



Lyric

TCHAIKOVSKY

THE QUEEN OF SPADES

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 – combined 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.



Kyle Fluhacker

Enjoy all that Lyric has to offer.

Lyric

**Welcome
to your Lyric**

From the Chairman and the General Director

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

The passion consuming the central figure of *The Queen of Spades* illuminates this opera, one of Peter Ilyich Tchaikovsky's greatest achievements. Anyone familiar with the composer's ballets, symphonies, and other operas is sure to revel in a score that communicates endless excitement.

On the podium for this opera's return to Lyric will be our own Sir Andrew Davis, one of the great interpreters of Slavic repertoire, whose tenure as Lyric's music director began with the Lyric premiere of *The Queen of Spades* in 2000/01.


The opera presents extraordinary challenges to the artists onstage – above all, to the tenor portraying Gherman, Tchaikovsky's neurotic, ill-fated protagonist. Our Gherman, Brandon Jovanovich, sang his first *Queen of Spades* in an acclaimed portrayal at the 2018 Salzburg Festival. He's rapidly made the role his own with an exceptional combination of musical excellence and riveting theatrical flair.

Brandon has been a favorite of Lyric audiences for more than a decade, as has his leading lady in *The Queen of Spades*, the magnificent Sondra Radvanovsky. After her triumph earlier this season in *The Three Queens*, she's making her eagerly awaited role debut as the tragic Lisa.

We take pride in having cast this opera with such depth. The four most important supporting roles in Tchaikovsky's opera all require star performers, and we have them in the formidable dramatic mezzo Jane Henschel (Countess), debuting at Lyric after a highly distinguished and varied career worldwide; the dashing baritone Lucas Meachem (Yeletsky), following his memorable Don Giovanni earlier this season; the elegant bass-baritone Samuel Youn (Tomsy), playing a captivating character in striking contrast with his vicious Alberich in Lyric's *Ring* cycle; and Ryan Opera Center alumna Elizabeth DeShong (Pauline), who possesses one of the world's most beautiful lyric mezzo voices.

The Queen of Spades is highlighting a 2019/20 season that is all about meeting the needs of the community we serve. That means working constantly to foster Inclusivity, Diversity, Equity, and Accessibility, or IDEA, in all facets of our operations both on stage and off. To that end, we launched a company-wide "IDEA Initiative" in 2018. IDEA encompasses a range of opportunities and challenges impacting virtually every aspect of our organization, from recruitment to repertoire, and from investment to the membership of our boards. The values of IDEA must be at the heart of our mission, informing and underlying decisions we make throughout the company. We need to learn about IDEA best practices and then apply them to Lyric's specific circumstances. Our commitment is ongoing.

This is a strategic priority for the company, and more than 70 Lyric staff and Board members are actively engaged in our IDEA program. The IDEA Working Group, which is made up of over 30 members from across the company, recommended that we adopt a clear, visible statement of inclusivity. Beginning in 2020, we are proudly displaying that statement in our lobbies, box office, and administrative areas of the company.

The success of IDEA is vital for Lyric's future. Apart from being the right thing to do, it is clear that unless we fully embrace the principles of IDEA, we will never be able to fulfill our potential. 

A handwritten signature in dark ink, appearing to read "D Ormesher".

DAVID T. ORMESHER
Chairman

A handwritten signature in dark ink, appearing to read "Anthony Freud".

ANTHONY FREUD
General Director, President & CEO
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Lyric

Celebration!

2020 | 21 at Lyric celebrates Sir Andrew Davis
in the grand finale of his tenure as music director

By Roger Pines

The 2020/21 season at Lyric Opera of Chicago encompasses everything from crowd-pleasing Italian works to a Mozartian gem and a prestigious U.S. premiere. It's a season that thrills general director Anthony Freud and music director Sir Andrew Davis. It will also give Lyric audiences ample opportunity to celebrate Sir Andrew, whose exceptionally distinguished tenure concludes with the final opera of the season.

"Andrew's contribution to Lyric is immeasurable," says Freud. "He's maintained extraordinary musical standards in a stupendously varied repertoire, and his performances have elicited immense admiration from critics and audiences alike. I'm delighted that in 2020/21 the operas he's conducting are works for which he has huge affection, and he'll perform each of them brilliantly."

Sir Andrew himself declares with much appreciation, "My years as music director have been fantastic. One of the great things about this company is the feeling of a large family, and the sense that we're all here for the same reason – we love the art form and we love how we do it. There's a lot of mutual respect in all the different departments as we try to make this ridiculous thing called opera happen. And I hope I can say, without appearing immodest, that the orchestra has developed so marvelously in the time I've been here – they are second to none."

For the season-opener Sir Andrew yields the podium to his colleague Carlo Rizzi, who will lead Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*. "We always try to launch every new season with something both impactful and spectacular," says Freud. "These two operas are thrilling individually, and together they pack a huge punch." *Cavalleria* is "very focused, intense, almost like a Greek tragedy. *Pagliacci* is splashier, showier, but equally melodramatic. They're about real people and life-or-death emotions. This is real operatic blood and guts!"

It was Rizzi, a master of Italian style, who conducted these operas when the productions were commissioned by Freud as general director of Welsh National Opera (WNO). At Lyric, Rizzi will conduct casts including two exceptional American tenors who excel in this repertoire – Brian Jagde (Turiddu/*Cavalleria*) and Russell Thomas (Canio/*Pagliacci*). They'll appear with equally remarkable Russian artists, each in a company debut: the fiery mezzo Elena Pankratova (Santuzza/*Cavalleria*) and the vibrant soprano Evgenia Muraveva (Nedda/*Pagliacci*). In a genuine *tour de force*, the distinguished Italian baritone Ambrogio Maestri, will debut at Lyric portraying both Alfio/*Cavalleria* and Tonio/*Pagliacci*.



General director Anthony Freud (left) with Sir Andrew Davis, for whom 2020|21 will be his final season as music director.



Cavalleria rusticana



Lessons in Love and Violence (Royal Opera House, Covent Garden)

By the way, on opening night the Lyric audience will be experiencing the beautiful new seats and sightline improvements in the Ardis Krainik Theatre. “We’re thrilled about this opportunity to elevate the Lyric experience for all our guests,” says Freud.

The season continues with a major North American premiere: Sir George Benjamin’s newest opera, *Lessons in Love and Violence*. Benjamin and Sir Andrew Davis have known each other since Benjamin was 18, when he played his piano sonata for the conductor. “George’s music is brilliantly written, and it speaks very directly to any listener,” says Davis. “He’s always written with an extraordinary virtuosity and sense of color that are very appealing.” Freud urges the Lyric audience to “come listen to this music – you’ll be entranced, moved, and excited by it.”

Lyric has been involved in *Lessons* from the very beginning. “London’s Royal Opera was the lead co-commissioner and co-producer,” says Freud, “and because of Benjamin’s reputation and distinction, a partnership of major international houses was quickly put together – that’s very unusual for a new piece. Lyric is the only North American partner, and we will be giving the North American premiere. That was something I felt was very important.”

A riveting thriller, *Lessons* presents a harrowing power struggle pitting the king and his lover against his military

advisor (who’s in a political *and* romantic liaison with the king’s wife). “The opera is cleverly topical, although not actually about a particular ruler or leader,” says Freud. “It presents a totalitarian regime in which those with power abuse it and teach the next generation the worst possible lessons.” Sir Andrew notes that “the really shocking thing is the lesson the king’s son learns at the end,” to which Freud adds that “it makes the opera’s title so smart. This work is about the lessons that we teach younger generations. Like this season’s *Dead Man Walking*, *Lessons* is a stunning, immediate drama, but very different in style – more pure music theater, and more intense from beginning to end. It’s also much more concise – 90 minutes with no intermission.”

The production is by Katie Mitchell, one of Britain’s most innovative opera and theater directors. “She works with the precision of a surgeon with her cast,” notes Freud, who engaged Mitchell at WNO for her first five operas. “She’s also a real collaborator with any composer or librettist, including Martin Crimp, the brilliant librettist of *Lessons*.”

Two of today’s most outstanding singing actors, French baritone Stéphane Degout (King) and American tenor William Burden (Mortimer), will be joined by the dazzling American soprano Georgia Jarman (Isabel) and the charismatic Hungarian-Romanian baritone Gyula Orendt (Gaveston), the latter two in their Lyric debuts.



Tosca (San Diego Opera)



Atila (Teatro Comunale di Bologna)



The Rake's Progress (Portland Opera)



The Marriage of Figaro



Marty Sohl/Metropolitan Opera

Samson and Delilah (Metropolitan Opera)

From a remarkable new work, we return to a familiar favorite, *Tosca*, Puccini's melodrama of love, lust, and revenge. The gifted American director Louisa Muller will create new staging in sets and costumes by the legendary Jean-Pierre Ponnelle and Franco Zeffirelli, respectively. Italian conductor Giampaolo Bisanti (Lyric debut) will lead a spectacular cast. "Tosca is one of Lyric favorite Sondra Radvanovsky's most widely performed roles internationally," says Freud, "and our audience hasn't heard her sing it until now. Opposite her as Cavaradossi will be Joseph Calleja, truly one of today's most renowned tenors, and as Scarpia we'll welcome Fabian Veloz, a terrific Argentine baritone, in his Lyric debut." For one performance, Cavaradossi and Tosca will be portrayed by a superb American duo, Russell Thomas and the fast-rising Alexandra LoBianco.

Lyric's early Verdi series will continue with a genuine barnstormer, *Attila*. "The whole idea of this series of productions," notes Freud, "is to reintroduce audiences to pieces they haven't heard for a long time and also to introduce other pieces for the first time at Lyric."

Singing the title role of the infamous "Scourge of God" will be a Russian bass who triumphed at Lyric in another early Verdi work, *Nabucco* – the mighty Dmitry Belosselskiy. Tamara Wilson, who made an enthralling Lyric debut in Verdi's *Il trovatore*, will be the vengeful Odabella. Nicola Alaimo, previously applauded here as the comic Sancho in *Don Quichotte*, returns for a very different role, the Roman general Ezio, and Ryan Opera Center alumnus Matthew Polenzani will be Odabella's love interest, Foresto, the third Verdi role at Lyric for this renowned lyric tenor. Lyric's music director designate, Enrique Mazzola, who has scored great successes in Verdi worldwide, will conduct, and Daniele Abbado (son of the late, great conductor Claudio Abbado) will make his Lyric debut directing his acclaimed production from Bologna's Teatro Comunale.

Another excitingly grand-scale work, Saint-Saëns's *Samson et Dalila* (*Samson and Delilah*) will make its eagerly awaited return after an absence of 17 years. Freud describes it as "a highly romantic take on the Bible story, with memorable

tunes and wonderful spectacle. It's the operatic equivalent of a Cecil B. DeMille epic! You produce it only when you have artists who can deliver it in that spirit." American tenor Brandon Jovanovich and French mezzo Clémentine Margaine will be "very exciting protagonists. The title roles are exceptionally demanding, and these two celebrated singers – each with huge presence, as well as huge vocal resources – will be stupendous together." Elijah Moshinsky's magnificent production, which originated at the Metropolitan Opera, will be conducted by Emmanuel Villaume, "a very distinguished interpreter of French opera who's had many wonderful successes in that repertoire at Lyric," notes Sir Andrew.

Lyric will welcome the New Year with one of opera's most effervescent comedies, Donizetti's *L'elisir d'amore* (*The Elixir of Love*). In command on the podium will be debuting conductor Eun Sun Kim, who's rapidly ascended to international prominence. She was recently named music director designate of San Francisco Opera. Director Daniel Slater, who created this production for Opera North (U.K.), sets the story at a charming hotel in postwar rural Italy, with *hôtelière* Adina longingly pursued by an earnest and naive waiter, Nemorino. The quack "doctor," Dulcamara, arrives in a hot air balloon! "Daniel really relishes the wit of this opera," says Freud, "and his production is totally entertaining in a funny, warmhearted way."

Leading Lyric's top-flight cast will be the endearing Nemorino of Matthew Polenzani, a consummate Italian stylist singing one of his signature roles. "Nemorino's aria, 'Una furtiva lagrima,' will be something we can all truly look forward to in Matthew's performances," says Sir Andrew. The production will reunite Polenzani with the ravishing Italian soprano Rosa Feola, who broke all hearts playing Gilda to the tenor's Duke in Lyric's 2017/18 *Rigoletto*. Feola will portray the feisty Adina, with the exuberant Nicola Alaimo as Dulcamara and, playing the boastful sergeant Belcore, the gifted young Polish baritone Andrzej Filonczyk in his Lyric debut.

Next season's concluding operas will give new evidence of Sir Andrew's versatility. How fitting it is that he'll conclude his tenure with works that mean so much to him. His relationship with Mozart's *Le nozze di Figaro* (*The Marriage of Figaro*) goes

back nearly half a century, and it remains one of his five favorite operas. (The other four are *Lulu*, *Falstaff*, *Hansel and Gretel*, and the final opera of the season, Stravinsky's *The Rake's Progress*.)

"I'm very much looking forward to *Figaro*," declares Sir Andrew. "I haven't collaborated with our director, Barbara Gaines, before, but I admire her work and like her enormously as a person, so I think it's going to be great." Freud adds, "Barbara is keen to explore *Figaro* beyond the point that her production reached when at Lyric in 2015/16. She's relishing the prospect of collaborating with Andrew and a brand-new cast."

