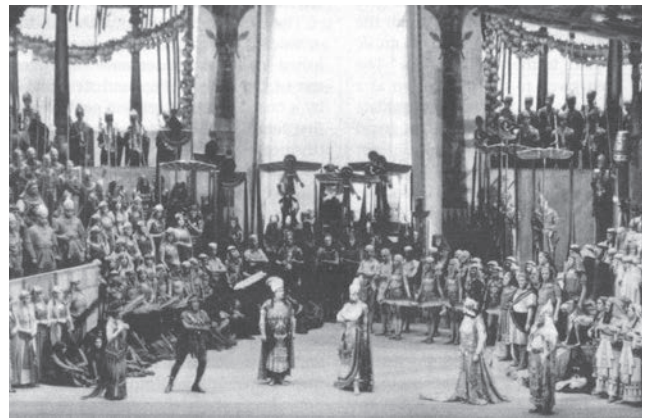
No place like home: Our opera house celebrates its 90th birthday

By Lindsey Raker

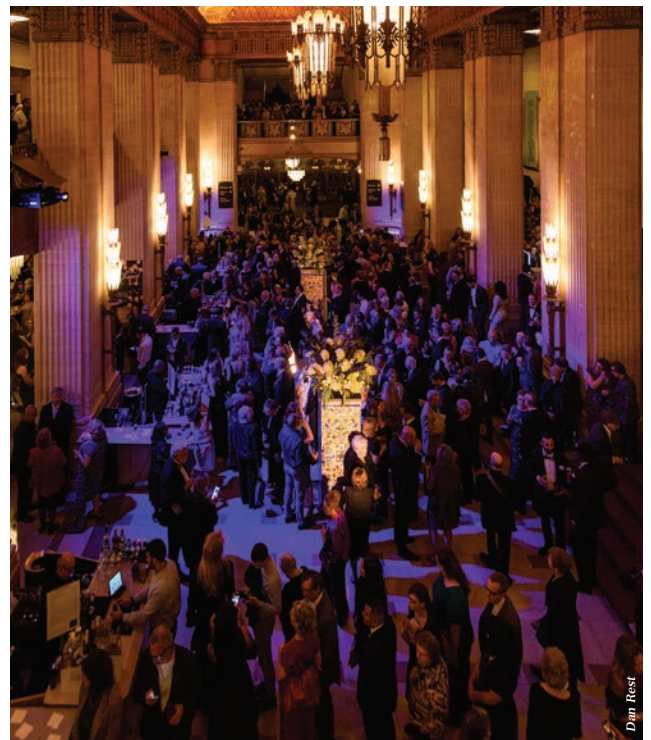
Lyric Opera of Chicago is a living, breathing, and most important, evolving part of Chicago's cultural landscape. So is its home, the magnificent Lyric Opera House, which began life as the Civic Opera House nine decades ago.

When you walk through the brass doors into the foyer, you're greeted by a hybrid of Art Nouveau and Art Deco architectural details. The Daniel F. and Ada L. Rice Grand Foyer, with its glittering chandeliers and red-carpeted staircase, gives the feeling of grandeur and importance – history has happened here! While a cool marble floor and towering pillars could, in other places, invoke the feeling of a quiet, foreboding museum, the foyer comes alive when it's filled with excited patrons. At any performance, you'll find newcomers and longtime subscribers alike perched on the mezzanine balcony, champagne in hand, taking photos while reveling in the beauty surrounding them.

A certain magic happens when the chimes sound to usher you into the Ardis Krainik Theatre. As you enter the auditorium, you're sure to feel a special electricity in the air. Once you find your seat, look around and take in the gilded walls and stenciled ceiling, as well as the famous fire curtain designed by American artist Jules Guerin, with its exuberant depiction of the Triumphal Scene from Verdi's *Aida* (the very first opera performed on this stage in 1929). From the moment the lights dim and the first notes sound from the orchestra, the energy in the historic opera house becomes absolutely palpable. The opera onstage transports the audience to halls of great kings and queens, with power-hungry gods, lovestruck peasant girls, and dastardly villains. We all become part of the



The Triumphal Scene of *Aida* in the production that opened the Civic Opera House 90 years ago.



The Daniel F. and Ada L. Rice Foyer on opening night of the Lyric season.

magic that has been happening in this house since its opening in 1929.

November 4, 2019, marked the 90th birthday of the Lyric Opera House, which opened just six days after the stock-market crash of 1929. Before Lyric made a permanent home here, the building had housed four short-lived opera companies – Chicago Civic Opera, Chicago Grand Opera Company, Chicago City Opera Company, and Chicago Opera Company. The building has also hosted touring companies, plays, films, and at one time even a television studio. Today you can still recognize the limestone colonnade and gilded exterior of the building in television shows like *Empire* and *Chicago Fire*. Movie buffs will notice the familiar marble columns inside the grand foyer in the 2016 Jennifer Aniston/Jason Bateman film *Office Christmas Party*.

But even as the building itself serves many purposes, its intended one suits it best: an opera house with seating for an audience of more than 3,500, a backstage large enough for even the grandest set, and of course, premium acoustics. The shape of the Ardis Krainik Theatre makes it possible for audience members in any seat to have an unparalleled experience, in both sight and sound. (To ensure that every moment of your time spent in our house is exceptional, Lyric is installing all-new seats in the theater in anticipation of the 2020/21 season. Patrons can expect more comfort due to the wider width, lumbar support, and state-of-the-art spring technology in the cushions; offset rows for improved sightlines; and better accessibility for our patrons with disabilities.)

Lyric has been proud to call this building home for the past 65 years. It's been the historic site for world premieres, debuts of innumerable major artists, and any number of life-changing moments onstage. Audience members have experienced joy at hearing their favorite singers and discovering new ones. They've fallen hopelessly in love in the course of a single performance, and no doubt more than a few hearts have been broken in this theater – a testament to the transformative power of live opera at Lyric.



Kyle Flubacker



Kyle Flubacker

A performance at the Lyric Opera House has always been a great experience to share with your friends.



Dan Ries

An exciting family excursion to a Lyric performance at the opera house.

When the two-towered Civic Opera Building was erected in 1929, the architectural firm of Graham, Anderson, Probst & White wanted the building to convey what it described as “the spirit of a community which is still youthful and not much hampered by traditions.” While tradition



Robert Kusel



Todd Rosenberg



Todd Rosenberg

Lyric audiences in the opera house's Ardis Krainik Theatre have enjoyed everything from Wagner's *Parsifal* to Andrew Lloyd Webber's *Jesus Christ Superstar*.



Todd Rosenberg

The opera house has always been a home for great artists during any Lyric season, among them Renée Fleming, Jonas Kaufmann, and Sir Andrew Davis, who collaborated in concert (2013|14); and Eric Owens and Lawrence Brownlee, who joined voices for a duo recital (2016|17).

remains an important part of the opera scene, Lyric consistently rethinks those traditions. It strives to reflect this constantly changing art form and the community that supports it – for example, by presenting world premieres and specially commissioned works on The Ken Pigott Stage. Think of Jimmy López's *Bel Canto* in 2015 (later telecast on PBS's *Great Performances* series), or the company's groundbreaking partnership with the Chicago Urban League in EmpowerYouth!: Igniting Creativity through the Arts (in 2018, Chicago high school students created an original opera and performed it onstage at the opera house). And there was Chicago Voices, the multi-year initiative celebrating Chicago's vibrant, diverse vocal music culture, culminating in an award-winning gala concert here in February of 2017.

For many international artists and performers, Lyric represents Chicago on the world's stage. "Lyric serves as a cultural ambassador for the city of Chicago." Ashley Wheater, artistic director of the Joffrey Ballet, has noted. "In the 1980s when I first began visiting Chicago, the Lyric Opera was one of my destinations. Now that I am a resident, I consider the Lyric to be one of my artistic homes."

The opera house is the proud host to a score of world-renowned performers. Among them is Lyric's own creative consultant, soprano Renée Fleming. She approaches everything she does for the company with a sense of community in mind, stating in a recent *Chicago Tribune* interview that [her work with Lyric has] "made me think much more broadly about what the role of an opera company can be in society...made me think creatively about how to maintain a position for the

arts in our society, which is important. I believe so strongly that we as human beings need – first of all – this creative outlet. It develops our children – it gives them a voice.”


For those who don’t already call Chicago home, the city and its opera house quickly become just that for visiting artists and conductors. Enrique Mazzola, Lyric’s music director designate, declares, “It is one of those opera houses where you enter the stage door and you feel comfortable, you feel at home. It’s very human.”

Behind those stage doors is a flurry of activity – if you look backstage any time from September to June, you’ll find theater staff working hard to contribute to the art onstage. Sewing machines are whirring in the wardrobe department, wigs are being created from scratch and styled, and snippets of music waft under rehearsal-room doors. While the backstage area might not look as elaborate as the front-of-house space, it’s no less magical. Those lucky enough to join a backstage tour will get a deep dive into Lyric’s history and an up-close look at all the work that goes into bringing opera to life onstage nearly every night during the season. Kids of all ages are invited to explore the opera house during student backstage tours or on Lyric’s annual Family Day, an event that encourages the youngest patrons (as well as anyone who’s young at heart) to participate in hands-on stagecraft demonstrations and learn what an opera performance is all about.

It’s through community engagement initiatives

like these that Lyric has been able to bring some of that opera-house thrill – the feeling of awe as you walk through the brass doors – to every patron interaction, whether it happens inside the Lyric Opera House halls or in an offsite venue, whether a school auditorium or a smaller theater space. Through programs such as EmpowerYouth!, Caminos a la ópera, Chicago Voices, and Opera in the Neighborhoods, Lyric has been able to go out into the community and share our art form with an average of 100,000 new people a year. Sometimes these program participants show every sign of becoming opera patrons; one young audience member said about her Opera in the Neighborhoods experience, “You guys did an excellent job. I will be glad to come back and watch you guys perform.”

Maestro Mazzola plans to continue the work of breaking the fourth wall between the city of Chicago and its foremost opera company. He hopes to be “a point of connection between the people of Chicago and their opera house. So I play a more civic role of what a music director is today...to bring opera outside of the walls of our big theater.”

Whether you experience Lyric within this hallowed, historic hall, internationally through a performance from one of our hometown heroes or Ryan Opera Center alumni, with your family on a backstage tour or a performance within our community, we thank you for being a part of the Lyric family. To everyone, a warm welcome home! 



Chicago public school students – participants in Lyric’s EmpowerYouth! program – had the thrill of a lifetime when they performed onstage at the opera house.



The opera house is a place for discovering the great artists of the future, including the Ryan Opera Center’s annual *Rising Stars in Concert*.

Bereaved Donna Anna, frustrated Donna Elvira, vulnerable Zerlina – they all have issues with Don Giovanni. You know that he’s bad to the bone when he kills Donna Anna’s father, the Commendatore (who gets his revenge in the end). And yet...something makes such a charming monster irresistible. It’s complicated. Mozart and Da Ponte reveal the many facets of this troubling, complex character and all who surround him through some of the most magnificent operatic music and drama ever written.



