

Lyric

The Barber of Seville

ROSSINI



Lyric

Lyric

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At Lyric, you'll be amazed, replenished, and inspired with must-see, must-hear live experiences. Through the timeless power of voice, acting that brings characters to life in triumph and tragedy, the splendor of a great orchestra and chorus—coupled with theater, dance, design, and truly magical stagecraft—Lyric is devoted to immersing audiences in worlds both familiar and unexpected, creating shared experiences that resonate long after the curtain comes down.



Todd Rosenberg

Lyric

**Welcome
to your Lyric**

From the General Director and the Chairman

Welcome to Lyric! We're delighted that you're joining us for the opening of what is sure to be a season of tremendously exciting productions and glorious music-making.

There couldn't be a better opera to start the season than *The Barber of Seville*, one of the most exhilarating works in the repertoire. *Barber* captivates audiences all over the world thanks to its effervescent music, matched by its irresistible wit. That's no surprise, since Gioachino Rossini is opera's greatest musical comedian. It's impossible to leave a performance of this opera without a smile. In every brilliant aria and ensemble *Barber's* energy, virtuosity, and sparkle combine to make it the most popular and best-loved of all operatic comedies.

Our renowned music director, Sir Andrew Davis, has a wonderful affinity for Rossini. He brings to this music not just his amazing gifts as a musician, but also his own irrepressible sense of humor. He'll be conducting a marvelous cast of international stars, including four favorites of the Lyric audience: Adam Plachetka, Lawrence Brownlee, Marianne Crebassa, and Alessandro Corbelli. Director Rob Ashford and his brilliant design team approach *Barber* with terrific imagination, and we know the production will be a joy for everyone.

It's a very exciting time to be part of Lyric. We're producing more new types of work than ever before. Our musical-theater productions and other Lyric-produced special events are attracting tens of thousands of new patrons, and we're on the cusp of producing an extraordinary new *Ring* cycle. And, in 2020/21, we'll be welcoming The Joffrey Ballet as they take up residency in the Lyric Opera House.

We're thrilled to have just announced the appointment of our new music director, Enrique Mazzola, who will take up the position in two years. He'll be an outstanding successor to Sir Andrew Davis, and a real spark in Chicago's performing-arts community. The dynamic Italian conductor is already looking forward to engaging with our entire city.

Put all of these major developments together and you'll see a company striving to become a true visionary arts leader in Chicago and throughout America. The real measure of success is how often and in how many different ways people choose to interact with Lyric. The opera house is our home, but our mission is to engage people where they are, reflecting the city and communities we serve. This means making the entire experience welcoming and engaging by looking at the performance through a variety of lenses.

Our goal is to provide new ways to ensure that our audiences' initial encounter with Lyric is so impactful and entertaining that new patrons will make Lyric a part of their lives. By focusing on building our audience of the future, while we continue to serve our current audiences, we'll ensure that both Lyric and opera itself remain culturally relevant and artistically important for the next generation.

We hope you feel the drumbeat of progress at Lyric as much as we do. Together we are all part of the Lyric story. [L](#)



A handwritten signature in black ink that reads "Anthony".

ANTHONY FREUD
General Director, President & CEO
The Women's Board Endowed Chair



A handwritten signature in black ink that reads "D Ormesher".

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A musical mission: Lyric's exciting programs to engage young audiences

By Margaret Kellas, Grace Coberly, and Magda Krance

Flashback to November 2018: A high-school auditorium buzzes as a thousand excited children funnel in with their teachers amidst laughter, shushes, and eager questions. Once seated, they lean forward, feet dangling, and check out the scenery onstage: a museum façade, huge paintings of dinosaurs, and a massive dino skull peeking out—a tantalizing glimpse of what's to come over the next 40 minutes. A swirling piano melody and the appearance of a young-adult soprano costumed like a kid quiets the crowd. "Hello! I'm Rhoda, and I'm nine years old," she sings directly to the wide-eyed audience. She needs help to find her lost fossils. With a resounding "Yes!" the students join the adventure of Rhoda and the Fossil Hunt. It's a weekday morning at Lindblom Math and Science Academy in West Englewood, a great time and place to introduce so many CPS elementary students to Lyric's popular Opera in the Neighborhoods program.

Lyric is committed to introducing audiences to opera, including those who are brand new to the art form, guided by a belief that opera can be relevant for everyone. With programs spanning a network of Chicagoland schools, partnerships with community organizations and new artistic initiatives across Chicago, Lyric is making it happen for audiences of all ages and backgrounds.

"We have cultivated a multi-faceted approach that includes commissioning new operas for children on themes that are meaningful today, creating programs that use opera as a framework for learning and individual development, and breaking down as many barriers as possible for young audiences so that they can experience opera at Lyric," says Cayenne Harris, vice president for learning and creative engagement. "And our efforts are paying off! We've seen significant growth in Chicago public school students participating in Lyric programs, and increasingly more young people attending performances at Lyric."

AGES 5-12

Rhoda and the Fossil Hunt, a new opera for children by John Musto and Eric Einhorn, was Lyric's **Opera in the Neighborhoods** production last season. With a weekend of public performances for families and a month-long, 30-performance tour to 15 venues



A scene from 2018's *Rhoda and the Fossil Hunt*, presented through Lyric's Opera in the Neighborhoods program, and students eager to interact with the artists following the performance.

throughout the Chicagoland area, more than 18,000 children experienced this engagingly relatable operatic adventure. Many were only nine years old, just like the title character (played by the youthful soprano Boya Wei).

Putting young people at the center of the story is essential to Lyric's productions for young audiences. Our heroes, while navigating extraordinary stories, are often grounded in real, relatable situations. In 2017/18, *Jason and the Argonauts* followed the youthful title character on his quest to find the Golden Fleece, win back his stolen throne, and learn what it really means to be a hero. This season's opera for young people may resonate with audience members in many ways: *Earth to Kenzie* centers on a fifth-grader with homework, asthma, and a big imagination. When Kenzie and her mother must move into a family shelter, Kenzie finds refuge in the world of video games alongside her avatar, Edwin. Through their virtual space adventures, young audiences will see Kenzie gain confidence and find success in the classroom. The opera is written by composer Frances Pollock and librettist Jessica Murphy Moo (who also wrote the libretto for last season's *An American Dream*).

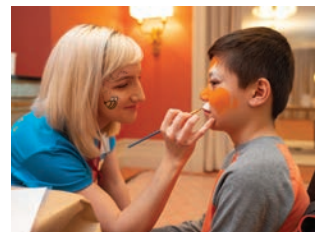
To maximize accessibility, participating schools enjoy the **Opera in the Neighborhoods** program at a minimal cost (there is a suggested donation of \$65 per classroom), with bus scholarships offered for qualifying Chicago public schools. "This experience is so valued and important to the K-5 music educators that we literally wrote attending the **Opera in the Neighborhoods** performances into our curriculum!" says one enthusiastic teacher.

Lyric is hosting a special free dress rehearsal of *Earth to Kenzie* for residents of the Chicago Housing Authority at the Gary Comer Youth Center. Families can attend public weekend performances (Sat.-Sun., Nov. 9-10, \$10-20) at Vittum Theater in Noble Square. Go to lyricopera.org/kenzie for reservations and information. Lyric's educational partner for this production is Codeverse, the world's first fully interactive coding studio and development platform for kids ages 6-13.

Lyric's **Elementary Opera Residency** is designed for classrooms with students in grades 1-5. "Many Chicago schools have little to no arts programming in the curriculum," says Todd Snead, Lyric's director of learning programs. "Lyric's residency programs afford students in these schools an opportunity to explore their creativity and talents." Lyric works closely with professional teaching artists, many of whom have performance careers outside of Lyric. Imagination is key in this 12- to 18-week program; youngsters brainstorm, write, and eventually perform their very own operas—often spoofs on familiar stories. Students at Skinner Elementary School, for example, created a Harry Potter-inspired opera last fall, British accents and all.

Children ages 5-10 (plus their parents, grandparents, and other relatives) are the focus of **Family Day at Lyric**, a spring Saturday full of behind-the-scenes adventure at the Lyric Opera House. Families explore the magnificent building, take part in arts and crafts projects, and watch live demonstrations of swordplay, music making, and other theatrical magic by Lyric professionals. It's enchanting to see face-painted tigers, ladybugs, and fairies climbing Lyric's grand staircase for the first time, lining up to try on costumes, posing for pictures, chiming in on a sing-along, and more. Family Day is a collaborative effort involving every department at Lyric, including stage performers, orchestra members, artisans, and administrative staff.

Last spring's Family Day welcomed approximately 1,000 people, 80 percent of whom were completely new to Lyric.



Family Day provides a wonderful look behind the scenes at Lyric.

