

# Capriccio

Strauss

2014 / 2015

60



*Lyric*

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KEN HOWARD (METROPOLITAN OPERA)



*Renée Fleming as Countess Madeleine in Capriccio*

**On the cover:** from catalogue of Marshall Field & Company, 1925.  
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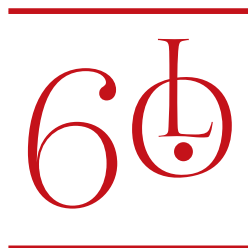
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## From the General Director

Any production of *Capriccio* is a special occasion. It isn't produced very often, due to its extraordinary musical and dramatic demands. When all the ingredients for success are there, as they are at Lyric, *Capriccio* is one of the most glorious experiences one can have in the opera house.

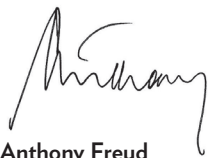
This work is Richard Strauss's last opera. At the time of *Capriccio* (the early 1940s), he was an old man, looking back on his life and presenting an autumnal, melodic reflection on creativity. Like *Ariadne auf Naxos*, this piece is about the art form of opera itself. It's also about theater, composition, and poetry. It features characters who are, in fact, very true to the world of opera – including La Roche, who is actually a general director!

I find it somewhat unsettling that Strauss was composing *Capriccio* in 1942, the year of the Wannsee conference (the infamous meeting of senior Nazi officials that resolved to implement the Final Solution). It is interesting that the great composer, nearing the end of his life, should choose to write a “conversation piece” about the relative importance of words and music when the world around him was in such turmoil.

The fact remains that the piece as a whole, and particularly the Countess, its central character, are thoroughly captivating. We're deeply fortunate that Renée Fleming is returning to the Lyric stage to portray Countess Madeleine, a signature role and one of her most glorious achievements. The final scene, in particular, an extended monologue for the Countess, offers Renée a fantastic opportunity to confirm her stature as both a supreme Strauss singer and a marvelously insightful actress. Surrounding her is a truly dazzling cast, with the welcome returns to Lyric of Bo Skovhus, Peter Rose, and – and after too long an absence – Anne Sofie von Otter. Like Renée, these three have all scored great successes internationally in this opera. Add to this group William Burden and the debuting Audun Iversen and you have an ensemble of superb singing actors, more than worthy of the greatest traditions of this opera.

John Cox's production, directed at Lyric by Peter McClintock (who supervised the recent Met revival), was a triumph at the opera's Lyric premiere two decades ago. Conducting on that occasion was an incomparable Straussian, Andrew Davis, five years before earning his knighthood and six years prior to becoming Lyric's music director. Andrew made his operatic debut with *Capriccio*, leading the Cox production at Glyndebourne. He's deeply devoted to this opera, has conducted it many times, and possesses an understanding of its musical challenges that is unique among conductors today.

I know you will be as delighted with *Capriccio* as I am, and I look forward to seeing you at the performances! Enjoy the performance!



Anthony Freud



STEVE LEONARD

## From the President

Welcome to Lyric Opera and our 60th anniversary season! I know you'll have a memorable experience in the Ardis Krainik Theatre, and I hope it will inspire you to return throughout the season.

Excellence. Relevance. Fiscal responsibility. These are the core values of Lyric Opera, and we can anticipate that the 2014-15 season will in every way exemplify them, showing clear evidence of the company's continuing aspiration to be *the* great North American opera company for the 21st century.

Excitement and momentum are palpable under the leadership trio of general director Anthony Freud, music director Sir Andrew Davis, and creative consultant Renée Fleming. The entire company demonstrates extraordinary dedication to producing artistic excellence onstage. At the same time, Lyric is expanding its reach and relevance to the vast Chicago community through events presented under the Lyric Unlimited umbrella. Our audience is continuing to grow and so is our donor base, as we continue to seek to earn your loyalty through all our activities, both on and off the stage.

Ongoing financial sustainability is, of course, critical to Lyric's future. Our "Breaking New Ground" campaign – unanimously affirmed by the Board of Directors in early 2013 – is designed to support our new strategic initiatives that are now in place.

We already enjoy the support of a large and enthusiastic number of subscribers and single-ticket buyers. But we need to broaden and deepen the cultural service we provide to a larger number of people, and to do this, we must diversify and grow our activities. We want to increase the number of new productions in our opera season, annually produce a major musical, and significantly increase the range of activities both inside the opera house and around the city through our Lyric Unlimited initiative. We want to reach more children by increasing our presence in schools around the city.

We need to invest substantially in new technology. We are redesigning our website, intensifying our digital communications activities and updating our information technology systems. We urgently need to modernize and upgrade our stage facilities and equipment, where we have fallen behind over the last 20 years. The investment is now needed to safeguard Lyric's position as one of the world's foremost opera companies.

As we move forward to secure a successful, vibrant future for the company, our reliance on funded long-term contributed revenue support is greater than ever.

We want to increase the endowment by \$100 million over the next three to five years, to be achieved principally through legacy gifts. Please consider including Lyric Opera in your estate planning and join our illustrious Overture Society of planned givers.

Breaking New Ground is receiving broad and generous support from the Board of Directors, but to be successful we must secure financial support from a broader range of patrons and donors. We welcome and encourage your support as we work to ensure Lyric's long-term viability at the standards of excellence we all expect and demand.

Please know how grateful we are to each and every one of you. As audience members and donors, you are vital to Lyric's health and success. I thank you on behalf of Lyric's artists, staff, and volunteer boards. With your support we'll maintain this company's stature as not only one of the crown jewels of Chicago cultural life, but also one of the most respected and distinguished opera companies in the world.



DAN HEST

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

**Kenneth G. Pigott**



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# More Than a

Photos above, from left: With dancer Damian Woetzel at Lake View High School; with cellist Yo-Yo Ma at Lake View High School; interviewing audience members before performing in a "Stars of Lyric Opera at Millennium Park" concert; speaking at Merit School of Music press conference; with Sir Patrick Stewart in The Second City Guide to the Opera.



## A conversation with Renée Fleming, Lyric's first creative consultant

*By 2010 Renée Fleming had starred in eight roles at Lyric Opera, each confirming her stature as one of the most remarkable artists of our time. (Her ninth Lyric role, Countess Madeleine in Capriccio, highlights the current season.) But Lyric had other plans for Fleming: she was the dream candidate to serve as the company's first creative consultant, and her appointment to this new position in 2010 was a momentous event in Lyric's recent history. She's made a profound impact in many areas, demonstrating acute intelligence, endless imagination, and unstinting commitment.*

*Last winter, during one of her frequent trips to Chicago for meetings at Lyric, Fleming fielded questions from Roger Pines, the company's dramaturg.*



*With students from the Chicago Public Schools' Advanced Arts Program at Gallery 37, 2013.*



Acceptance speech for Merit School of Music's Alice S. Pfaelzer Award for Distinguished Service to the Arts, 2014.

**Do you recall a moment when you thought, “Eventually I’d like to be involved behind the scenes with a major opera company?”**

Not really, and in fact, the opposite was true. I was always immersed in performing, and delving deeper into the mysteries of the voice. Once asked, though, I realized that I did in fact have strong, or at least developing, ideas about how I might contribute to an arts organization behind the scenes.

**Were there any overtures made to you about this kind of position before you were approached by Lyric?**

Not formally. But Beverly Sills had blazed the trail before, and colleagues occasionally said they thought I might head in this direction.

**How did the position come into being?**

Dick Kiphart [then Lyric president, now board chairman] asked to meet with me in New York. [Kiphart’s predecessor] Allan Muchin had reached out in the past to ask about how to attract opera stars and what they’d be interested in – I expected that this would be something similar. Instead, Dick wanted me to have an administrative relationship with Lyric Opera. I was surprised, but intrigued, and suddenly I found myself thinking of all the ways I might contribute to opera beyond performing – how I could apply the knowledge I’ve gained throughout my career to the challenges facing our art form. It’s been an extraordinary journey to explore creative ideas regarding audience development, programming, and the role of an opera company in the 21st

century – particularly in America and in a city as culturally great as Chicago.

**How did you go about putting together the areas in which you wanted to contribute?**

For the first time I had to ask myself, “What is my vision for opera – particularly American opera, in an American opera house?” To my surprise, suddenly the thoughts and ideas came rushing almost faster than I could write them down. There is no teacher like experience, and those of us who have been doing this for a long time have observed and absorbed a wealth of information about how different companies work all over the world. I had quite a long list of ideas; so I started with those that were the most practical.

**Let’s talk about some individual projects, beginning with the commission of *Bel Canto* by composer Jimmy Lopez and librettist Nilo Cruz, scheduled for a premiere next season. Didn’t you present Ann Patchett’s book to Lyric as a potential subject for opera?**

Yes, absolutely. Ann is a dear friend, and I and other fans of her brilliant novel have always hoped to see the story have a life beyond the printed page. The movie rights have been tied up for some time, but the idea of an opera was something else entirely. Knowing that most any composer would be thrilled by the opportunity to create a work for Lyric Opera, I made a spreadsheet, with more than 100 names. I had toured with conductor Miguel Harth-Bedoya, and he recommended that I listen to Jimmy Lopez’s work.

**What do you want to see this opera achieve musically?**

Jimmy’s musical voice has enormous energy and freshness, and is enriched by his Peruvian background. I hope to see him combine that vitality, and command of South American musical vernacular, with his impressive musical cultivation and skill as an orchestrator. I thought, “We have a good chance to make something special happen here,” and Sir Andrew Davis wholeheartedly agreed. What we’ve heard so far is bearing that out.

**You’ve introduced the company to Matt Aucoin, who’s writing a children’s opera, *Second Nature*, to be produced next summer at Lincoln Park Zoo.**

Matt caught my attention when my daughter, then a student at Harvard, appeared there in his original opera about the poet Hart Crane. In addition to composing and orchestrating the opera, Matt wrote the libretto and conducted the premiere, and it was fantastic. By any standard, he’s a prodigy. I found it interesting, too, that his major at Harvard was poetry. I mentioned him to Anthony Freud as someone to watch, and Anthony was so taken with Matt’s work that he asked for a meeting. The commission followed very shortly thereafter.

**The impetus for Lyric’s collaboration with *The Second City* came from you. What gave you greatest pleasure in those initial meetings, and then in collaborating with *The Second City* onstage for Lyric’s gala in January 2013?**

I’ve always been a closet comedian. The sad thing about being a lyric soprano is that you’re the heroine who dies, who’s victimized, who’s suffering with a fatal illness, etc. I really wanted to do comedy! I also wanted to find a fresh way of looking at opera, especially with an eye to cultivating new audiences. The Second City is famous for going into a specific place or culture, absorbing it, and then spewing it back in a funny but loving way through improv and sketch comedy. That was precisely what we needed. We wanted to avoid the traditional stereotypes – breastplates, horns, it not being over till the fat lady sings, and so on. Our initial meetings were for brainstorming, and we found that the world of opera was a goldmine of fresh comic opportunities. Second City writers even came to observe my master class with the Ryan Opera Center, and what they took from that was surprising and really funny.

**The success of the gala led to a month of *Second City* performances we did in June 2013.**

Unscripted Performances

# beyond the aria

A new Harris Theater series of intimate performances by celebrated singers from Lyric Opera of Chicago

## ON THE STAGE OF THE PRITZKER PAVILION

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### OCTOBER 21, 2014

Ana María Martínez, *soprano*

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### NOVEMBER 10, 2014

Stephanie Blythe, *mezzo-soprano*

Quinn Kelsey, *baritone*

Laura Wilde, *soprano*

### JANUARY 14, 2015

Jamie Barton, *mezzo-soprano*

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### MARCH 10, 2015

Amber Wagner, *soprano*

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Will Liverman, *baritone*

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The “movers and shakers” for Lyric’s commission of *Bel Canto*: (from left) general director Anthony Freud, librettist Nilo Cruz, creative consultant Renée Fleming, composer Jimmy Lopez, and music director Sir Andrew Davis.

What astonished me when I came to one of the performances was the set-up. Drew Landmesser and his technical team did a brilliant job of creating a club setting on the stage of the Civic Opera House. I thought there would be a few chairs and that would be it – the cabaret setting onstage was fantastic.

**One of your wonderful projects with schools has been the Vocal Partnership Program.**

There are five schools – the Music Institute of Chicago, the Merit School of Music, Gallery 37, Chicago Academy for the Arts, and Chicago High School for the Arts. So far I’ve only worked with the Merit students. The program has grown so much! Cayenne Harris [director of Lyric Unlimited] has moved it in great new directions, just one example being the creation of a city-wide students’ opera club. After the rehearsal for the gala concert with Jonas Kaufmann, we hosted a Q & A session for students from the Vocal Partnership, who were invited to the rehearsal. I was truly impressed with the quality of the students’ questions, and the level of their insight.

**Can you exert an influence on what is taught and how it’s taught?**

I wouldn’t want to intervene in that process. I have enormous respect for arts educators; most of my immediate family members are in that world, so I wouldn’t dream of influencing – just supporting, underlining, and validating the work of the teachers. That students and teachers have access to Lyric Opera is the most influential piece, so that they will dream, and connect to the musical world beyond the studio.



A post-dress rehearsal Q&A session, with Jonas Kaufmann and Sir Andrew Davis.

**How are you able to use your wealth of experience to help the Ryan Opera Center artists?**

In this postgraduate, pre-professional period, there are dangers, including a potentially overwhelming workload, a still-evolving technique and artistry in these young gifted singers, and the crucial question of finding the right repertoire. I’m there for questions about my experiences and lifestyle, and to be a second set of “ears” in support of their work, really in an advisory capacity for both the young singers, and for [director] Dan Novak and [music director] Craig Terry.

**At this juncture how do you view the need to develop younger audiences?**

When I hear from young people about their impression of opera or classical music in general, it’s “My mother does that – that’s not me. That’s not my generation.” The next generation isn’t going to be there for opera if we don’t make radical efforts to bring them in. I would have a whole second set of performances for that nascent audience, presented in a cabaret setting or almost anywhere that they might be open to the experience– bring in alternative rock and pop writers who think theatrically, and ask them to work in a music/theater idiom. I’m for whatever it takes to let these audiences experience the power of storytelling and drama through singing. Then, once that connection is made, the hope is that they’ll make the natural progression that new fans of anything make. They’ll want to know more, and follow that interest deeper and say, “OK, now let’s look at what’s been done *historically* in opera.”



With (left to right) Anthony Freud, Sir Andrew Davis, soprano Anna Netrebko, and Lyric Opera president Kenneth G. Pigott.

**I know you’ve been excited about the activities of our Lyric Young Professionals organization.**

It’s an absolutely crucial group at Lyric, in terms of what the company can do for a younger audience. I’m really working to get more support for them– more involvement, and more events, so they can grow.

**You’ve become an arts advocate, and you recently attended an event in Chicago that unveiled the City’s Arts Education Plan.**

I can’t say enough about the arts plan – it’s powerful, innovative, and now it’s in place! Mayor

# More Than a Soprano



With students from Manuel Perez Jr. Elementary School, 2012.

Emanuel is quite outspoken about the importance of the artist, and for him to choose the arts in public schools as a focus is a real gift and a huge statement. So much research shows that students who are involved in the arts do better in their core subjects. They stay in school, they have an understanding of how things fit together – the left brain/right brain piece is becoming better understood all the time, with research into the effects of creative and artistic activity on critical thinking and problem-solving. Of course, the other piece of this is that having dedicated time for the arts in school curricula gives students a positive outlet for self-expression.

**You've visited schools with dancer Damian Woetzel and cellist Yo-Yo Ma. Can you give advice to Chicago schools regarding their music programs?**

We're more advocates and not so hands-on, because the schools are doing a fabulous job. Although I'm working with an opera company, I think music, dance, theater, and the visual arts are equally valuable. For all children, it depends on their individual sensibility and interest level – you just need to provide broad-based arts education and exposure, and they'll find their path. We hope these students will grow up to be well-rounded engaged citizens of Chicago, and we want them to be take advantage of the city's cultural riches.

**You've joined several Lyric colleagues in calling on foundations in New York. What has that been like?**

We've had terrific opportunities to share how things have changed here – what we're doing and how much broader the programming has become,



With cellist Yo-Yo Ma and Mayor Rahm Emanuel, 2013.

especially because of Lyric Unlimited. With the broadening of our activities, we can hopefully fit into the mandate of more foundations and receive much-needed funding for our fledgling off-stage programs.

**Do you contribute to what Lyric actually puts on the stage?**

As I travel the world and see performances, I do try to be helpful in saying, "This production was great, that singer was really special," but the hands-on, day-to-day programming and casting Anthony Freud, Sir Andrew Davis, and Andy Melinat have very much in hand.

