

Lyric
2015/16 Season

López

BEL CANTO



WORLD PREMIERE

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FROM PAGE TO STAGE pp. 28-38



Top: *Bel Canto* set designed by David Korins, lighting by Duane Schuler, projections by Greg Emetaz.
Above (left to right): librettist Nilo Cruz, conductor Sir Andrew Davis, composer Jimmy López,
director Kevin Newbury. *Right:* costume sketch by Constance Hoffman for Roxane Coss.

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Lyric

From the General Director

There's nothing more exciting in the life of a great opera company than commissioning and then giving the world premiere of a new piece. Lyric Opera's first mainstage operatic world premiere in more than a decade is *Bel Canto*, composed by Jimmy López to a libretto by Nilo Cruz, based on Ann Patchett's bestselling novel of the same name. It's ideal fare to be turned into an opera because underlying it all is the humanizing power of a beautiful singing voice. The novel looks at a community in turmoil and finds a way of making it almost Utopian in the least likely of circumstances.

This work's curator is Lyric Opera's extraordinary creative consultant, Renée Fleming, who has been deeply involved in every stage of *Bel Canto's* development. For example, she spent a great deal of time researching possible composers for this piece before suggesting that Jimmy López would be the best possible match for this story. Jimmy is a Peruvian, now based in California, whose work has been acclaimed all over the world. Although he refined his artistry in Finland and Germany, his music has retained distinct colors that recall his own South American roots. This will be fully evident as you listen to the memorable score of *Bel Canto*.

This work initiates a marvelous collaboration between Jimmy and Nilo Cruz, the Cuban-American playwright who received the Pulitzer Prize for his remarkable play, *Anna in the Tropics*. It's thrilling to be able to welcome these two exceptionally talented creative artists not only to Lyric but to the medium of opera. Together they have created what I anticipate will be an outstanding piece of new music theater.

Conducting *Bel Canto* is Sir Andrew Davis, in his first world premiere at Lyric, a momentous occasion in his tenure as Lyric Opera's music director. The production has been directed by Kevin Newbury, the outstanding young American director who was with us last season for *Anna Bolena*.

It's a particular pleasure to welcome back to the company Danielle de Niese, regarded internationally one of the most popular singers of our time. She's made triumphant appearances at Lyric in two of her signature roles, Cleopatra in *Giulio Cesare* and Susanna in *The Marriage of Figaro*. I'm delighted that she's taking on the starring role of Roxane Coss in *Bel Canto*. Roxane is not only the leading lady of this opera – the character is also the most famous operatic soprano in the world. Embodying her onstage, Danielle will make a stunning impact not only on the guests at the birthday party of the Japanese industrialist for whom she's performing that night, but also on us, watching and listening to her in the opera house. Joining Danielle is a marvelous cast, including several artists making eagerly awaited Lyric debuts.

There's something very touching to me about the fact that the first great opera in the history of the art form – Monteverdi's *Orfeo*, written more than 400 years ago – focused on the humanizing power of the human voice. It's wonderful that our brand-new opera, *Bel Canto*, should have the same theme. All of us at Lyric are excited that you're here to savor this special moment with us.



STEVE LEONARD

Anthony Freud

From the President

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

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

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

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

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

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



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

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Lyric



Set design by David Korins, lighting by Duane Schuler, projections by Greg Emetaz

World Premiere

Bel Canto

Music by Jimmy López

Libretto by Nilo Cruz

Lyric Opera world premiere of Bel Canto generously made possible by

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BEL CANTO

Synopsis

TIME:

1996

PLACE:

A mansion in Lima, Peru

*The opera will be performed
with one intermission.*

ACT ONE

Scene 1. Diplomats, government officials, and executives are gathered at the home of the Peruvian vice president, Rubén Iglesias, to celebrate the birthday of Katsumi Hosokawa, head of a large Japanese electronics company. Hosokawa arrives and greets the vice president with the help of his translator, Gen Watanabe. His entrance is followed by a performance by the elegant Roxane Coss, a world-renowned soprano – and Hosokawa’s favorite singer – hired for the evening’s entertainment. The guests gather as Mr. Hosokawa thanks them. The vice president introduces Roxane’s performance, and she sings a piece composed especially for the occasion.

Midway through the performance, there is an explosion. A band of terrorists storms the room and orders everyone to the floor. The vice president tries to call for help on his cell phone but is caught and severely beaten. Generals Benjamín and Alfredo demand to see the president. The vice president explains truthfully that the president stayed home to watch his soap opera. Deprived of their intended hostage, the terrorists inform the partygoers that now they are all the property of the Túpac Amaru Revolutionary Movement. Searchlights play across the windows as sirens and helicopters are heard.

Scene 2. Morning. The hostages, who have spent the night on the floor, are awakened by a muffled announcement from outside demanding that the terrorists release the hostages. Hosokawa shakes Gen awake to translate.

Joachim Messner, a Red Cross emissary, arrives. Reluctantly, the terrorists allow him entry. The vice president and the other hostages urge the terrorists to heed Messner and free them. After airing their demands of a

better life for the poor and the liberation of a long list of imprisoned comrades, the captors agree to let the injured, infirm, and elderly hostages go with Messner. Though very ill, Roxane’s accompanist Christoph refuses to leave her.

Intrigued by a young soldier, Gen initiates a brief conversation that leaves him feeling uneasy – and full of desire. Hosokawa, infatuated with Roxane and feeling responsible for the entire incident, tries to apologize to her without the help of his translator. Despite the lack of words, they begin to communicate. Meanwhile Gen’s fascination with the young soldier increases as they converse again. Time begins to take on new meaning for the four of them.

Scene 3. A week has passed. General Benjamín adds a new stroke to a rude tally he’s been keeping on the wall, counting the days since the siege began. In their imaginations, hostages and captors alike picture life beyond the walls of the mansion.

Messner enters and tells the generals they need to put aside their ideals and be practical, but they refuse. General Alfredo, frustrated, trains his gun on Roxane and orders her to sing. Her song entrances all, including the young soldier, whose secret long hair comes undone during the performance, captivating Gen again. Suddenly, General Alfredo breaks the spell, angrily ordering Roxane to cease her beguilement.

Messner pleads for a temporary solution, but General Alfredo digs in his heels with a diatribe intended in part to inspire his soldiers. Messner, joined variously by Roxane, Gen, Hosokawa, and even the young soldier, argue for the release of at least the women. During the argument, General Alfredo addresses the young soldier by name – Carmen – revealing that she is a woman.

Unexpectedly, General Alfredo relents and orders the women and Father Arguedas to leave. Father Arguedas insists on staying with the hostages. As the women begin filing out, General Alfredo roughly pulls Roxane from the line and announces that she must stay. Christoph, delirious, attacks him and is shot and killed by one of the soldiers. The generals are furious, for they had ordered that there be no shooting.

Carmen prays in Quechua, the indigenous language spoken by most of the terrorists; Father Arguedas prays in Latin. Hostages and terrorists alike express their shock, and the hope and sorrow that is Peru.

ACT TWO

Scene 1. General Benjamín adds another stroke to the wall, indicating another two weeks have passed. Hostages and captors engage in ordinary activities: hanging laundry, reading the paper, conversing. A fog the Peruvians call *la garúa* settles over the mansion. Father Arguedas explains that *la garúa* has been worshiped as a sacred visitor since the time of the Incas. All solemnly welcome the fog. The mood is broken when the terrorists begin a rowdy game of soccer in the living room. Roxane muses with Hosokawa about the days they have lost in captivity.

Another day passes. The frustrated Messner arrives with supplies to find Hosokawa playing chess with a soldier, General Alfredo selecting newspaper clippings, and Roxane at the piano. Among the supplies is sheet music for Roxane. There has been no progress in the standoff. Time passes.


Outside the mansion, the women hostages released earlier hold a candlelight vigil. Carmen says a prayer (“Santa Rosa de Lima”), then goes to Gen.

Another day. Hosokawa plays chess with General Alfredo. With Gen interpreting, the Russian hostage Victor Fyodorov awkwardly professes his love to Roxane. Hosokawa watches and muses on his own love for Roxane.

More strokes on the wall. Searchlights shine through the windows and a muffled megaphone is heard. A worried Messner confesses to General Alfredo that the negotiations are going nowhere. Furious, General Alfredo slaps him, and Hosokawa intervenes. Messner asserts his neutrality.

The next day, the soldiers Ismael, Beatriz, and César hear a report on the radio news and argue about the effectiveness of their mission. Frustrated, César leaves the others and, alone, remembers his former life in the jungle and the day he discovered his singing voice. Roxane overhears his singing and is drawn to his voice. When he realizes she is listening, he runs to the door, embarrassed. He flings it open, and the room is flooded with light. The fog has lifted.

(continued on pg. 26.)

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Steingraeber & Söhne is the Official Piano of Lyric's new production of *Bel Canto*, in partnership with the Grand Piano Haus, Skokie, Illinois.
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- The performance will last approximately three hours.

World Premiere

BEL CANTO

Music by Jimmy López

Libretto by Nilo Cruz

Opera in two acts in Spanish, English, Japanese, Russian, German, French, Latin, and Quechua

Based on the novel by Ann Patchett

Commissioned by Lyric Opera of Chicago

Curated by Renée Fleming

World premiere at Lyric Opera on December 7, 2015

Characters in order of vocal appearance:

<i>Edith Thibault</i>	ANNIE ROSEN°	<i>Roxane Coss,</i>	DANIELLE DE NIESE
<i>Simon Thibault,</i> <i>her husband,</i> <i>the French ambassador</i>	ANTHONY CLARK EVANS°	<i>an American soprano</i>	JOHN IRVIN°°
<i>Victor Fyodorov,</i> <i>a Russian diplomat</i>	RÚNI BRATTABERG	<i>Christoff,</i> <i>Roxane's accompanist</i>	RAFAEL DAVILA*
<i>German Diplomat</i>	KIMBERLY McCORD	<i>General Alfredo,</i> <i>leader of the MRTA</i>	BRADLEY SMOAK
<i>Father Arguedas,</i> <i>a Catholic priest</i>	TAKAOKI ONISHI*°	<i>terrorist organization</i>	ANTHONY ROTH
<i>Spanish Ambassador</i> <i>to Peru</i>	HOSS BROCK	<i>General Benjamin, second</i> <i>in command of MRTA°</i>	J'NAI BRIDGES°°
<i>Gen Watanabe,</i> <i>Hosokawa's translator</i>	ANDREW STENSON*	<i>Carmen {</i>	ALEC CARLSON°
<i>Rubén Iglesias,</i> <i>vice president of Peru</i>	WILLIAM BURDEN	<i>Ismael {</i>	DIANA NEWMAN°
<i>Katsumi Hosokawa,</i> <i>chairman of a Japanese</i> <i>electronics corporation</i>	JEONGCHEOL CHA*	<i>Beatriz {</i>	COSTANZO*
		<i>César {</i>	JACQUES IMBRAILO*
		<i>Joachim Messner,</i> <i>a representative</i> <i>of the Red Cross</i>	MATTHEW CARROLL
		<i>Soldier of the Peruvian Army</i>	

Actors: Jonathan Beal, Eduardo Xavier Curley-Carrillo,
Kevin Matthew Reyes, Jorge Santos, Kai Young

<i>Conductor</i>	SIR ANDREW DAVIS	<i>Stage Manager</i>	CHELSEA ANTRIM DENNIS*
<i>Director</i>	KEVIN NEWBURY	<i>Musical Preparation</i>	VLADIMIR KULENOVIC*
<i>Set Designer</i>	DAVID KORINS*		KEUN-A LEE
<i>Costume Designer</i>	CONSTANCE HOFFMAN*		MATTHEW PIATT
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<i>Wigmaster and</i> <i>Makeup Designer</i>	SARAH HATTEN	<i>Projected English Titles</i>	DEREK MATSON
<i>Dramaturg</i>	JANICE PARAN*	<i>Spanish Diction Coach</i>	DEREK MATSON
<i>Assistant Director</i>	ELISE SANDELL		

* Lyric Opera debut

° Current member, Ryan Opera Center

°° Alumna/Alumnus of the Ryan Opera Center

In 2016, the *Bel Canto* performances on January 5, 7:30 p.m. and January 8, 2:00 p.m. are being recorded by Lyric Opera of Chicago and THIRTEEN Productions LLC for WNET for future national PBS telecast on *Great Performances*.

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JIMMY LÓPEZ
(Composer)

One of today's most original voices in contemporary music, the composer has created works performed by such renowned ensembles as the Chicago

Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, Baltimore Symphony, Saint Paul Chamber Orchestra, Atlanta Symphony Orchestra, Fort Worth Symphony, Radio France Philharmonic, and the National Symphony Orchestras of Peru, Chile, and Argentina. Further engagements include Carnegie Hall; Germany's Darmstadt and Donaueschingen music festivals; the Aspen, Tanglewood, and Grant Park music festivals; and the 2010 Youth Olympic Games in Singapore. *Fiesta!*, one of his most famous works, has received over 70 performances worldwide by the major orchestras of Sydney, Gothenburg, Helsinki, Leipzig, The Hague, Seattle, Colorado, and Spokane, among many others. Among his recent works are *Perú Negro*, *Lord of the Air*, and *Man and Man* (world premiere in San Francisco's Grace Cathedral, soloist Anthony Roth Costanzo). López has received numerous prestigious awards, most recently a Honorable Mention at the 2015 Barlow Prize and, in 2014, the Premio Antara Award in recognition of his outstanding career (Lima Contemporary Music Festival in Peru). A native of Lima, he studied at the city's National Conservatory of Music with Enrique Iturriaga, prior to graduating from the Sibelius Academy in Helsinki with a master of music degree. López completed his Ph.D. in music at the University of California-Berkeley. He is published by FILARMONIKA Music Publishing.