The ensemble will be led by the irrepressible Italian bass-baritone Alex Esposito (title role, Lyric debut), whose expansive voice and personality have excelled in Mozart and Rossini in many major houses worldwide. Opposite him will be the exquisite Chinese soprano Ying Fang (Susanna), with whom the entire Lyric audience fell in love in this season's *Don Giovanni*. Lyric will also welcome in their Lyric debuts the elegant Italian soprano Federica Lombardi (Countess) and the dashing young Canadian baritone Gordon Bintner (Count). Sir Andrew also looks forward to the biggest Lyric opportunity to date for Ryan Opera Center mezzo Kayleigh Decker following her departure from the program this spring – "she will be a delightful Cherubino."

Sir Andrew considers *The Rake's Progress* "one of the greatest operas ever written." The story of an ambitious but hapless young man manipulated by the devil will unfold in the extraordinary vision of the legendary team who created their production for England's Glyndebourne Festival Opera: the brilliant painter David Hockney, who debuted as a theatrical designer with the *Rake* sets and costumes; and John Cox, one of the most successful directors of the past two generations. Sir Andrew, former music director of Glyndebourne, has worked with Cox many times and is hugely enthusiastic about this famous production. Given his association with both Cox and Glyndebourne, "there is a wonderful synchronicity in having Andrew conducting the production, the finale of his tenure as music director," says Freud.

In recent seasons Sir Andrew has championed the young English tenor Andrew Staples, whom he conducted

in a triumphant *Rake* at the Edinburgh International Festival. Staples returns to Lyric to star as Tom Rakewell, opposite a native Chicagoan, lyric soprano Janai Brugger ("she'll be absolutely lovely as Anne Trulove," says Davis). After Lyric successes in Handel and Mozart, the electrifying Italian bass-baritone Luca Pisaroni returns as the diabolical Nick Shadow, and a much-loved Lyric favorite, the matchlessly versatile English mezzo Alice Coote, will be luxury casting as the bearded lady Baba the Turk.

The season's second contemporary opera will be Missy Mazzoli's *Proving Up*, a beautifully written work that Freud describes as "a supernatural thriller, but also very political in the best sense, in that it's about the failure of the American dream. Although a historic story, it's extraordinarily topical in its subtext and power." Music director designate Enrique Mazzola will conduct. "From the first conversation I had with him about becoming music director," says Freud, "Enrique was passionate about becoming involved in every aspect of the company's work, including community engagement and education. He said he'd love to conduct one of our contemporary operas and, being already familiar with Missy Mazzoli's work, has fallen in love with this score."

Next season's musical is *Singin' in the Rain*, originally a beloved film made famous by Gene Kelly and Debbie Reynolds, brilliantly adapted for the stage. Robert Carsen's exhilarating production originated at Paris's Théâtre du Châtelet, where Carsen also directed the production of *My Fair Lady* that charmed Lyric audiences in 2017.

Another very special event will be a performance by Christine Goerke who, after triumphing as Lyric's Elektra, Cassandra, and Brünnhilde, will return to Lyric to reveal her gifts as recitalist *par excellence*. The world-renowned American soprano's richly vibrant voice, flawless musicianship, and incomparable stylistic versatility have been acclaimed in recitals all over America.

It's going to be a stupendous season, full of wondrous music-making, superb theatricality, and exhilarating visual splendor – everything that makes Lyric the jewel in the crown of the arts in Chicago. Come join us! **L**

Roger Pines, Lyric's dramaturg, is also currently teaching the opera repertoire course of Northwestern University's Bienen School of Music.



The Elixir of Love (Pittsburgh Opera)

Consuming passion, frenzied obsession – they’ve been the downfall of so many characters in opera. Think of Gherman, the officer who harbors a dangerous desire to win at the gambling table. Lisa, the girl he’s also determined to win, and her grandmother, the mysterious Countess, are both drawn into his web of desperation that ends in total disaster for all three. It’s no surprise that Peter Ilyich Tchaikovsky composed this riveting opera like a man possessed.



Felix Sanchez / Houston Grand Opera

Vladimir Galouzine (Gherman)
in the 2010 Houston Grand
Opera production.

Lyric

The Queen of Spades

The Queen of Spades (Pikovaya Dama)

New-to-Chicago Production

Peter Ilyich Tchaikovsky | Opera in three acts in Russian

Libretto by Modest Tchaikovsky, based on the novella of the same name by Alexander Pushkin

CHARACTERS IN ORDER OF VOCAL APPEARANCE

Child Captain	Katherine Talmers⁺
Chekalinsky	Kyle van Schoonhoven⁺
Sourin	David Weigel[•]
Count Tomsy	Samuel Youn
Gherman	Brandon Jovanovich
Lisa	Sondra Radvanovsky
Countess	Jane Henschel⁺
Prince Yeletsky	Lucas Meachem
Pauline	Elizabeth DeShong^{••}
Governess	Jill Grove
Masha	Emily Pogorelc[•]
Major-domo	Mario Rojas[•]
Chaplitsky	Eric Ferring[•]
Narumov	Anthony Reed[•]
Puppeteers	Taylor Bibat⁺
	Sean Garratt⁺
	Tom Lee⁺
	Chris Pirie⁺
	Amy Rose⁺
	Chicago Children’s Choir
Actors	Philip Christian
	David von Ehrlicher

Conductor	Sir Andrew Davis
Original Director	Richard Jones
Revival Director	Benjamin Davis
Set (other than Front Cloths) and Costume Designer	John Macfarlane
Original Lighting Designer	Jennifer Tipton
Revival Lighting Designer	Chris Maravich
Chorus Master	Michael Black
Children’s Chorus Master	Josephine Lee
Original Choreographer	Linda Dobell
Revival Choreographer	Anjali Mehra⁺
Puppetry Director	Chris Pirie⁺
Wigmaster and Makeup Designer	Sarah Hatten
Assistant Director	David Carl Toulson
Stage Manager	John W. Coleman
Stage Band Conductor	Eric Weimer
Musical Preparation	Noah Lindquist
	Jerad Mosbey
	Tatiana Vassilieva⁺
Prompter	Susan Miller Hult
Fight Director	Nick Sandys
Projected English Titles	Christopher Bergen⁺

- ⁺ Lyric debut
- [•] Current member, The Patrick G. and Shirley W. Ryan Opera Center
- ^{••} Alumna, The Patrick G. and Shirley W. Ryan Opera Center



First performed at the Mariinsky Theater, St. Petersburg, on December 19, 1890

First performed by Lyric Opera of Chicago on September 23, 2000

SYNOPSIS

Act one

Scene 1. In a park in St. Petersburg, governesses and nurses mind their charges. A troop of children playing soldiers drills. Two army officers, Chekalinsky and Sourin, discuss the previous evening's gambling, during which their friend Gherman placed no bets. Count Tomsky notices that Gherman is distracted. Confessing that he's in love, Gherman admits that he doesn't know her name, only that his passion for her is hopeless. The adults in the park enjoy the first day of spring. Prince Yeletsky is congratulated on his recent engagement, while Gherman thinks only of his own torment. When the Countess appears, Yeletsky identifies her granddaughter Lisa as his fiancée. She is also the young woman with whom Gherman is obsessed, and he is left in despair.

Tomsky reveals that the Countess had been a beauty in Paris, where one evening she lost everything at cards. In return for a tryst, Count St.-Germain offered her the secret of the three winning cards. The next day she played them and was repeatedly successful. She told two people the secret, but an apparition later came to her, warning that the third person seeking the secret would prove her undoing. Gherman – who longs to know the secret – vows to take Lisa from the prince, or die.

Scene 2. In Lisa's room, she and Pauline sing for their friends, which leads into a lively folk dance, prompting Lisa's governess to scold the girls for making such a commotion. Left alone, Lisa is disturbed about having feelings for Gherman rather than Yeletsky. When Gherman appears, he tells her he intends to die, since she can never be his. He hides when the Countess admonishes Lisa for not going to bed. Once the old woman has gone, Gherman insists that Lisa must decide whether he will live or die.

Act two

Scene 1. At a party, Chekalinsky and Sourin encourage Gherman in his obsession with the secret of the three cards. Lisa is cold to Yeletsky, instead arranging to meet with Gherman. After some entertainment, Lisa gives him a key to a secret door to her grandmother's house and explains how to reach her own room. The party excitement builds in anticipation of the arrival of Empress Catherine the Great.

Scene 2. Gherman enters the Countess's bedroom through a secret door, hiding as her servants enter to prepare for her return from the party. The Countess nostalgically recalls the elegance of Parisian nobility and an aria she once sang for the French king. Her staff leaves and she falls asleep, but soon awakens to find Gherman before her, insisting she tell him about the three cards. She dies of fright. Lisa rushes in, horrified, as Gherman curses not having learned the winning secret.

Act three

Scene 1. In his barracks room, unable to sleep, Gherman reads a letter from Lisa asking him to meet her by the river. The Countess appears to Gherman as a ghost, against her will, commanding him to marry Lisa in return for the mystery sequence of the winning cards: three, seven, ace.

Scene 2. Lisa desperately anticipates seeing Gherman. He responds passionately to her at first, but she's terrified by his obsession with winning at cards as he abandons her to go to the gambling house. Believing that he murdered the Countess, Lisa takes her own life.

Scene 3. At the gambling house, Yeletsky tells Tomsky his engagement is over. Tomsky entertains the rabble. Gherman arrives and bets everything he has, winning the first two rounds. Now only Yeletsky will play against him. Gherman announces that his ace wins, but he loses. The card is the Queen of Spades. Cursing the Countess's ghost, Gherman shoots himself and dies begging forgiveness. ■

LYRIC OPERA OF CHICAGO

Anthony Freud

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Transliteration provided by Alexandre Naoumenko.

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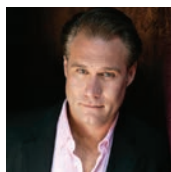
Additional Costumes Provided by Seams Unlimited, Uber Costumes, and Paul Chang

New Skeleton Wall and Groundcloth provided by Bay Productions, Cardiff, Wales, U.K.

APPROXIMATE TIMINGS

Act one	70 minutes
Intermission	25 minutes
Act two	55 minutes
Intermission	25 minutes
Act three	50 minutes
Total	3 hours, 45 minutes

Artist profiles



BRANDON JOVANOVIĆ | GHERMAN

Previously at Lyric: Seven roles since 2009/10, most recently Siegmund/*Die Walküre* (2017/18); *Énée/Les Troyens* (2016/17).

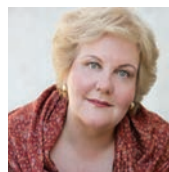
The renowned American tenor triumphed in his role debut as Gherman, singing it at the 2018 Salzburg Festival. He also recently sang his first performances of Samson/*Samson and Delilah* at the Berlin State Opera. Jovanovich also appears at Lyric later this season in *Madama Butterfly*, *Das Rheingold*, and *Die Walküre*. Following Lyric's *Ring*, he returns to the Bavarian State Opera in *La fanciulla del West*. His exceptional stylistic versatility encompasses works of Wagner (*Lohengrin* – San Francisco, Zurich, Berlin, *Die Meistersinger von Nürnberg* – San Francisco, Paris); Massenet (*Werther* – Lille); Strauss (*Ariadne auf Naxos* – Lyric, Boston, Munich); Janáček (*Jenůfa* – Munich, Angers-Nantes, *Katya Kabanova* – Lyric); Shostakovich (*Lady Macbeth of Mtsensk*, Met, London); and in contemporary opera: Marco Tutino's *Senso* (Palermo, world premiere), Walter Braunfels's *Die Vögel* (Los Angeles), Richard Rodney Bennett's *The Mines of Sulphur* (Glimmerglass Festival), Jonathan Dove's *Flight* (St. Louis), and David Carlson's *Anna Karenina* (Miami world premiere, reprise in St. Louis).



SONDRA RADVANOVSKY | LISA

Previously at Lyric: *The Three Queens* (2019/20); seven roles since 2002, most recently title role/*Norma* (2016/17).

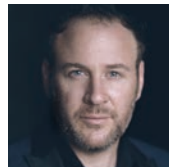
Making her role debut is the internationally renowned American soprano, who reprises her portrayal of Lisa later this season at the Deutsche Oper Berlin. She also sings Aida there. She began the season starring in the title role/*Rusalka* at the Canadian Opera Company in Toronto. Radvanovsky made history in 2015/16 as the first artist to portray Donizetti's "Tudor queens" in a single Metropolitan Opera season. Among her many other bel canto successes are Polina/*Poliuto* (Barcelona), Elisabetta/*Roberto Devereux* (Toronto, San Francisco), the title role/*Norma* (Met, San Francisco, Toronto, Barcelona, Oviedo), and the title role/*Lucrezia Borgia* (Washington). Last season Radvanovsky starred as Tosca at the Met, Vienna, and Munich, and reprised her Maddalena/*Andrea Chénier* in London after a triumphant role debut in Barcelona. One of today's eminent Verdians, Radvanovsky has been acclaimed in recent seasons for Luisa Miller (Barcelona), *Aida* (Met, Paris), *Simon Boccanegra* (Paris, Monte Carlo), *Il trovatore* (Paris), and *Un ballo in maschera* (Zurich).