One attendee said, "Just being inside the Lyric Opera House makes you feel grand. You are transported away from whatever Chicago neighborhood you come from. All the guests are set on the same stage, with the same map, and the rest is up to us." Lyric's next Family Day is May 16, 11am—3pm (\$5-\$10).

AGE 12-18

Once the opera-awareness seeds are planted, opportunities expand to engage in Lyric's learning and community initiatives. Students can participate in **Explore Opera** (for grades 6-12) and the **High School Choir Residency** (for grades 9-12), components in the three-program opera residency format. In four sessions, Explore Opera allows for in-depth immersion, culminating in a field trip to a Lyric mainstage performance. Said one student participant, "It's good to teach kids about opera because they probably think that it is silly or not important," and another chimed in, "Everyone should go to the opera at least once."

The High School Choir Residency lasts a full academic year in weekly sessions with a Lyric professional teaching artist. Student participants are generally familiar with opera and have artistic goals on their own—and many achieve them. Senn Arts High School, a High School Choir Residency school for the past three years led by teaching artist Heather Aranyi, has seen many accomplishments. Last June, students in the residency were chosen to sing the National Anthem at a Cubs game to a packed stadium; and in August, Senn Art's standout music student, Deiana Jones, was selected by the Department of Cultural Affairs and Special Events and Mayor Lori Lightfoot as a member of the 2019 Rising Star Honor Roll.



Kyle Flanacker

On the catwalk 74.5 feet above the stage, during a student backstage tour.

The **Vocal Partnership Program** brings Lyric professional teaching artists into performing-arts schools around the city. Last season participants focused on The America Project, a collection of devised pieces created in conjunction with *West Side Story* that asked the question: What does America mean to you? Final presentations included a spoken performance about Hurricane Maria and a choreographed dance from Gallery 37, an Afro-Caribbean jazz performance by The Ruiz Belvis Afro-Caribbean Jazz Collective, and additional pieces by students from Chicago High School for Arts, The Chicago Academy for the Arts, and Merit School of Music. Students performed in a rehearsal room at Lyric, with several *West Side Story* cast members and choreographer Julio Monge cheering them on and dancing along.

Performances for Students and Chicago Public School Dress Rehearsals enable thousands of students to experience the full force of a mainstage opera or musical at the Lyric Opera House—at little or no cost. As one teacher noted, “It is so beneficial for all students to have the opportunity to experience great art.” *West Side Story* alone brought 6,000 students into the Ardis Krainik Theatre last spring. A total of 3,025 students attended *Cendrillon*, *La bohème*, and *Elektra*.

Student Backstage Tours are a perennially popular field trip. Even the most reluctant or jaded kids are dazzled by the beauty of the Rice Grand Foyer and the Ardis Krainik Theatre. They’re surprised and thrilled to walk across the stage, witness the intricacies of wig and wardrobe fabrication, and learn the tricks of weapon and prop assembly.

High school students who have become passionate about opera can apply to join the **Youth Opera Council**. YOC members enjoy exclusive access to Lyric Opera artists, staff, and behind-the-scenes exploration. The YOC hosts youth-focused events, like A Night at the Opera, which enables YOC members and other high school students to bring friends to a mainstage performance at Lyric and to join in a lively reception beforehand. The photobooth, costume try-on, and YOC-curated snacks are some bonus highlights for participating teens.

YOC also lets students experience responsibility and collaboration, while giving them insights into arts administration with visits from members of the Lyric team. Earlier this year, general director Anthony Freud sat down for a podcast recording with YOC members, who asked him everything from plans for the upcoming season to his best impression of an American accent.

Carson Cook joined YOC for the 2015/16 season, and is now a senior at the San Francisco Conservatory, pursuing opera as a profession. “YOC taught me to network. It was cool to be able to see all aspects of the opera house. We got to meet everyone, including the general director and the music director. We got to have pizza with the orchestra and go to every show. I’ve been so inspired by Lyric’s ability to get new people in.”

Lyric has partnered with the Chicago Urban League to create **EmpowerYouth! Igniting Creativity Through the Arts**, a participatory arts program for students in grades 9-12 spanning an academic year. EmpowerYouth! brings together 30 young people from Chicago’s south side for a hands-on exploration of performing arts and the creative process. The program includes

exposure to opera at Lyric and art forms at several other cultural organizations, as well as deep dives into storytelling, singing, acting, and movement with the guidance of professional teaching artists. The end result of this intensive eight-month program is an original theatrical work presented at a community venue.

Though the program culminates in a performance, the goal is to honor the process more than the product, to encourage a proactive attitude in teens, empowering them to set life goals beyond music and performance, guiding them to create strategies to achieve those goals. Says one recent participant, “I’m more confident, I’m able to branch out more. Once you do EmpowerYouth!, they make sure you stay connected to what you do next. Up next, I start a six-month program at Harold Washington [College].” Above all, EmpowerYouth! enables students to find self-expression and explore identity in ways that might be impossible in their day-to-day lives. This program returns for its third year starting in October.

BEYOND HIGH SCHOOL

College students can join Lyric’s NEXT program, which offers discounted tickets (\$20) to mainstage performances. NEXT nights often feature pre-performance receptions, where attendees can meet artists performing in the production.

After graduation many NEXT members join Lyric Young Professionals, a growing group of 240 dynamic opera lovers between the ages of 21 and 45 dedicated to building the next generation of supporters for Lyric. LYP members can network with like-minded professionals, attend unique social events, and learn about opera. “This program gives you a guaranteed opera buddy,” says one member. “It’s an extracurricular for adults. It fits with whatever you have in your life.”

By providing opportunities for everyone to explore opera, Lyric nourishes a growing community of audiences, budding performers, and passionate learners from all over the city. Accessible pricing, opportunities for learning, and exploration are top priorities for Lyric, supporting our commitment to attracting new audiences and igniting creativity across Chicago. [L](#)



Youth Opera Council members at Lyric.



College students who purchased tickets through Lyric’s NEXT program enjoy an evening at the Lyric Opera House.



EmpowerYouth! brings out a wonderful enthusiasm and camaraderie in the participants.



The Lyric Young Professionals at Stars of Lyric Opera at Millennium Park with Lyric’s creative consultant, Renée Fleming.

Everyone loves a good story, and when comedy, romance, and music that is both stunning and silly all come together, even better. Add in a disguised count, a damsel in distress, a possessive and preening guardian—and, of course, the original barber-fixer, Figaro—and you have a recipe for mischief and mayhem from start to finish. So, sit back, relax, and get ready to laugh as we experience The Barber of Seville.



Figaro (Nathan Gunn) is amused as Bartolo (Alessandro Corbelli) woos Rosina (Isabel Leonard): *The Barber of Seville* at Lyric, 2013/14 season.

Lyric

The Barber of Seville

The Barber of Seville (Il barbiere di Siviglia)

Gioachino Rossini

Commedia in two acts in Italian

Libretto by Cesare Sterbini after the play of the same name
by Pierre-Augustin Caron de Beaumarchais

CHARACTERS IN ORDER OF VOCAL APPEARANCE

Fiorello

Count Almaviva

Figaro

Dr. Bartolo

Rosina

Don Basilio

Berta

A Sergeant

Ambrogio

Conductor

Original Director

Revival Director

Christopher Kenney^o

Lawrence Brownlee

Adam Plachetka

Alessandro Corbelli

Marianne Crebassa

Krzysztof Bączyk⁺

Mathilda Edge⁺^o

Eric Ferring^o

Jon Beal

Sir Andrew Davis

Stefano Sarzani | Oct. 18

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Tara Faircloth

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Chorus Master

Wigmaster and

Makeup Designer

Assistant Director

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Stage Band Conductor

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Michael Black

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Rachel C. Henneberry

Stefano Sarzani

William C. Billingham

Madeline Slettedahl^o

Roger Kalia^{*}

William C. Billingham

Francis Rizzo

⁺ Lyric debut

^{*} Solti Fellow

^o Current member, The Patrick G. and Shirley W. Ryan Opera Center

First performed at the Teatro Argentina, Rome, on February 20, 1816

First performed by Lyric Opera of Chicago on November 6, 1954



Todd Rosenberg

SYNOPSIS

Time **Late 18th century** | Place **Seville, Spain**

Act one

Scene 1. Count Almaviva is in love with Dr. Bartolo's ward, Rosina, and decides to serenade her at dawn. Once Figaro, resourceful barber of the city of Seville, conveniently appears, the Count enlists his help in arranging a meeting with Rosina, who knows him only as "Lindoro." Bartolo tells a servant not to admit anyone to the house but Don Basilio. Rosina's music teacher. Before the day is over, Bartolo hopes to marry Rosina himself. Figaro plans to bring the Count into Bartolo's house in disguise.

