a season of gratitude.
November 1, 2019

Dear Friends,

It is my great privilege to share with you the 2018–19 Annual Report of the Joan W. and Irving B. Harris Theater for Music and Dance.

In a season that both honored our beginnings and set the stage for our future, we were more grateful than ever for the hundreds of individuals who lent their support — in many forms — to make our work possible. Thank you so very much for playing a role in the monumental success of our 15th anniversary season.

I am honored to lead the Harris at this significant time in its history, when the Theater is poised to eclipse the wildest dreams of its founders, and to truly be a home for music, dance, and so much more for all of Chicago. The 2018–19 season was our most diverse and ambitious yet. It is my driving purpose to amplify the Theater’s deep commitment to diversity, access, and inclusion: to continue making our building welcoming for all guests; to share the stories of different cultures, genres, and perspectives; and to provide meaningful artistic experiences for everyone.

As you turn these pages, I invite you to celebrate all that the Theater accomplished in the past year. From sold-out performances, to spectacular events, and to innovations in artistry and education — I hope you found the 2018–19 season rewarding, challenging, and invigorating.

Thank you for making the Harris extraordinary.

With deepest gratitude,

Patricia Barretto
Alexandra C. and John D. Nichols President and CEO Endowed Chair
The Harris Theater celebrated its 15th anniversary throughout the season with audiences, donors, and treasured friends.

In October, the 2018–19 Harris Theater Presents season opened with a spirited start. In a rare Chicago performance from the “power couple of classical music,” David Finckel and Wu Han played a heartfelt program, A Celebration of the Harris Theater’s 15th Anniversary, featuring pieces by Mendelssohn, Beethoven, Chopin, and Brahms. A touching reception followed on the stage for Chamber Music Series subscribers and donors, with toasts and remarks from the artists, board, and staff.

Fifteen years to the day since the Theater’s opening night on November 8, 2003, Miami City Ballet delighted audiences in its return to Chicago. The engagement was preceded by a short documentary on the Theater’s history, featuring interviews with founders Sandra Guthman, Joan Harris, and Sarah Solotaroff Mirkin; former Board Chairs Alexandra Nichols and Abby McCormick O’Neil; and Harris Theater President and CEO Patricia Barretto. To watch the video, click here.

In February, the Theater hosted an elegant Founders Dinner honoring Guthman, Harris, and Mirkin. In a nod to the Theater’s Opening Night Gala, guests were met with the flourishes of Joan Tower’s Fanfare for the Uncommon Woman, performed as it was in 2003 by Resident Company Fulcrum Point New Music Project.

Guests enjoyed dinner on the stage, special tributes, and performances. The program included a moving pas de deux from Giordano II dancers Ari Israel and Jack Halbert, a rousing rendition of “Make Them Hear You” from Chicago High School for the Arts senior Nathanael Wilkerson, and — in yet another echo of the Theater’s Opening Night — soprano Nicole Cabell performing an aria from Charles Gounod’s Roméo et Juliette.

In an evening that showcased every facet of the Theater’s mission and history, it was an honor to pay tribute to the three women whose vision, commitment, and passion made the Harris Theater for Music and Dance a reality. In the words of one dinner guest: “It has been a wonderful evolution. It is so exciting to see how the Theater is positioning itself to be an even more valuable asset to the community in the future.”
The lobbies undergo renovation to enhance accessibility for all visitors to the Theater.

The Harris Theater for Music and Dance opens with 12 founding Resident Companies.

The Access Tickets program is established, providing free tickets to youth and families.

The Chamber Music Society of Lincoln Center begins its first season in residence at the Harris.

The Harris launches its presenting series with New York City Ballet’s return to Chicago for the first time in 25 years.

The Harris simulcasts Paris Opera Ballet’s Giselle in Millennium Park for over 14,000 Chicagoans.

2012

The Harris, now internationally recognized, begins its most ambitious season to date.

2018

The Harris could not have embarked on this celebratory season without the vision of its founders, the generosity of its donors, and the support of its audience members and community partners across the city. Thank you.
Serving as a venue and resource for Chicago’s music and dance companies is central to the Theater’s mission, and over the past 16 years, its understanding of how best to provide support to these groups has continued to deepen and evolve.

