

Lyric
2015/16 Season



VERDI

NABUCCO

Lyric

Lyric

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CORY WEAVER / SAN DIEGO OPERA

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REHEARSALS AT LYRIC pp. 10-14



The Bel Canto cast in rehearsal.

On the cover: Costume sketch by Jane Greenwood for title role of Nabucco.

From the General Director

Each of us has a particular reason for loving the operas of Giuseppe Verdi. It might be the passionate outpourings of the central characters, the astounding energy of the orchestral and choral music, or the lyrical fervor that invigorates any listener's heart and soul. All of those qualities permeate *Nabucco*, the first great success of Verdi's career.

Nabucco was crucial in establishing Verdi as *the* great Italian composer of the 19th century. In the 174 years since the premiere took Milan by storm, this opera has repeatedly created a sensation at the world's major opera houses. It boasts some of Verdi's most unforgettable music (including the universally beloved chorus of Hebrew slaves, "Va, pensiero," about which you can read fascinating details in this program's feature article on the opera). The three central characters are each given stupendous arias, and the climactic confrontation of Nabucco and Abigaille is the first of Verdi's extended scenes for soprano and baritone, a combination that invariably guarantees vocal thrills in the Verdi operas.

Despite musical strengths that enhance a hair-raising drama, *Nabucco* is nonetheless an opera comparatively rarely performed nowadays. At Lyric, for example, we've produced it just twice in our entire history, and the last time was nearly two decades ago. Why? Because it's phenomenally difficult to cast. The key roles require virtual "super-singers" possessing remarkable range, vocal power, beauty of sound, and blazing charisma onstage.

When the right artists can be assembled, then the possibility of presenting *Nabucco* becomes reality, and I'm thrilled to say that those artists are with us this season. Heading our wonderful cast in the title role is Željko Lučić, the Serbian baritone who, in his long-awaited Lyric debut three seasons ago, moved our audiences deeply in his celebrated portrayal of Rigoletto. Russian dramatic soprano Tatiana Serjan made a triumphant Lyric debut last season in the title role of *Tosca*. In her return she takes on Verdi's formidably challenging Abigaille, a spectacular vocal workout full of extraordinary coloratura acrobatics and demanding the ultimate in dramatic flair. Making his debut is the exceptional young Russian bass Dmitry Belosselskiy. Having been hugely impressed with his performances elsewhere, I'm delighted to bring him to Lyric for the role of Zaccaria.

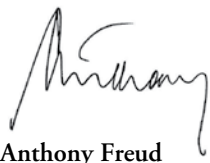
It's important in any *Nabucco* production that the supporting couple be cast with major artists, and we have them at Lyric in Sergei Skorokhodov (Ismaele), a star of St. Petersburg's renowned Mariinsky Theatre, and Elizabeth DeShong (Fenena), a Ryan Opera Center alumna currently enjoying a very distinguished international career.

Verdi style is the specialty of our conductor, Carlo Rizzi, returning to the Lyric podium for the first time in more than two decades. I've known him and admired his artistry ever since our years of collaboration at Welsh National Opera.

The sheer vitality of this opera will be evident in the performances of Lyric's orchestra and chorus. This is, in fact, one of the great operas for chorus, in which its role onstage is vital, not just in "Va, pensiero" but throughout. Under its chorus master, Michael Black, Lyric's chorus will have its most spectacular showcase of the season in *Nabucco*.

The beautiful sets by Michael Yeargan and costumes by Jane Greenwood, and the new stage direction by Matthew Ozawa, will add to the joy of having *Nabucco* back on our stage.

Welcome to Lyric, and please enjoy the performance.



Anthony Freud



STEVE LEONARD

From the President

I'm thrilled to begin my tenure as President of Lyric Opera for many reasons, but above all, because opera has become a vital element of my life, both personally and professionally. In the early 1990s, when my company was about five years old, I realized that in the marketing world you took clients to a Bulls Game, or to Wrigley Field – there was a customary set of entertainment venues. But rather than a sports outing, what if we treated them to the opera? We began bringing clients, for whom it was unique and unforgettable, introducing them to an art form they'd heard about but never experienced. For me, it checked the boxes on the business side, but it also nurtured in me an enduring love for opera. I'd grown up in New Jersey listening to WQXR, hearing the Met on the radio, but becoming a subscriber and enjoying opera *in the theater* was brand new to me.

It's been my great pleasure to be a Lyric subscriber since 1992. I feel a special excitement every opening night, and when I return to a production a second or third time, I always see things I hadn't seen before. My wife and I continue to introduce people to Lyric, many of whom have become subscribers themselves.

When I was growing up in the 1960s and '70s, people frequently responded to opera as something classic, almost old world, best seen and heard in traditional performances. Today, however, I relish the broad range of theatrical interpretation. I'm struck every season by performances that communicate a particular resonance with what's happening culturally or socially in our world at the time. Certain truths captured so memorably in opera are timeless, still challenging us as they challenged these works' original audiences. I think of recent productions, such as *Rusalka* or *The Passenger* – each was a truly visceral experience that stayed with me for weeks. This year I'm looking forward with great anticipation to Lyric's new production of *The Marriage of Figaro*, and especially to the world premiere of *Bel Canto*.

Under my watch, the next chapter in Lyric's history will implement the strategic plan the management and board developed four years ago. The principles of excellence, relevance, and fiscal responsibility are our key priorities of focus. I'm excited to witness Lyric becoming a broader provider of cultural service to Chicago and the Chicagoland region.

To stay excellent, relevant, and fiscally responsible in this rapidly changing world, we need to be prepared to innovate. That means looking beyond the customary constraints of our art form and asking, "What can we learn, borrow, beg, or steal from other forms of entertainment and cultural enrichment?" One idea behind the board's innovation committee has been to empower a small group of board members to do just that. In many ways Lyric Unlimited is our laboratory. Through it we are reaching out to communities throughout Chicago, we are forming collaborative partnerships with other cultural, community, and educational organizations, and we are exploring the ways in which opera, as an art form, may develop in the future.

Lyric offers an increasing number of diverse activities – not only our mainstage opera season, but also our productions of great musicals, Lyric Unlimited's wide-ranging projects, and, of course, our world-renowned Ryan Opera Center. But we need to think of ourselves as *one* Lyric. Everything we do is part of a unified, single-minded goal to be the great North American opera company of the twenty-first century.



TODD ROSENBERG

A handwritten signature in black ink, appearing to read "DT Ormesher".

David T. Ormesher

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 Michael Barker
Head Flyman
 Mike Reilly
Automation/Rigging
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Shop Carpenter
 Robert Barros
Layout Carpenter
 Drew Trusk
Shop Welder
 Bruce Woodruff
Layout Welder
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 Joe Dockweiler
 Ryan McGovern
 Mike Bowman
 Jeffrey Streichhirsch
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 Anthony Bernardy
 Dan DiBennardi
 Dan Donahue
 Brian Grenda
 Justin Hull
 Robert Hull, Jr.
 John Ingersol
 Matthew Reilly
 Ray Schmitz
 Tory Snick
Carpenters
 Michael C. Reynolds
Master Electrician
 Soren Ersbak
Board Operator
 Paul Christopher
Head Audio/Visual Technician

Nick Charlan
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Audio/Visual
 Kevin Reynolds
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 John Clarke, Jr.
 Joseph Haack
 Michael A. Manfrin
 Robert Reynolds
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 Anthony Coia
 Jason Combs
 Gary Grenda
 Thomas Hull
 Daniel Kuh
 Jeremy Thomas
Electricians
 Charles Reilly
Property Master
 Michael McPartlin
Properties Crew Head
 Brian Michael Smith
Armorer
 José Trujillo
Upholsterer
 Thomas Coleman, Jr.
 Robert Hartge
 Richard Tyriver
Assistant Properties
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 Kevin Gac
 Robert Ladd
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Properties

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Brian Traynor
Charge Artist
 Maggie Bodwell
 Vivienne Marie
 Tim Morrison
 Michael Murtaugh
Scenic Artists

Getting Every Detail Right

The complex art and science of rehearsals at Lyric

By Magda Krance

ALL PHOTOS THIS PAGE: TODD ROSENBERG



Pictured in rehearsals for Wozzeck are, upper left, Tomasz Konieczny (title role); upper right, Konieczny and Angela Denoke (Marie); center, Denoke with Lex Bourassa (understudy, Marie's Son); lower left, Bradley Smoak (First Apprentice) with Sir David McVicar (director); and lower right, Sir Andrew Davis (conductor) and McVicar.

On a balmy November night, strange things were happening backstage at Lyric.

In rehearsal room 350, several men strutted in formation while lustily singing, “Who can tell what the hell women are?” in front of a mirrored wall, closely watched by the beaming blonde director/choreographer, Susan Stroman. She occasionally jumped up to put the Pontevedrian and Parisian gents through their paces – especially the new guy, baritone Thomas Hampson, the leading man who’d arrived just that afternoon. Seated around the room, the understudies shuffled their feet and sang along quietly.

Meanwhile, in rehearsal room 200, several bandanna-wearing, gun-toting Peruvian terrorists held terrified international guests hostage, including one very indignant diva, angrily proclaiming demands to the Red Cross representative who’d entered the vice-presidential mansion to negotiate with the captors. Lyric’s music director, Sir Andrew Davis, conducted vigorously. If he felt fatigued from two three-hour *Merry Widow* orchestra rehearsals earlier in the day, and the opening of *Wozzeck* the day before, he didn’t show it.

The Merry Widow’s song-and-dance hijinks went from 12 to 2pm, and again from 4 to 8pm. *Bel Canto*’s hostage crisis ran 3 to 6pm, and again from 7 to 10pm. Meanwhile, stagehands moved *Wozzeck*’s gritty sets into the scenery handling area and shifted *The Merry Widow*’s elegant Pontevedrian embassy for the next day’s first onstage rehearsal.

Just another day and night at Lyric when the season is in full swing.

Those who don’t work in an opera company might think rehearsing is simple enough. The performers learn their music, lyrics, and staging, put on their costumes, and put on a show, right?

Not so fast – literally. It’s mind boggling how many facets there are to the rehearsal process at Lyric, with countless moving parts. Ben Bell Bern, Lyric’s rehearsal scheduler for the past three seasons, likens his job to “a giant game of Jenga,” the vertical block game where players carefully remove lower blocks and stack them on top, creating an increasingly unstable tower. “But it isn’t wooden blocks – it’s hundreds of people’s lives and thousands of

hours and hundreds of thousands of dollars,” he says dryly. What sounds like delusions of grandeur is actually a bluntly accurate description of the daily traffic-control challenges backstage at Lyric. “It’s all about logistics – I need to provide the answers or know how to get them.” Somehow, he keeps that Jenga tower as stable and solid as the Civic Opera House itself.

The weekly schedules and daily updates are dense and ever-changing masterpieces of multitasking, the essential documents that let everyone in the company and in each production know who’s doing what, where, when, and why. For instance, on another typical day and night, the dress rehearsal for *Wozzeck* (1-3pm) overlapped with the *Merry Widow* staging rehearsal in room 200

(2-5pm, 6-9pm) and the *Bel Canto* staging rehearsal in room 550 (11am-2pm, 3-6pm) – not to mention wardrobe and wig fittings, private coachings, student backstage tours, auditions, and other goings on.

To create these essential roadmaps, Bell Bern distills information from several departments, overseen by Cameron Arens, director of rehearsal administration, and abetted by the staff of the rehearsal department. Together they form the command center that directs the multiple simultaneous movements of everyone and everything backstage and onstage.

The operas in Lyric’s season are presented in repertory, which means scenery, props, and people are continually rotating on and off the stage and in and out of rehearsal rooms. (The American musicals presented each spring have rehearsal and performance periods all their own.) Occasionally as many as four opera productions may be in rehearsal and/or performance concurrently; the week of October 26 had *Cinderella* performances plus *Wozzeck*, *The Merry Widow*, and *Bel Canto* rehearsals all going at once.

Wait a minute, you might be thinking – didn’t Lyric’s music director, Sir Andrew Davis, conduct *all four* of those operas?

Yes, he did, and no, we didn’t clone him! Each production has a cover conductor on hand to take the baton when Davis is supposed to be in three places at once. Principal singers are generally engaged for just one opera, though British bass Brindley Sherratt was at Lyric for both *The Marriage of Figaro*’s Doctor



Rehearsing *The Marriage of Figaro* are, left to right, Christiane Karg (*Susanna*), Keith Jameson (*Basilio*), Barbara Gaines (*director*), Rachel Frenkel (*Cherubino*), and John W. Coleman (*stage manager*).



Above: *Lyric chorus members with Bel Canto director Kevin Newbury.*

Left: *The Bel Canto cast in rehearsal.*

Bartolo and *Wozzeck*'s Doctor this season. Several Ryan Opera Center members have roles and are understudies in multiple operas whose schedules overlap; they can be seen literally running from one rehearsal room to another, shifting musical gears as they go.

The rehearsal process starts in July during Lyric's off-season. Each production's scene changes and lighting cues are practiced and notated in the theater, minus singers and orchestra. Everything the audience will see gets rehearsed first. (For more on technical rehearsals, see this season's *Cinderella* program article.)

In August the chorus starts working on music for the full season. Chorus master Michael Black and the 48 regular members of the Lyric Opera Chorus gather in room 550 to learn and memorize their parts. The atmosphere is friendly and focused, with occasional stops to tweak pronunciation or phrasing.

"It's every day, all day, for five to six weeks," says Black, albeit with men only for *Cinderella*, and reduced chorus for *Figaro*, *The Merry Widow*, and *Der Rosenkavalier*. While several chorus members have sung some of this season's operas previously, many haven't, or hadn't in a very long time. And the world premiere of *Bel Canto*, of course, was uncharted terrain for everyone – in multiple languages, no less.

"I spend a third of the time making sure all the notes and languages are spot on, and a third of the time making sure everything is absolutely perfect," Black explains. Then the last third is trying to find interesting ways to repeat and memorize." Remember – that's music and words for *eight* operas, all in very different styles, and rehearsed concurrently. When staging rehearsals begin in September, music rehearsals drop to one or two a week from ten.

The chorus has to incorporate acting and blocking directions for up to four operas at a time while maintaining musical excellence. When rehearsals move to the stage, the distractions of wigs, costumes, and lighting compound the challenges. By opening night, though, all systems are go and virtually perfect.

The orchestra's m.o. is considerably different – understandably, given the sheer volume of music they have to process and polish – every note of every moment of every single opera, overture through finale. According to Laura Deming, a Lyric cellist since 1976, orchestra members begin their preparations "as soon as the next season is announced. We rarely 'read' music for the first time in rehearsal; orchestra musicians get practice parts as soon as they're available, and practice throughout the summer." Many listen to recordings, study the full score to understand how their parts fit with others, and even study the language. Starting in early September, each opera gets at least a three-hour orchestra-reading rehearsal per act, without singers. The longer operas, and the new ones, receive additional orchestra rehearsals.

The early rehearsals are challenging "because it's so incomplete without the singers, Deming says. "Many of us hear the vocal lines in our heads from experience." The orchestra rehearsals entail "a lot of stopping and starting, marking parts for where to expect a singer to breathe, where a particularly tricky spot is to stop or start together, where there will be slowing down or speeding up, what notes might be held and for how long, when to expect audience applause (even in the middle of an aria), what another instrument is doing and what to listen for to be together, what is happening onstage so we know the character and style,

TODD ROSENBERG



TODD ROSENBERG

The Lyric Opera chorus in rehearsal for Anna Bolena last season with, left to right, Bryan Hymel (Percy), Sondra Radvanovsky (title role), and John Rehya (Henry VIII); and the same scene onstage in performance with, left to right, Kellie O'Connor (Smeton), Richard Ollarsaba (Rochford), Radvanovsky, Jamie Barton (Jane Seymour), Rehya, and Hymel.

and how short, long, sustained, quiet, loud, and how important a passage might be in the scheme of things.” Whew.