Scene 2. Rosina swears that "Lindoro" will be hers. Bartolo is worried that his young man could actually be Count Almaviva. Don Basilio suggests that spreading a few rumors could cool Rosina's feelings for her admirer. Figaro reveals to Rosina that Lindoro is head-over-heels in love with her. Rosina produces a note she has written to Lindoro, and Figaro leaves to deliver it. Almaviva barges into Bartolo's house, impersonating a drunken soldier, and is able to slip a note to Rosina. When the police appear – summoned by Bartolo – the disorderly soldier is arrested. After managing to reveal his identity to the sergeant in command, he's immediately released, to everyone's astonishment.

Act two

Bartolo suspects that the drunken soldier is an acquaintance of Count Almaviva. The Count reappears, disguised as "Don Alonso," a music teacher substituting for the supposedly ailing Don Basilio. He produces Rosina's note to Lindoro, saying he found it at the inn where the Count is staying. He pleases Bartolo by offering to make Rosina believe the Count is deceiving her. Rosina recognizes Don Alonso as Lindoro and uses her music lesson to express her love for him. Figaro appears, ready to shave Bartolo. He takes the old man's keys to the linen closet, using this opportunity to steal the balcony key. When Don Basilio appears, the Count signals Bartolo about their scheme to deceive Rosina. He makes clear that Basilio must be disposed of immediately. Convinced by everyone that he is terribly ill, Basilio accepts a purse from Almaviva and departs. While Figaro shaves Bartolo, Rosina and "Alonso" plan their elopement, but Bartolo finally realizes that he has again been tricked.

Rosina is miserable when Bartolo shows her her own note, convincing her that Lindoro is plotting to give her up to the Count. She offers to marry Bartolo, revealing her previous elopement plans. No sooner has Bartolo gone after the police and the notary than Figaro and the Count appear, having used the stolen key. Rosina reproaches the Count, but is delighted when he reveals his true identity. Bartolo rushes in too late to stop the wedding. He accepts the situation and gives the couple his blessing. **1**

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

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Renée Fleming

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Endowed Chair.**

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APPROXIMATE TIMINGS

Act 1	1 hour, 35 minutes
Intermission	30 minutes
Act 2	1 hour
Total	3 hours, 5 minutes

Artist profiles



ADAM PLACHETKA | FIGARO

Previously at Lyric: Papageno/*The Magic Flute* (2016/17); title role/*The Marriage of Figaro* (2015/16).

The Prague native made his professional debut at his hometown's National Theatre, where he has returned most recently as Vladislav/Smetana's *Dalibor*. This season the bass-baritone will star in the title role/*The Marriage of Figaro* at the Vienna State Opera and the Metropolitan Opera (where he will alternate the role with that of Count Almaviva). Recent successes include Guglielmo/*Così fan tutte* (premiere of new Met production), Publio/*La clemenza di Tito* (Baden-Baden), and Belcore/*L'elisir d'amore* (London's Royal Opera). Since 2010 he has been a favorite at the Vienna State Opera, acclaimed in Mozart, Handel, Rossini, Donizetti, Bellini, Berlioz, and Puccini. Plachetka's successes also include Mozart's Figaro at the Salzburg and Glyndebourne festivals, and performances at La Scala, the Théâtre Royal de la Monnaie, the Deutsche Oper Berlin, the Berlin State Opera, and Munich's Bavarian State Opera. Renowned conductors with whom Plachetka has collaborated include Daniel Barenboim, Valéry Gergiev, Riccardo Muti, Yannick Nézet-Séguin, and Franz Welser-Möst.



MARIANNE CREBASSA | ROSINA

Previously at Lyric: Dorabella/*Così fan tutte* (2017/18); Stéphano/*Romeo and Juliet* (2015/16).

The French mezzo-soprano will highlight Mozart this season with Cherubino (Metropolitan Opera, Berlin State Opera) and Dorabella (Berlin State Opera, Vienna State Opera). Among her other recent successes have been Irene/Handel's *Tamerlano* and Rossini's *Cenerentola* (La Scala, the latter also for her return to the Opéra National de Paris), Gluck's *Orphée* (Paris's Opéra Comique), and *Mélanie* (Berlin State Opera). She debuted at the Salzburg Festival as Irene and returned as Cecilio/*Lucio Silla*, the title role/Marc Andre Dalbavie's *Charlotte Salomon* (world premiere), and Sesto/*La clemenza di Tito*. Further appearances have included Cecilio (La Scala debut) and Cherubino (Berlin, Vienna, Amsterdam, La Scala). The mezzo-soprano has recorded two critically praised solo discs: *Oh, Boy!*, a recital of arias for trouser roles, winner of the prestigious Echo Klassik Award for Solo Recording (Voice); and *Secrets*, featuring songs of Debussy, Ravel, and Crebassa's pianist on the disc, Fazil Say, which won a Gramophone Award.



LAWRENCE BROWNLEE | COUNT ALMAVIVA

Previously at Lyric: Arturo/*I puritani* (2017/18); Charlie/*Charlie Parker's Yardbird*, recital with Eric Owens (both 2016/17); Don Ramiro/*La Cenerentola* (2015/16).

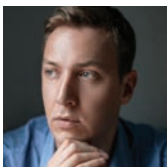
Winner of 2017's "Male Singer of the Year" award from both the International Opera Awards and Bachtrack, the celebrated American tenor this season reprises Ramiro/*La Cenerentola* (Amsterdam) and Count Almaviva (Dallas), while also singing his first Fernand/*La favorite* (Houston). Renowned for formidable bel canto roles, Brownlee has starred in that repertoire at the Met (*I puritani*, *La Cenerentola*, *The Barber of Seville*, *Rinaldo*, *La donna del lago*), Zurich (*Le Comte Ory*), Paris (*Don Pasquale*), and Munich (*Semiramide*), among many other venues. At Opera Philadelphia he created Charlie/*Charlie Parker's Yardbird* (later at New York's Apollo Theater, London's English National Opera, and Lyric). Brownlee has performed with many major orchestras including those of Chicago, Philadelphia, Boston, Cleveland, New York, Berlin, Rome, and Munich. He premiered a new song cycle, *Cycles of My Being* by composer Tyshawn Sorey and lyricist Terrance Hayes, in Philadelphia, which he repeated in Chicago and at Carnegie Hall.



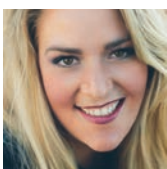
ALESSANDRO CORBELLI | DR. BARTOLO

Previously at Lyric: Eight roles since 1986/87, most recently Don Alfonso/*Così fan tutte* (2017/18); Don Magnifico/*La Cenerentola* (2015/16); Dr. Bartolo/*The Barber of Seville* (2013/14).

The Turin-born baritone has presented his acclaimed Bartolo in many major houses (most recently Glyndebourne and San Francisco Opera). Later this season Corbelli will reprise his equally celebrated Don Magnifico/*La Cenerentola* (Zurich, Vienna). Other recent bel canto successes include *Don Pasquale* (Vienna, Glyndebourne, DVD), *Taddeo/L'italiana in Algeri* (Salzburg), *Dulcamara/L'elisir d'amore* (Lyric, Metropolitan Opera, Madrid, Leipzig, Barcelona, San Francisco, and Houston, among other houses), and *Sulpice/La fille du régiment* (Covent Garden, Paris, Met). Corbelli is also renowned as Michonnet/*Adriana Lecouvreur* (Berlin, London, Paris), Don Alfonso/*Così fan tutte* (Vienna), Falstaff (Toulouse, Glyndebourne), and Gianni Schicchi (Met, Glyndebourne, Turin). In 2017 he sang his first Melitone/*La forza del destino* and recently reprised the role in the acclaimed new production at London's Royal Opera House. He holds the Premio Abbiati, the Italian music critics' prize, for his Leporello at La Scala, and the similarly prestigious Rossini d'Oro for his Don Geronio at Pesaro's Rossini Opera Festival.


KRZYSZTOF BĄCZYK | DON BASILIO
Lyric debut

The Polish bass's early-career successes included *The Magic Flute* and *Alcina* (Aix-en-Provence), *La clemenza di Tito* (Warsaw), and *Acis and Galatea* (Salzburg). In recent seasons he sang the Commendatore and Masetto/*Don Giovanni* in Stockholm; Capellio/*I Capuleti e i Montecchi*, Melisso/*Alcina*, Raimondo/*Lucia di Lammermoor*, Masetto and Colline (all at the Zurich Opera House); and the Mozart *Requiem* (Opéra National de Lorraine). Other successes have included his Opéra National de Paris debut (*Don Carlos*) and subsequent roles in *Iolanta* and *Tosca*, *Die Zauberflöte* and Zuniga/*Carmen* at Polish National Opera, Rossini's *Stabat Mater* (Toulouse's Orchestre National du Capitole), *Alcina* (Paris's Théâtre des Champs-Élysées), *The Fiery Angel* (Polish National Opera, Aix-en-Provence Festival), and Masetto/*Don Giovanni* (NDR Philharmonie Hannover). Most recently he debuted at ABAO Olbe Bilbao as Colline/*La bohème* and made his U.S. debut singing Rossini's *Stabat Mater* with the Philadelphia Orchestra.