Todd Rosenberg

**Don Giovanni (Mariusz Kwiecień)
meets Zerlina (Andriana Chuchman):
Lyric production, 2014/15 season.**

Lyric

Don Giovanni

Don Giovanni

Wolfgang Amadeus Mozart | *Dramma giocoso* in two acts in Italian

Libretto by Lorenzo Da Ponte

CHARACTERS IN ORDER OF VOCAL APPEARANCE

Leporello
Donna Anna
Don Giovanni

Commendatore
Don Ottavio
Donna Elvira
Zerlina
Masetto

Actors

Conductor
Director
Set Designer
Costume Designer

Matthew Rose
Rachel Willis-Sørensen⁺
Lucas Meachem (November)
Davide Luciano⁺ (December)
Mika Kares⁺
Ben Bliss⁺
Amanda Majeski⁺
Ying Fang⁺
Brandon Cedel⁺

**Emma Jo Boyden, Katherine Coyl,
Michael Dailey, Nicholas Harazin,
Josh Odor, Nina O'Keefe**

James Gaffigan
Robert Falls
Walt Spangler
Ana Kuzmanic

Lighting Designer
Chorus Master
Choreographer
Wigmaster and
Makeup Designer
Associate Director
Assistant Director
Stage Manager
Stage Band Conductor
Musical Preparation

Recitative Accompanist
Fight Director
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Michael Black
August Tye

Sarah Hatten
Jodi Gage
Jordan Lee Braun
John W. Coleman
Eric Weimer
Susan Miller Hult
Keun-A Lee
Noah Lindquist
Jerad Mosbey
Keun-A Lee
Nick Sandys
Colin Ure

- ⁺ Lyric debut
- Alumna, The Patrick G. and Shirley W. Ryan Opera Center

First performed at the National Theatre, Prague, on October 28, 1787
First performed by Lyric Opera of Chicago on February 5, 1954



Michael Brosilow

SYNOPSISTime **1920s** | Place **A small village in Spain****Act one****Scene 1: The street outside the Commendatore's house**

Leporello stands guard for Don Giovanni's latest conquest. Suddenly Giovanni rushes out pursued by Donna Anna, who calls for help. Her father challenges Giovanni and is murdered by him. Returning with her fiancé, Don Ottavio, Anna vows to have vengeance.

Scene 2: A village square

Giovanni, who had previously abandoned Donna Elvira, now flees, referring her to Leporello, who recites the catalogue of Giovanni's conquests. Masetto and Zerlina, soon to be married, celebrate with their friends. Giovanni orders Leporello to escort Masetto and the peasants to his villa. Once Masetto is gone, Giovanni seduces Zerlina. Elvira warns the girl to avoid Giovanni. Anna and Ottavio request Giovanni's help in punishing the Commendatore's unknown assassin. Elvira returns, but Giovanni dismisses her as a madwoman. Once they've gone, Anna suddenly realizes that this was, in fact, her father's murderer.

Scene 3: The garden of Don Giovanni's villa:

Giovanni orders Leporello to prepare a feast for that evening. Zerlina persuades Masetto to forgive her. Giovanni resumes his pursuit of Zerlina and, upon discovering Masetto, persuades the couple to enter the villa with him. Anna, Elvira, and Ottavio arrive, masked and intent on vengeance. Leporello invites them – on Giovanni's behalf – to attend the party.

Scene 4: The ballroom of Don Giovanni's villa

Giovanni tells Leporello to distract Masetto, then leads Zerlina to another room. Suddenly her screams alarm the party guests. Giovanni blames Leporello for attacking Zerlina. Anna, Elvira, and Ottavio unmask and denounce Giovanni.

Act two**Scene 1: The street below Donna Elvira's hotel**

Leporello wants to quit working for Giovanni, but is induced to stay. Giovanni exchanges clothes with Leporello in order to seduce Elvira's maid unrecognized. Elvira appears at a window of her hotel room, lamenting Giovanni's cruelty. He asks her to come to him, but it's with the disguised Leporello that she leaves. Giovanni then serenades the maid. When Masetto arrives with some armed villagers, Giovanni sends the men off and detains Masetto, whom he beats viciously. Masetto's cries bring Zerlina, who comforts him.

Scene 2: A church

Leporello eludes Elvira but is discovered by Anna, Ottavio, Masetto, and Zerlina. Leporello reveals his true identity, begs for mercy, and escapes. Ottavio asks his companions to comfort Anna until he can return as the messenger of her vengeance. Elvira admits that although Giovanni has betrayed her, she still pities him.

Scene 3: A cemetery

Giovanni tells Leporello about his latest adventures. The two hear the Commendatore's voice emanating from a statue. Giovanni orders Leporello to invite the statue to dinner.

Scene 4: Donna Anna's house

Anna begs Ottavio to wait to marry her until her grief for her father has subsided. When he berates her for treating him cruelly, she assures him of her love.

Scene 5: Don Giovanni's dining room

Giovanni is enjoying food and wine when Elvira bursts in, imploring him to change his ways, but he ignores her pleading. The statue arrives and orders him to repent. Giovanni refuses and is dragged to hell. Leporello tells Anna, Ottavio, Elvira, Zerlina, and Masetto what has happened, and all proclaim the end of an evildoer. **🎭**

**LYRIC OPERA
OF CHICAGO****Anthony Freud**

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APPROXIMATE TIMINGS

Act One	1 hour, 30 minutes
Intermission	30 minutes
Acts Two & Three	1 hour, 20 minutes
Total	3 hours, 20 minutes

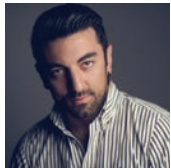
Artist profiles



LUCAS MEACHEM | DON GIOVANNI (NOVEMBER DATES)

Previously at Lyric: Five roles since 2006, most recently Chorèbe|*Les Troyens* (2016|17); Marcello|*La bohème* (2012|13).

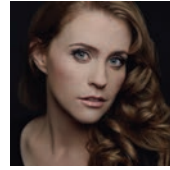
The celebrated American baritone has previously starred as Don Giovanni at Glyndebourne, Dresden, San Francisco, and Santa Fe. Other title roles include Onegin (San Francisco, Montpellier), Billy Budd (Paris), and Figaro|*The Barber of Seville* (eight companies internationally, including The Dallas Opera this season). Meachem began 2019|20 as Mercutio|*Romeo and Juliet*, his twelfth role at San Francisco Opera, with Marcello|*La bohème* at the Opéra National de Paris in June. Last season he debuted with the major companies of Washington (*La traviata*), Toronto (*La bohème*), and Detroit (*Barber*). Another Figaro, in John Corigliano's *The Ghosts of Versailles*, brought Meachem a Grammy (LA Opera production). The baritone has also earned critical praise as Mozart's Count Almaviva (Munich, London), Wolfram|*Tannhäuser* (Japan's Saito Kinen Festival) and Robert|Tchaikovsky's *Iolanta* (European tour with Anna Netrebko). Meachem has been featured at the Metropolitan Opera in *Romeo and Juliet*, *La bohème*, *Iolanta* and *Pagliacci*, and in concert at the Salzburg Festival in Penderecki's *St Luke's Passion*.



DAVIDE LUCIANO | DON GIOVANNI (DECEMBER DATES)

Lyric debut

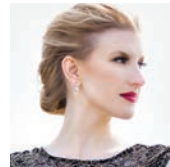
In *Don Giovanni* the Italian baritone has previously triumphed in both the title role (Deutsche Oper Berlin) and as Leporello (São Paulo's Teatro Municipal). Other achievements in Mozart include Guglielmo|*Così fan tutte* (Oslo) and in *The Marriage of Figaro*, both Figaro (Glyndebourne, Madrid) and the Count (Berlin). Luciano scored his career breakthrough as Don Profondo|*Il viaggio a Reims* in Pesaro's Rossini Opera Festival. Rossini successes also include, in *La pietra del paragone*, both Pacuvio (Paris) and Macrobio (Pesaro); the title role|*The Barber of Seville* (Berlin, Rome, Dresden, Seville, Malta, Venice, Marseille); and Batone|*L'inganno felice* (Pesaro). Later this season Luciano sings Rossini's Don Profondo (Beijing) and Dandini|*La Cenerentola* (Metropolitan Opera). Other bel canto successes include Belcore|*L'elisir d'amore* (Met debut) and that role, as well as Malatesta|*Don Pasquale*, Cecill|*Maria Stuarda*, and Nottingham|*Roberto Devereux*, at the Deutsche Oper Berlin. More unfamiliar fare includes Gernando|Jommelli's *L'isola disabitata* at the Teatro San Carlo in Naples.



RACHEL WILLIS-SØRENSEN | DONNA ANNA

Lyric debut

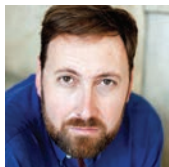
The American soprano has been hailed as Donna Anna at the Metropolitan Opera, London's Royal Opera, and in Vienna, Houston, and Dresden. Also an acclaimed Verdian, she recently triumphed in *Il trovatore* (Turin) and *Les vêpres siciliennes* (Munich) and is slated for debuts in *La traviata*, *Otello*, and *Don Carlo*. She began 2019|20 with her debut as Marguerite in *Faust* with the Royal Opera, Covent Garden in Japan, followed by Strauss's *Marschallin* in Dresden, where she will return to debut Handel's *Alcina* before reprising Donna Anna in Munich and Bordeaux. She will also debut in Geneva as Valentine|*Les Huguenots*. Recent engagements included her debut in June 2019 as Rusalka in San Francisco, Contessa Almaviva (Munich), the *Marschallin* (Royal Opera, Glyndebourne), Elsa|*Lohengrin* (Berlin, Zurich), Eval|*Die Meistersinger von Nürnberg* (Royal Opera, San Francisco Opera), and Rosalinde|*Die Fledermaus* opposite Jonas Kaufmann (Dresden). She will with partner Kaufmann in many concerts in Europe this season.



AMANDA MAJESKI | DONNA ELVIRA

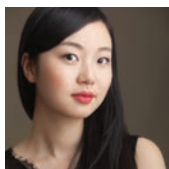
Previously at Lyric: *Marschallin* | *Der Rosenkavalier*, Countess Almaviva | *The Marriage of Figaro* (both 2015|16).

The Illinois-born soprano, a Ryan Opera Center alumna singing her ninth role at Lyric, was hugely acclaimed last season for the title roles of *Katya Kabanova* (debut, London's Royal Opera) and *Iphigénie en Tauride* (debut, Stuttgart Opera), both new productions. Later this season she reprises *The Passenger* in Madrid. Majeski debuted at the Metropolitan Opera on opening night of 2014|15 as the Countess|*The Marriage of Figaro* (new production, HD). She has returned for that role, Donna Elvira, and Fiordiligi|*Così fan tutte* (new production, HD). The soprano has triumphed as Fiordiligi and the Composer|*Ariadne auf Naxos* at The Santa Fe Opera. Among her successes at Frankfurt Opera are *Der Rosenkavalier*, *Rusalka*, Humperdinck's *Königskinder*, and Delius's *A Village Romeo and Juliet*. Other significant international credits include appearances at Glyndebourne; the major houses of Dresden, Zurich, Paris, and Buenos Aires; those of Philadelphia, Pittsburgh, and Washington; the Bard Music Festival and Washington Concert Opera.


MATTHEW ROSE | LEPORELLO

Previously at Lyric: Baron Ochs/
Der Rosenkavalier (2015/16).

Highlights this season for the renowned British bass include *Agrippina* (Met premiere), *Der Rosenkavalier* (Brussels) and *The Rake's Progress* (Glyndebourne). Rose's close association with London's Royal Opera includes diverse repertoire ranging stylistically from *The Magic Flute* to *Boris Godunov* to *A Midsummer Night's Dream*. In the latter opera his portrayal of Bottom has been hailed at the Metropolitan Opera (where he currently serves as artistic consultant to the company's young-artist program), La Scala, English National Opera, Glyndebourne, the Opéra de Lyon, and most recently Opera Philadelphia. His wide repertoire also encompasses Britten's Claggart/*Billy Budd* (ENO); Mozart's Figaro (Munich) and Osmin (Garsington Opera); Rossini (Walter/*Guillaume Tell*, BBC Proms); Donizetti (Callistene/*Poliuto*, Glyndebourne); Bellini (Oroveso/*Norma*, Met); Verdi (Grand Inquisitor/*Don Carlo*, Berlin); Wagner (King Marke/*Tristan und Isolde*, ENO); Puccini (Colline/*La bohème* and Ashby/*La fanciulla del West*, Met); and Stravinsky (Nick Shadow/*The Rake's Progress*, Glyndebourne). A native of Brighton, Sussex, Rose runs a music festival there, Matthew Rose and Friends.