I also have a good working knowledge of the non-classical mainstream in the U.S. from my own personal interest, from my children and other people, and from growing up here. I always like to know where our art form, which can be a little specialized, stands in comparison to what the mainstream is following and enjoying. That's been very useful.

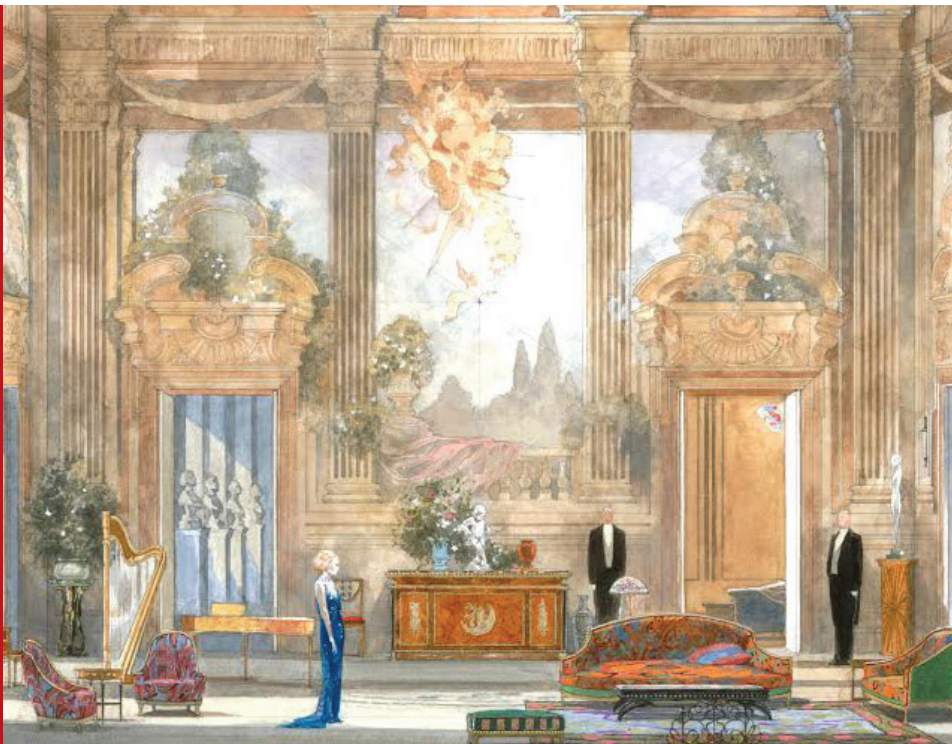
**What makes this position rewarding for you?**

First of all I adore this city, and I love everyone involved with Lyric Opera. We all know what a friendly environment it is – I hear that from singers constantly. Getting to know Lyric's board of directors, and seeing the spirit of collaboration and generosity among them, has been a joy for me. In addition, my own personal growth in this position means a great deal to me. It is gratifying to allow the rich years of experience I've had to feed, creatively speaking, my ideas for an evolving art form, and to share those ideas in such a great company.

*Roger Pines, dramaturg at Lyric Opera of Chicago, writes regularly for recording companies (including program notes for several discs by Renée Fleming), as well as for opera companies and music publications internationally.*



A poster seen throughout Chicago during Lyric's 2011-12 season.



Set design by Mauro Pagano, décor and illustration by Robert Perdziola.

Lyric Opera of Chicago

Richard Strauss

# Capriccio

*This Lyric Opera presentation is generously made possible by*  
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**Margot and Josef Lakonishok.**



# CAPRICCIO

## *Story Of The Opera*

**Time:**

1920s

**Place:**

A château near Paris

*There will be one intermission.*

### PART ONE

The birthday of Countess Madeleine is soon to be celebrated with words and music. Flamand, a composer, and Olivier, a poet, are listening to the rehearsal of Flamand's sextet, written for the occasion; the impresario, La Roche, is asleep. While listening, Flamand and Olivier discover that they are both in love with the Countess, who is a widow. What will impress her more – Flamand's music or Olivier's poetry? *Prima la musica, dopo le parole, or prima le parole, dopo la musica?* They agree to let the Countess decide.

La Roche wakes up and joins the argument. Neither poetry nor music, he says, is the greatest of the arts. His own, the art of theater, overshadows them both and uses them as its servants. He believes in entertainment – splendid décor, top notes, and beautiful women, such as the actress Clairon, who has recently had an affair with Olivier. La Roche reveals that she is on her way to the château to play opposite the Count in Olivier's play. Flamand, Olivier, and La Roche go to prepare for the rehearsal in the theater.

The Count and Countess, brother and sister, enter. They engage in a discussion about the relative merits of music and poetry. The Count confesses that music leaves him cold, that words will always be superior to music. He teases his sister about her interest in the composer Flamand. She, in turn, brings up the name of Clairon. He admits he is interested in the actress, but praises a life of quickly-won, quickly-lost attachments. The Countess longs for lasting love.

La Roche and his protégés return. Clairon arrives for the rehearsal. She and the Count read a scene from Olivier's play that ends with the Count's declamation of a passionate sonnet, written by Olivier that very morning. La Roche then leads them both off to rehearse, leaving Flamand and Olivier alone with the Countess. Olivier remarks that the Count addressed the sonnet to the wrong person; it was written for the Countess, and he recites it again to her. Flamand then sets it to music, much against the poet's will. Olivier declares his love. Flamand sings the sonnet he has just set. Olivier and Flamand quarrel about the true ownership of the sonnet, but the Countess decides the issue – it is now hers. La Roche takes Olivier away to rehearsal to sanction some cuts! Flamand in his turn is able to declare his love to the Countess. He asks her to decide: music or poetry, Flamand or Olivier? The Countess promises that he shall have her answer the next morning at eleven o'clock. Flamand departs in great excitement, leaving the Countess alone with her thoughts. She orders refreshments for the company.

### PART TWO

The Count and his sister discuss the progress of their respective love affairs. The rehearsal is over, the participants return. While refreshments are served, La Roche introduces some dancers who perform for the company. Flamand and Olivier resume their argument of words versus music. The others join in. The Count ridicules opera – all opera!

La Roche introduces a pair of Italian singers who perform a duet. Then he tells of the spectacle he has planned for the Countess's birthday – "The Birth of Pallas Athene" and "The Fall of Carthage." The company makes cruel fun of his grandiose and traditional ideas, while the Italian singers worry whether they will be

paid. La Roche finally gets a chance to speak for himself and vigorously attacks his attackers, expressing his intense faith in the theater. He wants drama to show human beings in all their aspects as creatures of flesh and blood, and challenges Flamand and Olivier to create good new works that speak for their time. La Roche's listeners are deeply moved and, as a sign of their reconciliation, Olivier and Flamand agree to write an opera.

The Count has a very original idea; write an opera on the events of that very day at the château, depicting the company as its characters. The suggestion is accepted by everyone, and the company breaks up.

The servants enter and tidy up the now-deserted room, commenting on the events of the afternoon from their point of view – "backstage," as they put it – for isn't the whole world playing at theater? The majordomo gives them the night off. Then appears Monsieur Taupe, the prompter, who had fallen asleep during the rehearsal. He tells the majordomo that, in fact, he is the most important person in the theater because without him the show couldn't go on. But now he has been forgotten.

The Countess enters, followed by the majordomo, who tells her that Olivier will call the next morning at eleven to hear from her the ending of the opera. The Countess exclaims that since the sonnet, the composer and the poet are fated to be inseparable – now they will both wait on her tomorrow at the same place and time! She sings the sonnet to herself. Which of the two men does she love? She realizes that by choosing one she must lose the other, and that way there can be no opera, an option she is unwilling to contemplate. So, could there be another ending? The majordomo solves the problem by announcing that dinner is served.

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- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.
- The performance will last approximately two hours and forty-five minutes.

Richard Strauss

## CAPRICCIO

*Konversations-Stück für Musik* (conversation piece for music) in one act  
Libretto by Clemens Krauss and the composer

First performed at the Nationaltheater in Munich on October 28, 1942  
First performed by Lyric Opera on November 12, 1994

Characters in order of vocal appearance:

<i>Flamand</i>	WILLIAM BURDEN
<i>Olivier</i>	AUDUN IVERSEN *
<i>La Roche</i>	PETER ROSE
<i>Countess Madeleine</i>	RENÉE FLEMING
<i>Count</i>	BO SKOVHUS
<i>Clairon</i>	ANNE SOFIE VON OTTER
<i>Italian Tenor</i>	JUAN JOSÉ DE LEÓN *
<i>Italian Soprano</i>	EMILY BIRSAN °°
<i>Servants</i>	MATTHEW DiBATTISTA JESSE DONNER °*
	ANTHONY CLARK EVANS °
	JOHN IRVIN °
	JONATHAN JOHNSON °*
	WILL LIVERMAN °
	RICHARD OLLARSABA °
	BRADLEY SMOAK °*
<i>Majordomo</i>	DAVID GOVERTSEN °°
<i>Monsieur Taupe</i>	KEITH JAMESON

*Principal Dancers* (alternating performances):

Jennifer Goodman and Randy Herrera;  
Abigail Simon \* and Jeffery B. Hover, Jr.

<i>Conductor</i>	SIR ANDREW DAVIS
<i>Original Director</i>	JOHN COX
<i>Revival Director</i>	PETER McCLINTOCK
<i>Set Designer</i>	MAURO PAGANO
<i>Costume Designer and Interior Decor</i>	ROBERT PERDZIOLA
<i>Lighting Designer</i>	DUANE SCHULER
<i>Choreographer</i>	VAL CANIPAROLI
<i>Ballet Mistress</i>	AUGUST TYE
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	ELISE SANDELL
<i>Stage Manager</i>	RACHEL A. TOBIAS
<i>Stage Band Conductor</i>	FRANCESCO MILIOTO
<i>Musical Preparation</i>	JERAD MOSBEY MATTHEW PIATT
<i>Prompter</i>	SUSAN MILLER HULT
<i>Ballet Accompanist</i>	VALERIE MAZE

\*Lyric Opera debut

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

°°Alumna/Alumnus, Ryan Opera Center



# PROFILES | LYRIC OPERA OF CHICAGO



## RENÉE FLEMING

(*Countess Madeleine*)

### Previously at Lyric Opera:

Eight roles since 1993-94, most recently *Blanche DuBois/A Streetcar Named Desire* (2012-13); *Violetta/La traviata* (2007-08); title role/*Thais* (2002-03).

**Also this season:** October release of her first holiday

album, "Christmas in New York"; *The Merry Widow*, Metropolitan Opera; East Coast recital tour.

The world-renowned American soprano has portrayed Countess Madeleine at the Metropolitan Opera, Covent Garden, the Opéra National de Paris, and the Vienna Staatsoper: "Strauss's operas have an amazing understanding of feminine psychology. Whenever I sing *Capriccio*, I'm astounded by the final scene; in the most beautiful music imaginable, you feel all the confusion and questioning in Madeleine's mind as she looks deeply into herself, attempting to choose between the composer and the poet who love her. This is an opera about romance, but at the same time it's an opera about opera – why it's important, and what it has to contribute to human beings." Lyric Opera's creative consultant since 2010, Fleming continues to grace the world's greatest opera stages and concert halls. Earlier this year she became the first operatic artist to perform the National Anthem for the Super Bowl. She also made her spoken-theater debut in Jose DiPietro and Garson Kaniin's *Living on Love* at the Williamstown Theater Festival. Prior to opening the Boston Symphony Orchestra's 2014 Tanglewood season, Fleming undertook triumphant return engagements at Los Angeles Opera (*A Streetcar Named Desire*) and the Salzburg Festival (*Arabella*). She began the 2014-15 season with gala concerts at the Minnesota Orchestra, Buffalo Philharmonic, Lubbock Symphony, San Antonio Symphony, and New York Philharmonic. Among Fleming's honors for her acclaimed discography are 14 Grammy nominations and the "Prix Maria Callas Orphée d'Or." Recent CD releases include "Guilty Pleasures" (a diverse aria-and-song program) and "Poèmes" (20th-century French masterpieces) – the latter earned Fleming her fourth Grammy Award, in 2013. Recent DVD releases include an all-Strauss concert with the Vienna Philharmonic. Among the soprano's other honors are the "Chevalier de la Légion d'Honneur" from the French government and honorary membership in the Royal Academy of Music.



## ANNE SOFIE VON OTTER

(*Clairon*)

### Previously at Lyric Opera:

*Octavian/Der Rosenkavalier* (1989-90).

**Also this season:** Seven-city European tour with "Douce France" (French art-song program); Peter Eötvös's *Senza Sangue* (world premiere),

Kölner Philharmonie and New York Philharmonic; *Götterdämmerung*, Vienna Staatsoper.

The internationally celebrated Swedish mezzo-soprano's recent successes in a highly diverse operatic repertoire include *Götterdämmerung* (Deutsche Oper Berlin), *The Rake's Progress* (Theater an der Wien), Gluck's *Iphigénie en Aulide* (Netherlands Opera, DVD), *Pelléas et Mélisande* (Opéra National de Paris, DVD) *Lulu* (Metropolitan Opera), *Giulio Cesare* (Salzburg Festival), and Charpentier's *Médée* (Frankfurt Opera). Her busy concert schedule has recently brought her to the major orchestras of Berlin, Amsterdam, New York, Boston, Washington, and Stockholm. As part of the Wagner bicentenary, she performed the *Wesendonck Lieder* in Toulouse with Marc Minkowski and in Frankfurt with Paavo Järvi. In 2011 she appeared with the Berlin Philharmonic under Claudio Abbado in a televised *Das Lied von der Erde* for the Mahler centenary. A much-acclaimed recitalist, she was heard earlier this year at London's Wigmore Hall and the Verbier and Edinburgh festivals. New additions to von Otter's vast discography include Baroque arias, Swedish romantic songs, and Berlioz's *Les nuits d'été*. She can be seen on DVD as Clairon in the Opéra National de Paris production of *Capriccio*. The mezzo, who honed her extraordinary musicianship through the remarkable Swedish choral tradition, explained to *Opera* magazine some years ago, "Swedish choir-singing is extremely pure – we don't have the heavier East European way of singing, or the warm, focused purity of the English tradition. In Sweden, they don't like too many overtones or too much vibrato. This influences the way people sing at the Academy and the Royal Opera. Singers who can sing the heavier repertoire are very much the exception. But foreigners always say Swedes are good musicians, good sight-readers, conscientious. I think we get our schooling from the choirs. We like making music more than the actual singing itself."



## WILLIAM BURDEN

(*Flamand*)

### Previously at Lyric Opera:

*Alwa/Lulu* (2008-09); *Tybalt* and *Roméo/Roméo et Juliette* (1998-99).

**Also this season:** Theodore Morrison's *Oscar*, Opera Philadelphia; *Lulu*, Netherlands Opera; *La finta giardiniera*, The

Santa Fe Opera.

The American tenor has earned an outstanding international reputation in a repertoire of astonishing diversity. "I feel very grateful that I've had the technical foundation to sing in a variety of styles," Burden told *operawarhorses.com*. "American singers in general have a more diverse range of repertory, because it is part of our training. We are expected to sing Mozart, Verdi, and Puccini, and both French and Italian operas. Most of the training in graduate programs in the U. S. includes a wide and varied range of languages and musical styles. As times change, both economically and in the changing tastes of the opera-going public, it behooves any singer to embrace variety, regardless of voice type." Burden has been equally successful in Monteverdi (*L'incoronazione di Poppea*, Houston) and in world premieres by such composers as Tobias Picker (*An American Tragedy*, Metropolitan Opera), Theodore Morrison (*Oscar*, Santa Fe), Mark Adamo (*The Gospel of Mary Magdalene*, San Francisco), and Kevin Puts (*Silent Night*, St. Paul, reprise in Philadelphia). The tenor has triumphed in French works, most recently as Don José (Cincinnati) and Gluck's Orphée (Seattle). Burden's interest in Britten has led to successes as Aschenbach/*Death in Venice* (Glimmerglass Festival), Captain Vere/*Billy Budd* (Santa Fe), and Quint/*The Turn of the Screw* (Glyndebourne, CD). He has appeared with virtually every major American opera company, and has earned high praise abroad at La Scala, Paris's Opéra National and Châtelet, the leading houses of Munich, Berlin, and Madrid, and the Saito Kinen Festival. Concert engagements include the major orchestras of Chicago, Philadelphia, St. Louis, Houston, and Atlanta, plus the Berlin Philharmonic, the BBC Symphony Orchestra, and Les Arts Florissants. Burden can be seen on DVD in *Don Giovanni* (Glyndebourne) and Thomas Adès's *The Tempest* (Met).



