

Tannhäuser

Wagner

2014 / 2015

60

Lyric

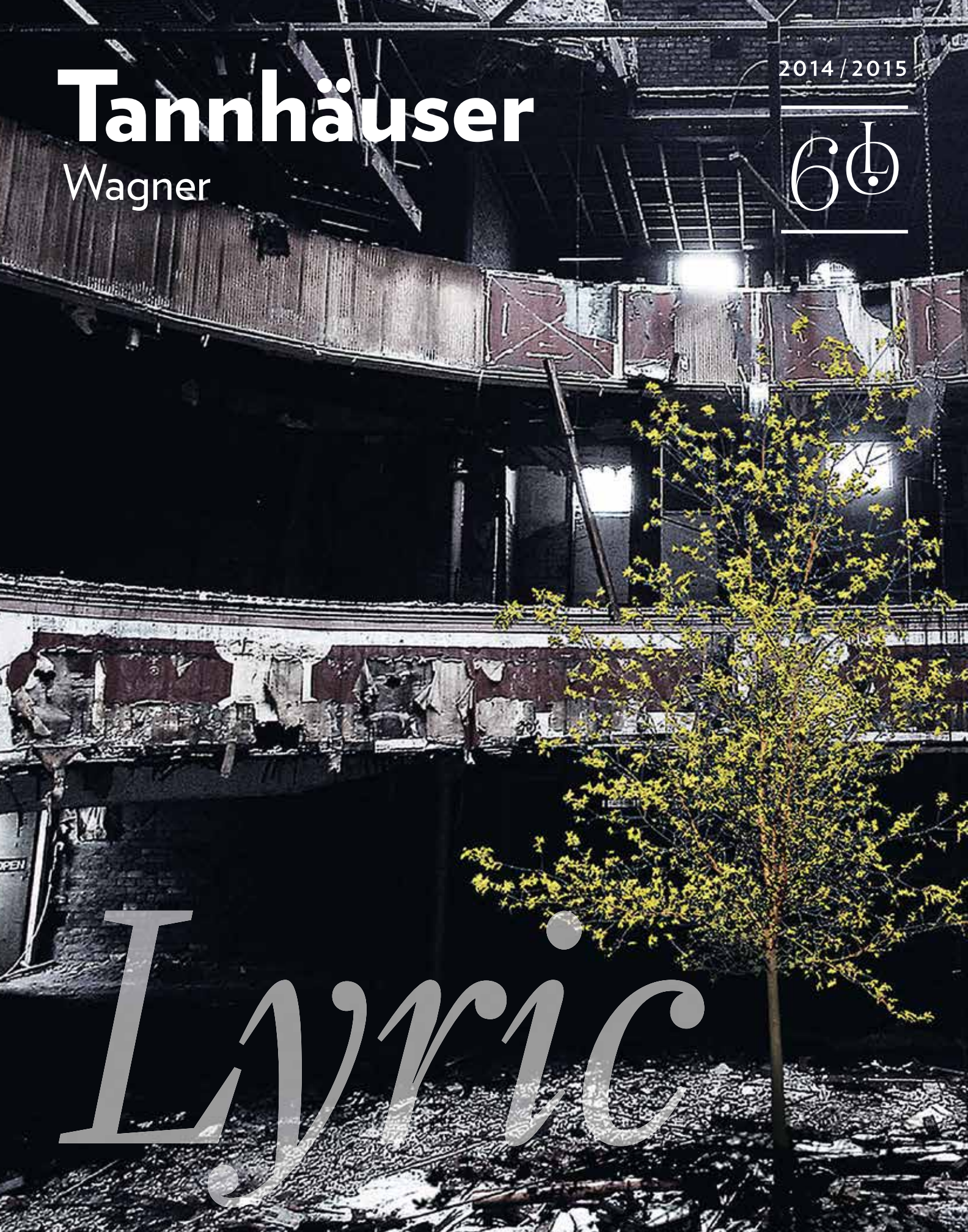




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**Sir Andrew
Davis and
Wagner**

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On the cover: Image reprinted courtesy of the Royal Opera House, Covent Garden. ©ROH/Dewynters, 2010.

Above: Set design, Act II, Paris 1861 by Philippe Chaperon *Right:* Photo of Sir Andrew Davis by Todd Rosenberg.



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From the General Director

Tannhäuser has been a rarity onstage for the past half-century. That comes as no surprise, given that the assets required by any company producing it are formidable and increasingly difficult to achieve. It takes a powerhouse cast, a massive chorus and orchestra under a superlative conductor, and a production that can bring new freshness and humanity to a plot that can easily seem all too distant from our own social and cultural attitudes in the 21st century.

The central problem of *Tannhäuser*, as I see it, is, why should we care about this seemingly desperate conflict between cerebral love and erotic love? The miracle of the piece is that it presents this story to magnificently moving effect through the glory of one of Wagner's most melodic and memorable scores. The Pilgrims' Chorus (certainly the most famous chorus Wagner ever composed), Elisabeth's exhilarating entrance aria, and Wolfram's exquisite "Song to the Evening Star" are among the special moments that have helped to sustain this opera's exalted stature internationally.

The title role of the errant, rebellious minstrel-poet is viewed by many of the tenors who sing it as the most demanding Wagner role in their vocal category. The high phrases are as challenging to master as the low ones, the length is arduous, and the staggering intensity of emotion unrelenting throughout. Thus any opera company is compelled to wait to present *Tannhäuser* until the right protagonist is available. Sir Andrew Davis and I both agree that we were right to wait for Johan Botha to add this role to his repertoire, which he did as recently as 2010. He instantly established himself as one of the only tenors today who can conquer every hurdle of this role. He triumphed at Covent Garden in the premiere of Tim Albery's riveting production, which I'm thrilled to bring to Lyric.

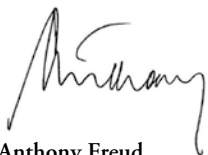
Of course, any outstanding *Tannhäuser* must be surrounded onstage by equally impressive colleagues. In that respect, this season's production – like Lyric's *Lohengrin* three seasons ago – boasts one of the most remarkable Wagner ensembles we have ever presented. Our Elisabeth, Amber Wagner, and our Venus, Michaela Schuster, who partnered Johan Botha in *Lohengrin*, will again demonstrate their magnificent affinity for this repertoire. Making an eagerly awaited return to Lyric, Gerald Finley is a dream casting as Wolfram, and it will be thrilling for our audiences to witness John Relyea's versatility as the Landgraf after a very different role this season, Henry VIII in *Anna Bolena*.

It will be enormously exciting to hear Lyric's orchestra and chorus take advantage of every spectacular opportunity presented to them by Wagner in this opera. On the podium is our music director, Sir Andrew Davis. With this production, Andrew will have conducted all the major Wagner operas at Lyric. Elsewhere in the *Tannhäuser* program you can read Andrew's thoughts regarding his experiences in Wagner, which have been such a vital component in his opera conducting ever since his tenure at Lyric began 14 years ago. He brings to Wagner all the precision, the sensitivity, and the passionate commitment that have made every production he has conducted for this company such a joy.

After a quarter-century, *Tannhäuser* has returned, providing what I know will be an unforgettable experience in the opera house for all of us.



STEVE LEONARD



Anthony Freud



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.



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Soren Ersbak
Board Operator
Paul Christopher
Head Audio/Visual Technician

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

Michael Buerger
Joseph Collins
Robert Ladd
Dan Lang
Joe Mathesius
Michael O'Donnell, Jr.
Frank Taylor
Properties

**WARDROBE/WIGS AND
MAKEUP**

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Production Design Director

Wardrobe

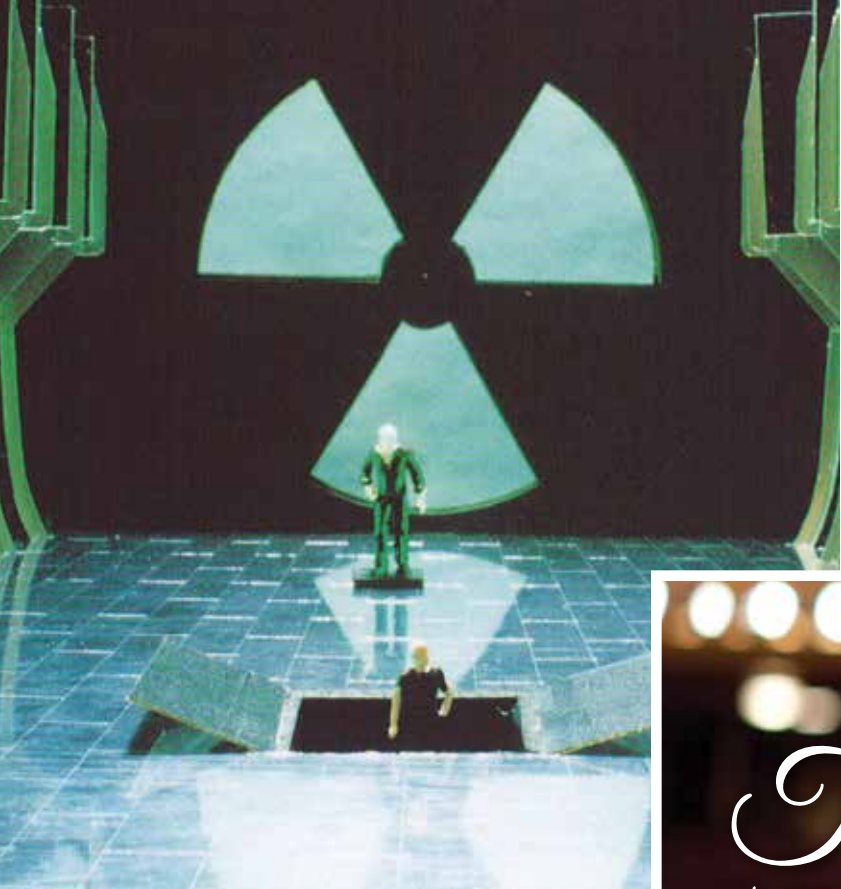
Maureen Reilly
Costume Director
*The Richard P. and Susan Kiphart
Endowed Chair*
Lucy Lindquist
Wardrobe Mistress
Bradley Baker
Sarah Brownewell
Cecylia Kinder
Vija A. Klode
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Chris Payne
Nelson Posada
Rochelle Fisher
Rachel Tenorio
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Scenic Art

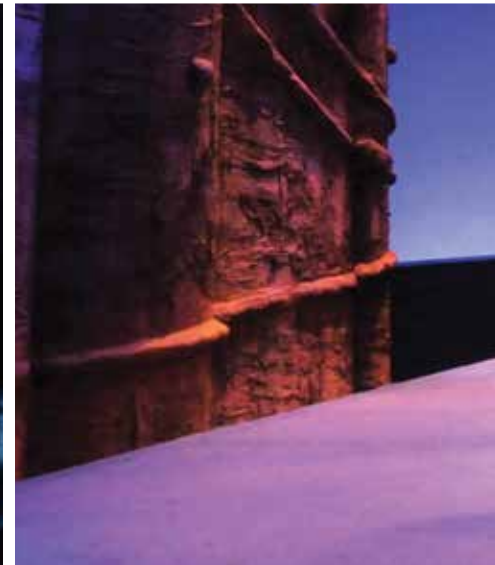
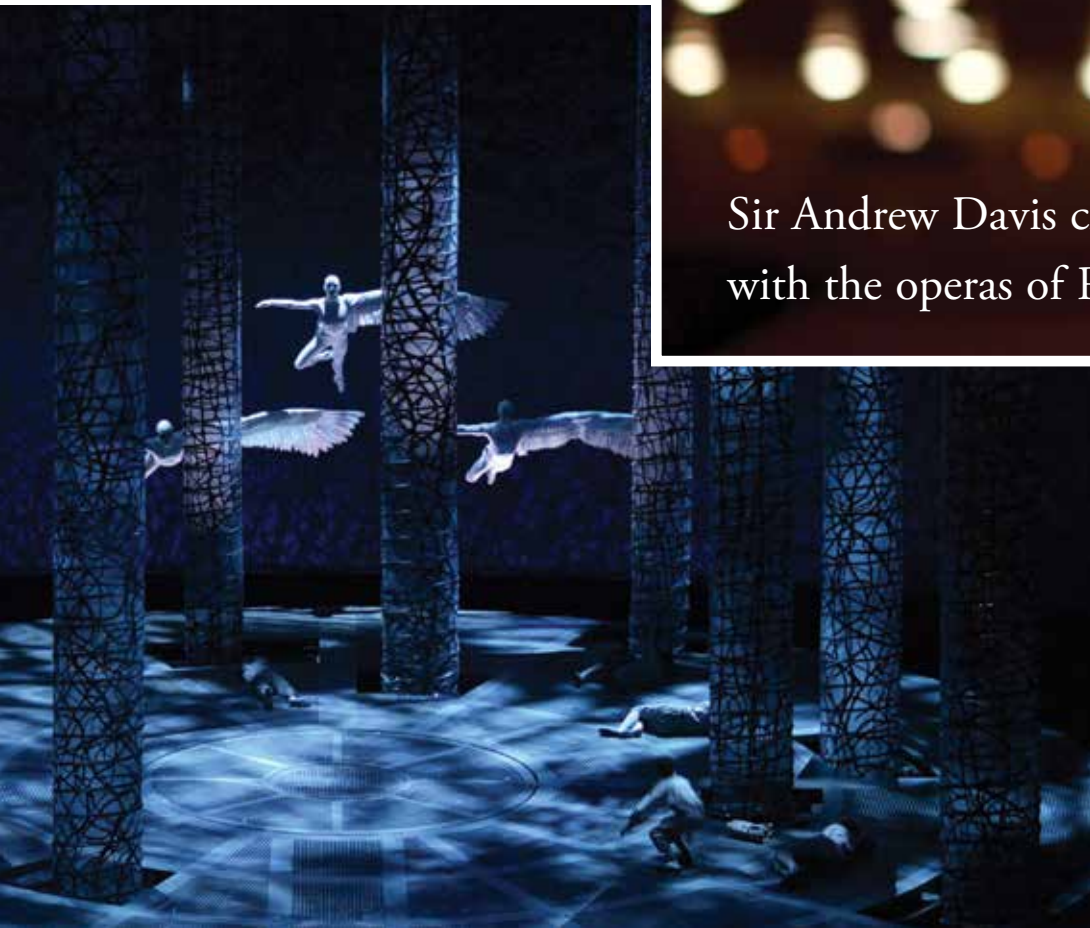
Brian Traynor
Charge Artist
Maggie Bodwell
Vivienne Marie
Scene Artists

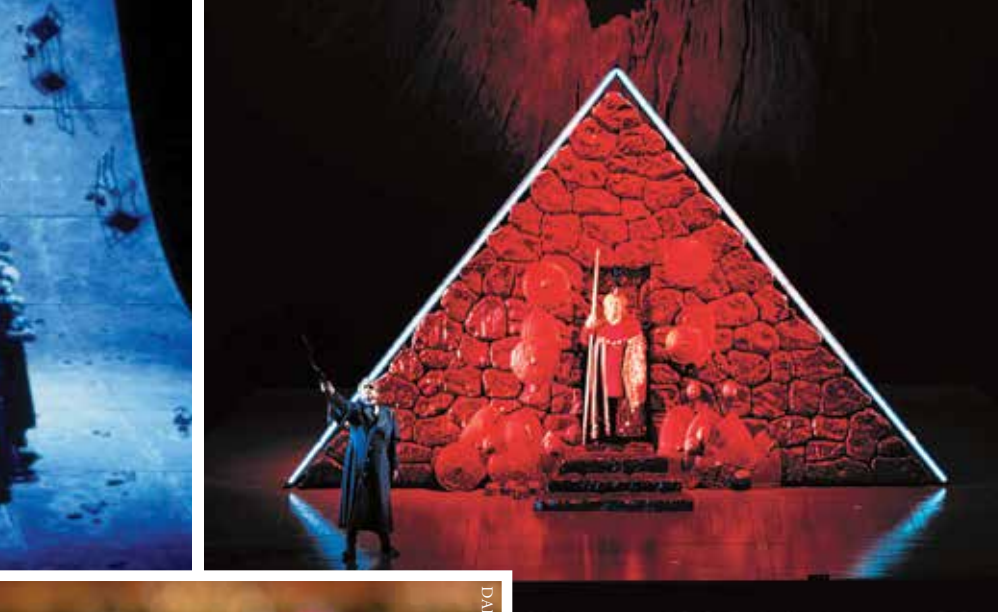


Among the Wagner productions conducted by Sir Andrew Davis at Lyric are, clockwise from top left: The Flying Dutchman (2001-02), Parsifal (2001-02), Die Walküre (2002-03); Götterdämmerung (2004-05); Tristan und Isolde (2008-09); and Parsifal (2013-14). Photos by Dan Rest and Robert Kusel.