YING FANG | ZERLINA

Lyric debut

The Chinese soprano has previously scored successes as Mozart's Pamina/*The Magic Flute* (Zurich), Ilia/*Domeneo* (new production, Salzburg Festival), and Servilia/*La clemenza di Tito* (Metropolitan Opera). Last season she also returned to the Los Angeles Philharmonic and the New York Philharmonic, while also debuting with the major orchestras of Cleveland, Boston, Hong Kong, San Francisco, and Houston. Fang debuted at the Met in Shostakovich's *The Nose* (HD). Other achievements include Morgana/*Alcina* (Washington), Adina/*L'elisir d'amore* (Vancouver), and Noémie/*Cendrillon* (Met, HD). Fang has appeared in recital at Carnegie Hall and has been heard with the Pittsburgh, New World, and National symphony orchestras, as well as at the Verbier, Aix-en-Provence, and Ravinia festivals. The soprano is an alumna of The Juilliard School, the Shanghai Conservatory of Music, and the Metropolitan Opera's Lindemann Young Artist Development Program. In 2009, she became one of the youngest singers to win the China Golden Bell Award for Music.


BEN BLISS | DON OTTAVIO

Lyric debut

The American tenor returns to Mozart repertoire later this season as Ferrando/*Così fan tutte* (Metropolitan Opera, where he premiered the recent new production). Other recent Mozart portrayals include Don Ottavio (Houston), Tamino/*The Magic Flute* (Met, Los Angeles, Philadelphia, Des Moines), Ferrando (Toronto, Santa Fe, Seattle, Frankfurt), and Belmonte/*The Abduction from the Seraglio* (Glyndebourne, Met, Atlanta, Kansas City). Bliss has also been heard in the Mozart *Requiem* with the New York Philharmonic. Repertoire beyond Mozart ranges from Cassio/*Otello* (Atlanta) to Camille/*The Merry Widow* (Barcelona), the title role/*The Rake's Progress* (Boston), Robert Wilson/*Doctor Atomic* (Santa Fe) and Tony/*West Side Story* (New York Philharmonic). The tenor's recent U.S. recital tour included Carnegie Hall, DC Vocal Arts, and the Folly Theater in Kansas City. A 2016 recipient of Lincoln Center's prestigious Martin E. Segal Award, Bliss has been a prizewinner in Operalia (2013) and numerous other important competitions.


BRANDON CEDEL | MASETTO

Lyric debut

The American bass-baritone, a graduate of the Metropolitan Opera's Lindemann program, was recently an ensemble member of the Frankfurt Opera, where he appeared last season in works of Mozart, Berlioz, Verdi, Puccini, and Stravinsky. Also in 2018/19 he debuted as Collatinus/*The Rape of Lucretia* with Boston Lyric Opera and as Colline/*La bohème* with Toronto's Canadian Opera Company, while also returning to the Met as Masetto and to Glyndebourne as Argante/*Rinaldo* (he first appeared in the U.K. at Glyndebourne, singing Masetto and Leporello). Other highlights include Isacio/*Handel's Riccardo Primo* (St. Louis); Mozart's Figaro (Philadelphia); and a Kennedy Center recital for DC Vocal Arts. Recent orchestral engagements include the BBC Philharmonic at a concert featuring Bernstein's *Songfest*; Beethoven's *Symphony No. 9* with the Russian National Orchestra at the Napa Valley Festival del Sole; Panthée/*Les Troyens* with the Royal Philharmonic Orchestra; and Schumann's *The Pilgrimage of the Rose* with Le Festival de Lanaudière.


MIKA KARES | COMMENDATORE

Lyric debut

The Finnish bass studied at the Sibelius Academy in Helsinki and was a member of the Baden State Opera's ensemble from 2005 to 2010. Recent roles include Balthasar/*La favorite*, Oroveso/*Norma*, and Raimondo/*Lucia di Lammermoor*, all at Munich's Bavarian State Opera; the Commendatore at the Dutch National Opera; Fiesco/*Simon Boccanegra* at the Opéra National de Paris; Gremin/*Eugene Onegin* at the Vienna State Opera; Hermann/*Tannhäuser* at the Zurich Opera House; and the title role/*Mefistofele* at the Stuttgart State Opera. Among Kares's

recent concert performances have been *Adriana Lecouvreur* at the Salzburg Festival, Mahler's *Symphony No. 8* with the Finnish Radio Symphony Orchestra, Mozart's *Requiem* with the Chicago Symphony Orchestra, and Verdi's *Requiem* with the Oslo Philharmonic. His immediate future plans include Prince Ivan/*Khovanshchina* at the Berlin State Opera, the Grand Inquisitor/*Don Carlo* at Madrid's Teatro Real, and Schmidt's *The Book with Seven Seals* with the Dallas Symphony Orchestra, Fabio Luisi conducting.



JAMES GAFFIGAN | CONDUCTOR

Previously at Lyric: *Così fan tutte* (2017/18).

The American conductor has earned acclaim at the Metropolitan Opera (*La bohème*), San Francisco Opera (*Carmen*), Glyndebourne (*Così fan tutte*, *La Cenerentola*, *Falstaff*), Den Norske Opera (*La traviata*), The Santa Fe Opera (*Ariadne auf Naxos*), the Bavarian State Opera (*Così fan tutte*, *La fanciulla del West*), and the opera houses of Vienna, Hamburg, and Amsterdam. He returns this season to the Met for *La Cenerentola* and San Francisco for *Ernani*. Gaffigan is chief conductor of the Luzerner Sinfonieorchester and principal guest conductor of the Netherlands Radio Philharmonic. He has guest-conducted the London, Dresden, Czech, and Rotterdam Philharmonic orchestras; major orchestras of Vienna, Berlin, Zurich, and Paris; and the leading orchestras of Philadelphia, San Francisco, St. Louis, Los Angeles, and Washington, among other distinguished ensembles. A first-prize winner in the 2004 Sir Georg Solti International Conducting Competition, Gaffigan is former associate conductor of the San Francisco Symphony and former assistant conductor of the Cleveland Orchestra.



ROBERT FALLS | DIRECTOR

Previously at Lyric: Three operas since 1993/94, most recently *Don Giovanni* (2014/15); *Susannah* (2002/03, 1993/94).

The American director, who remounted his *Don Giovanni* in 2018 in Dallas, has been artistic director of Chicago's Goodman Theatre since 1986. This season at the Goodman he directs Brian Friel's *Molly Sweeney*. His Goodman productions last season included *An Enemy of the People*, for which he wrote the adaptation, *Pamplona* starring Stacy Keach; and David Cale's musical memoir *We're Only Alive for Short Amount of Time* (Public Theater, New York). Recent productions elsewhere include *The Iceman Cometh* (Brooklyn Academy of Music), Rebecca Gilman's *Luna Gale* (Center Theatre Group, Los Angeles), and Beth Henley's *The Jacksonian* (Geffen Theatre, Los Angeles). Other credits range from Shakespeare, Chekhov, and O'Neill to Elton John and Tim Rice's *Aida* (Broadway International). Honors for directing include, among others, Tony, Drama Desk, Obie, and Helen Hayes awards, plus multiple Jeff Awards. Falls holds the Savva Morozov Diamond Award (Moscow Art Theatre), the O'Neill Medallion (Eugene O'Neill Society), and in 20015 was inducted into the Theater Hall of Fame. (See *Director's Note*, page 31.)



WALT SPANGLER | SET DESIGNER

Previously at Lyric: *Don Giovanni* (2014/15).

The designer's opera work includes the world premieres of *The Bonesetter's Daughter* (San Francisco Opera), *The Fix*, and the upcoming *Edward Tulane* (Minnesota Opera); *The Coronation of Poppea* (English National Opera), *Dido and Aeneas* (Handel Haydn Society), and *La traviata* (Lithuanian National Opera). His many designs for the Goodman Theatre include *2666*, *The Winter's Tale*, *Measure for Measure* (Jeff Award nomination), *King Lear*, *Desire Under The Elms*, and *A True History of The Johnstown Flood* (Jeff Award), all directed by Robert Falls. His work for Steppenwolf includes *Good People*, *Tribes*, *The Christians*, *Time Stands Still*, and *Penelope*. Productions on Broadway include *Tuck Everlasting*, *Escape To Margaritaville*, *A Christmas Story*, *Desire Under The Elms*, *Scandalous*, and *Hollywood Arms*, directed by Harold Prince.



ANA KUZMANIC | COSTUME DESIGNER

Previously at Lyric: *Don Giovanni* (2014/15).

The Yugoslav-born designer's acclaimed costumes for Lyric's *Don Giovanni* production have also earned critical praise at Dallas Opera. Kuzmanic's work has been seen on Broadway (*August: Osage County*, *Desire Under the Elms*, *Superior Donuts*); off-Broadway (*The Jacksonian*); at London's National Theatre; and at the Sydney Theatre Company. Kuzmanic is closely associated with Chicago's Goodman Theatre (15 productions), Steppenwolf, Lookingglass Theatre, Chicago Shakespeare Theater, and The House. Among the regional companies where she has worked are Milwaukee Repertory Theater, Berkeley Repertory Theatre, McCarter Theatre Center, Washington Shakespeare Theatre Company, Trinity Repertory Company, Oregon Shakespeare Festival, and the Geffen Playhouse. Kuzmanic earned a bachelor's degree in costume and fashion design from the Faculty of Applied Arts and Design in Belgrade and an M.F.A. in stage design from Northwestern University, where she is currently an associate professor of costume design. She designed for her own fashion label from 1993 to 2002. *Ana Kuzmanic is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*

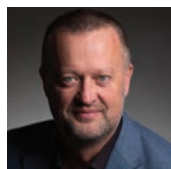


DUANE SCHULER | LIGHTING DESIGNER

Previously at Lyric: More than 140 productions since 1977, most recently *Cendrillon* (2018/19); *Faust* (2017/18).

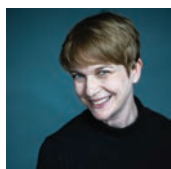
Lyric's former resident lighting designer has recently created lighting for the Vienna State Opera (*Lucia di Lammermoor*), The Santa Fe Opera (*Jenůfa*), and Dutch National Opera (*La Cenerentola*). Later this season his work will be seen at San Francisco Opera (*Ernani*), Geneva's Grand Théâtre (*La Cenerentola*), and the Metropolitan Opera (*Cendrillon*). Highlights last season included *Lucia di Lammermoor* (Opera

Philadelphia), *Don Pasquale* (the Théâtre Royal de la Monnaie in Brussels), *Mefistofele* and *Pelléas et Mélisande* (Met). In addition to more than 25 Met productions, Schuler's work has been seen at Glyndebourne, the Salzburg Festival, Dresden's Semperoper, and the major opera houses of Barcelona, Paris, and Berlin as well as Japan's Saito Kinen Festival, among many other companies. Schuler has also designed lighting for Broadway (*The Importance of Being Earnest*) and for American Ballet Theatre. He is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm. *Duane Schuler is supported by the Mary-Louise and James S. Aagard Lighting Director Endowed Chair.*



MICHAEL BLACK | CHORUS MASTER

The Australian chorus master held this position in Sydney at Opera Australia from 2001 to 2013. Black has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, the Cantillation chamber choir, and the Melbourne Symphony Orchestra. Other activities include preparing the *Damnation of Faust* chorus at the Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings. He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. *Michael Black is the Howard A. Stofler Chorus Master Endowed Chair.*



AUGUST TYE | CHOREOGRAPHER

Previously at Lyric: 40 productions since 1993/1994 as dancer, choreographer, or ballet mistress, most recently *Luisa Miller* (2019/20); *Cendrillon* (2018/19).