## AUDUN IVERSEN (Olivier)

**Lyric Opera debut**

**Also this season:** *La traviata*, Den Norske Opera (Oslo); *Eugene Onegin*, Northern Norwegian Symphony Orchestra.

The Norwegian baritone has rapidly ascended to the top rank since attracting attention in the finals of the Hans Gabor Belvedere Singing Competition (Vienna), winning the Queen Sonja International Music

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Competition (Oslo), and being the inaugural recipient of his nation's scholarship named for the late soprano Ingrid Bjoner, "one of the greatest Norwegian singers. It was very emotional for me to win the scholarship – I'd been studying abroad, and when I came home to sing, no one knew who I was." Iversen has made a memorable impression throughout Europe in many leading roles, from the Count/*Le nozze di Figaro* (Copenhagen, Berlin, Glyndebourne) and Don Giovanni (Glyndebourne on Tour) to Lescaut/*Manon* (Covent Garden), *Onegin* (Copenhagen, Oslo, Lille, "and a week and a half after singing it in English at the English National Opera, I was doing it in Russian at the Bolshoi – I could hardly believe it!"), Marcello/*La bohème* (Covent Garden), Sharpless/*Madama Butterfly* (Rome, Copenhagen), and the Protector/George Benjamin's *Written on Skin* (Vienna's Theater an der Wien). A particular joy for him was the title role/*Il barbiere di Siviglia* in San Francisco: "It was my American opera debut, in an amazing city and with wonderful colleagues. Figaro was a kind of revelation for me, and my voice benefited a lot from it. I consider *Barbiere*, the Covent Garden *Bohème*, and the Bolshoi *Onegin* the standouts in my operatic career so far." The Chicago Symphony Orchestra has featured Iversen in *Carmine Burana* (Muti conducting) which he has also sung with the Orchestre National de Lyon. Other concert repertoire has brought him to the Orchestra of the Maggio Musicale Fiorentino, the Royal Scottish National Orchestra, the Israel Philharmonic and most of the major Scandinavian orchestras.

**BO SKOVHUS** (*Count*)**Previously at Lyric Opera:**

Eisenstein/*Die Fledermaus* (2013-14, 2006-07); Beckmesser/*Die Meistersinger von Nürnberg* (2012-13); Prince Yeletsky/*The Queen of Spades* (2000-01).

**Also this season:** *The Merry Widow*, Cologne Opera;

*Hänsel und Gretel*, Teatro Real (Madrid); *Lulu*, Bayerische Staatsoper (Munich).

The distinguished Danish baritone has won great acclaim as Strauss's Count at the Vienna Staatsoper (DVD) and Covent Garden: "Before switching to the Count, I sang Olivier for many years, so I know this piece backward and forward. The Count gives the singer more variety of character, and he's a fun figure. He's actually the one who says, 'Why don't you write an opera about what we've experienced here today?' It's his idea, which you wouldn't imagine, given that he's not the brightest guy in the world! *Capriccio* is one of my favorite pieces because it has an intellectual touch that I enjoy – it's something you have to think a little bit about – and there's so much beautiful music in it." In recent seasons Skovhus's versatility has encompassed roles as varied as Amfortas/*Parsifal* (Berlin), Eisenstein/*Die Fledermaus* (Munich), Nick Shadow/*The Rake's Progress* (Vienna, Turin), the title role/*Eugene Onegin* (Hannover), Kurwenal/*Tristan und Isolde* (Hamburg), Beckmesser/*Die Meistersinger*

*von Nürnberg* (Hamburg), and Agamemnon/*Gluck's Iphigénie en Aulide* (Vienna). Skovhus triumphed in 2012 and 2014 in one of the most formidable roles in 20th-century opera, the title role/Reimann's *Lear* (Hamburg). A great favorite at the Vienna Staatsoper, the baritone also appears frequently at the city's Musikverein and Konzerthaus. In 1997 he received the title of Austrian *Kammersänger*. Hugely acclaimed internationally as a recitalist, he has also collaborated in concerts with virtually all of today's great conductors, from Abbado and Barenboim to Sawallisch and Thielemann. Skovhus's discography includes opera repertoire ranging from Mozart to Britten, aria recitals, and a huge range of concert works and art songs. He can be seen in many roles on DVD, among them Count Almaviva and Don Alfonso (Salzburg), Kurwenal (Glyndebourne), Posa (Vienna), and Danilo (San Francisco).

**PETER ROSE** (*La Roche*)**Previously at Lyric Opera:**

Five roles since 1992-93, most recently Bottom/*A Midsummer Night's Dream* (2010-11); King Fisher/*The Midsummer Marriage* (2005-06); Sergeant of Police/*The Pirates of Penzance* (2003-04).

**Also this season:** *Der*

*Rosenkavalier*, Baden-Baden Festspielhaus; *The Flying Dutchman*, Covent Garden; *Das Rheingold*, Bavarian Radio Orchestra (Munich).

"*Capriccio* is great music, and it's wonderful to perform it in John Cox's production, which is so incredibly sensible and thoughtful," says the British bass. In *La Roche*'s monologue, "he's proclaiming that the music-vs.-words debate doesn't matter without his skill as theatrical producer and his talent for determining what works onstage. He says to Flamand and Olivier, 'Your dusty pieces of paper, your nice little couplets, are meaningless without someone like me.' He also wants to see flesh-and-blood people onstage, not figures from antiquity who are 1,000 miles from his audience's own lives." In addition to *La Roche* (Metropolitan Opera, Covent Garden, Opéra National de Paris), Rose has earned unanimous acclaim in another Strauss role, Baron Ochs/*Der Rosenkavalier*. He has sung it in major houses, including several with whom he has forged particularly strong relationships: Covent Garden (recently Gremm/*Eugene Onegin*), Munich's Bayerische Staatsoper (recently Basilio/*Il barbiere di Siviglia* and Osmin/*Die Entführung aus dem Serail*), the Vienna Staatsoper (Ochs in 2013 and 2014 and a very contrasting role, Claggart/*Billy Budd*). Rose has also portrayed Ochs at the Met, La Scala, Barcelona's Liceu, Berlin's Staatsoper and Deutsche Oper, and Dresden's Semperoper, among others prestigious houses. His newest roles include Mephistophélès/*Faust* (Hamburg), Don Alfonso/*Così fan tutte* (Dijon), and Colonna/*Rienzi* (Barcelona). The latter figures among many Wagner roles, including four heard last season in Hamburg

(Marke, Hunding, Pogner, Gurnemanz). The bass has performed concerts with most of the major conductors of the past two decades. His definitive Bottom/*A Midsummer Night's Dream* can be seen on DVD (Barcelona production). CDs range from *Le nozze di Figaro* (Barenboim) and *Die Entführung aus dem Serail* (Mackerras) to *The Bartered Bride* (also with Mackerras) and *Salome* (Dohnányi).

**EMILY BIRSAN**

(*Italian Soprano*)

**Previously at Lyric Opera:**

Seven roles since 2011-12, most recently Servilia/*La clemenza di Tito*, Second Esquire and Flowermaiden/*Parsifal* (all 2013-14).

**Also this season:** *Les pêcheurs des perles*, Florida

Grand Opera.

"Performing in *Capriccio* is a huge honor for me," says the Wisconsin-born soprano. "Renée Fleming, who became Lyric's creative consultant the year I joined the Ryan Opera Center, has been a big mentor for me and one of my idols from the time I began listening to opera and art song. I've always been flabbergasted by her singing." Earlier this year Birsan performed Elgar's *King Olaf* in Norway with Sir Andrew Davis and the Bergen Philharmonic (soon to appear on CD): "It was amazing to work with Sir Andrew, Barry Banks, and Alan Opie on that piece. I learned a lot about how to handle British repertoire from all of them." Last season Birsan earned acclaim in Ullmann's *The Emperor of Atlantis* and Orff's *Die Kluge* at Chicago Opera Theater: "I enjoyed the chant-like feeling of the Orff – there was barely any instrumentation underneath me. It was challenging to play a character who was so non-reactive to anything but also so sure of herself, which really fit the music." Another formidable contemporary work, Elliott Carter's *A Mirror on Which to Dwell*, has brought Birsan to Ravinia. She has also been heard at the Grant Park Music Festival, with the Civic Orchestra of Chicago, and at Madison Opera. Birsan recently recorded ten songs of Amy Beach, most unpublished and in their first recordings. A 2011 prize-winner at the District and Regional levels of the Metropolitan Opera National Council Auditions, Birsan received the 2012 Women's Fellowship from the Luminarts Cultural Foundation. She is an alumna of Lawrence University, the University of Wisconsin-Madison, and the Des Moines Metro Opera young-artist program.

**JUAN JOSÉ DE LEÓN***(Italian Tenor)***Lyric Opera debut****Also this season:** *La**Cenerentola*, Stuttgart Opera; *Lucia di Lammermoor*, La Scala; *Il barbiere di Siviglia*, Israeli Opera.

"This role is similar to the Italian tenor in *Der Rosenkavalier*," comments the American tenor. "Strauss seems to have had an affinity for creating these caricatures of *bel canto* opera!" De León has developed a specialty in Rossini, having portrayed Ramiro/*La Cenerentola* (Pittsburgh Opera), Count Libenskof/*Il viaggio a Reims* (Wolf Trap Opera), and Count Almaviva/*Il barbiere di Siviglia* (European debut at Rome's Baths of Caracalla). At Pittsburgh Opera, he has also portrayed Borsaj/*Rigoletto*, Nadir/*Les pêcheurs de perles*, and Paolino/*Il matrimonio segreto*. Other important engagements include Roméo et Juliette (The Dallas Opera) and Nico Muhly's *Two Boys* (U.S. premiere at the Metropolitan Opera). He is an alumnus of the Pittsburgh, Glimmerglass, Wolf Trap, and Seagle Music Colony young-artist programs: "Most young singers need to become their own voice teacher, but we still need someone to check in with. By the time I got to Pittsburgh, nine times out of ten, by fixing the language issues, I was able to fix any vocal issue. I learned a lot about how to treat my own voice myself." The tenor has been heard in concert at China's National Center for the Performing Arts (Beijing). De León is the winner of critics' prize at the Marcello Giordani International Vocal Competition. The tenor began singing in sixth grade (the previous year "our choir teacher had told me I was tone deaf and no one would be able to teach me how to sing!"). During high school he was in the Texas All-State Choir, before earning degrees at the University of North Texas and Southern Methodist University.

**KEITH JAMESON***(Monsieur Taupé)***Previously at Lyric Opera:**Four roles since 2007-08, most recently *Flute/A Midsummer Night's Dream* (2010-11); *Basilio/The Marriage of Figaro* (2009-10); *Beppe/Pagliacci* (2008-09).**Also this season:** *The**Classical Style: An Opera (of sorts)*, Carnegie Hall; *Iolanta*, Metropolitan Opera; *Candide*, Baltimore Symphony Orchestra.

"I like working in very different styles in opera," says the American tenor. "I love doing the character roles, the comprimario repertoire. I do enjoy some leading tenor roles – *Candide*, for example, and the Gilbert-and-Sullivan tenors – and Baroque opera, especially Handel and Monteverdi. I remember hearing from a countertenor friend that he'd done 11 months of Handel and was exhausted – I would have loved

that!" Jameson's many successes at The Santa Fe Opera include *Le nozze di Figaro*, *Falstaff*, *Ariadne auf Naxos*, *Billy Budd*, *Madama Butterfly*, *The Letter*, and *Life is a Dream* (the latter two were world premieres). He debuted at the Metropolitan Opera in *War and Peace*, and has sung in *Billy Budd*, *Gianni Schicchi*, *Carmen*, and *Francesca da Rimini*. His 14 New York City Opera roles range stylistically from *Oronte/Alcina* to *Goro/Madama Butterfly* (also Los Angeles, Santa Fe, Japan) and *Candide*. Other important appearances include *Candide* (Sao Paulo Orchestra), *The Cunning Little Vixen* (New York Philharmonic), *The Golden Ticket* (Atlanta), *Billy Budd* (Los Angeles), *The Bartered Bride* (Boston), *Les contes d'Hoffmann* (Seattle), *Turandot* (Santa Fe, Fort Worth, Atlanta), and both *L'incoronazione di Poppea* and *Die Gezeichneten* (Los Angeles). Performances abroad include *The Mikado* (English National Opera) and *The Turn of the Screw* (Liège) and *Falstaff* (Saito Kinen Festival). Jameson is founder-director of the Greenwood Music Festival in his hometown, Greenwood, South Carolina. He will release his first solo CD in 2015.

**DAVID GOVERTSEN***(Majordomo)***Previously at Lyric Opera:**Five roles since 2011-12, most recently the *Bonze/Madama Butterfly* (2013-14); *Ortel/Die Meistersinger von Nürnberg*, *Johann/Werther* (both 2012-13).**Also this season:** Mozart's*Requiem*, North Shore Choral Society; Handel's *Messiah*, Apollo Chorus (Chicago); concert of music by Richard Strauss and Gordon Getty, Illinois Philharmonic.

The Illinois-born bass-baritone, a Ryan Opera Center alumnus, relished his two years in the program "for the opportunities to sing on the Lyric stage with major stars, while also auditioning for important people, accumulating repertoire, building a résumé, and learning how 'the business' works." Govertsen recently attracted attention at Chicago Opera Theater as Death/Ullmann's *The Emperor of Atlantis* and the Peasant/Orff's *Die Kluge*, "two radically different characters. The Ullmann role was otherworldly, with interesting choreography, while the Orff role was loaded with patter that required a lot of precision." Govertsen returned to The Santa Fe Opera for the company's 2014 season as Eiler/Mozart's *The Impresario* and the Bonze/Stravinsky's *Le rossignol*. Recent performances in the Chicago area include *Don Magnifico/La Cenerentola* (Candid Concert Opera), the title role/*Gianni Schicchi* (Main Street Opera), Matthias Pintscher's *Songs from Solomon's Garden* (International Beethoven Festival), and Britten's *Songs and Proverbs of William Blake* (College of DuPage Recital Series). While in Santa Fe Opera's apprentice program, he sang King Basilio/Lewis Spratlan's *Life Is a Dream* (workshop premiere). Govertsen has appeared with the Santa Fe Symphony and Santa Fe Chamber Music Festival. Other recent engagements

include *Messiah* (Metropolis Chamber Orchestra), *Don Giovanni* (Chicago's American Chamber Opera), and Bach cantatas (Madison Bach Musicians). He has appeared with the Chicago Symphony Orchestra at both Symphony Center and Carnegie Hall as the Herald/*Otello* and an Apparition/*Macbeth* with Riccardo Muti conducting. Govertsen is an alumnus of Northwestern University.

**MATTHEW DiBATTISTA***(Servant)***Previously at Lyric Opera:**Third Esquire/*Parsifal* (2013-14).**Also this season:** TobiasPicker's *Thérèse Raquin*, Chicago Opera Theater; Carlisle Floyd's *Of Mice and Men*, Tulsa Opera; Benjamin Britten's *War Requiem*, Dayton

Philharmonic Orchestra.

The American tenor, a Boston native, regards his Lyric Opera debut last season in *Parsifal* as "a blast! My favorite moments were listening to Kwangchul Youn's Gurnemanz and, in the Grail Scene, the Lyric men's chorus – what a sound! It was fantastic to be onstage experiencing the sheer forces required in a Wagner opera, which I'd never done before." Highlights last season included the featured role of Eddie Fislinger/*Elmer Gantry* at Tulsa Opera: "There's a huge choral presence in that opera, which I loved. I played a character part that was also dramatic. At the end of Act One he 'loses it' onstage in a *tour de force* aria – including maniacal laughter – that brings the house down." DiBattista is closely associated with Opera Theatre of St. Louis (*Pagliacci*, *Il tabarro*, *The Ghosts of Versailles*, *The Death of Klinghoffer*, *Alice in Wonderland*, most recently last season's *Magic Flute*), and the Glimmerglass Festival (*Central Park*, *Falstaff*, *The Mother of Us All*, *Of Mice and Men*). Among his many other successes in English-language repertoire are *Angels in America* (Opera Boston), *A Streetcar Named Desire* (Virginia Opera), *The Rivals* (Skylight Opera Theatre), and *The Good Soldier Schweik* (Long Beach Opera). DiBattista also sings Italian repertoire (*Norma*, Boston Symphony Orchestra at Tanglewood; *Tosca*, Denver; *Pagliacci*, New Orleans). A particularly challenging assignment – the four valet tenors in *Les contes d'Hoffmann* – has brought him acclaim in Miami, Denver, Boston, and Palm Beach.