JANE HENSCHEL | COUNTESS

Lyric debut

The Wisconsin-born mezzo-soprano is celebrated internationally in a highly varied repertoire. Among her specialties are three formidable Strauss roles: the Nurse/*Die Frau ohne Schatten* (eight major houses, among them the Metropolitan Opera and London's Royal Opera); Herodias/*Salome* (La Scala, Bavarian State Opera, and recently the Vienna State Opera, Dresden's Semperoper, and the Shanghai Symphony Orchestra), and Klytämnestra/*Elektra* (Munich, Vienna, Berlin, San Francisco, London). Additionally, she has earned acclaim in Verdi (*Un ballo in maschera*, London; *Falstaff*, Munich, Vienna); Wagner (*Tristan und Isolde*, Los Angeles, Paris; *Ring cycle*, London; *Lohengrin*, Berlin); Janáček (*Katya Kabanova*, Vienna, Salzburg; *Jenůfa*, Japan); Tchaikovsky (Filipyevna/*Eugene Onegin*, Stuttgart); Stravinsky (*The Rake's Progress*, Glyndebourne, Salzburg, Japan); Britten (*Peter Grimes*, Salzburg; *The Turn of the Screw*, London); and Poulenc (*Dialogues des Carmélites*, Amsterdam). Henschel has been heard in concert with the Dresdner Staatskapelle, Berlin Philharmonic, Vienna Philharmonic, and Boston Symphony; and at the Salzburg Easter Festival, the Festspielhaus Baden-Baden, and Japan's Saito Kinen Festival.



LUCAS MEACHEM | PRINCE YELETSKY

Previously at Lyric: Six roles since 2006, most recently title role/*Don Giovanni* (2019/20); Chorèbe/*Les Troyens* (2016/17).

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



SAMUEL YOUN | TOMSKY

Previously at Lyric: Alberich/*Siegfried* (2018|19); Alberich/*Das Rheingold* (2016|17).

The South Korean bass-baritone, who returns to Lyric later this season as Alberich/*Ring* cycle, portrayed that character in *Götterdämmerung* at the Edinburgh International Festival, where he was previously heard as the *Rheingold* Alberich. He has also starred as Wotan at the Deutsche Oper Berlin. Youn began the current season at the Cologne Opera as Escamillo/*Carmen*, which he will sing in July at the Teatro San Carlo (Naples). His international breakthrough came in 2012 as Wagner's Dutchman at the Bayreuth Festival. Since then he has sung other demanding German repertoire throughout Europe, including *Salome* and *Tristan und Isolde* (both at the Deutsche Oper Berlin). His versatility also encompasses Scarpia/*Tosca* (London's Royal Opera), Iago/*Otello* (Dresden), Hagen/*Götterdämmerung* (Vienna), Tonio/*Pagliacci* (Berlin), and Orest/*Elektra* (Madrid). Youn recently reprised the *Rheingold* Alberich at Madrid's Teatro Real and returned to the Cologne Opera as both Vodník/*Rusalka* and Scarpia. Concert appearances include the Lucerne Festival Orchester and Seoul Philharmonic.



ELIZABETH DESHONG | PAULINE

Previously at Lyric: Thirteen roles since 2005|06, most recently Adalgisa/*Norma* (2016|17); Fenena/*Nabucco* (2015|16).

The American mezzo-soprano, a Ryan Opera Center alumna, triumphed in 2018 at the Metropolitan Opera as Arsace/*Semiramide*, after previous appearances there in *The Enchanted Island*, *A Midsummer Night's Dream*, and *Lulu*. She returned to the Met earlier this season as Suzuki/*Madama Butterfly*, which has also brought her to Glyndebourne, Munich, and London's Royal Opera. In addition to Arsace, her many successes in coloratura mezzo repertoire include Ruggero/*Alcina* (Washington), Orsini/*Lucrezia Borgia* (London, San Francisco), Cenerentola (Vienna State Opera, Glyndebourne, Toronto), Rosina (Los Angeles, Detroit), Calbo/*Maometto II* (Toronto), and Juno and Ino/*Semele* (Paris). She also sings Sesto/*La clemenza di Tito* (Los Angeles), Hansel/*Hansel and Gretel* (Glyndebourne, Edinburgh), the Composer/*Ariadne auf Naxos* (2010 Washington National Opera Artist of the Year Award), Hermia/*A Midsummer Night's Dream* (Lyric, Glyndebourne, Aix-en-Provence), and Martha/John Adams's *The Gospel According to the Other Mary* (Amsterdam Concertgebouw). DeShong has appeared with the major orchestras of Chicago, Cleveland, Washington, Rome (Santa Cecilia), and Vienna.

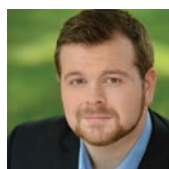


JILL GROVE | GOVERNESS

Previously at Lyric: Thirteen roles since 2003|04, most recently Marthe/*Faust* (2017|18); Filipyevna/*Eugene Onegin* (2016|17).

The American mezzo-soprano, who sang the Governess earlier this season at the Metropolitan Opera, began 2019|20 at The Minnesota Opera as Klytämnestra/*Elektra*, previously acclaimed at Lyric and Michigan Opera Theatre. She recently made her role debut as the Old Lady/*Candide* at Des Moines Metro Opera

and returned to San Francisco Opera as Mamma Lucia/*Cavalleria rusticana* and the Fortuneteller/*Arabella*. Among other recent portrayals are Ježibaba/*Rusalka* (Lyric, Houston, New Orleans), Baba the Turk/*The Rake's Progress* (Pittsburgh), and the title role/Britten's *Phaedra* (San Antonio). Grove has earned great praise for Wagner's *Ring* (San Francisco, Los Angeles, Munich); *Die ägyptische Helena*, *Die Meistersinger von Nürnberg*, *Giulio Cesare*, and *Peter Grimes* (all at the Met, the latter also in Toronto); Verdi's Amneris (Lyric, Toronto, San Diego, Dayton) and Azucena (Houston); and Puccini's Zita/*Gianni Schicchi* (Los Angeles). The mezzo-soprano has performed with the major orchestras of London, Toronto, Los Angeles, Washington, San Francisco, Houston, and Ottawa.



KYLE VAN SCHOONHOVEN | CHEKALINSKY

Lyric debut

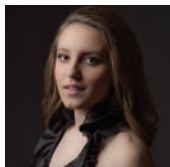
Among the American tenor's recent performances in leading roles have been Bacchus/*Ariadne auf Naxos* (Cincinnati Opera), Don José/*Carmen* (Buffalo Philharmonic), and Lensky/*Eugene Onegin* (Livermore Valley Opera). This summer, he sings his first performances of Erik in *The Flying Dutchman* with Opera Maine. His extensive operatic repertoire ranges from Oronte/*Alcina* and Tamino/*The Magic Flute* to Lysander/*A Midsummer Night's Dream*, the title role/Chandler Carter's *Bobby*, and Peter Fallow/Stefania de Kenessey's *Bonfire of the Vanities*. Van Schoonhoven is a graduate of the Adler Fellowship program at San Francisco Opera, where he debuted in *Elektra*. In 2016 he participated in SFO's Merola Opera Program, and in 2017 he was a national winner of the Metropolitan Opera National Council Auditions. He has received a Sara Tucker Study Grant and the George London Foundation's Nicolai Gedda Memorial Award. Van Schoonhoven was a finalist in the 2016 Jensen Foundation Voice Competition. He is an alumnus of Westminster Choir College and Fredonia School of Music.



DAVID WEIGEL | SOURIN

Previously at Lyric: Five roles since 2018|19, most recently The Bonze/*Madama Butterfly*, First Prison Guard/*Dead Man Walking* (both 2019|20).

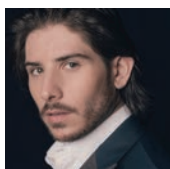
The bass-baritone, a North Carolina native and a second-year Ryan Opera Center member, is an alumnus of Furman University (bachelor of music), the University of North Carolina at Greensboro (master of music), the A. J. Fletcher Opera Institute at the University of North Carolina School of the Arts (professional artist certificate), and the University of Michigan (doctor of music). A winner of the 2016 Metropolitan Opera National Council Auditions (Michigan District), Weigel performed with San Francisco Opera's Merola Opera Program in 2017 (*Death/Savitr*) and 2013 (*Collatinus/The Rape of Lucretia*). Other recent engagements have included the title role/*The Marriage of Figaro* at the Aspen Music Festival. Weigel has also performed with North Carolina Opera, Greensboro Opera, Piedmont Opera, Asheville Lyric Opera, Opera North, and the Brevard Music Center. *David Weigel* is sponsored by **Lois B. Siegel, Michael and Salme Harju Steinberg, and Mrs. J. W. Van Gorkom.**



EMILY POGORELC | MASHA

Previously at Lyric: Three roles since 2018/19, most recently *Paralegal/Dead Man Walking* (2019/20); *Trainbearer/Elektra* (2018/19).

In 2018 the soprano, a Milwaukee native and second-year Ryan Opera Center member, graduated from the Curtis Institute of Music; earned the Ginette Theano Prize for Most Promising Talent at the inaugural Glyndebourne Opera Cup; debuted at Washington National Opera as Cunegonde/*Candide*; and participated in the prestigious Mozart Academy at the Aix-en-Provence Festival. Among other previous successes are *Xerxes*, *L'occasione fa il ladro*, and *Sweeney Todd* (Glimmerglass Festival); *Charlie Parker's Yardbird* (New York's Apollo Theater); and *La bohème*, *L'enfant et les sortilèges*, and *The Rape of Lucretia* (all at Curtis). The soprano has also appeared at Carnegie Hall and with the New Jersey Symphony Orchestra. She has received first prize in numerous competitions, including The Carolyn Bailey and Dominick Argento Vocal Competition and the Hal Leonard Art Song Competition. *Emily Pogorelc* is sponsored by **Sally and Michael Feder, Ms. Gay K. Stanek, and Jennifer L. Stone.**



MARIO ROJAS | MAJOR-DOMO

Previously at Lyric: Four roles since 2017/18, most recently *Alfredo Germont* and *Gastone de Letorières/La traviata*, *Parpignol/La bohème* (all 2018/19).

The Mexican tenor, a third-year Ryan Opera Center member, is an alumnus of the San Francisco Conservatory of Music (*Don José/La tragédie de Carmen*, *Nemorino/L'elisir d'amore*). He has portrayed *Rodolfo/La bohème* at Mexico City's Palacio de Bellas Artes. Among the honors Rojas has received are third place in the 2018 Dallas Opera Vocal Competition, winner of the 2018 Metropolitan Opera National Council Illinois District Auditions, and, in 2015, the Marta Eggerth Kiepora Award in the Licia Albanese-Puccini Foundation International Vocal Competition, third place in the Palm Springs Opera Guild Competition, and the Emerging Singers Award in the Opera Index Vocal Competition. He has been heard with soprano Nicole Cabell and pianist Craig Terry at the Harris Theater's Beyond The Aria recital series. *Mario Rojas* is sponsored by the **Elizabeth F. Cheney Foundation.**



ERIC FERRING | CHAPLITSKY

Previously at Lyric: Five roles since 2018/19, most recently *Older Brother/Dead Man Walking* (2019/20); *Lurcanio/Ariodante* (2018/19).

The Iowa-born tenor, a second-year Ryan Opera Center member, is an alumnus of Drake University and Boston Conservatory. Ferring is a former Pittsburgh Opera resident artist and Santa Fe Opera apprentice artist. He made his role debut as Tamino/*The Magic Flute* at the 2019 Verbier Festival and will reprise that role later this season at North Carolina Opera, New Orleans Opera, and The Santa Fe Opera. He has also been heard at Opera Theatre of Saint Louis, Wolf Trap Opera, and Seagle Music Colony. Last summer he participated in the Britten-Pears Young Artist Programme at Snape-

Maltings (England) and the Mozart Academy of the Aix-en-Provence Festival. Among Ferring's honors have been a Sara Tucker Study Grant from The Richard Tucker Foundation and a Career Grant from The Sullivan Foundation. *Eric Ferring* is sponsored by **Richard O. Ryan, Richard W. Shepro and Lindsay E. Roberts, and Cynthia Vahlkamp and Robert Kenyon.**



ANTHONY REED | NARUMOV

Previously at Lyric: Imperial Commissioner/*Madama Butterfly*, Second Prison Guard/*Dead Man Walking* (both 2019/20).

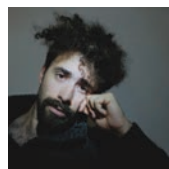
The bass, a first-year Ryan Opera Center member, is an alumnus of the Curtis Institute of Music and the Merola Opera Program. He was recently heard at Wolf Trap Opera portraying Friar Laurence/*Romeo and Juliet*. A former Adler Fellow with San Francisco Opera, he has been heard on the company's mainstage as the King of Egypt/*Aida*, the Speaker/*The Magic Flute*, and Dr. Grenvil/*La traviata*. He has sung Don Basilio/*The Barber of Seville* with Annapolis Opera and Haydn's *Creation* with North Carolina Master Chorale. Among other roles in his repertoire are Sarastro/*The Magic Flute* and Don Magnifico/*La Cenerentola*. He has performed with Grammy Award-winning symphony orchestras and some of the world's most esteemed conductors, among them Nicola Luisotti and Donald Runnicles. *Anthony Reed* is sponsored by **J. Thomas Hurvis.**



TAYLOR BIBAT | PUPPETEER

Lyric debut

A graduate of Oberlin College who also trained at the prestigious Eugene O'Neill Theater Center and the National Puppetry Conference, the puppeteer has worked in Chicago with Blair Thomas & Co., Redmoon Theater, Victory Gardens Theater, Oracle Productions, Barrel of Monkeys, and the Chicago International Puppet Theater Festival. She has created and performed short-form work in various styles in *Nasty*, *Brutish and Short: A Puppet Cabaret* (co-curator), *Puppet Playlist* (Sinking Ship Productions, New York), and *Puppetzilla Puppet Slam* (L.A. Puppet Guild). In addition to producing for Fonco Studios, Bibat's work in film has included production work on *The Addams Family*, *The Red Line*, and for Heather Henson's *Handmade Puppet Dreams*.