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



JODI GAGE | ASSOCIATE DIRECTOR

Previously at Lyric: as assistant director, *Carmen*, *The Magic Flute* (both 2016/17); *Romeo and Juliet* (2015/16).

The director/actress was previously associate director of Robert Falls's production of *Don Giovanni* for its 2018 presentation at The Dallas Opera. In addition to Lyric, she has assistant-directed productions at San Francisco Opera and The Santa Fe Opera. Those productions, as well as her extensive work in stage management, have enabled her to collaborate with such major directors as Francesca Zambello, Rob Ashford, Tim Albery, Bartlett Sher, and Neil Armfield. As an actress, Gage has been seen at Lyric (*La bohème*), Theatre Lumina (New Orleans), Pittsburgh Lyric Opera, Theatre Factory (Trafford, Pennsylvania), Pittsburgh Playhouse REP, Pittsburgh Irish & Classical Theatre, and Mozawa (Chicago), among other companies. She has taught at North Park University, Wheaton College, and Point Park University. Gage is an alumna of Oberlin College and Point Park University (Pittsburgh).



SARAH HATTEN | WIGMASTER & MAKEUP DESIGNER

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



NICK SANDYS | FIGHT DIRECTOR

Previously at Lyric: More than 40 productions, most recently *West Side Story*, *Il trovatore* (both 2018/19).

A certified teacher and fight director with The Society of American Fight Directors, Nick Sandys has created fight choreography throughout the Chicago area, including for the 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. 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.

Orchestra & Chorus

MUSIC STAFF

William C. Billingham, *piano*
Susan Miller Hult
Roger Kalia
Keun-A Lee
Noah Lindquist
Grant Loehnig
Francesco Milioto
Jerad Mosbey
Matthew Piatt
Stefano Sarzani
Madeline Slettedahl
Tatiana Vassilieva
Eric Weimer

ORCHESTRA

Violin I

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

Violin II

Yin Shen, *Principal*
John Macfarlane, *Assistant*
Principal
Bonita Di Bello
Diane Duraffourg-Robinson
Teresa Kay Fream
Peter Labella
Ann Palen
Irene Radetzky
John D. Robinson
David Volfe
Albert Wang

Viola

Carol Cook, *Principal*
Terri Van Valkinburgh,
Assistant Principal
Frank W. Babbitt

Patrick Brennan
Karl Davies
Amy Hess
Melissa Trier Kirk

Cello

Calum Cook, *Principal*
Paul Dwyer, *Assistant*
Principal
Mark Brandfonbrener
William H. Cernota
Laura Deming[•]
Paula Kosower⁺
Sonia Mantell
Walter Preucil

Bass

Ian Hallas, *Acting Principal*
Andrew L. W. Anderson
Andrew J. Keller⁺
Gregory Sarchet
Collins R. Trier

Flute

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

Piccolo

Alyce Johnson

Oboe

Judith Kulb, *Principal*
Judith Zunamon Lewis,
Assistant Principal
Anne Bach⁺

English Horn

Judith Zunamon Lewis

Clarinet

Charlene Zimmerman,
Principal
Linda A. Baker,
Co-Assistant Principal
Susan Warner,
Co-Assistant Principal

Bass Clarinet

Linda A. Baker

Bassoon

Preman Tilson, *Principal*
Lewis Kirk, *Assistant Principal*
Hanna Sterba⁺

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

William Denton, *Principal*
Channing Philbrick,
Assistant Principal
Mike Brozick⁺

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant*
Principal
Mark Fry⁺

Bass Trombone

Mark Fry⁺

Tuba

Andrew Smith, *Principal*

Harp

Marguerite Lynn Williams,
Principal

Timpani

Edward Harrison, *Principal*

Percussion

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

Extra Musicians

Steve Roberts, *mandolin*
Keun-A Lee, *harpsichord*

Stageband Musicians

Margaret Butler Padilla, *oboe*
Jennet Ingle, *oboe*
Leslie Grimm, *clarinet*
Sergey Gutorov, *clarinet*
Matthew Hogan, *bassoon*
Nathaniel Hale, *bassoon*
Ben Wulfman, *horn*
Kelsey Williams, *horn*
Sean Keenan, *trombone*
Corey Sansolo, *trombone*
David Becker, *trombone*
Lisa Fako, *violin*
Katherine Carter, *violin*
Michael Shelton, *violin*
Stephen Boe, *violin*
Renée-Paule Gauthier, *violin*
Sheila Hanford, *violin*
Aurelien Pederzoli, *viola*
Ethan Brown, *cello*
Jeremy Attanaseo, *bass*
Drew Banzhaf, *bass*

Librarian

John Rosenkrans, *Principal*

Personnel Manager and Stageband Contractor

Christine Janicki

CHORUS MASTER

Michael Black
The Howard A. Stotler
Endowed Chair

REGULAR CHORUS

Soprano

Elisa Billey Becker[•]
Jillian Bonczek
Sharon Garvey Cohen
Patricia A. Cook-Nicholson
Cathleen Dunn
Janet Marie Farr
Desirée Hassler
Rachael Holzhausen
Laureen Janeczek-Wysocki
Kimberly McCord

Heidi Spoor
Stephani Springer
Elizabeth Anne Taylor
Sherry Watkins
Kelsea Webb

Mezzo

Claudia A. Kerski-Nienow
Marianna Kulikova
Colleen Lovinello
Yvette Smith
Marie Sokolova
Maia Surace
Corinne Wallace-Crane
Pamela Williams
Michelle K. Wright

Tenor

Geoffrey Agpalo[•]
Timothy Bradley
Hoss Brock
William M. Combs
John J. Concepcion
Kenneth Donovan
Joseph A. Fosselman
Cullen Gandy
Cameo T. Humes
Tyler Samuel Lee
Mark Nienow

Thomas L. Potter
Joe Shadday

Bass

Matthew Carroll
David DuBois
Robert Morrissey
Kenneth Nichols
Thomas Sillitti
Craig Springer
Jeffrey W. Taylor
Nicholas Ward
Ronald Watkins
Nikolas Wenzel
Max Wier

CORE SUPPLEMENTARY CHORUS**Soprano**

Carla Janzen
Suzanne M. Kszastowski
Katelyn Lee

Mezzo

Katie Ruth Bieber
Amanda Runge
Emma Sorenson

Tenor

Jared V. Esguerra
Alex Guerrero

Bass

Michael Cavalieri
Kirk Greiner
Nicolai Janitzky
Vince Wallace

SUPPLEMENTARY CHORUS**Mezzo**

Emily Price

Tenor

Justin Berkowitz
Humberto Borboa
Damon Cole
Kevin Courtemanche
Matthew Daniel
Andrew Fisher
Jeremy Ayres Fisher
Gerald Frantzen
Klaus Georg
Jianghai Ho
Garrett Johannsen
Luther Lewis
Christopher T. Martin

Nathan Oakes
Steven Michael Patrick
Brett Potts
Joseph Quintana
Ryan Townsend Strand
Hugo Vera

Bass

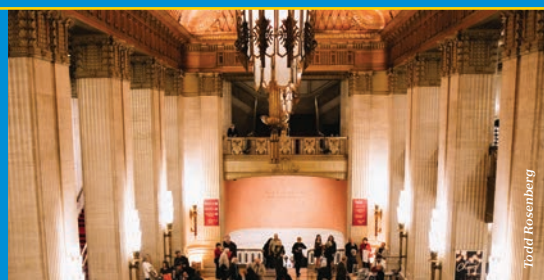
Mason Cooper
Thaddeus Ennen
David Govertsen
Earl Hazell
Nathaniel Hill
Antoine Hodge
Brian Hupp
Jonathan Kimple
Jess Koehn
Dorian McCall
De'Ron McDaniel
Caleb Morgan
Ian Murrell
Wilbur Pauley
Douglas Peters
Ian R. Prichard
Dan Richardson
William Roberts
Sean Stanton
Jonathan Wilson

+ Season substitute
• Sabbatical

5 tips to enhance your visit to Lyric Opera House

It's a jewel in Chicago's crown and a home for music lovers from far and wide—here are a handful of ways to enhance your visit.

- **Visit the Opera Club** on the lower level and enjoy a collection of photography from some of Lyric's favorite original productions.
- **Arrive early** on your next visit and attend a fun and informative, free, pre-opera talk that starts one hour before curtain time.
- **Pre-order champagne and dessert** to be enjoyed at the Pedersen Room during intermission or after the performance.



- **Visit the Opera Shop** kiosk in the Rice Grand Foyer and take home a souvenir of your Lyric visit.
- **Get social!** Post your opera house selfies and tell your friends about your Lyric visit on your favorite social channel. (Don't forget to tag us!)

Lyric Opera strives to make the opera experience enjoyable for all patrons. Learn more about our amenities for those who may need assistance at lyricopera.org/accessibility.

Lyric

PUCCINI | FEBRUARY 6 - MARCH 8

Lyric

Madama Butterfly

Puccini's tragic heroine sacrifices everything for love in this riveting tale of a naive geisha who falls for an American officer. Be moved by Puccini's ravishing music and a breathtaking production that brings beauty and emotion to this beloved, must-see favorite.

Lyric production revival of Puccini's Madama Butterfly, generously made possible by the Lauter McDougal Charitable Fund, Sylvia Neil and Daniel Fischel, Randy L. and Melvin R. Berlin, Marion A. Cameron, Invesco QQQ, and ITW.

2019/20 SEASON

Dead Man Walking
Don Giovanni
Madama Butterfly
The Queen of Spades
Gotterdammerung
The Ring Cycle

SUNDAY, FEBRUARY 2 AT 2PM

Sir Bryn Terfel in Recital

Sir Bryn Terfel is one of the most beloved artists of our time. His magnificent voice, penetrating interpretive insight, and extraordinary stylistic versatility combine with a matchlessly communicative personality that captivates any audience. His first Chicago recital in many years will certainly be one of the most memorable musical events of the 2019/20 Season.

Blue
The Three Queens
starring Sondra
Radvanovsky
Sir Bryn Terfel In Recital
42nd Street

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Lyric

Rape, revenge, love: the *Don Giovanni* puzzle

By Martha C. Nussbaum

Don Giovanni is a glorious enigma. Its music is so enthralling, and yet its sentiments are confusing, perhaps also confused. Is the listener to be captivated by the Don, and to feel a sense of loss when he leaves the world – as many romantic interpreters have believed? If so, there is one sort of problem: for this Don is a really horrible person, who, despite a certain boyish energy and charm, has no sympathy at all for anyone else and who uses a combination of class dazzle and sheer force to make his conquests. If audiences of a bygone era (or, at any rate, their male members) viewed this behavior indulgently, surely audiences today cannot.

Mozart typically portrays this sort of domineering masculinity in a very negative light (think of the Count in *The Marriage of Figaro*); he prefers men who approach women with gentle and tender sentiments (even when, like the lovers in *Così fan tutte*, their emotions aren't going to last very long). Or is the Don a scoundrel for whose punishment we should be rooting all the time, as librettist Lorenzo Da Ponte's subtitle, "The Profligate Punished" (*Il dissoluto punito*) suggests? If so, there is another sort of problem: Mozart is virtually obsessed with the repudiation of a morality based upon revenge. Again and again, in *Idomeneo*, *The Marriage of Figaro*, *The Magic Flute*, and, most obviously, *La clemenza di Tito*, mercy and gentleness win out over vindictiveness and hate – not just in the libretti, but also, and more powerfully, in the music.