The Ultimate Challenge

Sir Andrew Davis cherishes his association with the operas of Richard Wagner





This season's Tannhäuser is the ninth Wagner opera conducted at Lyric by the company's music director. In his office last fall, Sir Andrew Davis discussed this repertoire with Lyric dramaturg Roger Pines.



DARIO ACOSTA

Is Wagner the ultimate for an opera conductor, in terms of the profundity of the material?

Yes, I think so. It's fascinating to follow his development over time. I was actually asked to conduct his second opera, *Das Liebesverbot*, in Barcelona, but it didn't work for my schedule. You look at that opera and then you look at *Parsifal* – it's like going from Verdi's first opera, *Oberto*, to *Falstaff*. I can't think of any other composers who actually matched those two journeys – going from the primitive to the sublime – to such a degree. That's one thing the two of them have in common.



You waited several decades to take on the Wagner repertoire.

Most of my operatic experience for a huge chunk of my career was at Glyndebourne. I conducted *Der Rosenkavalier* at Covent Garden and the Met, and for a long time I was happy to be a Mozart/Strauss guy. I don't know if Wagner scared me, but it took me a while to begin to love these pieces. I'd go to see a Wagner opera and, although I'd admire it, for some reason it didn't speak to me in a way that made me think, "My God, I have to get my hands on this." There was the sheer *scale* of it, the unbelievable seriousness of the subject matter... maybe I just had to grow up a bit!

Had you conducted any Wagner at the time that you began your tenure as Lyric Opera's music director?

I'd done Act One of *Die Walküre* in concert, the "Ride of the Valkyries," the prelude to Act Three of *Lohengrin*, the *Tannhäuser* overture. I also once conducted Wagner's "Faust Overture" and decided I'd never do it again! Certainly the prospect of doing the Wagner operas was one of the most exciting things about coming to Lyric.





ROBERT KUSEL

Left to right: James Morris (Wotan), Oleg Bryjak (Alberich), and Bonaventura Bottone (Loge) in *Das Rheingold* (2004-05).



DAN REST

John Treleven in the title role of Siegfried (2003-04).



TODD ROSENBERG

You're always able to achieve such a special rapport with your singers in any opera you conduct. How do the Wagner operas strike you vocally?

Verdi needs more gymnastic ability, and the major roles generally lie higher in the voice. Wagner, for the most part, writes long lines, with not much in the way of florid passages. You don't have to zip around at breakneck speed! It's about beauty of sound and phrasing, plus being able to ride over his frequently huge orchestral texture. It *has* to be beautifully sung – that's immensely important to me. In Wagner's music I want to hear voices that still sound fresh. One problem with casting Wagner is that you can't do it too far in advance. If you engage someone five or six years ahead when they're singing this kind of repertoire, you want to be confident they can still do it when it comes around! That's a very important element in the planning of Wagner productions.

When you were getting to know the Wagner operas, did you examine any of your predecessors' interpretations?

I listened to Hans Knappertsbusch's *Parsifal* quite a lot – supposedly *the* great *Parsifal* conductor – but to me, for the most part, it's slow and turgid. For instance, his Flowermaidens sound as if they belong to a knitting club somewhere, partly because the tempo doesn't have the fluidity that is essential to that music. It has to have a lilt, a willowy quality.

What about the Ring?

Go back to Solti's famous *Ring* recording, which is remarkable, but the problem is that the orchestra is *loud* all the time! The

Mendelssohnian moments are absolutely vital, so it's not an unrelieved wall of sound coming at you. In *Götterdämmerung*, the textures are so extraordinarily varied and complex that if everything is too thick, you don't actually get the full impact of the writing because it doesn't have enough clarity.

It's interesting that after the first *Ring* performances at Bayreuth's Festspielhaus, Wagner was actually thinking about revising portions of the *Ring* orchestration to give it greater clarity. Of course, he never did, but clarity is one of the things I always fight for in the *Ring*.

Doesn't Wagner make a huge journey stylistically within the Ring, from Rheingold to Götterdämmerung?

Yes, and it's absolutely fascinating. One of the challenges is to make it all cohere. A lot of *Rheingold* is fairly primitive, in terms of orchestration. The very opening [the development of a massively scaled E-flat chord over several minutes] is, of course, a stroke of genius, and it shows you what he can already do with the orchestra. In the Rhinemaidens' music, like the opening of the second act of *The Flying Dutchman*, you can still feel the influence of Mendelssohn.

By the time you get to *Götterdämmerung*, the whole orchestral palette is infinitely subtle and varied. I think one of the most powerful and moving moments in all music is Siegfried's funeral march. It's impressive in the way it brings together so many of the *Ring's* leitmotifs, and the orchestration itself is the work of a magician. You can *see* the whole development of his style. To watch this, and his use of the orchestra, through the *Ring* is just incredible – particularly with *Siegfried*, where in Act Three



DAN REST

Happy father and daughter: Pagner (Dmitri Ivashchenko) and Eva (Amanda Majeski) in the final scene of *Die Meistersinger von Nürnberg*, 2012-13 season.



DARÍO ACOSTA

you've suddenly entered the sound world of *Götterdämmerung*. *Siegfried* is my favorite of the *Ring* operas, because there's such a great diversity. Act One is like the scherzo of the *Ring*, fantastically planned in terms of the structure. Act Two is just a ragbag of different things, but brilliant, and Act Three moves to a different level that was only possible because Wagner had written *Tristan und Isolde* and *Meistersinger*.



DAN REST

The final scene of *Lohengrin* at Lyric Opera, 2010-11 season, with Georg Zeppenfeld (on platform) as King Henry, Johan Botha in the title role, and Emily Magee as Elsa.

At Lyric you first conducted Wagner during 2000-01, which was also your first season as music director.

The opera was *The Flying Dutchman*, and although it wasn't a piece I loved when I started, I grew to admire it. I do love all the other Wagner operas! To me, in *Dutchman* Wagner is still forging his style, although there are moments that are phenomenal.

Amazingly enough, having begun at Lyric with the earliest of the great Wagner operas, you then jumped to his final stage work, Parsifal (2001-02).

In the meantime I'd done it in Dresden. It was a piece that I love to work on and to listen to, in a way that isn't quite matched by any of the others. I've felt a need for *Parsifal*, for this particular sound world. It's that wonderful sense of the opposition – the confrontation – between the sensual and the spiritual. It's something that is so much a part of the duality and the complexity of what we're all about.

Next came the Ring – Die Walküre (2002-03), Siegfried (2003-04), Das Rheingold and Götterdämmerung (both 2004-05), and then the full cycle (also 2004-05, Lyric Opera's 50th-anniversary season).

I can't even tell you when I started working on it – you can't cram for that piece – but it was before I arrived in Chicago in 2000. You go through it slowly, and it nourishes you. For instance, there's something about the rightness

of every moment in *Götterdämmerung*, a sort of inevitability in it. I think the same thing applies to other Wagner as well; I came out of Strauss's *Elektra* like a dishrag after just an hour and 45 minutes, but somehow conducting *Meistersinger* [an opera lasting five hours] didn't seem long to me! It's because of the musical and psychological rightness of every moment. In Act Three there's a whole series of conversations between two people, and the first scene of that act is really humongously long, but it never seemed that way to me.

Tristan und Isolde came your way in 2008-09 – such an overwhelming piece in all ways, and such a formidable challenge for all conductors.

It's the toughest of the Wagner operas. All the stuff for Tristan in Act Three, for example, is unbelievably harrowing. You have to be emotionally involved, but this is one of the conundrums of conducting – you have to have an emotional commitment to the music and convey that emotion from the orchestra and the stage to the audience. That's a huge responsibility. You need to keep control of the sound, the structure, how the piece moves from one episode and idea to another. In a sense *Tristan* is the most complex of Wagner's operas from that point of view, because the emotional world is so torrid, but also so deep.

When you came to Lohengrin (2010-11), you'd already had the experience of conducting it at Bayreuth, which I know was momentous for you.

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

– *D. Giovanni*



PHOTO: KEN HOWARD (METROPOLITAN OPERA)

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DAN REST

Parsifal (Paul Groves) resists the seductive Flowermaidens in Act Two of *Parsifal*, 2013-14 season.

Yes, because the Festspielhaus is a totally unique acoustical environment. The orchestra pit is almost entirely covered, which means it's nearly impossible to drown the singers. Bayreuth isn't a place to conduct if you have vertigo, because you're looking *down* at the orchestra. I had to bully them to play softly, because at Bayreuth you can get away with playing everything *mezzo forte*. The beginning of Act Two, that intimate duet [Ortrud and Telramund], was difficult at Bayreuth, since it was as far upstage as I've ever had to conduct anything.

I know that you're very partial to Die Meistersinger (2012-13), not just the profound moments but also the humor.

There's a lot of really funny stuff in it, some of which can be embarrassing if you overdo it. David's big speech early in the opera – all that business about the guild's rules for correct singing – can be the most tedious thing in the world. You can make or break that scene, depending on whether you approach it with the right kind of lightness. *Meistersinger* is clearly a very deeply felt piece and immensely moving, but at the same time there's a kind of *esprit de joie* about it that surprised me, and I wanted to bring that out.

Now you're "closing the circle" in your conducting the Wagner operas with Tannhäuser. What do you consider the great attraction the piece has for audiences?

One thing is that it's the first of Wagner's operas where there is this division, the conflict between the sensual world and the spiritual world that we later see in *Parsifal*. The religious side of the music is memorable, as embodied in the Pilgrims' Chorus. And on the other hand, the Venusberg scene and Venus herself have music of extraordinary allure – the sexiest music Wagner ever wrote. The Venusberg scene is unadulterated sex and nothing else! In that way *Tannhäuser* was a groundbreaking work for Wagner that led him eventually to *Tristan und Isolde*.

Like the other Wagner operas, *Tannhäuser* is also something of a marathon for the orchestra. You also always have to concern yourself with *color* in this piece – especially in the Venusberg music, which has to be as scintillating and seductive as possible.

Over the years you've certainly developed a wonderful Wagner style with Lyric's orchestra.

This orchestra gives everything it's got all the time, in this repertoire as in everything else they play. Of course, they know that they have to be fit and in training to handle Wagner – they take it very seriously, and they're always very well prepared.

What do you remember of the singing in your Wagner productions?

Both of my Gurnemanzes in *Parsifal*, Matti Salminen and Kwangchul Youn, who were so different from each other – wonderfully sung and very memorable. I remember our Tristan, Clifton Forbis – that was a fantastic portrayal, with an intense desperation to it – really remarkable. In *Lohengrin* we had extraordinary performances by Johan Botha, Michaela Schuster, and Amber Wagner, who are all returning to us for *Tannhäuser*.

What are you anticipating in your Wagner conducting?

I'm thrilled to be doing the *Ring* again at Lyric [2016-20]. I'm not yet at a point in my life and career where it's a question of been there/done that – I'd love to do *Tristan* and *Meistersinger* again, and if someone asked me to do *Lohengrin* again, I wouldn't necessarily say no. I hope I can do all the things that I still have a burning desire to do. ☺



DAN REST

Acknowledging an ovation at the Lohengrin cast party (2010-11 season).



2014 / 2015



New-to-Chicago Production

Richard Wagner

Tannhäuser

*Lyric Opera presentation generously made possible by
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TANNHÄUSER

Story Of The Opera

ACT ONE

Scene i. The Venusberg

Scene ii. A valley near the Wartburg

Intermission

ACT TWO

The Wartburg

Intermission

ACT THREE

A valley near the Wartburg

Heinrich Tannhäuser, angry and frustrated that his art as a singer is not understood or appreciated, has left his home, the conservative world of the Wartburg. Since then, his singing has won him the love of the goddess Venus.

ACT ONE

Scene i. Venus and Tannhäuser celebrate their sensual life in an increasingly frenzied dance. Tannhäuser, however, has had enough of the pleasures of the Venusberg and longs to return to his home. Venus urges him to forget his old life and to sing for her. Tannhäuser begins to sing in praise of Venus's beauty (*Dir, töne Lob*), but the song soon turns into a plea for him to be allowed to return to his earthly life. Venus attempts to seduce Tannhäuser into remaining with her, but Tannhäuser is adamant that he must leave. Venus angrily prophesizes that he will find no peace in the world of men and will return to her in desperation.

Scene ii. Tannhäuser finds himself back near his former home. A young boy sings a song to the spring (*Frau Holda kam aus dem Berg hervor*) and a group of pilgrims passes by, reminding Tannhäuser of his guilt at having been with Venus. He can see only a life of pain and suffering ahead of him.

Tannhäuser is discovered by the Landgraf,

along with Wolfram, Walther, Heinrich, Reinmar, and Biterolf, all of them friends and fellow singers of Tannhäuser. They urge him to return to the Wartburg. Tannhäuser is reluctant until Wolfram mentions the name of Elisabeth, the Landgraf's niece, and tells Tannhäuser how Elisabeth has grieved for him, and virtually become a recluse since he disappeared. Hoping that Elisabeth's love may redeem him, Tannhäuser agrees to return to the Wartburg.