MATHILDA EDGE | BERTA
Lyric debut

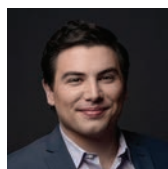
The soprano, a first-year Ryan Opera Center member, returns to the Lyric stage later this season in *Die Walküre*. An Illinois native, Edge has been heard at Indiana University as Butterfly, Fiordiligi, Romilda/Xerxes, and the First Lady/*The Magic Flute*. Most recently, she was a recipient of a prestigious Sara Tucker Study Grant through the Richard Tucker Music Foundation. In 2016 she received third place in the NATS Artist Award Competition and the Washington International Competition for Voice. Also in 2016, she won Milwaukee's Bel Canto Chorus Regional Artist Competition, subsequently singing *Elijah* with the BCC. A two-time winner in the Indiana District's Metropolitan Opera National Council Auditions, she received the Georgina Joshi Fellowship through Indiana University's Jacobs School of Music. *Mathilda Edge* is sponsored by **Maurice J. and Patricia Frank**.


CHRISTOPHER KENNEY | FIORELLO

Previously at Lyric: Marquis d'Obigny/*La traviata*, Master of Ceremonies/*Cendrillon* (both 2018/19).

A Minnesota native and a second-year Ryan Opera Center member, the baritone also appears in *Dead Man Walking* and *Madama Butterfly* at Lyric this season. Kenney was recently a member of Washington National Opera's Domingo-Cafritz Young Artist Program (*The Barber of Seville*, Rachel Portman's *The Little Prince*, Missy Mazzoli's *Proving Up*—world premiere). He was also a featured soloist in Bernstein's *Songfest* with the National Symphony Orchestra. A former Santa Fe Opera apprentice artist, Kenney is a three-time winner of the Metropolitan Opera National Council District Auditions. The baritone is an alumnus of Concordia College, the University of

Kentucky, and Philadelphia's Academy of Vocal Arts. *Christopher Kenney* is sponsored by an **Anonymous Donor**.


ERIC FERRING | SERGEANT

Previously at Lyric: Lurcanio/*Ariodante*, Gastone de Letorières and Giuseppe/*La traviata*, Young Servant/*Elektra* (all 2018/19).

The Iowa-born tenor, a second-year Ryan Opera Center member, was a Resident Artist at Pittsburgh Opera (2016/17, 2017/18), where prominent among his roles was the Protagonist/Douglas J. Cuomo's *Ashes and Snow* (world premiere). A 2017 apprentice at The Santa Fe Opera, Ferring has also performed with Opera Theatre of Saint Louis, Wolf Trap Opera, and Seagle Music Colony. In 2017/18 he received a Sara Tucker Study Grant from the Richard Tucker Foundation, a Sullivan Foundation Career Grant, and third prize in the Gerda Lissner Foundation International Voice Competition. This summer he participated in the Britten-Pears Young Artist Programme and the Aix-en-Provence Festival's summer academy. *Eric Ferring* is sponsored by **Richard O. Ryan, Richard W. Shepro and Lindsay E. Roberts, and Cynthia Vahkamp and Robert Kenyon**.


SIR ANDREW DAVIS | CONDUCTOR

Previously at Lyric: 59 operas since 1987, most recently *Cendrillon*, *Siegfried*, *Idomeneo* (all 2018/19)

Internationally renowned as one of today's most celebrated musicians, Sir Andrew Davis is music director and principal conductor of Lyric Opera of Chicago and chief conductor of the Melbourne Symphony Orchestra. This season at Lyric he also leads *The Queen of Spades* and the *Ring* cycle. The 2019/20 season sees his return to the Toronto Symphony Orchestra, where he serves as interim artistic director through 2020 (among the highlights will be a concert performance of Massenet's *Thaïs*); Melbourne Symphony Orchestra (Handel's *Messiah* in Davis's own orchestration, also to be heard with Washington's National Symphony Orchestra), and the Chicago Symphony Orchestra (Beethoven and Tippett). Maestro Davis's career spans more than 40 years, during which he has been the musical and artistic leader at several of the world's most distinguished symphonic institutions, including the BBC Symphony Orchestra, Glyndebourne Festival Opera, and the Royal Liverpool Philharmonic Orchestra. An extensive and award-winning discography documents his artistry. *Sir Andrew Davis* is the **John D. and Alexandra C. Nichols Music Director Endowed Chair**.


STEFANO SARZANI | CONDUCTOR, OCT. 18

Previously at Lyric: *La bohème* (2018/19).

The Italian-born conductor's recent engagements include concerts in New Hampshire with Symphony NH and Orchestra Filarmonica Marchigiana (Italy). He will conduct

La Bohème at Opera Idaho in 2020 and has recently collaborated at Central City Opera (*Madama Butterfly*, *Billy Budd*), Michigan Opera Theater (*Hansel and Gretel*) and Opera Maine (*The Marriage of Figaro*). He has also conducted and collaborated with symphonic and operatic institutions such as Boise Philharmonic Orchestra, Atlanta Symphony Youth Orchestra, National Repertory Orchestra (Colorado), Orchestra Sinfonica di Sanremo (Italy), Den Jyske Opera (Denmark), Opéra National de Lorraine (France), Atlanta Opera, and Sarasota Opera. Sarzani is a recipient of Career Assistance Awards in 2016, 2018, and 2019 from the Solti Foundation U.S., which also selected him for the Elizabeth Bucerchi Opera Residency Programs at both Lyric and Michigan Opera Theater. He is a graduate of Indiana University and Conservatorio G. Rossini (Pesaro).



ROB ASHFORD | ORIGINAL DIRECTOR

Previously at Lyric: *Carmen* (2016/17); *Carousel* (2014/15); *The Barber of Seville* (2013/14).

The American director-choreographer, who debuted in opera with this production, subsequently directed and choreographed *Carmen* (Houston). Among Ashford's most important directing achievements are *Anna Christie* (London's Donmar Warehouse—Olivier Award) and, on Broadway, *Cat on a Hot Tin Roof*, *Thoroughly Modern Millie* (Tony Award), *How to Succeed in Business Without Really Trying*, *Promises, Promises*, and currently *Frozen*. In London, he recently directed Sir Kenneth Branagh in *The Entertainer*. His choreography has been seen at City Center Encores!; in *Candide* (Paris, London, Milan); in NBC's live productions of *The Sound of Music* and *Peter Pan* (both of which he directed); on the Tony Awards, Oscars (2009 Emmy Award) and Kennedy Center Honors telecasts. He is directing the film version of the musical *Sunset Boulevard*.



TARA FAIRCLOTH | REVIVAL DIRECTOR

Lyric directorial debut

The American director's work has been seen widely across North America. In recent seasons, Faircloth has created new productions of *The Little Prince* (Utah Opera), *Ariadne auf Naxos* (Wolf Trap Opera), *Il re pastore* (Merola Opera), *Agrippina* (Ars Lyrica Houston), and *L'incoronazione di Poppea* (Boston Baroque). She is currently working on two major new productions: *Emmeline* (Tulsa Opera) and *Monkey* (White Snake Projects). Faircloth has directed two world premieres for Houston Grand Opera's East+West series and has a thriving career in regional houses such as Utah Opera, Arizona Opera, Wolf Trap Opera, and Boston Baroque. The Baroque repertoire is of special interest to Faircloth, who made her directorial debut with Ars Lyrica Houston's production of *Cain: Il primo omicidio* in 2003 and has since designed and directed numerous productions for that company. She is the drama instructor for the Houston Grand Opera Studio, and regularly coaches singers at Rice University.



SCOTT PASK | SET DESIGNER

Previously at Lyric: *The Barber of Seville* (2013/14).

Among the American designer's many Broadway credits are dramas (*The Pillowman* – Tony Award, *The Father*, *The Little Foxes*, *Blackbird*, *An Act of God*, *A Steady Rain*, *The Coast of Utopia* – Tony Award, *Speed-the-Plow*, *Take Me Out*); musicals (*The Book of Mormon* – Tony Award, *The Band's Visit*, *Mean Girls*, *Waitress*, *Nine*, *Pippin*, *Urinetown*, *Promises Promises*, *Pal Joey*); and comedies (*It's Only a Play*, *Oh, Hello!*, *I'll Eat You Last*). Among Pask's achievements in London theater are productions at the National Theatre, Donmar Warehouse, Old Vic, and throughout the West End. His work has also been seen at the Chichester Festival Theatre, Opera North, and Edinburgh's Lyceum Theatre. Pask has received multiple Drama Desk, Lucille Lortel, Outer Critics Circle, Bessie, and Henry Hewes Awards. Additional productions include *Peter Grimes* (Metropolitan Opera) and Cirque du Soleil's *Amaluna*.