Where, then, in this opera, is the Mozart whose gentle humanity we love? It's tempting to agree with the great opera critic Joseph Kerman (1924-2014): Da Ponte gave Mozart a libretto that was in some ways a bad fit for the composer's own emotional preoccupations, and Mozart did the best he could.

Before we conclude that Kerman is right, however (and I think he is at least partly right), we need to consider the romantic interpretation, since it is so influential. According to a long line of (male) critics, beginning at least with the 19th-century Danish philosopher Søren Kierkegaard (1813/1855), and including my own teacher, the distinguished British philosopher Bernard Williams (1929/2003), the Don is an emblem of erotic striving and sexual energy, a kind of life force whose doom leaves the world gray and impoverished. Such interpreters hear in the opening D minor of *Don Giovanni's* overture the heralding of a new post-baroque and post-religious era (never mind that this same music is later associated with the very conventional, religious Commendatore). They go on to represent the Don as eros incarnate. But can this be correct, when the Don needs force so often to achieve his ends (even with Zerlina, initially interested though she is)? And when he so conspicuously lacks characteristics that Mozart elsewhere associates with the



Donna Elvira (Ana María Martínez) is unnerved when Don Giovanni (Mariusz Kwiecień) reappears in her life: *Don Giovanni* at Lyric, 2014 | 15 season.

ability to inspire love in a woman – such as tenderness, humor, playfulness, an inner life?

Susanna (in *Figaro*) says of Cherubino, "If women love him, they surely have good reason." Could anyone say this with a straight face about the Don? Rather, we should say, "If women love him, they're bewitched by wealth, class, and false promises." He certainly lacks the appealing playfulness of the Don in Tirso de Molina's *The Prankster of Seville* (*El Burlador de Sevilla*, 1630), probably the first literary example of the Don Juan legend. He doesn't have ideas either, as Molière's Don Juan, another of Da Ponte's sources, conspicuously does. Taking these characteristics away, Da Ponte leaves only hollowness in their place. Mozart further emphasizes the Don's hollowness by refusing him a full-scale aria, in which inner thoughts and feelings could be explored. He's little more than a series of elegant poses: a "No-Man" (as musicologist Wye Jamison Allanbrook [1943-2010] puts it in her subtle and important study of *Don Giovanni* and *Figaro*). And lest we try

to reply that rape was not viewed in such a negative light in Mozart's time, we should remember that even the not-very-moral Leporello protests, "But Donna Anna didn't ask to be raped."

Nor is the Don's music (as opposed to the opera's) at all innovative or romantic. It is either banal, if pleasing (the serenade) or manic (the so-called "Champagne Aria," lasting a mere 90 seconds), or borrows a spurious tenderness in the service of violence to come ("Là ci darem la mano" – in which, as Kerman noted in a 1990 essay, all the real musical invention is supplied by Zerlina). We have only to compare this "hero" with genuine romantic heroes, such as the Werther of Goethe and Massenet, in order to see that he's not that sort of thing at all: no boundless inner world, no surging love, no subjectivity at all, musical or verbal.

I fear that these romantic male critics have been duped by the evident power of Mozart's music into locating this "demonic" power in the person of the Don, where it surely does *not* reside. Perhaps the idea of boundless sexual energy without love or tenderness has appeal for men of a certain age – but that doesn't license projecting those sentiments onto Mozart, who associated music of enormous power and gravity with the critique of the Don and his actions.

So far as our first enigma is concerned, then, the opera gives a clear answer: the Don is a horrible and empty person, whose passing we should not lament, and who surely is not (as Bernard Williams oddly wrote) the source of the vitality of all the other characters. Mozart never glorified male abuse and silencing of women, and in some ways he was a man more of our current era than of his own. Da Ponte was different, and perhaps some of his Donnish sensibility creeps at times into the libretto he wrote for Mozart – here Kerman is insightful. Nonetheless, even the libretto clearly condemns the Don's behavior, so there is little if any tension between libretto and music.

Our second enigma is far more difficult, since the desire for revenge motivates all the other characters of the opera much of the time, and it surely gives the plot its structure. Here Kerman's idea fully convinces: the libretto requires revenge, but Mozart evidently has a hard time subscribing wholeheartedly to the cruel punishment of anyone – a reason why the final ensemble has always been felt unconvincing and flat, and has sometimes been cut in performance, including by Gustav Mahler (although this practice is seldom encountered today). Does Mozart, then, find any way to extricate himself from the trap set for him by Da Ponte's libretto? The trap of making revenge look fitting and mercy inappropriate?

Searching for an alternative and more typically Mozartean emotional statement, one might first try turning to Don Ottavio, who surely does express sentiments of sympathy and altruism that are highly Mozartean, and closely linked to Mozart's rejections of revenge in other operas – least, in his beautiful aria in Act One, "Dalla sua pace." But this aria was added for the Vienna performance at the request of a singer who had trouble with the florid runs of the Act Two aria, "Il mio tesoro" (which was cut on that occasion), so it can't have been an original part of Mozart's conception. And in any case, Don Ottavio, though sensitive and in many ways appealing, is a thoroughly conventional figure, and throughout the opera he pursues revenge as much as anyone else.

The answer, then, must be found by turning to the opera's trio of remarkable women, surely the prime sources of its extraordinary vitality and musical glory. Though required by the plot to approve of the punishment of the Don, each of them has a moment in which she turns away from the morality of revenge to embrace a richer conception of love. For Zerlina, access to tenderness is easy, since, as a young peasant woman, she has no outside attachment to honor (for Mozart always a trap) to stand in her way. In the sensuous and tender "Vedrai carino," she says that sexual love can heal the wounds created



Many Mozart devotees make a pilgrimage to Prague's Estates Theater, where *Don Giovanni* premiered in 1787 and is still performed today.



Wolfgang Amadeus Mozart, painted posthumously in 1819 by Austrian artist Barbara Krafft.



Mozart's librettist, Lorenzo Da Ponte.

by a vain competition between men: the body affirms what hierarchical culture so often denies. James Joyce knew what he was doing in *Ulysses* when he imagined the earthy Molly Bloom singing this role (as, indeed, when he, or, rather, his protagonist Leopold Bloom, implicitly cast the Don as Blazes Boylan, Molly’s empty and boring lover).

The two aristocratic ladies have a more difficult time with tenderness since, in an honor culture, outraged honor seems to demand steely revenge. Donna Anna even puts this honor culture in its best possible light in her splendid aria, “Or sai chi l’onore,” which makes the demand for bloodshed sound almost like a high-minded assertion of human dignity with no downside. By the opera’s end, however, Donna Anna sings a different tune, literally: the stately, flowing first half of her aria, “Non mi dir,” in which she expresses tenderness to Ottavio, and its vigorous second section, with its excited hope for a future of love with him. Both sections sound so unlike her earlier stern self that they puzzle many interpreters. (Peter Sellars even staged the aria with Donna Anna high on drugs, to explain the sudden shifts of mood.) Could one not say, however, that Anna, who knew how to be a lady, has now discovered how to be human?

Donna Elvira is all along, in a sense, the opera’s emotional center, since it is through her distress and distraction that we see what this Don is worth and what his vaunted glory comes to. It is surely not very satisfactory, however, that the way in which she departs from the revenge mentality and embraces compassion (“pietà”) is through a renewed love for the Don! It would have been nicer, one feels, if she could have found a new love interest – but the plot does not provide one for her. Still, her emotional shift is the focus, and its unsatisfactory object is less important. “Mi tradi quell’alma ingrata” is another aria added at the Vienna premiere and so was not an original part of the score or libretto. But in this case the opera’s overall plan appears to require the addition: the plan is really not about the Don at all – it’s about the emotional journey of these three women, each wronged, each tempted by revenge, but each, in the end, overcome by love. And it’s also about how each, through that change, awakens to a life that is less exhausted (for revenge is very fatiguing), less strained, more capable of genuine delight and happiness.

That, I believe, is Mozart’s plan. Or, rather, it’s what, being Mozart, he made of a libretto that was at best an incomplete fit with his insights and sensibilities. *Don Giovanni* remains a puzzle: but its searingly powerful music and its complex, often surprising emotions give listeners an unparalleled journey into the human heart. **7**

Martha C. Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics at The University of Chicago, has also taught at Harvard, Brown, and Oxford universities. Her latest books are The Monarchy of Fear: A Philosopher Looks at Our Political Crisis (2018) and The Cosmopolitan Tradition: A Noble But Flawed Ideal (2019). She is the winner of the 2016 Kyoto Prize in Arts and Philosophy and the 2018 Berggruen Prize for Philosophy and Culture.



Donna Anna (Marina Rebeka), desperate that justice be done after finding the body of her dead father, the Commendatore: *Don Giovanni* at Lyric, 2014 | 15 season.



Masetto (Michael Sumuel) and his fiancée, Zerlina (Andriana Chuchman), making merry with their friends: *Don Giovanni* at Lyric, 2014 | 15 season.



Donna Elvira (Ana María Martínez) arrives in Seville, searching for *Don Giovanni*: Lyric production, 2014 | 15 season.

Director's note

By Robert Falls

Mozart and Da Ponte called *Don Giovanni* a *dramma giocoso* (“humorous drama”). Although it opens with murder and concludes with Giovanni going to hell, in between it’s what we know today as “black comedy.” It’s funny and yet not funny; there are extreme tonal shifts between broad comedy, clever wit, and very disturbing behavior on everyone’s part, while at its most serious, the opera delves deeply into human nature.

Our world has changed a great deal in the five years since this production premiered. If anything, however, the work has become even more relevant to our time. Soon after the opera begins we witness a crowd reacting with awe at the arrival of a superstar in their midst, as often happens today. Giovanni isn’t a rake, cad, or libertine (to use the usual archaic descriptions). He’s a charming monster, as are the figures of power, privilege, wealth, and charm, who populate recent headlines.

We know that, in opera and theater, audiences love monsters. Richard III and other great monsters of the repertoire entertain them. But the charm, attractiveness, and considerable power of Giovanni can backfire. Through the lens of the #MeToo movement, any production of *Don Giovanni* gains a new immediacy. Phrases like “powerful man,” “amoral,” “narcissistic,” “sex addict,” “leaving a trail of assaults behind him” trigger us like never before, and yet, that’s the opera, folks.

The women in this production have spines. They have agency. They’re not just vessels for Giovanni’s lechery. I have not changed anything in the production to fit recent news cycles. I didn’t need to because Mozart was ahead of his time – an enlightened genius who created three incredibly complex women. They are prepared to stand up against their aggressor, and they do – and that’s the essence of how I see *Don Giovanni*. There are many instances in other plays and operas of jealous women going after each other, pulling out each other’s hair over a man. However, these three women recognize the abuse that each as suffered at Giovanni’s hands. It’s all there in the text and in the music. Mozart and Da Ponte knew what they were doing.

In Leporello’s “catalogue aria,” he talks about Giovanni’s favorite conquests being the young ones (and the younger the better). In that moment, he’s aware of his own guilt. He has acted, in essence, as a pimp, finding the youngest of girls for Giovanni. In many ways Leporello is the opera’s most complex character. He’s clearly along for the ride, scooping up as



Leporello (Kyle Ketelsen) observes as the Commendatore (Andrea Silvestrelli) threatens Don Giovanni (Mariusz Kwiecień), in Robert Falls's production at Lyric, 2014|15 season.

much sex, drugs, and rock-and-roll as he can. He knows he’s complicit and yet, he feels trapped in this world, too weak to break out of his debauched lifestyle.