ACT TWO

Elisabeth waits excitedly for Tannhäuser's return (*Dich, teure Halle*). Tannhäuser is led in by Wolfram, and begs Elisabeth's forgiveness for his absence. She tells him how his music moved her in the past, and of her grief when he left the Wartburg. The pair rejoice that they are together again. Wolfram, also in love with Elisabeth, realizes that he has no hope of winning her.

The Landgraf tries to discover Elisabeth's true feelings for Tannhäuser but she begs him not to question her. He tells her that the singing contest he has announced will reveal the truth.

Once his people are assembled, the Landgraf announces the subject of the song contest: What is the essence of love? The singer who best answers the question will be awarded whatever prize he wishes by Elisabeth. Wolfram sings of love as a fountain of pure water that he would never disturb but only worship from afar. Tannhäuser contradicts Wolfram, saying that true love is burning desire, rather than spiritual devotion.

Walther tells Tannhäuser that it is he who does not know love, stating that love is virtuous only if it is chaste. Tannhäuser responds with scorn, passionately proclaiming the importance of physical desire. This enrages Biterolf, who attacks Tannhäuser for insulting the virtue of woman. The discussion grows increasingly heated until Tannhäuser breaks into a hymn of praise to Venus, revealing that he has been in the Venusberg. The

crowd is horrified. The Landgraf and his men are about to attack Tannhäuser when Elisabeth steps forward to defend him. She begs that Tannhäuser be given the chance to repent for her, since he has broken her heart. Tannhäuser is devastated at the pain he has caused Elisabeth and begs for mercy. The Landgraf announces that Tannhäuser must join the annual pilgrimage to Rome and seek the forgiveness of the pope. As Tannhäuser sets off, Elisabeth prays for his salvation.

ACT THREE

Elisabeth, watched by Wolfram, is waiting for the pilgrims to return from Rome, but when they arrive Tannhäuser is not among them. In despair, Elisabeth prays to the Virgin to let her die and through her death save Tannhäuser (*Allmächt'ge Jungfrau*). Alone, Wolfram calls on the evening star to guide Elisabeth out of the valley of death on her way to heaven (*O du, mein holder Abendstern*).

Tannhäuser enters, exhausted and bitter. He tells Wolfram that the pope was horrified at his sins and refused him pardon, telling him that he would be forgiven only if the pope's staff sprouted green leaves. In despair, Tannhäuser has decided to return to the Venusberg, and calls upon Venus to take him. Wolfram urges him not to give up hope of salvation. Venus appears, calling seductively to Tannhäuser to return to her. Wolfram, desperate to stop Tannhäuser, calls out Elisabeth's name. At that moment the men of the Wartburg bring news of Elisabeth's death, and Venus vanishes. Wolfram explains to Tannhäuser that Elisabeth has sacrificed herself in the hope of saving his soul. Having finally understood the depth of Elisabeth's love, Tannhäuser's final words are "Elisabeth, pray for me." And now a miracle is revealed: the pope's staff has sprouted green leaves: Tannhäuser's soul is saved.

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2014 / 2015

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- *Tannhäuser* is produced in association with the Royal Opera House, Covent Garden, London.
- Lyric Opera of Chicago broadcasts are generously sponsored by The Hurvis Family Foundation, with matching funding provided by The Matthew and Kay Bucksbaum Family, The John and Jackie Bucksbaum Family, and Richard P. and Susan Kiphart.
- Lyric Opera of Chicago gratefully acknowledges the support of the Irma Parker German Opera Endowed Chair and the Wagner Endowed Chair – A Gift from an Anonymous Donor.
- 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.
- No one will be admitted while the performance is in progress.
- The performance will last approximately four hours and forty minutes.

New-to-Chicago Production

Richard Wagner

TANNHÄUSER

Opera in three acts in German

Libretto by the composer

Initial version first performed at the Royal Theatre, Dresden, on October 19, 1845

Revision first performed at the Opéra, Paris, on March 13, 1861

First performed by Lyric Opera on November 16, 1963

Characters in order of vocal appearance:

<i>Venus</i>	MICHAELA SCHUSTER
<i>Tannhäuser</i>	JOHAN BOTHA
<i>Shepherd</i>	ANGELA MANNINO ^{oo}
<i>Hermann, Landgraf of Thuringia</i>	JOHN RELYEA
<i>Walther</i>	JESSE DONNER ^o
<i>Biterolf</i>	DANIEL SUTIN
<i>Wolfram</i>	GERALD FINLEY
<i>Heinrich</i>	COREY BIX*
<i>Reinmar</i>	RICHARD WIEGOLD*
<i>Elisabeth</i>	AMBER WAGNER ^{oo}

Principal Dancers: Jonathan Emanuell Alsberry, Brittany Amoroso*, Jacob Brooks, Brenna Dwyer*, Veronica Guadalupe, Jeffery B. Hover, Jr., Elizabeth Luse, Luke Manley, Joe Musiel*, Alanna Nielsen, Ashley Rockwood, James Monroe Števkó, J.P. Tenuta, Nicole von Arx*

<i>Conductor</i>	SIR ANDREW DAVIS
<i>Director</i>	TIM ALBERY*
<i>Set Designer</i>	MICHAEL LEVINE
<i>Costume Designer</i>	JON MORRELL*
<i>Lighting Designer</i>	DAVID FINN
<i>Chorus Master</i>	MICHAEL BLACK
<i>Choreographer</i>	JASMIN VARDIMON*
<i>Associate Choreographer</i>	MAFALDA DEVILLE*
<i>Ballet Mistress</i>	AUGUST TYE
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	GARNETT BRUCE
<i>Stage Manager</i>	CAROLINE MOORES
<i>Stage Band Conductor</i>	JONATHAN KHUNER
<i>Musical Preparation</i>	CRAIG TERRY
	ERIC WEIMER
<i>Prompter</i>	SUSAN MILLER HULT

*Lyric Opera debut

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

^{oo} Alumna, Ryan Opera Center


JOHAN BOTHA
(Tannhäuser)
Previously at Lyric Opera:

Six roles since 1998-99, most recently title role/*Otello* (2013-14); Walther von Stolzing/*Die Meistersinger von Nürnberg* (2012-13); title role/*Lohengrin* (2010-11).

Also this season: *Die Meistersinger von Nürnberg*, Metropolitan Opera; *Otello*, Cologne Opera; *Parsifal*, Vienna Staatsoper.

Tannhäuser has been a triumph for the world-renowned South African tenor in new productions at the Vienna Staatsoper (role debut) and Covent Garden: "If you sing Tannhäuser as it's written, with all the *pianissimi*, there's so much beautiful music. When Wagner composed it, there wasn't such a thing as a 'Wagnerian tenor.' But if you read his letters to Liszt, who conducted most of his operas, you'll find Wagner writing, 'I want *bel canto* line to be heard in my music, although it's in the German language.' At Bayreuth, Wagner singers started getting away from *bel canto*, which was a shame. I challenge myself not only to make Tannhäuser's text understandable but also to sing with *bel canto* style." Among Botha's other standard-setting portrayals in German repertoire are Walther von Stolzing (Tanglewood, Cologne, Vienna, and this season at the Metropolitan Opera), Parsifal (Vienna), Siegmund (Bayreuth), Lohengrin (Covent Garden, Met, Vienna, Basel, Cologne), the Emperor/*Die Frau ohne Schatten* (La Scala, Covent Garden, Munich), and Apollo/*Daphne* (international tour with West German Radio Symphony). Botha, one of today's most eminent interpreters of *Otello* (Lyric, Met, Vienna, Hamburg, Berlin, Munich, San Francisco), has also scored great successes as Radames (Vienna, Met, Hamburg), Andrea Chénier (Vienna, Hamburg), and Calaf (Lyric, Covent Garden, Salzburg). The tenor's close association with the Vienna Staatsoper includes more than 20 starring roles and the title of *Kammersänger*. He has also appeared at the major houses of Paris, Madrid, Sydney, and Los Angeles; and with the leading orchestras of London, Berlin, Vienna, Boston, and Cleveland. He appears on CD in *Lohengrin*, *Tristan und Isolde*, *Tiefland*, *Elektra*, *Daphne*, the Dvořák *Stabat Mater*, and two aria recitals; and on DVD in *Die Meistersinger von Nürnberg* (Vienna), *Die Walküre* (Bayreuth), *Aida* (Met), and *Turandot* (Salzburg).


AMBER WAGNER
(Elisabeth)
Previously at Lyric Opera:

Seven roles since 2007-08, most recently Leonora/*Il trovatore* (2014-15); Prima Donna and title role/*Ariadne auf Naxos* (2011-12); *Elsa/Lohengrin* (2010-11).

Also this season: Verdi *Requiem*, Toronto Symphony Orchestra, Orchestre Philharmonique de Nice.

"From the first notes of *Tannhäuser's* grand overture," says the American soprano, "we are swept into a heart-wrenching story of redemption and devotion. Elisabeth is a symbol in this opera – a symbol of redemption. She represents the ideas and the life that Tannhäuser longs for. Her music is achingly simple, yet substantial and full of its own longing, as she is devoted and loves Tannhäuser. When I sing the aria 'Dich, teure Halle,' I feel Elisabeth's hope. The song contest had gone away but now it's back, and with it comes Tannhäuser's return. For Elisabeth, that represents the beginning of a new era." Wagner is a Ryan Opera Center alumna whose rise to prominence has been confirmed by her *Elsa* and *Ariadne* at Lyric Opera, and by similarly prestigious appearances such as *Leonora/La forza del destino* (Washington), *Ariadne* (Toronto and Valencia, both conducted by Sir Andrew Davis), *Amelia/Un ballo in maschera* (Metropolitan Opera), *Sieglinde/Die Walküre* (Frankfurt, DVD), *Senta/Der fliegende Holländer* and *Elsa* (both at the Savonlinna Festival), and *Brangäne/Tristan und Isolde* (European debut, Prague). Her *Sieglinde* has also been heard in concert (Colorado Symphony – Act One, Boston Symphony Orchestra at Tanglewood – Act Three). Among her concert engagements have been Mahler's *Symphony No. 8* (Aspen Festival, Robert Spano conducting), Strauss's *Four Last Songs* (Oregon Symphony, Carlos Kalmar conducting), and Wagner's *Wesendonck Lieder* and Verdi's *Requiem* (Tucson Symphony, Orchestre Métropolitain du Grand Montréal). A former Metropolitan Opera National Council Auditions national winner, the soprano is featured in MONCA's feature film *The Audition*. A recipient of Richard Tucker Foundation and Sullivan Foundation career grants, Wagner is a former winner of the Liederkrantz Foundation Competition and the Kirsten Flagstad Award of the George London Foundation.


MICHAELA SCHUSTER
(Venus)
Previously at Lyric Opera:

Ortrud/*Lohengrin* (2010-11). *Also this season:* *Aida*, Hamburg Staatsoper; *Lohengrin*, Netherlands Opera; Mahler's *Symphony No. 3*, City of Birmingham Symphony Orchestra.

"The two roles are not so far apart," the German mezzo-soprano told *classicalsource.com*, speaking of *Venus* and *Elisabeth*. "Both are very strong, but I think the princess [Elisabeth] is the more calculating, has more of an agenda. *Venus* is calculating when she is sure that Tannhäuser is hers and that he loves her, but although she is a goddess with a lot of pride, she is really in love. When it becomes clear that Tannhäuser intends to go away, she becomes more and more insecure in a human way. In Wagner it's really important that such characters become human and not just goddesses, because that makes them all the more interesting." Schuster in recent seasons has triumphed as Ortrud (Berlin, Oslo, new Munich Festival production), Waltraute (Amsterdam), Fricka (Stuttgart, Vienna), Brangäne (Berlin, Barcelona), Sieglinde (Berlin, Dresden, Madrid, Vienna), and Kundry (Berlin, Tokyo). She began her career at Darmstadt's Staatstheater in such roles as Santuzza, Charlotte, Carmen, and Offenbach's *Giulietta*. Since then, dramatic-mezzo repertoire of Verdi, Ponchielli, and Cilea have brought her to Frankfurt (*Don Carlo*), Covent Garden (*Adriana Lecouvreur*), Berlin (*La Gioconda*), Baden-Baden (*Aida*), Barcelona, and Brussels. She scored a great success as *Marie/Wozzeck* in a new production at the Munich Festival, and as *Caesonia/Detlev Glanert's Caligula* in its Frankfurt world premiere and Cologne revival. Her acclaimed *Herodias/Salome* (Covent Garden) and *Nurse/Die Frau ohne Schatten* (Salzburg Festival), both in the premieres of new productions, can be seen on DVD. Schuster has collaborated with many major directors, among them Sir David McVicar, Richard Jones, Peter Konwitschny, and Robert Wilson. She also works regularly with today's most celebrated conductors, such as Barenboim, Bychkov, Dohnányi, and Welsch-Möst.

**GERALD FINLEY***(Wolfram)***Previously at Lyric Opera:**Robert Oppenheimer/*Doctor Atomic* (2007-08); Papageno/*Die Zauberflöte* (2001-02); Count/*Capriccio* (1994-95).**Also this season:** *The Rake's Progress*, MetropolitanOpera; *Falstaff*, Canadian Opera Company; *Guillaume Tell*, Covent Garden.

The Grammy Award-winning Canadian bass-baritone sang his first Wagner role, Hans Sachs/*Die Meistersinger*, to unanimous acclaim in 2011 at Glyndebourne (CD, DVD). He explained in *The Guardian* that “people did keep saying that not only would I enjoy [Wagner repertoire], it would help me open up as an artist. And so ultimately I thought if this is going to help me sing better, why am I resisting?” Finley has triumphed in all the major bass-baritone roles of Mozart (venues including the Metropolitan Opera, Glyndebourne, Covent Garden, Vienna, Munich, Salzburg); as Onegin, Yeletsky, and Golaud (all of which he has sung at Covent Garden); and in the role of Robert Oppenheimer/John Adams’s *Doctor Atomic*, which he created (San Francisco, Amsterdam, Lyric, Met, CD, DVD): “I like it that we have stories from today that can be reflected or discussed or approached via contemporary music, voice and theater. But you do attempt to look at any material as if it was the first night. You try to think of Wagner’s notes as still being wet on the page, and you try to connect musically with people in a way that perhaps they haven’t experienced before.” Finley’s other world premieres include Mark Anthony Turnage’s *Anna Nicole* (Covent Garden, DVD) and *The Silver Tassie* (English National Opera, earning Finley the Royal Philharmonic Society Award for Singers), and Tobias Picker’s *Fantastic Mr. Fox* (Los Angeles Opera). Finley recently sang his first Iago/*Otello* with the London Symphony Orchestra (CD). Prominent in his large discography are many solo discs, including Britten’s *Songs and Proverbs* (Gramophone Award in the Vocal Solo category, 2011), Schubert’s *Winterreise*, and songs by Schumann, Shostakovich, Ives, and Barber. Finley was appointed an Officer of the Order of Canada in July 2014.