NILO CRUZ (Librettist)

The Cuban-American playwright's work has been produced widely across the U.S., including performances with such distinguished companies as Princeton's McCarter Theatre, New York's Public Theater, Manhattan Theatre Club, Los Angeles's Mark Taper Forum, Washington's Arena Stage, Chicago's Victory Gardens, San Francisco's Magic Theatre, Minneapolis Children's Theatre, and Oregon Shakespeare Festival, among many others. Internationally, Cruz's plays have been produced in Canada, England, France, Australia, Germany, Belarus, Costa Rica, Colombia, Panama, Japan, Russia, and in cities through-

out Spain. A graduate of Brown University, the writer has received numerous prestigious awards, including the Helen Merrill and the Laura Pels Mid-Career Playwriting Award and the Fontanals-Cisneros USA Fellowship in literature. In 2003 Cruz became the first Latino to win the Pulitzer Prize for Drama, thanks to his most celebrated work, *Anna in the Tropics*. The play opened on Broadway to great critical acclaim, won the 2003 Steinberg Award for Drama, and was nominated for a Tony Award in 2004. Further works written by Cruz include *Two Sisters and a Piano*, *Life is a Dream*, *Night Train to Bolina*, *A Park in Our House*, and *Dancing on Her Knees*. As a lyricist he has written three works with noted composer Gabriela Lena Frank, *La Centinela y la paloma* (St. Paul Chamber Orchestra), *Santos* (San Francisco Girls Chorus), and *The Journey of the Shadow* (Berkley Chamber Orchestra).



ANN PATCHETT
(Author)

The bestselling author has earned consistent critical praise ever since her debut novel, *The Patron Saint of Liars*, was named a 1992 New York Times Notable

Book of the Year. Her novel *Taft* was awarded the Janet Heidinger Kafka Prize in 1994, and *Bel Canto* (2001), which has been translated into more than 30 languages, received the PEN/Faulkner Award, the Orange Prize, and the Book Sense Book of the Year prize. It was also a finalist for the National Book Critics Circle Award. In addition to three other novels (*The Magician's Assistant*, *Run*, *State of Wonder*) and three nonfiction books, Patchett's writing has appeared in *The New York Times*, *Vogue*, *The Washington Post*, and many other major publications. She is the co-owner of Parnassus Books in Nashville, Tennessee. The author has been the recipient of numerous awards and fellowships, including England's Orange Prize, PEN/Faulkner Award, the Harold D. Vursell Memorial Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, The Chicago Tribune's Heartland Prize, The Governor's Award for Excellence in the Arts, the American Bookseller's Association's Most Engaging Author Award, and the Women's National Book Association's Award. In 2012 *Time* magazine named Patchett one of the 100 Most Influential People in the World.



RENÉE FLEMING
(Curator)
Previously at Lyric Opera:
Creative consultant since 2010; eight roles since 1993-94, most recently Hanna Glawari/*The Merry Widow* (2015-16).

As Lyric's creative consultant, the internationally celebrated American soprano has been involved with the development of *Bel Canto* since the work's inception, initially proposing Ann Patchett's best-seller as the basis for a new opera. Collaborating with Anthony Freud and Sir Andrew Davis, Fleming undertook extensive research over a period of many months that resulted in Lyric awarding the commission for this work to composer Jimmy López. Fleming's work with the opera's creative team has been crucial over the four years since *Bel Canto* was commissioned. She also tapped the talents of another emerging composer, Matthew Aucoin, which led to the most recent Lyric Unlimited commission, *Second Nature* (premiered in August 2015). Among Fleming's current projects for Lyric is *Chicago Voices*, a multi-year, multifaceted project to begin next summer, with pilot programs and workshops in Chicago, culminating with a gala in 2017. Fleming is continuing the high-profile collaborations she has nurtured with other Chicago-based arts institutions, including developing an innovative performance series, *To the Edge*, for the Harris Theater, to debut in December, while also further developing Lyric's young-professionals initiative and serving as National Cultural Ambassador for the Chicago Public Schools Arts Education Plan. Advisor for Lyric's Patrick G. and Shirley W. Ryan Opera Center, Fleming is also nurturing young talent in the Chicago area through Lyric Unlimited's Vocal Partnership Program, in association with five local schools.



DANIELLE DE NIESE
(Roxane Coss)
Previously at Lyric Opera:
Susanna/*The Marriage of Figaro* (2009-10);
Cleopatra/*Giulio Cesare* (2007-08).

Australian-born and raised in America, the soprano is the youngest alumna of the Lindemann young-artist program at the Metropolitan Opera, where she debuted at 19 as Mozart's Barbarina. Subsequent Met portrayals include Despina, Euridice, Ariel/*The Enchanted Island*, Susanna, and de Niese's signature role, Handel's Cleopatra. She debuted in Europe as

Cleopatra in Amsterdam, and the role catapulted her to stardom at Glyndebourne (DVD). Her stage performances encompass such starring roles as Handel's Galatea (Covent Garden, DVD), Rodelinda (Toronto), Ginevra/*Ariodante* (Paris, London, Vienna), Semele (Paris), and Partenope (San Francisco); Donizetti's Adina and Norina (Glyndebourne, the latter on DVD); and Puccini's Lauretta (Los Angeles, Tokyo). Earlier this year, de Niese portrayed Susanna (Hamburg, Met), inaugurated the new Philharmonie de Paris with William Christie and Les Arts Florissants, and returned to Glyndebourne to star in both *L'heure espagnole* and *L'enfant et les sortilèges*. The soprano, who has performed with the major orchestras of New York, Cleveland, and San Francisco, began this season with a BBC double-header – the “Last Night of the Proms” (opposite Jonas Kaufmann) and Hyde Park's “Proms in the Park.” De Niese's many acclaimed recordings include four solo discs. She has received an Emmy as host for the television program *L.A. Kids* (at age 16), New Artist of the Year at the ECHO Awards, France's Orphée D'Or, and a Classical Brit Award nomination as Female Artist of the Year.



J'NAI BRIDGES

(*Carmen*)

Previously at Lyric Opera: Nine roles since 2012-13, most recently *Vlasta/The Passenger*, *Inez/Il trovatore* (both 2014-15); Second Wood Nymph/*Rusalka* (2013-14).

An alumna of the Ryan Opera Center and native of Lakewood, Washington, the mezzo-soprano has previously been heard in numerous contemporary works in Chicago, including Bernstein's *Songfest* (Ravinia Festival), Bolcom's *Cabaret Songs* (Grant Park Music Festival), and Ravel's *Chansons Madécasses* and Stravinsky's *Priboutky* (Chicago Symphony Orchestra debut). Bridges represented the United States as a finalist at the 2015 BBC Cardiff Singer of the World competition. Among her 2015-16 engagements are Suzuki/*Madama Butterfly* (San Diego Opera), Beethoven's *Symphony No. 9* (Los Angeles Philharmonic, Simon Bolivar Youth Orchestra), and Ravel's *Shéhérazade* (Hamburg's NDR Symphony Orchestra under Esa-Pekka Salonen). Bridges graduated from the Manhattan School of Music and Philadelphia's Curtis Institute of Music, where she appeared in a highly diverse operatic repertoire. She has subsequently sung the title role/*Carmen* at the Finger Lakes Opera (Geneseo, New York) and the Glimmerglass Festival, Suzuki (Wolf Trap Opera), and Adalgisa/

Norma (Knoxville Opera). Concert appearances include performances at the Kennedy Center and with the New Jersey Symphony Orchestra and Opera Orchestra of New York. Bridges has received the Women's Voice Fellowship from the Luminarts Cultural Foundation, a Sara Tucker Grant, a Sullivan Award, and the Marian Anderson Award.



RAFAEL DAVILA

(*General Alfredo*)

Lyric Opera debut

A native of Puerto Rico, the tenor boasts an extensive repertoire of more than 50 roles, including heroes of Donizetti, Verdi, and Puccini operas, as well as numerous Spanish, Venezuelan, and Cuban zarzuelas. Highlights of the current season include Davila's return to Washington National Opera (Don José/*Carmen*), Pinkerton/*Madama Butterfly* at the Opera de Puerto Rico, and his return to Valencia as Radames/*Aida*. Last season marked Davila's debut at the Macerata Festival as Canio and Turiddu/*Pagliacci/Cavalleria rusticana*, and his return to Naples' Teatro San Carlo as Turiddu (debut in 2005 in the title role/Verdi's *Gustavo III*, the original version of *Un ballo in maschera*). He has also recently portrayed Des Grieux/*Manon Lescaut* (Valencia), Dick Johnson/*La fanciulla del West* and Don José/*Carmen* (The Minnesota Opera), Cavaradossi/*Tosca* (Leipzig Opera), and Alvaro/*La forza del destino* (Washington National Opera, Florida Grand Opera, and in concert in Puerto Rico opposite Deborah Voigt). Davila's recordings of Ariel Ramírez's *Misa Criolla* and Rafael Hernández's *Cofresi* were both nominated for Grammy Awards. The tenor trained at the Puerto Rico Conservatory of Music before graduating from the University of Texas at Austin with a master's degree in opera performance.



ANDREW STENSON

(*Gen Watanabe*)

Lyric Opera debut

Highlights of the American tenor's current season include appearances at Arizona Opera (Don Ottavio/*Don Giovanni*), Fort Worth Opera (Count Almaviva/*The Barber of Seville*), and the Cincinnati Symphony (Handel's *Messiah*). Stenson has been a Young Artist with San Francisco Opera's Merola Opera Program (*Postcard from Morocco*), The Santa Fe Opera (Head Man/*The Letter*), Glimmerglass Opera (Martin/*The Tender*

Land, Jimmy O'Keefe/John Musto's *Later the Same Evening*), Seattle Opera (Arturo/*Lucia di Lammermoor*, title role/*Werther*, Ernesto/*Don Pasquale*), and the Metropolitan Opera's Lindemann Program (Beppe/*Pagliacci*, Demetrius/*The Enchanted Island*). Among his other important operatic credits are Tonio/*La fille du regiment*, (Seattle Opera), Belmonte/*The Abduction from the Seraglio* (Utah Opera), Danny Chen/Huang Ruo's *An American Soldier* (Washington National Opera debut), and Brighella/*Ariadne auf Naxos* (Glyndebourne debut). Stenson is an alumnus of Luther College (Tamino/*The Magic Flute*) and the University of Cincinnati College-Conservatory (Curley/*Of Mice and Men*). Winner of a Sara Tucker Study Grant from the Richard Tucker Foundation and a Richard F. Gold Career Grant from the Shoshana Foundation, Stenson was a major award winner in the Opera Index competition and second-prize winner in both the Queen Sonja International Vocal Competition and the Licia Albanese-Puccini Foundation competition.



JEONGCHEOL CHA

(*Katsumi Hosokawa*)

Lyric Opera debut

A native of Seoul, Korea, the bass-baritone studied at Bard College Conservatory, where he performed the role of Prince Gabriel III/David T. Little's *Vonkensport* (world premiere). Cha graduated with an artist diploma from New York's Juilliard School and scored a great success there in the title role/*Don Pasquale*. He has also appeared at Juilliard as Germano/Rossini's *La scala di seta*, Wu Tianshi/Sir Peter Maxwell Davies's *Kommilitonen!* (American premiere), and the title role/*Don Giovanni*. Among his engagements in recent seasons have been appearances with North Carolina Opera (title role/*Don Giovanni*), Opera Theatre of Saint Louis (Don Basilio/*The Barber of Seville*), the Metropolitan Opera (Yamadori/*Madama Butterfly*, Second Watchman/*Die Frau ohne Schatten*), the Chautauqua Institute (Dulcamara/*L'elisir d'amore*), and the Seoul City Opera (Leporello/*Don Giovanni*). The bass-baritone has received numerous prestigious awards, including First Prize of the 2012 Connecticut Opera Guild Competition, Second Prize at the 2013 Gerda Lissner Foundation Competition, and a full scholarship at the 2012 and 2013 Chautauqua Music Festival. Cha was a 2011 New England Regional Finalist in the Metropolitan Opera National Council Auditions and a 2013 scholarship recipient from the Liederkranz foundation.



WILLIAM BURDEN
(*Rubén Iglesias*)
Previously at Lyric Opera:
Flamand/*Capriccio* (2014-15); Alwa/*Lulu* (2008-09); Tybalt and Romeo/*Romeo and Juliet* (1998-99).

The American tenor has earned an outstanding international reputation in a wide-ranging repertoire, including the leading tenor roles of *Faust*, *Pelléas et Mélisande*, *The Rake's Progress*, *Roméo et Juliette*, *Acis and Galatea*, *Billy Budd*, *Carmen*, and *Eugene Onegin*. Burden has performed with virtually every major American opera company, while also earning high praise abroad at La Scala, the leading houses of Munich, Paris, Berlin, and Madrid, and the Saito Kinen Festival. Appearances in 2015-16 include Loge/*Das Rheingold* (Washington) and Laca/*Jenůfa* (San Francisco). Among his most recent portrayals have been the Podestà/*La finta giardiniera* (Santa Fe) and Edgardo/*Lucia di Lammermoor* (New Orleans). As celebrated for contemporary opera as for standard repertoire, Burden has triumphed in Berg's *Lulu* (Lyric, Amsterdam), Mark Adamo's *The Gospel of Mary Magdalene* (San Francisco, world premiere), Henze's *Phaedra* (Philadelphia, U.S. premiere), and Kevin Puts's Pulitzer Prize-winning *Silent Night* (St. Paul world premiere, reprise in Philadelphia), among many other musically demanding works. His concert engagements include the major orchestras of Chicago, Philadelphia, St. Louis, Houston, Atlanta, Berlin, and the BBC Symphony Orchestra. Burden has recorded *Vanessa* (BBCSO) and is featured on DVD in *Don Giovanni* (Glyndebourne) and *The Tempest* (Met).