Don Giovanni poses dozens of challenges for directors to resolve in imaginative ways that will fully engage the audience. One such question comes before the opera even begins: What happened in Donna Anna’s bedroom? Was it consensual? Rape? Some sort of abuse? And then, thinking about everything that follows, how much of the story Anna tells Don Ottavio about that night is truthful? It’s clear to me that she was the victim of sexual assault. But when Donna Anna describes the attack, Ottavio can’t believe that such an upstanding member of the community as Giovanni is capable of such vile behavior. Moreover, within that scene, Da Ponte and Mozart have Anna say, “Who is going to believe me against him?” It’s the question at the crux of the #MeToo movement.

So, it’s all there – Mozart and Da Ponte’s brilliance in exploring the harsh complexities of power, privilege, violence, and sexual abuse. These dark themes run through all of Mozart’s work. For a modern director, they are impossible to ignore, and with this production, I openly explore them. **L**

After the curtain falls

Thank you for attending *Don Giovanni*, one of Mozart's most thought-provoking and enduring masterpieces. We hope you enjoyed the experience!

It's always stimulating to continue talking about the opera, so here are some suggested conversation starters for on the way home:

- This production is updated to the 1920s. How do you think the updating makes the opera more relatable to today's world?
- The final sextet tells us what the surviving six characters will do after the opera ends. Are you happy with their decisions, or would you rather they'd chosen a different direction in their lives?
- Mozart included many wonderful arias in this opera. Which aria did you find the most beautiful to listen to? And which aria did you most connect with emotionally?
- The opera's biggest turning points are the ensembles, where you get the most information. Which one did you find the most exciting, both musically and dramatically?

MORE, PLEASE

Craving more about Mozart and *Don Giovanni*? Lyric has lots of suggestions and resources to help you explore this production and its stories. Visit lyricopera.org/AfterCurtain for cast profiles, video extras, behind-the-scenes content, and suggestions on further reading and listening. [L](#)

Join the conversation on social media with #LyricGiovanni and share your experience on:



From Lyric's archives



Donna Elvira (American soprano Phyllis Curtin) is appalled to learn about Giovanni's catalogue from Leporello (Austrian baritone Erich Kunz): *Don Giovanni* at Lyric, 1964 season.

David H. Fishman

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Beyond the stage, and beyond the boundaries that often define opera companies, Lyric is igniting creativity across Chicago. Through innovative learning opportunities, creative exploration, and artistic creation and collaboration, Lyric, with your support, encourages students, educators, families, audiences, and Chicagoans from neighborhoods across the city to share their voices and embrace the power and relevance of opera as a catalyst for growth and change.



Students count Lyric matinees as a favorite field trip.

Kyle Finkbeiner

Lyric

Beyond the stage

Making their own opera



Pictured in rehearsal and performance are participants in *We Got Next*, a production created by Lyric's EmpowerYouth! program and presented at Truman College last May. In October, 30 high-school students launched their participation in the 2019|20 edition of EmpowerYouth!, a collaboration between Lyric and the Chicago Urban League. Over the next eight months, the young people will work with artists from throughout the Chicago area. The result of their in-depth rehearsal process will be the creation of a performance to be presented next spring.


Lyric's fabulous tour guides

Lyric's backstage tours reveal the magic of opera to audiences of every age. Tours take place from October to May for students and year-round for adults. Thirty-six enormously dedicated volunteers serve as tour guides, and they work tirelessly to make each tour a special experience.

The tour's route usually starts with the orchestra pit, says Karen Genelly, "and then we go to props. We do the dressing rooms, then costumes. We go to the catwalk above the stage, then wigs and makeup, and we finish downstairs with the orchestra lounge. We usually end by going up to the sixth-floor balcony where we recap what we've done."

What's most satisfying about giving tours? "Showing off the beauty of the opera house," says Karen, "and just sharing our love of opera." When Barbara Baetzhold Drake speaks to student attendees, it's especially exciting when "you realize you've made a connection with them. It's not necessarily that they all can grow up to be opera singers, but you can equate their skill set with the tour, saying things like 'If you love to build things, think about what our stage crew does. There are people here who create wigs and costumes. You could possibly be here – you could do this!'" Whether with adults or kids, "we also get the opportunity to demystify, taking away stereotypes that may still exist. It's important for everyone to know that opera is accessible."

The idea of imparting new information and making new connections is important to Jerry Goodman: "On an adult tour, a gentleman remembered seeing Maria Callas in the 1950s. He knew a ton about the art form, but he still found things on the tour that he hadn't expected." Jerry loves responsive students: "A ten-year-old boy was talking about Shakespeare. He looked at one of those eject-blood knives the tour guides always talk about because it's one of our favorite props – and he said, 'This would be really cool in *Macbeth* if he used it *this way*.'"

Lindy Bloom, who's been giving Lyric tours for more than two decades, likes introducing herself to the group in the Rice Grand Foyer before bringing them into the Ardis Krainik Theatre, "where you can talk about projected titles, and also sound – the fact that the theater is shaped like a trumpet or a megaphone – and that the singers aren't miked." Lindy also enjoys taking people into the scenery-storage area: "With the renovation in the early '90s, Lyric had to store a lot of the scenery outside, so it's fun to talk about how things have changed." Occasionally on her tour someone unexpected will encounter the group backstage. For example, Lindy recalls meeting Sir Andrew Davis – "I was awestruck!" 

For more information: lyricopera.org/backstagetours
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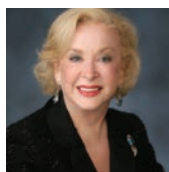
Learning about the Lyric props department.



In the scenery-storage area, just a few feet from the stage.

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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 in 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.

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An African American couple in Harlem anticipates the birth of their firstborn, a son, with both hope and fear. As the baby grows into a young man, the mother worries for his future, and the father tries to prepare his son for the realities of 21st century America, while wrestling with his own identity as a police officer, a "Black man in blue." When their deepest fears come true, the family is forced to navigate a devastating reality seeking answers and support from their church and community.



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Standing, left to right: Ricardo José Rivera, Kathleen Felty, Anthony Reed, Lauren Decker, David Weigel, Mathilda Edge, Eric Ferring, Madeline Slettedahl.

Seated, left to right: Mario Rojas, Kayleigh Decker, Emily Pogorelc, Christopher Kenney.

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At Lyric this season: Donna Elvira/*Don Giovanni*. Previously: Eight roles since 2009/10, most recently Marschallin/*Der Rosenkavalier* (2015/16); Marta/*The Passenger* (2014/15); Vitellia/*La clemenza di Tito* (2013/14). Also this season: *Katya Kabanova*, Teatro dell'Opera (Rome); Marta/*The Passenger*, Teatro Real (Madrid).

It is such a privilege to credit the Ryan Opera Center as one of the most crucial parts of my artistic development. Even before I was accepted, the program gave this young singer a goal, something to strive for, a reason to get into the practice room at university and work hard. Once accepted, I saw myself and my colleagues thrive as we received the most important gifts a singer can be given: opportunity and trust. Every Ryan Opera Center artist has the chance to grow and shine onstage with assignments that put us in the center of the action, with a supportive, knowledgeable, and encouraging staff behind us to assure our success. It's in this way that ten years ago, I took a phone call that made my career: "Hi, Amanda, you'll be stepping in to sing the Countess tomorrow." Through inevitable nerves, I knew I was ready, because my training at the Ryan Opera Center had given me all I needed to make the most of my chance. I will be forever grateful for my formative two years in the program, and for each and every person who has continued to champion its mission.



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Listings include contributors whose gifts of \$5,000 and above were received by September 18, 2019.

With the generous support of individuals and organizations, Lyric is leading the advancement of opera in America – continually advancing artistic excellence, increasing relevance and reach for both traditional and new audiences, engaging our diverse communities through signature learning and exploration initiatives, and expanding our role as a cultural cornerstone in Chicago. You are our partners in this important shared enterprise – and we sincerely thank you.



Lyric Young Professionals attend the West Side Story Celebration.

Kyle Fitzhacker

Lyric

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To learn more about Lyric sponsorship opportunities, please visit lyricopera.org/support/Sponsorship-Opportunities.

Aria Society spotlight 2019 | 20

The Aria Society is one of Lyric's most generous donor groups. Members are recognized prominently as champions of the art form and have multiple opportunities throughout the year to engage in meaningful ways with Lyric's leadership and main stage artists.



Miles D. White

ABBOTT FUND

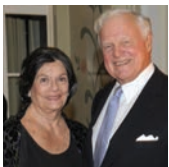
Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 25 Lyric productions,

including this season's revival of *The Barber of Seville*. Abbott has championed Lyric's achievements by making a leadership commitment to the Breaking New Ground Campaign. "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.



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.



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. The Addingtons have also invested in the company's future through their planned gift to Lyric. Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



AMERICAN AIRLINES

This season we celebrate 38 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera of Chicago. 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 Labor Relations Committee.



JULIE AND ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than four 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 many productions including last season's *Elektra* and this season's *Luisa Miller*. They also made a leadership commitment to the Breaking New Ground Campaign to strengthen the future of Lyric Opera of Chicago. 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.



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 two of Lyric's new *Ring* cycle productions, *Das Rheingold* (2016|17) and this season's *Götterdämmerung*.



RANDY L. AND MELVIN R. BERLIN

Devoted fans of opera education and the arts, Randy and the late Melvin Berlin are beloved members of the Lyric family. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," said the late Mr. Berlin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Together they have generously cosponsored many productions including last season's *West Side Story* and this season's *Madama Butterfly*.



BMO HARRIS BANK

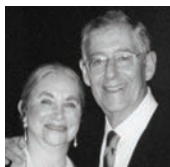
At BMO, our purpose is to "Boldly Grow the Good, in business and life" by driving positive change for our customers, employees and the communities we serve. BMO is proud to support Lyric through various special projects and joined the production sponsorship family last season supporting *La traviata*. BMO is supporting Lyric's chamber opera *Blue* this season. Lyric is honored to have Richard "Rick" Pomeroy, Senior Managing Director, BMO Family Office, 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."

Richard Pomeroy



MR. AND MRS. EDWARD O. BOSHELL, JR.

Lyric is honored to have the generous support of Ned and Raynette Boshell. As dedicated subscribers and donors, the impact of their philanthropy has been felt at Lyric for over 25 years. In 2014, Ned and Raynette's passion for opera and education inspired them to create a significant endowment fund for Lyric's newly innovated pre-opera talks. A vital part of Lyric's season programming, pre-opera talks illuminate, educate, and inspire thousands of audience members each season, bringing greater understanding and enjoyment of Lyric's world-class productions. Through their meaningful contributions to this endowment Ned and Raynette ensure that these engaging talks will continue to enlighten Lyric audiences for generations to come.



HENRY M. AND GILDA R. BUCHBINDER FAMILY

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric 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

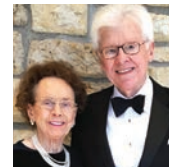
Campaign, and are members of the production sponsorship family, cosponsoring this season's production of *Luisa Miller*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



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

Allan E. Bulley, III



THE BUTLER FAMILY FOUNDATION

Longtime members of the Lyric family 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 to the best productions." Lyric is honored to have John Butler serve on its Board of Directors and Investment Committee.

John and Alice Butler



MARION A. CAMERON

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



ELIZABETH F. CHENEY FOUNDATION

Lyric remains deeply grateful for the long-term generosity of the Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support and their multi-year commitment to Lyric's Ryan

Elizabeth F. Cheney

Opera Center. During the 2019/20 season, the Cheney Foundation is supporting the Director of Vocal Studies faculty position, the singer sponsorship of tenor Mario Rojas, and Guest Master Teacher and Artist residencies. Lyric is honored to have foundation director Allan Drebin serve on its Board of Directors and the Ryan Opera Center Board.



MRS. JOHN V. CROWE

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renée Fleming Initiative.

Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. Lyric was very fortunate to have Jack Crowe serve as an esteemed member of the Executive Committee of Lyric's Board of Directors. Their beloved daughter Mimi Mitchell, past President of Women's Board, is proud to carry on the family legacy as a newly appointed member of the Board Directors.



THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric. 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

Lester and Renée Crown

of the Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and serves as Chairman of the Executive Committee. 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 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 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 Lyric's musicals and has generously cosponsored the annual musical including this season's 42nd Street.



STEFAN T. EDLIS AND GAEL NEESON

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



ROBERT F. FINK

Robert Finke is a loyal subscriber, longtime donor to the Annual Campaign, Overture Society member, and a past president of the Guild Board. Lyric is extremely grateful to Bob for his leadership gift in memory of his opera partner Carol Keenan to support digital initiatives. "To insure that Lyric thrives, it must bring opera to audiences in new ways. Lyric must take advantage of this avenue to reach those who love opera or who will come to love it." Lyric is thankful for his continued support and friendship.



Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera of Chicago) and a Lyric 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 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. Last season, the Julius Frankel Foundation was a generous cosponsor of Lyric's new coproduction of *La bohème*.



**Elizabeth Morse
Genius**

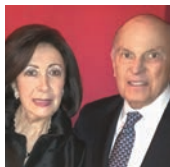
ELIZABETH MORSE GENIUS CHARITABLE TRUST

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. 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.



WILLIAM AND ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera of Chicago productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and are members of Lyric's Production Sponsorship family, cosponsoring this season's *The Three Queens* starring Sondra Radvanovsky. 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.

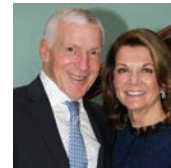


HOWARD L. GOTTLIEB AND BARBARA G. GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric through major contributions to the Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *Don Giovanni*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. In 2018, Mr. Gottlieb was given Lyric's highest honor, the Carol Fox Award, for his many years of generous service. 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 almost 30 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 this season's *Ring* cycle. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter, Howard Hunter and other members of the Fisher family. Lyric is fortunate to have two members of the Gramma Fisher Foundation Family serving in leadership roles; Matthew Fisher serves on its Board of Directors and Stephanie Fisher is 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. Karen and John recently joined the production sponsor family with their generous support of the 2016/17 season's *Carmen* and made a leadership gift to Wine Auction 2018. A devoted member of the Women's Board since 2008, Karen served as Chair of the Opening Night Opera Ball in 2011. Karen has also served on several committees for the Women's Board, 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, and Lyric is proud to have Karen Gray-Krehbiel as a new member of Lyric's Board of Directors.



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 26 Lyric productions since 1987/88, including this year's *Ring* cycle. 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.



Caryn and King Harris

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Pam Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Siegfried* and this season's *The Three Queens*. 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 Development and Production Sponsorship Committees. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the Women's Board and has held many leadership positions, most recently as Co-Chair of Opening Night/Opera Ball in 2015.



Dan Draper

INVESCO QQQ

Invesco QQQ, represented by Dan Draper, Managing Director and Head of Global Exchange Traded Funds, is proud to sponsor the arts as a corporate partner of Lyric. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet* (2015|16), *The Magic Flute* (2016|17), *Turandot* (2017|18), and *Cendrillon* (2018|19). This season Invesco QQQ is a generous cosponsor of *Madama Butterfly* and the Lead Corporate Sponsor of *42nd Street*. Invesco QQQ global network recognizes the value in helping investors around the world, but as members of the community in Downers Grove, "We are proud supporters both of Lyric's innovative programming and community engagement, and we laud their efforts to foster a rich artist culture locally."



Scott Santi

ITW

Lyric Opera of Chicago 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 revival of *Madama Butterfly*. 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.

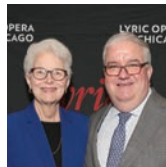


Craig C. Martin

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.

JENNER & BLOCK



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. Greg serves on the Ryan Opera Center Board on its Fundraising Committee, and Greg and Pat have cosponsored the season-culminating Rising Stars in Concert for seven consecutive years. Greg is a proud member of the Lyric Board of Directors. This season, Pat and Greg are the Mainstage Conductor Sponsors of Enrique Mazzola, leading the production of *Luisa Miller*. Lyric is deeply grateful for their longstanding friendship. "We are thrilled to help Lyric 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."



Linda K. Myers

KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. Kirkland & Ellis LLP has cosponsored several operas and special events in recent seasons, and is the Presenting Sponsor of Wine Auction 2021. Lyric is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors."

KIRKLAND & ELLIS



NANCY AND SANFRED KOLTUN

Close members of the Lyric family as longtime subscribers and generous supporters of the Ryan Opera Center and Lyric Unlimited, Nancy and Sanfred are valued members of the production

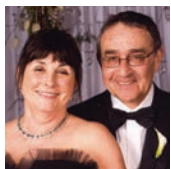
sponsorship family, and cosponsor this season's production of *Don Giovanni*. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric and have always 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

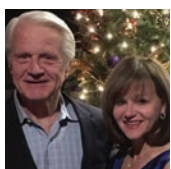
New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



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 season's *Ariodante* and this season's *Queen of Spades*. 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, support many initiatives at Lyric, including special gifts to The Patrick G. and Shirley W. Ryan

Opera Center and Lyric Unlimited. This season, they continue as Lead Sponsors of the Ryan Opera Center Final Auditions, and also cosponsor Sir Bryn Terfel in Recital, having previously supported Lyric Unlimited's presentation of *An American Dream* last season. 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 is very grateful for the ongoing support of the MacArthur Foundation.



MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees 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 production of *Elektra* and this season's *Don Giovanni*.

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



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McDermott Will & Emery partners with leaders around the world to fuel missions, knock down barriers and shape markets. With more than 20 locations on three continents, our team works seamlessly across practices, industries and geographies to deliver highly effective—and often unexpected—solutions that propel success. More than 1,100 lawyers strong, we bring our personal passion and legal prowess to bear in every matter for our clients and for the people they serve. Marilyn Pearson, McDermott's Employment Practice Group, and others at our firm, are proud to support Lyric in its mission to enrich Chicago's communities and art and culture.





**Fred and Nancy
McDougal**

LAUTER MCDUGAL CHARITABLE FUND

Nancy and her late husband Alfred have provided longstanding, vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center, including *Rising Stars in Concert*. Last season, Nancy generously gave additional

support as a cosponsor of *La traviata*, Lyric Unlimited's Chicago premiere of *An American Dream* and the Chicago Urban League arts immersion partnership EmpowerYouth!

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 five productions since, including last season's *Ariodante*. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S.



MR. AND MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success.

Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Breaking New Ground Campaign and supported the Renee Fleming 25th Anniversary Gala. Proud sponsors of Lyric's Musical Theatre Initiative, Susan and Bob have cosponsored many of Lyric's musicals including last season's *West Side Story*. "Lyric reaches patrons at every level. People are here because they love it. They're welcomed, embraced, and made to feel part of a family."

THE ELIZABETH MORSE CHARITABLE TRUST

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. The Elizabeth Morse Charitable Trust, along with its sister trust, the Elizabeth Morse Genius Charitable Trust, has cosponsored many mainstage productions. 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 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.



ALLAN AND ELAINE MUCHIN

Allan and Elaine Muchin are longtime, valued members of the Lyric family. Allan served as President and CEO of Lyric 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. Allan and Elaine recently became members of Lyric's production sponsorship family with their cosponsorship of this season's *Barber of Seville*. 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 *Siegfried* and this season's *Ring cycle*.



arts.gov

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, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently last season's productions of *Idomeneo* and *West Side Story*. This season the foundation is the lead sponsor of both *Don Giovanni* and *42nd Street*. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefiting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL AND DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera of Chicago subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's *Elektra* and this season's *Madama Butterfly*. 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. Sylvia also serves as the Chair of the Development Committee and is Lyric's Chair-Elect.



THE NERENBERG FOUNDATION

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric 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 of Chicago. 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 for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.

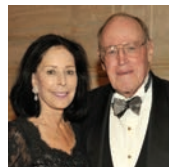
Jerry and Elaine Nerenberg



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 *Luisa Miller*, 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.

Sonia Florian



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 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. They have also provided a generous gift endowing Lyric's Music Director position, the John D. and Alexandra C. Nichols Endowed Chair, currently held by Sir Andrew Davis. 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 a deeply rewarding experience for both of us," John said. In 2019, John and Alexandra Nichols were bestowed Lyric's highest honor, the Carol Fox Award, in recognition of their leadership and dedication to Lyric.



NORTHERN TRUST

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 *West Side Story*. Lyric is honored to have William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee, and Steven L. Fradkin, President of Wealth Management on Lyric's Board of Directors. "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."

Steven L. Fradkin



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. closerlook has given generously to Lyric for many years, sponsoring *Fantasy of the Opera* from 2009 to 2014 and *Stars of Lyric Opera* at Millennium Park concert as the lead sponsor for eight consecutive years. Lyric is proud to have David T. Ormesher serving as its Chairman of the Board of Directors, on the Executive Committee, and on all 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 member of Lyric's Board of Directors and Executive Committee.

PRINCE CHARITABLE TRUSTS

The Prince Charitable Trusts support a broad array of programs in Chicago, Washington, DC, and Rhode Island, and Lyric is fortunate to be among the beneficiaries of the generosity of the Trusts' Chicago and Washington, DC branches. Lyric's esteemed Women's Board includes Diana Prince and Meredith Wood-Prince as members. The Trusts provided principal support for Lyric's world premiere of *Bel Canto* through their award of the 2013 Prince Prize for Commissioning Original Work to composer Jimmy López, as well as sponsoring the summer 2014 workshop presentation of the piece.

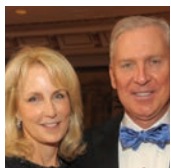
This season, in addition to ongoing general operations funding, The Trusts are generously supporting Lyric's new production of Wagner's *Ring* cycle.



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 is honored to have Life Member Mrs. Jay A. Pritzker and M. K. Pritzker serve on its esteemed Women's Board.



ANNE AND CHRIS REYES

Anne and Chris Reyes are prominent members of the Lyric family. A past President of Lyric's Women's Board, Anne also serves on Lyric's Board of Directors, Executive and Lyric Unlimited Committees;

Chris is an esteemed past member of the Board of Directors. Together they have made important contributions to Lyric as cosponsors of several mainstage productions, including the 2017/18 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.



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, Development, and Lyric Labs 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

Lyric is deeply grateful for Richard's passionate support of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist-development program, through singer cosponsorship and last season's *Unprohibited* fundraiser at the Casino Club. 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 is a new member of the Lyric Board of Directors.



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 reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. Lyric Opera of Chicago is deeply grateful to the Dr. Scholl Foundation for its very generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Rose and Sydney Shure

SHURE CHARITABLE TRUST

Rose and Sydney Shure gave generously throughout their lifetimes 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 who passed away in 1995. “She truly loved Lyric; it was one of her most revered charities,” her niece Barbara Levie says. “They had four subscription 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.” To honor them, the Trust named the Shures’ four subscription seats on the main floor of the Ardis Krainik Theatre with plaques reading, “In Loving Memory of Rose L. and Sidney N. Shure.”



Christine Schyvinck

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 and is grateful to have Christine Schyvinck, President and CEO of Shure Incorporated, on its Board of Directors. Shure Incorporated generously provided major in-kind audio support for Lyric’s annual spring musical, including this season’s *42nd Street*.



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 many mainstage productions, most recently last season’s *La bohème*, and she was the lead sponsor of the Renée Fleming 25th Anniversary Concert & Gala. This season, she cosponsored *Barber of Seville* and *Luisa Miller*. 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.”