**JOHN RELYEA***(Hermann, Landgraf of Thuringia)***Previously at Lyric Opera:**Henry VIII/*Anna Bolena* (2014-15); Méphistophélès/*La damnation de Faust* (2009-10).**Also this season:** *Il barbiere*

di Siviglia, Gran Teatre del Liceu (Barcelona); Janáček’s *Glagolitic Mass*, Philadelphia Orchestra; Elgar’s *The Dream of Gerontius*, Toronto Symphony Orchestra.

The American bass says of his character in this opera, “In a ‘traditional’ *Tannhäuser*, he’s an early medieval nobleman who ruled over a central part of Germany in what was essentially a dukedom. He oversees the singing competition, which was common at the time; the *Minnesänger* were influenced by the French troubadours and sang about love in all levels of society. The Landgraf is also a grounding force for good, which is great, because I haven’t played a force for good onstage in a long time – I’ve been a pretty bad guy! He’s like a mixture of Marke in *Tristan*, Heinrich in *Lobengrin*, even Sarastro. I love all these very ‘bass-y parts,’ with real legato line. The Landgraf has empathy, force, and fire.” Relyea is a favorite at the Metropolitan Opera, where he has sung 14 roles since 2000, among them Mozart’s Figaro, Rossini’s Don Basilio, and the Méphistophélès of both Gounod and Berlioz. Since completing his tenure as an Adler Fellow at San Francisco Opera, Relyea has starred at SFO and many other prestigious houses, including those of Seattle, Toronto, London (Covent Garden), Paris, Munich, Vienna, and St. Petersburg. Last season brought him successes in Rusalka (Met, opposite Renée Fleming), *I Lombardi* (Hamburg), and concerts with the major orchestras of Cleveland, San Francisco, Washington, Toronto, and Hamburg. He has collaborated with many of the world’s most important conductors, from Boulez, Davis, Haitink, and Levine to Rattle, Pappano, Gergiev, and Dudamel. His discography includes works of Mozart, Verdi, and Mahler, and he appears on DVD in Met productions of *Don Giovanni*, *I puritani*, *Die Meistersinger von Nürnberg*, and *Macbeth*. Relyea is a former winner of both the Beverly Sills Award (2009) and the Richard Tucker Award (2003).

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

“I’m very excited about my role in *Tannhäuser*,” says the American tenor, a first-year member of the Ryan Opera Center. “It will be wonderful in this production to be in the shadow of important Wagner singers. Johan Botha’s voice is thrilling! In the same way that *Capriccio* was a great experience for me, this opera is, too, with a lot of ensemble singing. I have just enough moments of solo singing to make an impression. When I realized that I’d

have an aria onstage in my first year at Lyric, I was celebrating for weeks.” Donner views his acceptance into the Ryan Opera Center as “a reward of some sort for having optimism when it’s easy to be pessimistic about this career path. To get the kind of training I’m getting here is beyond what I could have imagined.” The tenor 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 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.*

**DANIEL SUTIN***(Biterolf)***Previously at Lyric Opera:**Nachtigall/*Die Meistersinger von Nürnberg* (2012-13); Sonora/*La fanciulla del West* (2010-11); One-Eyed Brother/*Die Frau ohne Schatten* (2007-08).**Also this season:***Madama Butterfly*, Hawaii Opera Theatre, Opera Las Vegas.

“My feeling is that Biterolf is in love with Elisabeth,” says the American baritone. “That’s one reason for his disliking Tannhäuser. He’s bitter and he feels, too, that Tannhäuser is too big on himself. There are some parts in Biterolf’s music that do require lyricism, when I’m singing in my aria about love and women’s honor. But when Tannhäuser says ‘You should all go to Venus!’ Biterolf leads the group in saying to Elisabeth, ‘How can you let your heart be deluded by such a blasphemer? Get away from him – he should be sent back to the pit of hell!’” Sutin scored a great success at the Metropolitan Opera last season, replacing Thomas Hampson at the last moment in the title role/*Wozzeck* (conducted by James Levine). His varied Met roles have included the Journalist/*Lulu* (debut, 2002), Ping/*Turandot*, Shchelkalov/*Boris Godunov*, the One-Eyed Brother/*Die Frau ohne Schatten*, and Paris/*Roméo et Juliette* (premiere, new production). Among other important appearances throughout North America have been the title role/*Il barbiere di Siviglia* (Opera Las Vegas), Tonio/*Pagliacci* (Austin Lyric



Opera), *Macbeth* (Boston Lyric Opera), *Orest/Elektra* and *Paolo/Simon Boccanegra* (Canadian Opera Company, the latter also at L'Opéra de Montréal), *Count di Luna* (COC, also at the Caramoor Festival), *Silvio* (New Orleans Opera), *Iago* (Palm Beach Opera), *Sharpless* (Michigan Opera Theatre), and *Wozzeck* (New Jersey Opera Festival). Sutin performed four roles in Respighi's *Sleeping Beauty* at both Spoleto USA and the Lincoln Center Festival. Among his European credits are *Germont* and *Sharpless* (Savonlinna Festival), *Count di Luna* and *Wozzeck* (Krefeld/Mönchengladbach), *Onegin* and *Marcello* (Darmstadt), *Germont* (Nationale Reïsoera in Enschede, Holland), and performances with the Stuttgart, Zurich, and Basel opera companies.



COREY BIX (*Heinrich*)
Lyric Opera debut
Also this season: *Floyd's Of Mice and Men*, Tulsa Opera.

The American tenor has scored major successes in a wide variety of German repertoire. Last season, for example, he was heard as *Edgar Aubry/Marschner's Der Vampyr* (New Orleans Opera), *Bacchus/Ariadne auf Naxos* (marking his return to the Glimmerglass Festival), *Erik/Der fliegende Holländer* (Arizona Opera), the Fourth Jew/*Salome* (Philadelphia Orchestra under the baton of Yannick Nézet-Séguin) and – in a rare excursion into comic repertoire – *Alfred/Die Fledermaus* (Anchorage Opera). Among his recent concert appearances has been Szymanowski's *Symphony No. 3* (American Symphony Orchestra). Bix began his European career as the *Prince/Rusalka* at the Greek National Opera, returning there as *Stravinsky's Oedipus Rex*. Since then he has been heard as *Erik* (Budapest), the *Emperor/Die Frau ohne Schatten* (Graz), *Stolzinger* (Kiel), the title role/*Flotow's Alessandro Stradella* (Giessen), and a much-acclaimed *Bacchus* (Vienna, Karlsruhe). Among the other major venues that have welcomed the tenor are Los Angeles Opera, Des Moines Metro Opera, The Santa Fe Opera, the Bard Music Festival, and Carnegie Hall. Bix has built his career with exceptional care: "People early on told me I'd have the dramatic voice I have now," the tenor told *taminophile.com*, "but who knew what to do with that? It was fortunate that I won the George London Competition, and that I met Evelyn Lear and Thomas Stewart. They told me, 'You're going to have to wait.'" Today Bix believes strongly that artists of his generation should serve as mentors: "Even if we aren't singers with 50-year careers, the knowledge we have from living in this career is very beneficial to young singers. It's nice to be able to share that."



RICHARD WIEGOLD
(Reinmar)
Lyric Opera debut
Also this season: *Tristan und Isolde*, North Carolina Opera; *Die Zauberflöte*, Opéra Théâtre de St. Étienne (France); *Guillaume Tell*, Welsh National Opera.

The Welsh bass, who has sung *Reinmar* previously at Toulouse's Théâtre du Capitole, considers *Tannhäuser* "some of Wagner's most thrilling music. The end of Act Two also has an interesting dynamic, with some people saying what they think they should say and others saying what they actually believe." Wiegold's Wagner roles include *Marke/Tristan und Isolde* (Prague State Opera), *Colonnal/Rienzi* (Toulouse), *Schwarz/Die Meistersinger* (Covent Garden), *Daland/The Flying Dutchman* (Dorset Opera Festival), and his first *Gurnemanz/Parsifal* (Estonian National Opera), "my favorite role by miles. He has a sense of wonder in everything, an understanding of what's going on, that is very pleasing to be part of." Last season Wiegold made role debuts as *Banco/Macbeth* (Palm Beach Opera) and *Timur/Turandot* (Utah Opera). He also joined Welsh National Opera for *Moses und Aron* and Jonathan Harvey's *Wagner Dream* and returned to Glyndeborne for *Billy Budd*, both in the summer and on tour to the Brooklyn Academy of Music. Wiegold debuted at Covent Garden as *Dr. Grenvil/La traviata*: "Singing with Renée Fleming, Thomas Hampson, and Joseph Calleja, I couldn't have started in a better way! I feel a sense of history at Covent Garden, with so many extraordinary singers having given some of their most extraordinary performances there." The bass has also been heard with the Royal Philharmonic, Hallé Orchestra, Scottish Opera, and the Buxton Festival. Other important achievements outside Britain include *Salome* (Salzburg Easter Festival, Verbier Festival, Berlin Philharmonic), *Don Giovanni* (Canadian Opera Company, where he has also sung *Pelléas et Mélisande*), *Martini's Julietta* (Geneva's Grand Théâtre), *Weinberger's Schwanda the Bagpiper* (Wexford Festival, CD), and *Walton's Façade* (Mexico City's Orquesta Filarmónica de la UNAM).



ANGELA MANNINO
(Shepherd)
Previously at Lyric Opera:
 Seven roles since 2008-09, most recently *First Esquire*, *Flowermaiden/Parsifal* (2013-14); *Barbarina/Le nozze di Figaro* (2009-10).

Also this season: *Le nozze di Figaro*, The Dallas Opera; *Floyd's Markheim*, Little Opera of New York; *Mahler's Symphony No. 4*, Louisiana Philharmonic.

"I'm not going to try to sound like a little boy in this role," says the Louisiana-born soprano, a Ryan Opera Center alumna. "When I sang the Shepherd in *Tosca*, that needed a child-like sound, but this time it's more like last season, when I sang an Esquire in *Parsifal*: Sir Andrew Davis asked me just to sing it, without manipulating anything." Earlier this season Mannino returned to The Dallas Opera as *Barbarina/Le nozze di Figaro* ("It was fun to repeat the role in the same production I'd done at Lyric") and portrayed *Tess/Carlisle Floyd's Markheim* in New York: "With the Rockettes representing New York at Christmas for so many people, it was interesting to have a somewhat dark Christmas piece going on." She was thrilled that Floyd himself was present for the *Markheim* performances ("The opportunity to perform for a living composer who's so well known doesn't come along very often"). Mannino earned her graduate degree at Indiana University (Despina, Blondchen, Musetta, Miss Titmouse/*Too Many Sopranos*). She has a close association with New Orleans Opera (*Le nozze di Figaro*, *Suor Angelica*, *Gianni Schicchi*, *Cendrillon*, *Un ballo in maschera*). The soprano is a former apprentice artist at The Santa Fe Opera and Central City Opera. She debuted at the Metropolitan Opera in *Lulu*, and has scored successes in leading roles at Opera Omaha (*La Cenerentola*), Opera Grand Rapids (*Rigoletto*), Madison Opera (*Don Giovanni*), Maine's Bar Harbor Music Festival (*Roméo et Juliette*, *Le nozze di Figaro*), Kentucky Opera (*Cendrillon*), Wolf Trap Opera (*Il turco in Italia*, *Wolf-Ferrari's Le donne curiose*), and the Wolf Trap Foundation (John Musto's *The Inspector*, world premiere, CD).

PRINCIPAL DANCERS



JONATHAN EMANUELL ALSBERRY
Previously at Lyric Opera:
Rinaldo, Aida (both 2011-12).

The dancer is a graduate of Chicago Academy for the Arts and The Juilliard School. He has performed with the Metropolitan Opera ballet, Luna Negra Dance Theater, Momenta!, Daniel Gwartzman Dance Company, and Baryshnikov's *Hell's Kitchen Dance*. In addition to dancing, he is rehearsal director with Aszure Barton & Artists and the Lar Lubovitch Dance Company. Alsberry

is the creator of the online dance company KDT, recipient of a 2011 creative residency at The Joyce Soho in New York City, and guest choreographer for Chicago Academy for the Arts.



BRITTANY AMOROSO
Lyric Opera debut

The dancer is an alumna of the University of California, Santa Barbara, where she received the 2012 Tonia Shimin Award for Excellence and Promise in the Field of Dance.

She began her training with the Teen Dance Company of the Bay Area and continued with the Hubbard Street Dance Intensive and the Lou Conte Dance Studio. She apprenticed with Chicago Repertory Ballet in spring 2014. Amoroso performed from 2012 to 2014 with Chicago's Rephrase Dance Collective. She has also appeared with the UC Santa Barbara Dance Company, with which she toured to New York and Italy.



JACOB BROOKS
Previously at Lyric Opera:
La clemenza de Tito (2013-14); *Show Boat* (2011-12).

The dancer has appeared with Houston Grand Opera (*Show Boat*), The Dallas Opera (*Aida*), and San Diego Opera (*Samson et Dalila*, *Tannhäuser*, *Aida*, *Rigoletto*), and with Madison Ballet and Ballet Chicago (guest artist), Chicago Festival Ballet (soloist), Giordano Dance Chicago (member of second company), Luna Negra Dance Theater (apprentice), and The Joffrey Ballet of Chicago (supernumerary/dancer). Brooks trained with Daniel Duell at Ballet Chicago, with Graca Sales and Ariel Cisneros, and at Columbia College, Academy of Movement and Music, Chicago Academy for the Arts, and the West Indian Folk Dance Company. He has received the ACT-SO Dance Award from the NAACP.



BRENNA DWYER
Lyric Opera debut

The dancer began her early training in Cary, North Carolina. After graduating from the University of North Carolina at Chapel Hill, she moved to New York City to continue her training at The Ailey School on full scholarship, going on to dance for the Francesca Harper Project. In 2012, she relocated to Chicago to join Luna Negra Dance Theater, under the

direction of Gustavo Ramirez Sansano. In addition, she has been seen in Chicago Opera Theater's production of *Maria de Buenos Aires*, and has worked with Chicago-based companies, Hedwig Dances and Dance in the Parks.



VERONICA GUADALUPE
Previously at Lyric Opera:
Rusalka (2013-14); *La damnation de Faust* (2009-10); *Manon* (2008-09).

The dancer's previous operatic appearances include *Maria de Buenos Aires* at Chicago Opera Theater last season and *Alceste* at The Santa Fe Opera in 2009. She has also been seen in Chicago with Luna Negra Dance Theater (2009-12), River North Chicago Dance Company (apprentice, 2001-02), and Gus Giordano Dance Chicago (2000-01). Guadalupe is an alumna of the year-round program at Virginia School of the Arts, and has also trained at Alba Dance International in Italy. Among the choreographers with whom she has collaborated have been Gustavo Ramirez Sansano, Harrison McElDowney, Randy Duncan, Ron de Jesus, and Septime Webre.