SEAN GARRATT | PUPPETEER

Lyric debut

Sean Garratt has helped lead numerous puppet workshops and been a puppet consultant for productions and drama schools throughout the U.K., Europe, and the U.S. Important highlights in his puppetry experience include the 2012 Olympic opening ceremony (London), composer Helmut Lachenmann's *The Little Match Girl* at the 2016 Spoleto USA festival and *The Magic Flute* at the Bregenz Festival. Acting credits include performance at Shakespeare's Globe (London), the National Theatre of Scotland, Chicago Shakespeare Theater, and Chicago Opera Theater. He has worked widely as a voiceover artist and has taught clown technique throughout Britain and America. Garratt is an alumnus of the East 15 Acting School (University of Essex).



TOM LEE | PUPPETEER

Lyric debut

The director/designer/puppet artist began his career at New York's La MaMa Experimental Theater and the St. Ann's Warehouse Puppet Lab.

His original puppet theater work includes *Shank's Mare* (La MaMa, international tours), *Hoplite Diary* (St. Ann's, La MaMa), *Tomte* (Chicago International Puppet Theater Festival), *Odysseus and Ajax* (La MaMa) and *Ko'olau* (La MaMa/Hawai'i tour). He has performed as a puppeteer on Broadway (*War Horse*), off-Broadway, and at the Metropolitan Opera (*Madama Butterfly*). He was a puppeteer for the New York Philharmonic's *Petrushka* and *Le grand macabre*. Lee is co-director of the Chicago Puppet Studio with Blair Thomas which designed puppetry for *Pinocchio* with Chicago's House Theater and *The Steadfast Tin Soldier* at Lookingglass.



CHRIS PIRIE | PUPPETRY DIRECTOR AND PUPPETEER

Lyric debut

Chris Pirie is a puppetry director, designer, and performer whose three decades of work with

Green Ginger, a leading European theater company, has taken him all over the world. He is artistic director of the company, and has also directed for Tobacco Factory Theatres, Scamp, and Travelling Light. He has both directed and designed for Bristol Old Vic, Kneehigh, Teatr Iolo, Royal & Derngate, Rome's Teatro dell'Opera, Bologna's Teatro Comunale, Welsh National Opera, Canadian Opera Company, San Francisco Opera, Houston Grand Opera, and Norwegian National Opera. Film and television credits include puppetry for Aardman Animations, the BBC, and Channel 5. A Fellow of the Higher Education Academy, Pirie also lectures at leading academic institutions. He is cofounder of the biennial Bristol Festival of Puppetry and creator of Toast In The Machine, a mentorship program for emerging U.K. and U.S. puppeteers.



AMY ROSE | PUPPETEER

Lyric debut

Born in Switzerland and raised in New England, Amy Rose is a performer and director specializing in devised physical and

visual theater/performance, socially engaged arts, and public realm works. She has worked with Bread and Puppet Theater, Royal Welsh College of Music and Drama, Welsh National Opera, Bologna's Teatro Comunale, Norwegian National Opera, Rome's Teatro dell'Opera, Tobacco Factory Theatres, Kneehigh Theatre, Green Ginger, and others. She is an associate lecturer in contextual studies for performing arts, currently at the leading U.K. circus school, Circomedia. In 2009 she co-founded Playing Out, a locally grown, national project to reclaim residential streets for play. An alumna of Hampshire College and the University of Exeter, she trained at Scuola Teatro Dimitri, Circus Space, and École Philippe Gaulier.



CHICAGO CHILDREN'S CHOIR

Previously at Lyric: 12 productions since 2000/01, most recently *Dead Man Walking* (2019/20); *La bohème* (2018/19).

Chicago Children's Choir (Josephine Lee, president and artistic director) is the nation's preeminent youth choral organization, serving 5,200 students across the city of Chicago. Founded in Hyde Park in direct response to the Civil Rights Movement in 1956, CCC has grown from one choir into a vast network of in-school and after-school programs driven by one mission: to inspire and change lives through music. CCC has impacted the lives of more than 50,000 diverse youth throughout its 62-year history. Since its founding, CCC has focused on building programs that reflect the racial and economic diversity of Chicago. Eighty percent of youth served are from low-moderate income homes, with over 4,000 students annually participating completely free of charge. All singers in CCC programs receive some level of subsidy. High-school seniors enrolled in CCC have a 100% graduation and college acceptance rate, becoming global ambassadors who carry on CCC's core values in a wide array of professional fields.



SIR ANDREW DAVIS | CONDUCTOR

Previously at Lyric: 60 operas since 1987, most recently *The Barber of Seville* (2019/20); *Cendrillon* (2018/19).

Lyric's internationally renowned music director and principal conductor returns to the Lyric podium later this season for *Götterdämmerung* and three complete *Ring* cycles. Highlighting his 2019/20 season are concerts with the Toronto Symphony Orchestra (including Massenet's *Thaïs*), Washington's National Symphony Orchestra (Handel's *Messiah* in Sir Andrew's own orchestration), and the Chicago Symphony Orchestra (Tippett, Beethoven). Prominent in the 2018/19 season were performances of Duruflé's *Requiem* (Royal Liverpool Philharmonic), *Götterdämmerung* (Edinburgh), and Elgar's *The Music Makers* (BBC Proms). Davis has also earned acclaim for recent appearances with the Philharmonia Orchestra and the Detroit and Frankfurt Radio symphony orchestras. Former music director of Glyndebourne Festival Opera and the Toronto Symphony Orchestra, Davis is also conductor laureate of the TSO, Melbourne Symphony Orchestra, and BBC Symphony Orchestra. He has led performances at the Bayreuth Festival, the Metropolitan Opera, La Scala, and the major companies of London, Munich, San Francisco, and Santa Fe, and has appeared with virtually every internationally prominent orchestra. Davis has documented his artistry in a vast discography. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Endowed Chair.*



RICHARD JONES | ORIGINAL DIRECTOR

Previously at Lyric: Four productions since 2000/01, most recently *Ariodante*, *La bohème* (both 2018/19).

The British director debuted at London's Royal Opera directing the acclaimed 1994 *Ring* cycle. He has returned for eight productions, most recently *Katya Kabanova*. Among his 11 opera productions this season are *L'enfant et les sortilèges* (Paris), *Ariodante* (Valencia), and *Jephtha* (Berlin). Other major productions have included *Hansel and Gretel* (Welsh National Opera, Lyric, Metropolitan Opera); *The Trojans* (English National Opera); *Falstaff*, *Macbeth*, and *Flight* (Glyndebourne); *Pelléas et Mélisande* and *Lohengrin* (Munich); *Peter Grimes* (La Scala); and *La bohème* (Bregenz). Jones's work in theater includes *The Hairy Ape* (Old Vic and New York – nominated for six Drama Desk Awards); *The Trial*, *Public Enemy*, *The Government Inspector*, *Annie Get Your Gun*, and *The Good Soul of Szechuan* (all for the Young Vic); and productions for the Royal Shakespeare Company, National Theatre, London's West End, and Broadway. A Tony nominee, Jones is the winner of five Olivier Awards. He was appointed a CBE in 2015.



BENJAMIN DAVIS | REVIVAL DIRECTOR

Previously at Lyric: *Ariodante* (Revival director, 2018/19).

The British director began his career as a staff director at Welsh National Opera from 2001 to 2011. Among his productions are *Il trittico* (Opera Zuid in the Netherlands), *Così fan tutte* (WNO), *La rondine* and *Sir John in Love* (Royal Conservatoire of Scotland), and Sir George Benjamin's *Written on Skin* (two European tours with the Mahler Chamber Orchestra, also Beijing Music Festival). He has directed revivals of *Ariodante* (Dutch National Opera, Canadian Opera Company), *Gianni Schicchi* (London's Royal Opera), *Khovanshchina*, *Wozzeck*, *Tosca*, *The Magic Flute* (WNO), *Hansel and Gretel* (WNO, Portland Opera, Bavarian State Opera), *The Queen of Spades* (WNO, Rome's Teatro dell'Opera), and *Carmen* (Scottish Opera). He was associate director for Luigi Nono's *Al gran sole carico d'amore* (Salzburg Festival) and the world premieres of *Written on Skin* (Aix-en-Provence Festival) and Manfred Trojahn's *Orest* (DNO). Davis is a member of the Centre for Interdisciplinary Research in Opera and Drama at Cardiff University.



JOHN MACFARLANE | SET (OTHER THAN FRONT CLOTHS) AND COSTUME DESIGNER

Previously at Lyric: Three productions since 2001/02, most recently *Elektra* (2018/19, 2012/13); *Rusalka* (2013/14).

This season the Scottish designer's work is being seen in four productions at the Metropolitan Opera, among them the company premiere of Handel's *Agrippina*. Other opera credits internationally include *The Queen of Spades* (Welsh National Opera), *Tosca* (Met), *Benvenuto Cellini* (Geneva), *Hansel and Gretel* (WNO, Lyric, Met), *War and Peace* and *La clemenza di Tito* (Paris), *Boris Godunov* (Amsterdam),

Les Troyens (English National Opera), *Idomeneo* (Vienna), and *Maria Stuarda* (Met). Since his 1985 Royal Ballet debut he has returned regularly to the company, as well as to the Royal Opera, where his work was seen most recently in *The Magic Flute* and *Lady Macbeth of Mtsensk*. His many other designs for dance include *The Nutcracker*, *Le baiser de la fée*, and *Cinderella* for Birmingham Royal Ballet. Macfarlane's painting and printmaking are widely exhibited across the U.K. and Europe. He was created a Chevalier de l'Ordre des Arts et des Lettres in 2006. *John Macfarlane is supported by the Richard P. and Susan Kiphart Costume Designer Endowed Chair.*



JENNIFER TIPTON | ORIGINAL LIGHTING DESIGNER

Previously at Lyric: Eight productions since 1988/89, most recently *Elektra* (2018/19, 2012/13); *Il trovatore* (2018/19, 2014/15, 2006/07).

The American lighting designer is well known for her work in theater, dance, and opera. Later this season her lighting will be seen at Barcelona's Gran Teatre del Liceu (*La clemenza di Tito*), at the Metropolitan Opera (*Maria Stuarda*), and at Seville's Teatro de la Maestranza (*La traviata*). Tipton's most recent productions include *Romeo and Juliet* (La Scala), David Lang's *The Loser* (LA Opera), *The Magic Flute* (Tokyo's New National Theatre), *The Age of Anxiety* (Royal Ballet), and Harold Pinter's *The Room* (Wooster Group). Tipton teaches lighting at the Yale School of Drama. She is a past recipient of the Dorothy and Lillian Gish Prize, the Jerome Robbins Prize, and the Mayor's Award for Arts and Culture in New York City. In 2008 she was made a United States Artists "Gracie" Fellow and a MacArthur Fellow. In December 2019 she was named the 2019/20 Cage Cunningham Fellow by the Baryshnikov Arts Center.



CHRIS MARAVICH | REVIVAL LIGHTING DESIGNER

Previously at Lyric: Eleven productions since 2014/15, most recently *Madama Butterfly* (2019/20); *Idomeneo* (2018/19).

Lyric's lighting director served in the same position from 2006 to 2012 at San Francisco Opera, where he created lighting for many productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il trittico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. He has collaborated on the lighting designs for *Wozzeck* (Finnish National Opera, Grand Théâtre de Genève), *Doktor Faust* at Staatsoper Stuttgart, *Tannhäuser* for the Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. Maravich has also designed lighting for LA Opera, Opera Colorado, San Diego Opera, Opera Santa Barbara, Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances, and Opera San José. He also currently serves as lighting supervisor for The Joffrey Ballet. *Chris Maravich is supported by the Mary-Louise and James S. Aagard Lighting Director Endowed Chair.*



MICHAEL BLACK | CHORUS MASTER

The Australian chorus master held this position in Sydney at Opera Australia from 2001 to 2013. Black has served in this capacity for such

distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, 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**.



JOSEPHINE LEE | CHILDREN'S CHORUS MASTER

Previously at Lyric: 12 productions since 2000/01, most recently *Dead Man Walking* (2019/20); *La bohème* (2018/19).