CATHERINE ZUBER | COSTUME DESIGNER

Previously at Lyric: *Romeo and Juliet* (2015/16); *The Barber of Seville* (2013/14).

The British-born designer's operatic work includes six Metropolitan Opera productions, as well as *La forza del destino* (Washington), *Carmen* (London), *Romeo and Juliet* (Salzburg), *Faust* (Baden-Baden), and the *Ring* cycle (Washington, San Francisco). She has been equally successful on Broadway in musicals (*Frozen*, *War Paint*, *Fiddler on the Roof*, *Gigi*, *The King and I*, *The Bridges of Madison County*, *The Sound of Music*, most recently *Moulin Rouge*), comedy (*Born Yesterday*, *The Royal Family*, *Dinner at Eight*, *Twelfth Night*), and drama (*The Father*, *Oslo*, *Joe Turner's Come and Gone*, *Oleanna*, *A Man for All Seasons*, *Mauritius*, *Doubt*, *Little Women*, *Dracula*, *Ivanov*). She also designed the live NBC/Universal broadcast of *The Sound of Music*. Zuber has won six Tony Awards, most recently for *My Fair Lady* (2018). In addition, she has received the Olivier, Lucille Lortel, Henry Hewes, Ovation, and Obie awards. *Catherine Zuber is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*



HOWARD HARRISON | LIGHTING DESIGNER

Previously at Lyric: *The Barber of Seville* (2013/14).

The British lighting designer's operatic work has been seen at the Metropolitan Opera and the major companies of London, Cardiff, Sydney, and Madrid. Among his credits in London's West End are *Mamma Mia!* (also Broadway and worldwide), *The Pajama Game*, *Guys and Dolls*, *Dirty Rotten Scoundrels*, *Mary Poppins* (also Broadway), *The Importance of Being Earnest*, *Butley*, *Macbeth* (also Broadway), and *Glengarry Glen Ross*. Harrison's work has been seen in *City of Angels*, *Anna Christie*, *Creditors*, and *Tales from Hollywood* (London's Donmar Warehouse); *Romeo and*

Juliet (Royal Shakespeare Company); and at Sadler's Wells Theatre, Almeida Theatre, the National Theatre, Old Vic, Royal Court Theatre, Chichester Festival Theatre, Sheffield Crucible, and English National Ballet. A two-time Tony Award nominee, he has been nominated nine times and has been twice awarded the Olivier Award for Best Lighting Designer. *Howard Harrison is supported by the Mary-Louise and James S. Aagaard Lighting Director Endowed Chair.*

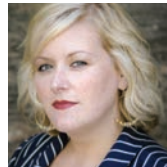


**MICHAEL BLACK |
CHORUS MASTER**

Previously at Lyric: Chorus master since 2013/14; interim chorus master, 2011/12.


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, 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. Stoller Chorus Master Endowed Chair.*



**SARAH HATTEN |
WIGMASTER & MAKEUP DESIGNER**

Previously at Lyric: Wigmaster and makeup designer since 2011/12.

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

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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,
Acting 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

William C. Billingham,
harpsichord
Steve Roberts, *guitar*

Librarian

John Rosenkrans, *Principal*

Personnel Manager and Stageband Contractor

Christine Janicki

CHORUS MASTER

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

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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. Wrighte

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

Humberto Borboa
Justin Berkowitz
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 Goversen
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

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VERDI

Luisa Miller

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Lyric presentation of Verdi's Luisa Miller generously made possible by the NIB Foundation, Julie and Roger Baskes, the Henry and Gilda Buchbinder Family Foundation, and Liz Stiffel, with additional support from The Nelson Cornelius Production Endowment Fund

**2019/20
SEASON**
The Barber of Seville
Luisa Miller
Dead Man Walking
Don Giovanni
Madama Butterfly
The Queen of Spades
Götterdämmerung

HEGGIE/MCNALLY

DEAD MAN WALKING

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Lyric premiere of Heggie's Dead Man Walking generously made possible by Roberta L. and Robert J. Washlow

Lyric

The Barber of Seville— It makes you laugh out loud

By Roger Pines

The first time I ever laughed out loud at an opera performance was as a high-school student at the Kennedy Center in Washington, D.C., hearing my first *Barber of Seville*. It was during Bartolo's pompous aria in Act One: outraged by what he considers disrespectful behavior from his young ward Rosina, Bartolo gets so mad that all he can do is splutter the word "Si" no fewer than 16 times. The singer made something side-splitting out of Rossini's repetition, and the whole audience just exploded with laughter.

Bartolo on that occasion was sung by a great operatic comedian, the late Andrew Foldi (some years later he became director of Lyric's young-artist program). But it wasn't just his acting and that of the rest of the brilliant cast that made me laugh throughout that *Barber* performance—it was the music itself. There's no one like Gioachino Rossini for making an opera audience giggle and chortle. Everything about *Barber's* music is simply irresistible. Over and over, Rossini not only shows us the humor onstage—he makes sure we hear it as well. Even if you were only listening, and even if you didn't have projected English translations, you'd know just from the music that Rossini wants you to laugh at this ridiculous, outrageously self-important character.

For Rossini's entire career, he reigned as the undisputed king of Italian operatic comedy. He was already composing operas in his late teens, and from the very beginning he had that unique vigor, dazzle, and sparkle that we hear everywhere in his music. He wasn't even 20 years old when his first opera premiered, and prior to *Barber*, he'd already written 15 others. But above all the



There have probably been funnier caricatures of Rossini than any other major composer. One of the most famous images is by the celebrated 19th-century French illustrator André Gill.



During her aria in Act One, Rosina (Isabel Leonard) finishes a letter to her serenader, "Lindoro."



Count Almaviva (Lawrence Brownlee), confident that he will win Rosina. Photo from the Metropolitan Opera production, 2013/14 season.

other Rossini operas that preceded it, *Barber* showed that Rossini was in a class by himself—a composer who could totally captivate any audience with his wicked sense of humor. It's what makes *Barber* the most popular comic opera ever written.

As perennially popular as it is today, the opera got off to a mighty rough start at the Rome premiere in 1816. Even before the performance, a huge portion of the audience already resented Rossini. They objected that the opera was being done at all; another *Barber of Seville*—by composer Giovanni Paisiello—had already been a terrific success, and who wanted to see a reboot of the same story? At the actual performance, a series of unfortunate events took place, beginning with the very first scene: during Count Almaviva's serenade, there were guffaws throughout the auditorium when the tenor, who'd been playing the guitar himself, broke a string and had to re-tune. The story also goes that a live cat showed up onstage, creating total mayhem. The audience behaved very badly throughout the performance, and everyone—especially Rossini—considered the whole evening a catastrophe in every way. But it all turned around at the second performance, and *Barber* has triumphed everywhere ever since.

The opera is designed to provide audiences with laughs and light-hearted mischief from start to finish. There are loads of sight gags and silly situations onstage (just think of Almaviva pretending to be a drunken soldier, or Figaro, the barber, attempting to shave the impatient Bartolo), but none of that would

be especially funny without the scampering, sparkling, gleefully goofy and yet always gorgeous music to go with it. This opera requires virtuoso singing from most of the cast, and for each of the principals there's a wonderfully witty characterization by the endlessly resourceful, inventive Rossini.

First on the scene in Act One is Almaviva, who serenades Rosina enchantingly. It's a graceful, elegantly romantic moment, with music to match. For Almaviva, the whole opening scene is all about wanting to get into Bartolo's house so he can woo Rosina in person. His disguise as a soldier gets him inside, and that's where Rossini reveals Almaviva the comedian. Rossini's clever use of repetition makes us laugh when the "soldier" says he's entitled to be given lodging at Bartolo's house. He's got the paper to prove it, and as he repeats the words "Eccolo qua" ("Here it is"), singing higher and higher, poor Bartolo gets very rattled indeed.

Almaviva is back at Bartolo's at the start of Act Two, this time in another disguise: Don Basilio, Rosina's music teacher, is apparently ill, and this is his substitute, "Don Alonso." In contrast to the brazen drunken soldier, we hear something totally different in "Don Alonso's" music; it's mincing and dainty, light as dandelion fluff in a breeze. Many a tenor is apt to ham it up here, but all he really has to do is simply sing Rossini's notes.