Playing techniques also vary according to each opera’s era and style – delicate and intricate for Mozart and Rossini, for instance, percussive and forceful for works such as *Wozzeck* and *Bel Canto*. Deming notes that the string sections also have to synchronize their bowing – as in the movement of their bows across their instruments, not the curtain call! Bowings may be provided by conductors in advance and marked into scores by Lyric’s music librarians, or they may be worked out by the concertmaster and string principals. Having the same bowings helps musicians “create the same sounds, and helps avoid accidents because of the close quarters” in the orchestra pit.

The orchestra’s “first date” with the singers is the *Sitzprobe*, or sitting rehearsal, with cast and chorus in chairs at the edge of the stage with their scores on music stands. “It’s pure music-making, and our best chance of hearing the singers without worrying about staging,” Deming notes. “It’s exhilarating, and has the quality of a love-fest.”

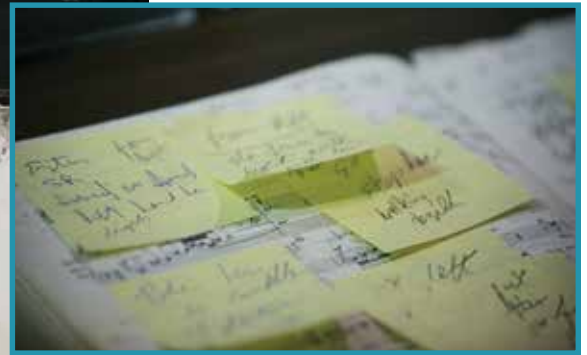
Staging rehearsals start in late August backstage. On the “first day of school” the atmosphere is charged with excitement. Old friends and new colleagues walk through the stage-door entrance chatting happily, check in with the rehearsal department, and head off to the designated rehearsal room. The director greets the assembly, talks through the production’s concept, passes around set-design images, and points out the costume sketches stuck to the wall. Then it’s time get to work – six hours of staging rehearsals daily, six days a week, paced by the conduc-

tor, accompanied by a rehearsal pianist, and aided by a prompter if it’s a new or especially difficult work.

The director talks cast members through a scene, they run it, the director stops the action, they discuss what’s working and what might make it better, run it again, and slowly progress through the opera with countless refinements and tweaks as they go. As *Bel Canto* director Kevin Newbury told the cast when they met, “It’s all about collaboration – the best idea wins.” Chicago Shakespeare Theater’s artistic director, Barbara Gaines, embraced the suggestions of her *Figaro* cast, who had more experience with the opera than she and brainstormed vigorously on the set during the first week of rehearsal. “That’s great! Yes, let’s try that,” was Gaines’s frequent refrain.

At every rehearsal, starting with the summer tech, the stage manager takes notes on every little detail to ensure that once a scene is set, it can be repeated reliably. Every entrance and exit, every prop’s placement, every offstage quick-change – it all gets written down and revised repeatedly. “You make a plan and then you change it,” says John W. Coleman, a Lyric stage manager for 25 years on more than 100 productions, including four world premieres and two *Ring* cycles. “That’s the whole nature of any theatrical venture; you’re creating something that’s inherently messy, time-consuming, and costly. It’s really labor-intensive. It’s not like you say, ‘Oh, we’re going to do *La bohème*’ and it just happens.”

It all works, Coleman says, because “the skill level here is really high. Efficiencies are built in backstage because of the personnel, who are journeymen in their own right, who have years of experience here and years of experience working together.



Wozzeck stage manager John W. Coleman and a page of his score.

We all know how to work together and how to get things done. We know each other personally and professionally. If we had high turnover, we'd have chaos and never get the shows up." He adds that when a director or designer returns to Lyric "80-90 percent of the people will be the same," which fosters a remarkable sense of ongoing collaboration and mutual respect.

After the earlier endless note-taking, the stage manager's role becomes highly proactive and reactive during onstage rehearsals. The stage manager is "in charge of calling the show – places calls, calls to stage, warnings on all the scenery shifts, all light cues, all spot cues, all scenic moves," Coleman explains, standing at the stage-manager's booth just offstage right with an intricately marked score. Often during rehearsals the stage manager steps into sight to stop the action, consult with the director, advise the maestro where to resume the music, and countless other adjustments. If something goes wrong, which happens rarely, "the job is thinking on your feet and finding the best solution for the situation at hand," says Coleman. "You have to keep people safe. You have to not panic or be distracted."

The piano dress rehearsal is the first time all the physical elements of a production come together – costumes, wigs, makeup, scenery, lighting, and staging. The director, designers, and the staff in charge of each element can finally see what works and what doesn't – the shade of that wig, the length of that gown, the movement of that curtain, the timing of that trap opening, the billowing of that fog, the position of that singer. The piano run-through, or PRT, starts and stops frequently as adjustments are made or noted over the course of five working hours. For longer operas, that's not much time. Every minute is essential, and everyone is hyper-alert to getting every detail right.

Three-hour stage-orchestra rehearsals take place over the next two days – the conductor's final opportunity to fine-tune the musical fit between stage and orchestra pit. Soloists are costumed (though often not in makeup and wigs), the better to acclimate to how their outfits affect their movement and sound production.

The final dress rehearsal brings everything and everyone in the production together before an audience of company and board members, sponsors, donors, and invited guests. It's a virtual performance, with the caveats that artists may choose to not sing at full voice and that the dress rehearsal may be stopped at any time.

Then, finally, rehearsals are done for the soloists, who enjoy two days off before the opening performance. For everyone else, not so much: the day after the dress rehearsal the understudies will have full staging and run-through sessions backstage, chorus and orchestra members will likely rehearse and/or perform another production the next day, along with Ryan Opera Center members and Sir Andrew Davis. And stage management, stagehands, and backstage departments will all be there to make it all happen. Days off are few and far between. It's the nature of the process.

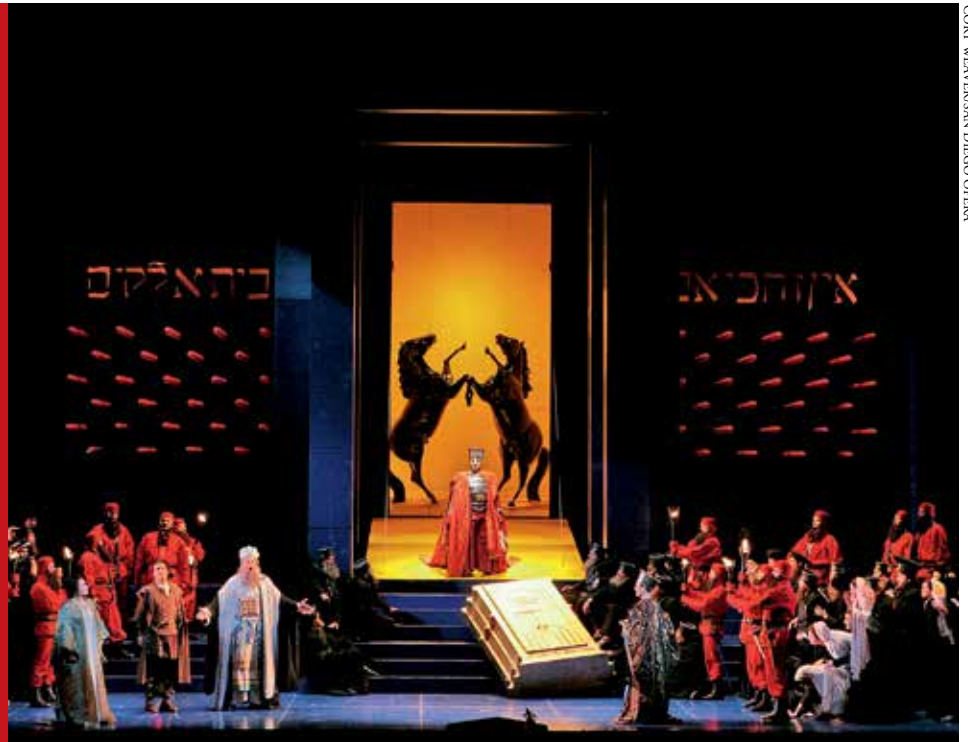
As Coleman notes, "We're all there creating something together. It's a group effort. Everybody's important, everybody has individual responsibilities and collective responsibilities. Everybody wants it to be a good show – everybody. Everybody wants to do our jobs in the best way possible."

Simple enough...right?

Magda Krance is Lyric's manager of media relations. Prior to joining the company in 1992, she worked as a fulltime freelance journalist for several national and local magazines and newspapers, and as an editor for Outside magazine.

Lyric

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CORN WEAVERS/SAN DIEGO OPERA

Giuseppe Verdi

Nabucco



The Elizabeth Morse Charitable Trust

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*Lyric Opera production originally made possible by the
Gramma Fisher Foundation of Marshalltown, Iowa.*

NABUCCO

Synopsis

TIME: 586 B.C.

ACT ONE – Jerusalem
Inside the temple of Solomon

ACT TWO – Babylon
Scene 1: An apartment in Nabucco's palace
Scene 2: A hall in the palace

Intermission

ACT THREE – Babylon
Scene 1: The palace's throne room
Scene 2: The banks of the Euphrates

ACT FOUR – Babylon
Scene 1: A royal chamber in the palace
Scene 2: The temple of Baal

ACT ONE – Jerusalem

The Assyrian king, Nabucco (Nebuchadnezzar) of Babylon, is rapidly advancing with his army toward the temple of Solomon. Within the temple walls, the Hebrews beg their god, Jehovah, not to let them fall prey to Nabucco (Chorus: *Gli arredi festivi*). The prophet Zaccaria brings in Nabucco's daughter, Fenena, who is his hostage. Ismaele rushes in and announces that Nabucco has entered the city. Zaccaria entrusts Fenena to Ismaele, as he prepares for the final battle.

Fenena and Ismaele recall the time when Ismaele – as ambassador of Judea – was imprisoned in Babylon. Fenena rescued him, undeterred by the jealousy of her sister Abigaille, who loves Ismaele as well. Ismaele vows to free Fenena, although he would have to betray his own religion. Abigaille invades the temple at the head of a group of warriors. She taunts the lovers bitterly, but then, turning to Ismaele, reminds him that if he loved her, she could save his people (Trio: *Io t'amavo!*).

Just after the horrified Hebrews rush in, Nabucco arrives in triumph. Confronting an

outraged Zaccaria, the king vows to destroy the Hebrews. Zaccaria threatens to kill Fenena, but Ismaele disarms him. Nabucco orders the temple sacked and burned. Zaccaria calls on Jehovah to punish Ismaele for betraying his people.

ACT TWO – *The Unbeliever*

Scene 1. Nabucco has gone off to battle, leaving Fenena as regent. Meanwhile, Abigaille, who had believed herself Nabucco's daughter, has discovered a document proving she was born a slave. She vows that her anger will destroy Nabucco, but then pauses to think sadly of her love for Ismaele (Cavatina: *Anch'io dischiuso un giorno*). The High Priest of Baal comes to inform her that Fenena is setting the Hebrews free. Abigaille proclaims that Fenena will soon be begging a slave for mercy (Cabaletta: *Salgo già dal trono aurato*).

Scene 2. Zaccaria meditates on the greatness of Jehovah's law (Prayer: *Tu sul labbro*) as he goes to give spiritual tutorship to Fenena. A group of Levites gathers and Ismaele attempts to speak with them, but they curse him furiously for his supposed betrayal (Chorus: *Il maledetto non ha fratelli*). Anna enters with the news that Fenena has converted to the Hebrew religion. Abdallo, one of Nabucco's officers, rushes in to urge Fenena to flee, since Nabucco is presumed dead in battle and the Babylonians are now calling for Abigaille to seize power. Entering with the High Priest of Baal, Abigaille orders Fenena to hand the crown over to her. Nabucco appears with his soldiers (Finale: *S'apressan gl'istanti d'un ira fatale*) and claims the crown. Accusing the Babylonians of betraying him, he declares that the only god to be worshipped is himself. Suddenly struck by a thunderbolt, he becomes delirious and finally collapses.

ACT THREE – *The Prophecy*

Scene 1. The High Priest presents Abigaille with a death warrant authorizing the slaying of the Hebrews. When Nabucco is brought

to Abigaille, he is incensed upon seeing her occupying the throne that is rightfully his (Duet: *Donna, chi sei?... Oh, di qual'onta aggravasi... Deb, perdona*). She goads him into signing the warrant, and declares that the victims will include Fenena. Appalled, Nabucco orders Abigaille, a slave, to kneel before him. Seizing the document confirming her humble birth, Abigaille triumphantly tears it to pieces. Nabucco mocks himself as the mere shadow of a king. Trumpets announce that the hour of execution is approaching. When Nabucco begs Abigaille to have mercy on Fenena, she is unrelenting, leaving him in despair.

Scene 2. The Hebrews long for their homeland (Chorus: *Va, pensiero*). They are roused from this reverie by Zaccaria, who prophesies the destruction of Babylon (Aria with Chorus: *Del futuro nel buio discerno*).

ACT FOUR – *The Shattered Idol*

Scene 1. Nabucco is a prisoner in his own palace, where he suddenly awakens after the horrors of a nightmare. He hears a war cry, and then voices shouting Fenena's name. Nabucco sees his weeping daughter in chains, being led to her execution. Powerless to save her, he prays to the god of the Hebrews for forgiveness, and swears that the temple will rise once more (Aria: *Dio di Giuda*). The faithful Abdallo arrives with soldiers. His sanity now restored, Nabucco readies himself for battle (Cabaletta: *O prodi miei, seguitemi*).

Scene 2. Fenena offers a final prayer (Aria: *O, dischiuso è il firmamento!*). The rites of execution are interrupted by the sudden appearance of Nabucco, who destroys the altar of Baal. Joined by Zaccaria and all the freed prisoners, he proclaims the greatness of the Hebrews' god. Abigaille, who has taken poison, enters haltingly (Finale: *Su me... morente... esanime*). After begging Fenena's forgiveness, she asks Jehovah not to curse her and falls dead.

Lyric

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- The performance will last approximately three hours.

Giuseppe Verdi

NABUCCO

Opera in four acts in Italian

Libretto by Temistocle Solera, based on Antonio Cortesi's ballet *Nabuccodonosor* and Auguste Anicet-Bourgeois' and Francis Cornu's play *Nabuchodonosor*

First performed at the Teatro alla Scala, Milan, on March 9, 1842

First performed by Lyric Opera on October 4, 1963

Characters in order of vocal appearance:

Zaccaria DMITRY BELOSSELSKIY*

Ismaele SERGEI SKOROKHODOV*

Fenena ELIZABETH DESHONG^o

Abigaille TATIANA SERJAN

Nabucco ŽELJKO LUČIĆ

Anna LAURA WILDE^o

High Priest of Baal STEFAN SZKAFAROWSKY^{oo}

Abdallo JESSE DONNER^o

Conductor CARLO RIZZI

Director MATTHEW OZAWA**

Set Designer MICHAEL YEARGAN

Costume Designer JANE GREENWOOD

Lighting Designer DUANE SCHULER

Projection Designer CHRIS MARAVICH

Chorus Master MICHAEL BLACK

Wigmaster and Makeup Designer SARAH HATTEN

Assistant Director ALAN E. HICKS

Stage Manager CHELSEA ANTRIM DENNIS

Stage Band Conductor ROBERT TWETEN

Musical Preparation MATTHEW PIATT

CRAIG TERRY

Projected English Titles FRANCIS RIZZO

* Lyric debut

** Lyric directorial debut

^o Current member, Ryan Opera Center

^{oo} Alumna/Alumnus, Ryan Opera Center



ŽELJKO LUČIĆ

(*Nabucco*)

Previously at Lyric Opera:
title role/*Rigoletto*
(2012-13).