ANTHONY ROTH COSTANZO
(*César*)
Lyric Opera debut

The New York-based countertenor has successfully appeared in opera, concert, recital, film, and on Broadway. In recent seasons, Costanzo has sung at the Metropolitan Opera (Ferdinand and Prospero/*The Enchanted Island*, world premiere, Unulfo/*Rodelinda*, Orlofsky/*Die Fledermaus*), English National Opera (*The Indian Queen*), San Francisco Opera (*Partenope*), and at Carnegie Hall, Glyndebourne, Teatro Real, Canadian Opera Company, Opera Philadelphia, New York City Opera, Boston Lyric Opera, and Michigan Opera Theatre, among many others. Additional recent appearances include Prince

Go-Go in the New York Philharmonic's hugely acclaimed production of Ligeti's *Le Grand Macabre*. The countertenor's current season includes London's English National Opera (title role/Philip Glass's *Akhnaten*), The Dallas Opera (Jake Heggie's *Great Scott*, world premiere) and with the International Contemporary Ensemble at the Metropolitan Museum of Art. He also collaborates with director Peter Sellars at California's Ojai Festival. Costanzo graduated from Princeton University where he has returned to teach, and received his master's from Manhattan School of Music. He won first place in Operalia, and is a Grand Finals winner of the Metropolitan Opera National Council Auditions.



JACQUES IMBRAILO
(*Joachim Messner*)
Lyric Opera debut

The South African baritone studied at the Royal College of Music under Ryland Davies and with the highly prestigious Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. Among his most important Covent Garden roles have been Count Almaviva/*The Marriage of Figaro*, Malatesta/*Don Pasquale*, Schaunard/*La bohème*, Demetrius/*A Midsummer Night's Dream*, and the title role/*Owen Wingrave*. Imbrailo has made a strong impression internationally in Mozart roles: Guglielmo/*Così fan tutte* (Houston Grand Opera), Count Almaviva (Welsh National Opera, Opéra de Lille), the title role/*Don Giovanni* (Scottish Opera), and Papageno/*The Magic Flute* (WNO). He also appeared in repertoire as diverse as Aeneas/*Dido and Aeneas* (Rome's Teatro dell'Opera), Figaro/*The Barber of Seville* (WNO), Valentin/*Faust* (Baden-Baden), Pelléas/*Pelléas et Mélisande* (WNO, Essen, DVD), and Tarcinius/*The Rape of Lucretia* (Houston). The baritone has earned particular acclaim as Billy Budd (Glyndebourne, Brooklyn Academy of Music, Dutch National Opera, CD, DVD). Among his concert credits are *Carmina Burana* (New York Philharmonic), Britten's *War Requiem* (Madrid's Teatro Real), Bach's *St. John Passion*, Handel's *Messiah*, Brahms's *Requiem*, and numerous solo Lieder recitals. Imbrailo was awarded the Audience Prize at the 2007 BBC Cardiff Singer of the World competition.



JOHN IRVIN
(*Christoff*)
Previously at Lyric Opera:
Eleven roles since 2012-13, most recently Third SS Officer/*The Passenger*, Lord Hervey/*Anna Bolena*, Servant/*Capriccio* (all 2014-15).

In 2015 the tenor, a Georgia native and former Ryan Opera Center member, appeared in *La traviata* with the Los Angeles Philharmonic at The Hollywood Bowl and scored a great success as Matthew Gurney/Tobias Picker's *Emmeline* at Opera Theatre of Saint Louis. Irvin studied as a pianist at Florida State University before switching to singing at Georgia State University (Don José/*Carmen*) and Boston University's Opera Institute (Chevalier/*Dialogues des Carmélites*, Paolino/*Il matrimonio segreto*, Roméo/*Roméo et Juliette*, Nick/*The Postman Always Rings Twice*). In recent seasons, Irvin has debuted with the Los Angeles Philharmonic (Curzio/*The Marriage of Figaro*), the Chicago Symphony Orchestra (*Beyond the Score*, Berlioz's *Symphonie Fantastique*), and the Melbourne Symphony Orchestra (Beethoven's *Symphony No. 9*). A former member of the Central City Opera and Santa Fe Opera apprentice-artist programs, he is a 2011 Metropolitan Opera National Council Auditions regional finalist, a 2012 Liederkrantz Foundation I.V.C. finalist, and the recipient of numerous awards, including the 2012 Kahn Career Entry Award.



RÚNI BRATTABERG
(*Victor Fyodorov*)
Previously at Lyric Opera:
Titirel/*Parsifal* (2013-14).

The Faroese bass stars this season in six major roles at Leipzig Opera, among them Hagen, Gurnemanz, and Sarastro. Brattaberg first worked as a professional documentary photographer for eight years, before training as a singer at Helsinki's Sibelius Akademia and Zurich's International Opera Studio. Brattaberg began his singing career in the ensembles of the Mainz, Ulm, Detmold, Bern, and Mannheim opera companies, building his repertoire with Wagner (Gurnemanz, Hagen, Hunding, Fafner, Pogner, Heinrich) and other leading bass roles such as Osmin/*The Abduction from the Seraglio*, Timur/*Turandot*, Sparafucile/*Rigoletto*, Sarastro/*The Magic Flute*, Kaspar/*Der Freischütz*, the Doctor/*Wozzeck*, Rocco/*Fidelio*, and Basilio/*The Barber of Seville*. In 2011,

replacing an ill colleague, Brattberg scored a great success as Baron Ochs/*Der Rosenkavalier* at the Netherlands Opera in Amsterdam, with Sir Simon Rattle conducting. The bass has reprised the role at numerous companies, including the Metropolitan Opera and Cincinnati Opera. In 2013 Brattberg returned to the Met for the worldwide live HD transmission of *Parsifal* (DVD), portraying Titurel under the baton of Daniele Gatti. Brattberg has also appeared at the opera houses of Saarbrücken, Leipzig, Lübeck, and Essen, the Opéra National de Paris, La Monnaie in Brussels, and Opéra Lausanne.



ANTHONY CLARK EVANS
(*Simon Thibault*)
Previously at Lyric Opera:
Seven roles since 2013-14,
most recently
Second Apprentice/
Wozzeck (2015-16); Jailer/
Tosca, Servant/*Capriccio*

(both 2014-15).

A native of Owensboro, Kentucky, and a third-year Ryan Opera Center member, the baritone will be heard later this season in Lyric Opera's *Der Rosenkavalier* and in his San Diego Opera debut as Sharpless/*Madama Butterfly*. He debuted in Chicago in 2013 performing in Bernstein's *Songfest* at Ravinia. An alumnus of Murray State University (*Falstaff/The Merry Wives of Windsor*), Evans is a former apprentice artist with Arkansas's Opera in the Ozarks (*Marcello/La bohème*, *Pish-Tush/The Mikado*). He recently gave his first professional recital in Lexington, Kentucky. The baritone attracted national attention as a Grand Finals winner of the 2012 Metropolitan Opera National Council Auditions. Since then he has been awarded a career grant from the Licia Albanese-Puccini Foundation, first prize in the Giulio Gari Foundation Vocal Competition, second prize in the Opera Index Vocal Competition, a prize from the American Opera Society, a Sara Tucker Study Grant, the Men's Voice Fellowship from the Luminarts Cultural Foundation, and, in 2015, first prize in the Marcello Giordani Foundation Competition and top prize in The Dallas Opera Guild Vocal Competition. *Anthony Clark Evans is sponsored by Richard O. Ryan and Richard W. Shepro and Lindsay E. Roberts.*



TAKAOKI ONISHI
(*Father Arguedas*)
Lyric Opera debut

A first-year Ryan Opera Center member and native of Tokyo, Japan, the baritone has recently received top awards from the Gerda

Lissner International Vocal Competition, the Opera Index Vocal Competition, the Licia Albanese-Puccini International Vocal Competition, the Loren L. Zachary Competition, and the Giulio Gari Foundation Competition. For winning the first prize of the IFAC-Juilliard Prize Singing Competition in Japan, Onishi received a full scholarship to attend The Juilliard School, where he appeared in Sir Peter Maxwell Davies's *Kommilitonen!* (U.S. premiere), *La scala di seta*, *Don Giovanni*, *Eugene Onegin*, and *The Marriage of Figaro*. He has also been heard as Jesus/Bach's *St. Matthew Passion* at Lincoln Center's Alice Tully Hall. In 2014 he created the leading role of The Man/Marty Regan's *The Memory Stone* (world premiere) with Houston Grand Opera's East+West program. Highlights last season included two appearances at Carnegie Hall (Vaughan Williams's *Hodie*, *Carmina Burana*). A former fellowship student of the Aspen Music Festival and School, Onishi has also participated in Saito Kinen Festival in Japan and Germany's Internationale Meistersinger Akademie. *Takaoki Onishi is sponsored by The Handa Foundation.*



BRADLEY SMOAK
(*General Benjamin*)
Previously at Lyric Opera:
Five roles since 2014-15,
most recently
First Apprentice/*Wozzeck*,
Antonio/The Marriage of Figaro (both 2015-16);
First SS Officer/
The Passenger (2014-15).

(2014-15).

A native of North Carolina and a second-year Ryan Opera Center member, the bass-baritone debuted at Lyric Opera last season in *Capriccio*. Smoak has been heard with numerous companies nationwide, with particular success at Opera Theatre of Saint Louis, where he has sung King of Hearts/Unsuk Chin's *Alice in Wonderland* (American premiere), *Pirate King/The Pirates of Penzance*, *Masetto/Don Giovanni*, *Antonio/The Marriage of Figaro*, and *Second Soldier/Salome*. Earlier this year he appeared in *L'enfant et les sortilèges* and *Pelléas et Mélisande* with the Chicago Symphony Orchestra. Smoak has also performed with 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. The bass-baritone made his international operatic debut at Ireland's 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*. He holds a bachelor of fine arts degree in music theater from Illinois Wesleyan University. *Bradley Smoak is sponsored by The Elizabeth F. Cheney Foundation.*



DIANA NEWMAN
(*Beatriz*)
Previously at Lyric Opera:
Clorinda/Cinderella
(2015-16).

A first-year Ryan Opera Center member, the American soprano will return to Lyric Opera's stage later this season in *Der Rosenkavalier*. She is an alumna of the University of Southern California (Monteverdi's *Poppea*, Mozart's *Pamina*, Miranda/Lee Hoiby's *The Tempest*, Lauretta/Gianni Schicchi, Belisair Conrad Susa's *The Love of Don Perlimpin*). She has also been heard as the Page/*Rigoletto* with the Los Angeles Philharmonic. Her extensive concert appearances include 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, the Aspen Opera Theater Center, and the Oberlin in Italy program. *Diana Newman is sponsored by Susan Ipsen and Mrs. J. W. Van Gorkom.*



ANNIE ROSEN
(*Edith Thibault*)
Previously at Lyric Opera:
Tisbel/Cinderella
(2015-16).

A first-year Ryan Opera Center member and a native of New Haven,

Connecticut, the mezzo-soprano is appearing later this season in Lyric's production of *Der Rosenkavalier*. She joined the Metropolitan Opera roster during the 2013-14 season for *Die Frau ohne Schatten* before returning to the apprentice program of The Santa Fe Opera. Rosen has appeared at the Caramoor Festival and as an emerging artist with the New York Festival of Song. As the 2012 recipient of the Opera Foundation's American Berlin Scholarship, Rosen performed 12 roles at the Deutsche Oper Berlin (among them Second Lady/*The Magic Flute*, Mercédès/*Carmen*, and Sméraldine/*The Love of Three Oranges*). She has also sung Giannetta/*L'elisir d'amore* at Turin's Teatro Regio. A highlight of her non-operatic appearances includes last season's fully staged New York City production of György Kurtág's *Kafka Fragments*. A graduate of Yale University and Mannes College, the mezzo-soprano holds awards from the Gerda Lissner Foundation, The Santa Fe Opera, Central City Opera, the Connecticut Opera Guild, and the Shoshana Foundation. *Annie Rosen is sponsored by Friends of Oliver Dragon.*



KIMBERLY McCORD
(*German Diplomat*)
Previously at Lyric Opera:
Baroness Elberfeld/*The Sound of Music* (2013-14).

The American soprano, a Lyric Opera Chorus member, has earned critical acclaim in Chicago with Chicago Folks Operetta (title roles/Leo Fall's *Madame Pompadour* and *The Rose of Stambul*, the latter available on CD), Haymarket Opera (Purcell's *Dido*, the Handel Week Festival (title roles/*Semele* and *Rodelinda*, with Cleopatra/*Giulio Cesare* scheduled for later this season), and Music of the Baroque. She has also been featured with the Peninsula Music Festival and the Alabama Symphony. Highlights of her many European appearances include Medée/*Lully's Thésée* on tour with William Christie and Les Arts Florissants, *Dido* with the Gabrieli Consort, and *Créuse/Charpentier's Medée* at the Dartington Festival. She has recorded Bach's *Magnificat and Easter Oratorio* with the Gabrieli Consort, Paul McCreech conducting. Among her other oratorio performances are *Messiah* (Croydon Bach Society) and Handel's *Israel in Egypt* (Dutch Bach Society).



SIR ANDREW DAVIS
(*Conductor*)
Previously at Lyric Opera:
52 operas since 1987,
most recently *The Merry Widow, Wozzeck, Cinderella* (all 2015-16).

Lyric Opera's internationally renowned music director, who will return to Lyric's podium later this season to conduct the world premiere of *Bel Canto*, is chief conductor of the Melbourne Symphony Orchestra, former music director of Glyndebourne Festival Opera, and currently conductor laureate of both the BBC Symphony Orchestra and the Toronto Symphony Orchestra. This season he returns to the TSO (leading his own orchestration of Handel's *Messiah*), the Bergen Philharmonic, and the Royal Liverpool Philharmonic (where he is emeritus conductor). Sir Andrew's operatic successes include recent return engagements at the Metropolitan Opera (*The Merry Widow, Hansel and Gretel*), Covent Garden (*Capriccio*), Glyndebourne (*Billy Budd*), and the BBC Proms (*The Midsummer Marriage*). He has conducted at La Scala, the Bayreuth Festival, the Edinburgh International Festival, and the major houses of San Francisco, Munich, and Santa Fe. Earlier this year his extensive performance schedule in Melbourne included several of his specialties, among them Britten's *War Requiem* and Berlioz's *La damnation de Faust*. Last season he also returned to the Royal Scottish National Orchestra, the Royal Liverpool Philharmonic, and the BBC Symphony Orchestra. Sir Andrew has appeared with virtually every internationally prominent orchestra, including those of Chicago (where he returned this season for a Bach/Stravinsky/Tchaikovsky program), New York, Berlin, Amsterdam, Rotterdam, and London. A vast discography documents Sir Andrew's artistry, with recent releases including an all-Strauss disc, Elgar's *The Dream of Gerontius* and *The Saga of King Olaf*, and orchestral works of Berlioz.