**JESSE DONNER** *(Servant)***Lyric Opera debut****Also this season:** *Tannhäuser*, Lyric Opera.

"*Capriccio* is exciting for me because of the superstars who are part of this production," says the tenor, a first-year Ryan Opera Center member. "I've

had a good time telling people that I'm performing an opera with Renée Fleming, Anne Sofie von Otter, and Bo Skovhus, glossing over the fact that I'm a

servant involved in a five-minute scene!" Prior to his arrival at Lyric, "whenever I've taken an audition, I've stood up and sung with as much heart and voice as I could, and have tried to show that I love what I'm doing. I think getting the position here may have been a reward of some sort for having optimism when it's easy to be pessimistic about this career. The training I'll get here is beyond what I could have imagined." Donner recently completed graduate and post-graduate studies at the University of Michigan (Bacchus/*Ariadne auf Naxos*, title role/*Der Kaiser von Atlantis*, Lucano/*L'incoronazione di Poppea*). He previously received a bachelor of music degree from Iowa State University, The Des Moines, Iowa, native received the 2014 George Shirley Award for Opera Performance, a special encouragement award from the 2014 Metropolitan Opera National Council Regional Auditions, and first place in the 2012 Michigan Friends of Opera Competition. Other credits include Pinkerton/*Madama Butterfly* with Opera in the Ozarks and concerts with the Toledo Symphony, Adrian Symphony, and University of Michigan Symphony Orchestra. Jesse Donner is sponsored by **Anne Gross and Robert C. Marks**.



**ANTHONY CLARK EVANS** (*Servant*)  
**Previously at Lyric Opera:**  
 Four roles since 2013-14, most recently Hunter/*Rusalka*, Messenger/*La traviata*, Prince Yamadori/*Madama Butterfly* (all 2013-14).  
**Also this season:** *Tosca*, Lyric Opera.

A second-year Ryan Opera Center member from Owensboro, Kentucky, the baritone debuted at Lyric in *Otello*: "I have scars from the sword fight. In terms of rehearsal, I sword-fought almost twice as much as I actually sang! I also enjoyed being in *Madama Butterfly*, where I found a role model in Lyric's Sharpless, British baritone Christopher Purves. When we were working on 'Mache dich' from Bach's *St. Matthew Passion*, he explained that the American way when you're a low voice singing Bach is that you're an instrument – a trombone – and you make sure the rhythms are exact. But he said, 'This is extremely lyrical. Just read the poem.' In America it's about precision, whereas with him it's about text." Evans studied voice at Murray State University, where he portrayed Falstaff/*The Merry Wives of Windsor*. He was an apprentice artist with Arkansas's Opera in the Ozarks in 2008 (Marcello/*La bohème*, Pish-Tush/*The Mikado*). In 2013 he made his Chicago-area debut at Ravinia performing in Bernstein's *Songfest*. Evans attracted national attention as a grand finals winner of the 2012 Metropolitan Opera National Council Auditions. The baritone has won numerous competitions, including those of the Gerda Lissner Foundation, the Licia Albanese/Puccini Foundation, and the Giulio Gari Foundation, as well as two Chicago-based competitions, Luminarts Cultural Foundation and American Opera Society. He has

also recently received the coveted Sara Tucker Study Grant from the Richard Tucker Foundation. **Anthony Clark Evans is sponsored by Sanfred and Nancy Koltun and Richard W. Shepro and Lindsay E. Roberts.**



**JOHN IRVIN** (*Servant*)  
**Previously at Lyric Opera:**  
 Eight roles since 2012-13, most recently Count Almaviva/*The Family Barber*, Sergeant/*Il barbiere di Siviglia*, Alfred/*Die Fledermaus* (all 2013-14).  
**Also this season:** *Anna Bolena*, *The Passenger*, both at Lyric Opera; Tobias Picker's *Emmeline*, Opera Theatre of Saint Louis.

The tenor, a Georgia native and third-year Ryan Opera Center member, relished the opportunity last season to sing Alfred/*Die Fledermaus* at Lyric: "My most vivid memory of the whole experience was getting to go on the second time. It was great for me, because I felt so much more comfortable and felt I could have fun with the role – that was a real treat. The biggest challenge was the German dialogue, but thankfully, there was a very supportive cast. For the most part, they spoke fluent German, and the artists I had dialogue with gave me great reactions. It's a lot easier to do it with people who are so completely at ease with the language." Irvin studied as a pianist at Florida State University before switching to singing at Georgia State University (Don José/*Carmen*) and continuing at Boston University's Opera Institute (Chevalier/*Dialogues des Carmélites*, Paolino/*Il matrimonio segreto*, Roméo/*Roméo et Juliette*, Nick/*The Postman Always Rings Twice*). As a Boston Lyric Opera Emerging Artist, he portrayed Malcolm/*Macbeth*. He has also sung Greenhorne/*Jake Heggie's Moby Dick* for OPERA America's New Works Sampler. Irvin has recently debuted with the Los Angeles Philharmonic (Curzio/*Le nozze di Figaro* under Gustavo Dudamel) and the Melbourne Symphony Orchestra (Beethoven's *Symphony No. 9* under Sir Andrew Davis). He has participated in the Central City Opera and Santa Fe Opera apprentice-artist programs. The tenor was a 2011 Metropolitan Opera National Council Auditions Regional Finalist. **John Irvin is sponsored by Stepan Company.**



**JONATHAN JOHNSON** (*Servant*)  
**Lyric Opera debut**  
**Also this season:** *Il trovatore*, Lyric Opera.

"We can all sing – that got us to our first audition – but it's being onstage and telling a story, creating a compelling drama, that keeps people coming to performances," says the Georgia-born tenor, a first-year Ryan Opera Center member. "If they just wanted beautiful singing, they could listen to a CD! I hope it's a lifelong task for me

that I'm always pushing for some kind of excellence in the storytelling. Your voice is going to be different every day, but you can *always* tell the story, and if you ignore it, you're not doing your job." Johnson recently completed his tenure as a fellow of the A. J. Fletcher Institute of the University of North Carolina School of the Arts, pursuing a Professional Artist Certificate. His roles there included Ruggero/*La rondine*, Lechmere/*Owen Wingrave*, Azaël/*Debussy's L'enfant prodigue*, and Fenton/*Die lustigen Weiber von Windsor*. Other performance credits include Ezekiel Cheever/*The Crucible* (Piedmont Opera, debut), and the title role/*Candide* and Rev. Horace Adams/*Peter Grimes* (Aspen Summer Music Institute). The tenor received his bachelor of music degree from Mercer University's Townsend School of Music, where he sang the title role/*Cavalli's L'Egisto*, Camille de Rosillon/*The Merry Widow*, and Nemorino/*L'elisir d'amore*, "my most rewarding role. Nemorino challenged me vocally, and it pushed me in my acting. I began to put that character into myself and myself into the character, to find this other person to be onstage." **Jonathan Johnson is sponsored by Mr. and Mrs. William C. Vance.**



**WILL LIVERMAN** (*Servant*)  
**Previously at Lyric Opera:**  
 Six roles since 2012-13, most recently title role/*The Family Barber* (family performance), Fiorello/*Il barbiere di Siviglia*, Ivan/*Die Fledermaus* (all 2013-14).  
**Also this season:** *Porgy and Bess*, Lyric Opera.

The Virginia-born baritone, a third-year Ryan Opera Center member, won critical praise as the Husband/Poulenc's *Les mamelles de Tirésias* last season with the Civic Orchestra of Chicago: "The role went up to high A-flat and A, which I'd never sung in public before. If you don't count *Werther* at Lyric (where I had one line), this was the first French opera I've performed, and besides the singing, there were also spoken portions in French!" At Lyric last season, Liverman relished singing the title character's aria from *Doctor Atomic* in a master class with Eric Owens, "who'd been in the world premiere and was in Lyric's production. It was seeing that opera at Lyric that inspired me to learn the aria in the first place." Liverman has also been heard at Utah Opera (title role/*Il barbiere di Siviglia*); The Santa Fe Opera (*The Last Savage*); The Juilliard School, of which he is an alumnus (*L'incoronazione di Poppea*, *Gianni Schicchi*, Peter Maxwell Davies's *Kommilitonen!*); the Glimmerglass Festival (*Tosca*, *The Tender Land*); and Brevard Music Festival (*Die Zauberflöte*, *Little Women*, title role/*Gianni Schicchi*). A 2012 Metropolitan Opera National Council Auditions grand finalist and first-place winner in the 2012 Gerda Lissner Competition, Liverman has won an unprecedented three first-prize awards from the Chicago National Association of Teachers of Singing Competition and recently



received both a Sullivan Grant and the Richard Tucker Foundation's Sara Tucker Study Grant. *Will Liverman is sponsored by an Anonymous Donor and Debbie K. Wright.*



### RICHARD OLLARSABA

(*Servant*)

#### Previously at Lyric Opera:

Four roles since 2013-14, most recently Dr. Grenvil/*La traviata*, Second Knight of the Grail/*Parsifal*, Imperial Commissioner/*Madama Butterfly* (all 2013-14).

**Also this season:** *Anna Bolena*, *Tosca*, *The Passenger*, all at

Lyric Opera.

An Arizona native and second-year Ryan Opera Center member, the bass-baritone was thrilled with his first year in the program: "In *Otello*, I admired Johan Botha and Ana María Martínez so much! In *Madama Butterfly*, Christopher Purves's consistency at every performance was awe-inspiring. Being part of the new *Traviata* showed me every facet of the production. Everything was new, and you didn't have to worry about what anyone else had done previously. You also saw the artists reworking their characterizations in a way that worked within the production, and it was a privilege to watch that happen." Ollarsaba was heard earlier this year as Escamillo/*Carmen* at Tulsa Opera. He made his professional debut at Opera Cleveland as Antonio/*Le nozze di Figaro*. As a 2012-13 Minnesota Opera resident artist, he appeared in *Nabucco*, *Anna Bolena*, and *Turandot*. He has also been heard at Piedmont Opera as Masetto/*Don Giovanni*, Reverend Hale/*The Crucible*, and Ferrando/*Il trovatore* (reprised at North Carolina Opera); and in numerous roles at the schools of which he is an alumnus, the Cleveland Institute of Music and North Carolina School of the Arts. Concert engagements include the St. Paul Chamber Orchestra, Macon Symphony Orchestra, Kansas City Symphony and Greensboro Symphony. A 2013 Metropolitan Opera National Council Auditions grand finalist, Ollarsaba has participated in the young-artist programs at Tanglewood and the Music Academy of the West. *Richard Ollarsaba is sponsored by Lois B. Siegel and Drs. Joan and Russ Zajchuk.*



### BRADLEY SMOAK

(*Servant*)

#### Lyric Opera debut

**Also this season:** *Tosca*, *The Passenger*, both at Lyric Opera.

The bass, a North Carolina native, is a first-year Ryan Opera Center member: "I played the trombone all through high school and graduate school, and I started in college as a trombonist. I loved being onstage, however, so I changed my focus to music theater. The first opera I ever heard was the first

one I was in! Teachers and mentors heard depth in my voice early on, and people so often want to find the 'rare bass.' Coming from a character perspective I don't feel myself as a Sarastro, an Osmin – the *basso profondo* roles – but I'm anticipating Figaro, Leporello, and the *basso cantante* repertoire." Smoak has been heard nationwide, with particular success at Opera Theatre of Saint Louis (King of Hearts/*Alice in Wonderland*, Pirate King/*The Pirates of Penzance*, Masetto/*Don Giovanni*, Antonio/*Le nozze di Figaro*, and Second Soldier/*Salome*). He has also performed with Boston Lyric Opera (*Les contes d'Hoffmann*), Opera North (*Die Zauberflöte*, *Madama Butterfly*), Palm Beach Opera (*Otello*, *Don Giovanni*, *Così fan tutte*, *Carmen*), Sarasota Opera (*La bohème*, *The Crucible*), Opera Charleston (Escamillo/*Carmen* opposite Denyce Graves), Opera Omaha, Opera Roanoke, Annapolis Opera, DuPage Opera Theatre, and Phoenicia International Festival of the Voice. He made his international operatic debut at Ireland's Wexford Festival Opera as Suleyman Pasha/*The Ghosts of Versailles*, returning as Don Alfonso di Pardo/Donizetti's *Maria Padilla* and Matouš/Smetana's *The Kiss*. Smoak is an alumnus of Illinois Wesleyan University. *Bradley Smoak is sponsored by The Elizabeth F. Cheney Foundation.*



### JENNIFER GOODMAN

(*Principal Dancer*)

#### Previously at Lyric Opera:

*Rinaldo*, *Aida* (both 2011-12).

The Michigan native attended the Joffrey summer program on scholarship, subsequently joining The Joffrey II Dancers.

A year later she joined The Joffrey Ballet, with which she continued her career over the next 16 years. With The Joffrey she danced an extensive repertoire by major choreographers; toured internationally with the rock-ballet *Billboards*; appeared in Robert Altman's film *The Company*; had a role created for her by Donald Byrd; and danced soloist roles in *The Nutcracker* (Clara, Sugar Plum Fairy), *Giselle*, *Cinderella*, *The Dream*, and *Romeo and Juliet*. She left the Joffrey in 2009 to pursue a freelance career, subsequently performing with the Metropolitan Opera (*Capriccio*, *Aida*, *Carmen*), Chicago Opera Theater (*Moscow Cheryumushki*), The Dallas Opera (*Aida*), San Diego Opera (*Aida*, *Samson et Dalila*), Ballet X, Avi Scher & Dancers, and Ballet NY.



### RANDY HERRERA

(*Principal Dancer*)

#### Previously at Lyric Opera:

*Aida* (2011-12),

The dancer has been closely associated with Houston Ballet (principal, 2006-09; soloist, 2002-06) and The Joffrey Ballet of Chicago (dancer,

1999-02). Herrera has performed a remarkably diverse

repertoire, ranging from traditional works (*Swan Lake*, *Don Quixote*, *Le corsaire*, *Raymonda*, *La fille male gardée*) to works by such major choreographers of recent decades as George Balanchine, John Cranko, Ben Stevenson, and Jiří Kylián. He trained at the School of American Ballet (summer program, 1998), the school of San Francisco Ballet (summer program, 1999), and Chicago Academy of the Arts (dance major, 1994-98). He holds the Princess Grace Award, 4th place in the 1998 Jackson International Ballet Competition, and first place in the Winsky Competition in both 1996 and 1995.



### JEFFERY B. HOVER, JR.

(*Principal Dancer*)

#### Previously at Lyric Opera:

*Die Fledermaus* (2013-14);

*Ensemble/Oklahoma!* (2012-13).

The dancer has been featured with Ballet Hispanico (2004-07 – a wide repertoire, including world premieres by choreographers

Annabelle Lopez Ochoa and Andrea Miller), New Jersey Ballet (2004-06 – soloist in *Rodeo*, *Valse Fantaisie*, *Esmeralda*, *Sleeping Beauty*, and many other classical and contemporary ballets), and Dance Kaleidescope (2004-07 – classical and contemporary repertoire). Hover was seen last year on the first national tour of Twyla Tharp's *Come Fly Away*. Under Gemze de Lappe's direction, he performed the original de Mille choreography for *Oklahoma!* at The Muny in St. Louis in 2008. He has been seen in *Aida* (The Dallas Opera, Opera Carolina); in *Samson et Dalila* (San Diego); in Mumbai, India in Jamshed Bhaba Theatre's *Nutcracker*; and in Russia with New Jersey Ballet. Hover trained at Butler University, Boston Ballet, and The Rock School (Pennsylvania).



### ABIGAIL SIMON

(*Principal Dancer*)

#### Lyric Opera debut

The dancer's career has taken her across America in more than 30 *Nutcracker* productions (Sugar Plum Fairy) as well as *Medora/Le Corsaire*, and to Vienna as

Juliet/Prokofiev's *Romeo and Juliet*. She trained at The School of American Ballet, and for seven years danced with Chicago's Joffrey Ballet, performing principal roles in *The Merry Widow*, Balanchine's *Tarantella*, *Night*, *Kettentanz* and *Reflections*, as well as many featured roles including Cupid/*Don Quixote*. Prior to joining the Joffrey she danced with American Ballet Theater in both the studio company and main company as an apprentice and an artist. She has performed principal roles in new choreography by Wayne McGregor, Christopher Wheeldon, Sean Curran, Benjamin Millepied and Brian Reeder. In 2014 she signed as a Capezio Artist and now routinely models for Aquage. .

**SIR ANDREW DAVIS***(Conductor)***Previously at Lyric Opera:**49 operas since 1987, most recently *Don Giovanni* (2014-15); *La clemenza di Tito*, *Rusalka*, (both 2013-14).**Also this season:** *Tannhäuser*, *The Passenger*, Lyric Opera; *The Merry Widow* and *Hansel*and *Gretel*, Metropolitan Opera; concerts with the Royal Scottish National Orchestra and the major orchestras of the BBC, Melbourne, Liverpool, and Toronto.