Acknowledged worldwide as one of his generation's leading Verdians, the Serbian baritone has recently starred in that repertoire at the Vienna State Opera (*Nabucco*, *Macbeth*, *Aida*, *La forza del destino*), the Bavarian State Opera (*Luisa Miller*), Frankfurt Opera (*Simon Boccanegra*), San Francisco Opera (*Rigoletto*, *La forza del destino*), the Opéra National de Paris (*Rigoletto*), and the Royal Opera House, Covent Garden (*La traviata*). He has earned particular acclaim at the Metropolitan Opera, having starred there in 11 leading roles to date, among them *Macbeth*, *Rigoletto*, and *Iago* (premiering a new *Otello* to open the 2015-16 season). His Covent Garden portrayal of Carlo Gérard/*Andrea Chénier* was seen and heard last season in a worldwide HD transmission. He is also celebrated as *Scarpia/Tosca*, a recent role at the Met and at La Scala. A new production of *Macbeth* was staged for him by renowned German director Peter Stein for Lučić's Salzburg Festival debut. His extensive stage repertoire also encompasses major roles in French (Guy de Montfort/*Les Vêpres siciliennes* at the Netherlands Opera, Count Nevers/*Les Huguenots* in Frankfurt) and Russian (Yeletsyky/*The Queen of Spades* and the title role/*Eugene Onegin*, both in Frankfurt). Later this season Lučić will return to Frankfurt (*Il tabarro*), Paris (*La traviata*), and Covent Garden (*Il trovatore*). The baritone can be seen on DVD as *Rigoletto* (Semperoper Dresden) and *Macbeth* (Met).



TATIANA SERJAN

(*Abigaille*)

Previously at Lyric Opera:
Title role/*Tosca*
(2014-15).

The Russian soprano has triumphed as *Abigaille* most recently in Ravenna, Rome, and Tokyo. Serjan has also recently starred as Verdi's *Aida* (Deutsche Oper Berlin) and is celebrated as many other formidable heroines. At the Zürich Opera House later this season she will reprise her acclaimed portrayal of Verdi's *Lady Macbeth*, the role of her 2002 Italian debut at Turin's Teatro Regio. She has subsequently performed this role at La Scala, the Mariinsky Theatre, the Vienna State Opera,

the Rome Opera, and under the baton of Riccardo Muti at the Salzburg Festival. Serjan debuted in Chicago as *Lady Macbeth* with Muti and the Chicago Symphony Orchestra, returning for another work that has become one of her specialties internationally, the Verdi *Requiem*. Other Verdi roles include *Lida/La battaglia di Legnano* (Rome), *Odabella/Attila* under Muti (Rome), *Lucrezia/I due Foscari* (Palermo, Modena, Rome), *Amelia/Simon Boccanegra* (La Scala), and *Amelia/Un ballo in maschera* (Berlin, Zürich, Amsterdam, major Italian houses). Prior to her Lyric debut as *Tosca* last season, she had portrayed Puccini's diva heroine in Bologna (role debut), Palermo, Bregenz, Berlin, and Munich. Serjan is also a highly successful *Norma* (Trieste, Ravenna, Bosra), *Maddalena/Andrea Chénier* (Bregenz), and the title role/*Hindemith's Sancta Susanna* (La Scala, Ravenna, New York, Lisbon, Montpellier). She can be seen and heard on DVD as *Aida* (Bregenz Festival) and *Lucrezia* (Parma).



DMITRY

BELOSSELSKIY

(*Zaccaria*)

Lyric Opera debut

Equally celebrated by critics and audiences, the Russian bass recently triumphed at the Metropolitan Opera as *Silva/Ernani*, *Ramfis/Aida*, and the Old Convict/*Lady Macbeth of Mtsensk*. Belosselskiy also recently starred as Prince Ivan Khovansky/*Khovanshchina* at the Vienna State Opera, *Gremin/Eugene Onegin* at Houston Grand Opera, and *Talbot/Giovanna d'Arco* alongside Anna Netrebko to open the current season at La Scala. Belosselskiy has earned particular success in Verdi roles, to which he will return later this season as Count Walter/*Luisa Miller* (Madrid) and *Fiesco/Simon Boccanegra* (La Scala). A favorite of renowned conductors (among them Muti, Barenboim, Spivakov, and Sanderling), Belosselskiy has performed at the world's most prestigious opera houses and concert venues, including the Salzburg Festival (*Banquo/Macbeth*), Rome Opera (*Nabucco*), Korean National Opera (*Simon Boccanegra*), Macau International Music Festival (*Ferrando/Il trovatore*), Zürich Opera House (*Prince of Galich/Prince Igor*), and many others. Since 2010 the bass has been a soloist of the Bolshoi Theatre, where his roles included *Zaccaria*, *King René/Iolanta*, *Escamillo/Carmen*, *Gremin*, *Eugene Onegin*, *Malyuta Skuratov/The Tsar's Bride*, *Boris Godunov*, and *Lanceotto/Francesca da Rimini*. He has also

toured internationally as a soloist with the choir of Moscow's Sretensky monastery. A graduate of Moscow's Gnesins Russian Academy of Music, Belosselskiy won the second prize at that city's highly prestigious International Tchaikovsky Competition in 2007.



ELIZABETH

DESHONG (*Fenena*)

Previously at Lyric Opera:

Eleven roles since

2005-06, most recently

Hänsel/Hänsel und Gretel

(2012-13); *Hermia/*

A Midsummer Night's

Dream (2010-11);

Meg/Falstaff (2007-08).

One of the most successful alumni of Lyric's Ryan Opera Center, the American mezzo-soprano began this season with her third appearance in the "Stars of Lyric Opera at Millennium Park" concerts. She has most recently performed multiple roles in the Metropolitan Opera's *Lulu*, *Hermia/A Midsummer Night's Dream* at the Festival d'Aix en Provence, and *Rosina* at Los Angeles Opera. DeShong will continue this season at the Canadian Opera Company (Calbo/Rossini's *Maometto II*) and will perform *Messiah* with the Toronto Symphony Orchestra, Sir Andrew Davis conducting. Recent successes include appearances at the Met (*Hermia/The Enchanted Island*), San Francisco Opera and Canadian Opera Company (Suzuki/*Madama Butterfly*), the Orchestra of St. Luke's (Mendelssohn's *Die erste Walpurgisnacht*, Carnegie Hall), Netherlands Radio Symphony Orchestra, and the major orchestras of Washington, Cleveland, Pittsburgh, and Dallas. The mezzo-soprano's acclaimed *bel canto* portrayals include *Cinderella* (Vienna State Opera, Glyndebourne, Canadian Opera Company), *Rosina* (Michigan Opera Theatre), and *Orsini/Lucrezia Borgia* (San Francisco Opera, English National Opera). Among her numerous awards are the Washington National Opera's 2010 Artist of the Year Award for her debut as the Composer/*Ariadne auf Naxos*. In addition to her San Francisco portrayal of Donizetti's Orsini, DeShong's appearances on DVD include Beethoven's *Missa Solemnis* with the Chamber Orchestra of Europe.



SERGEI SKOROKHODOV
(*Ismaele*)
Lyric Opera debut

Following his Lyric debut, the Russian tenor will perform Rachmaninoff's *The Bells* with the Royal Flemish Philharmonic (Antwerp), and will portray Grigori/*Boris Godunov* at Munich's Bavarian State Opera. Born in St. Petersburg and trained at the city's State Rimsky-Korsakov Conservatory, Skorokhodov made his debut at his hometown's celebrated Mariinsky Theatre in 1999 as Guido/Zemlinsky's *A Florentine Tragedy*. A leading Mariinsky soloist since 2007, the tenor has appeared there most recently as Foresto/*Attila*, Pierre/*War and Peace*, and Macduff/*Macbeth*. Highlights in Skorokhodov's St. Petersburg career include performances of *L'elisir d'amore* and *Lucia di Lammermoor* opposite Anna Netrebko. Skorokhodov made his 2013 Glyndebourne Festival Opera debut as Bacchus in a new *Ariadne auf Naxos* under Vladimir Jurowski (DVD). He opened the 2013-14 season at the Metropolitan Opera as Ivan/Shostakovich's *The Nose*. The tenor's international successes further include *Giasona/Medea* (Valencia), Erik/*The Flying Dutchman* (Baden-Baden), Grigori (Washington, Moscow), Bacchus/*Ariadne auf Naxos* (Taipei), Froh/*Das Rheingold* (Munich), Alfredo/*La traviata* (Berlin), and Lensky/*Eugene Onegin* (Bologna). Singing Vaudémont opposite Netrebko, Skorokhodov has toured Europe with 11 concerts of Tchaikovsky's *Iolanta*. Also among the tenor's concert credits are performances with the Chicago Symphony Orchestra under Muti, and the London Philharmonic Orchestra and Svetlanov Symphony Orchestra under Jurowski.



STEFAN SZKAFAROWSKY
(*High Priest*)
Previously at Lyric Opera:
12 roles since 1985-86,
most recently Mathieu/
Andrea Chénier, Suleyman
Pasha/*The Ghosts of*
Versailles, Pietro/*Simon*

Boccanegra (all 1995-96).

The bass, a native of New York City and an alumnus of the Lyric Opera Center for American Artists (now the Ryan Opera Center), recently appeared as Monterone/*Rigoletto* and Ivan Yakovievich/*The Nose* (both

at the Metropolitan Opera), *Zaccaria/Nabucco* (Ukraine's Lviv Opera House), Sparafucile/*Rigoletto* (Opera Colorado), and Benoit and Alcindoro/*La bohème* (Dallas Opera). After his appearance in Lyric's *Nabucco*, Szkafarowsky will continue this season at the Met as the Bonze/*Madama Butterfly*. His varied repertoire includes roles as stylistically diverse as the Commendatore/*Don Giovanni*, Prince Gremin/*Eugene Onegin*, and Kuno/*Der Freischütz* (all in Des Moines), Vodník/*Rusalka* (Denver), Mitiukh/*Boris Godunov* (Dallas), Timur/*Turandot* (Dayton), Sarastro/*The Magic Flute* (Indianapolis), King/*Aida* (Nevada), Havrilo/*War and Peace* (New York), Friar Laurence/*Romeo and Juliet* (Toledo), Banquo/*Macbeth* (Milwaukee), and Ferrando/*Il trovatore* (Washington, D.C.). Szkafarowsky has appeared at Finland's Savonlinna Opera Festival (*Tosca*, *Samson et Dalila*) and at China's Macau International Music Festival (*La serva padrona*, *The Marriage of Figaro*). In 2002 the bass made his Italian debut in Tchaikovsky's *Oprichnik* (Cagliari Opera House). He has been a featured soloist with the major orchestras of Pittsburgh, Washington, D.C., St. Louis, Colorado, Hartford, Milwaukee, Vancouver, and Montreal. Szkafarowsky is a graduate of the American Opera Center at Juilliard and the Westchester Conservatory of Music.



LAURA WILDE (*Anna*)
Previously at Lyric Opera:
Peasant Girl/*The Marriage of Figaro* (2015-16);
Kate Pinkerton/*Madama Butterfly*, Flowermaiden/*Parsifal* (both 2013-14).

A native of Watertown, South Dakota, and a third-year Ryan Opera Center member, the soprano returns to Lyric's stage later this season as Marianne Leitmetzerin/*Der Rosenkavalier*. This spring she will debut at London's English National Opera in the title role/*Jenůfa*. Wilde was a Marion Roose Pullin Artist in Residence with Arizona Opera for two seasons, where she appeared in *The Marriage of Figaro*, *Romeo and Juliet*, *Lucia di Lammermoor*, *Faust*, and *Cavalleria rusticana*. She has also participated in the young-artist programs of The Santa Fe Opera (*King Roger*) and Opera Theatre of Saint Louis (*The Death of Klinghoffer*, *A Little Night Music*). Concert engagements include the Adrian Symphony Orchestra, Civic Orchestra of Chicago, and Phoenix Symphony. A 2010 Metropolitan Opera National Council Auditions semifinalist, Wilde was awarded third place in the

2011 Palm Beach Opera Competition and is a two-time recipient of the Elihu Hyndman Memorial Award from Opera Theatre of Saint Louis. The soprano is an alumna of Indiana University (*Little Women*, *L'italiana in Algeri*, *Cendrillon*) and St. Olaf College. *Laura Wilde is sponsored by an Anonymous Donor and Mrs. J. W. Van Gorkom.*



JESSE DONNER
(*Abdallo*)
Previously at Lyric Opera:
Walther/*Tannhäuser*,
Servant/*Capriccio* (both
2014-15).

A second-year Ryan Opera Center member and native of Des Moines, Iowa, the tenor will return to Lyric's stage later this season in *Der Rosenkavalier*. In May he will be featured with soprano Christine Brewer in the Harris Theater's "Beyond the Aria" series. Donner completed graduate studies at the University of Michigan, where his roles included Bacchus/*Ariadne auf Naxos* and the title role/Viktor Ullmann's *Der Kaiser von Atlantis*. Donner also holds a bachelor of music degree in vocal performance from Iowa State University. In 2015 Donner won the coveted Luminarts Fellowship for Men's Classical Voice and was awarded the Grand Prize in the Bel Canto competition. Formerly, he received the 2014 George Shirley Award for Opera Performance and a special encouragement award from the 2014 Metropolitan Opera National Council Regional Auditions. Other performing credits include his debut with Opera in the Ozarks as Pinkerton/*Madama Butterfly*, as well as concert appearances with the Civic Orchestra of Chicago, the Toledo Symphony, Adrian Symphony, and University of Michigan Symphony Orchestra. *Jesse Donner is sponsored by Robert C. Marks and Susan M. Miller.*



CARLO RIZZI
(*Conductor*)
Previously at Lyric Opera:
Norma (1996-97);
The Barber of Seville
(1994-95).

Critically acclaimed for appearances with major opera companies and orchestras worldwide, the Milan-born conductor has recently performed at Zürich Opera (*The Pearl Fishers*), Welsh National Opera (*I puritani*), and Milan's La Scala (*Cavalleria rusticana*, *Tosca*). Highlights of his current season include

Cavalleria rusticana, *Pagliacci* (WNO) and Giordano's rarely heard *La cena delle beffe* (La Scala). Rizzi has worked with the world's leading orchestras, companies and festivals, among them the Vienna State Opera, the Opéra National de Paris, Munich's Bavarian State Opera, Sydney's Opera Australia, and the festivals of Edinburgh and Salzburg. Rizzi has given more than 70 performances at the Royal Opera House, Covent Garden, and more than 170 at the Metropolitan Opera, where he debuted in 1993 with *La bohème* and conducted the *Barber of Seville* Christmas Day performance, broadcast live to an audience of millions. Rizzi was Welsh National Opera's music director from 1992 to 2001, returning for a second term between 2004 and 2008. Under his direction the WNO orchestra was named as the 1995 Royal Philharmonic Society's Large Ensemble of the Year. For DVD he has recorded *Il trovatore* at Bologna's Teatro Comunale and *La traviata* at the Salzburg Festival. The latter is also available on CD, as are Rizzi's performances of *Cinderella* (twice), *La traviata*, *Un ballo in maschera*, *Faust*, and operatic recital discs with Jennifer Larmore, Olga Borodina, Marcelo Álvarez, and Juan Diego Flórez.