ALEC CARLSON
(*Ismael*)
Previously at Lyric Opera:
Soldier/*Wozzeck*
(2015-16).

A first-year Ryan Opera Center member and a native of Red Oak, Iowa, the tenor will return to the Lyric opera stage later this season for *Der Rosenkavalier*. Carlson was an apprentice artist as part of The Santa Fe Opera's 2014 program. He also has participated in Houston Grand Opera's Young Artist Vocal Academy and was a studio artist at Wolf Trap Opera Company in 2013. Carlson received his bachelor of arts degree in music from Luther College in Decorah, Iowa, followed by a master's degree in voice performance at the University of Cincinnati College-Conservatory of Music. In his time at the UCC-CM, Carlson appeared in the roles of Ernesto/*Don Pasquale*, as the Royal Herald in a concert performance of *Don Carlos*, and tenor soloist in a staged production of J.S. Bach's *St. John Passion*. Last year he was both a Seybold-Russell Award winner (CCM Opera Competition) and an encouragement award winner of the Metropolitan Opera National Council District Auditions. *Alec Carlson is sponsored by Stepan Company.*



HOOS BROCK
(*Spanish Ambassador to Peru*)
Previously at Lyric Opera:
Ensemble/*Carousel* (2014-15); Baron Elberfeld/*The Sound of Music* (2013-14); Skidmore/*Oklahoma!* (2012-13).

A member of the Lyric Opera Chorus, the American tenor will return to the Lyric stage later this season in Lyric's revival of *Der Rosenkavalier*. He has previously been seen on the Lyric stage as Ike Skidmore/*Oklahoma*, Baron Elberfeld/*The Sound of Music*, and in the Ensemble of *Carousel*. The current season brings Brock to the Fort Wayne Symphony in Indiana for Handel's *Messiah*. The tenor has portrayed Almagro/*The Barber of Seville* with Lyric's "Opera in the Neighborhoods" program, with L'Opera Piccola, and for Milwaukee's Florentine Opera student matinees. Brock recently appeared as Alfredo/*La traviata* with the Lake Geneva Symphony Orchestra. He has performed on San Francisco Opera's mainstage (*Der Rosenkavalier*) and in a varied concert repertoire with the Chicago Symphony Orchestra, Grant Park Music Festival (where he has also sung Nanki-Pool/*The Mikado*), Peninsula Music Festival, and Northwest Indiana Symphony.



KEVIN NEWBURY
(*Director*)
Previously at Lyric Opera:
Anna Bolena (2014-15).

The American director's production of *Norma* recently premiered in San Francisco before further performances in Barcelona and Valladolid. The current season brings him to Seattle Opera (*Maria Stuarda*), Portland Opera (*Eugene Onegin*), Cincinnati Opera (*Fellow Travelers*, world premiere), and around the country with the tour of *Kansas City Choir Boy*. Newbury

has undertaken repeat engagements with The Minnesota Opera (where his productions of Donizetti's three "Tudor Queen" operas were originally staged), The Santa Fe Opera, Opera Philadelphia, Houston Grand Opera, and the Prototype Festival (NYC). He has also directed for Carnegie Hall, the Kennedy Center, Lyric Opera of Kansas City, Central City Opera, L'Opéra de Montréal, the San Francisco Symphony, the Glimmerglass Festival, and Opera Theatre of Saint Louis. Highly committed to new work, Newbury has directed dozens of world premiere plays, musicals and operas. The director's production of Mercadante's *Virginia* won the 2010 Irish Times Theatre Award for Best Opera Production at Ireland's Wexford Festival Opera. His productions have been nominated for a Grammy Award, a Drama Desk Award, and the GLAAD Media Award. Newbury has directed two short films: *Mon-sura is Waiting*, which has screened at more than 20 film festivals and won several awards, and *Stag*, which recently won the "Best of New York" award (NY Shorts Fest) and a Silver Remi Award (Houston International Film Festival).



DAVID KORINS
(Set Designer)
Lyric Opera debut

The Manhattan-based designer has been involved in numerous prestigious productions for theater, opera, film, television, concerts, and festivals worldwide. Among Korins's extensive credits are productions at San Francisco Opera (*Norma*, Mark Adamo's *The Gospel of Mary Magdalene*, world premiere) and Santa Fe Opera (world premieres of Theodore Morrison's *Oscar* and Lewis Spratlan's *Life Is a Dream*). His designs on Broadway include *Hamilton*, *Misery*, *Motown*, *Vanya and Sonia and Masha and Spike* (Tony Award), *Annie*, *Bring It On!*, *An Evening with Patti Lupone & Mandy Patinkin*, *Godspell*, *Chinglish*, and *The Pee-Wee Herman Show*. Korins has served as the creative director for performances by renowned musical artists such as Mariah Carey, Kanye West, and Sia. He recently collaborated with Andrea Bocelli on the PBS telecast of *Cinema* at the Dolby Theatre. In 2014, he worked with the Gagosian Gallery on the exhibitions *Picasso and the Camera* and *Takashi Murakami: In the Land of the Dead*, *Stepping on the Tail of a Rainbow*, and oversaw the design and construction of Florian Café on New York's Park Avenue South in partnership with restaurateur Shelly Fireman, with whom he is currently working to design the

relocation and expansion of Bond 45 in Times Square. Korins has received a Drama Desk Award, three Henry Hewes Awards, and the 2009 Obie Award for Sustained Excellence in Design.



CONSTANCE HOFFMAN
(Costume Designer)
Lyric Opera debut

The designer's current season includes *Turandot* at Austria's Bregenz Festival and New York productions of Pinter's *Old Times* (Roundabout Theatre, directed by Douglas Hodge) and *Pericles* (Theatre for a New Audience, directed by Trevor Nunn). Hoffman's career has included collaborations with directors Mark Lamos, Robert Carsen, David Alden, Christopher Alden, Julie Taymor, and Keith Warner; dancer Mikhail Baryshnikov; choreographer Eliot Feld; and entertainer Bette Midler. Her work has been seen on many New York stages, including the Public Theatre, The New Victory Theatre, The Second Stage, Madison Square Garden, Radio City Music Hall, and The Joyce. Hoffman's Broadway debut, designing Julie Taymor's *The Green Bird*, earned her Tony Award and Outer Critics Circle Award nominations. Operatic designs include productions for many major companies internationally, among them those of Paris, Tel Aviv, Munich, San Francisco, Santa Fe, Houston, Los Angeles, and St. Louis, as well as the Glyndebourne and Glimmerglass festivals. Regionally she has designed for such prestigious theaters as the Guthrie, Hartford Stage, Washington's Shakespeare Theatre, Baltimore's Center Stage, and Houston's Alley Theatre. Hoffman was honored with The Theatre Development Fund's Irene Sharaff Young Masters Award (2001) with invitations to exhibit her work in the Prague Quadrennial (2003, 2007, 2011). She currently teaches in the Department of Design for Stage and Film at the Tisch School of the Arts.



DUANE SCHULER
(Lighting Designer)
Previously at Lyric Opera:
More than 130 productions since 1977, most recently *Tosca*, *Capriccio*, *Don Giovanni* (all 2014-15).

The Wisconsin-born lighting designer's recent European work has encompassed productions at La Scala (*Turandot*), Barcelona's Gran Teatre del Liceu (*Don Pasquale*, Massenet's

Cendrillon), and Covent Garden (Meyerbeer's *Robert le diable*). He has previously designed in Europe for many other companies, including the major houses of Lyon, Rome, Amsterdam, and Baden-Baden, as well as the Salzburg Festival. Highlights this season include *The Marriage of Figaro* (Seattle), *Der Rosenkavalier* (Berlin), and Rossini's *Maometto Secondo* (Toronto). Over the past two decades Schuler has designed 24 productions at the Metropolitan Opera, most recently last season's company premiere of Rossini's *La donna del lago*. Additional American opera credits include many productions in San Francisco (most recently *Werther*, *The Makropulos Case*, *Otello*, and *La fanciulla del West*), Seattle (*Don Giovanni*, *Porgy and Bess*, *Il barbiere di Siviglia*, and *Fidelio*), Santa Fe (where he returned in 2014 for *Fidelio* and *Don Pasquale*), Los Angeles, and Houston. Schuler's theater work includes productions for Broadway (most recently *The Importance of Being Earnest*), Manhattan Theatre Club and the Ahmanson Theatre in Los Angeles. His designs can be seen on DVD in the Baden-Baden production of *Lohengrin* and numerous Met productions, among them *Don Pasquale*, *Thaïs*, *La rondine*, and *The First Emperor*. Schuler is a founding partner of Schuler Shook, a theater planning and architectural lighting design firm (Chicago, Minneapolis, Dallas, Melbourne).



GREG EMETAZ
(Projection Designer)
Lyric Opera debut

Based in New York, the filmmaker and projection designer has served as video director for the 2008-11 National Endowment for the Arts Opera Honors, the 2011 NEA Jazz Masters, and the 2007-10 New York City Opera VOX Showcases. Emetaz's video designs for the stage include numerous productions at Opera Theatre of Saint Louis, among them Terrence Blanchard's *Champion*, Peter Ash's *The Golden Ticket* (world premieres), Unk Chin's *Alice in Wonderland* (U.S. premiere), and *The Death of Klinghoffer*, as well as *The Blue Bear* (Alaska's Perseverance Theatre), *Ajax* (American Repertory Theater), Wallace Shawn's *The Music Teacher* (New York's Minetta Lane Theatre), and Tobias Picker's *Dolores Claiborne* (San Francisco Opera, world premiere). In addition to his acclaimed work in stage design, Emetaz is the director of the short films *Bowes Academy* and *Death by Omelette* (SHORTSNONSTOP film festival finalist), the feature documentary *Fay Lindsay-Jones*

Story, the thriller *Neat Freak*, and the music videos *Butt Drunk* with Amanda DeSimone (The Friars Club Comedy Film Festival special jury prize) and *Eating 4 Two*. He has also created the behind-scenes documentary of Julie Taymor's feature film *The Tempest* and promotional documentaries for the Broadway musical *Spider-Man: Turn Off the Dark*, along with numerous productions at New York City Opera and Opera Theatre of Saint Louis.



MICHAEL BLACK

(Chorus Master)

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

Lyric's chorus master's activities earlier this year,

following the company's 2014-15 season, included preparing the choruses for *The Marriage of Figaro* at Western Australian Opera, Britten's *War Requiem* with the Melbourne Symphony Orchestra (Sir Andrew Davis conducting), and Haydn's *Harmoniemesse* for his Grant Park Festival debut. Chorus master from 2001 to 2013 at Opera Australia, Black prepared the OA chorus for more than 90 operas and many concert works. At OA he progressed from rehearsal pianist to assistant chorus master and children's chorus master, before his appointment as chorus master. He has served in that capacity for such distinguished organizations as the Edinburgh

Festival, Holland Park Opera (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), and Philharmonia Choir, Motet Choir, and Cantillation chamber choir. As one of Australia's most prominent vocal accompanists, Black regularly performed for recitals, broadcasts, and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has been a lecturer at the Sydney Conservatorium of Music, of which he is an alumnus.



SARAH HATTEN

(Wigmaster and Makeup Designer)

Previously at Lyric Opera: Wigmaster and makeup designer since 2011-12.

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



NICK SANDYS

(Fight Director)

Previously at Lyric Opera: 45 productions since 1995-96, most recently *Wozzeck* (2015-16); *Carousel*, *The Passenger* (both 2014-15).

A certified teacher and fight director with The Society of American Fight Directors, the British fight director has created fight choreography for numerous Chicago companies, including the Goodman Theatre (more than 25 productions, most recently *The Iceman Cometh*), Steppenwolf Theatre Company (including *Who's Afraid of Virginia Woolf?*, Broadway revival), Victory Gardens, Lookingglass, Shattered Globe, and The Theatre School at DePaul University (faculty member since 1995). His work nationally includes the Metropolitan Opera (*Prince Igor*, *Giulio Cesare*, *Il trovatore*), Portland Opera, and Florentine Opera, as well as the major theater companies of Kansas City, Baltimore, Indianapolis, Dallas, and Fort Worth, among many others. In Chicago Sandys's fight choreography has received four Joseph Jefferson Award nominations, winning in 2008 (*Requiem for a Heavyweight*). Sandys is also producing artistic director of Remy Bumppo Theatre Company. As an actor he has appeared with numerous Chicago-area theaters, receiving another six Jeff nominations for acting and two for directing (*Travesties* and *Our Class*, both at Remy Bumppo). He is the recipient of a 2011 Achievement Award from The Meier Charitable Foundation for the Arts.

BEL CANTO Synopsis (continued from pg. 17.)

Scene 2. A month later. Messner, looking disheveled and overworked, enters with supplies and fresh clothes. He finds the generals and one of the soldiers playing cards with Fyodorov. Father Arguedas is cutting bread, the vice president is mending a military jacket, Beatriz is decorating her rifle with flowers. Meanwhile, Roxane gives César a singing lesson with Gen translating and Hosokawa looking on. Messner is aghast that all are complacently going about their lives despite the untenable situation. He tries to shake them from their stupor, warning that the government is just biding its time. Saying he's failed everyone, Messner implores the generals to save themselves and give up the siege. He collapses, shivering, and some of the captors gently help him to bed.

