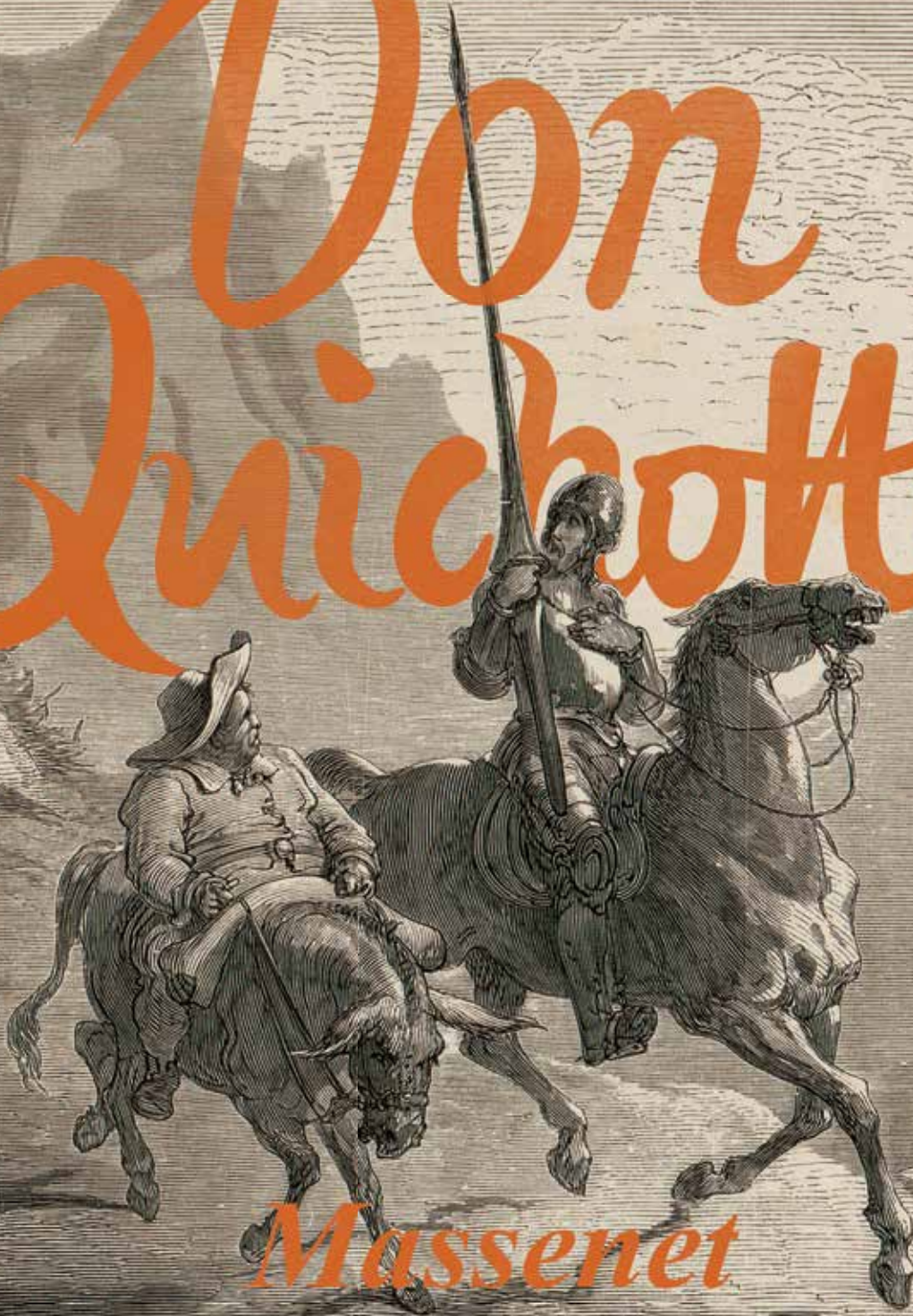


# Don Quichotte



*Massenet*

*Lyric*

2016|17 SEASON

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KEN HOWARD/SAN DIEGO OPERA

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TODD ROSENBERG

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*On the cover: "Don Quixote and Sancho Setting Out" (1863), an illustration by Gustave Doré. Engraver: Heliodore Pisan. Credit: Cushing Memorial Library & Archives, Texas A&M University, The Eduardo Urbina Cervantes Project Collection.*

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## From the General Director

Entrancing in its vitality and profoundly affecting in its humanity, Massenet's *Don Quichotte* is a work that deserves to be better known internationally. Taking their cue not so much from Cervantes's novel as from the French play based on it, the creators of this opera molded a central character who inspires his audience, thanks to the nobility of his ideals and the passion with which he pursues them.

This opera is loaded with atmosphere, and there's a distinct sensuality about so much of the score. Like *Carmen*, it presents Spain as envisioned by a Frenchman, which means that Massenet imbues the music with a particular elegance, even in the most dramatic moments. I hope you've come to this performance with handkerchiefs in hand, since the final act presents a death scene for the protagonist that will totally wring your heart.

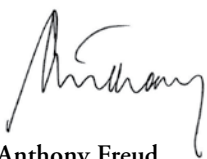
There are quite a few operas in the repertoire that we perform only when the right artist is available. *Don Quichotte* is one of those operas, with requirements that make it a suitable vehicle for only a select few singing actors. For that reason, Lyric has presented it in only three previous seasons, always with great success – initially with Nicolai Ghiaurov (1974, 1981) and then with Samuel Ramey (1993-94). Now, after an absence of more than two decades, *Don Quichotte* returns to our stage with another legend of opera, Ferruccio Furlanetto, heading the cast.

After his extraordinary successes at Lyric in the title role of *Boris Godunov* and as Fiesco in *Simon Boccanegra*, Ferruccio is now a favorite of our audiences, and it is thrilling indeed for us to welcome him back to the company. He has described *Don Quichotte* as his favorite role, and to it he brings not simply one of the most impressive voices of the past four decades, but also a lifetime of stage experience. Ferruccio is an artist who can transform even the simple act of walking across a stage into a memorable revelation of character. His matchless dramatic involvement will most certainly illuminate this extraordinary figure in a profoundly moving way.

I'm delighted that Ferruccio's portrayal will be supported by those of two other exciting European artists, both making their Lyric debuts. Our Dulcinée is Clémentine Margaine, a marvelous young French mezzo-soprano possessing the exceptional vocal and physical allure that any memorable interpreter of this seductive role must command. Clémentine previously captivated me in Berlin when I heard her in a very different role, the demure Marguerite in Berlioz's *La damnation de Faust*. Lyric's Sancho is Nicola Alaimo, a very distinguished Italian comic bass-baritone and an exceptionally versatile artist, as much at home in Massenet as he is in the buffo roles of Rossini and Donizetti.

Along with our desire to bring Ferruccio Furlanetto back to Lyric, *Don Quichotte* has returned to the company this season thanks to the enthusiasm of our music director, Sir Andrew Davis. One of the most exciting aspects of Andrew's operatic activity internationally during the past decade has been his championing of Massenet's operas. Having begun this voyage of discovery with Lyric's production of *Thaïs* (2002-03), he has subsequently reprised that work in other venues, while also adding *Cendrillon* and *Werther* to his repertoire – in each case, with great success.

In a new staging by Lyric's own Matthew Ozawa utilizing charmingly traditional sets and costumes from San Diego Opera, *Don Quichotte* will be a rare and special treat for all of us.



**Anthony Freud**  
General Director, President & CEO  
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# From the Chairman

The 2016-17 season here at Lyric Opera of Chicago is off to a great start, and I predict it will be one of the most exciting in recent memory. My wife and I are looking forward to every production, and I hope you are, too.

I was particularly excited by the launch of the new *Ring* cycle with *Das Rheingold*. It was truly another example of Lyric at its best: a profound, transformative experience based on world-class performances from the cast and orchestra and an engaging and entertaining set design that used every theatrical trick in the book. The fact that we're producing a brand-new expression of the *Ring* makes me very proud of the artistic choices we make at Lyric, and based on the enthusiastic response from both our audience and from music critics around the world, we have created something very special.

As was true with both *Das Rheingold* and *Lucia*, it's likely that the production you're enjoying tonight is benefiting from our ambitious stage-improvement project, the first step of which was implemented over the summer. Three new stage lifts, a turntable, and 16 new point hoists are fundamental to this season's new productions of *Das Rheingold*, *Les Troyens*, and *The Magic Flute*. None of these productions would have been possible were it not for that initial investment. Over the next two years we will see the second phase of the project, including additional stage lifts and point hoists, plus various other crucial capabilities that will ensure our being able to present future productions exactly as our directors have imagined them, and in a safe, efficient manner. We're exceedingly grateful to our Breaking New Ground campaign donors whose generosity has made this possible.

Many of our longtime contributors and subscribers voice a special fondness – even a sense of loyalty – for the seats they've enjoyed at Lyric for years, seats that perhaps their parents enjoyed and passed down to them. In many cases they've memorialized their fondness of those seats by naming them, giving a contribution to Lyric to “claim” that seat, if you will. We have seats throughout the Ardis Krainik Theatre, from the main floor to the boxes and the upper balcony. We hope you'll take advantage of our “Name a Seat” program – it's a wonderful way to leave your own permanent legacy at Lyric.

It's not just our longtime audience members, but also those of the next generation, that we cultivate at Lyric. As we all know, “Millennials” have many more opportunities for entertainment and cultural consumption than ever before. In achieving our goal of continually attracting and engaging younger audiences, we've moved in a big way into media that they're familiar with. Many of you who spend time online, particularly in social media, have noticed in the past year many more banner ads for Lyric productions or mentions and “likes” on Facebook and Twitter, and photos on Instagram. I'm delighted to see social media channels bringing greater awareness of Lyric and its exciting offerings to a whole new audience.

I use Lyric's website on a regular basis, whether to provide background information for an upcoming production or to review the biography of an artist I don't know. It's not unusual for me to snap a picture of a current production poster and post it on my Facebook page! These are some of the ways that I, along with many other fans of Lyric, use media channels to remind us how valuable and exciting the Lyric experience is.



TODD ROSENBERG

A handwritten signature in black ink, appearing to read "DT Ormesher". The signature is fluid and cursive, written on a light-colored background.

David T. Ormesher



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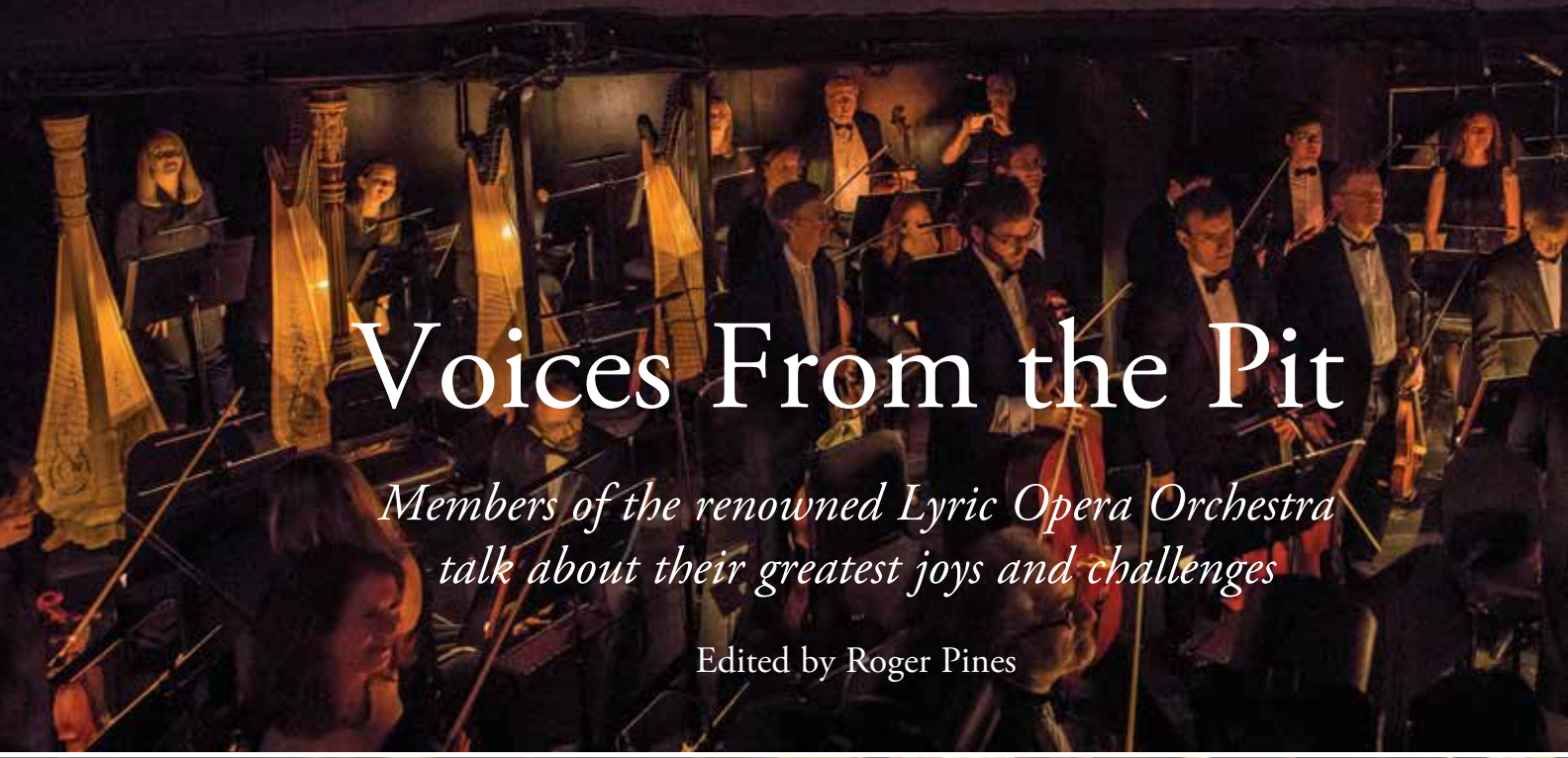
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# Voices From the Pit

*Members of the renowned Lyric Opera Orchestra  
talk about their greatest joys and challenges*

Edited by Roger Pines



ALL PHOTOS: TODD ROSENBERG



Das Rheingold bows



**T**hroughout each Lyric season, every performance is immeasurably enhanced and enriched by the contribution of all members of the company’s orchestra. Year after year, in one formidable work after another, they combine authoritative style with impressive technical prowess and emotional commitment. Here are some of their voices, giving us a first-hand look at life in the orchestra pit.

**WHAT ELEMENTS OF PLAYING OPERATIC REPERTOIRE ARE MOST SATISFYING TO YOU?**



ANDREW HESSE

**LEWIS KIRK, Assistant Principal Bassoon/Contrabassoon**  
Telling a story through music.

Something about the pit is also part of this: down there in the dark, we’re not the center of attention; we’re not under hot lights and the audience’s gaze, so it’s easier to relax and give in to the flow of the music and the performance.

It’s also a little more “human” in the pit than onstage, because we have the freedom to smile at a colleague, share a quiet joke, wriggle in our chairs, scratch an itch, etc. Playing great opera with a great orchestra, in a wonderful house, and with thrilling, world-class singers – it’s about as good as it gets!



**PREMAN TILSON, Bassoon**

I’ve always had a special love for accompanying other musicians. There’s something deeply satisfying, both musically and emotionally, about supporting someone who’s giving a great performance.

It entails a sense of community and of letting go of the ego to be submerged in something much larger. This, of course, happens in purely orchestral playing as well, but it’s an even larger experience with opera.



ANDREW HESSE

**TERESA FREAM, Violin**

The emotional content of operatic music is unlike any other – I especially love the through-composed works in that respect. It’s like a long, uninterrupted ride through the whole range of the human experience.

DEL HALL



Operatic repertoire is satisfying in many ways but, to me, there are three standout elements: emotion, the combined efforts of many artists, and the sharing of what is best in mankind.

To be able to add to what happens onstage with nuance and color is the orchestra's mission. The understanding by the audience of what each scene means is enhanced by what the orchestra plays. This gives a deeper meaning to the plot and helps the listener know the story and the characters better.

Opera combines the efforts of many people and many different skills: acting, singing, orchestra, chorus, costumes, lighting, conducting, stagehands, stage manager, dressers, dance, wigs, make-up, props, etc. All of these elements are in concert with one another during each performance, and that is an awesome experience for everyone who attends or anyone who participates in the show.