MATTHEW OZAWA
(Director)
Lyric Opera
directorial debut

The American director's most recent acclaimed productions include the American premiere of *Arizona Lady* (Arizona Opera), the world premiere of Matthew Aucoin's *Second Nature* (Lyric Opera's Lyric Unlimited), the world premiere of *Snow Dragon* at Skylight Music Theatre (Milwaukee) and Opera Siam, and both *A Little Night Music* and Marty Regan's *The Memory Stone* (world premiere) at Houston Grand Opera. Further directing credits include *Hand Eye* for eighth blackbird (Carnegie Hall/MCA), the world premiere of *Tsuru* (Houston Ballet), and new productions of *Les Mamelles de Tirésias* and *Le Pauvre Matelot* (Wolf Trap Opera). Later this season Ozawa will return to Houston Grand Opera to direct David Hanlon's *The Root of the Wind is Water* (world premiere). As an associate and assistant director, Ozawa has worked at the major opera companies of Toronto, Chicago, San Francisco, Santa Fe, and St. Louis, as well as off-Broadway and at the Oregon Shakespeare and Macau International festivals, collaborating with

renowned directors including Peter Sellars, Francesca Zambello, Rob Ashford, and David Alden. Ozawa made his New York directorial debut writing, directing, choreographing, and producing *Bound Shadow*. Among Ozawa's numerous awards are a 2007 directing and a 2008 dramaturgy fellowship with Oregon Shakespeare Festival, and the James S. McLaughlin Memorial Prize in Theater for his work at Oberlin. He is founder and artistic director of the performing arts company Mozawa. (See *Director's Note*, page 30.)



MICHAEL YEARGAN
(Set Designer)
Previously at Lyric Opera:
Seven productions since 1991, most recently *The Sound of Music* (2013-14); *La bohème*, *Simon Boccanegra* (both 2012-13).

The American designer's recent work in opera includes *The Barber of Seville* (Metropolitan Opera), *Carmen* (Washington National Opera), and *Luisa Miller* (San Francisco Opera). WNO will present the *Ring* cycle in Yeargan's designs later this season, and his *Carmen* will be seen at Toronto's Canadian Opera Company. Yeargan's vast operatic experience also encompasses much-acclaimed work in New York (including new Met productions of *L'elisir d'amore*, *Les contes d'Hoffmann*, and *Le Comte Ory*), Los Angeles (*Madama Butterfly*, *Simon Boccanegra*), Houston (*Rigoletto*), London (*Aida*), and Sydney (*La traviata*, *The Barber of Seville*). Operatic world premieres include John Harbison's *The Great Gatsby* (Met) and both André Previn's *A Streetcar Named Desire* and Jake Heggie's *Dead Man Walking* (San Francisco). Yeargan is currently represented on Broadway by the revivals of *The King and I* and *Fiddler on the Roof*. For Broadway, Yeargan also recently designed *The Bridges of Madison County*, *Blood and Gifts*, and the revivals of *Golden Boy* and *The Road to Mecca*. His work has been seen in major regional theaters nationwide, such as Hartford Stage Company and the Long Wharf Theatre. Yeargan holds Tony Awards for *South Pacific* (2008) and *A Light in the Piazza* (2005) and a Drama Desk Award for *Awake and Sing!* (2006). He is resident set designer at the Yale Repertory Theatre and a longtime professor of stage design at Yale School of Drama.



JANE GREENWOOD
(Costume Designer)
Previously at Lyric Opera:
Five operas since 1981, most recently *Rigoletto* (2012-13, 2005-06); *The Great Gatsby* (2000-01); *Nabucco* (1997-98).

Having earned 18 Tony nominations during her distinguished career, the British designer received the Tony Award for Lifetime Achievement in the Theatre in 2014. Her Broadway productions number more than 130, including most recently *You Can't Take It with You*, *Love Letters*, *Act One*, *The Snow Geese*, *The House of Blue Leaves*, and this season's *Thérèse Raquin*. Other highlights of Greenwood's work on Broadway include premieres of works by writers as diverse as Carson McCullers, Tennessee Williams, Terrence McNally, and Stephen Sondheim, as well as legendary revivals of *A Moon for the Misbegotten*, *Long Day's Journey into Night*, and *Who's Afraid of Virginia Woolf?*. Greenwood is a frequent designer for regional theater (including Kennedy Center's Tennessee Williams Festival, Stratford Shakespeare Festival), feature films (*Arthur*, *Oleanna*, *Other Voices*, *Other Rooms*), and television. Among her acclaimed designs in opera are *Moby Dick* (Dallas world premiere, subsequently San Francisco, Washington, San Diego, and Los Angeles), *Dialogues of the Carmelites*, *Ariadne auf Naxos*, *La Favorita*, *Adriana Lecouvreur*, and *The Great Gatsby* (Met), and productions for the major companies of Houston, San Francisco, London, and St. Louis. Winner of the Henry Hewes Design Award and two Lucille Lortel Awards, Greenwood is a member of the American Theater Hall of Fame.



DUANE SCHULER
(Lighting Designer)
Previously at Lyric Opera:
More than 130 productions since 1977, most recently *Bel Canto* (2015-16); *Tosca*, *Capriccio* (both 2014-15).

A longstanding resident lighting designer for Lyric Opera, the Wisconsin native has achieved international acclaim for his theatrical lighting designs at such prestigious organizations as the Opéra National de Lyon (*Eugene Onegin*, *Mazeppa*), San Francisco Opera (*Werther*, *The Makropulos Case*), London's Royal Opera House (*Fidelio*, *Cendrillon*), and La Scala

(*Lulu, Turandot*). In addition to three Lyric Opera productions, Schuler's work will also be seen this season at Los Angeles Opera (*Norma*), Canadian Opera Company (*Maometto Secondo*), and in his Glyndebourne debut (*Béatrice et Bénédicte*). Schuler has designed more than 20 productions at the Metropolitan Opera (*Boris Godunov, La rondine, The Great Gatsby, Otello*). Further opera credits include the important venues of Salzburg (*Benvenuto Cellini, Elektra*), Amsterdam (*Tannhäuser, Die Bassariden, Turandot*), Barcelona (*Parsifal*), Paris (*La fanciulla del West*), Berlin (*Manon, Der Rosenkavalier*), Dresden (*Dead Man Walking*), Santa Fe (*Alceste, Katya Kabanova, The Letter, Don Pasquale*), Los Angeles (*Tristan and Isolde, Simon Boccanegra*), Seattle (*Don Giovanni, Porgy and Bess, The Barber of Seville*), and Japan's Saito Kinen Festival (*Falstaff*). In addition to his successful career in opera, Schuler has designed lighting for Broadway (*The Importance of Being Earnest*), New York's American Ballet Theatre (*Swan Lake, Pillar of Fire*), and numerous productions in television and film. The designer is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm.



MICHAEL BLACK
(*Chorus Master*)
Previously at Lyric Opera:
Chorus master since 2013-14; interim chorus master, 2011-12.

Lyric Opera's chorus master's activities last year, following the company's 2014-15 season, included preparing the choruses for *The Marriage of Figaro* at Western Australian Opera, Britten's *War Requiem* with the Melbourne Symphony Orchestra (conducted by Sir Andrew Davis), and Haydn's *Harmoniemesse* for his Grant Park Festival debut. Chorus master from 2001 to 2013 at Opera Australia, Black prepared the OA chorus for more than 90 operas and many concert works. At Opera Australia he progressed from rehearsal pianist to assistant chorus master and children's chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. As one of Australia's most prominent

vocal accompanists, Black regularly performed for recitals, broadcasts, and has recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus.



SARAH HATTEN
(*Wigmaster and Makeup Designer*)
Previously at Lyric Opera:
Wigmaster and makeup designer since 2011-12.

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre (both since 2006), as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College.



The Lyric Opera Chorus with Boris Christoff (Zaccaria, far right) in the company premiere of Nabucco, 1963.

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Verdi, *Nabucco*, and Italian Opera Patriotism

By Evan Baker



ROBERT KUSHEL

The Lyric Opera Chorus sings “Va, pensiero,” 1997-98 season.

On March 9, 1842, *Nabucco* scored a rousing success at Milan’s Teatro alla Scala and sealed Verdi’s reputation. The opera almost didn’t happen, as it was composed during the darkest days of Verdi’s life. His first opera at La Scala, *Oberto, conte di San Bonifacio* was moderately successful. But his next work, *Un giorno di regno* (“A King for the Day”) was a total flop, receiving a grand total of only one performance. Even worse, the composer’s two children and his beloved wife, Virginia had died. Verdi was disconsolate and alone in Milan.

Bartolomeo Merelli, the impresario of the Scala who commissioned Verdi’s first two operas, remained optimistic and continued to place his faith in the young composer. Shortly after the disaster of *Un giorno di regno*, Verdi visited Merelli, seeking to be freed of his contract to compose more works. The crafty theater manager, however, would have none of it. Years later, Verdi recounted in an “autobiography” (which today must be taken today with a good dose of salt) how Merelli, exasperated by the recalcitrance of another composer, steered him to the libretto of *Nabucco*, almost like today’s Hollywood agent:

Imagine! A libretto by Solera! Stupendous!
Magnificent! Extraordinary! Effective grandiose,

dramatic situations and beautiful verses! But that pig-headed composer won’t hear of it and says it’s a hopeless libretto. I’m at my wits’ end to know where to find another one quickly.... Look! Here is Solera’s libretto. Such a beautiful subject—and he turned it down! Take it—read it through!

What the deuce should I do with it? No, no, I have no wish to read librettos.

Go on with you! It won’t do you any harm. Read it and then bring it back to me again.

And he gave me the manuscript. It was on large sheets in big letters, as was then customary. I rolled it up and said goodbye to Merelli and went home.

I got home and with an almost violent gesture threw the manuscript on the table. The book had opened in falling on the table; and without knowing how, I gazed at the page that lay before me, and read this line:

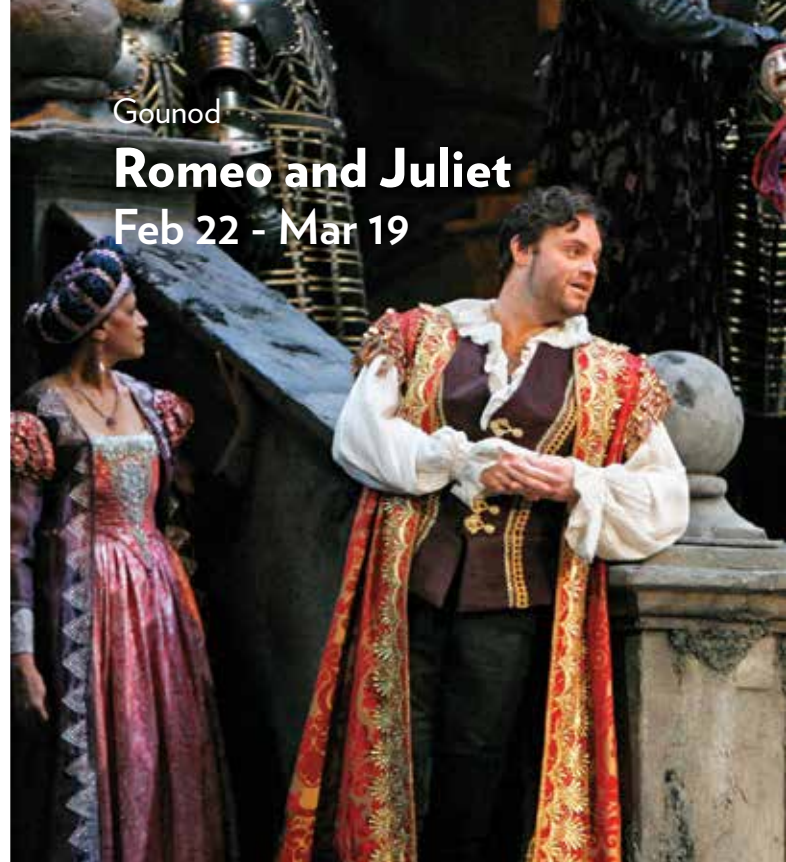
Va, pensiero, sull’ali dorate... (Go thoughts, on golden wings)



Strauss

Der Rosenkavalier

Feb 8 - Mar 13



Gounod

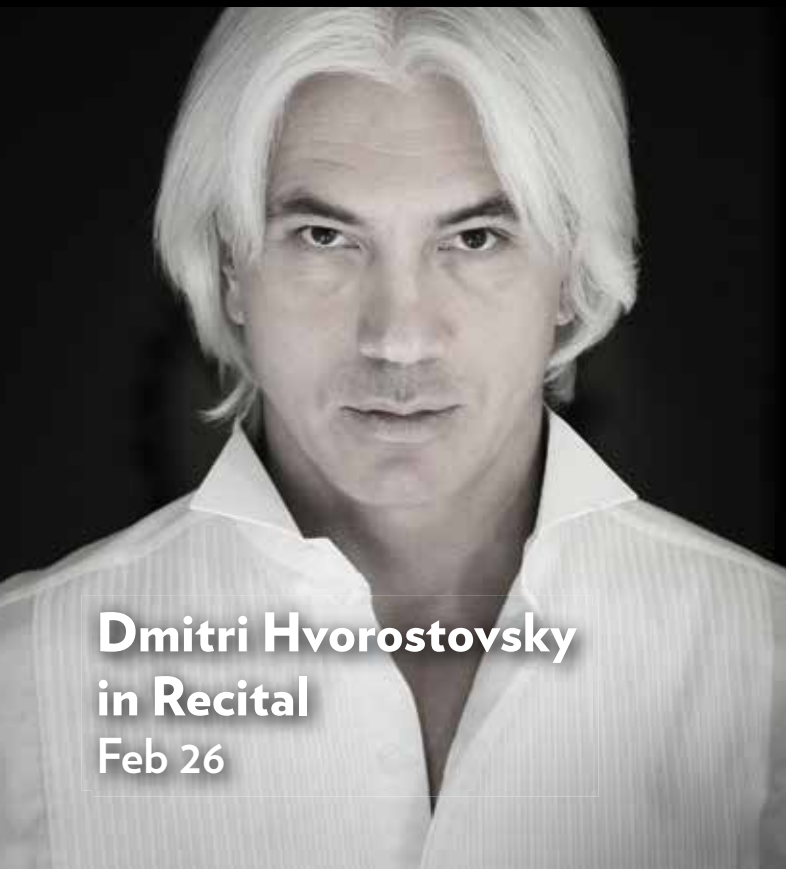
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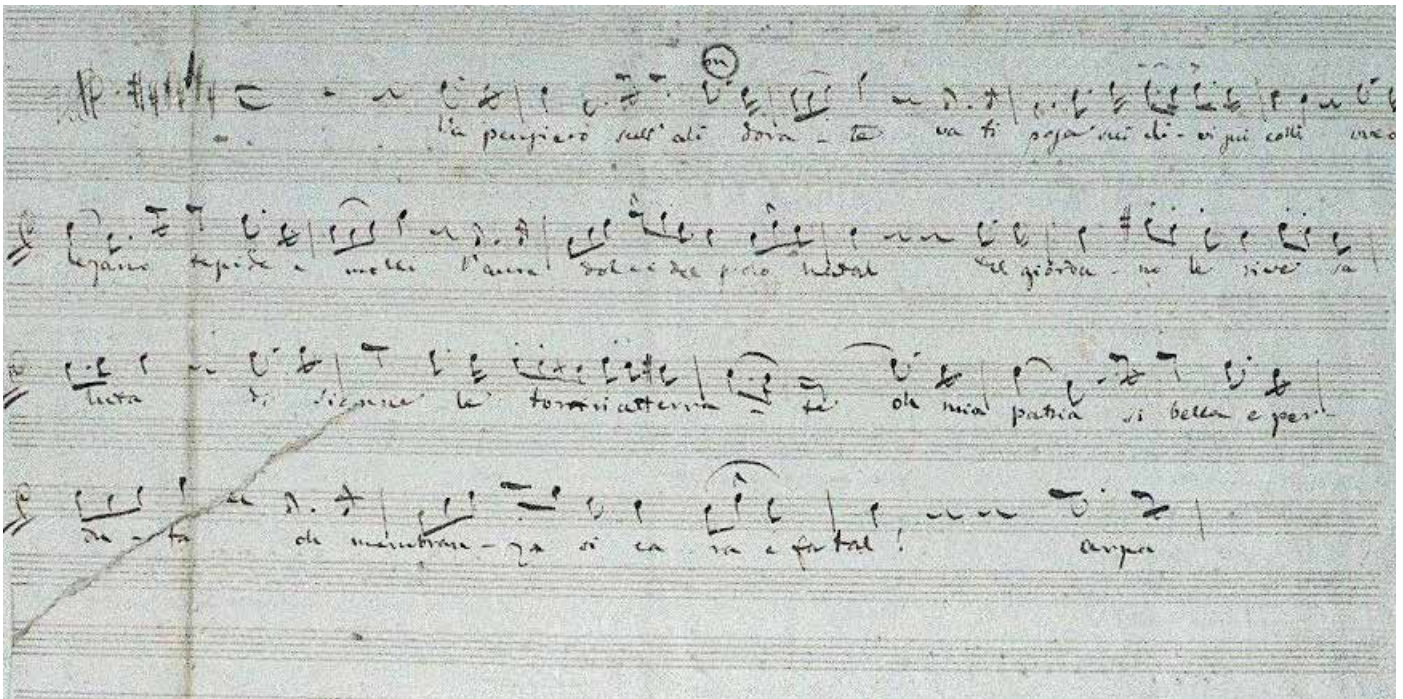
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MUSICO TEATRALE ALLA SCALA