The president and artistic director of Chicago Children's Choir has revolutionized youth choral music, encompassing cutting-edge performances of diverse repertoire; ongoing partnerships with Lyric, the Chicago Symphony Orchestra, and Ravinia; and extensive national and international tours. Among Lee's recent projects have been two world premieres (*Long Way Home* with the Q Brothers Collective, *Sita Ram* with David Kersnar of Lookingglass Theatre), and a collaboration with Chance the Rapper (*Coloring Book*). In 2019 she made a conducting debut with members of the National Philharmonic at Strathmore. In 2015 Lee founded a new young-people's chorus, Vocality, heard with the CSO at Ravinia (*Porgy and Bess*, Bernstein's *Mass*). Future engagements include a new theatrical work by David Kersnar, J. Nicole Brooks, and CCC composer-in-residence Mitchell Owens III, to premiere in 2020. An experienced singer herself, Lee appeared in the critically praised 2018 world premiere of Ted Hearn's *Place* at the Brooklyn Academy of Music's Next Wave Festival.



LINDA DOBELL | ORIGINAL CHOREOGRAPHER

Previously at Lyric: *Hansel and Gretel* (2012/13, 2001/02).

The late British actress/choreographer began her career in her teens, performing in the original *Rocky Horror Show*. Onstage she was seen with many major companies, including Theatre Royal Stratford East, the National Theatre, the Young Vic, and the Royal Court Theatre. She made her Royal Opera debut in 1993 with *The Magic Flute*, returning for *Eugene Onegin* and Richard Jones's production of *Lady Macbeth of Mtsensk*. Other productions with Jones included *The Queen of Spades* (Welsh National Opera, Oslo, Brussels, Houston), *Lulu* and *From Morning to Midnight* (English National Opera), *Wozzeck* (WNO, Berlin), *Hansel and Gretel* (WNO, Metropolitan Opera, Munich), *Macbeth* and *Falstaff* (Glyndebourne),

A Midsummer Night's Dream (Royal Shakespeare Company), and *Tales from the Vienna Woods* (National Theatre). Among other major choreography credits were *Alice in Wonderland* (Royal Shakespeare Company) and *Così fan tutte*, *Peter Grimes*, and *The Magic Flute* (Scottish Opera).



ANJALI MEHRA | REVIVAL CHOREOGRAPHER

Lyric debut

Among the British choreographer's varied credits are *Judgment Day* (Park Avenue Armory, New York), directed by Richard Jones; *Oreste* and *La tragédie de Carmen*, directed by Gerard Jones (Jette Parker Young Artist Programme, Royal Opera); *I puritani*, directed by Stephen Langridge (Grange Park Opera); *Jakob Lenz*, directed by Sam Brown (English National Opera); and *L'Orfeo*, directed by Daisy Evans (Silent Opera). Mehra was revival choreographer for Richard Jones's productions of *La fanciulla del West* (Santa Fe), *Macbeth* (Lille, Glyndebourne), and *Hansel and Gretel* (Bavarian State Opera, Welsh National Opera), as well as *Dick Whittington*, directed by Brigid L'Armour (Watford Palace Theatre). She was associate choreographer for *A Midsummer Night's Dream* and *Macbeth*, directed by Paul Hart (Watermill Ensemble), *The Nico Project* (Melbourne Arts Festival), and *La damnation de Faust* (Glyndebourne). She had a 20-year performing career, which included guesting as a principal dancer with Matthew Bourne's company New Adventures.



SARAH HATTEN | WIGMASTER & MAKEUP DESIGNER

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

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Roger Kalia
Keun-A Lee
Noah Lindquist
Grant Loehnig
Francesco Milioto
Jerad Mosbey
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The Mrs. R. Robert
Funderburg Endowed Chair
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Alexander Belavsky
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Piccolo

Alyce Johnson

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Judith Zunamon Lewis,
Assistant Principal
Anne Bach⁺

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Judith Zunamon Lewis

Clarinet

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Linda A. Baker,
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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
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Mark Fry⁺

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Staging obsession and collision in Tchaikovsky's *The Queen of Spades*

By Benjamin Davis, Revival Director



Vladimir Galouzine as Gherman in the Lyric premiere of *The Queen of Spades*, 2000/01 season.

Tchaikovsky drafted his operatic masterpiece *The Queen of Spades* at the height of his creative powers and international success. He also composed it at breakneck speed, while in Italy for the summer of 1890. The opera received its first performance later that year at St. Petersburg's Mariinsky Theatre and was a tremendous hit with the public. But the composer had suffered enormously in private, believing that some dark force of fate was dominating his life.

The award-winning production presented this season at Lyric takes us inside the increasingly obsessive mind and

passionate nature of the opera's central character, Gherman, an antihero with whom the composer himself empathized. From Tchaikovsky's own riveting letters, we know that he twice refused to set Alexander Pushkin's 1833 short story to music but, once committed, threw himself into completing his own heightened version, making significant changes that transform both the plot and its characters. Among the opera's many treasures Gherman, in particular, emerges as one of the greatest dramatic-tenor roles ever written.

The overture, giving us a flavor of what is to come, is played in this production in front of a painted cloth of the old Countess in her youth, once courted for her beauty as the "Venus of Moscow" by the powerful and wealthy of European high society. The painting also suggests the card face of the Queen of Spades: an overarching metaphor for Fate, becoming the object of Gherman's obsession and eventual undoing.

At first, the low-ranking soldier Gherman's music is romantic and self-absorbed, possessed as he is by the idea of his love for a young noble-looking woman he has seen from afar; he is also unusual as an onlooker, rather than a player at cards. The bored and "up to no good" Tomsy quizzes Gherman, observing him in a chance encounter in the park and throughout Gherman's duet with Prince Yeletsky (who is Tchaikovsky's very personal invention and not in Pushkin's story). This sets up a dramatically ironic rivalry where both men sing about their feelings for the same girl: Yeletsky is elated by the prospect of his marriage to Lisa, Gherman tormented by his own frustrated passion and lack of prospects.

The quintet follows, where Gherman meets both Lisa and her grandmother, the Countess, for the first time. The production conceives of the five main characters (Gherman, Lisa, Prince Yeletsky, the Countess, Tomsy) like five chemical elements. Tomsy – a voyeuristic and self-loathing figure, like a character out of a work by Jean-Paul Sartre or Albert Camus – acts as a catalyst bringing each of the other four individuals into further contact, stirring powerful feelings and imaginations that overtake their grasp on reality.

From the moment the suggestible Gherman hears Tomsy's lurid ballad about the Countess and her secret of the mystical "three cards," Gherman's imagination and music become increasingly driven, in the first instance to win Lisa's affections. In Tchaikovsky's version of the story, Lisa is the Countess's granddaughter rather than merely her ward (as in

Pushkin's novella). An entitled and nihilistic young girl with a dramatized sense of self-destiny, she is disturbed out of a rational engagement to the "ideal on paper" Prince Yeletsky (but who has had a charisma bypass in the flesh). Gherman's vulgar ambition and animal eroticism give him the stubborn craziness of the "attractive loser." Ignited by his encounters, Gherman is stirred into bold and passionate action, propelling himself and those around him towards tragedy.

While Tchaikovsky's musical narrative conveys an unnerving sense of emotional turbulence and foreboding, the composer pays tribute to all the elements of nineteenth-century grand opera: sweeping choruses, storm scenes, parties, and melodrama. In designing a space for the eclectic nature of the opera, this production renders the open walkways of St. Petersburg as charred spaces with park benches. These become crucibles for the collision of generations, classes, and brooding elemental forces that foreshadow the human drama.

The production design meets Tchaikovsky's formal shifts, alternating between exterior and interior scenes, with painterly sets and costumes that reference both Pushkin's setting of the story (the faded glory days of the eighteenth-century Empress Catherine the Great), and a fascist period of the 1930s, with its resonant sense of disaffection, brittle class divisions, restlessness, and looming disaster. One reason for bringing these two periods together is that while Tchaikovsky's evocative score looks back to earlier works for inspiration, it also looks forward to twentieth-century musical developments and works such as Alban Berg's *Wozzeck*, as a psychological exploration of its principal character's inner world and descent into madness.

In Tchaikovsky's *The Queen of Spades*, Gherman's passionate feelings for Lisa mingle with a fascination for the Countess and the secret of her fortune, fuelled by the malevolent Tomsy and his minions (Surin and Chekalinsky)



Peter Ilyich Tchaikovsky (center) with Nikolai Figner and Medea Mei-Figner, the married couple who created the roles of Gherman and Lisa.

during the Act Two party scene. The manipulative world of Vladimir Nabokov's novel *Invitation of a Bezar* resonates as Lisa transfers her affections from Yeletsky to Gherman with a letter and a key, staged along the lines of a dance.

In place of a ballet in the grand-opera tradition, Tchaikovsky writes a Mozartian pastiche, in a nod to Pushkin's eighteenth-century setting. This is staged for the party guests in this production as an endearing puppet show that transforms before Gherman's eyes into the lurid backstory to the Countess's fortune, as told by Tomsy. Gherman steps into his own psychotic episode and hallucinates riches that may follow, believing that the commotion leading up to the arrival of Empress Catherine the Great is all in his honor.

Now possessing Lisa's key, Gherman breaks into the Countess's apartments later that night ahead of her return from the party, hiding behind the portrait (a scaled-down version of the front cloth we see during the overture). The Countess returns home and is prepared for bed by her staff, but she dismisses them to reminisce about her youth when she was courted by royalty. She sings in French, quoting from André Grétry's 1784 opera *Richard Coeur-de-Lion*. The production draws inspiration for the staging of this scene from the 1984 documentary film *Il bacio di Tosca* (*Tosca's Kiss*) about Casa Verdi, the real-life Milanese retirement home for opera singers and other musicians founded by Giuseppe Verdi in 1896. The film movingly captures the human frailty behind the singers' faded grandeur and reminiscences of former glory days.

After the Countess, left alone with her portrait, drifts off to sleep in a bath, the crazed Gherman appears from behind the painting still wearing his party crown. He interrogates the Countess for her secret, precipitating her sudden death. But Gherman's obsession reaches its climax of madness at the start of Act Three in the barracks, arguably the most beautiful and original scene in the opera. In this production, the Countess's voice emerges from Gherman's mind as a ghoulish – or rather, skeletal – hallucination that reveals the secret of the cards. We stage the entire scene from the perspective of the ceiling of the room, looking down on a restless Gherman in bed, and puppetry once again becomes a vehicle for staging psychological disturbance.

In Pushkin's version, the unfortunate Lisa is discarded and left impoverished, used purely as a means to get to the Countess. Pushkin's sobering naturalism has Lisa ending her days married to a civil servant, bringing up the daughter of a poor relation; the implication is that she visits the misery that was once her own on some other hapless girl. Meanwhile, in the heightened passions of Tchaikovsky's operatic telling, Lisa's tragic fate is sealed: having abandoned her life and prospects of marriage to Prince Yeletsky, Lisa now realizes that Gherman's obsession with cards has overtaken his feelings for her, driving her to suicide. Rather than staging Lisa throwing herself into the river (as written in the opera libretto's stage directions), the production translates this nineteenth-century convention for more modern sensibilities by highlighting the shocking brutality of her psychological despair.



The Summer Garden in St. Petersburg, where Lisa and the Countess might have walked.

The design of the raucous gambling house embodies Gherman's skewed state of mind, as Tomsy consoles the despondent Yeletsky, lewdly entertains the men, and leads the taunting of the crazed Gherman – high on no sleep and still in pyjamas – onto an oversized card table.

At first, it appears that Gherman has indeed learned the infamous secret of the three cards; he bets all his money on the turn of the first card, a three, and wins, to everyone's amazement. The same happens with the second card, a seven. The superstitious men surrounding him suspect foul play. Gherman is pumped and launches into a philosophical rant about life being a game, seizing fortune in the moment, and

cursing fate; for him, the moment of feeling most alive is between the bet and revealing the card.

The slighted Prince Yeletsky steps in to the high-stakes card game, which takes the place of a conventional duel. Gherman is confident he will win. But in a twist of fate, he bets all his winnings on the wrong third card, an ace. Instead, the Queen of Spades is dealt and Gherman, to his horror, loses everything.

In Pushkin's story, as an afterword, Gherman ends up in a mental hospital, endlessly mumbling the numbers of the three cards. In Tchaikovsky's opera, however, the scene careers towards its intensely dramatic conclusion as the desperate antihero Gherman turns a weapon on himself. With his dying words he begs forgiveness and envisions Lisa beckoning him to heaven.

In Romantic thinking, passionate love, feelings of foreboding, and gambling were all seen on occasion as kinds of possession; creativity itself was even viewed as a form of madness. These themes undoubtedly resonated with Tchaikovsky's genius as he transmuted Pushkin's short story into an opera of extraordinary power at a prolific but tormented time in his own life. This visually striking production brings these same themes to twenty-first-century audiences. It invites us to revel in Tchaikovsky's riveting storytelling and the power of music, text, movement, and the visual arts – the combination of expressive forms that together make this art form so thrilling. **L**

Benjamin Davis's biography appears on pg. 23.



Gherman (Vladimir Galouzine) confronts Lisa (Katarina Dalayman): *The Queen of Spades* at Lyric, 2000|01 season.



Gherman (right) exhorts the other gamblers to seize the day in the opera's final scene, Lyric, 2000|01.