JEFFERY B. HOVER, JR.
Previously at Lyric Opera:
Capriccio (2014-15); *Die Fledermaus* (2013-14); *Ensemble/Oklahoma!* (2012-13).

The dancer has been featured with Ballet Hispanico (2004-07), New Jersey Ballet (2004-06), and Dance Kaleidoscope (2004-07). 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. He has been seen in *Aida* (The Dallas Opera, Opera Carolina); in *Samson et Dalila* (San Diego); 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).



ELIZABETH LUSE
Previously at Lyric Opera:
Rusalka, *Die Fledermaus* (both 2013-14); *Die Meistersinger von Nürnberg* (2012-13).

Following eight years at The School of Performing Arts in Orlando, Florida,

the dancer earned a bachelor of science degree in ballet performance at Indiana University, performing there in works by George Balanchine, Gerald Arpino, and John Clifford. She also spent a summer training at The Joffrey Ballet Summer Program in New York. Luse has been a company member of Chicago Ballet (2005-08), NoMi LaMad Dance, Inc. (2009-11), Dance in the Parks (2012), and Winifred Hann and Dancers (2011-present). She has also been a guest artist with Madison Ballet, Peoria Ballet, Ballet Quad Cities, and Ron De Jesús Dance.



LUKE MANLEY
Previously at Lyric Opera:
Five productions since 2004-05, most recently *Rusalka*, *La traviata*, *Die Fledermaus* (all 2013-14).

The Michigan native began his training with Ballet Chicago, where he performed with the Studio Company in such Balanchine works as *Serenade*, *Theme and Variations*, and *Who Cares?* He continued his dance education at the Hubbard Street Dance Center. He began dancing professionally with River North Chicago Dance Company, subsequently appearing with American Repertory Ballet (New Jersey), Armitage Gone! Dance Company (New York), Ballet X (Philadelphia), and Ballet NY. He has also performed with The Dallas Opera (*Aida*), the Marriott Theatre (*Now & Forever: Music of Andrew Lloyd Webber*), Chicago Shakespeare Theater (*Timon of Athens*), and Boheme Opera (*Diesel/West Side Story*).



JOE MUSIEL
Lyric Opera debut

The dancer began his training during his senior year of high school at Academy of Dance Arts in Fishers, Indiana and later attended Indiana University for Dance. He has had the opportunity be a part of Giordano Dance Chicago's second company and to work with a variety of renowned artists and companies, such as Roni Koresch, Brock Clawson, Keigwin + Company, Parsons Dance Company, Eisenhower Dance Ensemble, Ballet Chicago, and Deeply Rooted Dance. Last March he was announced the winner of Inaside Dance Chicago's Choreographic Sponsorship Event. He recently finished setting his new work on them for their upcoming performance.



ALANNA NIELSEN
Lyric Opera debut

A 2013 scholarship recipient at Chicago's Visceral Dance Center, Nielsen also trained at the Lou Conte Dance Studio (2010-13) as well as at Northern Illinois University, where she received the Dance Service Award and earned her B. F. A. in theater with a concentration in dance in 2013. In that same year she appeared in Paul Christiano's *Hungry Ghosts* for Dance Chicago's "Choreographic Showcase" at the Auditorium Theatre. She has also been seen with DanszLoop Chicago at Stage 773, with DanceWorks Chicago, and in a wide repertoire with Northern Dance Theatre in DeKalb, Illinois.



ASHLEY ROCKWOOD
Previously at Lyric Opera:
Show Boat (2011-12).

The dancer performed for seven years with Giordano Dance Chicago. She has also been seen in the Chicago Symphony Orchestra's "Welcome Yule" performances. Credits outside Chicago include appearances in Pittsburgh with the Playhouse Dance Company and Pittsburgh Civic Light Opera (*42nd Street*, *The Music Man*, *Hello, Dolly!*, *Me and My Girl*). She has also appeared on television in two programs with Beyoncé, *Oprah's Surprise Spectacular* and the Billboard Music Awards; in *Dance Magazine* as a cover model; and in industrial shows for Abbott, Follett, and Fleishman Hillard, among others. Rockwood is an alumna of Point Park University in Pittsburgh.



JAMES MONROE ŠTEVKÓ
Previously at Lyric Opera:
Six operas since 2009-10, most recently *Rusalka* (2013-14); *Die Meistersinger von Nürnberg* (2012-13); *Rinaldo* (2011-12).

The Houston native studied music before beginning his dance training in college. He earned a bachelor of fine arts degree in theatre arts from Northern Illinois University. Besides his appearances at the Metropolitan Opera (*Un ballo in maschera*), Washington National Opera (*Nabucco*), and Lyric Opera of Kansas City (*Carmen*), he has also performed at The Muny in St. Louis (*The King and I*), Milwaukee Ballet (*Nutcracker*, *Sleeping Beauty*), Dance for Life 2010, and with RPM Productions (*The Day of the Gypsy and Cats*, Paramount Theatre).



J. P. TENUTA
Previously at Lyric Opera:
Seven productions since 2006-07, most recently *La clemenza di Tito*, *Die Fledermaus*, *Parsifal* (all 2013-14).

The dancer has appeared since 2000 with Chicago's Academy of Movement and Music (major roles in *Don Quixote*, *Paquita*, *Coppelia*, and *Raymonda*, among many other ballets) and with MOMENTA Performing Arts Company (solo/featured roles in works by Frank Chaves, Ron De Jesus, Randy Duncan and Jon Lehrer, plus extensive classical repertory). Tenuta has appeared in the Duell/Balanchine ballet *Who Cares?* with Ballet Chicago (2010) and in *The Nutcracker*, *Carmina Burana*, and *Con Spirito* for the Civic Ballet of Chicago (2006-10). He has also been a soloist with Chicago Festival Ballet in *The Nutcracker*. Tenuta is an alumnus of Northern Illinois University.



NICOLE VON ARX
Lyric Opera debut

The dancer has recently performed at the Metropolitan Opera (*Rigoletto*); in Norway and internationally with Carte Blanche (The Norwegian National Company of Contemporary Dance); with Loni Landon Dance Projects (San Francisco, Washington DC and assisting the choreographer at The Juilliard School); and with the Bryan Arias Project (*Without Notice*, premiered at the 6th International Choreography Competition in Copenhagen, for which von Arx received first prize and the audience award). She has also been seen at Chicago's Hubbard Street Summer; Springboard Danse Montréal; *One Night* with Cirque du Soleil and One Drop Foundation; and The Joyce Theatre's DRA (Dancers Responding to AIDS), among many other venues.



SIR ANDREW DAVIS
(Conductor)
Previously at Lyric Opera:
48 operas since 1987, most recently *Capriccio*, *Don Giovanni* (2014-15); *La clemenza di Tito* (2013-14).
Also this season: *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.

Lyric Opera's music director is particularly struck by the fact that *Tannhäuser* is "the first of Wagner's operas where there is a division – a conflict – between the sensual world and the spiritual world." Sir Andrew relishes the pilgrims' music, "extraordinarily effective writing for male chorus, including the 'big tune,' which is sung in unison. It has a great simplicity and directness – you have to go to *Parsifal* to see the same kind of writing. The religious side of this score is actually very memorable, while the scene in the Venusberg and the music for Venus herself have a quite extraordinary allure." 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, La Scala, the Bayreuth Festival, and the major companies of Munich, Paris, San Francisco, and Santa Fe. In 2014 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 (1st and 2nd Symphonies, Grammy nomination for Best Orchestral Performance, 2011), Elgar, Delius, and Holst. See "The Ultimate Challenge," page 16.



TIM ALBERY (*Director*)
Lyric Opera debut
Also this season: *Katya Kabanova*, Boston Lyric Opera; *Don Carlo*, Opera Philadelphia; *La finta giardiniera*, The Santa Fe Opera.

Tim Albery is closely associated with all the major British opera companies, including English National Opera (*Billy Budd*, *Peter Grimes*, *Lohengrin*, *From the House of the Dead*, *Boris Godunov*, *War and Peace*), Covent Garden (*Chérubin*, *The Flying Dutchman*, *Tannhäuser*), Opera North, Scottish Opera, and Welsh National Opera. In 2003 he staged the *Ring* cycle for Scottish Opera at the Edinburgh Festival and in 2013 *Peter Grimes on the Beach*, winner of the International Opera Award for Best Production, in the open air for the Aldeburgh Festival. Productions

on the continent include *Peter Grimes*, *Simon Boccanegra*, *Ariadne auf Naxos* (Munich's Bayerische Staatsoper); *Benvenuto Cellini*, *Beatrice and Benedict*, *La Wally* (Netherlands Opera); and *La Wally* (Bregenz Festival). His operatic work has also been seen throughout North America, including productions at the Metropolitan Opera (*A Midsummer Night's Dream*, *The Merry Widow*) and in Santa Fe, St. Paul, Dallas, and Toronto. Albery is drawn to works outside of the standard repertoire: "As a theater director, if you offered me *Cymbeline* or *Hamlet*, I'd choose *Cymbeline*. My instincts are that it's always more challenging to take the pieces that either aren't known or are thought of as insoluble. With opera, my productions of Massenet's *Chérubin* and Keiser's *King Croesus*, both rarely performed, have been highlights for me. These are great pieces that people don't know and they excite me more than the 400th *Tosca*." Among Albery's theater credits are *As You Like It* at London's Old Vic Theatre; *Wallenstein* and *Macbeth*, both at the Royal Shakespeare Company; *Berenice* at the National Theatre; *Attempts on Her Life* at the Royal Court Theatre; and *Mary Stuart* at London's Greenwich Theatre.



MICHAEL LEVINE

(Set Designer)

Previously at Lyric Opera:

Four productions since 1991-92, most recently *Eugene Onegin* (2007-08); *Dialogues des Carmélites* (2006-07); *Rigoletto* (2000-01).

Also this season: Wozzeck,

Opernhaus Zürich; Tansy Davies's Between Worlds (world premiere), English National Opera; *Hänsel und Gretel*, De Nederlandse Opera (Amsterdam).

"The design is an exploration of the power of music to heal the divide of body and the soul," says the Canadian designer. "I have tried to represent this debate in the theater itself, where we still search for truth and beauty, even in our digital age." Levine's recent work includes *Tannhäuser* (Royal Opera House, Covent Garden – Tim Albery, director), *The Queen of Spades* (Opernhaus Zürich – Robert Carsen), *Die Zauberflöte* (De Nederlandse Opera, Amsterdam – Simon McBurney; Baden-Baden Festival – Robert Carsen; Hungarian National Opera, Budapest – Laszlo Marton), *The Rape of Lucretia* (Glyndebourne Festival Opera – Fiona Shaw), *Parsifal* (Opéra de Lyon – coproduction with Metropolitan Opera and Canadian Opera Company – François Girard), *Don Giovanni* and *Les contes d'Hoffmann* (La Scala – Robert Carsen), *Rigoletto* (Canadian Opera Company, Toronto – Christopher Alden), Alexander Raskatov's *A Dog's Heart* (world premiere, De Nederlandse

Opera – Simon McBurney), *Carmen* (De Nederlandse Opera – Robert Carsen), *Rigoletto* (Teatro Real, Madrid – Monique Wage-makers), *Der fliegende Holländer* (Royal Opera House, Covent Garden – Tim Albery), *L'incoronazione di Poppea* (Glyndebourne Festival Opera – Robert Carsen), *Madama Butterfly* – The Metropolitan Opera/English National Opera – Anthony Minghella), *A Disappearing Number* (Complicite, London – Simon McBurney), Bette Midler's *The Showgirl Must Go On*, (Colosseum Las Vegas), the *Ring* cycle (Canadian Opera Company, where he also directed and designed *Das Rheingold*), and *Candide*, Paris's Théâtre du Châtelet, La Scala, English National Opera – Robert Carsen). Levine's work has been honored with a Gemini Award, the Paris Critics Prize, The Edinburgh Festival Drama and Music Award, two Dora Awards, and a Toronto Arts Award. Levine is a Chevalier des Arts et des Lettres, appointed by the government of France.



JON MORRELL

(Costume Designer)

Lyric Opera debut

Also this season: Partenope, San Francisco Opera; *Otello*, English National Opera; *La finta giardiniera*, The Santa Fe Opera.

The British designer trained at London's Central School of Art and Design. Awarded the Olivier Award for Best Costume Design in 2013 for the musical *Top Hat*, Morrell has created opera productions with many major directors. With Tim Albery: *Tannhäuser*, Covent Garden; *Aida*, Canadian Opera Company; *La Bohème*, English National Opera. With David Alden: *Otello*, ENO, *Die Meistersinger von Nürnberg*, De Nederlandse Opera; Rossini's *Maometto Secondo*, The Santa Fe Opera; Rossini's *La gazza ladra*, Oper Frankfurt; Mayr's *Medea in Corinto*, Theater St. Gallen; *Jenůfa*, Houston Grand Opera/Washington National Opera/ENO; Cavalli's *Giasone*, Spoleto USA; and *Katya Kabanova*, Dallas, Houston. With Christopher Alden: Handel's *Partenope*, Opera Australia/ENO/San Francisco Opera; *Tosca*, Opera North-UK/Opera Australia; *Wozzeck*, Dallas. With Graham Vick: *La clemenza di Tito*, Turin. With Jonathan Miller Schreker's *Die Gezeichneten*, Zürich. Other major achievements include *Angels in America* (Paris's Châtelet), *Iphigénie en Tauride* (Hamburg Staatsoper), and *Rigoletto* (Scottish Opera, New Zealand Opera). In addition to *Top Hat*, Morrell's extensive theater credits include *His Dark Materials* and *The Winter's Tale*, directed by Nicholas Hytner for London's National Theatre. He has also designed for choreographers Ashley Page (London's Royal Ballet, Scottish Ballet, San Francisco Ballet) and Christopher Wheeldon (New York City Ballet, San Francisco Ballet, Houston Ballet). "My work with Tim Albery

for *Tannhäuser*," says Morrell, "was to create costumes that described a contemporary though not specific time, they could be recent past, present or near future. They locate the people in no specific place, though associations can be made with familiar conflict zones. We have combined ideas that might suggest a repressive and conservative community, a hostile world devoid of aesthetic beauty. Conversely the choices we made for the Venusberg were intended to celebrate sensuality and beauty."



DAVID FINN

(Lighting Designer)

Previously at Lyric Opera:

Rusalka (2013-14).

Also this season: Roméo et Juliette, Deutsche Oper Berlin; *Die Walküre*, Canadian Opera Company; ; *Le nozze di Figaro*, Opera Australia.