Above: The vocal line of "Va, pensiero" in Verdi's own score.

Left: Giuseppe Verdi at the time of Nabucco.

Right: Giuseppina Strepponi, the first Abigail, with the score of Nabucodonosor (Nabucco).

With these lines, Verdi was captivated. He read through the libretto of Temistocle Solera, and soon had it completely memorized. But he was not yet convinced of composing the opera. He went back to Merelli, and handed him the manuscript. The wily impresario, sensing resistance, poured on the balm:

"Isn't it beautiful?" he said to me.
 "Very beautiful!"
 "Well, then—set it to music!"
 "I wouldn't dream of it. I won't hear of it."
 "Set it to music! Set it to music!"

And so saying he took the libretto, thrust it into my overcoat pocket, took me by the shoulders and not only pushed me out of the room but locked the door in my face.

Sometime in February 1841, Verdi began composing the opera. He consulted with Temistocle Solera, an experienced librettist but with a temper, regarding changes in the text. At one point during the composition, Verdi decided to have Zaccaria, the high priest of the Hebrews, sing a prophecy that would climax with a chorus. Solera "found the idea not bad, and with a few ifs and buts he said he would think about it and then write it." Verdi didn't accept this thinking, for he knew that the librettist was lazy about completing his writing. He promptly locked himself in a room with Solera and pocketed the key.

'You don't leave here until you have written the prophecy; here is the Bible, you have the words ready made.' Solera, who was a man of violent temper, did not take kindly to me, his eyes blazed

angrily: I passed an uncomfortable moment, for the poet was a giant of a man who could have made short work of a stubborn composer, but suddenly he sat down at the table and a quarter of an hour later the prophecy was written.

Verdi completed the composition with the overture the final piece, in February 1842.

After Verdi composed the opera, Merelli began to make excuses for delaying the premiere after the promised dates for the 1842 spring season at La Scala. Enraged, Verdi wasn't above doing his own promotion of the opera. Through an intermediary, Verdi arranged for separate meetings with the two stars of the season, the talented baritone Giorgio Ronconi and the celebrated soprano Giuseppina Strepponi, who later would become Verdi's wife. Strepponi, after reviewing the music, stated, "I like this music very much, and I want to sing it when I make my *début*... Let's go see Ronconi." Whereupon all visited the baritone, and "La Strepponi points out to him the beauties of the opera." And so Ronconi examined his part, and agreed to "speak with the impresario, and tell him that I don't want to sing in the other opera, but that I want to sing" *Nabucco*. Under that pressure, Merelli capitulated and scheduled the premiere for March. Strepponi sang Abigaille and Ronconi the title role to great praise.

At the first series of performances, the verses and the music were acknowledged for their beauty, but didn't immediately grip the public. *Nabucco* was repeated seven times during the spring season. For the summer and fall seasons, however, the opera with a different cast received in less than four months an astounding 57 performances. Within two years, more than 30 opera houses staged the work. Ironically, at the premiere the public called for encores not of the great chorus "Va, pensiero", but of the subsequent and far more rousing chorus with Zaccaraia, the high priest of the Hebrews, called upon them to cease their weeping, heed the prophecy, and cast off their chains.

Among the musical numbers in *Nabucco*, one chorus stood out in Part Three that would become among the most famous in theatrical, operatic, and political histories of Italy. It begins quietly, building towards a climax and then gradually softening:

Va, pensiero, sull'ali dorate; va, ti posa
sui clivi, sui colli...
O, mia patria, sì bella e perduta! O, membranza,
sì cara e fatal!
(Go, thought, on wings of gold; Go settle
upon the slopes and the hills...
Oh, my country, so beautiful and lost!
Oh, memories, so dear and with despair!)

It is a stirring piece of music. Verdi related a story in an interview many years later how some of the hardest-to-convince members of the theater reacted to the first hearing of the chorus during a rehearsal:



DAN REST

Maria Guleghina (*Abigaille*) and Alexandru Agache (*title role*) in the Act Three confrontation scene of *Nabucco*, 1997-98 season.

... I succeeded in getting *Nabucco*... rehearsed at the Scala, in Milan. The artists were singing as badly as they knew how, and the orchestra bent only upon drowning the noise of the workmen who were busy making alterations in the building. Presently the chorus began to sing, as carelessly before, the "Va, pensiero," but before they had sung through a half-a-dozen bars the theater was as still as a church. The men had stopped their work, and one by one, there they were, sitting about on the ladders and scaffolding, listening! When the number was finished, they broke out into the noisiest applause I have ever heard, crying "Bravo, bravo, viva il maestro!" and beating on the woodwork with their tools. Then I knew what the future had in store for me."

Gioachino Rossini later quipped that this chorus was "a grand aria sung by sopranos, contraltos, tenors, and basses."

Interestingly, "Va, pensiero" didn't immediately become a symbol of the *Risorgimento* political movement for the unification of Italy, nor did it become the national anthem after the founding of the modern Italian state in 1861. But in 1946, two events occurred that would firmly anchor "Va, pensiero" as a deep part of the Italian soul: the formation of the Republic of Italy and the reopening of La Scala (after its restoration from extensive damage of World War II) with a new production of *Nabucco* conducted by Arturo Toscanini. Over the years, every Italian chorus learned the music by heart, and always enjoyed any excuse to perform the piece. Whenever *Nabucco* is performed at the ancient Roman arena in Verona that seats more than 18,000 for summer opera perfor-

mances, the audience always demands, and is given, an encore of “Va, pensiero” which audience, chorus, and soloists all sing.

Such is the power of the words and the music that in 2011 when Riccardo Muti conducted *Nabucco* at the Teatro dell’Opera in Rome, after the chorus sang “Va, pensiero” the public approbation brought the performance to a halt. Eventually Muti interrupted the applause with an spontaneous speech pointedly aimed at the politicians present – including the president of the Republic – about the significance of the Italian performing arts and protested the government’s budget cuts. Without further ado, Muti invited the public to join the chorus with an encore of “Va, pensiero.” At the same time, leaflets with the printed text showered down from the upper galleries of the auditorium. Muti gallantly conducted the audience together with stage chorus, and many of the choristers and audience were in tears. It was truly an emotional experience, one that recalled the spirit of the *Risorgimento*, a historical memory of a people.

Verdi never participated directly in any of the violent political demonstrations of the *Risorgimento*. He was, however, present at the beginning of the Italy as a new geo-political entity. At the prompting of the prime minister of the new state, his political idol Camillo Cavour, Verdi served in the first Turin parliament in 1861 as the representative of his region, Borgo San Domino (now Fidenza). His name was coincidentally connected to the patriotic cry, “Viva V.E.R.D.I.!” On the surface, the phrase does indeed

refer to the composer; but the acronym actually refers to Vittorio Emanuele *Re d’Italia*, the future King (“Re”) of the Italian state. This cry greeted the King in January 1859 at a performance at the Royal Theater in Turin. At the same time, it appeared as a graffiti slogan on walls elsewhere in northern Italy, particularly the walls of Milan as well as individuals greeting one another. Contrary to popular belief, the acronym and its direct patriotic connection to Verdi didn’t originate at the Roman premiere of *Un ballo in maschera* in 1859. Instead, at the end of February 1861, while Verdi was in Turin attending the Italian parliament, he visited a performance of Donizetti’s *La favorita* at the Royal Theater. The public spotted the composer at the rear of one of the boxes and, as his wife Giuseppina Strepponi wrote to a friend, “they began to shout ‘Viva Verdi!’ and everyone, from the boxes to the pit, stood up to salute the Great Composer.... If they only knew how well he composes *risotto alla milanese* God knows what ovations would have showered on his shoulders!”

Despite Giuseppina’s gentle mocking, we can only add our own tribute of “Viva Verdi” for not only his patriotic contributions to Italian cuisine, but also his unforgettable and magnificent operas.

Evan Baker is the author of the prize-winning From the Score to the Stage, An Illustrated History of Continental Opera Production and Staging (University of Chicago Press, 2013).

CONDUCTOR'S NOTE

Three ideas are particularly important in *Nabucco* – themes that Verdi always uses in his opera, and wanted to develop and explore. One is the theme of religion vs. the state. Then there is, of course, the societal theme, slave against oppressor. And then, of course, there is family.

Verdi is a very *essential* composer, in that he goes straight into the action – there’s no waiting or messing around. For example, after the overture, we’re immediately catapulted into this tragedy with the chorus. It’s a full-action opera, but that said, it’s also important to see the moments of introspection in the principal characters. Musically their arias are fantastic, but they’re using them to solve problems within themselves.

Bel canto was part of Verdi’s heritage and culture, and *Nabucco* has some “belcantistic” features (the coloratura of Abigail’s aria, for example), but it’s actually closer to Rossini’s *opera serie* than to the beautiful lines of Donizetti or Bellini. The real transition between *bel canto* and the more dramatic style is Verdi’s refusal to use the music just to *show* the voice. Everything is much more direct and at the service of dramatic expression. Verdi used the music to express the words, which doesn’t always happen with *bel canto*! In my interpretation of this opera I want to express *Nabucco*’s dramaturgy.

The chorus is pivotal in this opera, and not only for “Va, pensiero.” Verdi uses the chorus like a painter creating a big scene with lots of characters and panoramas. He doesn’t treat the chorus in one monolithic way. They can start incredibly strong and later express something softer. The opera’s opening reminds me of the beginning of *Otello*, but then

later you arrive at “Va, pensiero” and the chorus is treated in an almost Bellinian way. For Verdi the chorus was part of the action, a little like Greek tragedy, commenting on what is happening, but sometimes it *is* the action, it *is* the tragedy.

A conductor’s greatest challenge in *Nabucco* is creating a unity, rather than a stop-and-start idea of the opera; certain episodes don’t flow easily one into the other. Orchestrally *Nabucco* can seem a little simple, but it would be a crime to consider the accompaniment of “Va, pensiero” as just “oom pah pah.” It’s difficult to put across, because what appears simple and repetitive on the page is actually the *engine* of the music. It’s the base to support something wonderful and must be taken seriously.

The beginning of the overture, with the quartet of trombones, I find really beautiful. Verdi used the trombone as both a harmonic and melodic instrument. Starting the overture this way was quite new. It’s a poignant, somber moment, a dark introduction into a wonderful drama. The woodwinds are important as well – Verdi assigns different melodies to them in the *bel canto* tradition.

At the risk of sounding completely unoriginal, my favorite moment is “Va, pensiero,” a piece that has been used and abused, often not sung as written. Its power comes from the cry for freedom, a cry of desperation. That happens if you do exactly what’s written. I’m looking forward to it because if we do what Verdi writes, it’s an experience that touches every soul.

– Carlo Rizzi, edited from an interview with Lyric dramaturg Roger Pines.

DIRECTOR'S NOTE

Verdi's first masterpiece, *Nabucco*, makes a grand statement about humanity and our capacity for redemption. Combining a love triangle within the context of an epic historical story, *Nabucco* charts the plight of the Israelites, exiled from their homeland following the destruction of the Temple of Solomon by Babylon's king Nebuchadnezzar (Nabucco) in 585 B.C.

After the loss of his wife and two children, and a failed career at age 28, Verdi's third opera, *Nabucco*, was a triumph that established his reputation as a composer. For many Italians who were seeking unification and freedom from Austrian rule through the 19th century *Risorgimento* movement, this opera spoke directly to the idea that freedom from tyranny could ignite a rebirth of identity. That deep revolutionary connection is relevant in our modern age, which is fraught with forms of oppression. Just as the Hebrews were exiled in Babylon, we have borne witness to the diaspora of ethnic groups countless times throughout history. Even the current Middle East conflict has deep roots and ties to the Hebrew and Babylonian story found within the walls of our opera. Enabling audiences to consider this direct modern-day correlation is important, and a key aspect of the onstage storytelling.

Nabucco can seem like a larger-than-life spectacle. Dramatically it has many quick twists and turns, and has been viewed by critics as "far-fetched" and "melodramatic." However, I believe this opera has immense depth and truth. Verdi's brilliance shines through his exploration of the lead characters' personal journeys, and in his writing for the chorus who play two different societies (oppressors and oppressed). While many may see the characters as overly dramatic, we should remember how heightened their situations are. We're witnessing the stories of key figures of political power, and one society controlling and being controlled by another.

Looking at a character's arc through this lens enables us to find a three-dimensional interpretation. For example, Abigaille struggles with belonging, having been rejected by her lover for her sister, and discovering her identity as royalty is a lie! These two situations lead to a justified, insatiable need for political power and revenge against family, love and culture. If she can control

her world, she can ultimately create her own place to belong. Across the board, from Nabucco's mental imprisonment by his egotistical tyranny to Fenena's transformation from seeing the depth and honesty in the Hebrews, the opera displays characterizations that are powerfully human.

Our production melds two different visual worlds: one historical/religious focused, the other more abstract. A time period is suggested through elements of a traditional visual scheme, while much of the design ultimately leaves room for interpretation. A conscious effort was made to differentiate the oppressors from the oppressed through bold color schemes and juxtaposing forms of writing. For example, the show curtain is a Hebrew passage from the Torah, while in Babylon, the walls are made of Assyrian cuneiform. Such features in our design fascinatingly mold oral and written histories of ancient people groups while suggesting correlations with modern-day religious and ethnic structures.