Father Arguedas calls everyone together for prayer, and the group sings a Gregorian chant. With Gen translating, Roxane surreptitiously asks Carmen to bring Hosokawa to her room that night. Later, in the dark of night, Roxane and Hosokawa fall into each other's arms in Roxane's room, as do Carmen and Gen in a storage room by the kitchen.

Scene 3. Morning. Father Arguedas and the vice president serve coffee to the hostages. Messner, who has spent the night, tells Roxane they're at the point where only a miracle can bring about a peaceful solution. General Alfredo signals for the hostages to clear the floor so the soldiers can play soccer. Roxane protests that it's time for César's singing lesson. General Alfredo agrees to take the game outdoors.

With halting attempts to speak each others' language, Hosokawa and Carmen conspiratorially agree that the previous night was unforgettable. César warms up his voice with Roxane accompanying him at the piano.

Rumbling arises from inside the house, and Peruvian soldiers burst through the floor. César tries to flee and is shot. A frantic Hosokawa tries to protect Carmen, but both are shot. Chaos ensues as more soldiers storm the room, hostages flee, and gunfire is everywhere. The vice president orders the soldiers to cease fire. Roxane rushes to Hosokawa, but he is already dead. Gen finds Carmen, and she dies in his arms. The dead are carried off, and everyone exits except Roxane, who is left alone in the wake of the violence.

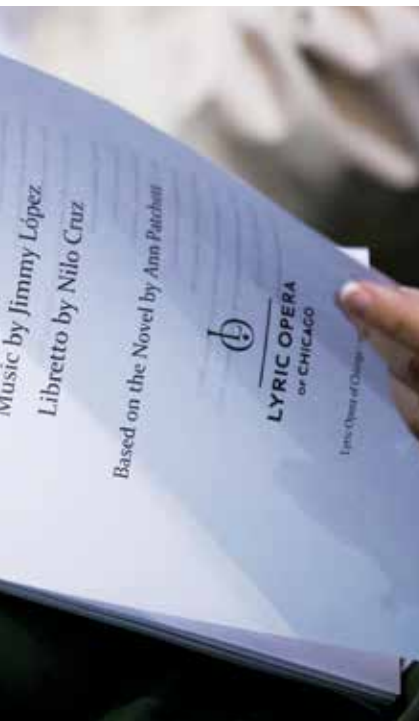
—Synopsis by Maia Morgan

From Page to Stage:



The evolution of Bel Canto, revealed by the team that made it happen

Edited by Roger Pines



DECCA/TIMOTHY WHITE



SVEN ANSTEN



ANTHONY FREUD, *general director*

What drew Lyric to Bel Canto?

Ann Patchett's bestselling novel is ideal fare to be turned into an opera, because underlying it all is the humanizing power of a beautiful singing voice. The novel takes a society in turmoil and finds a way of making it almost Utopian in the least likely of circumstances. Jimmy López and Nilo Cruz have created what I think is thrilling music theater. There's something very touching to me about the fact that the first great opera, Monteverdi's *Orfeo*, was about the humanizing power of the human voice, and it's wonderful that our brand-new opera should have the same core theme.

What has been most heartening for you in the amazing journey of developing this work?

It was invigorating to witness the progress Jimmy López and Nilo Cruz made on this project, and to hear the vision of director Kevin Newbury for the production. The story of *Bel Canto* hasn't simply been set to music – it's been reinvented so that it has become something wholly new. The intention was for *Bel Canto* the opera to be an opera – and to be viable only as such.

RENÉE FLEMING, *curator and Lyric creative consultant*

What makes commissioned works valuable for a major opera company?

Without them we're talking about a museum art form – an art form that is entirely historic in its presentation. We need that, of course, but new works are what keep opera alive and make it relevant to our lives today.

How did you arrive at Bel Canto as the dramatic source for this Lyric commission?

Ann Patchett and I have been friends almost since the book came out [2001]. Although people believe she based the character of Roxane Coss on me, we hadn't met when she was writing it, but she created a terrific portrait of an American singer. Someone acquired the film rights (it looks like that may be coming to fruition), but in the meantime I said, "Let's talk about the opera." It's so obviously right for the lyric stage, this story about an opera singer in the midst of a hostage crisis, the Utopian society created through art, and with a strong international and multilingual element as well.

As curator, how did you begin in searching for the right composer?

I reached out to friends and professionals who are steeped in new music to begin the research process, but it's never-ending. There are so many talented composers. Like singers, composers have to have online resources so they can be heard. Sometimes it's the publishers who create a body of work for exploration, but often it's the composers themselves. One can get at least an initial exposure to their work that way. I decided to focus on American composers, but then I thought, "What if we focus on South



Working session: Renée Fleming with Kevin Newbury, Sir Andrew Davis, and Jimmy López.

America as a mine for a musical language that would lend itself geographically to this piece?” Ultimately, conductor Miguel Harth-Bedoya recommended Jimmy López to me when we were on tour in Scandinavia.

How do you view your role in the piece’s development?

I’ve tried to be helpful with vocal writing, providing variety, a reasonable range and tessitura, and a balance between declamatory and lyric style. The lyric component is the melodic and more musical line, and declamatory expression is the equivalent of intoning text. Many composers get stuck on one or the other, or they don’t write interludes that give the audience and the singer a break. There are so many pitfalls. Having sung a lot of new music, my major contribution to the piece is really as a singer. I honestly believe that composing a great opera with the vast number of elements involved, in a long, dramatic genre, is some kind of miracle!

JIMMY LÓPEZ, composer

Ann Patchett’s novel is based on real-life events that you remember.
At the time of the Lima hostage crisis [1996-97] I was 18 years old. The country was in a terrible situation financially, and its international standing had been going down in the late ’80s. By the early ’90s we’d thought terrorism had been defeated, so by the time the hostage crisis happened, everyone believed this was unthinkable – that’s why it took everyone by surprise.

During those four months, everyone was wondering what was going on inside – no one really knew. This is what the novel exploits so well, and it’s the core of the story: the fact that the terrorists were very young, and many of the hostages were highly educated older people. They started bonding in really unexpected ways.

This is your first opera, as it is for Nilo Cruz, your librettist.
He did a fantastic job bringing this story to the stage, and I appreciate his understanding and knowledge of Latin-American reality.

How much text did you have in hand when you began composing the music?
I had a nearly-complete libretto almost before I began writing the piece, so I could immediately start working on structure. The first



Nilo Cruz, Jimmy López, and Kevin Newbury at the 2014 summer workshop.

step was to write some key moments – after that, I could fill in. It’s a luxury to have the whole story already in front of you. You want to make sure you make the right allusions thematically, and that you make musical connections between the beginning and the end.

You’ve had incredible support from the whole team.
Sir Andrew Davis has been involved from the very beginning. We have {director} Kevin Newbury, who’s attended the work sessions. And of course, Renée originated this project – it’s her brainchild. As a composer, it’s a privilege to have her giving you advice on vocal writing when you’re composing your first opera. She’s been very gracious, responding to emails right away, meeting me in New York – she’s made herself available.

How do you respond to the title Bel Canto?
There’s a lot of weight in the title, a tradition behind those words, and this is an opera with an opera singer as the leading character. Certainly that has to be taken into account when writing the music; however, I’m not writing an opera in *bel canto* style – although I’m not writing in a single style either! One thing I’ve always been proud of is that I can switch styles with a certain ease. I’m looking at past centuries, at contemporary music, and using everything I have to deliver the story, which glues everything together.

THOMSON REUTERS



THOMSON REUTERS

Lima, 1997 – (left) commandos assist hostages down the stairs during the rescue; (right) commandos carry a wounded comrade during the rescue operation.

Can you give an example of the opera's stylistic variety?

We have people coming from the Peruvian jungle, and you want to bring a bit of that sound world into the music. You have a soprano who's influenced by traditional operatic repertoire, so you want to quote some of the staple arias. We quote two of them, but we transform them a lot. The possibility of going back and forth stylistically has been fun. In certain especially strong moments dramatically – when the terrorists come in, and when the liberation happens in the end – you don't want much text or vocalism; instead, you want those moments to be delivered by the orchestra.

NILO CRUZ, librettist

How did the process of creating the piece begin?

When I met with Jimmy, our conversation began with questions like, "What do we hear? Are we going to use arias? What is the music of the explosion when the terrorists come into the embassy?" This evokes images, words, lyrics.

What is really good with *Bel Canto* is that there are existing words and I'm not creating from scratch. This is a piece that actually exists. But we're also exploring: I got three books from Jimmy in Spanish that were based on the actual event as a way of exploring that world that may bring more colors and possibilities of different sounds and music and aromas.

What is Bel Canto about? What appeals to you about this story?

It's about how music is able to bring together people who would not actually coexist. I'm referring to the most extreme groups of people: terrorists and hostages in a moment that is elevated to great heights through music as they are caught in a situation from which there is no exit. I think this piece is about the transformative power of art.

Something that lures me to this material is that at the center of the book there are a couple of love stories. Whenever there's

love, there's the possibility to sing and to create soaring music. And the clash of people from two different social strata – the conflict – offers great dramatic possibilities.

How did you respond to the challenge of adapting Ann Patchett's words to the stage?

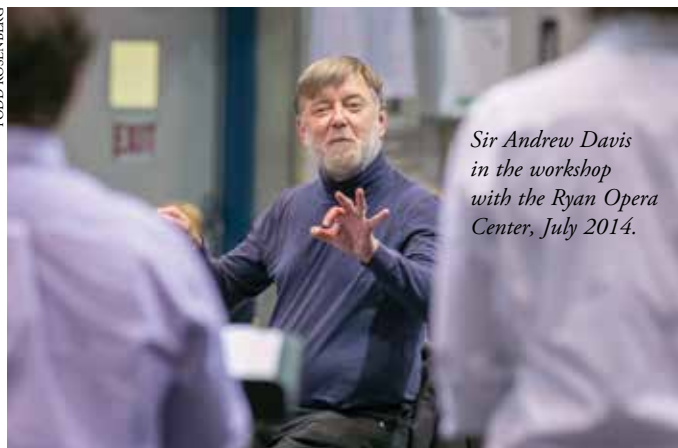
From the moment they asked me to do this project, I felt a real affinity for Ann Patchett's language. There's humor in this material, there's lyricism and an enormous amount of beauty. She's not afraid to be emotional, and I'm not afraid to be emotional at all! My writing is warm and poignant. I just connect with this kind of material, and I really want to honor it.

SIR ANDREW DAVIS, conductor and Lyric music director

How did your collaboration with Renée Fleming work?

Renée did an enormous amount of research into the works of various composers. She listened to so much music, and she passed on to me what she thought was worth hearing. We agreed that Jimmy López was the right choice.

TODD ROSENBERG



Sir Andrew Davis in the workshop with the Ryan Opera Center, July 2014.



*Gown for Roxane Coss,
designed by Constance Hoffman*

what’s going on.” That’s something certain composers don’t necessarily get; they think the clarity of each line has to be heard, whereas in fact there are situations onstage that are true to life where people speak over each other. As a result, Jimmy completely reworked the whole opening of the opera.

As a conductor, what excites you most about Bel Canto?

During the workshop, it was clear that the dramatic tension of the music stays very high. As the story unfolds, the tension inherent in the harmonic language is a great strength of Jimmy’s; it doesn’t let you relax very much until you get to some of the arias, which makes them doubly effective. In the “dialogue music” that carries the story forward, there’s a certain angularity in some of the vocal writing that contrasts with the lyrical moments. I think the way these moments are spaced throughout the piece works very well dramatically.

There are two pairs of lovers, with the more serious, intense music going to Roxane and Hosokawa, and a lighter music for Carmen and Gen. Renée should take credit for that; when Jimmy started to work on the opera, she said, “Try to write for the secondary couple in a lighter style.” That’s another example where Jimmy was very quick to take a suggestion and use it.

DANIELLE DE NIESE, soprano

What intrigues you about Roxane?

I feel she has not fully accessed herself, even though, as a singer, she accesses one of the most intimate instruments we know to convey emotion to others.

How does she respond to what’s going on around her?

She doesn’t get the gravity of what’s happening to her. She still thinks singing and being famous trumps everything. It’s like she’s in this “Don’t you know who I am?” mode. “Surely this isn’t happening! You’re not going to just *keep* me here!” It could be comical, but it shouldn’t be. She’s simply someone has been living in a bit of a bubble and is used to being adored by everybody.

What was most exciting about working on this role in New York with the creative team?

During those two days I went through my whole part with Jimmy, Nilo, Renée, Sir Andrew, and Kevin. The most valuable thing for me was getting into the process very early. I could share my feelings about the role, ask questions about interpretation. I could say, “This works,” “That doesn’t work.” It was like a meeting of the minds to be in a room with all that energy and those thoughts and interpretive contributions, which came from so many different angles. Renée would say, “Your observation is so interesting, Danni,” and she had very insightful ideas to make all the arias work as stand-alone piece. We would say, “Oh, that’s why you chose that word, Nilo!” and Nilo would say, “Danni, you interpreted this in a different way from what I imagined!” Jimmy would share his thoughts on why he chose certain harmonies. Sir Andrew Davis could sing every role – it was stunning that he knew the opera so well when it was so new.

This opera has been an extraordinary act of collaboration.

In the history of opera, I don’t think there’s ever been such an extensive and close collaboration with the whole creative team – in this case composer, librettist, conductor, director, and curator.

What sort of work have you done with Jimmy López himself?

I had various suggestions about orchestral texture, because of some concerns about certain places where balance was crucial. I offered advice when I thought it was needed, without trying to influence what Jimmy was doing stylistically – he has a very strong individual musical personality.