"*Capriccio* was the first opera I ever conducted, and it remains one of my great favorites," says Lyric's music director. "It takes what could be an extremely dry subject – that is, the debate over whether words or music are more important in opera – and actually makes it an engrossing human drama, because the poetry and music are embodied as the poet and the composer who are vying for the Countess's affections. The Countess – young and beautiful, and really a great patron of the arts – is one of Renée Fleming's greatest roles, with that glorious sound and a degree of sophistication onstage that brings the character totally to life." Chief conductor of the Melbourne Symphony Orchestra, Sir Andrew is former music director of Glyndebourne Festival Opera and currently conductor laureate of both the Toronto Symphony Orchestra and the BBC Symphony Orchestra. His operatic successes include recent return engagements at Covent Garden (*Capriccio*), Glyndebourne (*Billy Budd*), and the BBC Proms (*The Midsummer Marriage*). He has conducted for many other major houses, among them the Metropolitan Opera (most recently *Don Giovanni*, 2012), La Scala, the Bayreuth Festival, and the major companies of Munich, Paris, San Francisco, and Santa Fe. Earlier this year he returned to one of his specialties, the music of Elgar, for *The Saga of King Olaf* (Bergen Philharmonic) and *The Kingdom* and *The Apostles* (BBC Symphony Orchestra). Last season he also undertook concerts with the major orchestras of New York, Toronto, Montreal, and Boston. Sir Andrew has appeared with virtually every internationally prominent orchestra, including those of Chicago, Berlin, Amsterdam, Rotterdam, and London. A vast discography documents the British conductor's artistry, with recent CDs including works of York Bowen (*First and Second Symphonies*, Grammy nomination for Best Orchestral Performance, 2011), Elgar, Delius, and Holst.

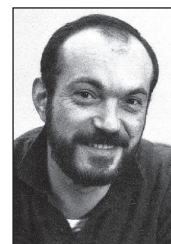
**JOHN COX***(Original Director)***Previously at Lyric Opera:**Four operas since 1994-95, most recently *Ariadne auf Naxos* (2011-12, 1998-99); *Così fan tutte* (2006-07); *Tosca* (2004-05).**Also this season:** *Otello*, Houston Grand Opera.

The renowned English director debuted at Lyric Opera during the 1994-95 season with the company premiere of *Capriccio*. His definitive staging of Strauss's opera has been a great success not only in its original presentation at Glyndebourne Festival Opera, but also most recently at the Metropolitan Opera and at Opera Australia in Sydney. Cox directed plays, opera, and television for a decade prior to his tenure as Glyndebourne Festival Opera's director of productions (1971-81). His much-acclaimed Glyndebourne productions include works by Mozart, Rossini, and Haydn, *The Rake's Progress* (David Hockney, designer), and six operas of Strauss. Cox was general administrator/artistic director of Scottish Opera (where his productions included the U. K. premiere of the completed version of *Lulu*) and former principal stage director at the Royal Opera House, Covent Garden (*Guillaume Tell*, *Capriccio*, *Il viaggio a Reims*, *Eugene Onegin*, *Die Frau ohne Schatten*). In addition to his first *Fidelio* (Garsington Opera), recent productions include *Ariadne auf Naxos* (Houston Grand Opera), *Così fan tutte* (The Dallas Opera), a revival of *The Rake's Progress* (Glyndebourne), and *Arabella* (Opera Australia). Cox's work has also been seen at the Metropolitan Opera and La Scala; more intimate houses, such as Drottningholm and Monte Carlo; in standard repertoire (*La traviata*, Salzburg); and in rarities (Pizzetti's *Murder in the Cathedral*, Turin; *Vanessa*, Strasbourg, Los Angeles). Cox collaborated with American composer Theodore Morrison on *Oscar*, which had its premiere at The Santa Fe Opera in 2013. (See Opera Notes, p. 39).

**PETER McCLINTOCK***(Revival Director)***Previously at Lyric Opera:***Mefistofele* (1998-99); *Turandot* (1996-97).**Also this season:** *Ernani*, Metropolitan Opera; *From the House of the Dead*, Berlin Staatsoper.

"I've always adored *Capriccio*," says the American director, "and I think John Cox's updating to the 1920s works beautifully. It helps to bring the piece out of the cobwebs of the 18th century, making it about real people pondering the age-old conflict in opera: what's more important, the words or the music? The big tunes are gorgeous, the epitome of late romanticism, whether in the love scenes or in the final scene, where the Countess experiences such emotional turmoil. The two octets go lickety-split fast, and a ton of words are rushing by, but if you sit down and study what each person is saying, it's *fascinating*." McClintock has participated in well over 50 productions at the Metropolitan Opera, where he has been a staff director for more than 25 years. In addition to *Capriccio* (2010-11), most recently he has directed Met revivals of *Andrea Chénier* (2013-14), *La clemenza di Tito* (2012-13), *Khovanshchina* and *Ernani* (both 2011-12). In 2007 he assisted on a new production of Janáček's *From the House of the Dead*

at Patrice Chéreau's invitation (Vienna premiere, subsequent performances at Netherlands Opera, the Aix-en-Provence Festival, the Met, La Scala, and the Berlin Staatsoper). Last year McClintock returned to Aix to assist Chéreau on *Elektra*. He has also worked at Beijing's National Center for the Performing Arts, the Kirov Opera, the San Francisco Symphony, and in Washington, Houston, Vancouver, St. Louis, Portland, San Diego, and Long Beach. He served as dramatic coach in the iSing Beijing training program for young singers in 2011, 2012, and 2014. The UCLA alumnus began his career at San Francisco Opera, where he has directed *Die Walküre*, *Siegfried*, *Don Carlo*, *Turandot*, *Mefistofele*, and *Guillaume Tell*.

**MAURO PAGANO***(Set Designer)***Previously at Lyric Opera:** *Capriccio* (1994-95).

A native of Mantua, Italy, the designer studied at the Academy of Brera in Milan. In 1975 he made his Paris debut as costume designer for Roland Petit's ballet, *Variation*. Three years later he created his first set design, for a Modena production of *Don Pasquale*. He subsequently worked for numerous prestigious theaters and festivals in Milan, Paris, London, Cologne, Zürich, and the Edinburgh, Salzburg, and Schwetzingen festivals. Eleven of his productions can be seen on DVD, including *Capriccio* (Covent Garden), *Così fan tutte* and *Aida* (both at La Scala), Rossini's *La gazza ladra* (Cologne), and several stagings from the Salzburg Festival – *Don Giovanni*, *La Cenerentola*, and Monteverdi's *Il ritorno d'Ulisse in patria*. Pagano died in 1988.

**ROBERT PERDZIOLA***(Costume Designer and Interior Décor)***Previously at Lyric Opera:**Four productions since 1998-99, most recently *Ariadne auf Naxos* (2011-12, 1998-99); *Faust* (2009-10); *Carmen* (2010-11, 2005-06, 1999-00).**Also this season:** *Swan Lake* (sets and costumes), Boston Ballet.

The American designer's interior décor for *Capriccio* was first seen in Renée Fleming's performance of the final scene on opening night of the Metropolitan Opera's 2008-09 season. Perdziola's *Capriccio* costumes were introduced in the Met's 2011 revival. The designer's made his Met debut in 2002 with the costumes for *Il pirata*. His designs for *Ariadne auf Naxos*, greatly acclaimed when introduced at Lyric, have earned equal praise at San Francisco Opera (where he previously designed *L'incoronazione di Poppea*, *Hamlet*) and Houston Grand Opera. Earlier this season Perdziola traveled to Japan for *Così fan tutte* (Hyogo Performing Arts Center) and *Falstaff*



(Saito Kinen Festival). His work has also been seen at Opera Theatre of Saint Louis (*Il re pastore, Faust*), The Santa Fe Opera (*Arabella*), Fort Worth Opera (*Giulio Cesare*), Opera Boston (*Béatrice et Bénédict, La Grande-Duchesse de Gérolstein*), Garsington Opera (*Così fan tutte, The Marriage of Figaro*), and Hannover's Niedersächsische Staatstheater (*Faust*). Perdziola's ongoing association with Washington's Shakespeare Theatre Company includes *Don Carlos, The Country Wife, Lady Windermere's Fan* (all received Helen Hayes Awards), *King John*, and *Design for Living*. He has also designed for Boston Ballet, Opera Australia (*Arabella*, winner of the Green Room Award and five Helpmann Awards), the Stratford Shakespeare Festival, American Ballet Theatre, San Francisco Ballet, and Miami City Ballet. (See Opera Notes, p. 39).



#### DUANE SCHULER

(Lighting Designer)

##### Previously at Lyric Opera:

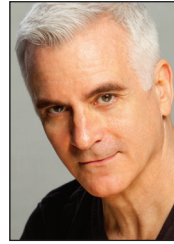
More than 130 productions since 1977, most recently *Don Giovanni* (2014-15); *Die Fledermaus, Parsifal* (both 2013-14).

**Also this season:** *Turandot, La Scala; Der Rosenkavalier,*

*Deutsche Oper Berlin; La donna del lago,*  
Metropolitan Opera.

The American lighting designer considers *Capriccio* "a very delicate, very light-touch piece that needs to be very carefully balanced. It presents an intellectual discussion about the business that we're in. *Capriccio* is also a classic example of the kind of piece in which, if I do my work really well, it should quietly enhance what's going on with no one noticing what's going on. It's completely about the people; you want to connect with them, and you want to see their faces. At the same time this isn't a world that would be overly bright, so you have to be very specific and delicate with the light and how it hits people." Schuler's work has recently been seen in Los Angeles (*A Streetcar Named Desire, Der fliegende Holländer*), Paris (*La fanciulla del West*), Barcelona (*Cendrillon*), and at London's Covent Garden (*Robert le diable*). His European work has also included productions for many other prestigious venues, among them the Opéra National de Lyon, Rome's Teatro dell'Opera, the Baden-Baden Festspielhaus, and the Salzburg Festival. Over the past two decades Schuler has designed 23 productions at the Metropolitan Opera. Additional American opera credits include many productions in San Francisco (most recently *Werther* and *The Makropulos Case*), Seattle (including the recent *Madama Butterfly, Porgy and Bess* and *Il barbiere di Siviglia*), Santa Fe (where he returned this summer for *Fidelio* and *Don Pasquale*), Los Angeles, and Houston. Schuler's theater work includes productions for Broadway (most recently *The Importance of Being Earnest*), Manhattan Theatre Club and the Ahmanson Theatre in Los Angeles. He is a founding partner of Schuler Shook, a theater

planning and architectural lighting design firm (Chicago, Minneapolis, Dallas, Melbourne).



#### VAL CANIPAROLI

(Choreographer)

##### Previously at Lyric Opera:

*Andrea Chénier* (1995-96);

*Capriccio* (1994-95).

**Also this season:** *The Nutcracker, Grand Rapids Ballet; Lady Of The Camellias, Boston Ballet; Lambarena, San Francisco Ballet.*

The American choreographer's dances for John Cox's *Capriccio* production can be seen on DVD in Metropolitan Opera and San Francisco Opera performances (for the latter company he also choreographed *Manon*). Caniparoli is most closely associated with San Francisco Ballet, his artistic home for more than 40 years. He began his career under the artistic directorship of Lew Christensen, and in the 1980s was appointed the company's resident choreographer. He continues to choreograph for the company under artistic director Helgi Tomasson. Caniparoli has contributed to the repertoires of more than 45 dance companies, including Joffrey, Scottish Ballet, Pacific Northwest Ballet, Boston Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West (resident choreographer 1993-97), Richmond Ballet, Washington Ballet, Israel Ballet, Cincinnati Ballet, Louisville Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, and Tulsa Ballet (resident choreographer 2001-06). His San Francisco Symphony projects include Rimsky-Korsakov's opera-ballet *Mlada*, conducted by Michael Tilson Thomas. In 2005, Caniparoli received rave reviews for his choreography in Carey Perloff's new production of *A Christmas Carol* at San Francisco's American Conservatory Theatre. Additional work with A.C.T. includes choreography for the 2004 production of Ibsen's *A Doll's House* and the creation, with Carey Perloff, of a new movement-theatre piece, *Tosca Cafe*. Caniparoli began choreographing in 1980 at Pacific Northwest Ballet, as he recalled in an interview for SFB: "I needed options – I was never going to be a *danseur noble*. The lightbulb went on when I watched choreographers working with dancers. I thought, 'I've studied theater, directing, lighting, acting, dance. Wow – I want to do this!' A lot of my work has a base in theater and literature – it's rarely an abstract version of music."



#### AUGUST TYE

(Ballet Mistress)

##### Previously at Lyric Opera:

29 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *Don Giovanni* (2014-15); *Die Fledermaus, La traviata*, (both 2013-14).

**Also this season:** *The Passenger* (revival choreographer), Lyric Opera; *The Nutcracker* (Mandel Hall, University of Chicago) and "Let's Dance!" gala fundraiser, both with Hyde Park School of Dance.

The American dancer-choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and Covent Garden. She has presented a 20-year retrospective of her work at Chicago's Vittum Theater and Ruth Page Dance Center, as well as in her hometown, Kalamazoo, Michigan. Tye is a past recipient of Regional Dance America's Best Young Choreographer Award and the Monticello Choreographer's Award; the latter garnered her invitations to choreograph throughout America. In addition to Lyric Opera, she has performed in Chicago with Joel Hall Dancers, Salt Creek Ballet, and Second City Ballet. Tye is artistic director and principal ballet instructor at the Hyde Park School of Dance, which she founded in 1993. Four years later she founded Tyego Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.



#### SARAH HATTEN

(Wigmaster and Makeup Designer)

##### Previously at Lyric Opera:

Wigmaster and makeup designer since 2011-12.

"This production is the high-fashion 1920s as we typically think of them," says Lyric's wigmaster and makeup designer. "Robert Perdziola does honor to any period he works in. There's still a theatrical nature about his work, but in this case it's a *natural* kind of theatrics. The costumes are very beautiful, the hair is glamorous, and the makeup is appropriate to the period. We look at what women were doing in terms of red lipsticks, heavier eyeliner, but nobody was really 'painted' then. Renée Fleming respects the theatrics that makeup, hair, and costumes can bring to a piece. She works with us to come up with what's going to be right for her role, and she's willing to change her look as well. It's all about what is appropriate for the role and the performance. She's an incredible colleague and respects what we try to do to support her onstage." Hatten 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.

## TRIVIALITY AND TRUTH IN STRAUSS'S CAPRICCIO

*By Gavin Plumley*

For his last completed opera, Richard Strauss gave the world a piece of rococo whimsy about an argument between a poet and a composer. Artistically embattled, they are also rivals for the affections of a countess, in whose home *Capriccio* unfolds.

Composed against the backdrop of World War II, this opera can seem aloof, distanced and rarefied. Indeed, the grand director character, La Roche, indignant at the frivolous behaviour of his cohort, says that he is “waiting with patience for a modern work of value. I am searching with all my power for the great new play of today. Where is the masterpiece that speaks to the hearts of the people?” But La Roche’s comic pomposity calculatingly veils the heart and meaning of *Capriccio*. For underneath its Baroque charms, this opera and its soprano heroine do indeed have the sorrow that “moves us deeply” and the joy that “fills our hearts with gladness” demanded by La Roche. Seemingly apolitical, *Capriccio* may actually be read as a deeply political work: an opera about how an artist survives in a beleaguered world and, most importantly, finds a way of communicating the truthful and humane.

*Capriccio* first saw the light of day in a decidedly dark world. The premiere on October 28, 1942, at the Nationaltheater in Munich (where Strauss’s father had been the principal horn player), occurred at one of the most heated points in the War: the Allies had begun bombing Munich the previous month; the Second Battle of El Alamein was still raging; and the Germans’ offensive on Stalingrad was entering its third month. Though Strauss could not have failed to be aware of these events, he had slowly but surely sought to distance himself from the Nazi machine since his hasty – and ultimately damaging – acceptance of the presidency of their Reichsmusikkammer (“State Music Bureau”) in 1933. First falling foul of the regime in 1935, due to his association with the Jewish Austrian writer Stefan Zweig, Strauss beat a hasty retreat to the cozy confines of his Alpine home in Garmisch. There he composed a series of works that eschewed the aggressive, politicized world of Hitler’s Berlin (though the composer maintained careful and personally beneficial relationships with Nazi High Command).

After the tense Dresden premiere of his and Zweig’s opera *Die schweigsame Frau* in 1935 came a new working relationship, at Zweig’s suggestion, with the Viennese theater historian Joseph Gregor. Together he and Strauss produced two one-act operas, *Friedenstag* and its bucolic companion piece *Daphne*, before moving on to a three-act work, *Die Liebe der Danae*. Strauss had thought that this “cheerful mythology” was to be his last opera, though there was one remaining idea that had been percolating since the days of the Zweig collaboration. It was based on the libretto for one of Salieri’s operas, *Prima la musica e poi le parole* (*First the Words, Then the Music*), written by Abbé Casti.