Directing *Nabucco* is no small feat. In parallel with our designs, it is important to be able to distinguish the exiled from the persecutors through their staging. With more than 120 people onstage much of the show, the natural impulse is to let the cast stand and sing. However, that style of staging makes it difficult to know where the focus is in any given moment due to how quickly the story and characters develop. In order to visually tell the narrative more clearly, an understanding of musical intention and text is indispensable. For example, the lyric musical lines of the Hebrews will be matched by a more realistic physicality while the

Babylonians' more stringent music will be reflected by stylized militaristic movement. This small difference will help focus the drama, and propel the story forward.

The power of this opera lies not in one aspect alone, but in experiencing the whole. Matching direction with music is the ultimate goal to unlocking a riveting theatrical experience. It is this combination of powerful human voices with an epic narrative that ultimately enables Verdi's work to shine forth as a beacon for freedom and rebirth.

— Matthew Ozawa



Alexandru Agache as Nabucco, *Lyric Opera*, 1997-98.

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John Schwalm

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Cathleen Dunn
Janet Farr
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Lynn Lundgren
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Cameo T. Humes**
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Mark Nienow
James Odom
Thomas L. Potter
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Scott Holmes
Robert Morrissey
Kenneth Nichols
Steven Pierce
Robert J. Prindle
Thomas Sillitti
Craig Springer
Jeffrey W. Taylor
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Suzanne M. Kszastowski
Kaileen Erin Miller
Christine Steyer

Mezzos/Altos

Corinne Wallace-Crane
Michelle K. Wrighte

Tenors

Jared V. Esguerra
Peder Reiff
Dane Thomas

Baritones/Basses

Nicolai Janitzky
Martin Lowen Pooock
Nikolas Wenzel

Supplementary Chorus

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Elena Batman
Jill Dewsnup
Rosalind Lee

Mezzos/Altos

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Ginger Inabinet

Tenors

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Ready for his closeup: Tito Gobbi, Lyric's first Nabucco, 1963.

NANCY SORENSEN

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JACILIN SIMPSON

Students enjoying a Lyric Unlimited backstage tour, 2015.

Lyric Unlimited

Second Nature (world premiere)
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Conductor
 Matthew Ozawa, *Director*
 Thrisa Hodits, *Assistant Director*
 William Boles, *Set Designer*
 Sally Dolemba, *Costume Designer*
 Donald Claxon, *Stage Manager*



A scene from Matthew Aucoin's *Second Nature*, a Lyric Unlimited world premiere, August 2015.

City of Chicago Department of Cultural Affairs and Special Events

In 2012, Mayor Rahm Emanuel and the City of Chicago Department of Cultural Affairs and Special Events (DCASE) released the Chicago Cultural Plan, an innovative new initiative designed to strengthen and expand Chicago's cultural and creative capital. The first new directive for strengthening the city's arts and cultural sector in more than 25 years, the Chicago Cultural Plan was designed with significant input from Chicago residents as a means by which we as a city can build community, stimulate economic development, and foster innovation through the arts. Lyric Opera was an enthusiastic early advocate of the Chicago Cultural Plan, through which we have strengthened a deep and abiding relationship with DCASE.

Mayor Emanuel has supported the Chicago Cultural Plan from its inception, establishing the city as a global destination for creativity, innovation, and excellence in the arts. DCASE Commissioner Michelle T. Boone has steadfastly advanced the Chicago Cultural Plan as the dominant call to action for all Chicagoans to promote the value of the arts, integrate culture into daily life, and foster cultural innovation among all sectors of the city.

DCASE shares Lyric Opera's fervent commitment to providing arts services to the people of Chicago throughout all sectors of our community, including partnering with Lyric Opera each year to present the annual free *Stars of Lyric Opera at Millennium Park* concert. Lyric Opera creative consultant Renée Fleming has championed the Chicago Cultural Plan from day one, standing alongside Mayor Emanuel and Commissioner Boone during the unveiling of the initiative. In her capacity as National Cultural Ambassador for the Chicago Public Schools Arts Education Plan as well, Fleming has worked with schools and arts organizations throughout the city to share the message about the strength and value of culture in Chicago, while expanding education activities at Lyric and making the company more accessible to schools, students, and life-long learners and patrons of the arts.

Lyric Opera, Fleming, and DCASE are now working together on another major initiative. The Department of Cultural Affairs and



Renée Fleming, Damian Woetzel, and Yo-Yo Ma, national cultural advisers of Chicago's Cultural Plan, with Mayor Rahm Emanuel



DCASE Commissioner Michelle T. Boone

Special Events has provided vital foundational support for *Chicago Voices*, awarding Lyric Opera of Chicago two successive IncentOvate grants for the *Chicago Voices* pilot program in 2015 and the *Chicago Voices* official launch in early 2016. IncentOvate grants are highly competitive; only five organizations receive funding each year, and only two organizations, including Lyric, have been granted the award twice.

Developed through Lyric Unlimited, Lyric's education and community engagement division, *Chicago Voices* is a new program that will unite the city in a celebration of the human voice. This initiative includes

a multi-year arts engagement program featuring Community-Created Performances; a symposium and special events; an all-star, multi-genre gala performance at the Civic Opera House; and a citywide celebration. The distinct yet interconnected activities that make up the *Chicago Voices* initiative will bring together music enthusiasts from throughout Chicago's diverse communities, including patrons of the arts, music scholars, and professional and amateur performers across genres.

By distilling opera to its core components of music and storytelling, *Chicago Voices* will offer audiences throughout the city an accessible avenue to connect the art form to genres that hold meaning for them. Directly in line with the Chicago Cultural Plan established through DCASE, *Chicago Voices* will promote community participation in the arts and will facilitate creativity and self-expression through the essential elements of music and theater. Lyric Opera is proud to have the resolute support of the City of Chicago Department of Cultural Affairs and Special Events on this monumental undertaking.

Chicago is a mosaic of dynamic and evolving communities, a "city of neighborhoods" that shift and reshape in a continuous cultural ebb and flow. It is a city of communities that are defined not only along racial, ethnic, and geographic lines, but that are shaped by experience, lifestyle, and circumstance. Chicago's vast and varied communities are what makes our city unique, and have fostered a vibrant arts culture throughout the city. DCASE is a vital part of our city's cultural growth and development, building on our artistic heritage and giving new voice to the artists and innovators who have shaped our city. Lyric is sincerely grateful for our long-standing partnership with DCASE, through which we are able to create an opportunity for an unparalleled level of community participation and provide a service to our community that is integral to Lyric's mission of engaging a broad and diverse audience. DCASE is providing an essential cultural service not only to Lyric Opera, but to the entire city of Chicago, and we are honored to be among their partners.

— Sarah Kull

Cinderella | Rossini

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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 21 Lyric productions, including the 2015/16 season-opening production of *The Marriage of Figaro* and last season's *Don Giovanni*. Abbott has championed Lyric's achievements as a contributor to the Great Opera Fund, the Building on Greatness Capital Campaign, and Wine Auctions, among other efforts, and made a leadership commitment to the Breaking New Ground Campaign. Lyric is honored to have Abbott's Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.

Miles D. White



KATHERINE A. ABELSON and ROBERT J. CORNELL

Kathy Abelson and Robert Cornell are longtime friends of Lyric Opera. Kathy comes from generations of opera lovers and is a former singer, having trained with some of the best voice teachers in the world, including Elvira de Hidalgo, who taught Maria Callas. Kathy has been a donor and a season subscriber to Lyric since 1977. Deeply committed to Lyric Opera's renowned artist development program, The Patrick G. and Shirley W. Ryan Opera Center, Kathy is a Past President and current member of the Ryan Opera Center Board, in addition to being a leadership donor to the Ryan Opera Center for over twenty years. Lyric is also honored to have Kathy Abelson on its Board of Directors. This season Kathy and Robert are generously cosponsoring Lyric's revival of *Nabucco*.



ADA and WHITNEY ADDINGTON

Ada and Whitney Addington are dedicated Lyric subscribers and donors. For many seasons, they have contributed to the Annual Campaign, and have generously supported the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Addingtons have also invested in the company's future through their planned

gift to Lyric. This season they cosponsor Lyric's world premiere of *Bel Canto*, having previously cosponsored *Porgy and Bess* (2008/09) and *Die Meistersinger von Nürnberg* (2012/13). Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



JOHN and ANN AMBOIAN

John and Ann Amboian have been staunch supporters of Lyric Opera for many years. They have contributed annually to Lyric's Annual Campaign, and have given a personal leadership gift to the Breaking New Ground Campaign. In his role as CEO of Nuveen Investments, John has championed gifts to support Lyric Unlimited programs such as last season's family opera *The Magic*

Victrola, and *The Family Barber* (2013/14). Lyric Opera is proud to have John Amboian serve on its Board of Directors and as a past longtime member of the Nominating/Governance Committee.



AMERICAN AIRLINES

This season we celebrate 34 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Civic 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.

Franco Tedeschi



PAUL M. ANGELL FAMILY FOUNDATION

The Paul M. Angell Family Foundation strives to advance society through the performing arts, conservation of the world's oceans, and alleviation of poverty. The Foundation's namesake, Paul M. Angell, founder of Newly Weds Foods, dedicated the early part of his life to serving his country and performing as a member of John Philip Sousa's U.S. Navy Band during World War I. He believed in hard work, self reliance, and optimism, and the Foundation is intended to honor him and his ideals. At Lyric, the Paul M. Angell Family Foundation has been a generous supporter of Lyric's Annual Campaign and Lyric Unlimited programming, cosponsoring *The Family Barber* (2013/14) and *The Magic Victrola* (2014/15).

ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from eight anonymous contributors during the 2015/16 season.



Tim Christen

BAKER TILLY VIRCHOW KRAUSE LLP

Baker Tilly Virchow Krause, LLP is a nationally recognized, full-service accounting and advisory firm whose specialized professionals connect with clients with candor and clear industry insight. As an independent member of Baker Tilly International, the world's eighth largest network of accounting firms, Baker Tilly brings you access to market-specific knowledge in 125 countries. Lyric Opera Board member Timothy Christen is Baker Tilly's chairman and CEO, and is Vice Chairman of the Civic Engagement Committee. In October, Tim becomes the Chairman of the American Institute of CPAs, the largest professional association in the profession, representing 400,000 members in 145 countries. Baker Tilly cosponsored Lyric's successful Wine Auctions in 2012 and 2015, and has cosponsored the Stars of Lyric Opera at Millennium Park concert for three consecutive years. Lyric is also grateful for Baker Tilly's generous gift to the Breaking New Ground Campaign.



THE BARKER WELFARE FOUNDATION

Lyric Opera is grateful for the more than four decades of support from The Barker Welfare Foundation. Dedicated to improving the quality of life for families and children, the Foundation has staunchly and generously contributed to Lyric Opera's education and community engagement programs for many years. Lyric is the honored beneficiary of gifts to the Breaking New Ground Campaign and the Building on Greatness Capital Campaign from The Barker Welfare Foundation.



JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera Center activities as cosponsors of Rising Stars in Concert, and sponsors of the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, *La Clemenza di Tito* (2013/14), *Il Trovatore* (2014/15), and this season's *Romeo and Juliet*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera. Lyric is honored to have Julie Baskes serve on its Board of Directors, Executive, and Production Sponsorship Committees, and as immediate past President of the Ryan Opera Center Board.



JAMES N. and LAURIE V. BAY

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. They have previously contributed to Lyric's Wine Auction, 60th Anniversary Concert and Diamond Ball, Stars of Lyric Opera at Millennium Park, the Annual Campaign, and education programs. They also cosponsored *Madama Butterfly* (2013/14) and

have made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



MARLYS A. BEIDER

As an aficionada of Lyric for more than 30 years, Marlys has contributed to the Annual Campaign and is a Bel Canto Benefactor of the planned giving Overture Society. Her planned gift commitment created the Marlys Beider Wigmaster and Makeup Designer Endowed Chair in memory of her late husband, Harold Beider. Marlys Beider cosponsored several productions including *Elektra* (2012/13), *Parsifal* (2013/14) and *Tosca* (2014/15). Marlys has also made a leadership commitment to cosponsor Lyric's new productions of *Das Rheingold* (2016/17) and *Götterdämmerung* (2019/20), part of Lyric's new Ring Cycle. This season, Marlys generously cosponsors the Stars of Lyric Opera at Millennium Park concert.



RANDY L. and MELVIN R. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. They have contributed significantly to the Annual Campaign and were Diamond Sponsors of the 60th Anniversary Concert and Diamond Ball last season. Melvin and Randy have made a leadership gift to the Breaking New Ground Campaign, and have cosponsored several

productions such as last season's new production of *Don Giovanni*. This season they generously cosponsor Lyric's new production of *The Marriage of Figaro*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



Alexandra Dousmanis-Curtis

BMO HARRIS BANK

BMO Harris Bank proudly supports Lyric Opera in the spirit of community partnership that has identified the bank for over 125 years. As a longstanding corporate contributor to Lyric, BMO Harris Bank has generously supported Lyric's Annual Campaign, the Facilities Fund, the Great Opera Fund, the Stars of Lyric Opera at Millennium Park concert, Fantasy of the Opera, the Renée Fleming Subscriber Appreciation Concert (2010/11), the Renée Fleming & Susan Graham Subscriber Appreciation Concert (2012/13), and Lang Lang in Recital (2013). This season, BMO Harris Bank is the exclusive sponsor of the Plácido Domingo and Ana María Martínez Concert. Lyric is honored to have Alexandra Dousmanis-Curtis, Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee.



HENRY M. and GILDA R. BUCHBINDER

Dedicated lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. Committed to sustaining the exceptional quality of Lyric's artistic product, the Buchbinders made a leadership gift to Lyric's Breaking New Ground Campaign to name the Henry and Gilda Buchbinder Family Foundation Rehearsal Room. They have also been longtime generous donors to the Annual Campaign, including cosponsoring their first production, *Boris Godunov* (2011/12). Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Nominating/Governance Committee.



CAROLYN S. BUCKSBAUM

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



John and Jackie Bucksbaum

THE JOHN and JACKIE BUCKSBAUM FAMILY

Passionate philanthropists in the Chicago community, John and Jackie Bucksbaum are major supporters of the arts. John Bucksbaum is founder and CEO of Bucksbaum Retail Properties, LLC, a fully integrated owner and developer of retail real estate. This season, John and Jackie, with their family, generously provide matching funding for The Lyric Opera Broadcasts, which air on 98.7WFMT live during each opening night performance.



MARION A. CAMERON

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, her cosponsorship of *Rusalka* (2013/14), and her additional gift in support of last season's *Tannhäuser*. Ms. Cameron is the President of Sipi Metals Corp., which this season supports the widely-popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, a member of the Executive Committee, and Chair of the Investment Committee.



AMY and PAUL CARBONE

Lyric is very appreciative of the friendship of Amy and Paul Carbone. A dynamic member of Lyric's Board of Directors since 2007, Paul currently serves as its Treasurer, chairs the Finance Committee, and is a member of the Executive, Audit and Investment Committees. Having previously sponsored Lyric's NEXT student ticket initiative and Backstage Tours, Amy and Paul Co-Chaired last season's record-breaking 60th Anniversary Concert and Diamond Ball, and supported the event as Diamond Sponsors. The Carbones have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Amy and Paul Carbone.