Opera is one art form that shows the best of what mankind can offer. Opera can mimic all human experiences and uplifts those who partake in it. What more could you ask for?

CHARLENE ZIMMERMAN, *Principal Clarinet*

ANDREW HESSE



**JEREMY MOELLER,**  
*Principal Trombone*

I find the chamber-ensemble aspect of performing operatic repertoire most satisfying. It's different from playing in a symphony

orchestra, in that the communication between the stage and the orchestra pit is the most important part of what we do. We work best when we play like a large chamber ensemble, working with the singing and acting onstage. We're all a part of something bigger than ourselves.

**ANN PALEN,**  
*Violin*

One of the most satisfying elements of playing opera occurs when everyone in the orchestra is listening intently to the stage, so that when we need to adjust to the singer, the entire orchestra



DEVON CASS

of 80-plus musicians catches the singer perfectly. I've been in the orchestra for 25 years and that still amazes me.

**FRANK BABBITT,** *Viola*

I've always found the rehearsal process, especially the period when the singers join the orchestra, to be satisfying in a different way from actual performances. I'll never forget watching Natalie Dessay during the *Sitzprobe* [the singers' first rehearsal with the orchestra] for *Alcina*, practically dancing during her arias, moving, conducting herself as we played together for the first time. Seeing the great singers at close range, going about their work, has always been inspiring and rewarding to me.



**TERRI VAN VALKINBURGH,**  
*Assistant Principal Viola*

I like being a part of a large ensemble (meaning orchestra, chorus, solo voices, sometimes backstage musicians, stage crew, et al.) creating a story that, when done well, takes the audience to a

whole new place and time, all while physically remaining in the middle of downtown Chicago. Also, the characters usually make such horrible life choices that I feel a bit better about myself by the end of the evening.



DEVON CASS



**MELISSA TRIER KIRK,** *Viola*

As a string player, I have learned so much from listening to and accompanying the magnificent singers we work with at Lyric. My first two seasons included

performances by Jon Vickers, Plácido Domingo, Mirella Freni, Luciano Pavarotti, and Alfredo Kraus. I was relatively new to opera at the time and quickly fell in love with the beauty and magic of the repertoire and the operatic voice.



**MARK BRANDFONBRENER, Cello**

I've always found the collaborative elements most exciting in working in the opera world. In addition to the large orchestra, we regularly come in contact with conductors and their assistants, singers, dancers, stage managers, costumers, stagehands, designers, choreographers, and the many support staff that manage the company and raise the money to keep it all going. I also enjoy the many languages we hear in the operas and around the opera house.



DEVON CASS



**WILLIAM CERNOTA, Cello**

Handing off and receiving melodies from the pit to the stage and stage to the pit is most satisfying to me. The feeling is one of connection and mutual support – a visceral reaction with a palpable sense of energy-transfer at its strongest. This leaves a lasting impression even for performing outside of the pit. The vocal resonance of a fine bass, baritone, or tenor is directly related to the resonance from a cello. Movement throughout the vocal range is a natural correspondence to movement throughout the range of the cello. Vocal articulations correspond to the attack of the bow on the string.

**HOW DO YOU PREPARE FOR AN OPERA YOU'VE DONE BEFORE?**



ANDREW HESSE

**CHANNING P. PHILBRICK, Co-Assistant Principal Trumpet**

The amazing music librarians at Lyric provide each orchestra member with practice parts for each opera. I keep my practice parts for future reference. When the opera comes up the second time for me, I refer to my practice part in which I've made tempo, dynamic, mute choices, and other indications that are very helpful.

**ALYCE JOHNSON, Flute/Piccolo**

I really enjoy going to the piano run-throughs at Lyric. In our orchestra, the piccolo player typically sits in the middle, just below the stage, so I'm

not able to see anything onstage during the opera. The way we interpret our music is directly affected by the actions onstage. Seeing each opera's piano run-through helps me to understand which style and emotion would be appropriate at any given time in the production.

**LEWIS KIRK, Assistant Principal Bassoon/Contrabassoon**

Having the music to be able to practice the hard bits. If you've done it before, you have a pretty good idea what is needed in terms of reeds (I'm a woodwind player). *Eugene Onegin* requires a different sound than, say, *The Magic Flute*, and the reed you use has a lot to do with that.

**PAULI EWING, Violin**

Preparing for a *Ring* cycle is a little different than for most operas. It takes tons of practice for the massive amount of very difficult music balanced with careful calculation to conserve and have enough energy for performances. For me it's a bit like going into training. Stretching, meditation, practicing, swimming, eating well and preparing food to take to performances.



**HOW DO YOU PREPARE AN OPERA YOU'RE DOING FOR THE FIRST TIME?**

**DIONNE JACKSON, Assistant Principal Flute**

I always go to the library to get a score and a video if possible, because knowing the story line helps me to prepare the music and it gives me a better understanding of how the music serves the story line.



TODD ROSENBERG

**AMY HESS, Viola**



When I'm preparing a new opera (which is essentially all of them for me), I start by watching a video and following along in my part. If there aren't English subtitles, I'm also juggling a libretto!

This gives me a good overview of the story and how the violas fit into the storytelling. I'll continue to reference a recording or video throughout my practice to make sure I have correct tempi, and for

complicated passages I'll look at a score so I make sure I know exactly how my part fits in with the other instruments.

**IAN HALLAS, *Double Bass***

I usually have everything I'm going to practice laid out the day before, and I've found that especially helpful when dealing with a 40- or 50-page part. Otherwise, it would be extremely overwhelming to simply start at page one every day and try to work through the book – even when not everything needs



DEL HALL

prioritizing the truly difficult or exposed passages.

to be looked at. On top of that, it can be hard to remember that a few of these productions need to be under the fingers at all times. It really comes down to organization and

**WHAT WOULD YOU LIKE DEBUTING CONDUCTORS AND SINGERS TO KNOW ABOUT THIS ORCHESTRA, IN ORDER TO ENSURE A FRUITFUL COLLABORATION?**



ANDREW HESSE

**WILLIAM DENTON, *Principal Trumpet***

I think the singers realize that they aren't singing in a bubble. While it's true we mostly fill an accompaniment role, like in great visual art, the background is every bit as important as the subject. For conductors, clarity while preserving the music is very important. There are conductors who are good technicians and easy to follow but have a dry interpretation. Others are very emotive but very difficult to decipher.

**TERESA FREAM, *Violin***

I would like for them to know and understand the rich history this company enjoys, and our deep ties to Italian tradition.

**MELISSA TRIER KIRK, *Viola***

The Lyric Opera Orchestra has excellent ears and is used to accompanying singers. You are in good hands!

**WILLIAM CERNOTA, *Cello***

This orchestra has an incredibly high morale, closeness, mutual respect and support – the highest I have experienced in my orchestral

career. It's also an ensemble that values a conductor who raises the bar as high as the group can go and values a singer who is willing to take risks and can have a dramatic impact on our 74 members and the audience. Have trust in our flexibility and take risks that you may not feel comfortable taking with other orchestras. We listen carefully and can turn on a dime when necessary. My first experience of this was when a singer skipped several measures: the orchestra intuitively became quiet and jumped as one to the correct place in the music. On a more microscopic level, this happens in every performance.

**FRANK BABBITT, *Viola***

I'm extraordinarily proud of the work ethic of this orchestra; nothing is more important than sounding our absolute best at all times throughout the run of any production. This orchestra truly loves to work and will give all it can to whomever is on the podium, regardless of whether they are internationally famous or just beginning their careers.

**LEWIS KIRK, *Assistant Principal Bassoon/Contrabassoon***

There's a lot of collected experience in our orchestra. A conductor or singer can learn a great deal from us about how Davis, Gatti, Elder, or Bartoletti conducted a particular piece, or how Terfel or Te Kanawa sang it. Also we'd like them to know that we want, just as much as they do, for this to be the greatest performance possible.

**HOW DO YOU COPE WITH EXTREMES OF STYLE IN THE SAME SEASON, SOMETIMES BACK TO BACK ON CONSECUTIVE DAYS?**

**TERESA FREAM, *Violin***

This is part of our training. I believe you must be very aware of what defines a particular musical style, and dive into that wholly and completely. It goes way, way beyond playing the right notes at the right time – which itself can be quite difficult – and is the thing that makes a good orchestra great. I think we have a great orchestra.

**JEREMY MOELLER, *Principal Trombone***

Going from one extreme style to another is just part of our job. Two years ago, we were rotating between *Tannhäuser*, *Tosca*, and *The Passenger* back to back to back. That got tough, but it was actually toughest just to remember which opera we were playing that night. Once the music gets started, it gets easy to get into the part!

**IF YOU WERE AN OPERA SINGER, WHAT CHARACTER IN ONE OF THE 2016-17 OPERAS WOULD YOU MOST LIKE TO PORTRAY AND WHY?**

**WILLIAM DENTON, *Principal Trumpet***

I don't have any idea. From where I sit, I get to be all the characters in a small way.

**MELISSA TRIER KIRK, *Viola***

I'm ready for a good mad scene, so I would be Lucia in *Lucia di Lammermoor*!

**JEREMY MOELLER, *Principal Trombone***

If I had to pick one character from this season's operas, it would probably have to be Donner in *Das Rheingold*. He certainly doesn't have the biggest part in the opera, but I can't think of any trombone player who wouldn't want to be "God of Thunder" for a day!

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*Lyric*

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Lyric



KEN HOWARD/SAN DIEGO OPERA

*Ferruccio Furlanetto as Don Quichotte*

*New-to-Chicago Production*

Jules Massenet

## Don Quichotte

*Lyric Opera presentation generously made possible by*

Howard L. Gottlieb and Barbara Greis

*and the*

Walter E. Heller Foundation

# DON QUICHOTTE

## Synopsis

**PLACE:**

In and around a small town in Spain

*There will be an intermission  
after Act Three.*

### ACT ONE

In a town square, a crowd celebrates the beauty of Dulcinée. When she appears, she confesses that, however admired a young woman may be, there is invariably something missing in her life. Juan and Rodriguez argue over who adores her more, until they hear that Don Quichotte – a knight they have heard is delusional – is about to arrive with his squire, Sancho Panza. They now ride in, to the delight of the crowd. Thrilled with their popularity, Quichotte orders Sancho to empty his pockets for the beggars and children.

After the crowd has dispersed, Quichotte pulls out his mandolin, preparing to serenade Dulcinée, while the exhausted Sancho makes his way to the local inn. The knight's serenade begins, only to be interrupted by Juan, who jealously warns Quichotte against pursuing Dulcinée. They duel, pausing momentarily so that Quichotte can finish his song but then resume, only to be interrupted again, this time by Dulcinée herself. She praises the beauty and musical mastery of Quichotte's serenade, chiding Juan for his passionate outbursts.

Once alone with Quichotte, Dulcinée tells him that if he truly loves her, he will retrieve her necklace that was stolen the

day before by the bandit Ténébrun – a mission that Quichotte immediately and happily accepts. Dulcinée then leaves with Juan and her other admirers, laughing about how Quichotte amuses her. The determined knight prepares for his quest.

### ACT TWO

Traveling in a misty countryside, Quichotte sings of Dulcinée, trying with full concentration to think of felicitous rhymes. Sancho begins to suspect that Dulcinée played a joke on them, and that there are, in fact, no bandits. He bitterly laments women's deceitfulness.

The mist clears, revealing windmills that Quichotte believes are giants, adding to Sancho's exasperation with his master's madness. When he attacks the windmills, Quichotte gets caught in one of the sails, leaving him stuck circling through the air.

### ACT THREE

In the mountains at sunset, Quichotte and Sancho continue their journey. Quichotte remains enthusiastic and resolute, Sancho hesitant but faithfully following his master. They encounter the bandits, who greatly outnumber them, causing Sancho to run away. Quichotte is captured and the bandits are preparing to kill him, but his final prayer deeply moves them. He tells the bandits who he is, expressing his love of mankind and nature, his devotion to duty, and his dedication to his mission. When he asks for Dulcinée's necklace, the bandits, captivated by his honesty and kindness, gladly yield it. As Sancho comes out of hiding, Quichotte relishes his success and power over the bandits.

### ACT FOUR

At a soirée in the garden of her house, Dulcinée turns away her admirers and ponders the positives and negatives of love. When pursued again by various suitors, she replies that their advances only bore her. She desires instead a different, less ordinary love.

After all retreat inside to supper, Don Quichotte and Sancho arrive, dreaming of the rewards that may await them. When everyone emerges, the victorious duo prove the success of their journey by producing the necklace. Quichotte believes this will secure Dulcinée's hand in marriage, but she laughs, expressing her contentment with remaining independent and unattached. Attempting to console Quichotte, she explains that by being honest, she is clearly showing her affection for him. Her admirers and other guests mock the sad and disappointed knight. Sancho shames them for berating a man whose only crimes are his kindheartedness and idealism.

### ACT FIVE

On a mountain path, Sancho prays over the sleeping Quichotte, hoping that his master's gentle heart may find happiness and the realization of his dreams. Quichotte wakes and, knowing that his life is about to end, tells his trusty companion that he deserves everything he dreams of. As Quichotte looks to Jupiter, which shines brightly, he hears Dulcinée singing in the distance and believes her voice is coming from the heavens. He embraces death, leaving Sancho to mourn his departed master.

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*Lyric*

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- *Don Quichotte* is a production of San Diego Opera.
- Sets for *Don Quichotte* executed by San Diego Opera Scenic Studio.
- Costumes for *Don Quichotte* executed by San Diego Opera Costume Shop.
- Additional choral costumes by Seams Unlimited.
- Lyric Opera of Chicago Broadcasts are generously sponsored by the Caerus Foundation, Inc., with matching funding provided by The Matthew and Kay Bucksbaum Family, The John and Jacolyn Bucksbaum Foundation, and The Richard P. and Susan Kiphart Family.
- Lyric Opera of Chicago gratefully acknowledges the support of the W. James and Maxine P. Farrell French Opera Endowed Chair.
- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.
- The performance will last approximately two hours and forty-five minutes.

*New-to-Chicago Production*

*Jules Massenet*

## DON QUICHOTTE (DON QUIXOTE)

Opera in five acts in French

Libretto by Henri Cain, after Jacques Le Lorrain's stage adaptation of the novel by Miguel de Cervantes

First performed at the Opéra de Monte Carlo on February 24, 1910

First performed at Lyric Opera of Chicago on November 22, 1974

Characters in order of vocal appearance:

<i>Pedro</i>	DIANA NEWMAN <sup>o</sup>
<i>Garcias</i>	LINDSAY METZGER <sup>o</sup>
<i>Rodriguez</i>	JONATHAN JOHNSON <sup>o</sup>
<i>Juan</i>	ALEC CARLSON <sup>o</sup>
<i>Dulcinée</i>	CLÉMENTINE MARGAINE*
<i>Don Quichotte</i>	FERRUCCIO FURLANETTO
<i>Sancho</i>	NICOLA ALAIMO*
<i>First Servant</i>	TAKAOKI ONISHI <sup>o</sup>
<i>Second Servant</i>	EMMETT O'HANLON <sup>o</sup> *
<i>Bandit Chief</i>	BRADLEY SMOAK <sup>o</sup>
<i>Bandits</i>	WILLIAM COMBS MATTHEW CARROLL JOHN CONCEPCION RONALD WATKINS

<i>Conductor</i>	SIR ANDREW DAVIS
<i>Director</i>	MATTHEW OZAWA
<i>Set Designer</i>	RALPH FUNICELLO*
<i>Costume Designer</i>	MISSY WEST*
<i>Lighting Designer</i>	CHRIS MARAVICH
<i>Chorus Master</i>	MICHAEL BLACK
<i>Choreographer</i>	AUGUST TYE
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	ELISE SANDELL
<i>Stage Manager</i>	CHELSEA ANTRIM DENNIS
<i>Stage Band Conductor</i>	ROBERT TWETEN
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM KEUN-A LEE
<i>Fight Director</i>	CHUCK COYL

\* *Lyric Opera debut*

<sup>o</sup> *Current member of The Patrick G. and Shirley W. Ryan Opera Center*



**FERRUCCIO FURLANETTO**  
(*Don Quichotte*)  
*Previously at Lyric:*  
Fiesco/*Simon Boccanegra*  
(2012-13); title role/*Boris Godunov* (2011-12).