Sadly, that work was not to be created with Zweig, given the Nazis’ pressure on Strauss to stop working with a Jewish writer. Neither was



*Viorica Ursuleac as Countess Madeleine, the role she created in the premiere of Capriccio.*



Richard Strauss (right) with *Capriccio* co-librettist Clemens Krauss, who also conducted the opera's premiere.

Gregor to pen the libretto, though he tried. His and Strauss's working relationship had not been the easiest and, throughout, the composer had conferred with Zweig and various other theater and music professionals about the quality of Gregor's texts. One of the figures consulted was conductor Clemens Krauss, who had led the 1933 premiere of *Arabella*, before becoming director of the Berlin State Opera and then the Nationaltheater in Munich, Strauss's birthplace. There, Krauss programmed and gave the first performance of *Friedenstag*, as well as *Capriccio*, his and Strauss's only publicly-acknowledged

collaboration, though Strauss doubtless wrote most of the text for this "conversation piece with music."

A more apt subtitle for *Capriccio* might well have been a "conversation piece about music," for its subject is the very business of creating art. As if examining the relationship Strauss had enjoyed (and sometimes endured) with his most famed librettist, Hugo von Hofmannsthal, as well as those with Zweig and Gregor, *Capriccio* asks which is the greater, poetry or music, embodied in the Countess's two suitors: Olivier, a poet, and Flamand, a composer. Their debate-

cum-fracas is overseen by La Roche, a kind of French twin to the great theater director Max Reinhardt, one of Strauss's most cherished collaborators. But just as these characters seem to represent, at least in outline, Strauss's closest allies, so the music recalls passages from the equally theatrical *Ariadne auf Naxos*, the recent *Daphne*, and Strauss's 1921 tongue-in-cheek song cycle *Krämerspiegel*, in which he seemingly thumbed his nose at his former publishers, Bote & Bock. Added to these are a host of musical quotations from the 18th century, as well as allusions to the great librettists of that time. For those with a detective's mind, *Capriccio* proves a veritable treasure chest.

Unsurprisingly, given its trappings, the opera was thought by some to be little more than a connoisseur's delight, a "theatrical fugue," as Strauss sometimes called it. Others, however, found it a welcome break from the jingoistic paeans to the German *Volk* demanded by the Nazi State and, likewise, many craved Strauss's music, as the director of the first production, Rudolf Hartmann, later described:

"Who among the younger generation can really imagine a great city like Munich in total darkness, or theatergoers picking their way through blacked-out streets with the aid of small torches giving off a dim blue light through a narrow slit? All this for the experience of the *Capriccio* premiere. They risked being caught in a heavy air raid, yet their yearning to hear Strauss's music, their desire to be part of a festive occasion and to experience a world of beauty beyond the dangers of war led them to overcome all these material problems."

Still, Strauss maintained that "our *Capriccio* is no piece for the broad public, any more than it should be played in a big house where only a third of the text can be understood." While some at that Munich premiere agreed, the composer's opinion, like La Roche's monologue/manifesto, belies the truth of the matter.

Pitted against the opera's quarrelsome artists – Strauss was never prone to flattery in his portraits of the cultural industry – is one of the composer's greatest and sincerest soprano roles. In both *Arabella* and *Friedenstag*, Strauss and Krauss had worked with the Romanian singer Viorica Ursuleac, whom Strauss called "die treueste aller Treuen" (the most faithful

of all the faithful). She became Krauss's second wife and not only performed the title role in *Arabella* repeatedly and to great acclaim, but added to her repertoire Chrysothemis (*Elektra*), the Marschallin (*Der Rosenkavalier*), the Empress (*Die Frau ohne Schatten*), and the title roles of *Ariadne auf Naxos* and *Die ägyptische Helena*. Repaying her loyalty, Strauss conceived his final protagonist with Ursuleac in mind.

Certainly, she and many sopranos since have discovered in the Countess a latter-day cousin to the warm-hearted Marschallin. For not only is the debate in *Capriccio* an intellectual one, but it also centers on the Countess's affections for the two contending artists. Left with the decision as to how their collaboration will end, she also has to make a choice between suitors: "How can I tear this delicate fabric? Am I myself not part of its texture?" For whatever the intellectual precision of his operas, Strauss was most concerned with emotional matters, communicated by his pliant and evocative musical language. The final scene of *Capriccio*, a lyrical epilogue to a garrulous debate, is no exception. Indeed, as Strauss later asked Krauss, "Isn't this D-flat major the best summation of my life's theatrical work?"

Heralded by a typically elegant and swooning interlude, the Countess is found preoccupied. Lyricism vanishes as she tries to reason in stuttering recitative. She then begins to sing the sonnet created for her, accompanying herself on the harp. Here words and music duly work in tandem, with poetry dictating the song's rhythmic basis. But the Countess realizes that such simple symbiosis offers no resolution for her own question of Flamand versus Olivier. She sings a passionate monologue, seeking answers in an unfolding sequence of keys, but finds little clarity – "Are we not the losers whenever we gain?" she desperately inquires. But in that lack of resolution, we, the audience, find our answer: we should not seek simplicity at any cost, but find comfort in the abstraction that, as here, music alone can offer. After all, it is only the melody of the sonnet that the Countess hums, smiling, as she leaves for the dining room.

After that very last bar, Strauss marked the place and date where he had completed *Capriccio*: "Garmisch, den 3. August 1941." This was an opera seeming without political edge, set in the rarefied world of Paris, concerning a thoroughly artistic matter. And yet Strauss had still managed to create a "masterpiece that speaks to the hearts of people" by relying on



Among the principals in Lyric Opera's first *Capriccio* (1994-95 season) were Dame Felicity Lott (Countess Madeleine) and Gerald Finley (Count).



Olivier (Rodney Gilfry, left) and Flamand (Kurt Streit, right) are unimpressed by the opinions of La Roche (Jan-Hendrik Rootering, center): *Capriccio* at Lyric Opera, 1994-95 season.



OLIVIER  
"CAPRICCIO"  
THE METROPOLITAN OPERA

Perdziola



FLAMAND  
"CAPRICCIO"  
THE METROPOLITAN OPERA

Perdziola



music as the conduit to emotion and truth. That, in 1940s Germany, was a brave political act in itself (though Strauss judiciously chose not to acknowledge it). Like Schoenberg's *Moses und Aron* (1932) and Hindemith's *Mathis der Maler* (1938), Strauss's *Capriccio* can be viewed as that most potent of works: an opera about the pressures of creating art in a world devoid of art. True to his own style and self, Strauss offers an amusing but compassionate picture of these and the other irreconcilable forces of our world. For all its frolicsome appearances, *Capriccio* is no caprice.

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During Richard Strauss's 150th birthday year, Gavin Plumley has spoken about the composer on BBC Radio 3 as well as writing about Strauss's life and works for The Independent on Sunday, Opera Now, Carnegie Hall, La Monnaie (Brussels), Dutch National Opera, the City of Birmingham Symphony Orchestra, and the Salzburg Festival, for which he commissions and edits the English-language program notes.

Costume sketches by Robert Perdziola for (left to right) Olivier, Countess Madeleine, and Flamand.

## A Word from John Cox

---

### *Capriccio* in a Twenties Setting

The central issue in *Capriccio* can happily never be resolved. The superiority of music over poetry, or vice versa, must always be a matter of personal preference. The Countess, not wishing to sacrifice one by choosing the other, proposes an opera as a way to possess both. But this compromise, far from being a solution, sharpens a mere topic of conversation into a vexed confrontation. For in opera, the conflict of priorities between words and music is enacted with every performance. Those of us who work in opera are inevitably caught up in the battle.

*Capriccio* is a conversation piece, concerned with ideas. Given that the issues embodied in these ideas are as alive today as they ever were, and that by performing the opera at all we are contributing to the argument, I wanted to find a way of doing it that would stress contemporaneity. In a piece that is of necessity rather static, the 18th-century convention of paniered skirts and powdered wigs could easily lend to proceedings an air of the museum. So often with *Capriccio* one gets the impression of a group of silk and satin dilettantes idling their way affectedly through a vacuous afternoon, whereas the essence of the situation is a number of professional artists discussing their work with their patrons.

However, unlike the ideas, the social circumstances embodied in *Capriccio* are not of the present. Where now do we find an elite wealthy and cultivated enough to patronize artists as extravagantly as the Countess and her brother do? The task was thus to find a time as close as possible to our own that would be true to the dramatic content of the opera.

Paris in the decade after the First World War had all that was needed. Patronesses like the Princesse de Polignac commissioned works from

Stravinsky, Cocteau, the composers of Les Six, and others for private consumption. All of them were concerned with problems of form, many with finding new ways of combining words and music for the theater. Diaghilev and Reinhardt bestrode the theatrical scene.

Most of all, the post-war relaxation in style of social behavior, with its ingenious emphasis on comfort but not yet at the expense of elegance, would seem to look back to the 18th century and forward to our own. It releases to the performer a rich vocabulary of gesture, posture, and moment-to-moment activity that is more accessible to both audience and actors, being much closer to their own, and which, therefore can only assist in pointing the relevance of the conversation to us as we watch and listen.

Those who find the references within our text to 18th-century composers and writers problematic should reflect that every age has its reformers and traditionalists. Names change but issues remain. Strauss, by claiming in his preface to *Capriccio* that he himself was the direct heir of Gluck's reforms, cleared the way for an exposition in words and music of his own compositional concerns (As if to leave us in no doubt at all of his musical self-portrait, he even quotes frequently from his own work.) In short, everything he represents was true during his working life as it was in Gluck's – indeed, in many instances, notably in the wholly 20th-century figure of the producer La Roche, even more so.

La Roche is anxious to people the stage with “creatures of flesh and blood, people like ourselves with whom we can identify.” This interpretation of *Capriccio* is an attempt to please him.

## A Word from Robert Perdziola

---

The concept of this production originated with John Cox at Glyndebourne Festival Opera in the early 1970s. I saw it there in the '80s, with Felicity Lott as the Countess. It has had various designers over the years, and although the concept remains the same, the visuals change with the designer; the same Deco era but different lines and coloration. The particular walls of this set were originally done by Mauro Pagano, who died in the late 1980s. I was more than happy to become involved in it when the opportunity arose because I loved it when I saw it.

Pagano has done a fantastic frescoed 18th-century drawing room of a villa. But within that, because of furnishings, we realize we are in the 20th century. The set immediately sets up a backwards-forwards view of time: the 1920s recalling the 18th century.

All previous furniture elements of the set were gone; all that existed were the walls of the room. So I took it upon myself to arrange my own salon by duplicating the '20s furnishings of Paul Follot and Armand Albert Rateau (plus some 18th-century Regency pieces) and spreading around some Deco glassware from Vienna and New York. A great deal of care was taken to recreate the '20s furniture – two chairs are antiques. I used clothing inspiration by Paul Poiret and a German fashion designer, Gustave Beer. Menswear is well-formed 1920s suits and jackets.

I think mixing period items gives us the idea of relaxed comfort from the Countess, who still coordinates her home with an eye for taste and detail.



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 Renee Mumford  
 Nicole Nienow  
 Lindsey O'Brien  
 Alexis Ochoa  
 Maria Paluselli  
 Susanne Petersson  
 Akira Pierce  
 Betsy Pilon  
 Fran Ramer  
 Sasha Rashidee  
 Rachel Renee  
 Beth Schuman  
 Mary Sennott-Shaw  
 Linnea Stine  
 Angela Trabert  
 Anana Upton  
 Kendra Washington  
 Naomi Washington

## Jolanta and Sarunas Peckus: *Passing it On*

"I remember as a child of eight or nine with a friend whose mother worked at the opera house, prying back the boards in the wall of the opera house in Kaunas, going up to the very top where they had the projectors and lights; we used to lay there and listen to the opera." So began Sarunas Peckus's love of opera in pre-World War II Lithuania, a country with a rich musical history which still thrives both at home, as well as in the many vibrant Lithuanian communities in the United States. Jolanta Peckus has similar youthful memories involving opera and other cultural gems of Lithuania; she recalls seeing *Giselle* at the very same opera house at age four or five, but remembers opera as an art form captivating her most of all.

Although their families lived around the corner from each other in Kaunas before immigrating to the U.S., it wasn't until one Christmas Eve in Cleveland, Ohio many years later that the couple would first be introduced by their families. Sarunas had just returned from serving in Korea, and Jolanta had just finished high school. "He was interesting," Jolanta says of her husband of fifty-five years, "and opposites really do attract!" Whatever differences the couple may have, they certainly share many passions: both are accomplished physicians with an affinity for travel, and above all, music and the arts.

Single-ticket buyers since moving to Oak Park in the late sixties, the Peckuses began subscribing to Lyric Opera of Chicago in 1981, after moving to Northfield, to ensure they would be able to see superstars such as Pavarotti and Domingo up close and personal. "He has every insert of every opera we've ever seen at Lyric," Jolanta boasts, as Sarunas produces the inner program pages of their favorite Lyric Opera performance: a November 1971 production of *Don Carlo* starring Sherrill Milnes and Fiorenza Cossotto. "It was one of the most memorable productions." On the subject of favorites, Sarunas says "if you're going to ask who my favorite composer is, it's Wagner," while Jolanta claims Verdi as her top choice. While the Wagner lovers have only seen one complete *Ring* cycle – Lyric's 2004/05 production – they have seen each part several times, both here and in Vienna and Paris; "Lyric's was the best."

Not only has opera been an integral part of their own lives, but the couple has made a point to share the art form with their family. "We started to take our sons when they were five and eight," Jolanta says. "We took them to *Das Rheingold* and they sat through the whole opera!" Their two sons, both of whom live in nearby Evanston, now have families of their own,

and are instilling an appreciation of opera in their children.

When asked what challenges Lyric faces in its future, Jolanta cites enticing young audiences as a priority. She recalls her own exposure to opera as a teenager in Cleveland in the early fifties: "When I was in high school, everyone was dying over Elvis Presley, and I was saving up my money to go to the opera! I remember taking my mother to see Lily Pons and Jan Peerce singing *La Traviata* in the Metropolitan Opera's travelling production."

The couple also views Lyric's Ryan Opera Center as an incredible asset to the company, and have become huge fans of the annual *Rising Stars in Concert* performance each spring, arranging their busy travel schedule in order to attend. "We have not missed a single one of these performances.

They are such delightful young singers."

Outside their love of opera and the arts, Sarunas is a retired physician, and Jolanta has been a Board Certified Emergency Physician from the very beginnings of the specialty when there were few women in medicine. She still works part time in Urgent Care because she still enjoys the challenges, and has kept all of the necessary certification credentials up to date.

In addition to travelling around the world, the couple has enjoyed ski vacations with the whole family, as well as over 20 trips to Alaska to fish and explore the state's fantastic natural wonders. Jolanta once caught the 58-pound King Salmon in Alaska which now hangs on their living room

wall. Sarunas avidly acquires antique carved meerschaum and hand painted porcelain pipes. He also collects art and antiques. He shares these interests with their sons.

The couple feels extremely blessed for the comfortable life they have built for themselves and their family in the United States. "If you consider we came with nothing from a refugee camp...although even in the refugee camps, we had choirs, we had children's theater, we had newspapers, everything!" Despite humble beginnings, a lifelong passion for the arts, particularly opera, continues to enrich the lives of the Peckus family. As Lyric celebrates sixty years of presenting world-class opera, Sarunas and Jolanta celebrate nearly sixty years of friendship and marriage, kindled by a deep-seated enthusiasm for grand opera. We thank them for their lasting friendship and dedication to Lyric Opera of Chicago.

— Meaghan Stainback



“I’m thinking...  
about estate planning!”

– *D. Giovanni*



PHOTO: KEN HOWARD (METROPOLITAN OPERA)

If you have been thrilled by the grand opera at Lyric Opera, you may wish to consider making a charitable bequest to Lyric Opera of Chicago.

**Planned giving at Lyric Opera** is a meaningful way to ensure Lyric will continue to present world-class opera in fabulous new productions. All opera lovers are invited to join Lyric’s **Overture Society** of Planned Givers and enjoy many unique benefits.

If you would like further information on planned giving and the **Overture Society**, please contact Jonathan Siner, Lyric’s Director of Planned Giving, at (312) 827-5677 or [jsiner@lyricopera.org](mailto:jsiner@lyricopera.org).

***Breaking New Ground –  
A Campaign for Lyric***

You may designate a planned gift to provide long-range funding for new and revised major opera productions, modernizing Lyric’s stage and equipment, and building our endowment. Call Jonathan Siner for details.