DAVID and ORIT CARPENTER

David and Orit Carpenter have been staunch supporters of Lyric Opera for many years, and have recently made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David Carpenter has helped secure six production cosponsorships through Sidley Austin LLP, where he was a Partner for over 30 years and where he now serves as Senior Counsel. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



Jeffrey C. Neal and Susan Cellmer

CELLMER/NEAL FOUNDATION FUND

Longtime supporters of Lyric Opera's Annual Campaign, Jeffrey C. Neal and Susan Cellmer have recently made a leadership gift to the Breaking New Ground Campaign. Having previously supported the Campaign for Excellence and the Building on Greatness Capital Campaign, Lyric is grateful for Jeff and Susan's gift to ensure Lyric's bright future. Founding Partner of Horizon Capital, LLC, Jeff Neal proudly serves on Lyric's Board of Directors.



Elizabeth F. Cheney

THE ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2015/16 season, The Cheney Foundation is supporting the residency of famed mezzo-soprano Stephanie Blythe; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the third year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.



NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND

Nelson Cornelius was a longtime subscriber and supporter of Lyric Opera and a cherished friend of legendary former Lyric Opera General Director Ardis Krainik, with whom he shared his passion for opera and for making sure that Lyric would keep Chicago on the world's opera map. That passion was also shared by Julius Frankel, and as a trustee of the Julius Frankel Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel's wishes by directing significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign and was the exclusive sponsor of Lyric's new production of *Lucia di Lammermoor* (2011/12). His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors *Romeo and Juliet*. Lyric is honored to remember its close friend Nelson Cornelius.



MR. and MRS. JOHN V. CROWE

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of *Turandot* (2006/07) and *Tosca* (2009/10) and major support of the Breaking New Ground Campaign. The Crowes are one of eight sponsors of 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. The Crowes were leading contributors to the Campaign for Excellence and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown, are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and made a generous commitment to Lyric's Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. Mrs. Crown is a past President of the

Women's Board. Mr. Crown joined Lyric's Board of Directors in 1977 and has served as Chairman of the Executive Committee ever since. In 2004, Renée and Lester Crown were recipients of the Carol Fox Award, presented in recognition of their outstanding leadership and commitment to Lyric. Lyric is also honored to have Mrs. Nancy Carrington Crown serve on its esteemed Women's Board. Lyric is forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

THE DAVEE FOUNDATION

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and *Carousel* (2014/15), and has committed to support the remaining installments of Lyric's five-year partnership with the Rodgers and Hammerstein Foundation, cosponsoring this season's *The King and I* and next season's *South Pacific*.



JOHN EDELMAN and SUZANNE KROHN

John Edelman and Suzie Krohn are passionate members of the Lyric Opera family. Lyric is grateful for their leadership gift to the Breaking New Ground Campaign, as well as their generous annual support. Lyric is proud to have John Edelman serve on its Board of Directors, continuing the family legacy of his late father, Daniel J. Edelman. John and Suzie are avid supporters of Lyric's education initiatives, and John also serves on the Lyric Unlimited Committee.



STEFAN T. EDLIS and GAEL NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named their seats through the Your Name Here program. Stefan and Gael have previously cosponsored four mainstage operas, and are generously cosponsoring this season's new production of *Wozzeck*. They also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis serve on its Board of Directors and Production Sponsorship Committee.

EXELON

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago's cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric's education and community-engagement programs. Exelon's many cosponsorships have included *The Mikado* (2010/12), the Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), *Rusalka* (2013/14), and Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15). This season, Exelon cosponsors Lyric's new production of *The Marriage of Figaro*. Lyric Opera is fortunate to have found in Exelon an outstanding corporate partner.



MR. and MRS. W. JAMES FARRELL

Lyric sincerely appreciates the dedicated support of Maxine and Jim Farrell. Devoted fans of opera, the Farrells are Lyric subscribers and have both taken substantial leading roles in fostering the company's success. Maxine Farrell is a past President of Lyric's Women's Board (2005-2008) and was Chairman of Opera Ball 2004. W. James Farrell, retired Chairman and CEO of Illinois Tool Works, has served on

Lyric's Board of Directors since 1996. They provided a substantial gift to Lyric to establish the W. James and Maxine P. Farrell French Opera Endowed Chair and made a major contribution to the Campaign for Excellence and the Breaking New Ground Campaign. They were cosponsors of *Werther* (2012/13), and *The Sound of Music* (2013/14), and this season, Mr. and Mrs. Farrell generously cosponsor *Romeo and Juliet*.



Mark Ferguson and Liza Yntema

THE FERGUSON-YNTEMA FAMILY TRUST

Passionate supporters of the arts in Chicago, Mark Ferguson and Liza Yntema are vital members of the Lyric Opera family. Through their family trust, they have generously supported Lyric's Annual Campaign, most recently dedicating their gift to underwrite discounted tickets for college students through Lyric Unlimited's NEXT program. Mark and Liza have also made a leadership gift to the Breaking New Ground Campaign. A Partner at Bartlit Beck Herman Palenchar & Scott LLP, Mark has secured funding for the ever-popular Grand March, a part of the Opera Ball festivities, for many years as well as cosponsoring Lyric's Board of Directors Annual Meeting. Lyric is honored to have Mark Ferguson serve on its Board of Directors, Innovation and Lyric Unlimited Committees.

FORD FOUNDATION

Lyric is honored to have the tremendous support of the Ford Foundation. For nearly 80 years, the Foundation has worked with visionary leaders and organizations worldwide to ensure that all people have the opportunity to reach their full potential, contribute to society, have a voice in the decisions that affect them, and live and work in dignity. Lyric is deeply grateful for the Ford Foundation's essential support for Lyric's landmark Chicago Voices initiative during the 2015/16 and 2016/17 seasons.



MAURICE and PATRICIA FRANK

Jerry and Pat Frank are steadfast friends of Lyric Opera, having subscribed for over four decades. Faithful contributors to Lyric's Annual Campaign for many years, Jerry and Pat recently enhanced their relationship with Lyric by deepening their engagement with The Patrick G. and Shirley W. Ryan Opera Center, first by sponsoring the Renée Fleming Master Class in 2013/14. They are now proud Singer Sponsors of first-year Ryan Opera Center tenor Mingjie Lei. The Franks provided a substantial planned gift as part of the Breaking New Ground Campaign to secure Lyric's future.



Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. In past seasons, Julius Frankel sponsored Lyric productions of *Andrea Chénier* (1979) and *Lohengrin* (1980) in memory of Betty Frankel. 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. The Julius Frankel Foundation has generously sponsored/cosponsored many celebrated new productions at Lyric including *Die Fledermaus* (1989/90), *Xeres* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainick, *Cavalleria rusticana/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius.



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 the Elizabeth Morse Genius Charitable Trust. Along with The Elizabeth Morse Charitable Trust, the Trust sponsors mainstage productions each season, and is cosponsoring this season's *Nabucco*. The Trust funds Lyric's ongoing board diversity efforts, and helped preserve Lyric's history through support of the Archives project. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.



ANN and GORDON GETTY FOUNDATION

Lyric is extremely grateful for the longstanding support of the Ann and Gordon Getty Foundation. The Foundation has made vital contributions to the Annual Campaign, providing essential general operating support to foster Lyric's achievements. Gordon Getty is an esteemed National Director of Lyric's Board of Directors.



BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago. At Lyric, the Gledhills cosponsored a new production of *The Sound of Music* (2013/14) and are generous contributors to this season's Lyric Unlimited world premiere *Second Nature* presented in partnership with the Lincoln Park Zoo. They have also made a leadership gift to the Breaking New Ground Campaign.

Brent Gledhill is the Global Head of Investment Banking at William Blair & Company and a member of the firm's Executive Committee. Lyric is honored to have him serve on its Board of Directors and Audit Committee, and as Chairman of the Innovation Committee.



WILLIAM and ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and cosponsored the Overture Society Luncheons for many years. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the Building on Greatness Capital Campaign. This season, the Gofens are cosponsoring

Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett, and are supporting the opera's appearance on PBS Great Performances. 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.



HOWARD GOTTLIEB and BARBARA GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Building on Greatness Capital Campaign, Campaign for Excellence, Breaking New Ground Campaign, and Annual Campaign. They have cosponsored many productions, most recently *Otello* and *Il Trovatore*, and this season

generously cosponsor *The Merry Widow*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors, Executive and Investment Committees.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of 25 Lyric new productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa, is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring Cycle*, starting with *Das Rheingold* (2016/17) and concluding with the complete Cycles in 2019/20. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Russell Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



SUE and MELVIN GRAY

Sue and Mel Gray have been steadfast supporters of Lyric Opera for many years. In 2007, they committed a significant planned gift as part of the Campaign for Excellence to ensure Lyric's future. The Grays have made a leadership gift to the Breaking New Ground Campaign, having previously supported the Building on Greatness Capital Campaign. They continue to be influential

contributors to the Annual Campaign, most recently cosponsoring for five consecutive years Rising Stars in Concert, the annual showcase for The Patrick G. and Shirley W. Ryan Opera Center Ensemble. Lyric is honored to have Mel Gray serve on its Board of Directors, Investment Committee, and Ryan Opera Center Board.



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 19 Lyric productions since 1987/88 including last season's new production of *Don Giovanni* and this season's *Der Rosenkavalier*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual fundraising broadcast heard live on 98.7WFMT. They made a leadership gift to the Breaking New Ground Campaign in support of Lyric's future. 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 awarding 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.



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Joe and Pam Szokol and King and Caryn Harris, joined the production sponsorship family last year as a cosponsor of Lyric's new production of *Tosca*, and are cosponsoring *Nabucco* this season. The Harris Family Foundation has previously supported the Annual Campaign, and made a generous commitment to the

Breaking New Ground Campaign to help secure Lyric's future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a member of its Board of Directors and serving on its Production Sponsorship Committee. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the revered Women's Board and has held many leadership positions, most recently as Opera Ball Chair in 2012, and this season as Co-Chair of Opening Night/Opera Ball.



Alyce H. DeCosta

WALTER E. HELLER FOUNDATION

Alyce H. DeCosta was a dedicated philanthropist who loved Chicago and helped nurture cultural life in the city through her generous support for the arts and higher education. Mrs. DeCosta was a leading member of the Lyric family, having served as a National Director of Lyric's Board. For many years, she was president of the Walter E. Heller Foundation, a philanthropic trust named after her late husband, the founder and Chairman of Walter E. Heller Co., a financial services firm. The Walter E. Heller Foundation generously funded many Lyric

productions, most recently *Madama Butterfly* (2013/14). This season, the Walter E. Heller Foundation cosponsors Lyric's world premiere of *Bel Canto*, and underwrites its appearance on PBS Great Performances.



J. THOMAS HURVIS

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. In an effort to help keep Chicago a haven for the cultural arts, Tom Hurvis sponsors the Renée Fleming Initiative, which brings the renowned soprano to our city multiple times each year. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including support for The Lyric Opera Broadcasts. The Hurvises previously sponsored three mainstage productions and cosponsor this season's *The Merry Widow* starring Renée Fleming. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, and Lyric Unlimited Committee.

ITW

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign, the Breaking New Ground Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, 60th Anniversary Concert and Diamond Ball, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW cosponsored *The Pearl Fishers* (2008/09), *The Barber of Seville* (2001/02), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and *Tosca* (2012/13). Lyric is proud to have past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer serve on its Board of Directors.



EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding support from Ned Jannotta and his beloved late wife Debby. A life-long opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received leadership gifts from the Jannottas for the Breaking New Ground Campaign, the Campaign for Excellence, and the Building on Greatness Capital Campaign, in addition to their generous gifts to the Annual Campaign



JENNER & BLOCK

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

Craig C. Martin

JENNER & BLOCK



JPMORGAN CHASE & CO.

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored many mainstage productions, including this season's new production of *The Marriage of Figaro*. Lyric is honored to have Eric S. Smith, Managing Director, JPMorgan Chase, serve as a member of its Board of Directors, Executive and Nominating/Governance Committees, and as chairman of the Lyric Unlimited Committee.

Eric S. Smith

J.P.Morgan



STEPHEN A. KAPLAN and ALYCE K. SIGLER

Early supporters of Lyric's Wine Auction, Stephen Kaplan and Alyce Sigler have generously contributed to the triennial gala through event cosponsorship and donations from their internationally renowned collection of wine. Stephen also serves as a Wine Auction Advisor Emeritus to the Women's Board. As an esteemed National Member of the Board of Directors, Stephen along with Alyce has supported major campaigns such as the Campaign for Excellence and the Breaking New Ground Campaign. Lyric is also grateful for their many years of steadfast Annual Campaign support.

MR. and MRS. GEORGE D. KENNEDY

Lyric Opera is grateful for the staunch support of George and Valerie Kennedy. As a former member of the Board of Directors, George Kennedy has long been passionate about the financial health of Lyric, having previously supported the Annual Campaign and the Building on Greatness Capital Campaign. The Kennedys have also sponsored Stars of Lyric Opera at Millennium Park, and recently made a generous gift to the Breaking New Ground Campaign.



RICHARD P. and SUSAN KIPHART

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and are visionary philanthropists. They have generously cosponsored several Lyric productions, most recently *The Passenger* (2014/15). In honor of Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is a past President and CEO and current Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of both the Finance and Production Sponsorship Committees. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.

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KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. For many years, Kirkland & Ellis LLP sponsored Lyric Opera's Board of Directors Annual Meeting. More recently, Kirkland & Ellis LLP cosponsored *Boris Godunov* (2011/12) and *A Streetcar Named Desire* (2012/13), and was Lead Sponsor of last season's 60th Anniversary Concert and Diamond Ball. This season the firm continues their production support by cosponsoring *The Merry Widow*. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive and Production Sponsorship Committees.

Linda K. Myers

KIRKLAND & ELLIS LLP



NANCY W. KNOWLES

Opera has always played an important role in the life of 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 recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests 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. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. This season, Ms. Knowles generously underwrites the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



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 Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Last season, they were Diamond Patrons of the 60th Anniversary Concert and Diamond Ball. 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 they made significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Capriccio* and this season's *Cinderella*. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive and Investment Committees.



JIM and KAY MABIE

Lyric Opera cherishes the vital leadership and long-standing support of Jim and Kay Mabie. They are avid opera goers, having subscribed to Lyric for several decades. The Mabies have fostered Lyric's success through generous contributions to the Annual Campaign, the Building on Greatness Capital Campaign, and the Campaign for Excellence. They have also made a leadership gift to the Breaking New Ground Campaign, and are underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances. They cosponsored *Candide* (1994/95), *The Great Gatsby* (2001/02), *Porgy and Bess* (2008/09) and *Rigoletto* (2012/13). Jim Mabie is an esteemed member of Lyric's Board of Directors, serving on the Executive and Investment Committees.

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

The MacArthur Foundation supports creative people and effective institutions committed to building a more just, verdant, and peaceful world. In addition to selecting the MacArthur Fellows, the Foundation works to defend human rights, advance global conservation and security, make cities better places, and understand how technology is affecting children and society. Support for arts and culture organizations in Chicago and the region is an expression of civic commitment to the place where the Foundation has its headquarters and where John D. and Catherine T. MacArthur made their home. Grants are designed to help sustain the cultural life of the city and region. Lyric Opera is very grateful for the ongoing support of the John D. and Catherine T. MacArthur Foundation.



Robert H. Malott

MALOTT FAMILY FOUNDATION

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



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

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 Schriedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, 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 *Otello* (2013/14) and *Il Trovatore* (2014/15). This season, the Mazza Foundation generously cosponsors *The Merry Widow*. Lyric is honored to have Joseph O. Rubinelli, Jr. serve on its Board of Directors, Production Sponsorship and Compensation Committees.