The Italian bass, regarded internationally for more than four decades as one of the world's most celebrated artists, has enjoyed numerous triumphs as Don Quichotte, which he considers his favorite role. His portrayal has been hailed at Toronto's Canadian Opera Company, San Diego Opera, St. Petersburg's Mariinsky Theatre (CD), Madrid's Teatro Real, and Palermo's Teatro Massimo. Major projects this season include reprises of his incomparable portrayals of Verdi's Phillip II (Vienna, Milan, Tokyo), Rossini's Don Basilio (Covent Garden), and Shostakovich's Boris Timofeyevitch (Salzburg). Recent successes include Fiesco (Met, Vienna, Berlin, St. Petersburg), Prince Gremin (London, Vienna), and Banquo (Vienna). Furlanetto, who initially established himself internationally as one of his generation's foremost Mozartians, today boasts a repertoire of roles as diverse as Mustafa/*L'italiana in Algeri* (Vienna), Boris Godunov (Lyric, Moscow, Vienna, Paris, St. Petersburg), Thomas Becket/*Pizzetti's Murder in the Cathedral* (Milan, San Diego), and Émile de Becque/*South Pacific* (Vienna). His recitals include appearances at San Diego Opera, La Scala, and the Vienna State Opera. Highlights of the bass's vast discography include the Mozart/da Ponte operas, Schubert's *Winterreise*, all of Furlanetto's signature Verdi roles, Boito's *Mefistofele*, and a solo album of Mussorgsky and Rachmaninoff songs. Among the bass's many honors is the *Opera News* Award (2015).



**CLÉMENTINE MARGAINE**  
(*Dulcinée*)  
*Lyric debut*

The mezzo-soprano is one of the most acclaimed among the new generation of French singers. Recognized internationally as a remarkable interpreter of Bizet's *Carmen*, Margaine has starred in that role in ten major houses, including those of Berlin, Munich, Naples, Sydney, Toronto, and Washington. Her many other successes onstage in recent seasons have included Sara/*Roberto Devereux* (Bilbao), Dido/*Les Troyens* (Geneva), Charlotte/*Werther* (Buenos Aires), and Siébel/*Faust* (Paris). Later this season she will reprise her *Carmen* (Opéra National de Paris, Dresden's Semperoper, Metropolitan Opera), and Sara (Bavarian State Opera). The mezzo began her career with the ensemble of the Deutsche Oper Berlin, where she returns regularly in leading roles, among them Berlioz's Marguerite and Saint-Saëns's Dalila. Margaine has been heard on the major stages of Rome and Budapest, and has portrayed both Orfeo/*Orfeo ed Euridice* and Phèdre/*Hippolyte et Aricie* at the Festival International d'Opéra Baroque de Beaune. Major concert appearances include Donizetti's *La favorite* (a triumph at the 2015 Caramoor Festival), Phébé/*Rameau's Castor et Pollux* (Montpellier), Verdi's *Requiem* (Budapest), and Mahler's *Kindertotenlieder* (Dijon, Chalon sur Saône). The mezzo is a past recipient of the Concours International de Marmande's Special Jury Prize.



**NICOLA ALAIMO**  
(*Sancho*)  
*Lyric debut*

Among the Italian baritone's recent successes in bel canto opera have been Taddeo/*L'italiana in Algeri* (Metropolitan Opera), Don Geronio/*Il turco in Italia* (Pesaro's Rossini Opera Festival), and Neri/Giordano's *La*

*cena delle Beffe* (La Scala). Highlights of his upcoming season include title role/*Simon Boccanegra* (Luxembourg, Antwerp), Germont/*La traviata* (London), Count di Luna/*Il trovatore* and Francesco/*I masnadieri* (both in Monte Carlo), and title role/*Don Pasquale* (Vienna). In addition to Alaimo's international acclaim in such comedic roles as Falstaff (La Scala, Opéra de Marseille), Bartolo (Opéra National de Paris, Rossini Festival, Palermo's Teatro Massimo), and Dandini (Salzburg Festival, Opéra National de Paris, Rossini Festival), he has also received acclaim for his dramatic portrayals, including Paolo/*Simon Boccanegra* (Metropolitan Opera), Riccardo/*I Puritani* (Turin's Teatro Regio), and Miller/*Luisa Miller* (Liège's Opéra Royal de Wallonie). He has given recitals at the Rossini Opera Festival and has been heard in concert with James Levine (*Simon Boccanegra*, Boston Symphony Orchestra) and Riccardo Muti (*Don Pasquale*, Ravenna Festival). As a teenager, Alaimo won the Giuseppe Di Stefano Competition in Trapani, later performing there as Dandini/*La Cenerentola*. He recently received the prestigious "Premio Abbiati" award from the Association of Italy's Music Critics.



**DIANA NEWMAN**  
(*Pedro*)  
*Previously at Lyric:*  
Woglinde/*Das Rheingold*  
(2016-17); Milliner/*Der Rosenkavalier*, Beatriz/*Bel Canto* – world premiere  
(both 2015-16).

A second-year Ryan Opera Center member, the American soprano will be heard at Lyric later this season in *The Magic Flute* and *Carmen*. She is an alumna of the University of Southern California (title role/*L'incoronazione di Poppea*, Paminal/*The Magic Flute*, Miranda/*The Tempest*, Lauretta/*Gianni Schicchi*, Belisa/*The Love of Don Perlimplin*). Newman has also been heard as the Page/*Rigoletto* with the Los Angeles Philharmonic. Extensive concert appearances include Schneider's *Winter*



*Morning Walks* (Lucerne Festival), Bach Cantatas 211 and 209 (Whittier Bach Festival), Mozart's "Exsultate, jubilate" (USC Alumni Orchestra), Lukas Foss's *Time Cycle* (Aspen Music Festival and School), Samuel Barber's *Knoxville: Summer of 1915* (American Youth Symphony), Frank Ticheli's *Songs of Love and Life* and *Angels in the Architecture* (both at University of Texas at Austin), George Crumb's *Madrigals Book IV* (Music Academy of the West), and Francesco Cilluffo's *The Land to Life Again* (world premiere, UCLA Camarades Ensemble). Newman is an alumna of Ravinia's Steans Music Institute, Music Academy of the West, the Fall Island Vocal Arts Seminar, and the Aspen Opera Theater Center. *Diana Newman is sponsored by Susan Ipsen and Mrs. J. W. Van Gorkom.*



**LINDSAY METZGER**  
(*Garcias*)

*Previously at Lyric:*  
*Alisa/Lucia di*  
*Lammermoor* (2016-17);  
Second Noble Orphan/  
*Der Rosenkavalier*,  
Second Peasant Girl/

*The Marriage of Figaro* (both 2015-16).

The Mundelein, Illinois, native, a mezzo-soprano in her second year with the Ryan Opera Center, returns to the Lyric stage later this season as Mercédès/*Carmen*. She spent two summers as an apprentice artist with Des Moines Metro Opera, where she performed in *La rondine*, *Eugene Onegin*, and *Don Giovanni*. She is also a former studio artist with Milwaukee's Florentine Opera (Giannetta/*L'elisir d'amore*). Among her recent portrayals are the title role/*La Cenerentola* (Lyric Unlimited's community engagement program "Opera in the Neighborhoods"), Daphne/Marc-Antoine Charpentier's *La descente d'Orphée aux enfers* (Chicago's Haymarket Opera Company), Cherubino/*The Marriage of Figaro* (La Musica Lirica in Novafeltria, Italy), Nella/*Gianni Schicchi* (DuPage Opera Theatre), the title role/*Ariodante*, Béatrice/*Béatrice et Bénédicte*, and Beppe/*L'amico Fritz* (all at the

University of Wisconsin-Madison). Metzger debuted with the Grant Park Symphony singing the soprano solo in Fauré's *Requiem*. Among her numerous awards are the Paul Collins Fellowship from University of Wisconsin-Madison and the Virginia Cooper Meier Award from the Musician's Club of Women. *Lindsay Metzger is sponsored by an Anonymous Donor.*



**ALEC CARLSON**  
(*Juan*)

*Previously at Lyric:*  
Animal Tamer/*Der*  
*Rosenkavalier*, Ismael/*Bel*  
*Canto* – world premiere  
(both 2015-16).

The tenor, a native of Red Oak, Iowa, is in his second year in the Ryan Opera Center. He will be seen on the Lyric stage later this season as Giuseppe/*La traviata* (for *Celebrating Plácido*). Carlson is an alumnus of two of the most highly regarded music programs in the midwest, Luther College and the University of Cincinnati College-Conservatory of Music. His past performances at UCC-CM include such leading roles as Ferrando/*Così fan tutte* and Ernesto/*Don Pasquale*, as well as the Royal Herald/*Don Carlos* (concert performance) and the tenor solos/Bach's *St. John Passion* (staged production). A 2014 apprentice artist at The Santa Fe Opera, Carlson has participated in Houston Grand Opera's Young Artist Vocal Academy and the Wolf Trap Opera young artist program (Lysander/*A Midsummer Night's Dream*, Prunier/*La rondine*). The tenor won the 2014 Seybold-Russell Award in the UCC-CM Opera Competition, and he has also received an encouragement award from the Metropolitan Opera National Council District Auditions. *Alec Carlson is sponsored by Stepan Company.*



**JONATHAN JOHNSON**  
(*Rodriguez*)

*Previously at Lyric:*  
Eight roles since 2014-15, most recently Hylas/*Les Troyens*, Arturo/*Lucia di Lammermoor* (both 2016-17); Innkeeper/*Der Rosenkavalier* (2015-16).

A third-year Ryan Opera Center member and a native of Macon, Georgia, the tenor first appeared in Chicago in Poulenc's *Les mamelles de Tirésias* with the Civic Orchestra, before debuting at Lyric in *Capriccio*. His upcoming performances in the current season include Fenton/*Falstaff* (San Diego Opera) and Frederic/*The Pirates of Penzance* (Lyric Opera of Kansas City). He recently debuted at Portland Opera as Lindoro/*L'Italiana in Algeri*, and with both the Atlanta Symphony Orchestra and the New York Philharmonic with Grammy-winning trumpet player Chris Botti. The tenor graduated from the University of North Carolina School of the Arts with a master's degree and a Professional Artist Certificate. His leading roles at UNCSCA included Ruggero/*La rondine*, Lechmere/*Owen Wingrave*, Azaël/*Debussy's L'enfant prodigue*, and Fenton/*The Merry Wives of Windsor*. Johnson's other major performance credits include the "Beyond the Aria" series (Chicago's Harris Theater), Ezekiel Cheever/*The Crucible* (Piedmont Opera), and the title role/*Candide* and Rev. Horace Adams/*Peter Grimes* (both at the Aspen Summer Music Institute). *Jonathan Johnson is sponsored by Mr. and Mrs. William C. Vance.*



**TAKAOKI ONISHI**  
(*First Servant*)

*Previously at Lyric:*  
Trojan Soldier/*Les*  
*Troyens* (2016-17); Paris/  
*Romeo and Juliet*, Father  
Arguedas/*Bel Canto* –  
world premiere (both  
2015-16).

A second-year Ryan Opera Center member, the Japanese baritone will perform roles in several upcoming Lyric productions, among them *Moralès/Carmen*, *Captain/Eugene Onegin*, and *Marquis/La traviata* (for *Celebrating Plácido*). Onishi has received top awards from the Gerda Lissner International Vocal Competition, the Opera Index, Inc. Vocal Competition, the Licia Albanese-Puccini International Vocal Competition, and the Giulio Gari Foundation Competition. For winning the IFAC-Juilliard Prize Singing Competition in Japan, he received a full scholarship to attend The Juilliard School, where he appeared in the title role/*Eugene Onegin*, as Count Almaviva/*The Marriage of Figaro*, and in *Don Giovanni*, Rossini's *La scala di seta*, and Sir Peter Maxwell Davies's *Kommilitonen!* (U.S. premiere). In 2014 Onishi created the leading role of The Man/Marty Regan's *The Memory Stone* (world premiere) with Houston Grand Opera's East+West program. Recent highlights include two appearances at Carnegie Hall (*Carmina Burana*, Vaughan Williams's *Hodie*). Onishi has participated in the Aspen Music Festival and School, Saito Kinen Festival in Japan, and Germany's Internationale Meistersinger Akademie. *Takaoki Onishi is sponsored by the Renée Fleming Foundation and the International Foundation for Arts and Culture.*



**EMMETT O'HANLON**  
(*Second Servant*)  
*Lyric debut*

The New York native is a first-year Ryan Opera Center member and will be heard as the Second Priest/*The Magic Flute* and *Dancaïre/Carmen* at Lyric later this season. The baritone earned a Master of Music degree from The Juilliard School (*Traveler/Curlew River*, *Bartley/Riders to the Sea*), and a Bachelor of Music degree from the University of Cincinnati College-Conservatory of Music (*Arsamene/Xerxes*, *Achilla/Giulio Cesare*, *Haraštla*

*The Cunning Little Vixen*). In a workshop recently produced by the Metropolitan Opera, O'Hanlon sang the Soldier/Scott Wheeler's *The Sorrows of Frederick the Great*. His concert activities have included Bach cantatas and Fauré's *Requiem*, all with St. Thomas Episcopal Church (Cincinnati). O'Hanlon has been a prize-winner in the Altamura/Caruso, Gerda Lissner, Opera Index, Inc., Palm Beach Opera, and Dayton Opera competitions. He participated in the singer-training programs at Caramoor, La Musica Lirica (Novafeltria, Italy), Oberlin in Italy, and the "Juilliard in Paris" project. O'Hanlon is a principal vocalist with the celebrated Irish singing group Celtic Thunder, both for concerts internationally and on CD. *Emmett O'Hanlon is sponsored by Lois B. Siegel and Drs. Joan and Russ Zajchuk.*



**BRADLEY SMOAK**  
(*Bandit Chief*)

*Previously at Lyric:*  
Eight roles since 2014-15, most recently Ghost of Hector/*Les Troyens* (2016-17); Waiter/*Der Rosenkavalier*, General

Benjamín/*Bel Canto* – world premiere (both 2015-16).

A native of North Carolina and a third-year Ryan Opera Center member, the bass-baritone will appear in the current Lyric season as Zuniga/*Carmen* and Baron Douphol/*La traviata* (for *Celebrating Plácido*). Smoak has been heard with many companies nationwide, with particular success at Opera Theatre of Saint Louis (Colline/*La bohème*, King of Hearts/*U.S. premiere of Unsuk Chin's Alice in Wonderland*, Pirate King/*The Pirates of Penzance*, Masetto/*Don Giovanni*, Antonio/*The Marriage of Figaro*, Second Soldier/*Salome*). He has appeared in concert with the Chicago Symphony Orchestra (*L'enfant et les sortilèges*, *Pelléas et Mélisande*, Esa-Pekka Salonen conducting) and onstage at Boston Lyric Opera (*Les contes d'Hoffmann*), Palm Beach Opera (*Otello*, *Don Giovanni*,

*Carmen*), Sarasota Opera (*La bohème*, *The Crucible*), Opera Omaha (*Carmen*, *The Magic Flute*, *Fidelio*), Opera North, Opera Charleston, Opera Roanoke, Annapolis Opera, and DuPage Opera Theatre. Smoak made his international debut at Ireland's prestigious Wexford Festival Opera in *The Ghosts of Versailles* and Donizetti's *Maria Padilla*, returning for Smetana's *The Kiss* and Pergolesi's *La serva padrona*. *Bradley Smoak is sponsored by The Elizabeth F. Cheney Foundation.*



**SIR ANDREW DAVIS**  
(*Conductor*)

*Previously at Lyric:*  
54 operas since 1987, most recently *Les Troyens*, *Das Rheingold* (2016-17); *Bel Canto* – world premiere (2015-16).