That's also true of baritones singing Figaro—there's no need to exaggerate anything, since Rossini does it all for him. In Figaro's famous entrance aria, he's proclaiming his merits as a true jack of all trades. The fun comes with his patter-singing at the end: as he proclaims, "Ah, bravo, Figaro, fortunatissimo per verità" ("Ah, bravo Figaro, truly the most fortunate of men"), Rossini has him fly through the words at breakneck speed. It's exhilarating, and the more fun the singer has with it, the funnier it can be.

Later in that first scene, Figaro has his big duet with Almaviva, when they're scheming to get Almaviva into Bartolo's house. If the disguised count acts drunk, Figaro cleverly explains—in a halting, hiccup-like vocal line that mimics tipsiness—old Bartolo won't suspect he's trying to make off with Rosina.

The opera's second scene introduces the lovely Rosina with an aria that reveals exactly the kind of person she is—an

irrepressibly confident young woman, determined to get what she wants. With one little word she flips the comedic switch from sweet to fiercely sassy. After declaring that she's gentle, respectful, obedient, and loving, there comes the exclamation "Ma..." ("But..."). Rosina then pauses before declaring—in cascades of extravagantly florid singing—that "if anyone touches me in my weak spot, I'll be a viper and play a hundred tricks before I give in." That "ma" gets repeated a page or two later in the aria, and both times it's great fun to hear how the mezzo-soprano colors it to crack up her audience.

There's another great moment when Figaro, Almaviva, and Rosina come together in Act Three. Rosina has just heard from Almaviva that that the young man serenading her (who'd identified himself to her only as poor "Lindoro") is actually the guy now standing in front of her. The two lovebirds are warbling ecstatically together, united in one flight after another of highly florid singing, but Figaro is there, too, itching to get them all out of Bartolo's house before the old man arrives with the police! As Rosina and Almaviva's music continues to soar, Figaro blurts little interjections in a desperate effort to get them to snap out of it. Their showy vocalism actually becomes funny, contrasting as it does with the frustrated, impatient Figaro.

Bartolo's big aria is loaded with the kind of pomposity that can't help but make us laugh. His housekeeper, Berta, gets her aria as well. She's been observing Bartolo through the whole opera and now gives us her opinion: it can only end badly when an old man is looking for a wife. "And yet," she asks (as Cole Porter would do many years later), "what is this thing called love?" And, Berta adds, "Why does it makes everyone go crazy?" She finally resigns herself to becoming an old maid. Her delicious aria has a bouncy oom-pah beat to it, punctuated by high notes where, the more they sound like despairing wails, the funnier they are.

A showpiece that shows us Rossini at his absolutely best, both musically and comedically, is Basilio's aria midway through the first act. Here the wily music teacher is explaining to Bartolo how to spread malicious rumors (in this case, it's Bartolo who wants to know how he could take down Almaviva). The aria



Don Basilio (Kyle Ketelsen), in his aria "La calunnia," explains to Dr. Bartolo (Alessandro Corbelli) everything he needs to know about slander. Lyric production, 2013/14 season.



Almaviva (Alek Shrader) is disguised as a drunken soldier, and Figaro (Nathan Gunn) attempts to control his antics. Lyric production, 2013/14 season.

starts quietly, as Basilio describes slander as “un venticello” (“a little breeze”). It’s delicate music, but then, as slanders spreads, Rossini deploys one long, astonishing crescendo (he was famous for them). And then finally, as slander reaches vast proportions like “un colpo di cannone” (“the shot of a cannon”), Basilio simply explodes on a pile-driving high note. One second later he launches a torrent of frantically excited phrases as he sings of slander resembling “an earthquake, a hurricane, a universal tumult that makes the air resound.”

And that’s what *The Barber of Seville* has created worldwide, for more than two centuries—an absolute hurricane of laughter. Enjoy! 🎭

Roger Pines, Lyric’s dramaturg, has contributed articles and reviews to Opera News, Opera, The Times (London), International Record Review, The Opera Quarterly, and major recording companies. He has appeared annually on the Metropolitan Opera broadcasts’ Opera Quiz since 2006.



In the Act Two trio, Figaro (Nathan Gunn, left) frantically urges the lovestruck Rosina (Isabel Leonard) and Almaviva (Alek Shrader) to leave with him, to avoid being discovered by Bartolo. Lyric production, 2013/14 season.



A conversation with Rob Ashford

THE PREMIERE OF THIS PRODUCTION MARKED YOUR EAGERLY AWAITED OPERATIC DEBUT. HAVE YOU BEEN GOING TO OPERA MOST OF YOUR LIFE, OR ARE YOU A CONVERT?

When I was in college in Pittsburgh, I danced in the corps de ballet at Pittsburgh Opera—that was my first taste of it. Then, when I moved to New York, one of my first jobs was dancing at the Met for a year. My first show there was Hal Prince's production of *Faust*. I feel as if my operatic education happened in the Met canteen, sitting with other dancers and seeing everyone in costume—that was where I felt I began to learn. Also, we could see anything we wanted. If I was having a rehearsal and we finished early, I'd go watch a stage rehearsal or a dress rehearsal.

At that time in my life it was less about the particular performances and much more about the scope. That's what blew me away.

WHAT DREW YOU TO *THE BARBER OF SEVILLE* AS A FIRST OPERA TO DIRECT?

Anthony Freud had many interesting observations about why it would be a good fit. It might have been the fact of comedy being something we do a lot in musicals—understanding comic timing, the simplicity and focus of it. The focus on the stage in key moments was something Anthony felt I knew about from years of doing musicals—the idea of being able to focus on a small moment, inside a big tableau. You don't have a camera, you've got a whole stage that's alive, but you have to see the moment where the boy falls in love with the girl!

BARBER IS SO OFTEN PLAYED JUST FOR LAUGHS. HOW DO YOU BRING HUMANITY TO IT?

It's a love story! Working with Scott Pask and Catherine Zuber, the idea was that it should be romantic. The pure passion and the unabashed primary colors of Rosina and Count Almaviva's love—or lust—for each other are what causes the comedy. People do silly things when they're in love! I hope to find the humanity in the comic characters, or at least, to take them through that doorway of reality to find their humor.

DO YOU PREPARE FOR THIS THE SAME WAY YOU PREPARE TO DIRECT A MUSICAL (OTHER THAN THE LANGUAGE BEING DIFFERENT)?

It's all about the text—that's the way I approach everything. If I'm going to do a play or musical, I focus in on the text, what's on the page, not other productions, and not "We're going to do it differently from what so-and-so did," and try to get to the essence of it.

I've directed Shakespeare—in a way, that's a different language as well! I'm thrilled, actually, that I did Shakespeare before working with an Italian text. The meanings are so particular, that kind of research. I found it liberating to do *Macbeth*. It's been the same with *Barber*—getting to the essence of what they're saying, what the true translation is. I enjoy it, rather than feeling like it's in the way.

HOW DID BEAUMARCHAIS' PLAY HELP YOU?

He got it right! And Rossini based his opera on it, so it makes me trust the writing and not make me want to second-guess it. Because the play is so sound and Rossini's work on top of that is so sound, it gives you an amazing freedom because you trust the material so much that you don't question—you just try to bring it to life.

HOW DO YOU EXPECT THE HUMOR TO EMERGE ONSTAGE?

From the situation these characters find themselves in.

HOW DID YOU AND SCOTT PASK GO ABOUT CONCEIVING THE PARTICULAR ENVIRONMENT OF SEVILLE—WHAT WERE YOUR PRIORITIES?

I've been to Seville, and I know the Moorish influence there. I was keen to highlight the Spanish influence more. We have the beautiful tiles, the wrought iron, the grillwork, the gates—it feels traditionally Spanish.

HOW DO YOU USE YOUR ABILITIES AS A CHOREOGRAPHER IN THIS PIECE?

When you have an idea for a dance and you make up some steps, you must put them on the dancer. And if the steps don't suit the dancer, you need to change the steps. You want to make the dancer shine, so it would be crazy for me to choreograph a dance where the girl kicks only her right leg and her leg doesn't look good kicking! When I direct, I have a basic idea of how everything should be, but I have to put it on them. And if it doesn't suit them, I need to alter it, still getting to my point, still delivering my vision, but I've got to put it on them.

WHAT'S YOUR GOAL WITH THIS PRODUCTION?

I'd love it if people who know this piece say, "It was fresh. It wasn't the same 20 gags that are always done"—that would be really exciting for me. **L**

After the curtain falls

Thank you for attending *The Barber of Seville*, one of opera's most famous comedies. We hope you enjoyed the experience!

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

- What moments made you laugh out loud?
Did your companion/s find the same parts funny?
- What melody stuck in your head as you left the theater?
- Figaro makes a grand entrance with "Largo al factotum"—a.k.a. the "Figaro! Figaro! Figaro!" song. Does he remind you of any movie or TV characters?
- Who would you cast if *The Barber of Seville* was turned into a movie or a TV sitcom?
- The music from *Barber* has been sampled, riffed on, and repurposed in many pieces of pop culture. Where have you heard references before? (Here's a hint—think animated rabbit)
- Does the music remind you of any other musical style?
- In the opera, Figaro's a character with a lower social status, yet he tends to outsmart others at almost every turn. What does this opera tell us about status and class?
- If you were going to direct and design your own production of *Barber*, what would it look like?