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

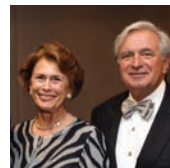
Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists as Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young 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 last season’s production of *La traviata* and this season’s *42nd Street*. Donna also made a leadership gift to the Breaking New Ground Campaign to help secure Lyric’s future. 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.



Carol and William Vance

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

Lyric Opera appreciates the generosity and leadership of the Vance Family. The Vances have sponsored/cosponsored several Lyric premieres and new productions, including this season’s *Queen of Spades*. Mr. and Mrs. William C. Vance 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.



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 have 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 *Dead Man Walking*, their twelfth 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 of Lyric and have contributed to the Annual Campaign for many years. Helen and Sam have cosponsored several new productions, most recently all four installments of Lyric's new *Ring* cycle, including this season's *Götterdämmerung*.



ANN ZIFF

Ann Ziff is one of the country's leading arts supporters, serving as Chairman of the Metropolitan Opera, Vice Chair of Lincoln Center for the Performing Arts, and a member of the board of the Los Angeles Opera and Los Angeles County Museum of Art. Previously at Lyric, Ann sponsored Dmitri Hvorostovsky in Recital, and in honor of her close friendship with Renée Fleming, Ms. Ziff co-sponsored her Lyric appearances in concert with Dmitri Hvorostovsky in 2012 and Jonas Kaufmann in 2014. Last season, she was a Platinum Sponsor of the Renée Fleming 25th Anniversary Concert & Gala. Lyric is a grateful beneficiary of Ann Ziff's munificent generosity and friendship. **L**

Lyric

Enjoy Lyric

There's so much to experience at Lyric in addition to great performances — here are just a couple!

Backstage Tours

Step beyond the footlights of one of Chicago's premier architectural and arts attractions! Visit the lobby, the theater, the orchestra pit, and backstage. Only \$15, visit lyricopera.org/backstagetours.

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Kyle Flabacker

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As a perpetual fund, annually distributing a designated portion of earnings and investment income, endowments provide a steady source of funding so Lyric can be a leader in the opera world—now and into the future.

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Ryan Opera Center Music Director
Ryan Opera Center Director

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Aagaard, in honor
of Duane Schuler
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Raynette and Ned Boshell Endowment

*This list includes endowments that have received partial funding and endowments that will be funded with a future commitment—to learn more about contributing to an existing endowment or establishing your own endowment please contact Lyric's Gift Planning Office at **312.827.5654** or email gift_planning@lyricopera.org.*

⁺ Future Planned Gift

Faces of Lyric



Barbara G. Greis and Howard L. Gottlieb at Opening Night 2019.



A Q&A with the cast and creative team of *Earth to Kenzie*.



Music director designate Enrique Mazzola joins the *Luisa Miller* pre-opera talk.



Jake Heggie speaks about *Dead Man Walking*.



Children were able to attend the dress rehearsal of *Earth to Kenzie*.



Elizabeth O'Connor Cole, Adam Plachetka, and Ellen O'Connor at Opening Night Opera Ball.



Allan and Elaine Muchin, Adam Plachetka, and the Muchin family.



Patrons attend a pre-opera talk.



David and Sheila Ormesher, Eric Ferring, and Medeline Slettedahl of the Ryan Opera Center.



Sir Andrew Davis conducts the dress rehearsal of *The Barber of Seville*.



Students on the set of *Earth to Kenzie*.



Ruth Ann Gillis, Liz Stiffel, and Michael McGuinnis attend Opening Night 2019.

PASSION... Pass it on.

The Overture Society

To learn more about leaving a lasting legacy at Lyric please contact
Mike Biver, Director of Gift Planning
mbiver@lyricopera.org | 312-827-5655

“

Lyric has been a special part of my life for over fifty years. Not being a person of great means, I always gave modestly with my subscription renewal. I wanted to do more— that’s why I decided to make a planned gift to Lyric.

Kathryn Brown

Lyric

Overture Society at Lyric

This group consists of dedicated supporters who have designated a special gift, through bequests, trusts or other planned giving arrangements, to benefit Lyric into the future.

ARIA BENEFACTORS

Lyric deeply appreciates the extraordinary support of the following individuals who have made significant leadership gifts and who comprise the Aria Benefactors of The Overture Society. Lyric is grateful to all of them for their generous support.

Anonymous (3)
Paul and Mary Anderson Family Foundation
Marlys A. Beider
Dr. C. Bekerman
Christopher Carlo and Robert Chaney
David and Orit Carpenter
James W. Chamberlain
Robert F. Finke
Mary Patricia Gannon
James K. Genden and Alma Koppedraijer
Bruce A. Gober, M.D. and Donald H. Ratner
Howard Gottlieb
Sue and Melvin Gray
James C. Kemmerer
Dr. Petra B. Krauledat and Dr. W. Peter Hansen
Philip G. Lumpkin
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Irma Parker
Julia Pernet
Lyn and Bill Redfield
Richard Ryan
Dr. Robert G. Zadylak
Drs. Russ and Joan Zajtchuk
Anne Zenzer

BEL CANTO BENEFACTORS

In addition to their Overture Society membership earned through making a major planned gift to Lyric, these members also make a generous annual gift. Lyric is grateful to all of them for their generous support.

Anonymous (4)
Mrs. James S. Aagaard
Louise Abrahams
Dr. Whitney Addington
Karen G. Andreae
Mr. and Mrs. Ron Beata
Merrill and Judy Blau
Ann Blickensderfer
Danolda (Dea) Brennan
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Nicholas Ivor Martin: hail and farewell

Nicholas Ivor Martin, vice president, artistic operations and labor strategy, is concluding his 27-year tenure at Lyric in November. Recently he took some time to reflect on various aspects of his time with the company.

WHEN DID YOU BEGIN WORKING AT LYRIC, AND WHAT WAS YOUR TITLE?

I started as an assistant in the rehearsal department in August of 1992. My first day on the job, the crew was onstage assembling a production of Rossini's *Otello* from the Pesaro festival. The documentation was all in Italian, so I ended up translating. Fortunately, this was a familiar challenge to the Lyric carpenters: I provided the vocabulary and they did the real work.

HOW DID THE JOB DEVELOP OVER THE YEARS, IN TERMS OF YOUR RESPONSIBILITIES?

I started out working on the daily schedule and graduated to managing the operations department, which meant dealing with performance and rehearsal scheduling, budgets, casting, contracts, and labor relations. These are all things that have to happen, but the audience does not see. My greatest surprise was the passion I developed for labor relations. I grew up in Washington, D.C., so when I came to Chicago, I was sure of only two things: I loved opera and I didn't want to be a lawyer. In my first season, I got involved in negotiations with the American Guild of Musical Artists. I'm now in my third decade working with AGMA and the American Federation of Musicians. I'm sure my love of labor relations is a reflection of the passion and dedication that our labor groups bring to their jobs, and I will miss working with them.

HOW HAS THE OPERA BUSINESS ITSELF CHANGED, FROM EVERYTHING YOU'VE OBSERVED HERE, NATIONALLY, AND INTERNATIONALLY?

Opera has seldom, in its 400-year history, been static – and when it was, it got pushed aside by something newer. Those 400 years represent a lot of sleepless nights for opera producers. I actually wish there had been more change – that I had been in the business when a world premiere was not, in itself, something special.



WHAT DO YOU CONSIDER THE GREATEST CHALLENGE YOU ENCOUNTERED DURING YOUR TENURE?

My biggest challenge was when we began producing musicals in 2013, because it was unlike anything we had done before. Suddenly we had to negotiate all new labor agreements and establish a brand-new framework for producing. It was a new line of business and a new job.

WHAT ARE SOME OF YOUR FAVORITE LYRIC PRODUCTIONS, AND WHY DID YOU FIND THEM SO MEMORABLE?

This is like asking, "Which child do you love best?" I always attend more than one performance of any run, but I think there were three times I attended every performance: *The Rake's Progress* directed by Graham Vick and sung by Ruth Ann Swenson, Jerry Hadley, and Sam Ramey; *Peter Grimes* directed by John Copley and sung by Ben Heppner and Emily Magee; and *Wozzeck* directed by David Alden, with Franz Grundheber and Kathryn Harries. Everything came together in those performances. I still get chills thinking about Ramey's Nick Shadow, Grundheber's *Wozzeck*, Harries's Marie – and the Lyric Chorus in *Peter Grimes*.


DO YOU HAVE A WISH LIST OF CERTAIN OPERAS YOU'D LOVE TO SEE IN THEIR LYRIC PREMIERES?

It wouldn't be a premiere, because Lyric did it a decade before I arrived, but one opera I wish we had presented during my tenure is Shostakovich's *Lady Macbeth of Mtsensk*. The first time I heard a Lyric performance was a rebroadcast of the 1983 production of *Lady Macbeth*. I was driving home at two in the morning from technical rehearsals at Wolf Trap Opera and I just about drove off the road from the power and emotion of that performance.

YOU'RE THE SON OF "MISS MANNERS," JUDITH MARTIN, WITH WHOM YOU'VE COLLABORATED ON THE BOOK *MISS MANNERS MINDS YOUR BUSINESS*. WHAT'S THE MOST IMPORTANT LESSON FROM THE BOOK THAT YOU'D LIKE TO SEE IMPLEMENTED MORE THOROUGHLY IN THE OPERA BUSINESS?

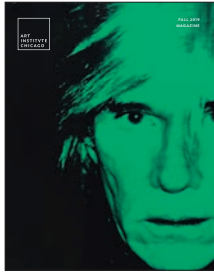
The U.S. Navy puts a premium on good manners because they found that without them, a submarine full of young sailors, deployed for months at a time, does not need an enemy to get into trouble. There is a parallel in opera. We know that our jobs require us to be hip deep in emotion with alarming frequency. So while there are always exceptions, I think people would be surprised at how polite the business is.

DURING YOUR YEARS IN CHICAGO, WHAT HAVE BEEN SOME OF YOUR GREATEST JOYS IN YOUR NON-LYRIC HOURS?

Watching my daughter become an opera lover – and more than that, a Wagnerian – at the ripe age of six (she's eight now). In my office I have a set of drawings she did of all the principal characters while watching a performance of *Das Rheingold* on the closed-circuit monitor in my office. The *Ring* is one of my favorites, but she made me realize that it probably makes sense at her age. 

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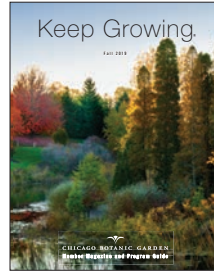
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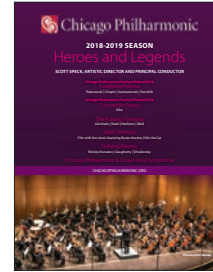
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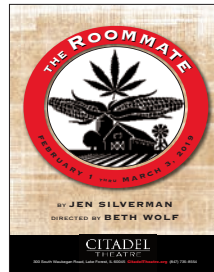
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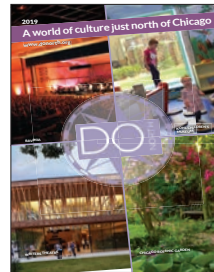
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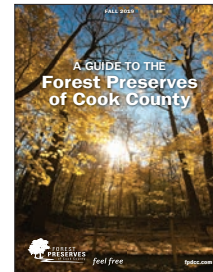
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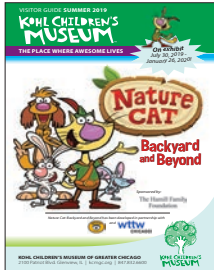
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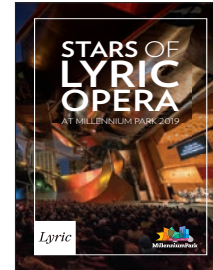
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