In addition to three operas at Lyric this season, the busy schedule of Lyric's internationally renowned music director also includes recordings and concerts with the Bergen Philharmonic, as well as his return to the Melbourne Symphony Orchestra (where he is chief conductor) and the major orchestras of Cleveland, Berlin, and Liverpool. Highlights earlier this year include performances with the MSO and the Detroit, Frankfurt Radio, and Toronto symphony orchestras. Maestro Davis is former music director of Glyndebourne Festival Opera and currently conductor laureate of both the BBC Symphony Orchestra and the Toronto Symphony Orchestra. His operatic successes include productions at such major international companies as the Metropolitan Opera, Covent Garden, and La Scala; the Bayreuth and Edinburgh festivals; and the leading houses of San Francisco, Munich, and Santa Fe. Sir Andrew has appeared with virtually every internationally prominent orchestra, including the Chicago Symphony Orchestra, the New York Philharmonic, and the major orchestras of Berlin, Amsterdam, Rotterdam, and London. A vast discography documents Maestro Davis's artistry, with

recent releases including a greatly acclaimed performance of one of his longtime specialties, Elgar's *The Dream of Gerontius*, as well as individual discs devoted to the works of Hector Berlioz, Richard Strauss, and Sir Arnold Bax. *Sir Andrew Davis is the John D. and Alexandra C. Nichols Endowed Chair.*



**MATTHEW OZAWA**  
(Director)  
*Previously at Lyric:*  
*Nabucco* (2015-16).

In addition to Lyric's critically praised *Nabucco*, the American director's most recent acclaimed productions include Florian Gassman's *L'Opera Seria* (Wolf Trap Opera, American premiere), Emmerich Kálmán's *Arizona Lady* (Arizona Opera, American premiere), Matthew Aucoin's *Second Nature* (Lyric Opera's Lyric Unlimited, world premiere), Somtow Sucharitkul's *The Snow Dragon* (Skylight Music Theatre world premiere, also Opera Siam), and *A Little Night Music*, David Hanlon's *After The Storm*, and Marty Regan's *The Memory Stone* (Houston Grand Opera, the latter two, world premieres). *A Little Night Music* will mark Ozawa's Des Moines Metro Opera debut next summer. Other 2016-17 projects include *Romeo and Juliet* (The Minnesota Opera) and *Madama Butterfly* (Arizona Opera). Further directing credits include *Hand Eye* for eighth blackbird (Carnegie Hall, Museum of Contemporary Art, Chicago), the world premiere of *Tsuru* (Houston Ballet), and a new production of *Les Mamelles de Tirésias/Le Pauvre Matelot* (Wolf Trap Opera). As an associate and assistant director, Ozawa has worked at the major opera companies of Toronto, Chicago, San Francisco, Santa Fe, and St. Louis, as well as off-Broadway and at the Oregon Shakespeare and Macau International festivals. He made his New York directorial debut writing, directing, choreographing, and producing *Bound Shadow*. (See *Director's Note*, p. 32.)



**RALPH FUNICELLO**  
(Set Designer)  
*Lyric debut*

The acclaimed American designer has created sets for more than 300 productions internationally. His opera designs have most recently been seen at San Diego Opera (*Don Quichotte*, Pizzetti's *Murder in the Cathedral*), LA Opera (Zemlinsky's *The Dwarf*, Ullmann's *The Broken Jug*), and New York City Opera (*La rondine*). Holder of San Diego State University's Powell Chair in Set Design, Funicello recently designed South Coast Repertory's production of Robert Schenckan's *All the Way*. He has extensive experience in plays on Broadway (*Henry IV*, nominated for Outer Critics Circle, Drama Desk, and Tony Awards; *Julius Caesar*, *Brooklyn Boy*, *King Lear*, *QED*, *Division Street*), Off-Broadway (*Ten Unknowns*, Lortel nomination; *Saturn Returns*, *Pride's Crossing*, *Labor Day*), and at San Diego's Old Globe Theater (*Much Ado About Nothing*, *The Tempest*, *A Midsummer Night's Dream*, *Othello*, *Titus Andronicus*), where he is an associate artist. His work has been exhibited at the Library and Museum of the Performing Arts at New York's Lincoln Center, Tiffany & Co., San Francisco's Chevron Gallery, the Prague Quadrennial, and Beijing's Exhibition of Stage Design. Funicello has received a Michael Merritt Award for Excellence in Design and Collaboration, three Bay Area Critics Circle Awards, and five LA Drama Critics Circle Awards.



**MISSY WEST**  
(Costume Designer)  
*Lyric debut*

The American costume designer's work on *Don Quichotte* has been seen at Seattle Opera (2011) and San Diego Opera (2014). She has served as assistant designer for a wide repertoire during an association of more than 20 years

with San Diego Opera and has designed for other important companies, including Fort Worth Opera (world premiere of Pasatieri's *Frau Margot*), The Santa Fe Opera (*La fanciulla del West*), and Seagle Music Colony (*Così fan tutte*, Mark Adamo's *Little Women*). In addition to opera, West has designed costumes for large-scale musical theater productions such as *The Phantom of the Opera*, *Les Misérables*, *Jelly's Last Jam*, *Cats*, *Starlight Express*, and *Black and Blue*. She also has an extensive film history, having worked on set for numerous major releases, among them *Seabiscuit*, *The Legend of Bagger Vance*, *The Thomas Crown Affair*, *For the Love of the Game*, *Die Hard with a Vengeance*, *Mighty Aphrodite*, and *Fried Green Tomatoes*. West has also worked for the Alvin Ailey Dance Company on international tours, for the fashion industry, on commercials, and for the television industry. She earned bachelor's and master's degrees from the University of North Carolina at Chapel Hill.



**CHRIS MARAVICH**  
(Lighting Designer)  
*Previously at Lyric:*  
*Lucia di Lammermoor* (2016-17); *The Merry Widow* (2015-16); Pepe Martínez and Leonard Foglia's *El Pasado Nunca Se Termina*, world premiere (2014-15).

Currently Lyric's lighting director, Maravich served in the same position from 2006 to 2012 at San Francisco Opera, where he has created lighting for many productions including *The Gospel of Mary Magdalene*, *Così fan tutte*, *Turandot*, *Cyrano de Bergerac*, *Il tritico*, *Tosca*, *Simon Boccanegra*, *Don Giovanni*, *Nixon in China*, and *Attila*. Maravich has collaborated on the lighting designs for *Doktor Faust* at Staatsoper Stuttgart, *Tannhäuser* for Greek National Opera, and *La fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il trovatore*, *Samson et Dalila*, and *Macbeth* for San Francisco Opera. He has also designed lighting for Opera Colorado, San Diego Opera, Opera Santa Barbara,

Lyric Opera of Kansas City, Florida Grand Opera, Madison Opera, Cal Performances, and Opera San José.



**MICHAEL BLACK**

(Chorus Master)

*Previously at Lyric:*

Chorus master since 2013-14; interim chorus master, 2011-12.

Lyric's chorus master's activities this year, following the opera season, included continuing his association with the Grant Park Music Festival by preparing the chorus for Berlioz's *The Damnation of Faust*. Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. He has served in the same capacity on four continents. His work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. Among the distinguished organizations with which he has been associated are the Edinburgh International Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), Philharmonia Choir, Motet Choir, and Cantillation chamber choir. 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. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



**AUGUST TYE**

(Choreographer)

*Previously at Lyric:*

34 productions since 1993-94 as dancer, choreographer, or ballet mistress, most recently *Les Troyens* (2016-17);

*Romeo and Juliet* (2015-16); *The Passenger* (2014-15).

The American dancer-choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and the Royal Opera House, 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. A graduate of Western Michigan University, Tye performed with The Kalamazoo Ballet, dancing leading roles in *Sleeping Beauty*, *Cinderella*, and *The Nutcracker*. In Chicago she continued her training at the Joel Hall Dance Center. Tye is a past recipient of Regional Dance America's Best Young Choreographer Award (at age 15) and a two-time recipient of the Monticello Young Choreographer's Award; the latter garnered her invitations to choreograph throughout America. In addition to Lyric and Joel Hall Dancers, she has performed in Chicago with Salt Creek Ballet, Second City Ballet, and Chicago Folks Operetta. Tye is artistic director 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)

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines

Metro Opera and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten

earned a B.A. in music at Simpson College. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*



**CHUCK COYL**

(Fight Director)

*Previously at Lyric:* Six productions since 2006-07, most recently *Das Rheingold* (2016-17); *Tosca* (2014-15); *Porgy and Bess* (2014-15, 2008-09).

A professional fight director for more than 30 years, Coyl is vice president of the Society of American Fight Directors. Recent credits include the Broadway production and national tour of *August: Osage County*, *The Crucible* and *Superior Donuts* at Steppenwolf Theatre Company, *2666*, *Another Word for Beauty*, *The Upstairs Concierge* at the Goodman Theatre, and *Sucker Punch* at Victory Gardens Theatre. Coyl is a founding member of the Single Action Theatre Company, and is on the faculty of the Actor's Gymnasium and Roosevelt University in Chicago.

**Supernumeraries**  
(*Don Quichotte*)

*Men*

Issac Clark  
Kenneth  
Giambrone\*  
Richard Manera\*  
Reuben Rios\*  
Theo Vlahopoulos

*Women*

Linda Cunningham\*  
Michelle Ford  
Alicia Hilton  
Frances Ramer\*

*Children*

Dane Bialas  
Stephen Bialas  
Isis Clark  
Weston "Bruiser"  
Ford\*  
Ailsa Gallagher

Ainsley Gallagher\*  
Margaret Tierney  
Gallagher  
Davu Smith  
Kylie Sullivan

\*Regular supernumerary

## A Final Triumph: Massenet's *Don Quichotte*

By Jesse Simon

By 1908, Jules Massenet had settled comfortably into his role as French opera's elder statesman. The 66-year-old composer divided his time between his Parisian apartment on Rue de Vaugirard, his country house at Égreville, and Monaco, where he was a regular guest at the royal palace. He'd long since given up his teaching duties at the Conservatoire, but continued writing new operas at a rate of about one every two years. Although critics and younger composers had started to consider his style outmoded, his new works still enjoyed popular success.

Massenet's fortunes, however, were about to change. An attack of rheumatic pains, which would confine him to bed for much of the coming year, was followed in May 1909 by something far more devastating: his opera *Bacchus* was an unmitigated disaster. The experience, although not wholly unforeseen, came as a shock to a composer whose technical abilities and theatrical instincts had allowed him to side-step failure for much of his career. Discouraged and bedridden, Massenet found solace only in his work. From his labors emerged *Don Quichotte*, the elegant heroic comedy that would stand as his final triumph.

For most of his life, Massenet had enjoyed success. He won the prestigious Prix de Rome at just 21 and was appointed to a professorship at the Paris Conservatoire while still in his thirties. In the aftermath of the Franco-Prussian War, when the grand operas of Meyerbeer – which had dominated Parisian stages for the previous half-century – were falling out of fashion, Massenet rose to prominence as a musical dramatist who could situate large-scale emotions within more natural and more intimate settings. Although his earliest foray into opera – the now-forgotten *La grand'tante* from 1867 – prompted one critic to suggest that Massenet should stick to orchestral writing, the moderate success of *Le roi de Lahore* in 1878 was followed in 1884 by *Manon*, the work that would establish his international reputation.

In the decade that followed, Massenet could do no wrong. *Werther* quickly became



Ferruccio Furlanetto (*Don Quichotte*) and Eduardo Chama (*Sancho*) at San Diego Opera, 2014.

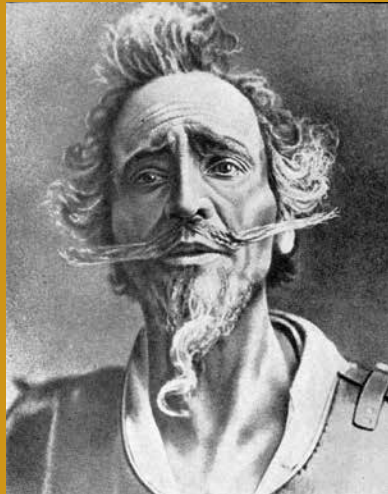
a fixture of opera houses worldwide, and *Thaïs*, although not as well-known today, was even more popular during Massenet's lifetime. Even in the first years of the 20th century, new Massenet works could still fill theaters. His most notable late-period success, *Ariane* (1906), a retelling of the Greek myth of Ariadne and Bacchus, did well enough that Massenet's publisher, Henri Heugel, decided there should be a sequel.

Yet everything about *Bacchus* seemed doomed from the start. The fact that the heroine had died at the end of *Ariane* was of little concern to librettist Catulle Mendès, who not only devised an implausible way of bringing her back to life, but also transplanted the lovers into the world of the *Ramayana*, a Sanskrit epic! The normally cordial Massenet privately despised *Bacchus's* libretto. When the dead body of Mendès was discovered in a railway tunnel one morning in February 1909, only three months before the premiere, Massenet pleaded with his publisher to have the opera scrapped. Heugel refused. *Bacchus* opened three months later and was withdrawn after only six performances. Today it remains

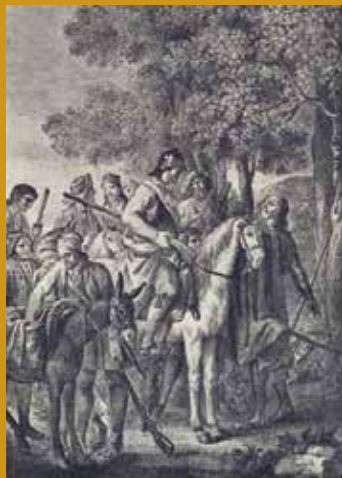
the only Massenet opera that has never been revived or recorded.

Massenet had started sketching the music for *Don Quichotte* earlier that year, but after the debacle of *Bacchus* he took to it with renewed vigor. Yet for a composer so recently stung by failure, the story of Don Quixote was an odd choice. In the three centuries since the first appearance of Cervantes's novel (the first part was published in 1605, the second in 1615), the knight of La Mancha had become one of the most recognized figures in western literature, and numerous poets and dramatists had reused the novel's characters and stories for their own artistic ends. Yet while *Don Quixote* continued to grow in stature, most of the works it inspired fell quickly into obscurity.

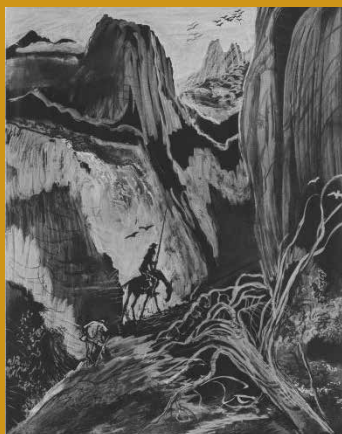
Like Ludovico Ariosto's epic poem *Orlando Furioso*, published a century earlier, *Don Quixote* was mined extensively for opera plots during the 17th and 18th centuries: in addition to the knight's own adventures, the story of a young couple, Cardenio and Lucinda (from the first book) and the wedding of the wealthy Camacho (from the second) were



*Jules Massenet and the legendary bass who created Don Quixote in 1910, Feodor Chaliapin.*



*Illustration by Antonio Carnicero of Don Quixote and Sancho encountering the bandits, published in a 1947 edition of the novel in Buenos Aires.*



*1950 illustration by Edy Legrand of Don Quixote, mounted on his horse Rocinante, and Sancho, on foot.*

especially popular. Indeed, between 1680 – when the now-lost *Il don Chisciot della Mancia* by Carlo Fedeli received its first performance in Venice – and the beginning of the 20th century, more than 60 different operas inspired by *Don Quixote* were performed in Europe.

Dozens of composers, including Telemann, Salieri, and Paisiello, tried their hand at operas based on *Don Quixote*, but none of their efforts enjoyed any degree of long-term popularity. In Massenet’s own time, the Austrian composer Wilhelm Kienzl created an adaptation of *Don Quixote* (1898) so disastrous that he would not compose another opera for 13 years. The large number of forgotten stage works that have accumulated in the centuries since Cervantes’s death might suggest that the true genius of *Don Quixote* lies in its resistance to adaptation.

The prospect of obscurity didn’t deter Jacques Le Lorrain, who may have recognized something of himself in the gaunt, dream-bound figure of Don Quixote. The son of a shoemaker, Le Lorrain learned the family trade in his youth, but moved to Paris in 1881, seduced by dreams of the literary life. Despite publishing several volumes of poetry, he struggled to make a living as a writer and, in 1896, opened a shoe repair shop; in his spare time he worked on *Le Chevalier de la longue figure*, a verse drama based loosely on Cervantes. Respiratory problems eventually forced him to leave Paris for the healthier air of the south, but he returned to the capital

after receiving word that his play was to be performed. On April 3, 1904, he was carried to the premiere at the Théâtre de Victor Hugo on a stretcher. Two days later, he died.