MORE, PLEASE

Craving more about Rossini and *The Barber of Seville*? Lyric has lots of suggestions and resources to help you explore more about this production and its stories. Visit lyricopera.org/AfterCurtain for cast profiles and video extras, suggestions on further reading and listening, relive moments from the show, take in notes about the opera and much more. Enjoy! 🍷

From Lyric's archives



The legendary Italian mezzo-soprano Giulietta Simionato in her Rosina costume from *The Barber of Seville*, backstage at Lyric in 1954, the company's inaugural season.

Lyric

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.



Co-Creation with community groups

The Kirin-Gornick Band (pictured) is comprised of first and second generation Serbian and Croatian immigrants. They were selected as one of the participants in a Lyric program which supported amateur performers develop an original production based on the story of their community.

Lyric

Beyond the stage

We are all *Lyric*

Some years ago, in a landscape where many performing arts organizations were scaling back their educational and community engagement programs, Lyric took a bold step and increased its commitment to innovative learning, civic engagement, and to of-our-time creative programming.

Launched under a new Lyric Unlimited brand, these initiatives for audiences, students, teachers, community groups across the city, and families proved wildly successful and made real positive difference in people's lives, and evolved Lyric into an organization that is deeply connected with the city it is here to serve.

Now, as Lyric continues to invest in signature learning opportunities, develop new partnerships, and to increase its civic footprint and value to all Chicagoans, the Lyric Unlimited brand is being retired. Why? Because all of its initiatives are now so integral to Lyric—so central to its vision to redefine what a 21st century opera company can be to an ever more diverse range of constituents—that programs that were once branded Lyric Unlimited will now be Lyric.

And to further add clarity, the staff at Lyric who made, and will make, innovative programs relevant and successful are now part of a newly named department: Learning & Creative Engagement.

This brand re-alignment will bring forward and integrate the full range of Lyric activities, expanding what the Lyric brand means in our city and across the country—from grand opera to community created performances; from chamber operas that explore contemporary issues to boundary-breaking school and youth programs.

Lyric is truly leading the advancement of opera in America.



Teacher Professional Development Workshops | Each fall, Lyric welcomes teachers from across Chicago to free Teacher Professional Development Workshops. Through these events, high school and elementary teachers work side by side with Lyric staff and professional teaching artists to plan lessons making curricular connections and exploring strategies for bringing opera into their classrooms. In the 2018/19 season, 40,049 students participated in Lyric programs, including 15,227 Chicago public school students from a total of 102 Chicago public school districts.



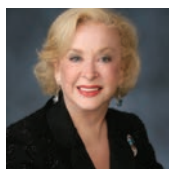
Family Day | Families have more ways to participate with Lyric than ever before. From our free annual Millennium Park concert to Lyric's exciting new tradition—Family Day! Parents and grandparents can share their love of the art form with the youngest members of their families. Lyric also produces a children's opera each fall especially for families with children 7-12.



Message in the Music | 2017's *The Message in the Music* introduced students to different types of singing including opera, jazz, gospel, hip-hop and blues, while shedding light on the rich musical history of Chicago. *The Message in the Music* was part of the Chicago Voices initiative spearheaded by Lyric's creative consultant Renée Fleming.

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Lyric is grateful to the following generous donors for their support of Lyric's Learning & Creative Engagement initiatives.



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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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To keep opera a must-see, must-hear experience, the art form needs outstanding artists who can convey through singing and acting the emotional range and engaging storytelling that are opera's hallmarks. Lyric, through The Patrick G. and Shirley W. Ryan Opera Center, identifies exceptionally talented emerging artists from around the world and provides them with comprehensive training and performance opportunities. On the world's stages, the Center's impressive roster of alumni continually proves the value of training at Lyric.



Todd Rosenberg

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Ryan Opera Center alumni around the world

LAURA WILDE

At Lyric this season: *Freia/Das Rheingold*, *Sieglinde* and *Ortlinde/Die Walküre*, *Third Norn/Götterdämmerung*. Pictured here in *Das Rheingold*, 2016/17. Recently: Title role/*Jenufa*, The Santa Fe Opera; Title role/*Katya Kabanova*, Scottish Opera; *Fiordiligi/Così fan tutte*, Stuttgart Opera.

It's hard to put into words how incredibly grateful I am for my time in the Ryan Opera Center. I remember flying to Chicago for the Final Auditions, a mezzo beginning the transition to soprano, having no idea what the outcome would be. The program took a chance on me and helped me through the tumultuous experience of switching voice types. Everyone in the company was encouraging and supportive as I worked through the change and discovered my new soprano instrument. I had the unique experience of understudying and rehearsing "in-role" for a number of weeks in operas such as *Rusalka*, *Capriccio*, and *Der Rosenkavalier*. These experiences helped to unlock my voice and point me in the right repertoire direction. My teachers, coaches, administrators, patrons, and colleagues made my time in the Ryan Opera Center tremendously memorable and invaluable in launching my professional career. Returning to Lyric Opera of Chicago feels like coming home, and I'm looking forward to doing so this season!

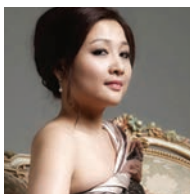


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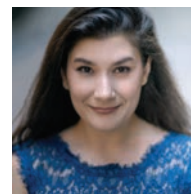
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THE BARBER OF SEVILLE

Liz Stiffel
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Marlys A. Beider
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Gamma Fisher Foundation of Marshalltown, Iowa
Ada and Whitney Addington



Additional Support: Robin Angly
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42ND STREET

Lead Sponsor: The Negaunee Foundation
An Anonymous Donor
Donna Van Eekeren and Dale Connelly

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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 | 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 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.



ABBOTT FUND

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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.



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

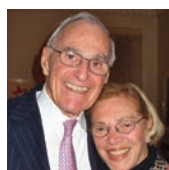
As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society.



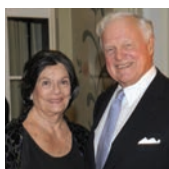
Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15), and has committed generous leadership 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*.



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.



Franco Tedeschi

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



Richard Pomeroy

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."



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.



Allan E. Bulley, III

BULLEY & ANDREWS

Founded 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full-range of construction services including general contracting, construction management, design/build, and masonry and

concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's Performances for Students programs, and is a cosponsor of Lyric's *Ring* cycle.

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



John & Alice Butler

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.



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

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 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.



Lester and Renée Crown

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 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, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric for more

than 30 years. They have cosponsored six mainstage operas, including last season's *Siegfried*. Stefan and Gael also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.



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

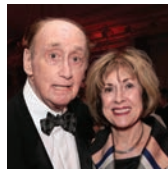
has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank, N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. "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

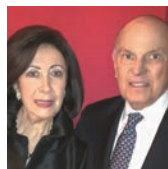
ELIZABETH MORSE GENIUS CHARITABLE TRUST

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.

John R. Halligan



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



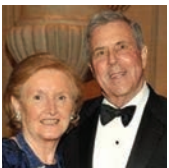
PATRICIA A. KENNEY AND GREGORY J. O'LEARY

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."



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.

**MacArthur
Foundation**

MAZZA FOUNDATION



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

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*.



Marilyn Pearson

MCDERMOTT WILL & EMERY

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 & 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 Morrisons have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Breaking New Ground Campaign and 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.”



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust’s Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in

memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric. 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.



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.



**Jerry and Elaine
Nerenberg**

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.

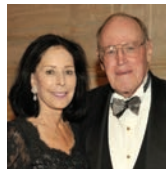
NIB FOUNDATION

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



Sonia Florian

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.



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. "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."





MR. AND MRS. DAVID T. ORMESHER

Lyric is sincerely grateful for the devotion of David and Sheila Ormsher. 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. Ormsher 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.



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



J. CHRISTOPHER AND ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. A past President of Lyric’s Women’s Board, Anne 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.

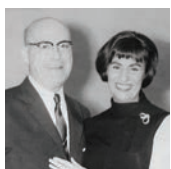


**Jack and
Catherine Scholl**

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.

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



**Rose and
Sydney Shure**

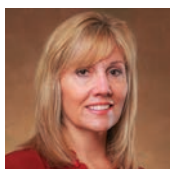
"She truly loved Lyric; it was one of her most revered charities," her niece Barbara Levie says. "They had four subscription seats for every opera, and even after my uncle died, my aunt would invite three people to go with her and take them to dinner in the Graham Room before the opera." To honor them, 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."