Conductor's note

By Sir Andrew Davis

The first Tchaikovsky opera I conducted was *Eugene Onegin*, which is one of my favorite pieces, and it's interesting because he didn't actually call it an opera – he called it “Lyric Scenes.” *The Queen of Spades*, which had its premiere eleven years after *Onegin*, is definitely an opera! It's full of melodrama and is very red-blooded. I definitely think this opera deserves to be as well known internationally as *Onegin*, although I recognize that it's more expensive to produce and requires much bigger forces. Also, you have to have the right tenor or there's no point – the piece is difficult to cast in a way that *Onegin* certainly isn't.

This is an opera about the obsession of gambling and its consequences. It's very powerful, and there are a lot of outbursts from the orchestra that seem to pulse with supercharged emotion. For me, the only other Tchaikovsky piece that has that kind of impact is the “Pathétique” Symphony; it exudes the same sort of heightened emotion, and the feeling that the music is getting very close to one's nerves. We know Tchaikovsky wrote it a time of great anguish and torment, and this is very much what we get from Gherman, the protagonist of *The Queen of Spades*. He is a character who's on the edge all the time.

The Queen of Spades definitely demands more stamina from the conductor, principals, and orchestra than *Onegin*, and it offers more drama. With *Onegin* the word that springs to mind is “wistfulness.” That opera is so much about what might have been, which isn't part of *The Queen of Spades* at all. Actually, these two pieces feel emotionally and dramatically miles apart from each other.

There's also more musical variety in *The Queen of Spades*, which makes life more interesting. You've got pastiche with the intermezzo in Act Two, which is delightful and is a foil that is helpful in the overall structure of the opera. It comes at a perfect time, and gives us a moment of relief from all the terrifying events that surround it. Also in Act Two, you have the unexpected interpolation of a delicate, atmospheric aria sung by the Countess that Tchaikovsky took from the opera *Richard, Coeur de Lion* (*Richard the Lion-Heart*) by the 18th-century French composer André Grétry – the only music by Grétry that I know!

Lisa's aria in Act Three really gets to me, simply because it's so beautiful. The opera's high points are the arias for her, for Gherman (Acts One and Three), and for Prince Yeletsky (Act Two). I also love the storm scene in Act One, which relates directly to the torment in Gherman's mind. This opera memorably demonstrates that Tchaikovsky is without question a great musical dramatist, and I think it's a great pity we don't know more of his operas. He composed eleven, and *Onegin* and *The Queen of Spades* are the only ones that I've had the chance to conduct.



Sir Andrew Davis in the pit at Lyric.

A lot of Tchaikovsky's ballet music is great preparation for his operas. The ballets are so powerful because they each tell the story so well. They're not accompaniment to pretty dancing – they're actually a significant part of Tchaikovsky's development as a dramatic composer. They were revolutionary not just because of their vivid storytelling, but also because of their emotional punch. So in a way, it's no surprise that *The Queen of Spades* is so riveting.

If you don't feel emotionally engaged by this opera, you have no business going anywhere near it! At the heart of it, of course, is Gherman, a superhuman challenge for a singer. This character is so obsessed and torn. So many operas look at that particular emotional state, but Gherman is an exceptionally extreme example of it – he's a man possessed. **L**

Sir Andrew Davis's biography appears on page 23.

After the curtain falls

Would you like to continue exploring Tchaikovsky and *The Queen of Spades*? Here are some topics that can inspire lively conversations among you and your operagoing companions:

- In which scene were you most moved by the music?
- Do you think Tchaikovsky was right, in nearly every scene, to juxtapose lighthearted episodes with the opera's most dramatic moments?
- Tchaikovsky is known for sweeping romantic stories with tragic endings. *The Queen of Spades* takes that to a new extreme with the three leading characters all dying by the end. Do you find the power of the music equal to the intensity of the drama onstage?
- In his obsession, is Gherman suffering from a genuine mental illness, or is it simply greed and ambition that motivate him?
- Do you believe Gherman is really in love with Lisa, or is he just using her as a way of gaining access to her grandmother?
- Was there ever any hope that Yeletsky could save Lisa from catastrophe?
- What did you find most compelling in Lyric's staging of this powerful story?

MORE, PLEASE

Craving more about *The Queen of Spades*? Lyric has lots of suggestions and resources to help you explore this production and its stories. Visit lyricopera.org/AfterCurtain for suggestions on further reading and listening. [L](#)

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



From Lyric's archives



Lyric's first production of a Tchaikovsky opera, *Eugene Onegin* in 1984, starred German baritone Wolfgang Brendel (right) in the title role and Peter Dvorsky as Lensky.

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.



Ryan McKinny (*Dead Man Walking*, *Don Giovanni*) taught a masterclass for Chicago area high school students through Lyric's Vocal Partnership Program.

Andrew Claffi

Lyric

Beyond the stage

“EmpowerYouth! creates a new opera



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

A hands-on opera experience for all ages: Lyric's Family Day

On Saturday, May 16, the Lyric Opera House will welcome families eager to experience all aspects of operatic stagecraft. Lyric Unlimited (Lyric's department devoted to learning and creative engagement) and Lyric's Guild Board of Directors host a wonderful day that includes something for everyone, from exploring the orchestra pit to trying on costumes.

"Family Day is targeted particularly to families with children ages five to ten," says Todd Snead, Lyric's director of learning programs. "There are opera-themed craft tables, demonstrations with teaching artists and stage-combat experts, face-painting by Lyric's makeup artists, and kids can even control the light board themselves! The event also includes a special performance by professional opera singers on the mainstage."

Lyric teaching artist Elise LaBarge loves Family Day because "it's actually at the opera house! We get to show everything to people directly, instead of just talking about it. Last year I was in the orchestra pit, and the year before I did storytelling with a colleague. We took operas based on fairytales – like *Cinderella* and *Hansel and Gretel* – to show that opera is a form of storytelling that engages the audience with familiar storylines and characters in a unique way."

Heather Keith, another Lyric teaching artist, leads a Family Day activity which she describes as "being an opera star for 15 minutes. We teach kids an excerpt from an opera, about 20-30 seconds of music – the first year it was the dance from the opening of *Hansel and Gretel* – and we create an operatic scene for the kids to perform. Last year, we taught them a song about finding a magic triangle (the musical instrument, that is).

The melody was based on the 'Parpignol' children's chorus from *La bohème*, but the text was rewritten to give clues as to what the object was. What's awesome about this activity is that kids get to perform their scene on the mainstage – just like professional opera stars!"

William Cernota, a cellist in the Lyric Opera Orchestra, views Family Day as "a bold attempt to be all that opera is during the course of one day." When a five-year-old girl encountered Cernota's cello, "she asked, 'How do you make that sound?' I put my hand on hers and we drew the bow across the strings, with her providing the energy. Her eyes lit up!" During the first two Family Days [2018, 2019] Cernota performed with clarinetist Susan Warner and oboist Judith Zunamon Lewis in the orchestra pit – "we demonstrated our instruments and then we played together, to a storyline we had created. In the second year, Elise LaBarge acted out the story to the music we were playing, fitting her facial expressions and body language to the character of the music – sad, happy, expectant. The kids were mesmerized."

Many parents wrote to Lyric that Family Day made their children instantly eager to attend a full opera performance. One parent declared, "I am always on the lookout for fun, educational, entertaining, and affordable activities for my family. Family Day at Lyric pretty much covered all of my requirements! Just being inside the Lyric Opera House makes you feel grand."

Family Day is made possible by generous support from Lead Corporate Sponsor **Bank of America**.

For tickets and further information, visit lyricopera.org/familyday 



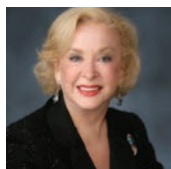
On Family Day, an especially young musician examines Lyric Opera Orchestra member Bill Cernota's cello.



The exhilaration of trying on a costume in Lyric's wardrobe department.

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Lyric is grateful to the following generous donors for their support.



With major support provided from the Nancy W. Knowles Student and Family Performances Fund

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.



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

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

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Ryan Opera Center

Ryan Opera Center alumni around the world

ELIZABETH DeSHONG

At Lyric this season: *Pauline/The Queen of Spades*. Also this season: *Madama Butterfly*, Metropolitan Opera, Royal Opera House Covent Garden; *Bianca e Falliero*, Oper Frankfurt.

"How did you become an opera singer?" This is a simple question that invokes varied and sometimes complicated responses. In general, the first step toward an operatic career involves training the voice. Solid vocal technique is a must, but it is only the beginning. In order to transition from student to artist, you need to learn what the real work of an in-demand opera singer entails—until you've lived it, you simply can't fully understand it. Emerging singers need to witness great artists rehearsing, watch them develop their characters, see how they navigate artistic challenges on and off the stage, learn how they deal with stress, and observe their triumphs and failures. My time in the Ryan Opera Center provided me with this essential opportunity, and for that, I will always be exceptionally grateful. A big thank you to the Ryan Opera Center donors for making that possible and for supporting the future of opera.



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



Kyle Fitzhacker

Members of Lyric's Youth Opera Council at their annual "A Night at the Opera" event at the Lyric Opera House.

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Aria Society spotlight 2019 | 20

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



Miles D. White

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

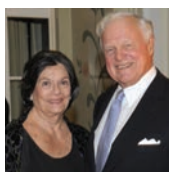
Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 25 Lyric productions,



PAUL M. ANGELL FAMILY FOUNDATION

The Paul M. Angell Family Foundation strives to advance society through the performing arts, conservation of the world's oceans, and alleviation of poverty. The Foundation's namesake, Paul M. Angell, founder of Newly Weds Foods, dedicated the early part of his life to serving his country and performing as a member of John Philip Sousa's U.S. Navy Band during World War I. He believed in hard work, self reliance, and optimism, and the Foundation is intended to honor him and his ideals. At Lyric, the Paul M. Angell Family Foundation has been a loyal supporter of Lyric's Annual Campaign and Lyric Unlimited programming, and has generously committed to a high level of multi-year support.

PAUL M. ANGELL
FAMILY FOUNDATION



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



Franco Tedeschi

This season we celebrate 38 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera of Chicago. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Labor Relations Committee.



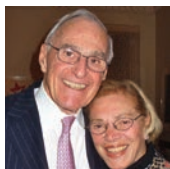
JULIE AND ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than four decades, they have generously supported Lyric's Ryan Opera Center activities as previous cosponsors of Rising Stars in Concert, and currently underwrite the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored many productions including last season's *Elektra* and this season's *Luisa Miller*. They also made a leadership commitment to the Breaking New Ground Campaign to strengthen the future of Lyric Opera of Chicago. Lyric is honored to have Julie Baskes serve on its Board of Directors and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



MARLYS A. BEIDER

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15), and has committed generous leadership gifts to cosponsor two of Lyric's new *Ring cycle* productions, *Das Rheingold* (2016/17) and this season's *Götterdämmerung*.



RANDY L. AND MELVIN R. BERLIN

Devoted fans of opera education and the arts, Randy and the late Melvin Berlin are beloved members of the Lyric family. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," said the late Mr. Berlin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Together they have generously cosponsored many productions including last season's *West Side Story* and this season's *Madama Butterfly* and *42nd Street*.



Richard Pomeroy

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."



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

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



HENRY M. AND GILDA R. BUCHBINDER FAMILY

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room.

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



Allan E. Bulley, III

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 and Alice Butler

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.

THE BUTLER FAMILY FOUNDATION



MARION A. CAMERON

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



ELIZABETH F. CHENEY FOUNDATION

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

Elizabeth F. Cheney

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



MRS. JOHN V. CROWE

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

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



Lester and
Renée Crown

THE CROWN FAMILY

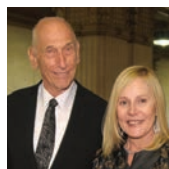
Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric. The Crown Family is a sponsor of the Renée Fleming Initiative and made generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. Mrs. Crown is a past President

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, Gael Neeson and the late Stefan Edlis are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms.

Neeson have supported and subscribed to Lyric for more than 30 years. They have cosponsored seven mainstage operas, including last season's *Siegfried* and this season's complete *Ring* cycle. Stefan and Gael also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Gael Neeson serve on its Board of Directors.



ROBERT F. FINKE

Robert Finke is a loyal subscriber, longtime donor to the Annual Campaign, Overture Society member, and a past president of the Guild Board. Lyric is extremely grateful to Bob for his leadership gift in memory of

his opera partner Carol Keenan to support digital initiatives. "To insure that Lyric thrives, it must bring opera to audiences in new ways. Lyric must take advantage of this avenue to reach those who love opera or who will come to love it." Lyric is thankful for his continued support and friendship.



Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera of Chicago) and a Lyric Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. The Julius Frankel

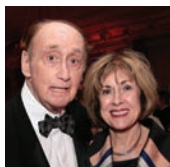
Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank, N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric does." Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign. Last season, the Julius Frankel Foundation was a generous cosponsor of Lyric's new coproduction of *La bohème*.



Elizabeth Morse Genius

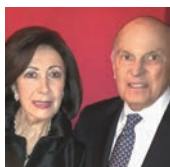
ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards and preserve Lyric's history through support of its Archives project. Most recently, Lyric named one of its key meeting rooms in its executive offices as the Elizabeth Morse Genius Conference Room in order to show its grateful appreciation for the Trust's significant gift to the Breaking New Ground Campaign, as well as to recognize the Trust's commitment over many years to helping build the company's core capacities and institutional infrastructure.



WILLIAM AND ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera of Chicago productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and are members of Lyric's Production Sponsorship family, cosponsoring this season's *The Three Queens* starring Sondra Radvanovsky. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.