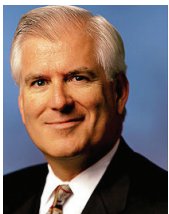
*Lyric*

PLANNED GIVING AT LYRIC OPERA





# Aria Society Spotlight 2014-2015 Season



Miles D. White

## ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of generous support. Over the last three decades, Abbott has generously cosponsored 20 Lyric productions, including the 2014/15 season-opening production of *Don Giovanni* and last season's *Otello*. 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. Lyric is honored to have Abbott's Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.



## 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 supporting the 60<sup>th</sup> Anniversary Concert and Diamond Ball as Emerald Gala Patrons.



Franco Tedeschi

## AMERICAN AIRLINES

This season we celebrate 33 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 such as the Annual Meeting, Fantasy of the Opera, Operathon, The Patrick G. and Shirley W. Ryan Opera Center National Auditions, and the Wine Auction. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors.



## ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from seven anonymous contributors during the 2014/15 season.



## JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than three decades, they have generously supported Lyric's Ryan Opera center activities as cosponsors of Rising Stars in Concert, and sponsors of the Ryan Opera Center Recital Series

on 98.7 WFMT. They have cosponsored numerous productions including, most recently, *Simon Boccanegra* (2012/13) and *La Clemenza di Tito* (2013/14). This

season, Julie and Roger Baskes generously cosponsor *Il Trovatore*. 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. They have previously contributed to Lyric's Wine Auction, Stars of Lyric Opera at Millennium Park, Annual Campaign, and education programs. They also cosponsored *Madama Butterfly* (2013/14). This

season, the Bays are supporting the Wine Auction and are Emerald Patrons of the 60<sup>th</sup> Anniversary Concert and Diamond Ball. 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) and *Parsifal* (2013/14) and this season generously cosponsors Lyric's new production of *Tosca*. 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*.



## MELVIN R. and RANDY L. 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 are Diamond Sponsors of the 60<sup>th</sup> Anniversary Concert and Diamond Ball this season. Melvin and Randy have cosponsored several productions such as *Simon Boccanegra* (2012/13) and *The Barber of Seville* (2013/14). Melvin and Randy generously cosponsor this season's new production of *Don Giovanni*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



## HENRY M. and GILDA R. BUCHBINDER

Committed lovers of the arts, Henry and Gilda Buchbinder are longstanding members of the Lyric Opera family. The Buchbinders have contributed to the future of Lyric Opera by making a leadership gift to Lyric's Breaking New Ground

Campaign. They have also been long-time generous donors to the Annual Campaign, including sponsoring their first production, *Boris Godunov* (2011/12). This season, they are supporting the 60<sup>th</sup> Anniversary Concert and Diamond Ball as Emerald Patrons. 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."

**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 past season, John and Jackie, with

*John and Jackie Bucksbaum*

their family, generously provided matching funding for The Lyric Opera Broadcasts, which air on 98.7 WFMT live during each opening night performance.

**PAUL and AMY CARBONE**

Lyric is very appreciative of the friendship of Paul and Amy 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 vital member of the Executive Committee. Having previously sponsored

Lyric's NEXt student ticket initiative and Backstage Tours, Paul and Amy are Co-Chairs of this year's 60<sup>th</sup> Anniversary Concert and Diamond Ball, and support the event as Diamond Sponsors. The Carbone's have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Paul and Amy Carbone.

**THE ELIZABETH F. CHENEY FOUNDATION**

Lyric Opera remains deeply grateful for the long term generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2014/15 season, The Cheney Foundation will fund guest artist Stephanie Blythe's residency, allowing Ensemble members to work intimately with this famed soprano; access

*Elizabeth F. Cheney*

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 second 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.

**MR. and MRS. MICHAEL P. COLE**

Michael and Elizabeth Cole are vital members of the Lyric Opera family, serving as Co-Chairs and Diamond Sponsors of the 60<sup>th</sup> Anniversary Concert and Diamond Ball this season. With Elizabeth's active participation as a member of Lyric's esteemed Women's Board, the Coles

have previously supported an array of events such as Wine Auction 2012,

the *Celebrating Oklahoma!* Gala, and Opening Night/Opera Ball, for which Elizabeth served as Chair in 2010. Michael serves on Lyric's Board of Directors, and lends his business acumen as a member of the Investment Committee.

**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 couples who sponsor 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. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.

**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 has made a generous commitment to Lyric's new Breaking New Ground Campaign. They have also made major contributions to the Annual

*Lester and Renée Crown*

Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. The Crown Family provided major support for Lyric's return to the airwaves in 2006 as members of the radio broadcast matching grant consortium. In 2014/15, they are supporting the 60<sup>th</sup> Anniversary Concert and Diamond Ball as Emerald Patrons. 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 forever indebted to The Crown Family for their many years of dedicated service to Lyric Opera of Chicago.

**MR. and MRS. A. STEVEN CROWN**

Steven and Nancy Crown are ardent supporters of a wide range of cultural and educational initiatives in Chicago and beyond. A new member of Lyric's esteemed Women's Board, Nancy Crown and her husband Steven support two important events this season as Emerald

Patrons of the 60<sup>th</sup> Anniversary Concert and Diamond Ball, and Platinum Sponsors of Wine Auction 2015. As food and wine enthusiasts, Steven and Nancy actively participate in Lyric's triennial Wine Auction. We are fortunate to deepen our long-standing relationship with the Crown Family as we welcome this valued couple into the Lyric Opera family.

**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) and *The Sound of Music* (2013/14), and has committed to support the remaining three installments of Lyric's five-year partnership with the Rodgers and Hammerstein Foundation, cosponsoring this season's *Carousel*, *The King and I* (2015/16) and *South Pacific* (2016/17).



#### STEFAN EDLIS and GAELE 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 Edlis and Gael Neeson cosponsored *Hercules* (2010/11), *Elektra* (2012/13), *La Traviata* (2013/14) and are generously cosponsoring this season's new production of *Tosca*. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is honored to have Stefan Edlis 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. Amongst Exelon's many cosponsorships have been *The Mikado* (2010/12), the Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), and *Rusalka* (2013/14). This season, Exelon is a Sapphire Patron of the 60th Anniversary Concert and Diamond Ball. Lyric Opera is fortunate to have found in Exelon an outstanding corporate partner.



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), *Xerxes* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainik, *Cavalleria rusticana* (2002/03), *Pagliacci* (2002/03), and *Il Trovatore* (2006/07). This past season, the Julius Frankel Foundation generously cosponsored a new production of *La Traviata* in honor of Nelson D. Cornelius.



Elizabeth Morse Genius

#### THE ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19<sup>th</sup>-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 sup-

port, Lyric named the distinctive Opera House chimes and music library in honor of

the Elizabeth Morse Genius Charitable Trust. In prior seasons, the Trust cosponsored numerous productions including *Le nozze di Figaro* (2003/04), and *The Cunning Little Vixen* (2004/05). Along with The Elizabeth Morse Charitable Trust, the Trust provided challenge grant support for *Orfeo ed Euridice* (2005/06). Both Trusts sponsored *Salome* and *Dialogues of the Carmelites* (2006/07), *Julius Caesar* (2007/08), *Porgy and Bess* (2008/09), *Ernani* (2009/10), *Show Boat* (2011/12), *Elektra* (2012/13), and *Parsifal* (2013/14). This season, they are sponsoring *Porgy and Bess*. 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 long-standing 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.



#### MR. AND MRS. RONALD J. GIDWITZ

Longtime members of the Lyric Opera family, Christina and Ron Gidwitz are dedicated to ensuring the future of Lyric Opera remains vital and culturally relevant. The Gidwitzes made generous contributions to the Building on Greatness Campaign and Campaign for Excellence, and have also

sponsored Wine Auction and the Renée Fleming and Susan Graham Concert Dinner. As an active member of the Women's Board, Christina currently serves on the Executive Committee as Membership Chair. Ron, a member of the Board of Directors, serves on its Nominating/Governance Committee and Innovation Committee. This season, Ron and Christina sponsor their first Lyric production as cosponsors of *Don Giovanni*.



#### BRENT W. and CATHERINE H. GLEDHILL

Brent and Katie are passionate supporters of numerous causes in Chicago. Last season, the Gledhills cosponsored Lyric's production of *The Sound of Music* and in 2014/15 they are supporting the 60th Anniversary Concert and Diamond Ball as Ruby Patrons. Brent Gledhill

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



#### WILLIAM and ETHEL GOFEN

William and Ethel Gofen have been attending Lyric Opera productions for over 50 years. They are generous donors to Lyric's Annual Campaign, and have cosponsored the Overture Society Luncheons. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the

Building on Greatness Campaign. In 2014/15 they are supporting the 60th Anniversary Concert and Diamond Ball as Ruby Patrons, and during the 2015/16 season, the Gofens are cosponsoring Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett. Lyric is thrilled to have Ethel Gofen as a new member of the Board of Directors.

**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 generously sponsored new productions of *Eugene Onegin* (1984/85), *Lucia di Lammermoor* (1990/91), *La Traviata* (1993/94), *Nabucco* (1997/98), *Un ballo in maschera* (2002/03), *Manon Lescaut* (2005/06), *Macbeth* (2010/11), and *The Barber of Seville* (2013/14). 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.

**MR. and 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 18 Lyric productions since 1987/88 including *Die Meistersinger* (1998/99 and 2012/13), *Die Fledermaus* (1999/00 and 2006/07), *Die*

*Walküre* (2002/03), *Siegfried* (2003/04), *Ring cycle* (2004/05), *The Barber of Seville* (2007/08), *Lohengrin* (2010/11), *The Magic Flute* (2011/12), *Otello* (2013/14), and this season's coproduction of *Don Giovanni*. Through yearly challenge grants, they also help generate important momentum for Operathon – Lyric's annual fundraising broadcast heard live on 98.7WFMT. They have also 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.

**GUGGENHEIM PARTNERS**

The Guggenheim name has long been synonymous with philanthropy and has a reputation for its contributions to the advancement of humanity. This season, Lyric is the grateful beneficiary of Guggenheim's generosity as they support Wine Auction 2015 as Onstage and Catalogue **GUGGENHEIM** Sponsor.



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.



Caryn Harris



Pam Szokol

**HARRIS FAMILY FOUNDATION**

The Harris Family Foundation joins the production sponsorship family this year as a cosponsor of Lyric's new production of *Tosca*. Having previously supported the Annual Campaign, the Foundation supports the 60<sup>th</sup> Anniversary Concert and Diamond Ball this season as Emerald Patrons.

Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a new member of its Board of Directors, and also 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.



Barbara Howard

**HOWARD FAMILY FOUNDATION**

After decades of support to Lyric's Annual Campaign, the Howard Family Foundation joins the production sponsor family with its generous cosponsorship of this season's production of *Il Trovatore*. Barbara Howard's steadfast commitment to Lyric Opera is shown through her longtime subscribership, as well as her service as a member of Lyric's Ryan Opera Center Board. Dedicated to the bright futures of the Ryan Opera Center Ensemble members, Barbara has sponsored the program's Rising Stars in Concert for the past several years. Lyric is grateful for the friendship of Barbara Howard, and the generosity of the Howard Family Foundation.

**TOM and JULIE HURVIS**

As part of the Breaking New Ground Campaign, Tom and Julie Hurvis have made a generous leadership commitment in support of Lyric Unlimited comprising the company's education and community engagement activities. Tom and Julie are avid fans of opera and longtime Lyric subscribers. In their effort to help keep Chicago a haven for the cultural arts, they are sponsors of the Renée Fleming Initiative, which brings the renowned soprano to our city multiple times each year. Lyric gratefully acknowledges their more than 20 years of generous contributions to the Annual Campaign, their exclusive sponsorship of *Aida* (2011/12), and their co-sponsorships of *A Streetcar Named Desire* (2012/13) and this season's production of *Capriccio*, along with support for The Lyric Opera Broadcasts. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, and Lyric Unlimited Committee.



Maria C. Green

**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 Building on Greatness Capital Campaign, the Great Opera Fund, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW cosponsored *The Pearl Fishers* (1997/98 and 2008/09), *The Barber of Seville* (2001/02), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and this season's production of *Tosca*. This season the company cosponsors the Diamond Ball, which follows the 60<sup>th</sup> Anniversary Concert. Lyric is proud to have Maria C. Green, Senior Vice President, General Counsel and Secretary, serve on its Board of Directors and Lyric Unlimited Committee, as well as past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer on its Board of Directors.



Craig Martin

**JENNER & BLOCK**

Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign, the Annual Campaign, the Campaign for Excellence, Fantasy of the Opera, Opera Ball, and Wine Auction. This season the firm also supports the 60<sup>th</sup> Anniversary Concert and Diamond Ball as Sapphire Patrons. 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.

**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 *Madama Butterfly* (2003/04), *The Magic Flute* (2005/06), *La Traviata* (2007/08), *Tosca* (2009/10), *The Tales of Hoffmann* (2011/12), and *Otello* (2013/14). This season, JPMorgan Chase is supporting the 60th Anniversary Concert and Diamond Ball as a Ruby Patron. 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

**RICHARD P. and SUSAN KIPHART**

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and visionary philanthropists. They have generously cosponsored several Lyric productions including *Madama Butterfly* (2003/04), *Roméo et Juliette* (2006/07), *Cavalleria rusticana/Pagliacci* (2008/09), and *Hercules* (2010/11). 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. This season, they are cosponsoring *The Passenger* and supporting the 60th Anniversary Concert and Diamond Ball as Emerald Patrons. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is the immediate 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.

**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). Kirkland & Ellis LLP is the Lead Sponsor of the 60th Anniversary Concert and Diamond Ball. Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors and Production Sponsorship Committee.

**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, as part of the Building on Greatness Capital Campaign, provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. Ms. Knowles cosponsored *La Traviata* (2007/08), *Tosca* (2009/10), and *Macbeth* (2010/11). This season, Mrs. Knowles is generously cosponsoring Lyric's production of *Capriccio*, and is supporting the 60th Anniversary Concert and Diamond Ball as a Sapphire Patron. In 2007, Lyric named the Nancy W. Knowles Lobby in recognition of her extraordinary gift to the Campaign for Excellence, and in recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014.

**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, and the Campaign for Excellence. This season, they are 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 a significant gift to the Campaign for Excellence. They cosponsored *The Pearl Fishers* (2008/09), *Katya Kabanova* (2009/10), *A Masked Ball* (2010/11), *Rinaldo* (2011/12), *La bohème* (2012/13), and *The Barber of Seville* (2013/14). This season, Josef and Margot generously cosponsor Lyric's production of *Capriccio* and have made a generous gift to the new Breaking New Ground Campaign. 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 operagoers, 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. 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. More information is at [www.macfound.org](http://www.macfound.org).

**MacArthur  
Foundation**



Robert 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 Building on Greatness.

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 Schniedwind

**MAZZA FOUNDATION**

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation has provided major support for the Student Matinees beginning in 1994 and continuing to 2004, helping Lyric introduce the majesty and grandeur of

opera to thousands of young people each season. Most recently, the Foundation cosponsored *La Cenerentola* (2005/06), *Iphigénie en Tauride* (2006/07), *Die Frau ohne Schatten* (2007/08), *The Pearl Fishers* (2008/09), *The Damnation of Faust* (2009/10), *The Girl of the Golden West* (2010/11), *Show Boat* (2011/12), *La bohème* (2012/13), and *Otello* (2013/14). This season, the Mazza Foundation generously cosponsors *Il Trovatore*. Lyric is honored to have Joseph O. Rubinelli, Jr. serve on its Board of Directors and Compensation Committee.

**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, the Foundation encouraged presentation of American operas and expansion of the operatic repertory by providing major support for Lyric Opera premieres of *The Great Gatsby* (2000/01), *Street Scene* (2001/02), *Sweeney Todd* (2002/03), *Regina* (2003/04), *A Wedding* (world premiere, 2004/05), and *Doctor Atomic* (2007/08). In addition, the Mellon Foundation provided support for Lyric's premiere/new production of *The Midsummer Marriage* (2005/06), *Lulu* (2009/10), and *Porgy and Bess* (2009/10). The Mellon Foundation provided essential matching funds which enabled Lyric to resume radio broadcast in 2006. During the 2012/13 season The Mellon Foundation spearheaded visionary support of Lyric's new Lyric Unlimited program and the Chicago premiere of *Cruciar la Cara de la Luna/To Cross the Face of the Moon*, the world's first Mariachi opera. This past season and this current one, The Andrew W. Mellon Foundation continues its visionary and generous support of Lyric Unlimited, including support for *El Pasado Nunca se Termina/The Past is Never Finished*, as well as providing leadership support for the preparation of Lyric's upcoming world premiere of *Bel Canto* (2015/16).