Le Lorrain’s play was no adaptation: although he retained the famous windmill episode and makes passing reference to other events from the novel, the characters are notably different, and the story of a pearl necklace stolen from Dulcinée by a group of bandits seems to have sprung from Le Lorrain’s imagination. Despite a generally warm reception from the public, both the play and its author seemed destined to follow the countless other stage versions of *Don Quixote* into obscurity. Had it not been for Raoul Gunsbourg, who saw the play during its initial run, Le Lorrain’s name might have been forgotten completely.

Gunsbourg, the charismatic director of the Opéra de Monte Carlo and a friend of Massenet, had been searching for a vehicle for the internationally celebrated Russian bass Feodor Chaliapin and immediately saw the potential in Le Lorrain’s drama. He gave the play to librettist Henri Cain, who had collaborated with Massenet most recently on the Beaumarchais-inspired *Chérubin* (1905). Massenet himself didn’t seem to mind that the story diverged so greatly from Cervantes. Indeed, he was especially taken with Le Lorrain’s decision to replace the novel’s Aldonza – the woman Quixote idealizes as “Dulcinea” – with the beautiful, inwardly melancholic Dulcinée. No doubt he found the latter more suited to Lucy Arbell, the vocally and dramatically captivating Parisian mezzo-soprano (*née* Georgette Gall) who had spent the past five years acting as Massenet’s unofficial muse.

Chaliapin, for whom Massenet created the title role, was especially enthusiastic. After hearing some of the music during a visit to Massenet’s apartment in Paris, he wrote to his friend and biographer, Maxim Gorki, that the opera promised to be excellent. So great was Chaliapin’s commitment that he spent hours devising the correct hair and makeup for his character. Arbell also went above the call of duty, learning to play the guitar so she could accompany herself in the Act Four aria. Gunsbourg, meanwhile, devoted his time to developing the stagecraft necessary to bring the

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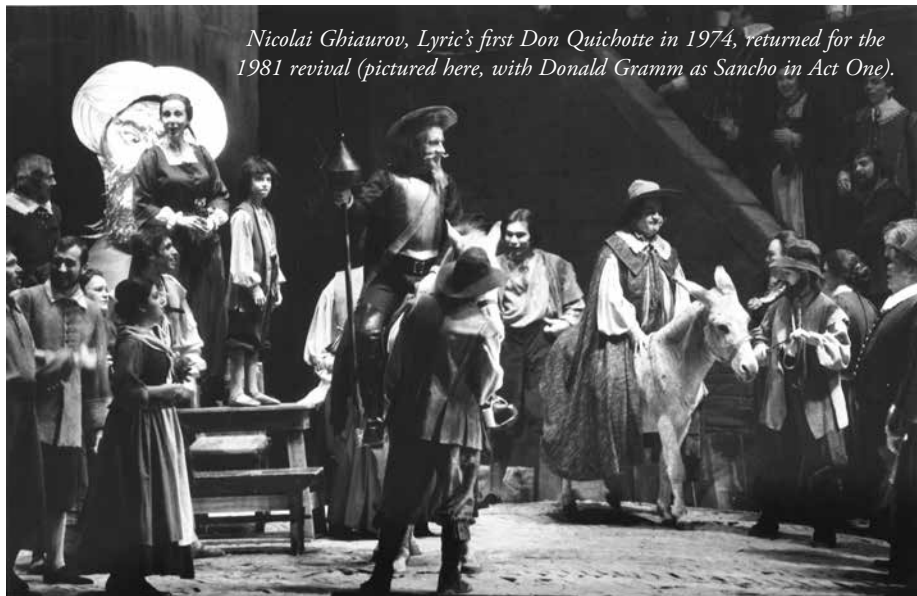
second act's windmill set-piece to life.

*Don Quichotte* opened on February 19, 1910 and was an immediate success. Audiences in Monte Carlo were especially transfixed by Chaliapin's performance in the title role, although Massenet, who never warmed to the Russian's overly emotive acting style, much preferred another exceptional artist, the French bass-baritone Vanni-Marcoux, star of the Paris premiere later that year. While some Parisian critics were less than enthusiastic about the libretto, there were few reservations about the quality of the musical craftsmanship. Massenet greeted the triumph with his usual humility: despite a continued decline in his health, he was already immersed in his next project. During the remaining two years of his life, Massenet would complete three further operas, although he would live to see only one of them performed.

Both *Roma* and the two posthumous operas – *Cléopâtre*, and the Rabelais adaptation *Panurge* – disappeared quickly among the musical developments of the twentieth century, but *Don Quichotte* managed to hang on to the fringes of the standard repertoire. While it may have been conceived initially as a vehicle for Chaliapin, Massenet's command of mood and his ability to craft elegant, understated melodic lines transformed it into something far greater. Certainly the noble theme of Don Quichotte's first-act serenade – which recurs throughout the opera, most notably in the orchestral preface to the third act – ranks with the composer's most inspired creations.

Although *Don Quichotte* was written at a time when the impressionism of Ravel and Debussy had started to take hold in popular tastes, Massenet's orchestral textures remained simple and direct. The opening village dance may borrow from the French tradition of Spanish exoticism – Bizet's *Carmen*, or Ravel's *Rapsodie Espagnole* are two obvious examples – and the windmill scene is necessarily frantic in its execution. Yet the opera's finest moments benefit from a more subtle approach. The pious finale of the third act, somewhere between an opera and a mass, conveys a nobility of character which transcends the ironic heroism of earlier scenes; and both Don Quichotte's final meeting with Dulcinée, and his fifth-act farewell, gather their emotional force more from quiet lyricism than grand gestures.

*Lyric*



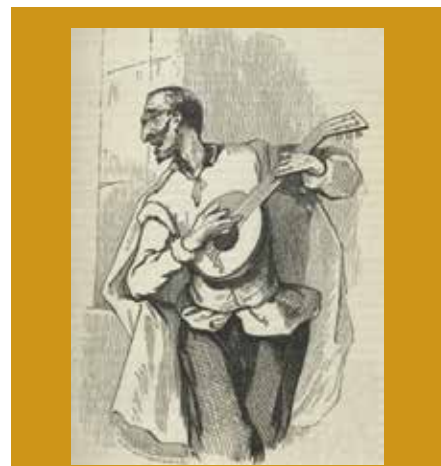
*Nicolai Ghiaurov, Lyric's first Don Quichotte in 1974, returned for the 1981 revival (pictured here, with Donald Gramm as Sancho in Act One).*

TONY ROMANO

Yet while *Don Quichotte* ended up being more than a star vehicle, its longevity still owes much to the fascination inspired by its title character: since the opera first appeared, some of the greatest basses and bass-baritones of their times have fallen in love with the role, which relies as much on natural charisma as vocal stamina. It requires a larger-than-life presence to realize the full profundity of Don Quichotte's final moment. In the hands of a great performer, the moral transformation of the bandits in the third act can become not merely plausible but wholly compelling.

It's no surprise that many great singing actors of the past several decades – including three who have sung Quichotte at Lyric (Nicolai Ghiaurov, Samuel Ramey, and this season Ferruccio Furlanetto) – have championed the role. Yet it's more than mere star power that has allowed *Don Quichotte* to endure. For all that Le Lorrain's play and Cain's libretto may have diverged from Cervantes, the opera nonetheless taps into an essential aspect of the Don Quixote character: in Massenet's treatment, the knight of La Mancha is able to bring everyone around him – even those in the auditorium – that much closer to the folly and grandeur of dreams.

*Jesse Simon is a writer and editor specializing in opera and classical music. He holds a doctorate in history from the University of Oxford and, since 2012, has lived in Berlin.*



*In a effort to win her heart, Don Quixote serenades Dulcinea — an illustration from 1847 by French engraver/illustrator Tony Johannot.*

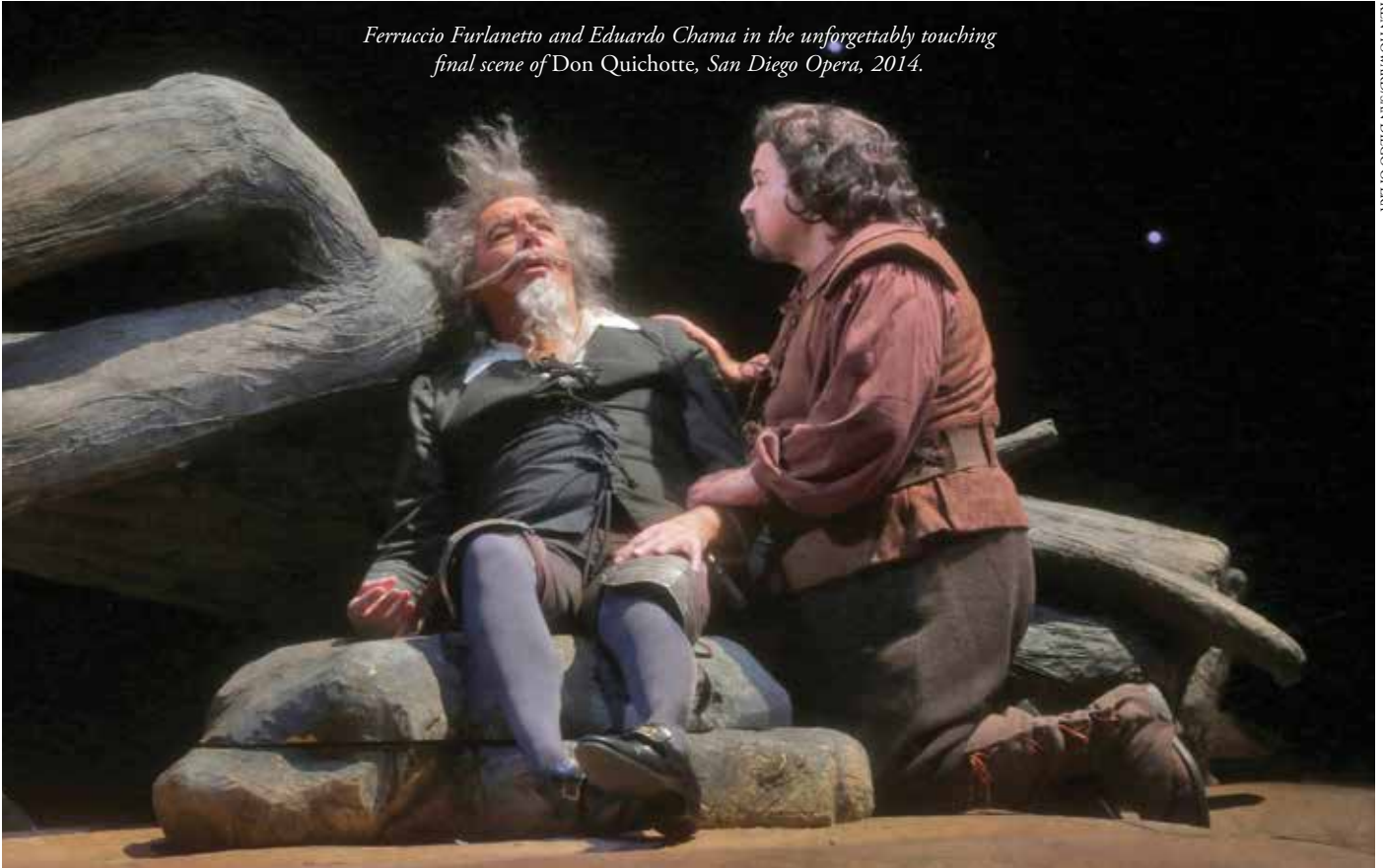


*Don Quixote and his horse Rocinante's unfortunate encounter with the windmills, depicted by a prominent French illustrator of the early 20th century, Edmond-François Calvo.*

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## Director's Note

*Ferruccio Furlanetto and Eduardo Chama in the unforgettable touching final scene of Don Quichotte, San Diego Opera, 2014.*



KEN HOWARD/SAN DIEGO OPERA

Like children, when we open a book, we are given permission to use our imagination to create a new world. Literature enables us to reinvent reality. When we enter a theater, we walk into a setting where the imagination is made manifest. In this world of make believe, anything is possible. And when we add music – the element that speaks directly to the heart – we are given opera, a form that has the power to let us dream.

Massenet's "heroic comedy" *Don Quichotte*, written two years before his own death, embodies the pursuit of dreams and the human spirit's capacity for love. Loosely based on the title character of the epic novel by Cervantes, but more closely linked to the play, Le Lorrain's *Le chevalier de la longue figure*, Don Quichotte (Don Quixote) is a heroic figure whose journeys with his sidekick Sancho run deep in the fabric of our collective myths. What immortalizes him is that despite the ridicule he encounters for seeing the world through a different lens, his virtue and humanity remain steadfast. His love for the ideal of Dulcinée will always remain true.

Taking the traditional five-act mold of French classical tragedy, Massenet creates a pastiche of 16th-century Spain. The composer is a master of contrast, and in this work bursting musical color is juxtaposed with extreme economy. Aligned with the dramatic action, the

music perfectly highlights the theme of illusion versus reality. Don Quichotte's energetic, childlike imagination is set free after devouring the chivalrous romance novels of Amadis de Gaule, and yet the harsh rejection of the external world creates subtle inner pains that he must reconcile and forgive.

As Don Quichotte lives with his head in the clouds, Sancho and Dulcinée each go through profound awakenings of their self-worth. Sancho, the grounded and earthy foil to his master, eventually defends his master and lives on to carry Don Quichotte's mantle to pursue dreams. Dulcinée, who is trapped in her lifestyle of sensuality and pleasure, comes face to face with the beauty found in Don Quichotte's idealized love for her. All three characters, imperfect humans, are confronted with their own mortality.

While the world sees Don Quichotte as foolish, and hence provides the audience comic interactions, the poignancy of the show is in the beauty and childlike innocence with which Don Quichotte views the imperfect facets of human existence: suffering, prejudice, pain, violence, and cruelty. In a world that expects nothing from a man like Don Quichotte, he teaches us, Sancho, and Dulcinée that life is what we make of it. Dreams can indeed be made manifest.

— Matthew Ozawa



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## *Don Quichotte:* *After the Curtain Falls*

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When the performance is over, try discussing it with your companions and any other opera lovers you know!

You can continue your pleasure in *Don Quichotte* for hours – even days – by exchanging ideas about it.

Here are some topics we can suggest:

- By the end of the opera, how do you feel about the character of Don Quichotte? Does he inspire you, or do you feel pity for him?
- Compare Don Quichotte’s relationships with Dulcinée and Sancho Panza. What different elements do these relationships provide him? How do they shape the knight and his values? What statements do you think this opera makes about love and friendship?
- What elements of the set, costume, and lighting designs are most memorable to you in this production? How do these elements work to convey the opera’s shifting moods?
- How do you think Dulcinée changes in the course of the opera how she feels about the attentions of Don Quichotte?



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*"Don Quixote in his story reading chivalric novels,"  
painted in 2005 by the Argentine artist  
Luis Scafati*

- Massenet labeled this opera as a “heroic comedy.” Do you agree with the composer’s description? In what ways – musically and dramatically – do you think this opera merges comic and heroic elements? Can you think of other works that do the same?
- Countless artists have breathed new life into Miguel de Cervantes’s character of Don Quixote – in literature, theater, music, dance, film, and visual art – since the author completed the original novel in 1615. Why do you think this character and this story have inspired so many reinterpretations?