In the 2018–19 season, 23 Resident Companies held 57 performances on the Harris stage. Founding companies, including Hubbard Street Dance Chicago, Music of the Baroque, and Giordano Dance Chicago, were joined by newer additions to the roster, including Chicago Humanities Festival. Together, they reflected the diversity of art, ideas, and culture coursing through Chicago today.

Two of the Theater’s newest Resident Companies specialize in presenting conversations with significant thinkers, writers, artists, and public figures in order to elevate Chicago’s civic unity and character. In October, Chicago Ideas held its second annual residency at the Harris, hosting conversations with Anand Giridharadas and Deepak Chopra. During its fall and spring series at the Theater, Chicago Humanities Festival welcomed Tom Hanks, Daniel Barenboim, and David Brooks.

The Theater hosted two events during Chicago Human Rhythm Project’s Stomping Grounds 5 festival, and provided increased subsidy support in honor of the company’s 30th anniversary. These electrifying programs — featuring Israeli company Mayumana in March and an impressive roster of local companies for the finale in May — celebrated Chicago Human Rhythm Project’s legacy and looked ahead to its continued importance in the city’s dance landscape.

In April, Chicago Opera Theater returned to the Harris with the Chicago premiere of Jake Heggie and Gene Scheer’s Moby-Dick. The Theater was proud to offer the caliber of support needed to mount the production’s epic design and theatrics, which included changing backdrops, a towering ship mast, and an immense orchestra and chorus. Moby-Dick was met with ovations and spectacular reviews — “a defining success in the history of the Chicago Opera Theater” (Chicago Sun-Times).

2018–19 Resident Companies

- Apollo Chorus of Chicago
- Ballet Chicago
- Chicago Academy for the Arts
- Chicago Children’s Choir
- Chicago Gay Men’s Chorus
- Chicago High School for the Arts
- Chicago Human Rhythm Project
- Chicago Humanities Festival
- Chicago Ideas
- Chicago Opera Theater
- Chicago Philharmonic
- Chicago Public Schools
- CSO MusicNOW
- Fulcrum Point New Music Project
- Giordano Dance Chicago
- Grant Park Music Festival
- High Concept Labs
- Hubbard Street Dance Chicago
- International Music Foundation
- Lucky Plush Productions
- LUMA8
- Lyric Opera of Chicago
- Mayfair Academy of Fine Arts
- Music of the Baroque
- Puerto Rican Arts Alliance
- Roosevelt University CCPA Symphony Orchestra
- WBEZ Chicago

Tom Hanks and NPR’s Peter Sagal on stage during the Chicago Humanities Festival. Photo by David Kindler.

Chicago Opera Theater in its dramatic production of Moby-Dick. Photo by Michael Brosilow.
The Chicago Philharmonic continued to demonstrate its versatility and professionalism as the pit orchestra of the 2018–19 Harris Theater Presents dance season. The ensemble accompanied Miami City Ballet in November and English National Ballet in February. Vincenzo Lamagna’s hybrid electroacoustic score for Giselle brought with it ambitious instrumentation that included Tibetan singing bowls, tuned wine glasses, scissors, darbuka (Egyptian drum), mazhar (Arabic tambourine), bass flute, contrabass clarinet, contrabassoon, and the Cretan lyra. The Chicago Philharmonic also presented its own program in May — a collaboration with Cirque de la Symphonie — that drew a near-capacity crowd.
The Harris is a destination for companies from across the city and around the world, serving as a community gathering space for businesses and non-profits. From conferences, to public conversations, and to civic convenings, these events provide audiences with the opportunity to experience programming beyond music and dance.

The Consulate General of India in Chicago hosted Kala Utsav 2018 in July, celebrating Indian culture around the themes of courage and bravery. Invest for Kids held its 10th annual conference in October, continuing its long-standing relationship with the Theater. The event featured investment leaders discussing the economic, political, and financial landscape, and raised funds for organizations benefiting Chicago’s youth. The Chicago Innovation Awards, another civic staple, presented their 18th annual ceremony later that month, bringing together civic and corporate leaders across a range of sectors to share ideas and recognize innovators in the region.

In February, the Harris welcomed Chicago CRED (Creating Real Economic Destiny), a non-profit that works to achieve a transformative reduction in Chicago gun violence through its programs on the South and West Sides. The organization hosted Cities Striving for Peace, a forum featuring former U.S. mayors who successfully lowered rates of violence in their cities during their tenures. The panel was moderated by CRED’s Arne Duncan — former U.S. Education Secretary and Chicago Public Schools CEO — who launched the organization along with Emerson Collective in 2016.