"Michael Levine and Tim Albery have created an extremely poetic interpretation of Wagner's work that is dramatically conclusive and aesthetically arresting," says the American designer. "In the black void that unifies the evening, my goal was to make sense visually out of the duality of the space – that of the expressionist looks of a modern theater, sensual and complete with theatrical allegory. Seen in Act One, that duality represents the allure of the mythological Venusberg, which then ultimately crumbles and decays under the power of nature and at the hands of humanity, to represent the Wartburg – the earthly setting in Acts Two and Three." In addition to Tim Albery, Finn enjoys ongoing collaborations with such major directors as Sir David McVicar, Sergio Morabito and Jossi Wieler, Willy Decker, and François Girard. He has since undertaken six Salzburg Festival productions, five at Covent Garden, the *Ring* (Toronto, Stuttgart), the Mozart/da Ponte trilogy (Amsterdam), and productions for the Brussels, Florence, Graz, and San Francisco opera companies. Achievements in theater include productions at the American Conservatory Theater, National Theater of Czechoslovakia, Sundance Theater Institute, and The Children's Theater of Minneapolis. Film work includes directing a documentary, *The Green Monster*, for PBS's *POV* series. Finn has worked extensively in dance (White Oak Dance Project, Twyla Tharp & Dancers, Birmingham Royal Ballet, the major ballet companies of Munich, Sydney, Paris, Lyon, Houston, San Francisco, and Toronto). Architectural lighting design work includes dozens of restaurants, retail and theater spaces, and the case study glass house, *Kramlich Residence*, with architects Herzog & de Meuron in Napa Valley. Finn has worked twice for Cirque du Soleil, including lighting for *Michael Jackson ONE* in Las Vegas.


MICHAEL BLACK
(Chorus Master)

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

Lyric's chorus master considers the men's opening sequence (sung with the Shepherd) "very difficult to keep in tune, because the chorus is unaccompanied. The entrance of the guests in Act Two is about grand-scale sound. The end of Act Two goes on for some 60 pages, with a lot of text and little interjections. The Pilgrims' Chorus starts offstage in four parts, and then becomes unison when they appear onstage. It's my favorite choral music of Wagner, and a melody everyone can hum – probably one of the three or four most famous choruses ever written." Chorus master from 2001 to 2013 at Opera Australia (where he worked on *Tannhäuser* for performances under Philippe Auguin, Simone Young, and the late Richard Hickox), Black prepared the OA chorus for more than 90 operas and many concert works. He returned there last season for musical preparation of *Otello*. At OA he progressed from rehearsal pianist to assistant chorus master and children's chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. One of Australia's most prominent vocal accompanists, Black regularly performed for recitals, broadcasts, and recordings (he was heard numerous times in Australian Broadcast Corporation programs). He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus. Black also holds a master's degree in musicology from the University of New South Wales.


JASMIN VARDIMON
(Choreographer)
Lyric Opera debut

Also this season: *PARK*, Jasmin Vardimon Company, U.K. tour; *Maze* (installation/dance/art), collaboration between Vardimon and designer Ron Arad, Winter Gardens, Margate, U.K.

The choreographer, winner of the 2013 International Theatre Institute Award for Excellence in Dance, explains that "When Tim Albery approached me to create the *Venusberg*, I was in the middle of creating for my own company a large scale piece called *7734*. It dealt

with the capacity of human nature to produce brutality, and the responsibility of an artist in that world. Wagner came to mind, but I found his *Venusberg* full of love, a celebration of life and lust. *Tannhäuser*, though, contains in him the struggle of an artist between two worlds, between popularity and integrity to his roots and his art – between his responsibilities and his desires. The *Venusberg*, therefore, is created to portray that one world he is struggling to leave." Born and raised on a kibbutz in Israel, Vardimon was a member of the Kibbutz Dance Company for five years. She resettled permanently in the U. K. after receiving the British Council's "On the Way to London" Choreography Award (1995). At the same time she founded the Jasmin Vardimon Company (previously Zbang), which has earned great acclaim in Britain and internationally. An associate artist at Sadler's Wells, Vardimon was appointed to the same position at The Place (1998) and was a partner at Yorkshire Dance (1999-2005). *Lullaby* gained Vardimon selection for the BBC documentary *Dance Film Academy*, charting the development of a film version of the piece (2005). She has choreographed for the Royal Opera House (*Tannhäuser*) and for ROH2's OperaShots season. Other commissions include Bifef Theatre Belgrade, Hellenic Dance Athens, CandoCo, WID, Bare Bones, Transitions and curating the Dance Ballads Festival at the Oval House. In 2013, Vardimon was guest artistic director for the first year of the National Youth Dance Company.


MAFALDA DEVILLE
(Associate Choreographer)
Lyric Opera debut

The Portugal native studied in Porto at Ginásio Dance School, followed by London Contemporary Dance School of the Place. She worked with

BCN Dance Company, Portugal (2000), later becoming the company's resident choreographer. Deville is closely associated with the Jasmin Vardimon Company as dancer, rehearsal director and director of the educational project since 2003. Among her works are *Kouglof* (2006), *I prefer to stand... symbolically* (2007); *Matá-me em series* (2011); *In Between, Bliss* (2014); two projects for Sadler's Wells in London, *Sum of Parts* (2011) and *Compass* (2012); and *Transforming Steps* in Kolkata, India (performed at Sadler's Wells, 2011). She was choreographer for *RIOT Offspring* at Sadler's Wells Theatre (2013) and *Silence* for JV2 (2013). Deville collaborated with theater director Tiago Rodrigues as a choreographer for his production *Interpretacão* (2014) with the Mundo Perfeito company. She choreographed *Mein Name ist Mensch* (2012) and *Fremd* (2013) for Perform[d]ance in Stralsund, Germany. As a commissioned

artist for the CAT project at Trinity Laban Conservatoire of Music and Dance, she created *Murmur* (2013) and remounted that work for Shoreditch YDC.


AUGUST TYE
(Movement Director)
Previously at Lyric

Opera: 31 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *Porgy and Bess*, *Capriccio*, *Don Giovanni*, (all 2014-15).

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.

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

THE TWO FACES OF VENUS IN WAGNER'S *TANNHÄUSER*

By Katherine Syer



F. Tischbein's drawing of history's first great Wagner interpreters in the roles they created – Wilhelmine Schröder-Devrient as Venus and Joseph Tichatschek as Tannhäuser.

When he became chief conductor of the Royal Opera in Dresden in 1843, Wagner landed a dream job. The theater he had at his disposal was state-of-the-art and spurred his experimental spirit. His employer, the Saxon king, was fairly liberal. Although a downturn in the political situation would mar things a few years later – leading to a revolutionary uprising – Wagner initially enjoyed the chance of being able to produce any opera that he composed. *Tannhäuser*, the first opera he completed there, remains radical in the way it juxtaposes and interlaces two dramatically contrasting worlds, while playing with our perception of reality along the way. In its probing examination of the

tension between the intellect and the sensual, as the singers Wolfram and Tannhäuser both pursue Elisabeth, the opera urgently defends passionate feeling as superior to a detached experience of the world.

Wolfram sings some of the most poignant melodies in the opera, but the cards are stacked against him as he tries to win Elisabeth's affections. This is not your average operatic love triangle, or quadrangle, if we take Venus into account. Elisabeth and Tannhäuser share a special but complex connection – one that overcomes his mysterious absence from the Wartburg and involvement with the goddess Venus. We begin to sense the broader significance of Elisabeth's role when Wolfram

notes that she withdrew from the song contest after Tannhäuser disappeared. Tannhäuser's decision to leave the Wartburg thus affected not only her but the community at large. Only with this news is Wolfram able to convince Tannhäuser to return. He thereby enables the revival of the song contest that forms the opera's central act, when he will compete with his friend for Elisabeth's hand.

The Wartburg is a bleak place without song, and we can understand Wolfram's desire to resume the contest as in part altruistic. Still, he does his best to win. He promises not to ripple the waters of the well that is the subject of his paean to a chaste kind of love. A passionate side of him sears through that controlled surface, but only later when he implores heaven to deem his song the winner. All to no avail, however, for Elisabeth unwaveringly supports Tannhäuser, even after he openly praises the goddess Venus and admits to dallying in her licentious grotto. On the brink of being run through by the swords of the astonished and hostile Wartburg men, Tannhäuser is offered the chance to join a group of pilgrims seeking absolution.

It's an amazing scene when the pilgrims first grace the stage in the opening act. A rapid set change carries us from the subterranean Venusberg to the valley beneath Wartburg Castle. From a realm that is lushly orchestrated and overflowing with intimacy and dancing, we arrive in a much simpler place in which the orchestra is silent for a stretch. The shepherd boy who sings a song to the pagan goddess of spring suggests a younger, more innocent version of Tannhäuser. As he sings, we hear the strains of a chorus, softly, as if from a distance. Wagner shaped this scene so that the shepherd is absorbed in his own singing and piping, with stage directions that indicate his becoming aware of the group of men only as they come into his and our view. With Tannhäuser immobile and also self-absorbed, we might for a few moments wonder what the disembodied sounds represent. Are there actually men singing somewhere offstage, or are we hearing something that sounds in Tannhäuser's mind? Wagner's tendency to flirt with the boundary between reality and illusion became a hallmark of his mature dramatic style, with the invisible sailor's song at the beginning of *Tristan und Isolde* obviously indebted to this scene.

For Wagner, the pilgrims were more than



May 1849 uprising in Dresden (scene of Tannhäuser's world premiere), in which Wagner participated.



Costumes for Elisabeth and Tannhäuser for the Paris premiere production, 1861.



Act Two of Tannhäuser, painted by M. Rouargue, Paris premiere production, 1861.

just a means of integrating choral music and a group of penitents into the framing acts of the opera. Reflecting on how he might evoke a sense of medieval times in musical terms, he rejected the idea of emulating music from that era. Church hymns, he decided, were the best way to engage music that bears the residue of hundreds of years of history. The pilgrims' chorus takes on special meaning in this context, and we might note that it is the music that recurs most frequently throughout the opera.

The two groups of pilgrims are crucial to the plot. Tannhäuser responds viscerally to the first, older group, once the men are in his midst and heard at full volume, unleashing the full force of the orchestra in the process. While their plea for redemption shakes him from his semiconscious stupor, and awakens

his sense of guilt for his time spent with Venus, he is not moved to join them. Rather, he becomes remote again as the pilgrims move on, until Wolfram happens to find Tannhäuser and urges him to return with him to the castle. After the song contest ends in chaos, Tannhäuser is able to join a younger group of pilgrims about to set off for Rome. We thus hear their by-now familiar chorale again at the end of the opera's central act. With the two groups of penitents returning in close succession in Act Three, their music anchors the drama's conclusion.

Wagner regarded the pilgrims' music as bringing together the two sides of Tannhäuser's deeply divided nature. Specifically, he referred to the stirring end of the overture, when pulsing, cascading gestures in the violins that are part of the Venusberg music are blended

with the pilgrims' chorale. Merging these two sound worlds might seem surprising, for it is easy to think of Venus's realm and that of the Wartburg as oil and water, with Venus and Elisabeth as opposites. Upon closer examination, however, we can find several instances of Wagner creating links between them.

Mythology fascinated Wagner, and he knew well the penetrating studies of Jacob Grimm (one half of the famous fairytale-

collector brothers). From Grimm, he would have known that Holda – the goddess of spring honored in the shepherd’s song – was tied to Venus and also had an early association with the Virgin Mary, to whom Elisabeth prays in the opera’s third act. This helps explain Wolfram’s ode to the Evening Star – Venus – as simultaneously a song worshipping Elisabeth in an idealized form. Although hard to pull off effectively, singers like Gwyneth Jones and Birgit Nilsson have sung both Venus and Elisabeth in select productions of the opera. By blurring the distinction between Venus and Elisabeth as the drama unfolds, Wagner encourages us to think of Wolfram’s ode as a counterpart to the song Tannhäuser begins to sing to Venus in the first act – the song he completes in the singing contest.

“O du, mein holder Abendstern” (“Oh you, my dear Evening Star”) is one of opera’s best-known melodies. Often sung as an excerpt, its serene tones belie the fact that it emerges out of a particularly heart-wrenching moment in the drama. When it appears (wrongly) that Tannhäuser will not return from his pilgrimage to Rome, Wolfram offers Elisabeth companionship but she utters not a single word in response before quitting the valley alone. Wolfram poetically describes her departure as a cloak of darkness covering the land, and the suggestion of mourning anticipates her imminent death. The season, we should note, is now fall, reminding us that several months have transpired since Tannhäuser set off. Wagner traces the natural cycle of the seasons to symbolically suggest the declining state of the Wartburg realm, before a miraculous sign of new growth finally redeems Tannhäuser at the opera’s close.

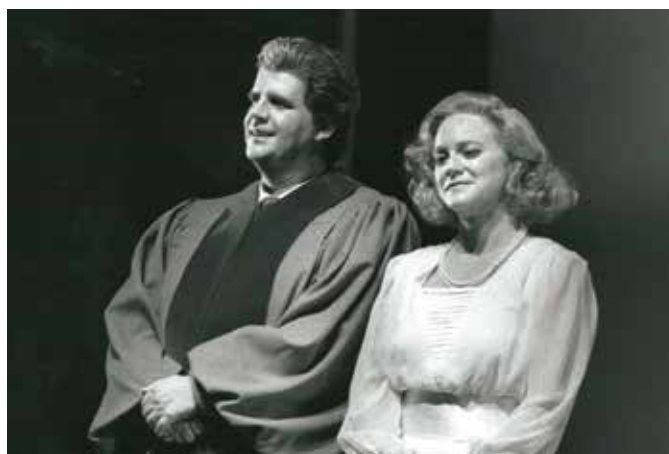
Wagner celebrates this transformative moment when the staff buds afresh to the sounds of the pilgrims’ chorus, fused with ecstatic figures from the Venusberg music as anticipated in the opera’s overture. In Wagner’s words, this was to suggest the “redemption of the pulse of life,” with “both separated elements – spirit and senses, God and nature – uniting in an atoning kiss of love.” At the very least, one senses that the Wartburg community is reinvigorated, and gains some hope for the future. This renewal comes at a cost. Friends of the composer expressed concern that Elisabeth and Tannhäuser both die at the drama’s end, but Wagner stuck to his original plan of foregrounding their struggles.

The situation in Dresden as Wagner completed *Tannhäuser* sheds light on the political hue of the network of symbols in the opera. The composer had long identified with the liberal movement to democratically unify Germany. To that end he regarded art as a potent political medium as well as a means for dealing with the hardships facing humankind. As an employee of the court, however, he needed to avoid expressing views that critiqued the monarchy. The focus on spring as a time of renewal and redemption in *Tannhäuser* is a fresh impulse in Wagner’s dramatic art – one that could safely extend dramatic meaning into the political sphere.

A clue to alternative readings of this nature imagery is offered by none other than Wolfram. Before the song contest begins, he addresses the men in the audience as proud, heroic oak trees, and the women as crowning blossoms. These references come soon after the Landgraf has reminded the onstage audience of those times when many of the men fought as soldiers. Wolfram’s striking description of the heroes in his midst is a political metaphor connected to artistic renderings of the allegorical female figure of Germania positioned nearby vigorous oak trees and adorned with its leaves. The oaks themselves were intended to



Two differing views of the title character at Lyric Opera: Dmitri Uzunov (1963); and Richard Cassilly (1988-89).