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To continue enjoying *Don Quichotte*, Lyric dramaturg Roger Pines suggests the following performances:

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• CD – Ferruccio Furlanetto, Anna Kikinadze, Andrei Serov; Mariinsky Orchestra, cond. Valery Gergiev (Mariinsky)</li> <li>• CD – José van Dam, Teresa Berganza, Alain Fondary; Orchestra of the Théâtre du Capitole de Toulouse, cond. Michel Plasson (EMI)</li> </ul> | <ul style="list-style-type: none"> <li>• CD – Nicolai Ghiaurov, Régine Crespin, Gabriel Bacquier; L’Orchestre de la Suisse Romande, cond. Kazimierz Kord (Decca)</li> <li>• DVD – José Van Dam, Silvio Tro Santafé, Werner Van Mechelen; Théâtre Royal de la Monnaie, cond. Marc Minkowski, dir. Laurent Pelly (Naïve)</li> </ul> |
|---|---|

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Mario Antonio Marra  
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Dionne Jackson,  
*Assistant Principal*  
Alyce Johnson

*Piccolo*

Alyce Johnson

*Oboe*

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Robert E. Morgan,  
*Assistant Principal*  
Judith Zunamon Lewis

*English Horn*

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Linda A. Baker,  
*Co-Assistant Principal*  
Susan Warner,  
*Co-Assistant Principal*

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Linda A. Baker

*Bassoon*

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Robert E. Johnson, *Third Horn*  
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Neil Kimel

*Trumpet*

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*Co-Assistant Principal*  
Channing Philbrick,  
*Co-Assistant Principal*

*Trombone*

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*Bass Trombone*

David R. Becker\*\*  
John Schwalm\*

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*Timpani*

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Andrea Swan, *celeste*

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Kate Flum, *flute*  
Anne Bach, *oboe/English horn*  
Simon Gomez, *percussion*  
Cathy Litaker, *harp*  
Steve Roberts, *guitar*  
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William Billingham, *celeste*  
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*Librarian*

John Rosenkrans, *Principal*

*Personnel Manager and Stageband Contractor*

Christine Janicki

\*On leave, 2016-17 season

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*Master Endowed Chair*

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Rachael Holzhausen  
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Kimberly McCord  
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Stephani Springer  
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Marianna Kulikova

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Lynn Lundgren  
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David DuBois

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Kenneth Nichols  
Steven Pierce  
Robert J. Prindle  
Thomas Sillitti  
Craig Springer  
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Suzanne M. Kszatowski  
Kaileen Erin Miller

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*Tenor*

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Joe Shadday  
Dane Thomas

*Bass*

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Joelle Lamarre  
Katelyn Lee  
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Hillary Grobe  
Adrienne Price  
Emily Price  
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Matthew Daniel  
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## BACKSTAGE LIFE: Up close and personal at Lyric

*Chris Maravich*

*What is your role here at Lyric, and how long have you held the position?*

I'm the lighting director, and I have held the position for three years. I'm responsible for the lighting, projection, and special effect needs for the shows on Lyric's stage. I personally act as lighting designer for a handful of shows each year, but most productions have outside lighting designers come in, and it's my job to coordinate and provide them with everything we can to bring their artistic vision to life.

*What led you to work at Lyric?*

I was serving as lighting director at San Francisco Opera, but my wife and I are both from the Midwest. When she landed a job here at Lyric, we moved to Chicago and after a year, this position opened up and it seemed like it would be a great fit.

*What's a typical day like for you?*

During the summer season, we do what's called "summer tech"; each show gets three 8-hour days where we write and test lighting and scenery cues. Once the season opens, we arrive in the morning, take down the show that was up the night before, and prepare scenery and lighting for the show being presented that night. By the afternoon, we start working with the lights and projection and checking to make sure they are correct for that evening's performance.

*What's the most challenging aspect of your job?*

I try to make the visiting lighting designers feel like we are working on their show alone, even though we might be working on many different shows at once. It's my responsibility to ensure they can do their job as designers without worrying about anything else; their creative process should be uninhibited by reality. But I also have to manage the realities of the stage (financial concerns, scheduling conflicts, etc.). That balancing act can be very challenging at times.



*What keeps you committed to the work you do?*

I'm a perfectionist, which means I like when everything runs smoothly. One of the most important aspects of my job is anticipating a problem before it happens. So what keeps me committed is the challenge of trying to figure out what could possibly go wrong, and fixing it before it does!

*What's something about your job that people might not know?*

When you watch an opera or a play, people might not realize all the lighting that's involved. The best lighting is lighting that no one notices. It should support the story while not getting in the way. The typical opera lighting design has between 400-500 individually focused lights. Yet the best lighting design is when you can't tell the lights are changing because you're too engrossed in the story.

*A favorite Lyric moment?*

The scene change between Act Two and Act Three of *The Merry Widow* last season. It opened up to Maxim's lounge, which was a very complicated thing to pull off. My team worked on it until a few hours before opening night. The sequence was only about a minute long, but it had over 20 light cues alone. There was a lot going on behind the scenes to get it right, but in the end, the final look made all the hard work worth it.

*Beyond opera, what are your other passions?*

I like to travel and I enjoy going sailing. Chicago Cubs fans may not like to hear this, but I was born and raised in St. Louis, so I'm a die-hard Cardinals fan!

— Kamaria Morris  
Lyric Public Relations Specialist

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Tanja Ariane Baumgartner  
Elizabeth DeShong  
Eve Gigliotti  
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Susan Graham  
Jill Grove  
Ekaterina Gubanova  
Suzanne Hendrix  
Alisa Kolosova  
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Clémentine Margaine  
Catherine Martin  
Lindsay Metzger  
Anita Rachvelishvili  
Aleksandra Romano  
Annie Rosen  
Zanda Švede  
Okka von der Damerau

### *Contralto*

Lauren Decker

### *Trebles*

Asher Alcantara  
Alex Becker  
Ian Brown  
Casey Lyons  
Patrick Scribner

### *Tenors*

Piotr Beczala  
Corey Bix  
Michael Brandenburg  
Lawrence Brownlee  
Robert Brubaker  
Joseph Calleja  
Alec Carlson  
Charles Castronovo  
Matthew DiBattista  
Plácido Domingo  
Jesse Donner  
Allan Glassman  
David Guzman  
Keith Jameson  
Jonathan Johnson  
Brandon Jovanovich  
Mingjie Lei

Štefan Margita  
Dennis Petersen  
John Pickle  
Matthew Polenzani  
Rodell Rosel  
Michael Spyres  
Andrew Staples  
Russell Thomas

### *Baritones*

Nicola Alaimo  
Kyle Albertson  
Quinn Kelsey  
Mariusz Kwiecień  
Lucas Meachem  
Zachary Nelson  
Emmett O'Hanlon  
Takaoki Onishi  
Daniel Sutin

### *Bass-baritones*

David Govertsen  
Philip Horst  
Daniel Mobbs  
Richard Ollarsaba  
Eric Owens  
Adam Plachetka  
Bradley Smoak  
Christian Van Horn  
Samuel Youn

### *Basses*

Dmitry Belosselskiy  
Christof Fischesser  
Ferruccio Furlanetto  
Patrick Guetti  
Tobias Kehrer  
Adrian Sâmpetrescu  
Wilhelm Schwinghammer  
Andrea Silvestrelli

### *Dancers*

Shannon Alvis  
Jacob Ashley  
Leah Barsky  
Miranda Borkan  
Liam Burke  
Holly Curran  
Alejandro Fonseca  
Randy Herrera  
Marissa Lynn Horton  
Jeffery B. Hover, Jr.  
Ethan R. Kirschbaum  
Weston Krukow  
Demetrius McClendon  
Hayley Meier  
Todd Rhoades  
Abigail Simon  
Malachi Squires  
Jacqueline Stewart  
J.P. Tenuta  
Maleek Washington  
Jessica Wolfrum

### *Conductors*

Harry Bicket  
Sir Andrew Davis  
Riccardo Frizza  
Eugene Kohn  
Rory Macdonald  
Enrique Mazzola

Alejo Pérez  
Ainars Rubikis

### *Directors*

Tim Albery  
Neil Armfield  
Rob Ashford  
Robert Carsen  
Kevin Newbury  
Matthew Ozawa  
David Pountney  
Paula Suzzani  
Graham Vick

### *Associate Directors*

Marina Bianchi  
Rob Kearley  
Louisa Muller

### *Set and Costume Designers*

Paul Brown  
Johan Engels  
Dale Ferguson  
Ralph Funicello  
Tobias Hoheisel  
Robert Innes Hopkins  
Jessica Jahn  
David Korins  
Marie-Jeanne Lecca  
Michael Levine  
David Rockwell  
Missy West

### *Assistant Set Designer*

Matt Rees

### *Lighting Designers*

Christine Binder  
Damien Cooper  
David Finn  
Donald Holder  
Fabrice Kebour  
Chris Maravich  
Duane Schuler

### *Projection Designer*

Illuminos

### *Chorus Master*

Michael Black

### *Choreographers*

Rob Ashford  
Serge Bennathan  
Helen Pickett  
Denni Sayers  
August Tye

### *Associate Choreographer*

Sarah O'Gleby

### *Ballet Mistress*

August Tye

### *Wigmaster and Makeup Designer*

Sarah Hatten

### *Fight Choreographers*

Chuck Coyl  
Nick Sandys

### *Translators for English Titles*

Christopher Bergen  
Ian D. Campbell  
Roger Pines  
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.*



*During the 1993-94 season, Samuel Ramey played the lovesick Don Quichotte, opposite Susanne Mentzer as the irresistible Dulcinée.*

DAN RHEAT



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## Do you have opera questions?

Roger Pines — Lyric's dramaturg and resident opera answer man — is here to help. Submit your opera questions using our form, email [askroger@lyricopera.org](mailto:askroger@lyricopera.org), or tweet #LyricRoger!

# Ask Roger



## Cherryl Thomas: *A Lifelong Love Affair with Opera*

For Cherryl Thomas, opera has been a familiar theme throughout her life. “We always had music in our family, and opera was probably one of the first musical forms I was familiar with. As a very young child I remember opera being played, especially on Sundays. My mother had a cousin who worked at Orchestra Hall, and he was always invited for Sunday supper. He would bring his favorite operas to play while we were waiting for dinner.”

From there Cherryl went on to play harp and piano, she and her siblings learning the value of musical skill from their piano-playing mother and grandmother, the latter of whom also taught lessons. “Both instruments are in storage now, but I often think what it would have been like to continue my studies in piano and harp. I love listening to Lyric’s fantastic orchestra, and sometimes wonder if I could have been there.”

Instead, Cherryl has led an impressive career in the engineering field, although she is too modest to boast about her impressive resume, which includes

several positions in Mayor Richard M. Daley’s administration such as deputy chief of staff for infrastructure and building commissioner for the City of Chicago, before being appointed Chairman of the U.S. Railroad Retirement Board by President Bill Clinton in 1998. She left government work to return to Chicago, opening her own engineering firm, Ardmore Associates, in 2003.

With her return to Chicago came her love of opera and her passion for philanthropy, both ideologies of which Lyric is now the grateful recipient. “When you have a business in the city of Chicago, it is expected,

and rightly so, that you participate in the entire community. Philanthropy in Chicago is second to none. I think people find different causes that interest them, and to me, opera is an art form that is worth supporting. It is part of a complete package that Chicago offers, a complete package that everyone should value.”

Cherryl personally cosponsored Lyric’s revival of *Porgy and Bess* in 2014-15, and Ardmore Associates has been a cosponsor of

with these genres of music. I think Lyric is being very patient in developing programs and engagement with communities and young people so that they understand opera and realize that it is a lot of fun.”

Cherryl has been a subscriber since returning to Chicago, and was asked to join the Board of Directors in 2009. She and her friends are loyal Monday night opera goers, meeting for dinner beforehand and chatting

“as only women can do.”

In what is surely a demanding line of work, attending performances at Lyric are for Cherryl a welcomed escape. “It’s very relaxing. You get a chance to leave yourself, and in some ways participate in an art form that I think will stand the test of time. When I was younger, I would try to think of what I would have been in that time and place: would I have been the princess or the scullery maid or the temptress? All of those things fly into your mind and you try to lose yourself in the fantasy of it all. I think it is very important that we all dream and have various bits of imagination

in our lives, and opera for me supplies that.”

It may be surprising that Cherryl is able to suspend her belief, having inspected every inch of Lyric’s theater as building commissioner in the ‘90s, but it seems to have only deepened her relationship with the art form. “All parts of it really fascinate me, all the people behind the scenes who make it work. Even when there isn’t a show going on, there are people there who are making sure everything is right and ready. I have a love affair with it, and I think we can impart that feeling on others, which is wonderful.”

— Meaghan Stainback



Cherryl Thomas with Eric Owens at *Porgy and Bess* opening night

Lyric’s Operathon fundraiser on 98.7WFMT since 2013. Operathon celebrated its 37<sup>th</sup> anniversary last month raising important funds for Lyric’s community engagement and education programming. “Lyric has done a yeoman’s job of trying to engage the community. Opera is a sophisticated art form, and you have to nurture the interest in opera with new generations. It takes time because opera is not something that’s so catchy and so immediate that you understand it or have an appetite for it. You don’t often hear classical musical and operatic phrases in advertising anymore, which is how my generation became familiar



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# LYRIC OPERA OF CHICAGO ARIA SPOTLIGHT | 2016 - 2017 SEASON



## ABBOTT FUND

Abbott and the Abbott Fund are leading corporate contributors to Lyric Opera of Chicago, with a longstanding tradition of dedicated support. Over the last three decades, Abbott has generously cosponsored 22 Lyric productions, including this season's *Das Rheingold*, *The Marriage of Figaro* (2015/16) and *Don Giovanni* (2014/15). Abbott has championed Lyric's achievements as a contributor to the Great Opera Fund, the Building on Greatness Capital Campaign, and Wine Auctions, among other efforts, and made a leadership commitment to the Breaking New Ground Campaign. Lyric is honored to have Abbott's Chairman and Chief Executive Officer, Miles D. White, serve on its Board of Directors.

Miles D. White



## JAMES N. and LAURIE V. BAY

Jim and Laurie Bay are passionate supporters of the arts in Chicago and have been members of the Lyric Opera family for more than three decades. They have previously contributed to Lyric's Wine Auction, 60th Anniversary Concert and Diamond Ball, Stars of Lyric Opera at Millennium Park, the Annual Campaign, and education programs. They also cosponsored *Madama Butterfly* (2013/14) and have made a leadership gift to the Breaking New Ground Campaign. This season, Jim and Laurie generously cosponsor Lyric's production of *Carmen*. Lyric is honored to have Jim Bay, a principal of Bays Corporation, serve on its Board of Directors and Compensation Committee.



## ADA and WHITNEY ADDINGTON

Ada and Whitney Addington are dedicated Lyric subscribers and donors. For many seasons, they have contributed to the Annual Campaign, and have generously supported the Great Opera Fund, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. The Addingtons have also invested in the company's future through their planned gift to Lyric. Last season they cosponsored Lyric's world premiere of *Bel Canto*, and have committed a generous leadership gift in support of Lyric's new *Ring* cycle, which begins this season with *Das Rheingold*. Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive Committee.



## AMERICAN AIRLINES

This season we celebrate 35 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Civic Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.

Franco Tedeschi



## MARLYS A. BEIDER

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



## RANDY L. and MELVIN R. BERLIN

Devoted fans of opera education and the arts, Melvin and Randy Berlin are vital members of the Lyric Opera family. They have contributed significantly to the Annual Campaign and have made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy have cosponsored several productions including last season's new production of *The Marriage of Figaro*, and generously cosponsor this season's new production of *The Magic Flute*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.



## BMO HARRIS BANK

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

Alexandra Dousmanis-Curtis



## PAUL M. ANGELL FAMILY FOUNDATION

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

## ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from five anonymous contributors during the 2016/17 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 previous cosponsors of Rising Stars in Concert, and currently underwrite the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, *La Clemenza di Tito* (2013/14), *Il Trovatore* (2014/15), *Romeo and Juliet* (2015/16), and this season's *Norma*. 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 and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



## HENRY M. and GILDA R. BUCHBINDER

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



**CAROLYN S. BUCKSBAUM**

Lyric Opera sincerely appreciates the extraordinary leadership and generosity of Kay Bucksbaum. An avid subscriber and longtime patron of Lyric with her late husband Matthew, the Bucksbaum Family's very generous challenge grant re-established Lyric's regional and national/international radio broadcasts in 2006. Kay's incredible continued matching support makes possible The Lyric Opera Broadcasts, which draw 16 million listeners annually.

"Lyric is a great national institution," Matthew once said, "and it gives our family great pleasure to know these broadcasts bring Lyric's wonderful performances to so many in Chicago and around the globe."



**THE JOHN and JACOLYN BUCKSBAUM FOUNDATION**

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

John and Jackie Bucksbaum



**BULLEY & ANDREWS**

Founded 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full-range of construction services including general contracting, construction management, design/build, and masonry and concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's *Performances for Students* program and this season serves as cosponsor of *Das Rheingold*.