The most important thing we discussed was dramatic timing. When I was conducting *Billy Budd* at Glyndebourne, Jimmy came to a performance and I said, “Notice the places where several people are singing different texts at once but you understand



The creative team was present when scenes from *Bel Canto* were performed by the Ryan Opera Center in a workshop at Lyric in July 2014. Pictured here are (left photo) director Kevin Newbury, set designer David Korins, and costume designer Constance Hoffman; (middle photo) Ryan Opera Center artists Will Liverman, Richard Ollarsaba, Julie Miller, Laura Wilde, and John Irvin; and (right photo) Ryan Opera Center pianist Maureen Zoltek, director of music administration Thomas Young, and Ryan Opera Center music director Craig Terry.



We discovered a lot about tempi; I would say I was slightly worried that a particular tempo might be harder to execute certain phrases based on where they sit in the voice, and someone would theorize, “If we put it at a more ‘moving’ tempo, how would it sound?” Music is something to be interpreted! Even though Jimmy and Nilo had set out their thoughts, we were all able to share our interpretations, and it really made the creation of the role feel tailor-made. To have the whole team working so meticulously was fantastic.

KEVIN NEWBURY, director

What is most satisfying to you in working on new pieces?

It is an honor to animate a story for the first time and I love working with living composers and librettists. There is nothing like having the writers in the room to collaborate with on all aspects of the production. I began working with Jimmy and Nilo on *Bel Canto* very early on in the process and it’s been a pleasure having a role in shaping the piece. We have worked together adapting the novel, incorporating details but the actual historical event and making the piece live as music theater.

What speaks most strongly to you in the opera’s dramatic content?

Essentially, *Bel Canto* is about what happens when one hundred people from entirely different walks of life are trapped in the same space for four months. What does it mean to be a hostage? A terrorist? How to people form a community even in the most trying of circumstances? And, perhaps most importantly, what is the role that music can play in bringing together a group of people that don’t speak the same actual language.

What draws you to it as a director?

The action never stops. It’s a propulsive story with rich characters. Directing one hundred performers whose characters speak nine different languages is an exciting challenge. There are a lot of split scenes, arias and big ensembles and, unlike most operas, no one ever leaves the stage. The opera vacillates between public and private moments. I have enjoyed finding ways to get into each character’s head -- both dramatically and visually -- within this pressure-cooker environment where no one is ever alone. The opera begins very naturalistically and then becomes more heightened and theatrical as characters lose track of themselves and try to remember their lives outside the mansion, to remember what brought them there in the first place. The “color of the journey,” as Nilo writes, is different for each character and the experience over four months changes them forever.

What made the Chicago workshop so valuable?

The whole team got to be in the same room to hear the piece, make changes and work through important moments. It’s crucial to have a chance a year before rehearsals to see how characters were coming through, how vocal lines were reading. It allowed us – especially Jimmy and Nilo – to make changes, and for all of us to figure out how we want to tell this story.

A bit part of my job is determining how we make transitions from scene to scene. If Jimmy has written 10 measures of beautiful music, I might need 20. I might say, “Can you double this? Can we extend it so I have more time to get us from place to place” Or it could be the opposite: “This interlude is gorgeous, but I don’t think we need quite that much to get to the next phase of the story.” All those things get discussed in a workshop.



DAVID KORINS, set designer

What were some of your inspirations in creating the designs for this opera?

We looked at architecture of the time, place, and period, but also at fantastical references, because there are some dreamscape moments. We start by making an environment indicative of that specific place, then we have these moments that break out of reality completely, where we go deep into the jungle, or into a field of stars, or rose petals.

This perfect and pristine place is set up for a party, but then everything gets trashed. It's exciting to think of a world where we're able to dress this space perfectly for an incredibly high-end party that can intentionally get messed up!

We have the challenge of being able to show time passing. The hostages were captive in that house for several months. Just the challenge of ticking off the days on the walls, literally...that was an interesting one that we had to R&D. So we have realism, magical realism, moments of total abstraction; we also have pristine all the way to a state of complete disrepair.

What excites you most about this design?

The walls actually bleed through, and you get this heightened theatrical view of what's happening outside. We also peel back parts of the walls to show you other whole and fleshed-out rooms. By the way, Lyric has done an exquisite job building the set. Most technical directors and scene shops would say, "There's no way we can possibly do this – physics are not on our side!" Lyric has not only taken on the challenge, but has succeeded beautifully. I think the audience is in for a real treat at the opera's final moment, when the entire house pulls away, breaks into pieces and disappears. It's really on point with the storytelling. The storytelling

Lyric

is about this distanced and shattered memory of what that room and what that experience was. The set manifests that and renders it in a physical way.

CONSTANCE HOFFMAN, costume designer

In working on your designs, what sort of research helped?

I read a book giving a hostage's account of what happened. I looked at articles, watched news footage, found photos of the hostages. Of course, the novel departs from a lot of the actual details of the crisis, and the opera does as well. But this work grounded me, since we intended the opera to take place in the year that the crisis actually happened. You do enough research to bring the event into visual life, and you use the libretto to flesh out the details of personalities and behavior. A lot of the reading brought out human details that Kevin Newbury has used in staging that affected the design of the stage, the props, the clothes, and how the clothes are used.

The specificity of the gathering at the Japanese embassy must have helped.

Yes, the real event was the celebration of the Emperor's birthday, which was being celebrated worldwide. I looked at what people wore to events of that kind, and noticed that people tended to wear clothes that might connect with that person's ethnicity. There were some Japanese elements of the women's clothing choices – that was a consistent thing internationally, not just in Peru. Because Roxane knows what the event is, her evening gown has a kimono reference in the sleeves and the back of the neckline that influenced the design. I listened to the language of her first aria, when she's performing in that dress. She would have chosen it to perform this specific piece of music, which has language about nighttime.

What makes a world premiere so challenging for a designer?

It's a challenge to visualize the world before you've heard the orchestra. You're trying to create something you haven't heard, and so much of designers' work comes as a response to the aural qualities of a score. You hope you've sounded the right tone, and you get better in guessing at it, but you also can *speak* with the composer and learn what the music is going to do. So much music is about time, and so much action onstage is linked to time. You have to have a lot of conversations with the creative team, gauging what the passage of time feels like, and that's very important in this opera.

DUANE SCHULER, *lighting designer*

It must have been wonderful to have the composer present during the summer technical rehearsals.

As we were writing cues for the transitions, Jimmy would play what he'd composed for them on his computer – that was exciting. He's all about making it theatrical as well as great music.

How do you respond to lighting the set for this production?

It's a set that takes light beautifully. At first it appears realistic, so we can do light streaming through windows, telling the time of day and helping to tell the story. Then this normal world is completely upended, the terrorists arrive, the room becomes less realistic and I have a world of opportunity. We start using light and projections to show the passage of time, to reinforce the feeling of the situation, to help advance the story. Every light cue is tied to what is happening musically so there is always a visual and aural connection. We can use light to transform the space from beautiful, to frightening, to magical and to hopeful.

GREG EMETAZ, *projection designer*

How did you create the images that will be projected as part of Bel Canto?

It's a combination of footage that I filmed over the years, and also stock footage that's been manipulated to work with the production. In some cases you take one butterfly and turn it to hundreds, a process of layering, so one simple flight of one butterfly becomes thousands. A lot of it is about altering the scale and population of very simple things to make them more epic.

What do the projections bring to this story?

The piece could be very easily claustrophobic because it all takes place in the same room, the same space. The projections provide a kind of release from that claustrophobia. They do things like take us outside, take us to magical palaces, and to some extent show the passage of time, how long we've been there, in the interludes. But there are a lot of musical moments that take us to a psychological space, and almost represent the characters' need to escape this captivity in their minds, because they themselves cannot escape. To me, that's really the role that the projections play – allowing for psychological escape from their prison.



HELISSA ANN PINNEY

A WORD FROM ANN PATCHETT

My books in one sense are very different from one another, but in another they are all exactly the same. They're about captivity, isolation, a group of strangers thrown together who can't leave. For example, it's a home for unwed mothers in *The Patron Saint of Liars*, a research station in the Amazon in *State of Wonder*, and the vice president's palace in South America in *Bel Canto*. Each novel is all about confinement. I keep coming back to the book that had an enormous influence on me: *The Magic Mountain*. Right away when I heard the news in Peru, I thought, "It's my story, the story of confinement." Also because it was such an un-terrifying terrorist situation: it was a takeover where the terrorists were teenagers who kept asking for more soccer balls and take-out pizza. I was very attracted to that.

In the true story, they let all the women go: the staff, most of the hostages, and all the women. When I decided to write this story, I thought, "They'll keep one woman. That would be very compelling. But who? It would be the most important woman at the party. Why? Because she's the entertainment. What is she doing? A pianist? No, a singer. An opera singer would be the most international."

The best thing that *Bel Canto* has brought to my life has been my relationship with Renée Fleming. When I think about all the ways this book has changed my life: I've gone from midlist to bestselling author, I've bought a house, I have the financial security to do nothing but write novels. It has certainly put me in the world of opera, and I've had opportunities to see opera all over the world. People take me seriously as someone who knows something about opera (which is appalling), and I've become a kind of spokesperson. But all of those things are secondary to my friendship with Renée, and that is the great prize of this book.

Anyone who has ever tried to make anything out of *Bel Canto* has failed. I don't feel bad about this. The book has been very successful, and I'm not upset it's not a Broadway musical, which almost happened twice. It's almost been an opera. At one point you could go online and buy tickets at The Santa Fe Opera. That project fell apart at a very late date. Bringing *Bel Canto* to the stage has been like herding cats, but if anybody can get the job done, it's Renée and Lyric.

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Lynn Lundgren
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Mark Nienow
James Odum
Thomas L. Potter
Walton Westlake

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Kenneth Nichols
Steven Pierce
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Peder Reiff
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Baritones/Basses

Nicolai Janitzky
Martin Lowen Poock
Nikolas Wenzel

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Sopranos

Elena Batman
Jill Dewsnup
Rosalind Lee

Mezzos/Altos

Katie Ruth Bieber
Ginger Inabinet

Tenors

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Renée Fleming
Christiane Karg
Christine Landshamer
Amanda Majeski
Angela Mannino
Ana María Martínez
Mithra Mastropiero
Hlengiwe Mkhwanazi
Diana Newman
Susanna Phillips
Tatiana Serjan
Heidi Stober
Nina Warren
Laura Wilde

Mezzo-sopranos

J'nai Bridges
Alice Coote
Marianne Crebassa
Elizabeth DeShong
Rachel Frenkel
Katharine Goeldner
Jill Grove
Suzanne Hendrix
Sophie Koch
Laura Krumm
Isabel Leonard
Megan Marino
Lindsay Metzger
Julie Miller
Deborah Nansteel
Annie Rosen

Countertenors

Anthony Roth Costanzo
Matthew Deming

Tenors

René Barbera
Lawrence Brownlee
William Burden
Joseph Calleja
Alec Carlson
Eric Cutler
Rafael Davila
Matthew DiBattista
Plácido Domingo
Jesse Donner
Allan Glassman
John Irvin
Keith Jameson
Jonathan Johnson
Mingjie Lei
David Portillo
Rodell Rosel
Brenton Ryan
Gerhard Siegel
Sergei Skorokhodov
Jason Slayden
Michael Spyrès
Andrew Stenson
Stefan Vinke

Baritones

Jonathan Beyer
Christian Bowers

Alessandro Corbelli
Anthony Clark Evans
Martin Gantner
Thomas Hampson
Joshua Hopkins
Dmitri Hvorostovsky
Jacques Imbrailo
Philip Kraus
Paul La Rosa
Željko Lučić
Takaoki Onishi
Robert Orth
Mark Rucker
Daniel Sutin

Bass-baritones

Patrick Carfizzi
Jeongcheol Cha
Stefano de Peppo
David Govertsen
Philip Horst
Tomasz Konieczny
Richard Ollarsaba
Luca Pisaroni
Adam Plachetka
Vito Priante
Bradley Smoak
Christian Van Horn

Basses

Dmitry Belosselskiy
Runi Brattaberg
Patrick Guetti
Matthew Rose
Brindley Sherratt
Stefan Szkarafowsky

Principal Dancers

Shannon Alvis
Annelise Baker
Ariane Dolan
Jen Gorman
Ellen Green
Catherine Hamilton
Jeffery B. Hover, Jr.
Lauren Kadel
Ashley Klinger
Kristina Larson-Hauk
Tom Mattingly
Jamy Meek
Alison Mixon
Matthew Prescott
Emily Pynenburg
Kristen Schoen-René
Rachael Switzer
J.P. Tenuta

Actors

Lex Bourassa
McKinley Carter
Jeff Dumas
Cory Goodrich
Dev Kennedy
James Romney
Jennie Sophia
Genevieve Thiers
Zachary Uzarraga
Michael Weber
Jonathan Weir
Jonah D. Winston
Fred Zimmerman

Conductors

Sir Andrew Davis
Edward Gardner
Henrik Nánási
Carlo Rizzi
Emmanuel Villaume

Directors

Joan Font
Barbara Gaines
Sir David McVicar
Kevin Newbury
Matthew Ozawa
Bartlett Sher
Susan Stroman
Martina Weber

Associate Directors

Gina Lapinski
Joan Anton Rechi
Dan Rigazzi

Set and Costume Designers

Thierry Bosquet
Julian Crouch
Jane Greenwood
Joan Guillén
Constance Hoffman
David Korins
William Ivey Long
Susan Mickey
Vicki Mortimer
James Noone
Michael Yeagan
Catherine Zuber

Lighting Designers

Paule Constable
Albert Faura
Duane Schuler
Jennifer Tipton
Robert Wierzel

Projection Designer

Greg Emetaz

Chorus Master

Michael Black

Choreographers

Chase Brock
Xevi Dorca
Andrew George
Harrison McEldowney

Associate Choreographer

Joshua Buscher

Assistant Choreographer

Lauren Kadel

Ballet Mistress

August Tye

Wigmaster and Makeup Designer

Sarah Hatten

Fight Choreographers

B. H. Barry
Chuck Coyl
Nick Sandys

Translators for English Titles

Patricia Houk
Derek Matson
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.