February also saw the National Hellenic Museum (NHM) bring to life the legendary Trial of Hippocrates through their NHM Trial Series. Showcasing the city’s sharpest legal minds as the players, the unscripted event extended lessons in critical thinking, democracy, and the influence of ancient Greek ideas on today’s society.

As the season came to a close in June, the Harris hosted the annual meeting of The Kennedy Forum, which aims to achieve equity in the treatment of mental health and addiction. The Theater welcomed advocates, human resources professionals, and labor leaders to shine a spotlight on mental health in the workplace.

2018–19 Rental Companies

- Bristol-Myers Squibb
- Chicago CRED
- Chicago Innovation Awards
- Consulate General of India in Chicago
- Consulate General of the Republic of Korea in Chicago
- Arie Crown Hebrew Day School
- Desi Dance Network: Legends
- Bollywood Dance Championship
- Invest for Kids
- The Kennedy Forum
- KPMG
- National Association of Realtors
- National Hellenic Museum
- Pop-Up Magazine
- Daniel Murphy Scholarship Fund
- Schuler Shook: International Association of Lighting Designers
- Smith College
- Southland College Preparatory Charter High School
- Tribeca Flashpoint College
- Voss Events: RuPaul’s Drag Race Werq the World

A participant shares hopes for the future during Chicago CRED’s Cities Striving for Peace. Photo courtesy of Chicago CRED.

Guests enter the Nichols Lower Lobby for an evening at the Harris. Photo by Kyle Flubacker.
The 2018–19 Harris Theater Presents season affirmed the Theater’s commitment to world-class art and solidified its status as one of the nation’s leading presenters of music and dance.

Through Harris Theater Presents Mainstage, the Theater showcases artists and ensembles of the highest caliber. Following Miami City Ballet’s vibrant engagement, the Mainstage season continued with the Chicago debut of Toronto-based Opera Atelier. Specializing in Baroque opera, the company performed a rare double-bill of Charpentier’s Actéon and Rameau’s Pygmalion. Tafelmusik Baroque Orchestra — under the baton of David Fallis and featuring a local chorus led by Grammy Award-winning Donald Nally — accompanied the performances, which were warmly received by audiences.

In January, mother-daughter-led Ragamala Dance Company brought Indian bharatanatyam to the Harris stage with Written in Water, a piece inspired by the second-century Indian board game Paramapadam — the precursor to Snakes and Ladders. The multi-disciplinary work featured original artwork by renowned Chennai-based painter V. Keshav and a live score composed and performed by Chicago native Amir ElSaffar.

February was a month of firsts: English National Ballet returned to the U.S. for the first time in over 30 years, and Angélique Kidjo, “Africa’s premier diva” (Time Magazine), and Ladysmith Black Mambazo, five-time Grammy Award-winner, shared the stage for the very first time. Memorably, Kidjo encouraged audience members to join her on stage as she concluded her exuberant performance.

Other highlights from the Mainstage season included an a cappella holiday concert from The King’s Singers; Mega Israel, featuring Germany’s dynamic Gauthier Dance in a program of three powerful works by contemporary Israeli choreographers; and Transfigured Nights, an eclectic evening with pianist Inon Barnatan, violinist Sergey Khachatryan, cellist Alisa Weilerstein, and percussionist Colin Currie.

Harris Theater Presents: Collaborations and Residencies

Through the Chamber Music Series, the Theater continued its eight-year relationship with the Chamber Music Society of Lincoln Center, offering another series of sparkling chamber concerts, including the December tradition of Bach’s complete Brandenburg Concertos. The fifth season of Beyond the Aria, presented in collaboration with Lyric Opera under the artistic direction of Craig Terry, featured five radiant evenings of intimate performances from opera’s brightest stars, including Michael Fabiano, Jamie Barton, and Patricia Racette.
Harris Theater Presents Highlight

English National Ballet: Akram Khan’s Giselle

In February, the Harris welcomed English National Ballet to Chicago. Led by artistic director Tamara Rojo, the company performed the U.S. premiere and exclusive presentation of Akram Khan’s acclaimed Giselle.