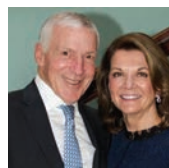


HOWARD L. GOTTLIEB AND BARBARA G. GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric through major contributions to the Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *Don Giovanni*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. In 2018, Mr. Gottlieb was given Lyric's highest honor, the Carol Fox Award, for his many years of generous service. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of almost 30 new Lyric productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor this season's *Ring* cycle. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter, Howard Hunter and other members of the Fisher family. Lyric is fortunate to have two members of the Gramma Fisher Foundation Family serving in leadership roles; Matthew Fisher serves on its Board of Directors and Stephanie Fisher is an esteemed member of the Women's Board.



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

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. Karen and John recently joined the production sponsor family with their generous support of the 2016/17 season's *Carmen* and made a leadership gift to Wine Auction 2018. A devoted member of the Women's Board since 2008, Karen served as Chair of the Opening Night Opera Ball in 2011. Karen has also served on several committees for the Women's Board, most recently as the 2016 Board of Directors' Annual Meeting Chair. In addition, she contributed a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company, and Lyric is proud to have Karen Gray-Krehbiel as a new member of Lyric's Board of Directors.



MR. & MRS. DIETRICH M. GROSS

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 26 Lyric productions since 1987/88, including this year's *Ring* cycle. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by granting him the Carol Fox Award, Lyric's most prestigious honor.

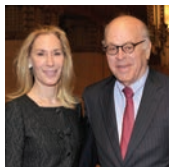


John R. Halligan

JOHN R. HALLIGAN CHARITABLE FUND

John R. Halligan was a devoted subscriber and patron of Lyric for many years until his death in 2001. With support from his Charitable Fund under the direction of the Fund's President, Norman J. Gantz, Mr. Halligan's philanthropic legacy continues through very generous annual contributions to Lyric. The Halligan Fund is proud to support numerous artistic, cultural, and civic

organizations which enhance our lifestyles, preserve our sense of history and heritage, instill knowledge, and advance our appreciation of nature. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.



Caryn and King Harris

The Harris Family Foundation, 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.

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, 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."

INVESCO QQQ

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Scott Santi

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.

ITW

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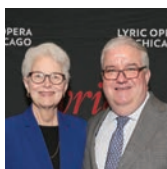
Craig C. Martin

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

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

JENNER & BLOCK



PATRICIA A. KENNEY AND GREGORY J. O'LEARY

Pat Kenney and Greg O'Leary are longtime subscribers and generous donors to Lyric, with a particular passion for supporting the emerging artists of The Patrick G., and Shirley W. Ryan Opera Center. Greg serves on the Ryan Opera Center Board on its Fundraising Committee, and Greg and Pat have cosponsored the season-culminating Rising Stars in Concert for seven consecutive years. Greg is a proud member of the Lyric Board of Directors. This season, Pat and Greg are the Mainstage Conductor Sponsors of Enrique Mazzola, leading the production of *Luisa Miller*. Lyric is deeply grateful for their longstanding friendship. "We are thrilled to help Lyric and the Ryan Opera Center with their mission of providing world class opera and training for singers, respectively. Every time we think they hit the high plateau, they ascend to another."



Linda K. Myers

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

KIRKLAND & ELLIS LLP

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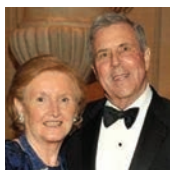
KIRKLAND & ELLIS



NANCY AND SANFRED KOLTUN

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

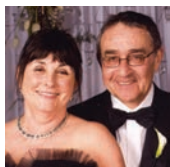
sponsorship family, and cosponsor this season's production of *Don Giovanni*. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric and have always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



MR. AND MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Wine Auction, the Annual Campaign, and the Breaking

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



JOSEF AND MARGOT LAKONISHOK

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign and

made a significant gift to the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last season's *Ariodante* and this season's *Queen of Spades*. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive, Finance, and Investment Committees.



NIX LAURIDSEN AND VIRGINIA CROSKERY LAURIDSEN

Nix Lauridsen and Virginia Croskery Lauridsen of Des Moines, Iowa, support many initiatives at Lyric, including special gifts to The Patrick G. and Shirley W. Ryan

Opera Center and Lyric Unlimited. This season, they continue as Lead Sponsors of the Ryan Opera Center Final Auditions, and also cosponsor Sir Bryn Terfel in Recital, having previously supported Lyric Unlimited's presentation of *An American Dream* last season. As an alumna of the Ryan Opera Center, Virginia is thrilled that she and her husband Nix are able to support these incredible, emerging artists. Nix is the chairman of LGI (Lauridsen Group Inc.) and a recent inductee into the Iowa Business Hall of Fame. He is a relative newcomer to the opera world but loves the excitement of the genre. The Lauridsens are pleased to be part of the Lyric family and look forward to an exciting new season.

JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION

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

MacArthur
Foundation



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees for many years, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of the production sponsorship family, most recently cosponsoring last season's 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.

McDermott
Will & Emery



**Fred and Nancy
McDougal**

LAUTER MCDOUGAL 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*. This season, Nancy generously gave additional support to cosponsor *Madama Butterfly*, Lyric Unlimited's Chicago premiere of *Blue*, and the Chicago Urban League arts immersion partnership *Empower Youth*.

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.

THE MONUMENT TRUST



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

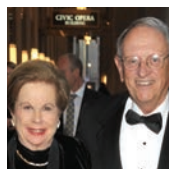
Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L.

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

ELIZABETH MORSE
Genius CHARITABLE TRUST

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*.

NATIONAL
ENDOWMENT for the ARTS
arts.gov

THE NEGAUNEE FOUNDATION

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



SYLVIA NEIL AND DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera of Chicago subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's *Elektra* and this season's *Madama*

Butterfly. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give back to a place that has given us so much pleasure. There have been many moments for both Dan and me when we have said, tonight is incredible, it is one of the memorable performances of our lifetime. Lyric Opera of Chicago is an international star and it is evidenced by the people who choose to be involved here." Lyric is honored to have Sylvia Neil serve on its Board of Directors, Executive, Production Sponsorship, and Lyric Unlimited Committees. Sylvia also serves as the Chair of the Development Committee and is Lyric's Chair-Elect.



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.

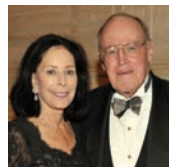


Sonia Florian

NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having

subscribed to Lyric for more than four decades. The NIB Foundation continues to cosponsor many mainstage productions including this season's production of *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.



Steven L. Fradkin

NORTHERN TRUST

A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric.

Based in Chicago, the firm has played a major role supporting the Annual

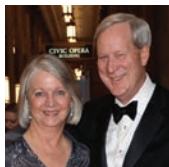
Campaign and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including last season's *West Side Story*. Lyric is honored to have William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee, and Steven L. Fradkin, President of Wealth Management on Lyric's Board of Directors. "Being a good corporate citizen is very important," William Osborn once said. "It allows us to do our part to help keep the City of Chicago strong and viable and, in the end, this is beneficial to everyone."



MR. AND MRS. DAVID T. ORMESHER

Lyric is sincerely grateful for the devotion of David and Sheila Ormesher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency

serving the pharmaceutical industry. closerlook has given generously to Lyric for many years, sponsoring Fantasy of the Opera from 2009 to 2014 and Stars of Lyric Opera at Millennium Park concert as the lead sponsor for eight consecutive years. Lyric is proud to have David T. Ormesher serving as its Chairman of the Board of Directors, on the Executive Committee, and on all sub-committees of the Board.



MR. AND MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine

Auction. The Osborns have generously contributed to the Annual Campaign and the Breaking New Ground Campaign. Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a member of Lyric's Board of Directors and Executive Committee.

PRINCE CHARITABLE TRUSTS

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

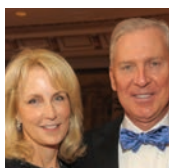


Mr. and Mrs. Jay A. Pritzker

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.



ANNE AND CHRIS REYES

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

Chris is an esteemed past member of the Board of Directors. Together they have made important contributions to Lyric as cosponsors of several mainstage productions, including the 2017/18 season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.



PATRICK G. RYAN AND SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared

their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Breaking New Ground Campaign in support of the Innovation Initiative. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative and Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, Development, and Lyric Labs Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2007 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the company.



RICHARD O. RYAN

Lyric is deeply grateful for Richard's passionate support of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist-development program, through singer cosponsorship and last

season's *Unprohibited* fundraiser at the Casino Club. An ardent opera lover, Richard has been a Lyric subscriber for more than 45 years. He recently made a generous leadership commitment to Lyric's Breaking New Ground Campaign for the stage improvement project. Richard proudly serves as a member of the Ryan Opera Center Board, and is a new member of the Lyric Board of Directors.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these

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

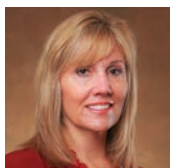


**Rose and
Sydney Shure**

SHURE CHARITABLE TRUST

Rose and Sydney Shure gave generously throughout their lifetimes to organizations that brought them joy. Upon her death in 2016, Rose left bequests to several charitable organizations, including Lyric. In addition, Lyric is grateful to receive continued support from the Shure

Charitable Trust created under the Will of Sidney N. Shure who passed away in 1995. "She truly loved Lyric; it was one of her most revered charities," her niece Barbara Levie says. "They had four subscription seats for every opera, and even after my uncle died, my aunt would invite three people to go with her and take them to dinner in the Graham Room before the opera." To honor them, the Trust named the Shures' four subscription seats on the main floor of the Ardis Krainik Theatre with plaques reading, "In Loving Memory of Rose L. and Sidney N. Shure."



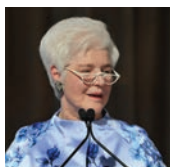
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Founded in 1925, Shure Incorporated is widely acknowledged as the world's leading manufacturer of microphones and audio electronics. Over the years, the company has designed and produced many high-quality professional and consumer

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."

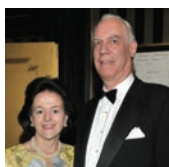


Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists as Lead Sponsor of Rising Stars in Concert and

Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT discount tickets for college students, and Opera in the Neighborhoods. The Donna Van Eekeren Foundation has cosponsored several mainstage productions including last season's production of *La traviata* and this season's *42nd Street*. Donna also made a leadership gift to the Breaking New Ground Campaign to help secure Lyric's future. Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Finance Committees, and on the Ryan Opera Center Board.

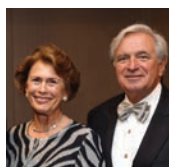


**Carol and William
Vance**

MR. AND MRS. WILLIAM C. VANCE

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

Mr. Vance is Vice President and an esteemed member of Lyric's Board of Directors and Executive Committee. He also serves as a life member of the Ryan Opera Center Board, of which he is a past President. Bill Vance was awarded the 2016 Carol Fox Award, Lyric's most prestigious honor.



ROBERTA L. AND ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than four decades, they have enjoyed attending Lyric performances and special events, and

have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Errant families together have sponsored more than 20 Lyric productions. The Washlows made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. Roberta and Bob have annually remained valued members of the production sponsorship family, and generously cosponsor this season's production of *Dead Man Walking*, their twelfth opera cosponsorship, continuing a beloved family tradition. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee. "Opera has always touched me," Roberta once said. "I love the drama, passion, music, and excitement of a live performance at Lyric. Nothing can replace it, and I hope this beautiful art form will continue for generations."



HELEN AND SAM ZELL

Helen and Sam Zell are passionate supporters of Chicago's vibrant cultural scene. They are longtime subscribers of Lyric and have contributed to the Annual Campaign for many years. Helen and Sam

have cosponsored several new productions, most recently all four installments of Lyric's new *Ring* cycle, including this season's *Götterdämmerung*.



ANN ZIFF

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

BLUE

TESORI & THOMPSON



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Viswa Subbaraman, *Conductor*
Tazewell Thompson, *Director*

JUNE 19 - 28

Tickets available at
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Lyric

Lyric premiere of *Blue* is made possible by support from Gene and Jean Stark, Allstate Insurance Company, Baker & McKenzie, BMO Harris Bank, Conagra Brands Foundation, the Eisen Family Foundation, Virginia and Gary Gerst, Eric and Deb Hirschfield, the Lauter McDougal Charitable Fund, Magellan Corporation, and Mary Stowell, with additional support from Drs. Walter and Anne-Marie Bruyninckx and Debbie K. Wright.