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.

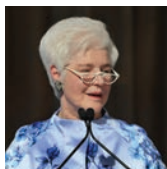
"In Loving Memory of Rose L. and Sidney N. Shure."



Christine Schyvinck

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*.

SHURE



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 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.

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**Carol and William
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.

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

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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](#)

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Todd Rosenberg

Lyric

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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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*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

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Opening Night Opera Ball 2018



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Greg and Mamie Case
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Opening Night Opera Ball 2018



Howard L. Gottlieb and Barbara G. Greis
Opening Night Opera Ball 2018



Women's Board Co-Chairs Mrs. Alejandro Silva and Erica L. Sandner
Opening Night Opera Ball 2018



Scott Marr, Wardrobe, wigs, make-up director
Vita Tzykon, Sef, costume, designer



Donelle De Niese
ChiArts students



Pam Williams, Mezzo | Vince Wallace, Bass
Lyric Opera Chorus



Guests enjoying Stars of Lyric at Millennium Park



Donelle De Niese
ChiArts students

“

With 100 years of Lyric attendance between us, we have indelible memories of brilliant voices, moving dramas, and stagecraft of the highest order. Because it has so enriched our lives, the future of opera matters to us. That's why we've named Lyric in our wills.

George Paterson & Allen Frantzen

PASSION... Pass it on.

The Overture Society

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

Lyric

Gift planning at Lyric

The Overture Society | 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. Lyric is honored to acknowledge these members of the Overture Society and the other additional levels of support provided by many of its members.

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.

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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.

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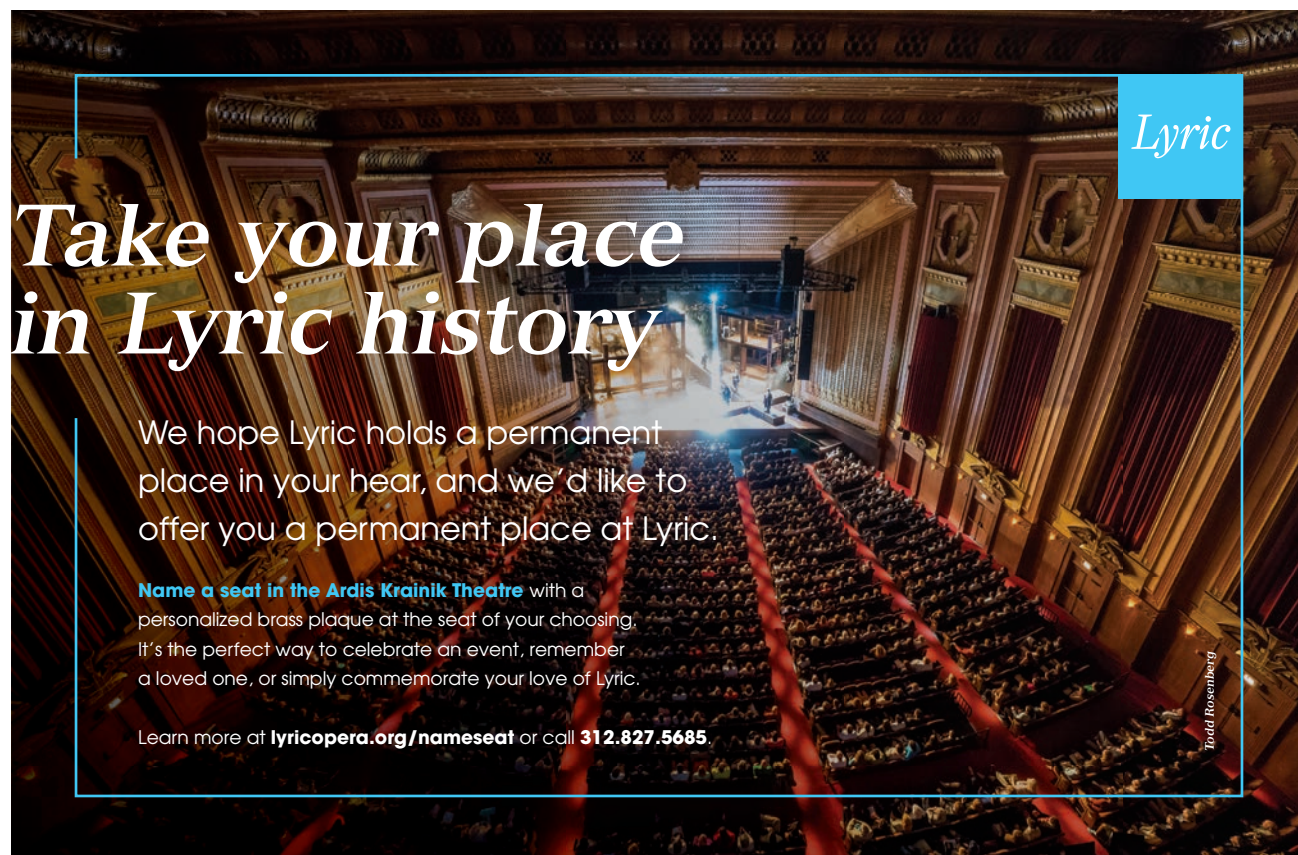
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Lyric

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Backstage life: John Clarke

WHAT IS YOUR ROLE AT LYRIC, AND HOW LONG HAVE YOU HELD THE POSITION?

Broad stroke, I'm a stagehand, and specifically the assistant electrician. I don't know when I became an assistant! I've been here since '86—initially as an apprentice. Back then we had two apprentices in each department, and every seven weeks you'd switch departments so you'd learn a little of everything. I started as a carpenter, when I was done being an apprentice—that was about five years—then the electricians asked me to join their crew. I did, and I've stayed there ever since!

WHAT LED YOU TO WORK AT LYRIC?

I have to give my father credit because he was a stagehand here for 45 years, but he didn't want me to work here! He had higher aspirations for me, but I'd been coming to work with him since I was a little kid and thought it was the coolest thing. He's John Clarke, too. The opportunity came up and I took it. I was 19, maybe just turned 20.

WHAT'S A TYPICAL DAY LIKE FOR YOU?

A typical day is anything but typical! It usually starts with a plan laid the day before that goes completely off the rails. Half my job is working on productions and half my job is keeping a 90-year-old building from falling apart. I get here at 7:30 a.m. every day, and honestly sort of hold my breath when I walk in. I start turning lights on and start looking for whatever went wrong last night. The plan is to strike whatever the show was last night, but more often than it should be there's something that doesn't work or a water leak somewhere or someone came up with an idea at midnight and it's now an emergency! If there's a show or rehearsal to set up onstage, the main thing I have to do is whatever lighting effects, water effects, bleeding floors, etc. needs to be set up—and it's different for every production.



WHAT'S THE MOST CHALLENGING ASPECT OF YOUR JOB?

The most challenging thing is interpreting whatever the director or designer's idea is into something that doesn't exist yet. Example? "I picture the floor bleeding," both for *Elektra* and for *Bel Canto*. After the shootings at the end, characters fell and were supposed to bleed from their heads, and we had the blood come up through the floor. Another favorite was the "dancing" water fountain in the most recent *Mikado*, with the spurts of water synchronized to the music. That's the most challenging part—they say, "I want the water to dance with the music!" and they go away and I've gotta make it work.

WHAT KEEPS YOU COMMITTED TO THE WORK YOU DO?

It's the only job I know of where you get to do cool stuff like that! What really keeps me committed is the opportunity with every production to take an abstract idea and build it from scratch. I get to be as creative as I can and invent things no one has ever seen before. A truly unique way to contribute to an experience that hopefully touches the lives of nearly 3,600 people. And it's fun!

WHAT'S SOMETHING ABOUT YOUR JOB THAT PEOPLE MIGHT NOT KNOW?

Probably that there are places in this building that no one left alive has been in. I've been in every ceiling, wall, and floor space there is within the theater and backstage. There's usually a tiny little knee-shaped hole in the brick...I've had to chisel into time capsules left by the guys who built the building. We still have places with original wiring and piping that needs to be maintained...and the installation of new equipment, too. Like our video wall down there that we hung from a space no one knew existed, over the Opera Club stairs.

A FAVORITE LYRIC MOMENT?

That would have to be when I rode the mountain out for the old *Magic Flute*—August Everding's production, which put me three feet away from the Queen of the Night during her big aria. That's the first time I really appreciated opera—it made the hair on my neck stand up! I'd been here a couple of years and had never liked opera, because I didn't realize what people could do with their voices. I've gotten to like a lot of it. I'm more of a Verdi, Puccini, Rossini kind of guy, and a lot of the other stuff I like, too.

BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

Whiskey and motorcycles! Whiskey across the board, motorcycles specifically Harley Davidson! 🍷

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