Danielle de Niese, who stars as Roxane Coss in Bel Canto, is pictured in her Lyric Opera debut role, Cleopatra in Giulio Cesare (2007-08 season).

Supernumeraries (*Bel Canto*)

Floriana Bivona-Lockner*
 Issac Clark
 Roy Fisher*
 Robert Grist*
 Jeffrey Hall

Kirk Osgood
 Daniel Pyne
 Reuben Rios*
 Brian Rivera
 Joshua Simpson

Mario Solis*
 Claudia Urbano
 Peter Walters*

**Regular supernumerary*

Lyric Unlimited

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

Lyric Unlimited Backstage Tour Guides

Marilyn Ablan
 Carol Abrioux
 Kathleen Banks
 Marilyn Barmash
 Lindy Bloom
 Ann Boyle
 Sandra Broughton
 Estelle Chandler
 Lisa Cleveland
 Sharon Conway
 Mary DeCresce
 Megan Donahue
 Ingrid Dubberke

Frances Dutton
 Roy Fisher
 Maggie Galloway
 Karen Genelly
 Jerry Goodman
 Randy Green
 Mary Houston
 Charlene Jacobsen
 Jean Joslyn
 Suzanne Jozwiak
 Kathleen Kenefick
 Elizabeth Kurella
 Paul Kuritz

Dan Lome
 Nina Maimonis
 Claudia McCarthy
 Don McVicker
 Liz Meenan
 Noel Perlman
 Kathrine Piepgras
 Joanne Poder
 Heather Refetoff
 Craig Sirls
 Joseph Sjostrom
 Joan Solbeck
 Claudia Winkler
 Richard Wright



TODD ROSENBERG

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

Lyric

The Gift of Expertise



Current Board of Directors members (left to right) Paul Anderson, Vinay Couto, and John Oleniczak

Few nonprofit organizations can boast long-standing corporate partnerships spanning four decades. Let's face it; lucky is the nonprofit organization that exists for more than four decades. Though it has taken many forms over the years, Booz Allen Hamilton's commitment to Lyric Opera has held strong since Charles F. Allison III joined Lyric's Board of Directors in 1980. At a time when Lyric had succeeded at establishing itself as an international presence, but was struggling financially, stacking the Board with keen business minds was essential to Lyric's future success.

Chuck Allison lent his business acumen and company resources to Lyric for thirteen years. When he retired from the firm, up came Paul F. Anderson, a guy who didn't know much about opera, but knew that Lyric was an important piece of Chicago's cultural pie. "Lyric Opera is part of the package of cultural assets that Chicago has to offer. There are few cities in the world that are home to as large and as diverse a collection of first class cultural resources as Chicago."

Lyric quickly realized what an important corporate partner it had found. Over the years, Paul Anderson was asked to lead a series of comprehensive assessments of Lyric's compensation and benefits structure, a process which the firm has repeated three or four times since. Booz Allen provided hundreds of hours of their staff's time to evaluate this particular area of Lyric's business practices, a task Lyric could not have accomplished on its own. Because of the need for increased governance in this area, a Board committee was formed, which Anderson chaired for many years.

When Anderson retired from Booz Allen over ten years ago, no apparent heir to the company's seat on the Lyric Board was available so he continued to represent the firm on the Board. "Then one day a couple of years ago," Anderson says, "one of our younger

partners, Vinay Couto, raised his hand and said, 'I am a huge opera fan, and I would love to join Lyric's Board.' So I arranged an introductory meeting for Vinay with Lyric's leadership. I remember watching Vinay and Anthony [Freud] hit it off, sharing stories about growing up in Great Britain. I could tell it was a great fit."

Couto joined the Board of Directors in 2012, and hit the ground running. As a leader of the Strategic Planning Task Force, he was instrumental in crafting and presenting a comprehensive plan for Lyric's future, which was unanimously approved by the Board in December 2012. The strategic plan, entitled *Breaking New Ground*, outlined Lyric's current mission to be the great North American opera company, and its vision of artistic excellence, relevance, and fiscal responsibility.

Several initiatives were established as part of the strategic plan. Lyric Unlimited, which embarks on its third full season of expanded community engagement and education programming this year, has already added five new commissions and more than forty partnerships with local institutions to its repertoire. An Innovation Committee was formed to explore and test the latest technological trends, and to drastically reenergize Lyric's website. The *Breaking New Ground* Campaign was launched to build Lyric's endowment; replenish its working capital reserve; and invest in much-needed modernization of stage, lighting and rigging equipment. All of these have been made possible in part by the important effort of Couto and his fellow Board members.

As Lyric rapidly expanded its activity in line with the new strategic vision, it was clear that efforts were required to make day-to-day operations more efficient. Again, Lyric turned to Booz & Company (now called Strategy&) and its parent company PwC, represented on the Lyric Board by John Oleniczak. Paul

Carbone, Treasurer of the Board, approached Paul Anderson requesting resources from the firm, and yet again, the firm came through in a major way.

Beginning in May 2015, Lyric undertook a comprehensive operational assessment, hoping to identify more effective approaches for balancing the three dimensions of cost, ticket sales and contributions essential to realizing Lyric's aspiration to be the great North American opera company. Instrumental to the process was a team of four consultants from Strategy& who took up residence at Lyric for three months, diving deep into its cost structure, revenue generation and operating model. The resulting cost and revenue models enable Lyric to more quickly and accurately anticipate and manage future production expenses and revenue flows to ensure financial viability. In addition, the Strategy& team has helped Lyric make important changes to its operating model, i.e. how Lyric actually manages itself. The combination of these outcomes should help ensure that Lyric's financial and management practices are as consistent with the goal of being the leading North American opera company as is the quality of the productions that Lyric delivers each year.

When asked why the firm continues to invest in Lyric Opera, Paul Anderson believes, "They want to be associated with world-class organizations. Lyric easily clears that hurdle. They are also interested in attracting the best and the brightest in the field, which requires offering team members more than just an exciting work environment. The ability to offer them an opportunity to associate with other world class organizations is real value-added." John Oleniczak agrees, adding that "PwC, Strategy&, and Lyric all stand for commitment to quality and we are all proud of the work we are doing together."

—Meaghan Stainback



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

Miles D. White



KATHERINE A. ABELSON and ROBERT J. CORNELL

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



ADA and WHITNEY ADDINGTON

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

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



JOHN and ANN AMBOIAN

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

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



AMERICAN AIRLINES

This season we celebrate 34 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Civic Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors.

Franco Tedeschi



PAUL M. ANGELL FAMILY FOUNDATION

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

ANONYMOUS CONTRIBUTORS

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



Tim Christen

BAKER TILLY VIRCHOW KRAUSE LLP

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



THE BARKER WELFARE FOUNDATION

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



JULIE and ROGER BASKES

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



JAMES N. and LAURIE V. BAY

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

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



MARLYS A. BEIDER

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



RANDY L. and MELVIN R. BERLIN

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

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



Alexandra Dousmanis-Curtis

BMO HARRIS BANK

BMO Harris Bank proudly supports Lyric Opera in the spirit of community partnership that has identified the bank for over 125 years. As a longstanding corporate contributor to Lyric, BMO Harris Bank has generously supported Lyric's Annual Campaign, the Facilities Fund, the Great Opera Fund, the Stars of Lyric Opera at Millennium Park concert, Fantasy of the Opera, the Renée Fleming Subscriber Appreciation Concert (2010/11), the Renée Fleming & Susan Graham Subscriber Appreciation Concert (2012/13), and Lang Lang in Recital (2013). This season, BMO Harris Bank is the

exclusive sponsor of the Plácido Domingo and Ana María Martínez Concert. Lyric is honored to have Alexandra Dousmanis-Curtis, Group Head, U.S. Retail and Business Banking, BMO Harris Bank, serve on its Board of Directors and Investment Committee.



HENRY M. and GILDA R. BUCHBINDER

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

donors to the Annual Campaign, including cosponsoring their first production, *Boris Godunov* (2011/12). Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Nominating/Governance Committee.



CAROLYN S. BUCKSBAUM

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



John and Jackie Bucksbaum

THE JOHN and JACKIE BUCKSBAUM FAMILY

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



MARION A. CAMERON

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

Stars of Lyric Opera at Millennium Park concert. Marion Cameron is a member of Lyric's Board of Directors, a member of the Executive Committee, and Chair of the Investment Committee.



AMY and PAUL CARBONE

Lyric is very appreciative of the friendship of Amy and Paul Carbone. A dynamic member of Lyric's Board of Directors since 2007, Paul currently serves as its Treasurer, chairs the Finance Committee, and is a member of the Executive, Audit and Investment Committees. Having previously sponsored Lyric's NEXT student ticket initiative and Backstage Tours, Amy and Paul Co-Chaired last season's record-breaking 60th

Anniversary Concert and Diamond Ball, and supported the event as Diamond Sponsors. The Carbones have also made a generous gift to the Breaking New Ground Campaign. Lyric is grateful for the dedicated leadership of Amy and Paul Carbone.



DAVID and ORIT CARPENTER

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



Jeffrey C. Neal and Susan Cellmer

CELLMER/NEAL FOUNDATION FUND

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



Elizabeth F. Cheney

THE ELIZABETH F. CHENEY FOUNDATION

Lyric Opera remains deeply grateful for the longterm generosity of The Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made an enhanced multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2015/16 season, The Cheney Foundation is supporting the residency of famed mezzo-soprano Stephanie Blythe; the Director of Vocal Studies faculty position; access to a behind-the-scenes view of the Ensemble selection process by opening the

Ryan Opera Center's Final Auditions to a greater number of Lyric donors and subscribers for the third year; and singer sponsorship of bass Bradley Smoak. Lyric Opera is honored to have as a major supporter The Elizabeth F. Cheney Foundation, whose directors are committed to celebrating Ms. Cheney's legacy through the philanthropic support of the arts.



NELSON D. CORNELIUS PRODUCTION ENDOWMENT FUND

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

significant Foundation support to Lyric Opera's Annual Campaign and production cosponsorship. Mr. Cornelius was also personally generous, supporting Lyric's Annual Campaign and was the exclusive sponsor of Lyric's new production of *Lucia di Lammermoor* (2011/12). His legacy created the Nelson D. Cornelius Production Endowment Fund, which this year cosponsors *Romeo and Juliet*. Lyric is honored to remember its close friend Nelson Cornelius.



MR. and MRS. JOHN V. CROWE

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

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



Lester and Renée Crown

THE CROWN FAMILY

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

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

THE DAVEE FOUNDATION

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



JOHN EDELMAN and SUZANNE KROHN

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



STEFAN T. EDLIS and GAEL NEESON

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

EXELON

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



MR. and MRS. W. JAMES FARRELL

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

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



Mark Ferguson and Liza Yntema

THE FERGUSON-YNTEMA FAMILY TRUST

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

FORD FOUNDATION

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



MAURICE and PATRICIA FRANK

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



Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera) and a Lyric Opera Board member at the time of his death in 1982, Julius Frankel devoted his philanthropic giving to making Chicago a great place to live and enjoy life. In past seasons, Julius Frankel sponsored Lyric productions of *Andrea Chénier* (1979) and *Lohengrin* (1980) in memory of Betty Frankel. The Julius Frankel Foundation has sustained this noble legacy under the guidance and longtime dedication of former trustees Nelson Cornelius and John Georgas and current trustee BMO Harris Bank N.A. Lyric's audiences have benefited greatly from the Foundation's major grants for general operating support and production sponsorships. The Julius Frankel Foundation has generously sponsored/ cosponsored many celebrated new productions at Lyric including *Die Fledermaus* (1989/90), *Xeres* (1995/96), *Carmen* (1999/00) in memory of Ardis Krainick, *Cavalleria rusticana/Pagliacci* (2002/03), *Il Trovatore* (2006/07), and *La Traviata* (2013/14) in honor of the late Nelson D. Cornelius.



Elizabeth Morse Genius

ELIZABETH MORSE GENIUS CHARITABLE TRUST

One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, the Elizabeth Morse Genius Charitable Trust is a major, and deeply appreciated, leader among Lyric's contributors. Through the Trust's support of classical fine arts, Co-Trustees Bank of America, N.A. and James L. Alexander seek to enrich the quality of life in Chicago, especially for youth and elderly citizens. In recognition of the Trust's Building on Greatness Capital Campaign support, Lyric named the distinctive Opera House chimes and music library in honor of the Elizabeth Morse Genius Charitable Trust. Along with The Elizabeth Morse Charitable Trust, the Trust sponsors mainstage productions each season, and is cosponsoring this season's *Nabucco*. The Trust funds Lyric's ongoing board diversity efforts, and helped preserve Lyric's history through support of the Archives project. James L. Alexander is a Vice President of Lyric's Board of Directors, Chairman of the Production Sponsorship Committee, and serves on the Executive, Finance, Investment, and Nominating/Governance Committees. In 2010, Lyric recognized the dedicated leadership and vital involvement of James L. Alexander by awarding him the Carol Fox Award, Lyric's most prestigious honor.



ANN and GORDON GETTY FOUNDATION

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



BRENT and KATIE GLEDHILL

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

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



WILLIAM and ETHEL GOFEN

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

Lyric's world premiere of *Bel Canto*, based on the novel by Ann Patchett, and have made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors.



HOWARD GOTTLIEB and BARBARA GREIS

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

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

GRAMMA FISHER FOUNDATION

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



SUE and MELVIN GRAY

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

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



MR. & MRS. DIETRICH M. GROSS

Lyric deeply appreciates the enduring friendship and tremendous generosity of Dietrich and Erika Gross. Together, they have sponsored/cosponsored a total of 19 Lyric productions since 1987/88 including last season's new production of *Don Giovanni* and this season's *Der Rosenkavalier*. Through yearly challenge grants, they also help generate important momentum for Operathon, Lyric's

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



John R. Halligan

JOHN R. HALLIGAN CHARITABLE FUND

John R. Halligan was a devoted subscriber and patron of Lyric for many years until his death in 2001. With support from his Charitable Fund under the direction of the Fund's President, Norman J. Gantz, Mr. Halligan's philanthropic legacy continues through very generous annual contributions to Lyric. The Halligan Fund is proud to support numerous artistic, cultural, and civic organizations which enhance our lifestyles, preserve our sense of history and heritage, instill knowledge, and advance our appreciation of nature. The fund focuses its attention on organizations based in the Chicago and Honolulu metropolitan areas, being the communities in which Mr. Halligan resided during his lifetime.