The radically reimagined Giselle thrust one of ballet’s most revered stories, originally performed in 1841, firmly into the 21st century. Khan’s choreography blended classical ballet with kathak, a form of traditional Indian dance and storytelling characterized by gestural richness and detail. A new score, composed by Vincenzo Lamagna, recast the original music in a pulse-pounding hybrid of electronics and live instrumentation, performed masterfully by the Chicago Philharmonic. The monumental set was centered around a giant revolving wall, and startlingly imaginative costumes and evocative lighting melded to create a tour de force of sound and imagery.

The high-profile engagement drew large crowds from Chicago, as well as visitors from around the world: 5,584 guests — representing 37 states and nine countries — attended four sold-out performances.

Alina Cojocaru and Isaac Hernández in Akram Khan’s Giselle. Photo by Kyle Flubacker.
The Harris is dedicated to growing and nurturing audiences for the performing arts in Chicago.

In addition to the Theater’s work supporting its Resident Companies, serving as a civic venue, and presenting music and dance through Harris Theater Presents Mainstage, Beyond the Aria, and the Chamber Music Series, the Theater develops artistic appetites through approachable performance experiences. Exelon Family Series, Mix at Six, and Summer Jazz at the Harris are engaging access points intended to build life-long audiences for the arts.

In its 12th year, the Exelon Family Series broke new ground with its most well-attended and diverse season to date. In a special performance designed as an introduction to opera at any age, the artists of Opera Atelier adapted youth-friendly versions of Actéon and Pygmalion, explaining along the way the elements of set design, expressive gestures, and musical cues. Cirque Éloize delighted with Saloon, their homage to the Wild West, and Ragamala Dance Company entranced young audiences with their vivid backdrops and costumes. Young patrons were able to meet the artists following each performance.

The aptly-named Mix at Six series offers eclectic, affordably-priced concerts with a 6 p.m. start time, appealing to everyone from seasoned theatergoers to young students in the Loop. Patrons gather in the Nichols Lower Lobby before and after each program, where the social atmosphere allows audiences and artists to connect. In its fourth year, the series welcomed nearly 3,000 patrons — its highest attendance to date — with a slate of performances by up-and-coming artists from around the world.

In October, British-Bahraini composer and trumpet player Yazz Ahmed kicked off the season and made her Midwest debut with a soulful fusion of forward-looking jazz rhythms and Middle Eastern melodies. In January, Pablo Sáinz-Villegas transported audiences to his hometown of La Rioja, Spain. The globetrotting guitarist’s virtuosic solo playing conjured passion, playfulness, and drama. In March, the Harris welcomed Afro-Cuban singer Daymé Arocena for a warm and energetic evening of music. Arocena and her band presented a concert drawn from up-tempo Cuban jazz, the philosophy of Santería (the Afro-Cuban syncretic religion), and earthy R&B.
Audience Development Highlight

Summer Jazz at the Harris

In collaboration with the Chicago Jazz Festival, the Theater introduced *Summer Jazz at the Harris* in August 2018. Inaugurating a new tradition of rooftop performances, Mike Reed’s People, Places & Things — a Chicago favorite — played to an energetic crowd of over 650 people. A week later, Chicago jazz mainstay Makaya McCraven took to the Harris stage for the Theater’s first-ever late-night set.

*The Theater’s first rooftop performance. Photo by Kyle Flubacker.*
In January, patrons attending Ragamala Dance Company’s Written in Water were treated to a post-performance conversation with the company’s founders Ranee and Aparna Ramaswamy, and composer Amir ElSaffar. The artists spoke about their creative process (playing Paramapadam hundreds of times, using the floor as the board and their bodies as the game pieces), collaboration (simultaneously constructing choreography, music, and visual art in a constant artistic dialogue spanning two years), and bold plans for the future.

The excitement surrounding Akram Khan’s Giselle provided ample opportunities for audience engagement. In February, DePaul University hosted a screening of The Six Seasons, a documentary on Khan’s work and his piece Desh, and a conversation with the choreographer. Following the company’s arrival in Chicago, the Harris welcomed more than 200 guests for a reception and panel discussion with Tamara Rojo, Khan, and Patricia Barretto, moderated by the Joffrey Ballet’s Mary B. Galvin Artistic Director Ashley Wheater.