The Landgraf and Elisabeth at Lyric Opera: (middle) William Wildermann and Régine Crespin (1963); (above) Jan-Hendrik Rootering and Nadine Secunde (1988-89).



CLIVE BARDA/ROYAL OPERA HOUSE/ARENA PAL

Tannhäuser in Tim Albery's production, Royal Opera House: Johan Botha in the title role (above) and the chorus in Act Two.

recall times when German-speaking regions had been stronger and more independent. Such renderings became increasingly popular after the Napoleonic wars – years of French oppression that were vivid memories for many through the 1840s and beyond.

The French tyrant was finally ousted from German soil in 1813, in a great battle that took place near Leipzig – the largest engagement fought on European soil prior to World War One. Wagner was but a few months old when fighting raged close to his home. German unification, however, would take nearly six more decades to be achieved. Memorializing the events of 1813 was a way of maintaining hope in the interim. One of the notable memorial gatherings was a rally at the Wartburg in October of 1817, held on the anniversary of the battle at Leipzig. The participants all wore sprigs of oak in their caps. It is surely no coincidence that *Tannhäuser* premiered on the anniversary of the Battle of Leipzig when it reached the stage in nearby Dresden.

When Wagner moved to Dresden in 1842, he quickly associated himself with an array of liberal artists, many of whom, like him, would take part in the revolutionary uprising in 1849. Wilhelmine Schröder-Devrient, who

created the role of Venus, was especially active politically. Wagner had idolized Schröder-Devrient as a model singer-actor ever since he first saw her performing roles such as Bellini's Romeo and Beethoven's Leonore. Her draw towards strong-willed characters who rebel against oppressive forces aligned with her personal vision of her artistic mission, and in turn informed Wagner's conception of his goddess. No demure Venus was she. Elisabeth, by contrast, is more passive and dependent on others. She nevertheless performs a crucial function within the Wartburg community for she is the very reason that art exists. Her compassionate response to Tannhäuser – despite his time spent in the Venusberg – upsets the status quo. Change is in the air.

Tannhäuser appeals for a directly expressive art that draws energy from the realm of feeling. For him, Wolfram's cautious recourse to metaphors is insufficient. If the politically-motivated Wagner was reflected through his frustrated protagonist, we might see Wolfram as standing for others who were more hesitant to voice their thoughts in precarious times. Wagner firmly believed in the rights of individuals, of everyday people, but he knew that activism involves risk. In this context, we can appreciate his sympathetic shaping of Wolfram in accordance with the drama's political subtext. We can identify with his struggle. Wolfram's ode to Venus/Elisabeth went viral after the opera premiered, in the form of piano-vocal versions that were performed in countless homes. For all its restraint, Wolfram's ode hints at untapped depths of emotion, and remains a genuinely moving response to love and loss.

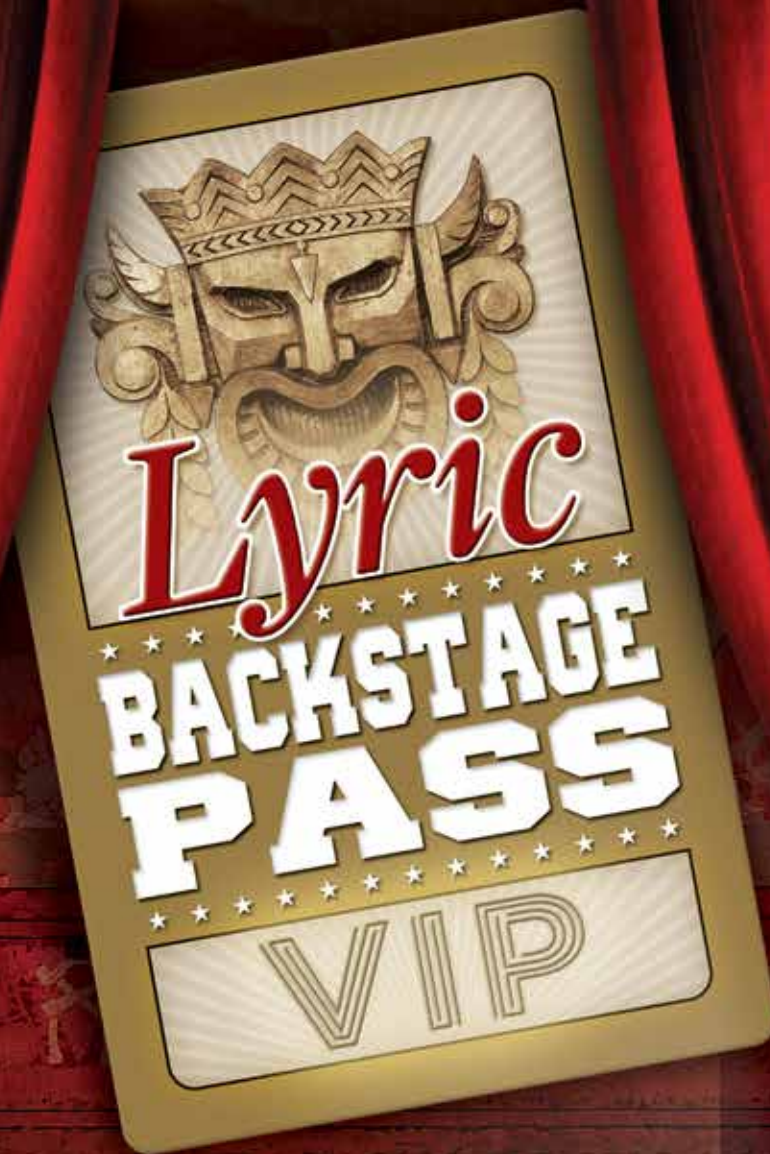
Katherine Syer is an associate professor of musicology and theatre at the School of Music of the University of Illinois at Urbana-Champaign. The recipient of a fellowship from the Alexander von Humboldt Stiftung, Syer served as artistic advisor for Moisés Kaufman's play 33 Variations, seen on Broadway in 2009. Recent publications include her book, Wagner's Visions: Poetry, Politics, and the Psyche in the Operas Through Die Walküre (University of Rochester Press, 2014).



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Alyce Johnson

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Laureen Janeczek-Wysocki
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Tenors
Jared V. Esguerra
Anthony P. McGlaun
Dane Thomas

Baritones/Basses
Nicolai Janitzky
Martin Lowen Poock
Nikolas Wenzel

Supplementary Chorus

Sopranos
Dana Campbell
Veronica Chapman-Smith
Katy Compton
Bianti Curry
Rebecca O-G Eaddy
LaTanya M. Foster
Julie-Ann Green
Kimberly E. Jones
Kisma Jordan
Joelle Lamarre

Rosalind Lee
Amanda Noelle Neal
Susan Nelson
Tammie Woods

Mezzos/Altos
La'Shelle Allen
Jeanette Blakeney
Yolanda Denise Bryant
Prencia Clifton
Leah Dexter
Rachel A. Girty
Elizabeth Gray
Ginger Inabinet
Silvie Jensen
Kamaram-Alexis Madison
Samantha McElhane
Karmesha K. Peake
Adrienne Price
AnnMarie Sandy

Tenors
Ken Alston, Jr.
Curtis Bannister
Matt Blanks
Errin Brooks
Jermaine Brown, Jr.
Matthew Daniel
Joseph A. Diehl
Maurio Hines
Cameo T. Humes
Ernest C. Jackson, Jr.
Luther Lewis

Juan Carlos Mendoza
Taiwan Norris
Drew Ochoa
Brett Potts
Peder Reiff
Adam J. Smith
Chase Taylor

Baritones/Basses
Dennis Blackwell
Gregory Brumfield
Charles Carter
Claude Cassion
Michael Cavalieri
Todd von Felker
John Fulton
Kirk Greiner
Earl Hazell
Aaron Ingersoll
Donald Craig Manuel
Jason S. McKinney
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Wilbur Pauley
Douglas Peters
Markel Reed
Aaron Reeder
Dan Richardson
Joseph T. Roberts
Vince Wallace
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CAROUSEL



Steven Pasquale
as Billy Bigelow



Denyce Graves
as Nettie Fowler

Limited Engagement
April 10 - May 3

Featuring favorite songs, including
"If I Loved You," "June Is Bustin' Out All Over,"
"You'll Never Walk Alone," and more!

Image by Paolo Ventura, *Carousel* scenic designer, from his collection *Winter Stories*.

CAROUSEL
Music by Richard Rodgers. Book by Oscar Hammerstein II. Lyrics by Oscar Hammerstein II.
Based on the play *LILIOM* by Ferenc Molnár. As adapted by Benjamin F. Glazer. Original dances by Agnes de Mille.

New Lyric Opera Production. Generously made possible by The Negaunee Foundation, an Anonymous Donor, Robert S. and Susan E. Morrison,
Mr. and Mrs. J. Christopher Reyes, Liz Stiffel, Mrs. Herbert A. Vance and Mr. and Mrs. William C. Vance, and Jim and Vicki Mills/Jon and Lois Mills.

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Lyric

**Sopranos**

Adina Aaron
 Uliana Alexyuk
 Valerie Bernhardt
 Emily Birsan
 Tracy Cantin
 Andriana Chuchman
 Adrienne Danrich
 Renée Fleming
 Hui He
 Kelly Kaduce
 Alexandra LoBianco
 Indira Mahajan
 Amanda Majeski
 Angela Mannino
 Ana María Martínez
 Hlengiwe Mkhwanazi
 Sondra Radvanovsky
 Marina Rebeka
 Carter Scott
 Tatiana Serjan
 Karen Slack
 Amber Wagner
 Nina Warren
 Laura Wilde

Mezzo-sopranos

Jamie Barton
 Stephanie Blythe
 J'nai Bridges
 Suzanne Hendrix
 Daveda Karanas
 Megan Marino
 Lauren McNeese
 Julie Miller
 Kelley O'Connor
 Agnieszka Rehlis
 Michaela Schuster
 Liuba Sokolova
 Anne Sofie von Otter

Contralto

Gwendolyn Brown

Tenors

Corey Bix
 Johan Botha
 William Burden
 David Cangelosi
 Jorge de León
 Juan José de León
 Richard Decker
 Matthew DiBattista
 Jesse Donner
 Jeffrey Hartman
 Bernard Holcomb
 Bryan Hymel
 John Irvin
 Brian Jagde
 Keith Jameson
 Jonathan Johnson
 Brandon Jovanovich
 Yonghoon Lee
 Robert McPherson
 Antonio Poli
 Arnold Rawls
 Rodell Rosel
 Jermaine Smith
 Eduardo Villa

Baritones

Mark Delavan
 Anthony Clark Evans
 Gerald Finley
 Norman Garrett
 Eric Greene
 Joshua Hopkins
 Audun Iversen
 Quinn Kelsey
 Mariusz Kwiecień
 Will Liverman
 John Moore
 Bo Skovhus
 Daniel Sutin
 Hyung Yun

Bass-baritones

Bradley Garvin
 David Govertsen
 Kyle Ketelsen
 Evgeny Nikitin
 Richard Ollarsaba
 Eric Owens
 Derrick Parker
 Michael Sumuel
 Dale Travis

Basses

Gustav Andreassen
 Wilbur Pauley
 John Relyea
 Peter Rose
 Andrea Silvestrelli
 Bradley Smoak
 Richard Wiegold

Actors

Dev Kennedy
 John Lister
 Brian McCaskill

Principal Dancers

Jonathan Emanuell Alsberry
 Brittany Amoroso
 Jacob Ashley
 Brenna Dwyer
 Jennifer Goodman
 Veronica Guadalupe
 Randy Herrera
 Jeffery B. Hover, Jr.
 Elizabeth Luse
 Luke Manley
 Joe Musiel
 Alanna Nielsen
 Ashley Rockwood
 Abigail Simon
 James Monroe Števkó
 J. P. Tenuta
 Nicole von Arx

Conductors

Sir Andrew Davis
 Asher Fisch
 Dmitri Jurowski
 Patrick Summers
 Ward Stare

Directors

Tim Albery
 John Caird
 John Cox
 Robert Falls
 Leah Hausman
 Peter McClintock
 Sir David McVicar
 Kevin Newbury
 David Pountney
 Francesca Zambello

Associate Directors

Rob Kearley
 Denni Sayers

Set and Costume Designers

Bunny Christie
 Peter J. Davison
 Charles Edwards
 Johan Engels
 Jessica Jahn
 Ana Kuzmanic
 Marie-Jeanne Lecca
 Michael Levine
 Jon Morrell
 Mauro Pagano
 Neil Patel
 Robert Perdziola
 Brigitte Reiffenstuel
 Walt Spangler
 Paul Tazewell

Lighting Designers

David Finn
 Fabrice Kebour
 Mark McCullough
 Duane Schuler
 Jennifer Tipton
 D. M. Wood

Chorus Master

Michael Black

Children's Chorus Master

Josephine Lee

Choreographers

Val Caniparoli
 Leah Hausman
 Denni Sayers
 August Tye
 Jasmin Vardimon

Associate Choreographer

Mafalda Deville

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Directors

Chuck Coyl
 Nick Sandys

Translators for English Titles

Cori Ellison
 Paul Hopper
 Roger Pines
 David Pountney
 Francis Rizzo
 Colin Ure



The American Guild of Musical Artists, AFL-CIO (AGMA), is the union that represents the singers, dancers, actors, and staging personnel at Lyric Opera of Chicago.



Grace Bumbry as Venus in Tannhäuser, Lyric Opera, 1963.