Allan E. Bulley, III

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



**MARION A. CAMERON**

Lyric is sincerely honored to have the support and leadership of Marion A. Cameron. A subscriber and donor for over 20 years, Lyric gratefully acknowledges her outstanding generosity through her leadership gift to the Breaking New Ground Campaign, her cosponsorship of *Rusalka* (2013/14), and her additional gift in support of *Tannhäuser* (2014/15). This season she generously cosponsors Lyric's production of *Eugene Onegin*. Ms. Cameron

is the CEO of Sipi Metals Corp., which continues to support the widely popular Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, Executive and Finance Committees, and Chair of the Investment Committee.



**DAVID and ORIT CARPENTER**

David and Orit Carpenter have been staunch supporters of Lyric Opera for many years, and have recently made a generous planned gift to the Breaking New Ground Campaign to help ensure that Lyric will be available for many future generations to enjoy. In addition to their longtime personal support of Lyric's Annual Campaign, David Carpenter has helped secure numerous production cosponsorships, including this season's company premiere of *Les Troyens*, through Sidley Austin LLP, where he was a Partner for more than 30 years. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



Elizabeth F. Cheney

**THE ELIZABETH F. CHENEY FOUNDATION**

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2016/17 season, The Cheney Foundation is supporting Guest Master Teacher and Artist residencies; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the fourth year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.



**NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND**

Nelson Cornelius was a longtime subscriber and supporter of Lyric Opera and a cherished friend of legendary former Lyric Opera General Director Ardis Krainik, with whom he shared his passion for opera and for making sure that Lyric would keep Chicago on the world's opera map. That passion was also shared by Julius Frankel, and as a trustee of the Julius Frankel

Foundation for many years, Mr. Cornelius fulfilled Mr. Frankel's wishes by directing significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign. His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors the Lyric premiere of *Les Troyens*. Lyric is honored to remember its close friend Nelson Cornelius.



**MR. and MRS. JOHN V. CROWE**

Jack and Peggy Crowe are generous and passionate members of the Lyric family, evidenced by their production sponsorship of *Turandot* (2006/07) and *Tosca* (2009/10) and major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe

Foyer on the fifth floor in memory of Jack Crowe's mother. The Crowes were leading contributors to the Campaign for Excellence and the Building on Greatness Capital Campaign. Lyric is very fortunate to have Jack Crowe as an esteemed member of the Executive Committee of Lyric's Board of Directors.



Lester and Renée Crown

**THE CROWN FAMILY**

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

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

**THE DAVEE FOUNDATION**

Lyric Opera is extremely grateful to The Davee Foundation and the late Ruth Dunbar and Ken M. Davee for their tremendous generosity over the years. The Foundation's exemplary support of Chicago-area charities reflects the Davees' wide-ranging interests, including their great love of music and the arts. Lyric Opera is fortunate to be among the organizations benefiting from The Davee Foundation's enduring philanthropy, which helps secure Lyric's future for generations to come. Recently, The Davee Foundation provided critical support to enhance amplification and sound systems used in the American Musical Theater Initiative. The Foundation has generously cosponsored Lyric premieres of *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), *The King and I* (2015/16), and this season's *My Fair Lady*.



**STEFAN T. EDLIS and GAEL NEESON**

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

**EXELON**

The philanthropic initiatives of Exelon Corporation help generate and sustain Chicago's cultural stature and economic vitality. For several decades, Exelon has generously supported the Annual Campaign, Fantasy of the Opera, Wine Auction, and the Great Opera Fund as well as Lyric's education and community engagement programs. Exelon's many cosponsorships have included *The Mikado* (2010/12), the Renée Fleming and Dmitri Hvorostovsky Subscriber Appreciation Concert (2011/12), *La bohème* (2012/13), *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon cosponsors Lyric's production of *Carmen*. Lyric Opera is fortunate to have Exelon as an outstanding corporate partner.



**FORD FOUNDATION**

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



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/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius. Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign.



Elizabeth Morse Genius

**ELIZABETH MORSE GENIUS CHARITABLE TRUST**

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens.

In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions and will be one of the cosponsors of this season's company premiere of *Les Troyens*. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards, and preserve Lyric's history through support of its Archives project.



**ANN and GORDON GETTY FOUNDATION**

Lyric is extremely grateful for the longstanding support of the Ann and Gordon Getty Foundation. The Foundation has made vital contributions to the Annual Campaign, providing essential general operating support to foster Lyric's achievements. Gordon Getty served on Lyric's Board of Directors from 1988-2015.



**BRENT and KATIE GLEDHILL**

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. This season Brent and Katie are a Diamond Record Sponsor of the *Chicago Voices* Gala Benefit Concert. Brent Gledhill is the Global Head of Investment Banking at William Blair & Company, and a member of the firm's Executive Committee.

Lyric is honored to have him serve on its Board of Directors, Executive Committee and Audit Committee, and as Chairman of the Innovation Committee.



**WILLIAM and ETHEL GOFEN**

William and Ethel Gofen have been attending Lyric Opera productions for more than 50 years. They are generous donors to Lyric's Annual Campaign, and cosponsored the Overture Society Luncheons for many years. In 1997, Bill and Ethel named seats for each other in the Ardis Krainik Theatre as part of the Building on Greatness Capital Campaign. The Gofens generously cosponsored Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett, and are supporting the opera's appearance on PBS Great Performances. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



**KAREN Z. GRAY-KREHBIEL and JOHN H. KREHBIEL, JR.**

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. A devoted member of the Women's Board, Karen has served on its Executive Committee as Vice President – Education, 2011 Opera Ball Chair and 2016 Board of Directors' Annual Meeting Chair. In addition, she contributed

a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company; this season, Karen and John join the production sponsor family with their generous support of *Carmen*.



**HOWARD GOTTLIEB and BARBARA GREIS**

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Building on Greatness Capital Campaign, Campaign for Excellence, Breaking New Ground Campaign, and Annual Campaign. They have cosponsored many productions, most recently *Otello* (2013/14), *Il Trovatore* (2014/15), *The Merry Widow* (2015/16), and this season's *Don Quichotte*. Mr. Gottlieb and Ms. Greis are also the exclusive sponsors of this season's Itzhak Perlman in Recital. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

**GRAMMA FISHER FOUNDATION**

With an unparalleled record as sponsor of more than 26 Lyric new productions since the 1960s, the Gramma Fisher Foundation of Marshalltown, Iowa is a cornerstone of Lyric's legacy of world-class achievement in the arts. The Gramma Fisher Foundation has made a leadership commitment to cosponsor each of the four operas that make up Wagner's *Ring* cycle, starting with this season's *Das Rheingold* and concluding with the complete cycle in 2019/20. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



**MR. & MRS. DIETRICH M. GROSS**

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 22 Lyric productions since 1987/88, including last season's *Der Rosenkavalier* and this season's *Das Rheingold*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's annual

fundraising broadcast heard live on 98.7WFMT. They made a leadership gift to the Breaking New Ground Campaign in support of Lyric's future. Dietrich Gross is an esteemed member of Lyric's Board of Directors and Executive Committee. In 2009, Lyric recognized the dedicated leadership and vital involvement of Dietrich Gross by awarding him the Carol Fox Award, Lyric's most prestigious honor.



**JOHN R. HALLIGAN CHARITABLE FUND**

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

appreciation of nature. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.



Joe and Pam Szokol and King and Caryn Harris

**THE HARRIS FAMILY FOUNDATION**

The Harris Family Foundation, represented by Pam and Joe Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring *Tosca* (2014/15), *Nabucco* (2015/16), and this season's *Carmen*. The Harris Family Foundation also supports the Annual Campaign, and made a generous

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



Alyce H. DeCosta

**WALTER E. HELLER FOUNDATION**

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

Foundation has generously funded many Lyric productions, most recently *Madama Butterfly* (2013/14). The Walter E. Heller Foundation cosponsored Lyric's world premiere of *Bel Canto*, and is proudly underwriting its appearance on PBS Great Performances. This season, the Foundation cosponsors *Don Quichotte*.



**J. THOMAS HURVIS**

Tom Hurvis is an avid opera fan and longtime Lyric subscriber. As part of the Breaking New Ground Campaign, Tom and his beloved late wife Julie made a generous leadership commitment in support of Lyric Unlimited, comprising the company's education and community engagement activities. In an effort to help keep Chicago a haven for the cultural arts, Tom Hurvis sponsors the Renée Fleming Initiative, and Ms. Fleming's role as a creative

consultant. Tom has also made a generous leadership gift in support of Lyric's Chicago Voices initiative during the 2016/17 season. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including support for The Lyric Opera Broadcasts. The Hurvises previously sponsored four mainstage productions, including last season's *The Merry Widow* starring Renée Fleming. This season, Tom Hurvis is providing leadership support for many aspects of the Chicago Voices initiative. Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive Committee, Innovation Committee, and Lyric Unlimited Committee.



Scott Santi

**ITW**

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign, the Breaking New Ground Campaign, the Building on Greatness Capital Campaign, the Great Opera Fund, 60th Anniversary Concert and Diamond Ball, and Wine Auction, and since 2002, it has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored *The Pearl Fishers* (1997/98 and 2008/09), *The Barber of Seville* (2000/01), *The Elixir of Love* (2009/10), *Hansel and Gretel* (2012/13), and *Tosca* (2014/15), and generously cosponsors this season's production of *Carmen* and the *Chicago Voices* Gala Benefit Concert. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs

W. James Farrell, John Nichols, and the late David Speer.



**EDGAR D. JANNOTTA**

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

Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign to create the Ryan Opera Center Music Director Endowed Chair, in addition to their generous gifts to the Annual Campaign.



Craig C. Martin

**JENNER & BLOCK**

Founded in 1914, Jenner & Block is a leading law firm with global impact and substantial experience in a broad range of legal issues. The firm has long played a prominent role in Chicago's legal and business communities, and is consistently ranked as one of the top firms in the country. Jenner & Block has provided significant pro bono legal expertise to Lyric, along with generous contributions to the Breaking New Ground Campaign, the Annual Campaign, the Campaign for Excellence, Fantasy of the

Opera, Opera Ball, the Spring Musical Celebration, and Wine Auction. Lyric is fortunate to have Craig C. Martin, Partner and Chair of Jenner & Block's Litigation Department, as a valued member of its

Board of Directors, Nominating, and **JENNER & BLOCK** Executive Committees.

**JPMORGAN CHASE & CO.**

Lyric gratefully acknowledges the vital corporate leadership and support of JPMorgan Chase & Co. Along with the bank's predecessors The First National Bank of Chicago and Bank One, JPMorgan Chase has generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, Lyric Unlimited, Facilities Fund, the Great Opera Fund, and Wine Auction. The bank has also cosponsored many mainstage productions, including last season's new production of *The Marriage of Figaro*.





**THE RICHARD P. AND SUSAN KIPHART FAMILY**

Susie is an esteemed member of the Lyric Opera family. She is immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. Dick and Susie generously cosponsored several Lyric productions,

most recently *The Passenger* (2014/15). In honor of Lyric's Golden Jubilee (2004/05), they made a significant gift to Lyric to establish the Richard P. and Susan Kiphart Costume Director Endowed Chair. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. 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), *A Streetcar Named Desire* (2012/13), and *The Merry Widow* (2015/16), and was Lead Sponsor of Lyric's 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, Executive and Production Sponsorship Committees. This season, Kirkland & Ellis LLP is the Lead Corporate sponsor of

the *Chicago Voices* Gala Benefit.

**KIRKLAND & ELLIS**



**NANCY W. KNOWLES**

Opera has always played an important role in the life of Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests her time, talents, and leadership abilities to advance

Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Most recently, Ms. Knowles is generously underwriting the appearance of Lyric's world premiere *Bel Canto* on PBS Great Performances.



**MR. and MRS. FRED A. KREHBIEL**

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Kay Krehbiel is a leading and cherished member of

Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



**JOSEF and MARGOT LAKONISHOK**

Devoted members of the Lyric family, Josef and Margot Lakonishok have subscribed to Lyric for many seasons. They have contributed to the Annual Campaign, and made significant gifts to the Campaign for Excellence and the Breaking New Ground Campaign. They have also cosponsored several mainstage productions, including last year's *Cinderella* and this season's *Eugene Onegin*. The CEO of LSV Asset Management, Josef Lakonishok is a dedicated member of Lyric's Board of Directors, serving on the Executive, Finance, and Investment Committees.

**JOHN D. and CATHERINE T. MacARTHUR FOUNDATION**

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world. MacArthur is placing a few big bets that truly significant progress is possible on some of the world's most pressing social challenges, including over-incarceration, global climate change, nuclear risk, and significantly increasing financial capital for the social sector. In addition to the MacArthur Fellows Program, the Foundation supports arts and culture organizations in Chicago and the region as an expression of its civic commitment to where the Foundation has its headquarters and where John D. and Catherine T. MacArthur made their home. Grants are designed to sustain the cultural life of the city and region. Lyric Opera is very grateful for the ongoing support of the MacArthur Foundation.



Robert H. Malott

**MALOTT FAMILY FOUNDATION**

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

Lyric's Board of Directors. In recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera of Chicago through the Malott Family Foundation.



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

**MAZZA FOUNDATION**

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schniedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of the production sponsorship family, most recently cosponsoring *Otello* (2013/14), *Il Trovatore* (2014/15), and *The Merry Widow* (2015/16). This season, the Mazza Foundation generously cosponsors *Carmen*.

**THE ANDREW W. MELLON FOUNDATION**

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



**THE MONUMENT TRUST (UK)**

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* in 2013/14 and cosponsored *Anna Bolena* (2014/15) and *Wozzeck* (2015/16). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors *The Magic Flute* 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 Breaking New Ground

Campaign, and have cosponsored each installment of Lyric's American Music Theatre Initiative, including *My Fair Lady* 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 supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric Opera, where the Trust will support this season's company premiere of *Les Troyens*. After providing cosponsorship support of *The Cunning Little Vixen* (2004/05) in honor of Lyric's Golden Jubilee, The Elizabeth Morse Charitable Trust raised challenge grant support for *Orfeo ed Euridice* (2005/06), and continued on to cosponsor many more productions, along with its sister trust, the Elizabeth Morse Genius Charitable Trust. From 2000-2008, the Morse Trust provided leadership support of the Stars of Lyric Opera concerts at Grant Park and Millennium Park.

**The Elizabeth Morse Charitable Trust**



**ALLAN and ELAINE MUCHIN**

Allan and Elaine Muchin are longtime, valued members of the Lyric Opera family. Allan served as President and CEO of the company from 2001 to 2006, and is currently Co-Chairman Emeritus of the Board of Directors and serves on the Executive Committee. The Muchins have staunchly supported the Annual Campaign, Fantasy of the Opera, Operathon, and the

Stars of Lyric Opera at Millennium Park concert, and have committed leadership gifts to the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Lyric is extremely grateful for Allan and Elaine Muchin's munificent friendship.

**NATIONAL ENDOWMENT for the ARTS**

Serving the public good by fostering creativity and artistic excellence in America, grants awarded by the National Endowment for the Arts (NEA) have played a leading role in the advancement of Lyric's programming and expansion of the operatic repertoire. Through production and program funding as well as a major challenge grant, awards from the NEA have nurtured Lyric's world-class artistic achievements. The Endowment has funded important artistic initiatives at Lyric such as American Horizons, Great American Voices, and Toward the 21<sup>st</sup> Century. The NEA has provided vital support for numerous Lyric Opera premieres, new productions, and revivals, most recently *A Streetcar Named Desire* (2012/13), *Rusalka* (2013/14), *Porgy and Bess* (2014/15), and *Bel Canto* (2015/16).

This season, the National Endowment for the Arts is supporting Lyric's company premiere of *Les Troyens*.



**THE NEGAUNEE FOUNDATION**

The founder of The Negaunee Foundation has great affection for music, the performing arts, and Mozart. These interests, combined with a strong admiration of Lyric Opera, have been instrumental in bringing operas to Lyric's mainstage. The Negaunee Foundation has cosponsored many productions, most recently *Don Giovanni* and *Carousel* (both 2014/15), *The Marriage of Figaro* and *The King and I* (both 2015/16), and cosponsors Lyric's productions of *The Magic Flute* and *My Fair Lady* this season. The Negaunee Foundation has also made a generous gift to the Breaking New Ground Campaign. Lyric is very fortunate to be among the Chicago cultural institutions benefitting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



**SYLVIA NEIL and DANIEL FISCHEL**

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years. They sponsored the Symposiums for Lyric productions of *Hercules* (2010/11) and *Show Boat* (2011/12), and have cosponsored several mainstage opera productions, including this season's production of *Lucia di Lammermoor*. They made a generous gift to the Breaking New Ground Campaign

to help secure Lyric's future. Sylvia is Lecturer in Law, University of Chicago Law School. She is founder and chair of the Project on Gender, Culture, Religion and Law at Brandeis and is co-editor of its book series (Brandeis University Press). Dan is President, Chairman and Co-Founder of the Compass Lexecon consulting firm. He is the Lee and Brena Freeman Professor of Law and Business Emeritus at the University of Chicago Law School. Lyric is honored to have Sylvia Neil serve on its Board of Directors, Production Sponsorship, and Lyric Unlimited Committees.