As the trio spoke about diversity and relevancy in the performing arts, Barretto emphasized, “We revisit canonical works like Giselle not to add something it was missing, but to unearth its greatest riches: to shed light on stories that are rarely told, and to remind us of our shared humanity and capacity for grace. It is our privilege to share these stories.”

Audience Development: Panel Discussions and Lectures

The arts are one of the greatest tools for lifelong education, and audiences of all ages can expand their knowledge of music, dance, and the world at large through thought-provoking lectures and discussions with the Harris.

The Chamber Music Series provides ample opportunities for patrons to learn from leading artists and academics in the world of music. In advance of Kreutzer Connection in October, the Theater hosted Miriam Tripaldi, Ph.D. candidate at the University of Chicago, who spoke about Leo Tolstoy’s novella The Kreutzer Sonata and its relationship to the evening’s program. Following the February performance of Total Mozart, musicians led a candid conversation with a group of students and young professionals about working in the arts.

Many of the season’s most well-attended discussions and lectures were presented in conjunction with Harris Theater Presents Mainstage; nearly 1,000 individuals joined artists and speakers at these events. In November, Ellen Hargis of The Newberry Consort presented Stage Beauty, an illustrated lecture which offered context for the historical staging of Baroque opera as seen in Opera Atelier’s Actéon and Pygmalion. Later that month, Opera Atelier artistic director Marshall Pynkoski, set designer Gerard Gaucci, and Tafelmusik Baroque Orchestra conductor David Fallis provided a preview of the engagement at Alliance Française featuring soprano Mireille Asselin and harpsichordist Christopher Bagan.
Arts Education for Youth

The Harris leverages its reputation as a world-class venue and access to leading musicians and dancers to provide young people throughout Chicago with unique learning opportunities.

In the 2018–19 season, the Theater continued to expand the range and scope of these programs, reaching more young Chicagoans than ever before.

The final performance of Mix at Six belonged to students of Chicago Academy for the Arts in a program featuring the Academy’s Repertory Dance Company and Jazz Ensemble. Pieces included In the Midst, the second commission and collaboration with Harris Choreographer in Residence Brian Brooks, and the iconic Stand By Me by Chicago dance legend Randy Duncan.

Beyond offering opportunities to perform on the Harris stage, the Theater facilitates master classes that build meaningful connections between aspiring and professional artists. Prior to each Chamber Music Series engagement, students from the Music Institute of Chicago (MIC) and Merit School of Music practiced with teaching artists from the Chamber Music Society of Lincoln Center. Notably, violist Matthew Lipman — an MIC alumnus — had the opportunity to return to his roots before performing in the Brandenburg Concertos.

Artists appearing in Harris Theater Presents Mainstage also provided significant master class opportunities for students. Company teaching artists from Miami City Ballet and English National Ballet led master classes at Chicago High School for the Arts and Chicago Academy for the Arts. Artists from Ragamala Dance Company led an introductory class in bharatanatyam dance for 35 students at Whitney Young Magnet High School, and Gauthier Dance’s ballet master explored Ohad Naharin’s Gaga technique with 34 students at Curie Metropolitan High School.

Throughout the season, three high school students gained hands-on experience working with the Theater’s staff. ITW David Speer Academy, a STEM-focused charter school, partnered with the Harris to provide opportunities for two seniors to work on community outreach and audience engagement projects; a sophomore from Christ the King Jesuit College Prep gained valuable work experience with the Theater’s finance department. The Theater was proud to provide opportunities to these young people with an interest in arts administration.

2018–19 Arts Education Partners

| After School Matters | CircEsteem | Merit School of Music |
| Alliance Française | Curie Metropolitan High School | Music Institute of Chicago |
| Chicago Academy for the Arts | DePaul University Humanities Center | University of Chicago |
| Chicago High School for the Arts | ITW David Speer Academy | Department of Musicology |
| Chicago Youth Symphony Orchestra | Instituto Cervantes de Chicago | The Newberry Consort |
| Christ the King Jesuit College Prep | Jazz Institute of Chicago | Whitney Young Magnet High School |
Woven through each aspect of the Theater’s programming is a commitment to equity, access, inclusion, and diversity.