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⁺ Future Planned Gift

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Brenda Robinson and Chaz Ebert with Renée Fleming at her 25th Anniversary Concert and Gala



Enrique Mazzola, Sonia Florian, Barbara Cullen, Solomon Howard, Howard Gottlieb, and Barbara Greis



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Mr. and Mrs. William C. Vance



Don Giovanni costume designer Ana Kuzmanic at Costumes and Canapés



Ryan Opera Center Ensemble at Rising Stars in Concert



Mario Rojas of the Ryan Opera Center performs for the Aria Society



Sir Andrew Davis with Mrs. Carol Sonnenschein of the Walter E. Heller Foundation at Stars of Lyric Opera at Millennium Park



Lyric

“

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Ron & Peggy Beata

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Pass it on.**

The Overture Society

To learn more about leaving a lasting legacy at Lyric, please contact **Mike Biver**, Senior Director of Gift Planning
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Kyle Flubacher

Overture Society at Lyric

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

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of them for their generous support.
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Office of the General Director
Michelle Hoehne, Assistant, Office
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Michael Schoenig, Operations
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Cory Lippiello, Artistic
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Evamaria Wieser, Casting
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Marisa Lerman, Executive Assistant
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Patrick Nugent, Vice President for
Individual and Organizational
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Daniel Moss, CFRE, Senior
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and Reporting Associate

Dan Meyer, Institutional
Partnerships Associate

Kelli Dawson, Institutional
Partnerships Assistant

Erin Johnson, Donor Records
Coordinator

Anna VanDeKerchove, Donor
Engagement and Stewardship
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for Principal Gifts

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of Development

Claire Ryan, Associate Director,
Principal Gifts Communications

Omar Mulero, Development
Assistant, Principal Gifts

Kate Later, Senior Director
of Board Management and
Special Events

Deborah Hare, Director of
Special Events

Sarah Geocaris, Associate, Guild
Board and Chapters

Samus Haddad, Associate,
Ryan Opera Center Board and
Lyric Young Professionals

Paul D. Sprecher, Special Events
Associate

Devin Bopp, Coordinator, Board
of Directors and Women's Board

Moose Davis, Special Events
Coordinator

Claire French, Special Events
Coordinator

Nick Roman, Coordinator, Board
of Directors and Women's Board

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and Administrative Officer

Whitney Bercek, Controller

Vincente F. Milianti, Senior
Director, Financial Planning
and Analysis

Nicky Chaybasarskaya, Senior
Accountant

Ana Joyce, Senior Accountant

Nancy Ko, Accounting Manager

Tom Pels, Payroll Manager

Dan Seekman, Senior Staff
Accountant

Rosemary Ryan, Accounts
Payable Associate

Gwenetta Almon, Payroll Associate

Meg Van Dyk, Payroll Associate

Scot Weidenaar, Payroll
Coordinator

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Human Resources

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and HR Operations

Charity Franco, Human Resources Associate

Mosadi Goodman, Human
Resources Coordinator

Madison Lawry, Office
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Information Technology

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Operations

Rita Parida, Director of Data
Services

Jessica Keener, Systems Analyst

Sean Lennon, Systems
Administrator

Coleman Dieffenbach, Technology
Support Associate

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Christopher Ainsley, Lyric Labs
Strategic Projects Office Director
Kara Riopelle, Lyric Labs Strategic
Projects Office Manager

LYRIC UNLIMITED - LEARNING & CREATIVE ENGAGEMENT

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of Community Programs

Todd Snead, Director
of Learning Programs

Will Biby, Manager of
Audience Programs

Drew Smith, Learning Programs
Manager

Cameron Murdock,
Backstage Tours Coordinator

LaRob Payton, Coordinator,
Lyric Unlimited - Learning &
Creative Engagement

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Marketing and Communications

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Public Relations Coordinator

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Digital and Analytics

Samantha Berger, Digital
Fundraising Manager

Valerie Bromann, Manager of
Digital Content and Analysis

Michael Musick,
E-Commerce Manager

Amanda Reitenbach,
Social Media Associate

Holly H. Gilson, Senior Director,
Communications

Magda Krance,
Director of Media Relations

Roger Pines, Dramaturg

Mari Moroz,
Public Relations Manager

Andrew Cioffi,
Digital Content Producer

Tracy Gallagher Young,
Senior Director, Marketing
and Audience Development

Jennifer Colgan, Director of
Sales and Advertising

Brittany Gonzalez,
Director of Group Sales

LeiLynn Farmer,
Group Sales Associate

Jake Freund, Graphic Design
Specialist

Margaret Kellas, Marketing
Associate, Lyric Unlimited

- Learning & Creative
Engagement

Stefany Phillips, Creative Project
Associate

Lindsey Raker, Marketing
Associate, Advertising and
Promotions

Sarah Sabet, Marketing Associate,
Special Programs

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Director of Audience Services

Alex Chatziapostolou-Demas,
Sales Manager

John Renfroe, *Tessitura Manager*
 Laura Waters, *Customer Service*
and Call Center Manager
 Leigh Folta, *VIP Ticketing*
Associate
 Jessica Reinhart, *VIP Ticketing*
Coordinator
 Julia Acquistapace
 Marnie Baylouny
 Achilles Bezanis
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 Hannah Busch
 Alex Carey
 Hannah Carroll
 Emily Crisp
 Rachael Dobosz
 Erik Dohner
 Ashlyn Elliot
 Andrew Groble
 Shelagh Haney
 Erin Hogan
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 Steve Landsman
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 Casey Peek
 Aleksander Reupert
 Adam Stubitsch
 Emily Thornton
 Marisa von Drasek
 Rosemary Walsh
 Ciera Williams
 Angela Yu, *Ticket Staff*
 Kathleen Butera, Emily Crisp, &
 Luke Honeck, *Lyric Concierge*
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 Wendy Skoczen, *Chief Librarian*
 Michael Calderone, *Music*
Administration Associate,
Orchestra and Ballet
 Sarah Cohn, *Music Administration*
Associate, Chorus

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 Geri LaGiglio, *Director of Front*
of House Operations
 Sharon Lomasney, *Director*
of Presentations and Events
 Megan St. John, *Director of*
Facility Operations
 Maya Stallworth, *Presentations*
and Events Coordinator
 Lindsey Wolfeld, *Facilities*
Coordinator
 Gregg Brody, *Box Office Manager*
 Patrick Dowling, *Patron*
Services Manager
 David Jaworski, *Porter*
 Tiffany Kane, *Restaurant Manager*
 Briette Madrid, *Stage Door*
Supervisor
 Sheila Matthews and
 Lena Reynolds-Sneed,
Front of House Managers
 Alisa Phillips, *Assisant to the*
House Manager

PRODUCTION

Cameron Arens,
Senior Director, Production
 John W. Coleman
Production Stage Manager
 Katrina Bachus
 Jordan Lee Braun
 David Carl Toulson
Assistant Stage Directors
 Rachel C. Henneberry
 Rachel A. Tobias
Stage Managers
 Alaina Bartkowiak
 Rachel C. Henneberry
 Daniel Sokalski
 Peggy Stenger
 Amy C. Thompson
 Rachel A. Tobias
 Bill Walters
 Sandra Zamora
Assistant Stage Managers
 Ben Bell Bern, *Rehearsal*
Department Manager
 Kevin Krasinski,
Artist Services Manager
 Marina Vecchi,
Rehearsal Associate
 Jeffrey Jauch
 Danielle Krispin
Rehearsal Assistants

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 Scott Marr, *Wardrobe, Wigs,*
and Makeup Director
 Scott Wolfson, *Associate*
Technical Director
 Maria DeFabo Akin, *Properties*
and Scenic Design Director
 Chris Maravich, *Lighting Director,*
Mary-Louise and James S.
Aargard Lighting Director
Endowed Chair
 Nikolaj Sorensen,
Production Manager -
Lyric Unlimited and
Ryan Opera Center
 Lea Branyan
Technical Production
Coordinator
 Sarah Riffle
 Bridget Williams
Assistant Lighting Designers
 Joe Dockweiler,
Master Carpenter

Mike Reilly, *Head Flyman/*
Automation
 Jeffrey Streichhirsch,
Automation Assistant
 Chris Barker
 Robert Hull, Jr.
Rigging/Automation Assistants
 Mark Shanabrough,
Head Shop Carpenter
 Brian Grenda, *Layout Carpenter*
 Drew Trusk, *Head Shop Welder*
 Bruce Woodruff, *Layout Welder*
 Richard "Doc" Wren,
Warehouse Coordinator
 Dan DiBennardi, *Assistant*
Warehouse Coordinator
 Dan Donahue
 Justin Hull
 Ryan McGovern
Assistant Carpenters
 Anthony Bernardy
 Connor Ingersoll
 John Ingersoll
 Aiden McGovern
 Johnny Rivers
 Chase Torringa
Carpenters
 Michael C. Reynolds,
Master Electrician
 Soren Ersbak, *Board Operator*
 John Clarke, Jr.
 Anthony Coia
 Thomas Hull
 Robert Reynolds
Assistant Electricians
 Jason Combs
 Thomas Fernandez
 Gary Grenda
 Brian Hobbs
 Daniel Kuh
 Asiel Simpson
 Jose Villalpando
Electricians
 Joe Schofield
Head Audio Technician
 Nick Charlan
 Matt Eble
 Kelvin Ingram
Audio Technicians
 Charles Reilly,
Property Master
 Michael McPartlin,
Properties Crew Head
 Phil Marcotte, *Prop Carpenter*
 Bob Ladd, *Armorer*
 Rachel Boultinghouse,
Upholsterer
 Robert Hartge
 Michael O'Donnell, Jr.
 Richard Tyriver
Assistant Properties
 Michael Buenger
 Joseph Collins
 Adam Gorsky
 Gordon Granger
 Joe Mathesius
 Kevin McPartlin
 Luigi Trupiano
Properties
 Brian Traynor
Charge Artist
 Tim Morrison

Michael Murtaugh
Scenic Artists
 Maureen Reilly, *Costume*
Director, The Richard P. and
Susan Kiphart Endowed Chair
 Lucy Lindquist,
Wardrobe Mistress
 Kristine Anderson
 Louie Barrios
 Molly Herman
 Kate Keefe
 Cecylia Kinder
 Krystina Lowe
 Talia Newton
 Kathy Rubel
 Toni Rubino
 Joanna Rzepka
 Marguerite Scott
 Rebecca Shouse
 Ewa Szylak
 Barbara Szylo
 Carolina Tuazon
 Isaac Turner
 Maggie Zabierowski
Wardrobe Staff
 Samantha Holmes,
Wardrobe Crew Head
 Meriem Bahri
 Scott Barker
 Robert Berry
 Lauren Crotty
 Dawn Marie Hamilton
 Robert Hilliard
 David Hough
 Charlie Junke
 Kim Kostera
 Wendy McCay
 Moira O'Neil
 Dulce Santillan
 Lynn Sparber
 Chris Valente
 Roger Weir
 Kristi Wood
 Samantha Yonan, *Dressers*
 Sarah Hatten, *Wigmaster and*
Makeup Designer, The Marlys
Beider Endowed Chair
 Allison Burkholder,
Department Coordinator
 Lynn Koroulis
 Robert Kuper
 Claire Moores, *Staff*
 Bridget Rzymiski,
Wig Crew Head
 Nicole Bluhm
 DeShawn Bowman
 Martha Contreras
 Brittany Crinson
 Eric Daniels
 Lillian Dion
 June Gearon
 David Grant
 Chantelle Marie Johnson
 Briette Madrid
 Lana McKinnon
 Megan Pirtle
 Jada Richardson
 Lela Rosenberg
 Rick Salazar
 Rachel Stiles
 Kacy Tatus
 Pat Tomlinson
 Emily Young, *Wig & Makeup Crew*

Backstage Life: Kevin Krasinski

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

As artist services manager, I am responsible for arranging housing, travel, and visas for Lyric's myriad artists from around the globe. I began in October 2018 upon the retirement of my esteemed predecessor, Josie Campbell, who gave over 34 years of exemplary service to this opera house.

WHAT'S LED YOU TO WORK AT LYRIC?

After finishing my master's degree in voice/opera performance in 2017, I seriously considered whether the jet-setting lifestyle of a fulltime opera singer was right for me. I decided that administration was a better path for the life I envision. I started applying to every position at Lyric for which I felt qualified and interested, eventually working on three projects with Lyric Unlimited before assuming my current role.

WHAT'S A TYPICAL DAY LIKE FOR YOU?

During the season I sit backstage in the rehearsal department, colloquially referred to as "The Fishbowl" owing to the row of large glass windows through which anyone entering or exiting backstage can peer. From here, artists have immediate access to me to discuss any issues that may arise during their time in Chicago. In between handling artists' individual requests, I do my best to make future arrangements as far in advance as is practical. The bulk of my business is conducted over email.

When no artists are in town, I retreat to my fourth-floor office to spend my days making future arrangements and organizing the digital mess I make in the haste of the season.

WHAT'S THE MOST CHALLENGING ASPECT OF YOUR JOB?

Balancing artists' individual interests with those of Lyric, the other companies with which I collaborate in my role, and my own time-management and mental health.

WHAT KEEPS YOU COMMITTED TO THE WORK YOU DO?

An adoration for the art form, the chance to provide help on a near-daily basis, and the ever-looming threat that my failures are more publicly visible than most. It's difficult for an artist to perform if they're not in the city, not to mention the country!

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

I regularly use the NATO Phonetic Alphabet when making arrangements for artists over the phone, especially for those whose names are of Eastern European origin.

A FAVORITE LYRIC MOMENT?

While not opera-related, I really enjoyed when the new puppy owned by two of my colleagues licked my face for about three minutes straight. That was a good day.

BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

This past summer I tried my hand at gardening, building my first-ever backyard butterfly sanctuary. I also love taking wilderness adventures with my family. In addition to my work at Lyric, I sing regularly with numerous professional and semi-professional choruses around Chicago. Finally, I spend an inordinate amount of time playing video games, which I find to be one of the most immersive and expansive mediums of storytelling ever imagined.

Oh, and nothing beats a long, quiet walk at twilight. **L**



Lyric

Lyric