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 will,

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 continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15), *Romeo and Juliet* (2015/16), and this season's production of *Lucia di Lammermoor*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia is a vital member of Lyric's Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.



**JOHN D. and ALEXANDRA C. NICHOLS**

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



Jana R. Schreuder

**NORTHERN TRUST**

Lyric is honored to have Jana R. Schreuder, chief operating officer of Northern Trust, serve as a member of Lyric's Board of Directors, Executive and Finance committees, and William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. A leading global financial services provider, Northern Trust has enjoyed a long-standing and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign, Facilities Fund, Great Opera Fund and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of our wine auctions (2000, 2003, 2006, 2009, 2012, 2015 and 2018) and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust cosponsored *Faust* (2009/10), *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *The King and I* (2015/16) and this season's *My Fair Lady*.



John P. Amboian

**NUVEEN INVESTMENTS**

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



**MR. and MRS. DAVID T. ORMESHER**

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



**MR. and MRS. WILLIAM A. OSBORN**

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for two decades and enjoy participating in special events such as Opening Night/Opera Ball and Wine Auction. The Osborns have generously contributed to the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, the Breaking New Ground Campaign, and Wine Auctions. Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



Seymour H. Persky

**SEYMOUR H. PERSKY CHARITABLE TRUST**

The late Seymour H. Persky was an avid supporter of Lyric Opera since its inception in 1954. Seymour was introduced to Lyric through his lifelong friend and Lyric's beloved public relations director Danny Newman. In addition to his regular annual support, Seymour made a special gift in support of Lyric Unlimited's Klezmer commission *The Property* in 2015, combining his love of Klezmer music with his passion for Lyric. Among his favorite Lyric memories, according to his family, were arriving to Lyric's Opening Night celebrations in antique cars from his collection. Seymour's favorite operas were *Carmen*, *La bohème*, and *Tosca*. His Charitable Trust fittingly cosponsors this season's production of *Carmen* in his memory.



Dan Draper

**POWERSHARES QQQ**

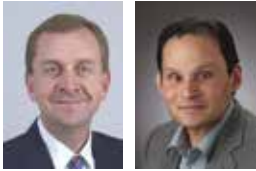
PowerShares QQQ, represented by Dan Draper, Managing Director and Head of Global ETFs, PowerShares by Invesco, is proud to sponsor the arts as a corporate partner of Lyric Opera. Last season, they cosponsored the productions of *Cinderella* and *Romeo and Juliet*, and they are generously cosponsoring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



Mr. and Mrs. Jay A. Pritzker

**PRITZKER FOUNDATION**

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



John Oleniczak Vinay Couto

**PwC**

A world-wide leader in professional services, PwC is a prominent member of Lyric Opera of Chicago's Business Ensemble. PwC has staunchly supported Lyric's Annual Campaign for over three decades, underwriting such special projects as production sponsorship, the Board of Directors, Annual Meeting, and Lyric Signature Events. PwC has provided a leadership gift to the Breaking New

Ground Campaign, having previously supported the Campaign for Excellence. Lyric is fortunate to receive generous in-kind consulting services from Strategy&, part of the PwC network. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive, and Finance Committees, and as Chairman of the Audit Committee; Vinay Couto, Principal, Strategy&, part of the PwC network, serves on Lyric's Board of Directors and Lyric Unlimited Committee; Maggie Rock Adams, Director and Client Relationship Executive, is a dedicated member of Lyric's Guild Board; and Tamara Conway, Director at Strategy&, part of the PwC network (formerly Booz & Company), is a committed member of the Ryan Opera Center Board.



Joe Tarantino Tom Andreesen

**PROTIVITI**

Protiviti, represented by Managing Director Tom Andreesen and President and CEO Joe Tarantino, is a global business consulting and internal audit firm composed of experts specializing in risk, advisory and transaction services. They help solve problems in finance and transactions, operations, technology, litigation, governance, risk, and compliance. Their highly trained, results-oriented

professionals provide a unique perspective on a wide range of critical business issues for clients in the Americas, Asia-Pacific, Europe and the Middle East. Protiviti and its independently owned Member Firms serve clients through a network of more than 70 locations in over 20 countries. The company's more than 3,800 professionals provide a host of consulting and internal audit solutions to over 60 percent of FORTUNE 1000® and 35 percent of FORTUNE Global 500® companies. Protiviti is proud to provide in-kind consulting services to Lyric Opera of Chicago this season.



**J. CHRISTOPHER and ANNE N. REYES**

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

have made important contributions to Lyric as cosponsors of several mainstage productions, most recently *Carousel* (2014/15) and this season's *My Fair Lady*. They have staunchly supported Wine Auctions 2009, 2012, and 2015, Lyric's 60th Anniversary Concert and Diamond Ball, and are major supporters of the Annual Campaign. In addition, they provided significant and much appreciated gifts to the Campaign for Excellence and the Breaking New Ground Campaign. Chris and Anne Reyes provided leadership support for Lyric Unlimited's world premiere of *Second Nature* (2015/16), and Lyric deeply appreciates their leadership gift for this season's new opera for youth, *Jason and the Argonauts*.

**LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION**

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



**PATRICK G. RYAN and SHIRLEY WELSH RYAN**

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Pat and Shirley Ryan Family Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative, and supported the 60th Anniversary Concert and Diamond Ball. 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. Pat and Shirley serve as Honorary Co-Chairs of the 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, Nominating, and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the opera company.



Jack and Catherine Scholl

**DR. SCHOLL FOUNDATION**

Since 1983, the Dr. Scholl Foundation's commitment to children, families and educational enrichment through the arts has led it to provide essential support for one of Lyric's most popular cultural engagement opportunities available to young Chicagoans, the Student Matinees. Each year, these widely accessible performances at the Civic Opera House reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. The Foundation has generously supported family presentations of *The Magic Victrola* (2014/15) and *The Family Barber* (2013/14). Lyric Opera is deeply grateful to the Dr. Scholl Foundation for its generous ongoing support of Student Matinees/Performances for Students, commemorating Catherine A. and Jack E. Scholl, who championed cultural and institutional education.



Brenda Shapiro

**EARL and BRENDA SHAPIRO FOUNDATION**

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



Larry A. Barden

**SIDLEY AUSTIN LLP**

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), and *The Passenger* (2014/15). Additionally, Sidley Austin has supported Operathon, Fantasy of the Opera, and the Annual Campaign. This season, Sidley Austin LLP generously cosponsors Lyric's company premiere of *Les Troyens*. Lyric is proud to have Larry A. Barden, chair of the firm's Management Committee and member of the firm's Executive Committee since 1999, on its Board of Directors and Compensation Committee.





**LIZ STIFFEL**

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric’s Women’s Board and a longstanding member of the Guild Board of Directors. Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11), the Stars of Lyric Opera at Millennium Park concert (2013/14), and last season’s *See Jane Sing*, and she is generously underwriting the appearance of Lyric’s world premiere *Bel Canto*

on PBS Great Performances. She has also supported Lyric’s Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. She has cosponsored several mainstage productions, most recently *Carousel* (2014/15), and this season’s productions of *Das Rheingold* and *My Fair Lady*. Liz Stiffel has also committed a generous leadership gift in support of Lyric’s *Chicago Voices* Gala.



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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric’s most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), *The King and I* (2015/16), and this season’s *My Fair Lady*. For many years, the Vances have supported young singers

through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Campaign for Excellence and the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is Vice President and an esteemed member of Lyric’s Board of Directors, Compensation, and Executive Committees. He also serves on the Ryan Opera Center Board, of which he is a past President. Mr. Vance was awarded the 2016 Carol Fox Award, Lyric’s most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.



**DONNA VAN EEKEREN FOUNDATION**

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists in her roles as a Ryan Opera Center Distinguished Benefactor and Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric’s Performances for Students, NEXT discount tickets for

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

**THE WALLACE FOUNDATION**

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



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

Roberta and Bob Washlow are cherished members of the Lyric family. For more than three decades, they have enjoyed attending Lyric performances and special events, and have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Errant Families sponsored more than 20 Lyric productions. Roberta and Bob made a generous commitment to the Breaking

New Ground Campaign to support Lyric Unlimited activities. The Washlows have annually remained valued members of the production sponsorship family, and generously cosponsor this season’s new production of *The Magic Flute*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee.



**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 for many years. They were essential in bringing new work to Lyric last season, underwriting the world premiere of *Bel Canto*. Helen and Sam Zell have previously cosponsored several new productions, most recently *La Traviata* (2013/14), *The Passenger* (2014/15), and *Bel Canto* (2015/16), and this season are generous cosponsors of Lyric’s new production of *Das Rheingold*.

# BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC | 

The Breaking New Ground Campaign was launched in January 2013 to implement the company's blueprint for a world-class, twenty-first century opera company. This Campaign allows Lyric to continue to produce major productions of the highest caliber, update media, marketing, and audience development programs, and fortify Lyric's endowment. The current focus of the Campaign is to modernize the stage of the Ardis Krainik Theatre with state-of-the-art equipment.

To that extent, we have established a new Insull Society comprised of loyal patrons who are contributing \$10,000 or more for this critically important stage project. To join the Insull Society, please call (312) 827-5723.

Lyric Opera is grateful to the following donors who have made contributions of \$5,000 and above to the Campaign as of September 15, 2016.

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# Breaking New Ground - continued

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*Lyric Opera is extremely grateful to the many donors who have made gifts of less than \$5,000 to the Breaking New Ground Campaign. Space limitations prevent listing the names of these donors but their generosity is sincerely appreciated.*

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# Facilities and Services



## Welcome!

Lyric Opera of Chicago welcomes you to this performance. We are very glad you are here. In order to ensure maximum enjoyment for all guests during a performance, we ask for your compliance with some simple house rules:

- Please remain silent during the performance.
- As a gesture of respect for other audience members and the performing artists, please remain seated until an act or the opera is completely over. If you need to leave the auditorium, you may not be readmitted while the performance is in progress. The usher staff will help you understand when you can be reseated.
- Do note that the program and artists are subject to change without notice.
- Please silence all electronic devices and double check that phones, pagers, watches, and other personal devices are switched off before the performance begins.
- Please don't use any device with a glowing screen at any time during a performance. It is always more disruptive and distracting than you think it is.
- Noises from the lobby may disturb patrons in the auditorium during a performance.

*Your understanding and cooperation are appreciated. Please let any member of Lyric's house staff know if you have any questions.*

## Tickets:

Buy tickets online any time via Lyric's website:

[www.lyricopera.org](http://www.lyricopera.org)

## Pre-opera talks:

All ticketed guests are invited to attend a free pre-performance talk in the auditorium, beginning one hour before curtain time and lasting for 30 minutes. This is a great opportunity to learn more about the performance you are about to experience. Doors open for the pre-opera talks 75 minutes before the performance begins. You can feel free to choose your seat for the talk. The auditorium will be cleared after the pre-opera talk concludes.



## If you arrive late:

Lyric has a tradition of starting performances right on time, and the doors to the house are closed promptly at curtain time. We realize situations arise that can delay your arrival, and we will try to accommodate latecomers in an available section of the house or at a predetermined break, which may be intermission. A video screen is available in the lobby, so you won't miss a moment of the performance. Please be aware that patrons who must leave their seats during a performance will not be readmitted until intermission or a suitable break.



## Attention, Box Seat Holders:

Lyric encourages guests in box seats to share the front-of-box seating by switching seats within your box at an appropriate time during an intermission. You can make this plan, prior to the performance, if you know the others in your box. Please remember that you may need to adjust your seating plans to include patrons who do not regularly sit in your box and would be unaware of any previous seating arrangements.

## Please Note:

The use of a ticket acknowledges that you have granted permission to appear in photographs, video capture, and capture by other media, in all of the public spaces in the house and theater to be used by Lyric for any promotional purpose. This blanket permission releases Lyric Opera of Chicago from liability resulting from the use of such images in any medium.

## First Aid:

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



**Dining:**

Options are available before, during (intermission), and after most Lyric performances on the main and third floors of the Civic Opera House. The Pedersen Room on the main floor accepts dining reservations while the Florian Opera Bistro on the third floor is available for walk-in dining for first seating of dinner, 4:45PM. Reservations required for matinees, second seating, and intermission walk-in. Refreshments are also available throughout most lobby areas on each floor and on the Opera Club level. Visit [lyricopera.org/dine](http://lyricopera.org/dine) for complete details.

**Patrons with Disabilities:**

The Opera House is accessible to persons with physical disabilities, with elevator service to all floors except the Opera Club. The Ardis Krainik Theatre contains seating that is accessible to persons in wheelchairs, as well as seats

with removable armrests. The Opera House has automatic door-openers on exterior doors, and accessible drinking fountains and public telephones. A TTY phone is available in the Box office for outgoing calls only.



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

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

**Large print and Braille programs** may be available at the main floor coat check.

**Audio description, touch tours, and American Sign Language** interpretation is available for select performances; please see [www.lyricopera.org/accessibility](http://www.lyricopera.org/accessibility) for dates and details.

**No Smoking Policy:** In compliance with the City of Chicago ordinance, Lyric Opera of Chicago enforces a no-smoking policy throughout the Opera House and within 15 feet of our theater entrance. Thank you for your cooperation.

**Public Phones:**

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

**Lost and Found:**

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

**Other important policies:**

Photography and/or audio and video recording of any kind is prohibited during the performance. You are encouraged to take photographs and share your experience on social media from the lobby and other parts of the public, non-performance spaces in the house, as well as in the house itself, but not during the performance.

Lyric, for safety reasons, has the right to inspect any large bags or packages and insist that all large backpacks, bags, luggage, etc. be checked at one of the Civic Opera House checkrooms.

Outside food and beverages may not be brought into the Civic Opera House. Refreshments may be purchased inside the opera House and limited items may be brought in with you to the performance.

Thank you again for joining us at Lyric Opera of Chicago!



*Front of House Manager:* Laura LoChirco  
*Food & Beverage Manager:* Geri LaGiglio

*Box Office Assistant Treasurers:* John Thor Sandquist and Joseph Dunn  
*Restaurant Manager:* Mark Foley  
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Complement your visit to Lyric with a

## BACKSTAGE TOUR!

Wonder at the art-deco beauty of the Ardis Krainik Theatre, enjoy an up-close-and-personal view of the orchestra pit, and see where the magic happens backstage.

Visit [lyricopera.org/backstagetours](http://lyricopera.org/backstagetours) for dates throughout the season and to learn more about our many backstage tour options!

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## DON'T MISS A MOMENT OF THE SEASON.

Did you know that every performance from this Lyric season is heard twice on **98.7 WFMT** and **wfmt.com**? You can listen to live opening performances for every main stage production and hear them again in the spring.

Join Lyric's dramaturg Roger Pines and WFMT's midday program host, Lisa Flynn, as they co-anchor this season's broadcasts. Tune in for opera live from Lyric, plus commentary and special features. Listeners will have access to line-by-line translations in real time online at [lyricoperalive.org](http://lyricoperalive.org).

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Daniel Goldberg is the producer for The Lyric Opera of Chicago Broadcasts. David Polk is the executive producer.

## UPCOMING OPENING-PERFORMANCE LIVE-BROADCAST DATES AND TIMES

**Don Quichotte** | Massenet  
Sat., Nov. 19 at 7:15pm

**The Magic Flute** | Mozart  
Sat., Dec. 10 at 7:15pm

**Norma** | Bellini  
Sat., Jan. 28 at 7:15pm

**Carmen** | Bizet  
Sat., Feb. 11 at 7:15pm

**Eugene Onegin** | Tchaikovsky  
Sun., Feb. 26 at 1:45pm



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