Joe and Pam Szokol and King and Caryn Harris

THE HARRIS FAMILY FOUNDATION

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

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



Alyce H. DeCosta

WALTER E. HELLER FOUNDATION

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

productions, most recently *Madama Butterfly* (2013/14). This season, the Walter E. Heller Foundation cosponsors Lyric's world premiere of *Bel Canto*.



J. THOMAS HURVIS

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



Maria C. Green

ITW

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



EDGAR D. JANNOTTA

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



JENNER & BLOCK

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

Craig C. Martin

JENNER & BLOCK



JPMORGAN CHASE & CO.

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

Eric S. Smith

J.P.Morgan



STEPHEN A. KAPLAN and ALYCE K. SIGLER

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

MR. and MRS. GEORGE D. KENNEDY

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



RICHARD P. and SUSAN KIPHART

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

which Dick served as chairman, and the Breaking New Ground Campaign. They also continue to provide major support for Lyric's radio programming as members of the broadcast consortium and are generous sponsors of the Renée Fleming Initiative. Dick Kiphart is head of William Blair & Company's Private Client Advisors Business and a member of the firm's executive committee. He is a past President and CEO and current Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of both the Finance and Production Sponsorship Committees. Susie Kiphart is President of the Ryan Opera Center Board and serves on the Lyric Unlimited Committee. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



KIRKLAND & ELLIS LLP

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

Linda K. Myers

KIRKLAND & ELLIS LLP



NANCY W. KNOWLES

Opera has always played an important role in the life of Nancy W. Knowles. Her love for the art form was nurtured by her family's musical traditions. "My father had hundreds and hundreds of records to play," she fondly recalls, "so classical music was always in my home." A devoted subscriber and patron, Nancy Knowles is a prominent member of the Lyric family. She generously invests her time, talents, and leadership abilities to advance Lyric as a member of the Board of Directors and Executive Committee, and formerly as a Guild Board member. Chairman Emeritus of Knowles Electronics, a manufacturer of hearing-aid components, Nancy Knowles is president of The Knowles Foundation. The Knowles Foundation is a leading contributor to Lyric's Annual Campaign and has cosponsored several mainstage productions. As part of the Building on Greatness Capital Campaign, the Foundation provided an assisted listening system to enhance the operatic experience for hearing-impaired patrons. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Mrs. Knowles has once again made a significant gift in support of the Breaking New Ground Campaign to underwrite the Nancy W. Knowles Student and Family Performances fund. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014.



MR. and MRS. FRED A. KREHBIEL

Kay and Fred Krehbiel are longstanding dedicated members of the Lyric Opera family. Lyric gratefully acknowledges their generous contributions to Lyric's Wine Auction, the Annual Campaign, the Building on Greatness Capital Campaign, the Campaign for Excellence, and the Breaking New Ground Campaign. Last season, they were Diamond Patrons of the 60th Anniversary Concert and Diamond Ball. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF and MARGOT LAKONISHOK

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



JIM and KAY MABIE

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

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

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



Robert H. Malott

MALOTT FAMILY FOUNDATION

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



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

MAZZA FOUNDATION

Lyric deeply appreciates the abiding friendship and generosity of the Mazza Foundation. Under the guidance of its directors, Mary Jane Rubinelli, Nicholas J. Lavezzorio, Joseph O. Rubinelli, Jr., and Joan Lavezzorio Schriedwind, the Mazza Foundation provided major support for the Student Matinees from 1994 through 2004, helping Lyric introduce the majesty and grandeur of opera to thousands of young people each season. Since 2005, the Mazza Foundation has been part of

the production sponsorship family, most recently cosponsoring *Otello* (2013/14) and *Il Trovatore* (2014/15). This season, the Mazza Foundation generously cosponsors *The Merry Widow*. Lyric is honored to have Joseph O. Rubinelli, Jr. serve on its Board of Directors, Production Sponsorship and Compensation Committees.



ROBERT and EVELYN McCULLEN

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



BLYTHE JASKI MCGARVIE

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

THE ANDREW W. MELLON FOUNDATION

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



THE MONUMENT TRUST (UK)

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



MR. and MRS. ROBERT S. MORRISON

Susan and Bob Morrison are devoted members of the Lyric Opera family. Both are loyal subscribers and patrons who take an active role in nurturing Lyric's success. Susan Morrison is a leading member of the Women's Board. Lyric is fortunate to have Bob Morrison serve as a member of its Board of Directors. The 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 *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), and *Carousel* (2014/15). Susan and Bob generously cosponsor *The King and I* this season.



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust continues its legacy as production cosponsors by supporting this season's *Nabucco*.

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

The Elizabeth Morse Charitable Trust



ALLAN and ELAINE MUCHIN

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

NATIONAL ENDOWMENT for the ARTS

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



THE NEGAUNEE FOUNDATION

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



SYLVIA NEIL and DANIEL FISCHEL

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



THE NERENBERG FOUNDATION

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

Jerry and Elaine Nerenberg



NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. The Florians are devoted members of the Lyric family, having subscribed to Lyric for more than three decades. The NIB Foundation continues to cosponsor many mainstage productions, most recently *Tannhäuser* (2014/15) and this season's production of *Romeo and Juliet*. The Foundation made a significant and deeply appreciated contribution to Lyric's endowment, establishing The NIB Foundation Italian Opera Endowed Chair, and the NIB Foundation made major contributions to the Campaign for Excellence and the Breaking New Ground Campaign. In addition to their magnanimous financial support, Mr. and Mrs. Florian and the NIB Foundation gave their valuable collection of operatic and other vocal recordings to Lyric, making Lyric's Educational Library Collection one of the most extensive collections of its kind in the country. Sonia Florian very generously provided a naming gift for the Florian Opera Bistro located on the third floor of the Civic Opera House. Sonia Florian is a vital member of Lyric's Board of Directors, Executive Committee and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.

Sonia Florian

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



JOHN D. and ALEXANDRA C. NICHOLS

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Jana R. Schreuder

NORTHERN TRUST

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

R. Schreuder, Chief Operating Officer of Northern Trust, serve as a member of its Board of Directors and Finance Committee, and Northern Trust's Retired Chairman and CEO William A. Osborn serve as a member of its Board of Directors and Executive Committee.



John P. Amboian

NUVEEN INVESTMENTS

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



Mark Thierer

OPTUMRX

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



NUVEEN
Investments



MR. and MRS. DAVID T. ORMESHER

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



MR. and MRS. WILLIAM A. OSBORN

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



Dan Draper

POWERSHARES QQQ

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



PRINCE CHARITABLE TRUSTS

The Prince Charitable Trusts support a broad array of programs in Chicago, Washington, DC, and Rhode Island, and Lyric Opera is fortunate to be among the beneficiaries of the generosity of the Trusts' Chicago and Washington, DC branches. Last season, the Prince Charitable Trusts were Diamond Patrons of the 60th Anniversary Concert and Diamond Ball in honor of Lyric's esteemed Women's Board, which includes Diana Prince and Meredith Wood-Prince as members. The Trusts also provided principal support for Lyric's world premiere of *Bel Canto* through their award of the 2013 Prince Prize for Commissioning Original Work to composer Jimmy López, as well as sponsoring the summer 2014 workshop presentation of the piece. The Prince Charitable Trusts have supported Lyric's Annual Campaign, Wine Auction, Building on Greatness Campaign, and Great Opera Fund, and were cosponsors of the 2004/05 *Ring* Cycle.



Mr. and Mrs. Jay A. Pritzker

PRITZKER FOUNDATION

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



John Oleniczak Vinay Couto

PwC

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

the Campaign for Excellence. Lyric is fortunate to receive generous in-kind consulting services this season from Strategy&, formerly Booz and Co., now a part of PwC. Lyric Opera is proud to have several PwC representatives as members of the Lyric family: John Oleniczak, PwC's Midwest Region Assurance Managing Partner, serves on Lyric's Board of Directors, Executive Committee and as Chairman of the Audit Committee; Vinay Couto, Strategy&'s Senior Vice President, serves on Lyric's Board of Directors and Lyric Unlimited Committee; and Maggie Rock Adams, PwC's Greater Chicago Marketing Leader, is a dedicated member of Lyric's Guild Board.



DAVID RAMON

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



MR. and MRS. WILLIAM H. REDFIELD

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

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



J. CHRISTOPHER and ANNE N. REYES

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

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

LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

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



BETSY and ANDY ROSENFELD

Lyric is grateful for the devotion of Andrew M. and Betsy Bergman Rosenfield, who are active members of the Lyric Opera family. Andy served as a member of the Board of Directors from 1993 to 2007, and Betsy is a leader on Lyric's esteemed Women's Board, having chaired last season's Opening Night Dinner and Performance. The Rosenfelds provided generous gifts to last year's 60th Diamond Ball and Opening Night, having previously supported the Building on



MR. and MRS. EDWARD B. ROUSE

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



PATRICK G. RYAN and SHIRLEY WELSH RYAN

Lyric cherishes the enduring friendship and dedication of Patrick G. and Shirley Welsh Ryan. Since 1966 when they first subscribed to Lyric as newlyweds, they have shared their leadership, talents, vision, and resources to advance Lyric's mission. Over the past four decades, the Ryans have contributed generously to the Annual Campaign, the Great Opera Fund, Wine Auctions (which Mrs. Ryan initiated in 1988), and the Building on Greatness Capital Campaign for which Lyric named the Par and Shirley Ryan Family

Rehearsal Center located backstage to honor their major contribution. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For several seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative, and supported the 60th Anniversary Concert and Diamond Ball as Diamond Patrons last season. In recognition of their extraordinary gift to the Campaign for Excellence, Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center. Lyric is deeply grateful for their major leadership gift to the Breaking New Ground Campaign in support of the Innovation Initiative. A Vice President and a member of the Executive and Innovation Committees of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2008 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the opera company.



Jack and Catherine Scholl

DR. SCHOLL FOUNDATION

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



Brenda Shapiro

EARL and BRENDA SHAPIRO FOUNDATION

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



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has generously supported The Patrick G. and Shirley W. Ryan Opera Center, and has underwritten the Opening Night Pre-Opera Cocktail Buffet, the Opera Ball Reception, and the Wine Auction Honored Guest Dinner. This past season, Liz Stiffel was a Diamond Patron of the celebratory 60th Anniversary Concert and Diamond Ball. Previously, Liz Stiffel was the Lead Sponsor of the Renée Fleming Subscriber Appreciation Concert (2010/11) and the Stars of Lyric Opera at Millennium Park concert (2013/14), and she generously cosponsored several mainstage productions, most recently *Carousel* (2014/15). She has also supported Lyric's Building on Greatness Capital Campaign, and Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign.



Carol and William Vance

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

Lyric Opera appreciates the extraordinary generosity and leadership of the Vance Family. For more than 20 years, Mrs. Herbert A. Vance provided Lead Sponsorship of Opera in the Neighborhoods, one of Lyric's most popular youth-enrichment programs. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, most recently *Oklahoma!* (2012/13), *The Sound of Music* (2013/14), *Carousel* (2014/15), and this season's *The King and I*. For many years, the Vances have supported young singers through their sponsorship of Ryan Opera Center ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Campaign for Excellence and the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is an esteemed member of Lyric's Board of Directors, Compensation, and Executive Committees. He also serves on the Ryan Opera Center Board, of which he is a past President.



Donna Van Eekeren

DONNA VAN EEKEREN FOUNDATION

Donna Van Eekeren is a devoted opera fan, Lyric subscriber, and generous supporter of the Ryan Opera Center. She enjoys encouraging talented young artists in her roles as a Ryan Opera Center Distinguished Benefactor and Lead Sponsor of Rising Stars in Concert and Exclusive Sponsor of its radio rebroadcast on 98.7WFMT. Reflecting her passion for introducing young people to opera, the Donna Van Eekeren Foundation has supported Lyric's Performances for Students, NEXT Discount Tickets for College Students, and Opera in the Neighborhoods, as well as Fantasy of the Opera and as a Singer Sponsor for the Ryan Opera Center. This season, the Donna Van Eekeren Foundation generously cosponsors *The Merry Widow*, having previously cosponsored several mainstage productions. Donna also made a leadership gift to the Breaking New Ground Campaign to secure Lyric's future. Executive Chairman of Land O'Frost, Donna Van Eekeren is a valued member of Lyric's Board of Directors, serving as Secretary of the Board, on the Executive and Production Sponsorship Committees, and on the Ryan Opera Center Board.

THE WALLACE FOUNDATION

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



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than three decades, they have enjoyed attending Lyric performances and special events, and have generously supported the Annual Campaign. Since 1986, the Port, Washlow, and Errant Families sponsored more than 20 Lyric productions. Roberta and Bob made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. The Washlows have annually remained valued members of the production sponsorship family, and generously cosponsor this season's world premiere of *Bel Canto*. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors.



MR. and MRS. ROBERT G. WEISS

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

MR. and MRS. ROBERT E. WOOD II

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



HELEN and SAM ZELL

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



Anne Zenzer and husband Dominick DeLuca

ANNE ZENZER

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

BREAKING NEW GROUND

A CAMPAIGN FOR LYRIC | 

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

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

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

Lyric Opera is grateful to the following donors who have made generous contributions to the Campaign as of November 1, 2015.

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Look To The Future

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Special Event and Project Support

Lyric Opera is grateful to the following generous donors for their support of special events and projects during the 2015/16 Season. Listings include contributors whose gifts of \$5,000 and over were received by November 1, 2015.

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