Jon and Lois Mills



Vicki and Jim Mills

**JIM and VICKI MILLS/  
JON and LOIS MILLS**

Lyric is most grateful for the dedication and generosity of Jim and Vicki Mills and Jon and Lois Mills. Jim, Vicki, Jon, and Lois have attended Lyric performances for many seasons and generously supported the Annual Campaign and the Building on Greatness Capital Campaign. Together, they cosponsored *Samson et Dalila* (2003/04), *Rigoletto* (2005/06), *La bohème* (2007/08), *Cavalleria rusticana/Pagliacci* (2008/09), *The Merry Widow* (2009/10), *The Mikado* (2010/11), *Show Boat* (2011/12), *Oklahoma!* (2012/13), and *The Sound of Music* (2013/14). This season, Jim and Vicki Mills/Jon and Lois Mills generously cosponsor Lyric's premiere/new production of *Carousel*.

**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. The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and is cosponsor of *Anna Bolena* this season.

THE MONUMENT TRUST

**MR. and MRS. ROBERT S. MORRISON**

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The Morrisons have generously supported the Opera Ball and Wine Auction as well as the Annual Campaign for many years. They provided a substantial gift to the Campaign for Excellence, and cosponsored *Oklahoma!* (2012/13) and *The Sound of Music* (2013/14). Susan and Bob generously cosponsor Lyric's new production of *Carousel* 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 19<sup>th</sup>-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust has sponsored or cosponsored numerous productions and special programs at Lyric, and has provided leadership challenge grants that helped garner new support for the company. In prior seasons, the Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park (2000-2008). In honor of Lyric's Golden Jubilee, The Elizabeth Morse Charitable Trust cosponsored *The Cunning Little Vixen* (2004/05). The Elizabeth Morse Charitable Trust provided challenge grant support for *Orfeo ed Euridice* (2005/06) and cosponsored *Dialogues of the Camelites and Salome* (2006/07), *Julius Caesar* (2007/08), *Porgy and Bess* (2008/09), *Ernani* (2009/10), *Show Boat* (2011/12), *Elektra* (2012/13), and *Parsifal* (2013/14). The Elizabeth Morse Charitable Trust cosponsored *A Midsummer Night's Dream* (2010/11). This season, the Trust is cosponsoring *Porgy and Bess*. 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 presenting him with the Carol Fox Award, Lyric's most prestigious honor.

**The Elizabeth Morse Charitable Trust**



## 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 cosponsored *Così fan tutte* (2006/07), *The Abduction from the Seraglio* (2008/09), *The Mikado* (2010/11), *The Magic Flute* (2011/12), *Oklahoma!* (2012/13), and *La Clemenza di Tito* (2013/14). This season, The Negaunee Foundation is generously cosponsoring *Don Giovanni* and *Carousel*, and has made a leadership 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 Daniel 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 cosponsored *Rigoletto* (2012/13), *La Traviata* (2013/14)

and this season cosponsor Lyric's production of *The Passenger*. They have also 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). Daniel 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 and Elaine Nerenberg

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.



### 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 cosponsored *La Traviata* (2002/03), *Lucia di Lammermoor* (2003/04), *Tosca* (2004/05), *Rigoletto* (2005/06), *Il Trovatore* (2006/07), *La bohème* (2007/08), *Madama Butterfly* (2008/09), *The Elixir of Love* (2009/10), *A Masked Ball* (2010/11), *The Tales of Hoffmann* (2011/12), *Don Pasquale* (2012/13), and *The Barber of Seville* (2013/14). This season, the NIB Foundation generously cosponsors Lyric's production of *Tannhäuser*, and the Florians personally support the 60<sup>th</sup> Anniversary Concert and Diamond Ball as Diamond Patrons. 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 a major contribution to the Campaign for Excellence, which helped strengthen Lyric's financial reserves. In addition to their magnani-

mous 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 and Executive Committee.



### JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. 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. This season, Mr. and Mrs. Nichols support the 60<sup>th</sup> Anniversary Concert and Diamond Ball as Emerald Patrons. Vice Chairman 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 banking and financial services leader, Northern Trust is a long-standing, generous corporate contributor to Lyric. The company has given major support to the Annual Campaign, Facilities Fund, Great Opera Fund, and Lyric Unlimited. Northern Trust provided vital leadership contributions to Lyric as Presenting Sponsor of Wine Auctions (2000, 2003, 2006, 2009, 2012) and cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored *Faust* (2009/10) and was Lead Corporate Sponsor of *Oklahoma!* (2012/13) and cosponsor of *The Sound of Music* (2013/14). This season, Northern Trust generously cosponsors the Diamond Ball which follows the 60<sup>th</sup> Anniversary Concert. They are the anchor of Wine Auction 2015 as its Presenting Sponsor. 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.



Northern Trust



### MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for nearly 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, and Wine Auctions. This season, they are supporting the Wine Auction and the 60<sup>th</sup> Anniversary Concert and Diamond Ball as Emerald Patrons. 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.

**MR. and MRS. MICHAEL POLSKY**

Subscribers and generous Annual Campaign donors, Michael and Tanya Polsky join the production sponsorship family this year as cosponsors of *Tosca*. Michael is President and CEO of Invenery LLC, an innovator in clean energy, which is headquartered in Chicago. The company has previously supported Women's Board Gala events for *Oklahoma!* and *The Sound of Music*. Lyric Opera is grateful for the lasting friendship of Michael and Tanya Polsky.

supported Women's Board Gala events for *Oklahoma!* and *The Sound of Music*. Lyric Opera is grateful for the lasting friendship of Michael and Tanya Polsky.

**PRINCE CHARITABLE TRUSTS**

The Prince Charitable Trusts supports 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. This season, the Prince Charitable Trusts are 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 have also provided principal support for Lyric's 2015/16 commission *Bel Canto* by awarding a grant to composer Jimmy López, as well as sponsoring a 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.

PRINCE  
CHARITABLE  
TRUSTS

**MR. and MRS. J. CHRISTOPHER 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; 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 *Thais* (2002/03) *A Masked Ball* (2010/11), *Don Pasquale* (2012/13), and *Madama Butterfly* (2013/14). They are again Platinum Grand Benefactor sponsors of Wine Auction, and are major supporters of the Annual Campaign. In addition, they provided a significant and much appreciated gift to the Campaign for Excellence as well as a major leadership gift to the Breaking New Ground Campaign. This season, Mr. and Mrs. J. Christopher Reyes are Diamond Patrons of the 60th Anniversary Concert and Diamond Ball and cosponsors of *Carousel*.

**BETSY and ANDY ROSENFELD**

Lyric is grateful for the devotion of Andrew M. and Betsy Bergman Rosenfield, who are active members of the Lyric Opera family. Andy served as a member of the Board of Directors from 1993 to 2007, and Betsy is a leader on Lyric's esteemed Women's Board. Betsy chairs this season's Opening

Night Dinner and Performance. The Rosenfields also provide generous gifts to the 60th Anniversary Concert and Diamond Ball and Opening Night.

**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 three

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 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 support the 60th Anniversary Concert and Diamond Ball this season as Diamond Patrons. 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 full-house audiences of junior-high and high school students, many of whom are experiencing opera for the first time. The Foundation also supported last season's hugely-successful family opera, *The Family Barber*. 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, and the Campaign for Excellence. The Shapiros cosponsored *The Magic Flute* (2005/06), *Falstaff* (2007/08), *The Abduction from the Seraglio* (2008/09), *A Midsummer Night's Dream* (2010/11), and *Hansel and Gretel* (2012/13). Mrs. Shapiro has made a major leadership gift to the Breaking New Ground Campaign and is cosponsoring *The Passenger* this season. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as Executive, Production Sponsorship, and Lyric Unlimited Committees.



David Carpenter



Larry Barden

**SIDLEY AUSTIN LLP**

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), and *Rusalka* (2013/14). Additionally, Sidley Austin has supported Operathon, Fantasy of the Opera, and the Annual Campaign. This season, Sidley Austin LLP generously cosponsors Lyric's production of *The Passenger*. Lyric is proud to have Larry Barden, Chairman of the firm's Management Committee, on its Board of Directors and Compensation Committee and David Carpenter, Senior Counsel, serve on its Board of Directors and Civic Engagement Committee.

SIDLEY AUSTIN LLP  
**SIDLEY**

**MANFRED and FERN STEINFELD**

Longtime subscribers and supporters of Lyric's Annual Campaign, Manny and Fern Steinfeld join the production sponsorship family this season with their generous cosponsorship of Weinberg's *The Passenger*. Also substantial supporters of the Jewish United Fund of Metropolitan Chicago, Lyric is deeply grateful

to have Manny and Fern play an integral role in bringing this moving piece to Chicago for its Midwest premiere. The Steinfelds also supported Lyric's Building on Greatness Campaign through the "Name a Seat" program.

**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 long-standing member of the Guild Board of Directors. She has generously supported The Patrick G. and Shirley W. Ryan Opera Center, as well as the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest

Dinner. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11), and she generously cosponsored productions of *La bohème* (2001/02), *The Magic Flute* (2005/06), *Falstaff* (2007/08), and *Manon* (2008/09). She also supported Lyric's Building on Greatness Capital Campaign. This past season, Liz Stiffel was the Lead Sponsor of the *Stars of Lyric Opera at Millennium Park* concert and this year she is sponsoring the Wine Auction Honored Guest Dinner and is a Diamond Patron of the 60th Anniversary Concert and Diamond Ball.

**CHERRYL T. THOMAS**

Cherryl Thomas is a lifelong Chicagoan, having worked for the City of Chicago for 40 years in the Departments of Public Works, Water, Aviation and Buildings, and as Deputy Chief of Staff for Infrastructure in the Mayor's Office before accepting an appointment by President Clinton to serve as Chairman of the U.S. Railroad Retirement Board. Founder, President and CEO of Ardmore Associates, who generously support Operathon, Cherryl personally sponsors her first production this season as a cosponsor of *Porgy and Bess*. Lyric is honored to have Cherryl serve on its Board of Directors and Civic Engagement Committee.

ously support Operathon, Cherryl personally sponsors her first production this season as a cosponsor of *Porgy and Bess*. Lyric is honored to have Cherryl serve on its Board of Directors and Civic Engagement Committee.

**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 *Anna Bolena*, having previously cosponsored *The Merry Widow* (2009/10), *Carmen* (2010/11), *Ariadne auf Naxos* (2011/12), *La bohème* (2012/13) and *Die Fledermaus* (2013/14). She has also made a leadership gift to the Breaking New Ground Campaign to secure Lyric's future, and supports Wine Auction 2015 and the 60<sup>th</sup> Anniversary Concert and Diamond Ball as a Sapphire Patron. 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.



Carol and William Vance

**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 including *Hänsel und Gretel* (2001/02), *The Pirates of Penzance* (2003/04), *The Midsummer Marriage* (2005/06), *The Damnation of Faust* (2009/10), *Show Boat* (2011/12) *Oklahoma!* (2012/13), and *The Sound of Music* (2013/14). 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 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 past President. This season, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance generously cosponsor Lyric's production of *Carousel*. Mr. and Mrs. William C. Vance have also made a significant commitment to the Breaking New Ground Campaign.

**ROBERTA L. and ROBERT J. WASHLOW**

Roberta and Bob Washlow are cherished members of the Lyric family. For more than two 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. The Washlows cosponsored *Porgy and Bess* (2008/09), *The Elixir of Love* (2009/10), *A Midsummer Night's Dream* (2010/11), *Show Boat* (2011/12), *Don Pasquale* (2012/13), and *La Clemenza di Tito* (2013/14). Roberta and Bob Washlow generously cosponsor this season's *Porgy and Bess*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.

**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 generously

cosponsored Lyric's new production of *Rinaldo* (2011/12), *Rigoletto* (2012/13), *La Traviata* (2013/14) and this season are cosponsors of the Lyric premiere of *The Passenger*.

# 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.

After a year-long strategic planning process led by Lyric's Board and senior management, the Breaking New Ground campaign has been launched to implement the company's blueprint for a world-class, twenty-first century opera company. Breaking New Ground will allow 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 will also contribute toward updated media, marketing and audience development programs, and plans to strengthen 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 members of the Board of Directors and the donor family who have given early on in the campaign (as of August 1, 2014):

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# Facilities and Services

The management of Lyric Opera of Chicago earnestly requests patrons to preserve complete silence during the performance. As a gesture of respect for all other audience members as well as for our artists onstage and in the pit, patrons are asked to remain seated until an act or the opera is completely over.

The management reserves the right to refuse admittance or remove any person who may create a disturbance. Patrons are urgently reminded to check that their cellular phones, pagers, and electronic beepers (including watches) are SWITCHED OFF before the performance begins.

Perfumes, hairsprays, colognes, and other body lotions should be avoided or used sparingly when attending the opera, as allergies are commonplace.

Noise from theater elevators may disturb patrons in the auditorium during the performance. We therefore respectfully ask that the elevators only be used before performances, at intermission, and after performances have concluded, except in cases of emergency. *Your understanding and cooperation are appreciated.*



**TICKETS** The Civic Opera House Box Office (at the corner of Wacker and Madison) is open from noon to 6:00 p.m. Monday through Friday, and from noon through the first intermission on performance days. During season, Lyric Opera's phone sales staff is on duty from 9:00 a.m. to 5:00 p.m., Monday through Friday, and from 10:00 a.m. to 5:00 p.m. on Saturday. On performance evenings and matinees, our phone lines are open until curtain time. Call (312) 332-2244, ext. 5600, for ticket information. Should you need to visit the Ticket Department, we are located at 20 N. Wacker Drive, Suite 840, Chicago, IL 60606. Hours are 9:00 a.m. to 5:00 p.m., Monday through Friday. Buy tickets online anytime via Lyric Opera's website, [www.lyricopera.org](http://www.lyricopera.org).

Should you be unable to attend a performance, we would greatly appreciate you donating your tickets to Lyric Opera. We can accept your ticket donation as late as five minutes prior to curtain at (312) 827-5600, or donate your tickets online up to four hours prior to curtain at [lyricopera.org/donate/tickets](http://lyricopera.org/donate/tickets). You may also mail or fax your ticket donation — the fax number is (312)332-8120. Donating your ticket(s) as soon as possible will increase our chances of reselling them. *A personalized statement of all ticket donations will be sent to you in January for the previous calendar year.*

**Attention Box-Seat Holders:** In order for each party seated in your box to have equivalent front-of-box seating opportunities for all performances throughout the season, Lyric asks that you agree upon an equitable seating rotation plan with your neighbors seated within your box. Please remember that you may need to adjust your front-of-box seating expectations in consideration of patrons who do not regularly sit in your box and therefore are unaware of any previous arrangements.

The use of a ticket acknowledges a willingness to appear in photographs taken for print, television, or film in the public areas of the theater and releases Lyric Opera of Chicago from liability resulting from the use of such photographs. The program and artists are subject to change without notice.

For patrons attending the pre-performance lectures, the doors will open 75 minutes before curtain.

**CAMERAS**, recording equipment, food, and beverages are not allowed in the seating area of the Civic Opera House. For the safety and comfort of our audience, management reserves the right to have all large parcels, backpacks, luggage, etc. checked in the Civic Opera House checkrooms.

**FIRST AID** In case of illness or injury, please inform an usher, who will call the house manager and house doctor for assistance.



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

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

**Assistive listening devices** for persons desiring amplification are available at no cost at any open checkroom. A valid driver's license, state identification, or major credit card is required as a security deposit.

**High-powered opera glasses** for the visually impaired are available at no cost at the checkroom on the main floor. A valid driver's license, state identification, or major credit card is required as a security deposit.

**For additional information or questions**, call (312) 332-2244, ext. 5600.

**DINING** options are available before, during (intermission), and after most Lyric Opera performances on the main and third floor of the Civic Opera House. Refreshments are also available throughout most lobby areas on each floor and on the Opera Club level. Visit [lyricopera.org/dine](http://lyricopera.org/dine) for complete details. Outside food and beverages may not be brought into the Civic Opera House.

**NO SMOKING POLICY** In compliance with the City of Chicago ordinance, Lyric Opera of Chicago enforces a no smoking policy throughout the Opera House and within 15 feet of our theatre entrances. Thank you for your cooperation.

**LATECOMERS** will not be seated once the performance has begun. Patrons who must leave will not be re-admitted during the performance. These patrons must remain in the lobby until a suitable break, which is usually the next intermission. There is no standing room. Evening performances of *Tanhäusser* begin PROMPTLY at 6:00 p.m., except for Friday, May 2, which begins at 8:00 p.m. Matinee performances of *Tanhäusser* begin PROMPTLY at 1:00 p.m.

**PHONES** As a courtesy to our patrons, complimentary phone service is available in the Vaughan Family Hospitality Foyer.

**LOST AND FOUND** Please telephone (312) 827-5768 for lost items. Unclaimed articles are held for 30 days.

**EMERGENCY EXIT** Walk, do not run, to the nearest marked exit which is the shortest route to the street.



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