At each Harris Theater Presents performance, subsidized tickets are made available to community partners through the Theater’s Access Tickets program. In 2018–19, the Harris joined with 35 organizations — plus its Arts Education partners — to distribute over 2,500 tickets to individuals in the community completely free of charge. Following Yazz Ahmed’s Mix at Six appearance, one partner shared, “The boys and staff really enjoyed the performance! For most, this was the first time they’ve ever been to a theater, heard these instruments and saw men and women perform together. What an impact. We look forward to the next performance and bringing new children.”

To share artistic experiences with the widest possible audiences, the Harris continues to expand accessible and inclusive offerings. Enhancements for every performance include seating options to accommodate wheelchairs, advanced technology for assisted listening devices, headphones to aid with aural sensitivity, and large print programs.

In addition to these permanently-available resources, the Theater continued its sensory-friendly programming for a second year. The Exelon Family Series performance of Ragamala Dance Company’s Written in Water offered a safe and comfortable experience for patrons on the autism spectrum or who have other sensory processing sensitivities. Social narratives, maps of the venue for audiences, a dedicated quiet play space, and increased training for Theater staff made the afternoon more inclusive.

2018–19 Access, Equity, and Inclusion Partners

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Show and tell: Daniel Swenberg of Tafelmusik Baroque Orchestra demonstrates a Baroque theorbo for a group from Bounce Children’s Foundation. Photo by Kyle Flubacker.
Through its Access Tickets program, the Theater invited children and family members from Bounce Children’s Foundation to attend the Exelon Family Series performance of Opera Atelier. At the end of the afternoon, which included a pizza party and meet-and-greet with the artists, one mother reflected:

Thank you for making it possible for me to bring my four young children, including one who uses a wheelchair, to their very first opera. My kids enjoyed every aspect of the day and are asking when they can come back. This event would not be something I would have been able have my children participate in if it hadn’t been for the generosity of the Harris Theater.
Audited Operating Financials

**Revenue**
- Ticket Sales: $1,158,211
- Contributions and Sponsorship: $4,037,991
- Special Events: $262,322
- Investment Earnings: $1,074,000
- Venue Rental: $1,321,624
- Other Sources of Income: $359,870
- **Total Revenue** $8,214,018

**Expenses**
- Resident Company Support: $1,559,916
- Harris Theater Presents: $4,207,884
- Audience Development: $822,379
- Access, Equity, and Inclusion: $256,316
- Arts Education for Youth: $256,779
- Venue Operations: $2,136,381
- Management and General: $606,850
- Fundraising: $611,908
- **Total Expenses** $10,458,413

*Expenses include depreciation costs of $1,627,403 and financing costs of $746,742. Total expenses, less depreciation and financing costs, are $8,084,268.
The Harris Theater is proud to recognize the donors who made contributions from July 1, 2018 to June 30, 2019. Their generosity is vital to the Theater’s mission to be Chicago’s primary residence for music and dance, connecting diverse audiences with outstanding artists from across the city, the nation, and the world.

### $250,000+ Contributions
- Crown Family Philanthropies
- Jay Franke and David Herno
- Harris Family Foundation
- Caryn and King Harris
- Irving Harris Foundation
- Joan W. Harris
- Chauncey and Marion D. McCormick Family Foundation
- Abby McCormick O’Neil and D. Carroll Joynes
- Alexandra C. and John D. Nichols

### $100,000–$249,000 Contributions
- Jack and Sandra Guthman
- ITW
- Jim and Kay Mabie
- The Rhodes Foundation
- Zell Family Foundation

### $50,000–$99,999 Contributions
- Helen B. Frach Foundation
- Exelon
- John D. and Catherine T. MacArthur Foundation
- Kenneth R. Norgan
- Northern Trust
- Polk Bros. Foundation
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### $25,000–$49,000 Contributions
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### $10,000–$24,999 Contributions
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- Anonymous
- David and Luann Blowers
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- Dr. Scholl Foundation
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- Jeanette and Jerry Goldstone
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- Midway Building Services
- Sarah Solostorff Mirkin
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- Pritzker Traubert Foundation
- Patrick G. and Shirley W. Ryan
- Sargent Family Foundation
- Sterling Bay
- Tourist Office of Spain
- A. Montgomery Ward Foundation
- John A. Hutchings, Richard W. Oloffson and Bank of America

### $2,500–$4,999 Contributions
- Arts Midwest Touring Fund
- Lucy and Peter Ascoli
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Thank you for an incredible season.
Angélique Kidjo. Photo by Kyle Flubacker.