The Patrick G. and Shirley W. Ryan Opera Center

Dan Novak
Director
The Ryan Opera Center
Board Endowed Chair

Craig Terry
Music Director

Renée Fleming
Advisor
Julia Faulkner
Director of Vocal Studies
The Elizabeth F. Cheney
Foundation

Ensemble & Sponsorship Support

Sopranos
Tracy Cantin
The C. G. Pinnell Family

Hlengiwe Mkhwanazi
Richard P. and Susan

Kiphart
Drs. Funmi and Sola
Olopade

Laura Wilde
Mrs. J. W. Van Gorkom

Mezzo-sopranos

J'naï Bridges
Anonymous

Julie Miller
Maurice J. and Patricia
Frank

Tenors

Jesse Donner
Anne Gross
Robert C. Marks

John Irvin
Stepan Company
Jonathan Johnson
Mr. and Mrs. William C.
Vance

Baritones
Anthony Clark Evans
Sanfred and Nancy Koltun
Richard W. Shepro and
Lindsay E. Roberts

Will Liverman
Anonymous
The Pauls Foundation
Debbie K. Wright

Bass-baritone
Richard Ollarsaba
Lois B. Siegel
Drs. Joan and Russ Zajichuk

Bass
Bradley Smoak
The Elizabeth F. Cheney
Foundation

Pianist
Maureen Zoltek
Anonymous

Faculty

Julia Faulkner
Gianna Rolandi
W. Stephen Smith
Voice Instruction
Robert and Ellen Marks
Vocal Studies Program
Endowed
Chair in honor of Gianna
Rolandi

Deborah Birnbaum
Stephanie Blythe
William Burden
Sir Andrew Davis
Matthew A. Epstein
Asher Fisch
Renée Fleming
Kathleen Kelly
Ana María Martínez
Gerald Martin Moore
Sondra Radvanovsky
Peter Rose
Bo Skovhus
Anne Sofie von Otter
Guest Master Artists

Alan Darling
Laurann Gilley
Philip Morehead
Celeste Rue
Eric Weimer
Pedro Yanez
Coaching Staff

Derek Matson
Marina Vecci
Claudia Vining
Alessandra Visconti
Eric Weimer
Foreign Language Instruction

Erik Friedman
Anne Libera
Matthew Ozawa
Danny Pelzig
August Tye
Acting and Movement
Instruction

Roger Pines
Guest Lecturer and
Consultant

Artistic/Production Personnel

Michael Christie
Carrie-Ann Matheson
Conductors
Matthew Ozawa
Director

Sarah Hatten
Wigs and Makeup

Peggy Stenger
Bill Walters
Stage Managers

Theresa Ham
Lucy Lindquist
Maureen Reilly
Wardrobe

Administration

Jimmy Byrne
Manager
Laura Chambers
Administrative Coordinator
Wendy Skoczen
Staff Librarian

Lyric Unlimited

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The Brothers Grimm
Michael La Tour, *Director*
Codrut Birsan, *Music Supervisor*
Sandra Zamora, *Stage Manager*

The Magic Victrola

David Kersnar, *Director*
Matthew Ozawa, *Assistant Director*
Rachel A. Tobias, *Stage Manager*
Jodi Gage, Jayme O'Hara,
Amy C. Thompson,
Assistant Stage Managers

The Property

Eric Einhorn, *Director*
Tara Faircloth, *Assistant Director*
Kristen Barrett, *Stage Manager*
Donald Claxon, *Assistant Stage Manager*

El Pasado Nunca Se Termina

Leonard Foglia, *Director*
Elise Sandell, *Assistant Director*
Rachel C. Hennebery, *Stage Manager*
Kristen Barrett, Derek Matson,
Any Plotkin,
Assistant Stage Managers

Education Corps

Howard & Mary Robins <i>Co-chairs</i>	Roy Fisher Margaret Fournier Maggie Galloway Karen Genelly *Marian Goldberg Jerry Goodman Randy Green Katy Hall Mary Hobein Mary Houston Diana Hunt King Marie Ifollo Virginia Jach Charlene Jacobsen Karen Jared Barbara Joabson Jean Joslyn Suzanne Jozwiak Kip Kelley Rochelle Klapman John Kohlmeier Elizabeth Kurella Larry Lapidus Barbara Lieber Babs Lieberman Dan Lome Helen Magid Nina Maimonis Judith Marshall *Sue McCandless	Claudia McCarthy Don McVicker Liz Meenan George Meschel Michelle Murff-Arrington Penny Pagenkopf Noel Perlman John Piepgras Kathrine Coffin Piepgras Joanne Poder Belinda Potoma John Rammel Heather Refetoff Maria Rigolin Barbara Roseman Arn Schenk Dora Schenk Peggy Shake Jeffrey Sherman Joseph Sjostrom Joan Solbeck *Carla Thorpe Caroline Wheeler Roberta Whitworth Claudia Winkler Florence Winters Richard Wright *Coordinator
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Supernumeraries

<i>(Tannhäuser)</i> Weston Ford Jacob Macias	Kenneth Izzi Bruce Johnson Garland Jones William Kavanagh Jim Klafta Angelo LaMantia John Larrieu Joseph Marik Loren May Bill McNamara Mike Miles Ron Milnarik Peter Mitchell Parrish Morgan Frank Novak George Obermaier Mike Ortyl George Pepper Alec Perlow Jahbril Porter James Pusztay Daniel Pyne Alex Radtke Reuben Rios Jonathan Rogin Gene Rzym Jorge Santos, Jr. James Stanis William "Doc" Syverson	Ron Tolisano Ajani Upton Christopher Vaughn Theo Vlahopoulos Irvin (Ham) Wagner C.J. Washington John Zasi Howard White	Barbara Kummerer Kirsten Lendyke Susan Leshner Nyketa Marshall Charlotte McBurney Helena McBurney Avery McDonald Madeline Monahan Renate Moser 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
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Gene Andersen: *Supporter from the Start*

Gene Andersen has been involved with Lyric Opera since the very beginning; indeed, before the beginning, when the only opera Chicagoans could see was a touring group from New York sponsored by the Illinois Opera Guild. Gene's mother was president of that guild, located at the 20 North Wacker Drive office suite, when a young Chicago native named Carol Fox decided to create a new Chicago opera company. "I have to give her a lot of credit," Gene says. "She had the vision and the persistence to lead us through its beginnings."

Thus begins sixty years of fond memories, exemplary productions, and unexpected side projects. "*Don Giovanni* was the Opening Night, and I was just married. John and I went with two other couples. The space that is now the Pedersen Room was a bar at that time, so of course we lost our men in the second act." Gene attributes their moderate disinterest to the fact that they had limited exposure to opera but they would later learn to appreciate the art form. Gene, on the other hand, had been raised to love opera, having grown up listening alongside her mother and tagging along to Illinois Opera Guild activities. When Lyric Opera began in 1954, Gene was ready to take on a leadership role of her own. "I was chairman of the first Chapter in Oak Park/River Forest. Eventually, I got involved with the Guild Board, which at that time was set up to govern the Chapters. Later, the Chapters elected their own officials, and the Guild Board formed a separate fundraising identity. I've been a member ever since."

Gene attributes many of her positive recollections to the people who were around Lyric Opera in its early years. "Everyone involved was so enthusiastic and excited that we had our own opera company. They wanted it to see it succeed, and it did. There were a lot of young people participating in those days, and the energy was incredible." Specifically, Gene remembers one particularly energetic personality: "I enjoyed Danny Newman so much; he always had a smile on his face, and he made you feel so welcome. He would walk down the aisles before each opera and stop to visit with everybody – he really made you feel like you belonged to Lyric and that Lyric belonged to you." Newman, of course, was the founding press agent and public relations director of Lyric, legendary for pioneering the subscription model, which revolutionized the business of selling tickets. Lyric still boasts the highest number of subscribers of any organization in the field, and although Lyric's model is evolving along with current demands, subscription sales are still a significant part of the equation.

Through her association with Danny Newman, Lee Freeman Sr. and other Lyric friends, Gene was introduced to a young man named Sam Wanamaker, who at the time was struggling to reconstruct the historic Globe Theatre in London. "I was so enraptured by what he was

doing that I wanted to be a part of it. I ended up running the project's fundraising efforts in Chicago for nine years. I would have never had the opportunity to develop so many close friendships in London had it not been for my ties with Lyric Opera. It has been a privilege and joy to work with both these outstanding organizations."

Gene has witnessed her fair share of excitement within the Civic Opera House. "I remember Maria Callas performing the title role in *Lucia di Lammermoor*. During the mad scene, unintentionally, I think, there was wind coming through an open door and it blew her gown away from her as she came down the stairs; it was very exciting. Of course Callas herself was very exciting, and it was a big coup for us to have her here in her prime." Among Gene's many favorite operas ("I love the Russian operas, *Faust*, and *Mefistofele*"), she recalls being particularly impressed by

Philip Glass's *Satyagraha*, which had the main characters and the exceptional Lyric Opera Chorus singing in Sanskrit. "I even heard a rumor that when another opera company tried to produce it, they had to hire our chorus because theirs was unable to learn the Sanskrit."

Another of Gene's standout moments in Lyric Opera's rich history was the first full presentation of Wagner's *Ring* cycle in 1996. "It was an incredible experience to see the whole Cycle in one week; each installment left you desperately anticipating the next. People came from all over the world to see it and it was exciting to hear all the different foreign languages spoken in the lobby."

Of course, it wasn't always smooth sailing. "When Ardis [Krainik] became general director, it was a different world. Several poor business decisions had been made. Ardis, along with the Board of Directors,

felt strongly that we should be solvent, setting aside funds for the future. Everyone loved working with Ardis, who had a challenging job in front of her. Following good Midwest values, Lyric grew and became financially stable, which is a rarity for an opera company.

"Lyric has always been a part of me. When you start something from the beginning and watch it grow, you feel that there's a part of you growing with it. I've always admired Lyric Opera's ideals. Carol had the dream and the excitement to bring it about and Ardis had the vision and talent to financially stabilize it, creating a successful opera company. The tradition was carried on by Chicago native Bill Mason, who grew up at Lyric and knew the business inside and out. Now England has arrived with Anthony Freud, and it's exciting because we're doing new things and reaching further into the community, the parks and the schools. Wherever I go, I love to tell people about Lyric. I am very proud of Chicago's culture, its international opera company, and to have been an integral part of it."

—Meaghan Stainback



John and Gene Andersen, *Fantasy of the Opera*, 1992

MODERNIZING LYRIC'S STAGE



NOW



NEEDED

Lyric Opera of Chicago's **Breaking New Ground Campaign** has been launched to implement the company's blueprint for a world-class, 21st century opera company. Breaking New Ground is allowing Lyric to continue to produce major productions of the highest caliber, while also modernizing the Civic Opera House stage with state-of-the-art equipment.

This campaign will also make possible:

- New and revived major opera productions
- The modernization of the Civic Opera House stage with state-of-the-art stage lifts, lighting, and stage rigging equipment

- Updated media, marketing, and audience development programs
- The strengthening of the company's financial position, including building our endowment to current industry best practice

A thriving future for Lyric Opera of Chicago relies on the support of our steadfast subscribers, enthusiastic audiences, and generous donors. Please contact Leslie Mastroianni at 312-827-5676 or lmastroianni@lyricopera.org for information on how you can support the **Breaking New Ground Campaign**.

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC





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, and has made a leadership commitment to the Breaking New Ground Campaign. Lyric is honored to have Abbott's Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.



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 60th 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 eight 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 60th 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 60th 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 60th 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."



John and Jackie Bucksbaum

THE JOHN and JACKIE BUCKSBAUM FAMILY

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

**MARION A. CAMERON**

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity and production sponsorship of the 2013/14 new production/Lyric premiere of *Rusalka*, as well as her additional gift in support of this season's *Tannhäuser*. Ms. Cameron is also a Sapphire Patron of the 60th Anniversary Concert and Diamond Ball. The President of Sipi Metals Corp., Marion Cameron is a member of Lyric's Board of Directors, a member of the Executive Committee and Chair of the Investment Committee.

**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 60th 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 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 60th 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.



Lester and Renée Crown

THE CROWN FAMILY

Two of Chicago's leading philanthropists, Renée and Lester Crown are devoted patrons of Lyric Opera. The Crown Family is a sponsor of the Renée Fleming Initiative and has made a generous commitment to Lyric's new Breaking New Ground Campaign. They have also made major contributions to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Great Opera Fund. 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 60th 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 60th 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 GAEL NEESON

Passionate patrons of the arts, Stefan Edlis and Gael Neeson are actively involved with organizations in Chicago, New York, and Aspen. Mr. Edlis and Ms. Neeson have supported and subscribed to Lyric Opera for more than 30 years. They have previously cosponsored the Stars of Lyric Opera at Millennium Park concert and named

their seats through the Your Name Here program. Stefan 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 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. 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). The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring Cycle*, starting with *Das Rheingold* (2016/17) and concluding with the complete Cycles in 2020/21. 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), *Lobengrin* (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 Sponsor.

GUGGENHEIM



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.



Joe and Pam Szokol and King and Caryn Harris

HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Joe and Pam Szokol and King and Caryn Harris, 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 60th Anniversary Concert and Diamond Ball this season as Emerald Patrons.

The Harris Family Foundation has also made a generous commitment to the Breaking New Ground campaign to help secure Lyric's future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a 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 cosponsorships 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 60th 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 60th 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 Commit.



Eric S. Smith

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 of the Lyric Unlimited Committee.

MR. and MRS. GEORGE D. KENNEDY

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

**RICHARD P. and SUSAN KIPHART**

Dick and Susie Kiphart are esteemed members of the Lyric Opera family and 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.



Linda K. Myers

KIRKLAND & ELLIS LLP

Kirkland & Ellis LLP has a more than 100-year history of providing exceptional service to clients in Chicago and around the world in complex litigation, corporate and tax, intellectual property, restructuring, and counseling matters. The firm is committed to enhancing quality of life through educational opportunities, cultural awareness, youth programs, and community outreach. 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.

**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. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances Fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014.

**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 and have made a generous commitment to the Breaking New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.

**JOSEF and MARGOT LAKONISHOK**

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

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.



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.

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



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

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 *Cruzar 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*.

THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14. 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.



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 19th-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 Carmelites* 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 benefiting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

Sylvia and 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.



Jerry and Elaine Nerenberg

THE NERENBERG FOUNDATION

During their lifetimes, Jerry and Elaine Nerenberg were passionate supporters of Lyric Opera and subscribed for more than 30 years. They were especially supportive of The Patrick G. and Shirley W. Ryan Opera Center and loved to watch these young artists perform and grow at Lyric Opera. Jerry Nerenberg and his wife Elaine passed away

in 2005 and 2007, respectively. In their wills, they established The Jerome and Elaine Nerenberg Foundation, which was funded to make generous annual grants to Lyric Opera for many years to come. Lyric is very appreciative of the Nerenbergs' thoughtfulness and generosity in creating this planned gift.



Sonia Florian

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 60th 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. They have also made a leadership commitment to the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the 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 60th 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 60th 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.



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 60th 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.

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*.



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

The Pritzker Foundation is a leading supporter of arts and education philanthropies in Chicago. Lyric Opera of Chicago is truly grateful for the Pritzker Foundation's support of the Breaking New Ground Campaign to underwrite the Pritzker Family Concert Shell, designed by renowned Chicago architect Jeanne Gang and Studio Gang architects. Lyric Opera is honored to have Life Member Mrs. Jay A. Pritzker serve on its esteemed Women's Board since 1970.



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 Rosenfeld, 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. Lyric chairs this season's Opening Night Dinner and Performance. The Rosenfelds

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.



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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.

**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 30 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 for 5 years. 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.



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists 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 60th 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*.

L Y R I C O P E R A O F C H I C A G O

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 donor family who have made generous contributions to the Campaign (as of January 1, 2015):

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60th Anniversary Concert and Diamond Ball

Lyric Opera of Chicago expresses its deep gratitude to the following generous contributors who have made significant gifts in support of the 60th Anniversary Concert and Gala.

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Lyric Opera is grateful to the following generous donors for their support of special events and projects during the 2014/15 Season. Listings include contributors whose gifts of \$5,000 and more were received by January 1, 2015.

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