ROBERT and EVELYN McCULLEN

Enthusiastic new members of the Lyric Opera family, Bob and Evie McCullen have endeavored to introduce the magical world of opera to their friends and colleagues by inviting guests to each of their subscription nights. Generous cosponsors of last season's Lang Lang in Recital and this season's *The King and I* cast party, the McCullens have also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Robert McCullen, Chairman and CEO of Trustwave, as a member of its Board of Directors and Innovation Committee.



BLYTHE JASKI MCGARVIE

A longtime subscriber and supporter of the Annual Campaign, Lyric is grateful to Blythe McGarvie for her leadership gift to the Breaking New Ground Campaign. Currently serving on the Board of Directors for four public companies and a former Senior Lecturer at Harvard Business School, Blythe proudly serves on Lyric's Board of Directors and Civic Engagement Committee, having previously served many years on the Guild Board.

THE ANDREW W. MELLON FOUNDATION

Lyric is deeply grateful for The Andrew W. Mellon Foundation's long and tremendous history of support. Through a multi-year commitment to Lyric's American Horizons initiative in 2000, the Mellon Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres; the centerpiece of the initiative was Lyric's mainstage world premiere of Bolcom's *A Wedding*. The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcasts in 2006. During the 2012/13 season The Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for last season's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continues its unparalleled legacy by cosponsoring this season's world premiere of mainstage production *Bel Canto*.



THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14 and cosponsored last season's *Anna Bolena*. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors *Wozzeck* this season.



MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrises have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Campaign for Excellence and Breaking New Ground Campaign, and have cosponsored *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and *Carousel* (2014/15). Susan and Bob generously cosponsor *The King and I* this season.



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 continues its legacy as production cosponsors by supporting this season's *Nabucco*.

After providing cosponsorship support of *The Cunning Little Vixen* (2004/05) in honor of Lyric's Golden Jubilee, The Elizabeth Morse Charitable Trust raised challenge grant support for *Orfeo ed Euridice* (2005/06), and continued on to cosponsor many more productions. From 2000-2008, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

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

NATIONAL ENDOWMENT for the ARTS

Serving the public good by fostering creativity and artistic excellence in America, 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. 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 *A Streetcar Named Desire* (2012/13), *Rusalka* (2013/14), and *Porgy and Bess* (2014/15). This season, the National Endowment for the Arts is supporting Lyric's world premiere of *Bel Canto*.



THE NEGAUNEE FOUNDATION

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently *Don Giovanni* and *Carousel* (both 2014/15) and cosponsors *The Marriage of Figaro* and *The King and I* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposiums for Lyric productions of *Hercules* (2010/11) and *Show Boat* (2011/12). They have cosponsored several mainstage opera productions, including this season's new production of *The Marriage of Figaro*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Dan is President, Chairman and Co-Founder of the Compass Lexecon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.



THE NERENBERG FOUNDATION

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

Jerry and Elaine Nerenberg



NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15) and this season's production of *Romeo and Juliet*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and 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 Civic Opera House. Sonia Florian is a vital member of Lyric's Board of Directors, Executive Committee and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.

Sonia Florian

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 René Fleming Initiative. By providing major support to Lyric's endowment, Mr. and Mrs. Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



JOHN D. and ALEXANDRA C. NICHOLS

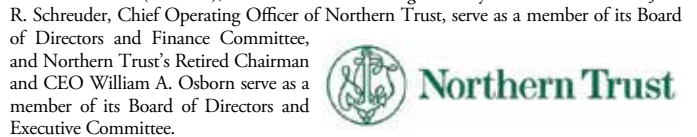
Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the René Fleming Initiative. By providing major support to Lyric's endowment, Mr. and Mrs. Nichols established the John D. and Alexandra C. Nichols Music Director Endowed Chair. Principal Dressing Room 110 is named in their honor due to their very benevolent contribution to the Building on Greatness Capital Campaign. Lyric Opera is extremely grateful for John and Alexandra Nichols' significant leadership contributions to both the Campaign for Excellence and the Breaking New Ground Campaign, establishing the John D. and Alexandra C. Nichols Grand Staircase. Retired Chairman and CEO of Illinois Tool Works and Retired Vice Chairman and CEO of The Marmon Group, Inc., John Nichols is also a dedicated National Director of Lyric's Board of Directors. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.



Jana R. Schreuder

NORTHERN TRUST

A leading global financial services provider, Northern Trust has a longstanding and significant relationship with Lyric. The company has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund, and Lyric Unlimited. Northern Trust provides vital leadership contributions to Lyric as Presenting Sponsor of Wine Auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored *Faust* (2009/10), *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and this season's *The King and I*. Lyric is honored to have Jana R. Schreuder, Chief Operating Officer of Northern Trust, serve as a member of its Board of Directors and Finance Committee, and Northern Trust's Retired Chairman and CEO William A. Osborn serve as a member of its Board of Directors and Executive Committee.



John P. Amboian

NUVEEN INVESTMENTS

Nuveen Investments, represented by Lyric Board member John P. Amboian, has been an enthusiastic supporter of Lyric Opera for over three decades. Dedicated to developing the next generation of opera lovers, Nuveen Investments has most recently cosponsored Lyric Unlimited's family productions *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14), has provided general support of Lyric's education and community engagement initiatives, and has underwritten NEXT student discount tickets. Nuveen Investments has also cosponsored several mainstage opera productions, Lyric's Radio Broadcasts, and has recently committed a leadership gift to the Breaking New Ground Campaign.



Mark Thierer

OPTUMRX

As one of the country's largest and most innovative pharmacy benefits managers, Lyric Opera is grateful for OptumRx's leadership support of the Breaking New Ground Campaign. OptumRx, formerly Catamaran, has also cosponsored Rising Stars in Concert, an annual showcase of The Patrick G. and Shirley W. Ryan Opera Center Ensemble, for four consecutive seasons. Lyric is proud to have OptumRx's Chairman and CEO Mark Thierer serve on its Board of Directors.



MR. and MRS. DAVID T. ORMESHER

Lyric Opera is sincerely grateful for the devotion of David and Sheila Ormsher. David is founder and CEO of closerlook, inc., a Chicago-based digital marketing agency serving the pharmaceutical industry since 1987. closerlook has given generously to Lyric Opera for many years, sponsoring Fantasy of the Opera from 2009 to 2014 and the Stars of Lyric Opera at Millennium Park concert for four consecutive years. David and Sheila generously provided an Operation Challenge Grant and supported the Opera Ball this season. Lyric is proud to have David T. Ormsher serving as its President and CEO, on the Executive Committee, and on seven sub-committees of the Board of Directors.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for 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, the Building on Greatness Capital Campaign, the Campaign for Excellence, the Breaking New Ground Campaign, and Wine Auctions. Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



Dan Draper

POWERSHARES QQQ

PowerShares QQQ, represented by Dan Draper, Managing Director, Invesco PowerShares Global ETFs, is proud to sponsor the arts as a new corporate partner of Lyric Opera. For the 2015/16 season, they will be cosponsoring the productions of *Cinderella* and *Romeo and Juliet*. The PowerShares global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, we also support Lyric Opera's deep engagement with the local community to foster a rich culture of arts right here in Chicago.



PRINCE CHARITABLE TRUSTS

The Prince Charitable Trusts support a broad array of programs in Chicago, Washington, DC, and Rhode Island, and Lyric Opera is fortunate to be among the beneficiaries of the generosity of the Trusts' Chicago and Washington, DC branches. Last season, the Prince Charitable Trusts were Diamond Patrons of the 60th Anniversary Concert and Diamond Ball in honor of Lyric's esteemed Women's Board, which includes Diana Prince and Meredith Wood-Prince as members. The Trusts also 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. The Prince Charitable Trusts have supported Lyric's Annual Campaign, Wine Auction, Building on Greatness Campaign, and Great Opera Fund, and were cosponsors of the 2004/05 *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 Opera is honored to have Life Member Mrs. Jay A. Pritzker and M. K. Pritzker serve on its esteemed Women's Board.



John Oleniczak



Vinay Couto

PwC

A world-wide leader in business consulting, PwC is a prominent member of Lyric Opera of Chicago's Business Ensemble. PwC has staunchly supported Lyric's Annual Campaign for over three decades, underwriting such special projects as production sponsorship, the Board of Directors Annual Meeting, and Lyric Signature Events. PwC has provided a leadership gift to the Breaking New Ground Campaign, having previously supported the Campaign for Excellence. Lyric is fortunate to receive generous in-kind consulting services this season from Strategy&, formerly Booz and Co., now a part of PwC. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive Committee and as Chairman of the Audit Committee; Vinay Couto, Strategy&'s Senior Vice President, serves on Lyric's Board of Directors and Lyric Unlimited Committee; and Maggie Rock Adams, PwC's Greater Chicago Marketing Leader, is a dedicated member of Lyric's Guild Board.



DAVID RAMON

Lyric Opera is extremely grateful for the generous contribution to the Breaking New Ground Campaign from David Ramon in honor of Lyric's legendary late President and CEO Kenneth G. Pigott.



MR. and MRS. WILLIAM H. REDFIELD

Longtime subscribers and members of the Chapter community, Bill and Marilyn Redfield made significant planned gifts to ensure Lyric's future. In honor of their love of beautiful singing, they have underwritten the Bel Canto Endowed Chair as part of the Look to the Future Campaign. In recognition of their commitment to the Breaking New Ground Campaign, their name appears on

Mezzanine Box 3 in honor of their munificent generosity and steadfast dedication to preserve Lyric Opera as one of the cultural crown jewels of the Midwest.



J. CHRISTOPHER and ANNE N. REYES

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

Lyric as cosponsors of several mainstage productions, most recently *Carousel* (2014/15). They have staunchly supported Wine Auctions 2009, 2012, and 2015, were Diamond Patrons of last season's 60th Anniversary Concert and Diamond Ball, and are major supporters of the Annual Campaign. In addition, they provided significant and much appreciated gifts to the Campaign for Excellence and the Breaking New Ground Campaign. This season, Chris and Anne Reyes provide leadership support for Lyric Unlimited's world premiere of *Second Nature*, a new opera for youth written by Matthew Aucoin.

LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

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



MR. and MRS. EDWARD B. ROUSE

A dedicated member of Lyric's Board of Directors and Compensation Committee, Ted Rouse and his wife Barbara are enthusiastic supporters of Lyric Opera's special events and have contributed faithfully to the Annual Campaign. Ted serves as Vice President and Director of Bain and Company, Inc., a generous corporate cosponsor of Fantasy of the Opera and Wine Auction for more than two decades. Ted and Barbara have personally invested in Lyric's future with gifts to the Campaign for Excellence and the Breaking New Ground Campaign. Lyric is grateful for the friendship of Ted and Barbara Rouse.



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, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Pat and Shirley Ryan Family

Rehearsal Center located backstage to honor their major contribution. 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 several 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 supported the 60th Anniversary Concert and Diamond Ball as Diamond Patrons last season. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the opera company.



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 the Civic Opera House reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. The Foundation has generously supported family presentations of *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14). Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

Prominent members of the Lyric family for many seasons, Brenda Shapiro and her late husband Earl provided vital support to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, most recently *The Passenger* (2014/15). Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.



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 generously supported The Patrick G. and Shirley W. Ryan Opera Center, and has underwritten the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest Dinner.

This past season, Liz Stiffel was a Diamond Patron of the celebratory 60th Anniversary Concert and Diamond Ball. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11) and the Stars of Lyric Opera at Millennium Park concert (2013/14), and she generously cosponsored several mainstage productions, most recently *Carousel* (2014/15). She has also supported Lyric's Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. This season, Liz Stiffel generously underwrites the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric's most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), and this season's *The King and I*. For many years, the Vances have supported young singers through their sponsorship of

Ryan Opera Center ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Campaign for Excellence and the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is an esteemed member of Lyric's Board of Directors, Compensation, and Executive Committees. He also serves on the Ryan Opera Center Board, of which he is a past President.



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 in her roles as a Ryan Opera Center Distinguished Benefactor and 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, as well as Fantasy of

the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors *The Merry Widow*, having previously cosponsored several mainstage productions. Donna also made a leadership gift to the Breaking New Ground Campaign to secure Lyric's future. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Production Sponsorship Committees, and on the Ryan Opera Center Board.

THE WALLACE FOUNDATION

The Wallace Foundation is a national philanthropy that seeks to improve learning and enrichment for disadvantaged children and foster the vitality of the arts for everyone. Wallace has an unusual approach: funding projects to test innovative ideas for solving important social problems, conducting research to find out what works and what doesn't and to fill key knowledge gaps – and then communicating the results to help others. Lyric Opera is the recipient of a multi-phase grant as part of the Foundation's *Building Audiences for Sustainability* initiative; the grant will fund research and analysis of Lyric Opera audiences, and reveal ways in which Lyric can maximize its reach in the community. Lyric's work will inform lessons that will be shared with the broader field.



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than three 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 sponsored more than 20 Lyric productions. Roberta and Bob made a generous commitment to the Breaking New

Ground Campaign to support Lyric Unlimited activities. The Washlows have annually remained valued members of the production sponsorship family, and generously cosponsor this season's world premiere of *Bel Canto*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.



MR. and MRS. ROBERT G. WEISS

Lyric is honored to have found dedicated friends in Robert and Floretta Weiss. Subscribers since shortly after Lyric's inception, the Weisses have long been a pillar of the Lyric Opera community. A cherished member of the Women's Board, Flo has supported board activities with her time and generous commitment for many years. Together, Bob and Flo have contributed regularly to the Annual Campaign and have given leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is sincerely grateful for the longstanding devotion of Bob and Flo Weiss.

MR. and MRS. ROBERT E. WOOD II

Rob and Susan Wood have been steadfast members of the Lyric Opera family for more than three decades. Rob Wood serves as a distinguished Life Director of the Board. Together, the Woods have contributed leadership gifts to the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. They are loyal subscribers and generous supporters of the Annual Campaign, and Lyric Opera is forever grateful for their friendship.



HELEN and SAM ZELL

Helen and Sam Zell are passionate supporters of Chicago's vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign and special projects, including the Wine Auction, for many years. Helen and Sam Zell have previously cosponsored several new productions, and this season are generous cosponsors of Lyric's world premiere *Bel Canto*.



ANNE ZENZER

A dedicated subscriber and longtime member of the Guild Board, Lyric is proud to recognize Anne Zenzer for her generous planned gift as part of the Breaking New Ground Campaign. A partner at Witt/Kieffer Associates, and a lifelong opera enthusiast and staunch supporter of the Annual Campaign, Anne has ensured Lyric's bright future through her thoughtful commitment and charitable foresight.

Anne Zenzer and husband Dominick DeLuca

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC



For sixty years, Lyric Opera of Chicago has produced world-class opera with many of the world's greatest artists. With decades of dedicated support from donors and subscribers, the company has flourished, gaining global recognition for its artistic excellence and fiscal stability.

Building our reputation for the future will rely on continued commitment to the broad, deep, and relevant cultural service we provide to our city, while also advancing the development of opera as a vital art form. Lyric is seizing new opportunities to present opera at the highest level, re-define our audiences, and enhance our infrastructure.

The Breaking New Ground Campaign was launched in January 2013 to implement the company's blueprint for a world-class, twenty-first century opera company. Breaking New Ground allows Lyric to continue to produce major productions of the highest caliber while also modernizing the stage of the Ardis Krainik Theatre with state-of-the-art equipment. The Campaign also contributes toward updated media, marketing, and audience development programs, and strengthens the company's financial position, including continued efforts to build Lyric's endowment in accordance with industry best practice.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of December 1, 2015.

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(top) Bradley Smoak in *The Marriage of Figaro*
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Mkhwanazi in *The Marriage of Figaro*.

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